

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.

Cultural Series presents music and acrobats

The Cultural Series offers a variety of entertainment for people of all ages.

This year all performances will be at 8 p.m. at the Koger Center for the Arts, said Eddie Daniels, associate director of programs and advisor to the Carolina Program Union.

The performances for the 1989 season are:

Yellowjackets — October 9.

With their hit album, *Four Corners*, nominated for a Grammy Award as "Best Jazz Album," the Yellowjackets prove to be a leader among jazz groups today. Russell Ferrante (keyboards), Jimmy Haslip (bass), Marc Russo (alto and soprano saxophones) and Will Kennedy (drums) describe themselves as "... a democracy at work — four musicians from four different backgrounds, collaborating to make a musical statement with a point of view."

The Yellowjackets' music encompasses jazz, rock and blues, and a bit

of classical. Tickets are \$5 for USC students and \$10 for the public. Individual tickets go on sale September 25, 1989.

Harlem Boys Choir — November 7.

Founded in 1968 at Ephesus Church in Central Harlem in New York City, the Boys Choir of Harlem has developed from a small church choir into a major performing arts institution of international reputation.

An ensemble of talented boys with live band, the choir performs a phenomenal show including classical selections, spirituals and a fully choreographed pop show that you won't want to miss! Tickets are \$5 for USC students and \$10 for the public. Individual tickets go on sale October 24, 1989.

The Wiz — February 13.

This Broadway hit, featuring Nipsey Russell, is a contemporary musical version of "The Wonderful Wizard of Oz." The famous adven-



Taj Mahal exhibits his witty charm and charismatic style while performing.

tures of Dorothy in the Land of Oz are set to a spectacular array of rock, gospel and soul. You'll be dazzled by its energy and charmed by its wit and wisdom.

From the producers of "A Chorus Line," "The Music Man," and "42nd Street," this show promises "total" entertainment. Tickets are \$6 for USC students and \$12 for the public. Individual tickets go on sale January 30, 1990.

Bao Dao — March 19.

Bao Dao is loosely translated as "treasure island" or beautiful island. This company represents 45 of Taiwan's most outstanding musicians, dancers, acrobats and magicians. Directed by Chin Chang, with choreography by Lui Chin Chang, the company performs an oriental extravaganza of Chinese performing additional to the contemporary.

Bao Dao celebrates 2,000 years of performing arts that began as royal presentations only and is now available for all the world to see and

enjoy. Tickets are \$4 for USC students and \$8 for the public. Individual tickets go on sale March 5, 1990.

Taj Mahal — April 26.

With exceptional talent, charismatic presence, and musical integrity that grew out of his association with many legendary blues guitarists, Taj Mahal has risen to the top of his field. A powerhouse of folk and blues, Taj Mahal draws on the honesty, dignity and emotional power of America's oldest and purest music.

Taj Mahal has several albums to his credit as well as movie soundtracks for "Sounder," "Brother" and the television movie "The Ewoks." Tickets are \$4 for USC students and \$8 for the public. Individual tickets go on sale April 12, 1990.

Season tickets for the series are \$15 for USC students and \$30 for the public.

Album blends rock, folk into classic composition

By CAREN CAMPBELL

Features editor
Eliza Gilkyson's *Legends of Rainmaker* from Goldecastle 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."



Oriental acrobats Bao Dao perform with grace and beauty.