

## Ballet program features top-notch instruction

By CAREN CAMPBELL

Features editor

The style, grace and expertise of Russian ballet has come to USC.

One of Moscow's leading ballet teachers is conducting classes here at the S.C. Summer Dance Institute which runs from July 24 through Aug. 11 and is sponsored by USC and the Columbia City Ballet.

Raisa Struchkova, a veteran Bolshoi prima ballerina and coach of the Bolshoi's leading artists, is teaching dance at the institute. Several other prominent guest instructors like Arnold Spohr, artistic director of the Royal Winnipeg Ballet, and Patricia Wilde, artistic director of the Pittsburgh Ballet are also teaching.

Struchkova, who was on the tour when Nureyev defected, is editor-in-chief of *Soviet Ballet*, the foremost dance publication in the USSR.

She is staying in an on-campus apartment on The Horseshoe during her visit. Director of the institute and USC's dance program Susan Anderson said she decided to decorate the apartment before Struchkova arrived because when she first went to look at this apartment it looked like she was back in Siberia!

Struchkova started teaching Monday and will continue until Aug. 4, and Wilde will give master classes Aug. 7 through Aug. 11.

Spohr who was part of the institute last year, was guest artist from July 24 through Friday. "He's about 70 years old, but he's full of life and he's funny as can be and it's wonderful," Anderson said.

Having just retired from his company, he is doing a lot of guest teaching and will return to Canada where he is also teaching, Anderson said.

Other instructors include Anderson; William Starrett, artistic director of the Columbia City Ballet and co-director of the institute; and Annie Day, a jazz teacher and choreographer from Atlanta.

Also, Debra Bricker, a Columbia City Ballet soloist; Wrenn Cook, director of Wrenn Cook & Dancers of Columbia; Melody Schaper, professor of modern dance at

USC is coming in for the last week to help teach; and Barbara-jay, an actress and singer with more than 30 years experience gives acting class.

### Technique is focus of institute

The institute is open to students with all levels of training and dance background.

Two programs are offered: one for beginning dancers age 9-13 and another for skilled dancers age 14 and up. College credit is available to students 16 and older. "Last year we had a lady from Denmark who was about 30," Anderson said.

The dance institute which is in its second year, provides training in ballet, jazz and modern dance for about 45 to 60 people per week.

The dancers stay in Columbia Hall, and although the program is three weeks long, students can stay for only one or two weeks if they wish, Anderson said.

Sessions on nutrition, ballet theory, acting, costume design, and music are also offered.

However, "the program is really aimed at the classical ballet dancer," Anderson said, "and the dancers that come to us are really looking for professional careers."

Because of that, instructors focus on technique.

Students take five classes everyday and then attend lectures from 4 p.m. to 5 p.m. In fact, the students attended a lecture on injury and prevention which Anderson said came at a good time because "all those girls lying on the floor need this lecture!" Several of her students have been injured over the last few weeks.

Some of the girls didn't know to put ice on an injury, and Anderson even had a chance to refresh her memory on things like acute and delayed injuries.

Ruth Ann Collins, owner of Collins Modeling Agency, gave a lecture on modeling because many dancers end up making their living modeling because they are in shape, and they can move for the camera, Anderson said.

Classes are held in the dance studios at the Solomon

Blatt Physical Education Center here on campus. Students are able to use the Blatt Center's facilities, including the Olympic-sized pool, tennis courts, sauna and lockers. The university has given the institute another dance studio to use that is adjacent to the one they currently use.

Tuition for the institute is \$150 per week, and housing and meal plans also are available at the university.

### Improving individual style

Some of the students at the institute can dance and they are pretty to look at, but they have no technique, Anderson said. So, the dancers will be learning how to improve their styles as they attain the proper training.

"They get really, really correct training so when they leave they have become educated. Not only because they are more physically educated, but mentally they're more educated and the whole quality of dance across the state of S.C. will improve."

"Our biggest problem is that we've had about 10 girls injured," Anderson said. One of the main reasons for the injuries is that many of the girls warm up, but then cool down before they dance.

