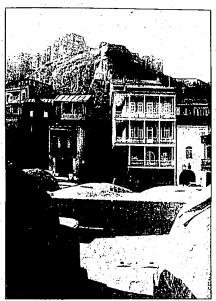
## American choreographer visits Russia



This picture of the old city of Tbilisi (there's also a modern one) shows its famous hot sulphur springs with a fortress in



Jessica Sinclair said it took no ime at all for her to assimilate into the way of life in Tbillist, a city of 1.5 million in the Soviet Union province of Georgia near the Turkish border. Sinclair, director of dance at Cranbrook Kingswood School in Bloomfield Hills, was invited to be a guest instructor/choreographer at a school of the arts there, after she took a troupe of student dancers to the Soviet Union in 1989.

She left in mid-September and returned the first of November. "It was beyond expectations," she said. It was the adventure of a lifetime ... It was a professional challenge, but it touched so many parts of my life."

She was referring to dance, to teaching and to the fact that her father was born in the Ukraine. She had studied Russian all sumner with a private tutor in anticiparier with a private tutor in anticiparier.

She had studied Russian all summer with a private tutor in anticipa-tion of the trip and it served her well. She thought she would have an American woman who had been there before as a roommate. Instead, she shared an apartment with a for-mer ballerina from Georgia who was teaching folk dance.

"SHE COULD understand my Russlan/Ukranian and we had won-derful conversations."
When they were stumped in their discussions of dance, their different cultures and politics (a favorite topic in the Soviet Union), they turned to an English/Russian dictionary for help.

help.
"After I was there for a while I "After I was there for a while, I suddenly realized it had been days since I'd spoken any English." she said with a smile.

Her apartment was about 40 minutes drive from the school, but she was given a driver for her entire



Jessica Sinclair watches as three of her students in Tbilisi

stay and after they became friends, she said, "he called himself my man-

she sald, "he came anger."
She sald, "bilisi is a center for dance. It has its own baller company, its own opera company and its own philharmonic and at least nine theater. These are people with a great cultural heritage."

MOST OF the dancers in her class at the school were about 18 years of age and very well trained. Most, she predicted, would be in professional-control of the professional control of the professional company did perform there while I was there and they were very well received."

Originally, she was to choreograph a work for the professional company in Tabilish, but it was on tour. However the dancers from the school with

to as "Bloody Sunday" by the Rus-

to as "Bloody Sunday" by the Russians.
"It was a real challenge for all of us. The piece required their lanut—they had to perceive their dancing in different way. It's asking some-body to expose themself in movement in a very personal thing," she said, explaining that these highly disciplined dancers were not used to that sort of thing.
"The second was a '60s piece for men and women with music by The Rascals. They liked it because they felt it was really American."
She went sightseeing, went regularly to market for fruit and vegetales, was surprised to find delicious watermeion readily available. Meas was available, but expensive and her roommate worried about the winter food supply.

food supply.

SINCLAIR FOUND a warm, almost family feeling among the Georgians, a great sense of pride and earing for each other and no ghettos of any kind in the city.

They showed her that there was a Christian church, a Jewish syncegoge and a Muslum mosque in a three-block area pointed out that. "these people all live in harmony and have for centuries." use two of her works when they per-form at a theater in Thillisi and when they go on tour.

One, "Women," which she has done here with 14 women was trans-posed for seven as a kind of tribute to the women who were shot in a protest march in 1989 now referred



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