

A gentle hand on Jill Johnson's shoulder conveys the message teacher Barbara Cole wisbes to give. Ms. Johnson of Beverly Hills is a member of the Oakland University dance company.







Suzy Sheaver experiences the sublime moment all dancers reach for through the long and often painful hours and years of practice



Alvin Ailey dance school teacher Barbara Cole, left, shows Martha Meek what she wants her to do with dancer's style body language.

a wide selection of current

arrivals. There is a large

assortment of styles and

sizes waiting to be gathered

Ballet quests for perfection

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For Il days this month, teachers
from the Alvin Ailey American
Dance Center in New York City
conducted intensive sessions on
dance at Oakland University.
Classes for beginners, intermediates and sometimes advanced
students in four categories were
offered—ballet, jazz, modern
dance and the Horton techniques,
which applies to all dance forms.
In an advanced class like Ballet
III taught by Barbara Cole, the
emphasis was on the fine points of
the performance, for many in the
class were teachers themselves.
Along with movements and put-

class were teachers themselves. Along with movements and putting together intricate combinations of movements, Mrs. Cole was, for instance. concerned with eyes and not just arabesques, but the best possible arabesques, but the best possible arabesques, but advanced dancers in the class, "You're looking at your feet. Your eyes—not on the floor, not on others. Don't look at anyone else up you're a little bit vague in where you're looking."

MRS COLE, who danced in the New York production of "Okla-homa!" at 17 and was a member of the American Ballet Theatre at or the American bailet Theatre at 19, demonstrated a combination of steps that included an arabesque. For nondancers, the arabesque is high on one foot with the other leg extended out behind.

"When you do an arabesque, center your hand (in front) and make sure it lines up with the foot.

center your hand (in front) and make sure it lines up with the foot behind you. . . I want tremendous arabesques. Touch the ceiling." Cakland University dance fac-ulty member, Mari Winsor, who was in the class and has studied owith Mrs. Cole before, said, "What

I like about Barbara is that she gets you to move, she gets you to extend yourself."

Mrs. Cole demanded great amounts of energy from her stu-dents, butthe impression she con-veyed was always to work with them to make them better dancers, closer to perfection with the finest line, the highest leap, the purest look.

She demonstrated a series of quick ballet steps and before they tried them she said to class members, "Bruise your toes a little as you land. Save the point until the toe feels the floor."

When class members did as she asked, she was complimentary.

After another complicated proceedure, she said, "Some of you did it very nicely, now we can clean up the pieces."

clean up the pieces.

THE WORKSHOP PROGRAM had close to a full-house enrollment, which pleased Carol Haisted, head of the dance program at the university. Mrs. Halsted predicted there will eventually be some changes in the dance courses at the school and that within a year or the number of workshops that will be available. The interest in dance and the number of workshops available on campus during the summer has been steadily increasing.

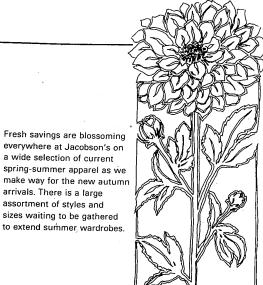
A nine-day workshop will be

A nine-day workshop will be held at the university Aug. 14-26. This one will be taught by Warren Spears, formerly with the Alvin Ailey company and just recently on tour with "The Wiz." Along with Spears, Jod Moccia from the Ailey company will teach ballet and Ms. Winsor will teach jazz classes.

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