Anderson said, "They're also being pushed by world-class teachers and some of these girls are really not in good strong shape, and we warn them about that way ahead of time."

### Program has international scope

The institute, funded by USC's College of Humanities and Social Sciences, enrolls students from throughout the United States and Europe.

"We're able to provide top instruction in Columbia, so students no longer have to travel to New York City or Paris or Moscow," Anderson said.

In fact, that's why the program started. William Starrett approached Anderson with the idea of the institute so people could stay in Columbia rather than

go to New York. Then the College of Humanities and Social Sciences under Dean Carol McGinnis Kay sanctioned the idea and gave them SEED money to get things started.

The program not only equals those in New York Anderson said, but it's better especially for South Carolinians.

"It's better because otherwise students have to go to New York; they have to pay for their plane fare; they have to stay in some dingy, old, dirty apartment; they may get one or two classes a day, and they'll end up spending three times as much. All we're doing is bringing these fantastic teachers to the state of South Carolina so our students can stay home."

### Soviets bring style to ballet

Anderson said that there is definitely a difference in Soviet and American ballet.

"We've copied from them for so many years, and now we got really wise, and we just bring all their teachers over here to teach our students. And the training has gotten so good in this country because of it."

For example, it is ironic that Mikhail Baryshnikov, who is from the Kirov Ballet, is also the artistic director of the American Ballet Theatre, she said.

Although they only have two male participants this week, Anderson said even that is unusual because males can go to New York for free on scholarships. Anderson is optimistic that male participation will increase because it is only their second year of the program.

### Dragonlady gets shot in arm

Anderson not only teaches, she makes sure that the dancers eat, sleep and get where they're supposed to be when they are supposed to be there.

"They call me the Dragonlady because I've got everything running on target," Anderson said. She said it's probably the only structured thing in their lives, so they will learn from the discipline.

Last year, Anderson distributed a questionnaire and got little negative feedback. "The only thing they really didn't like to do was walk back up the hill to get their food," she said about the Bates walkway.

Dancing, talking, and teaching along with the other gifted instructors has increased Anderson's standards as well as enhanced her teaching abilities.

"It's really fun to be dancing everyday," laughs Anderson. "And I think what will be nice for me as the person in charge of dance at the university is I get good students for next year to dance in our own company at the university."

She is also excited to be learning again. "It's a real shot in the arm for me every summer!"

### Lack of dance major hurts USC

"We have a large dance company, but no dance major which is really a shame, but we're working on it," Anderson said. She was told that the reason there was no dance major at USC was because of insufficient funds.

"The big problem is we absolutely have to have a dance major, because you can't attract students." However, Anderson has prepared and submitted a proposal for a bachelor of fine arts in dance.

Anderson is not happy that South Carolina is the only state without a dance major at the major university and that even Winthrop and Columbia College offer dance majors.

Although she is frustrated she said Kay has been very supportive. "I think under her aegis we will have a dance major."

To further dance here in South Carolina, the S.C. Arts Commission, with a SEED grant from the National Endowment for the Arts, is supposed to be working on putting a dance teacher in every school across the state in order to offer dance in the public school system, Anderson said.

"If that's the case, then every single dance major that comes to the university will have employment."



Dancers of the S.C. Summer Dance Institute improve their styles and exercise their abilities. Insert: Veteran Bolshoi prima ballerina Raisa Struchkova looks on as her pupils dance.

## Movie captures 'joy' of parenting

From staff reports

Parents' lofty expectations for themselves and their kids collide with reality in "Parenthood," an insightful comedy about contemporary family life, with a major cast headed by Steve Martin and directed by Ron Howard.

Martin portrays a father trying to cope with the big and small problems of child-rearing. Joining him depicting the stages of parenthood is an extended family played by Jason Robards, Dianne Wiest, Mary Steenburgen, Rick Moranis, Tom Hulse, Harley Kozak, Martha Plimpton, Keanu Reeves and Leaf Phoenix.

The movie, which came from Howard's own experiences with his four children, deals with four aspects of being a parent, Howard said.

