

TUESDAY & SATURDAY NIGHT



SPECIALS

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DANCE

Jefferson Dancers will perform

The Jefferson Dancers, a multicultural dance troupe based at Portland's Jefferson High School for the Performing Arts, will present two programs Friday and Saturday nights at the Hult Center.

This is the Jefferson Dancers 12th annual Hult Center concert. Both programs are directed by well-known choreographer Julane Stites, and demonstrate the versatility and range of the young dance company. The Friday and Saturday night programs will be completely different.

Friday's program includes a classical ballet titled "Poets' Muses," a modern piece about human interaction and relationships, and a tribute to Fred Astaire and his dancing partners. Also on the program is a dance called "Soul Shake-down," which is danced in a contemporary style and climaxes with a passionate gospel celebration. The last piece on the program is "Cane 'N' Able,"

which was inspired by a "step-pin" dance contest sponsored by the African-American fraternity houses at the University.

Saturday's program includes "Porgy and Bess," a modern piece capturing the suffering and poverty of the depression era called "America's Shadow," and a piece titled "Yellow Jack-ets," which was the first place winner for a jazz trio at a 1984 dance competition in New York City. Also featured is the tango/mambo piece "Armonia" and "Toccata for Taps and Percussion." The last piece on Saturday's program is titled "Rites of Passage" and is based on the marketplace, initiations, rituals and celebrations in the African community.

Both shows start at 7:30 p.m. and will be performed in the Hult Center's Soreng Theatre. Tickets are \$8.50 for adults and \$6.50 for students and seniors. Tickets are available through the Hult Center Box Office, 687-5000.



COURTESY PHOTO

This is a move by one dancer.

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ANIMATION

Disney animators make their move

LOS ANGELES (AP) — For months last year, commuters gazed in wonderment at a strange-looking structure rising in the San Fernando Valley adjacent to the Ventura Freeway.

The building took shape, with its square windows looking out on the freeway, a wide strip of metal stretching across the top (its occupants call it the Mohawk), and a four-story dunce's cap in the front.

Finally, in late 1994 came the tip-off. Huge letters emblazoned across the side proclaimed: ANIMATION.

Situated across Riverside Drive from the Walt Disney Studio, this is the new Animation Building, which opened rather quietly earlier this year and cost about \$50 million. The vertical-striped "Mohawk" on top is supposed to symbolize a strip of film. The cone in front, now painted pale blue with stars and a crescent moon, represents the Sorcerer's hat that Mickey Mouse borrowed in *Fantasia*.

The building is replete with symbolism. Inside and out, the design by Robert A.M. Stern reflects the streamline, luxury-

liner, moderne style of the 1930s, the period when Disney began to flourish.

"Our company is a company of whimsy and fun," said Disney chairman Michael Eisner in his office atop the Team Disney Building, which houses the company bigshots.

"This building (Team Disney) is a serious, important building. ... But instead of having it look like a bank, we have our dwarfs on the front, metaphorically holding up the roof, which *Snow White* did in its day, not metaphorically but specifically," he said.

The new Animation Building helps soothe a decade of bad feelings by the makers of the animated films. When the new managers took over, they commandeered the old Animation Building, and animation was shifted to Glendale. Animators grumbled about being relegated to "Siberia."

"We should always get the quality out of this new building that we got from 'Siberia,'" Eisner said defensively. "*Oliver and Company*, *The Little Mermaid*, *Beauty and the Beast*, *Aladdin*,

The Lion King and *Pocahontas* all came from what you call Siberia."

A visit to the new Animation Building is indeed overwhelming, considering the relative coziness of the old one, where Walt ruled from the third-floor northeast corner. It is now the office of Roy O. Disney, Walt's lookalike nephew and company vice chairman.

Roy Disney now has another office — in the Sorcerer's hat. Since the new studio regime, Roy has served as the godfather of animation.

The entrance to the building is impressive. The walls are filled with historical photos, movie posters, platinum records, memorabilia including an Academy Award "for the creation of Mickey Mouse, 1932."

The second and third floors are the heart of a creative beehive. There are street signs along the wide corridors indicating the various departments. The signs, along with pieces of furniture and interior design, echo elements of the original animation building.

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