"At the beginning of a child's life, you have such high hopes and aspirations for your kids," he explained. "Then they start going to school, talking back to you and exercising their own individuality."

"And when they get to the teenage years, they turn on you," he said with laughter.

"Finally, when the kids get in their 20's and 30's, you think you're done being a parent. But then a crisis comes up and it doesn't matter if your child is five or 25, you never stop being a parent," Howard said.

In this comedy about family life in the 80's, Martin plays an overly-conscientious father striving for perfection.

"Parenthood" stars Martin as

Gil Buckman, a father of three who is determined that his children not have a lousy father like his (Robards). However, Gil finds out that no matter what he does, much of a child's development is out of his hands.

Steenburgen is his wife, Karen, the steady force in the household who is caught between Gil's dilemma of whether to spend more time with his kids or more time at the office to advance his career.

Gil's sister is Helen (Wiest), a harried divorcee with two unpredictable children (Plimpton and Phoenix). The older, Julie (Plimpton), is a 16 year old who is becoming a woman far quicker than her mother would like. Her son, Garry (Phoenix), is a 13 year old who walks around the house with a paper bag and rarely speaks more than a word or two at a time. It will be Julie's boyfriend Tod (Reeves), who helps bring the family together.

Another sister, Susan (Kozak), is married to Nathan (Moranis). Nathan has their daughter involved with karate lessons, Spanish lessons, vegetarian diet and reading Kafka. All admirable ambitions, except that their daughter is three years old.

Finally, there is brother Larry (Hulse) the spoiled youngest child of Frank Buckman (Robards). Frank discovers that at 64, it's not too late to learn about being a parent to Larry as well as Gil.

"Parenthood" opens nationwide tonight.



Gil Buckman (Steve Martin) is kidding around in the new comedy about parenting in the 80's, "Parenthood."

## Album blends rock, folk into classic composition

By CAREN CAMPBELL

Features editor

Eliza Gilkyson's *Legends of Rainmaker* from Goldcastle blends rock, folk and new age influences while showing her fresh approach to songwriting and her beautiful voice.

All of the songs are written by Eliza with one special exception, "Greenfields," a song written by her father, Terry, almost 30 years ago.

The song is ambiguous in the most meaningful way. Her musical poetry tells of lost love between two people who used to walk along green fields, Gilkyson also alludes to the sad state of the environment with lyrics like "where are the greenfields that we used to know." After years of neglect, the green fields, like their love, are "gone with a cold wind that swept into my heart."

Gilkyson draws on her personal experiences as a woman, an entertainer and an environmental activist while making a statement that emphasizes consciousness and social responsibility and carrying on the tradition of ambiguity her father exhibited.

In addition, the influence of the spirit of the Native American culture is best exemplified in the last verse of "Song of the Rainbow Warrior (part 2)" which is an adaptation of a traditional Zuni Indian song, "Ockaya".

The autobiographical "Song of the Rainbow Warrior (part 1)" begins with thunder and the sound of rattlesnakes. She has a complete sound that takes the listener on a soulful journey. But this is not to be confused with a soul-searching experience because Gilkyson's journey is a journey of experience — not a journey of endless search.



With phrases like "the ones who have abused their power" and references to the "Mother of humanity," Gilkyson is not making a political statement as much as she is commenting on man, the political animal, and what he has done to himself and his surroundings.

Although some are quick to compare her to Suzanne Vega, Gilkyson's style is all her own which is best exemplified in "Rosie Strike Back."

This song pleads for battered women to stop taking the abuse as it says "don't be his victim," "hit the road and never look back," and "take the baby and the clothes on your back."

Gilkyson is tastefully provocative and fierce in the tradition of Ann and Nancy Wilson without all the pop hype.

In "Break the Chain," Gilkyson's ability to make bold statements about several things at once comes through once again, with lyrics like "freedom waits for those who break the chain."

Gilkyson's spirit embodies the strength of her as well as all women. In her own words, "In spite of the current world situation, we have every reason to hope, for within each of us is the potential for compassion, commitment and heroic deeds."