



JOIN **5** and CELEBRATE

# SACRED DANCE GUILD

newsletter

# JOURNAL

newsletter

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Fall Issue (September) 1981-82    XOX.IV    No.1

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## PRESIDENT'S LETTER

When was the last time you attended an event that you could honestly say was worth the time, the money, and the hassle leaving your home and family for a few days? If you have to hesitate even for a moment to think, then you were not present at the San Antonio SDG Festival in June! I don't know how He does it but every year the Lord gives us something new and fresh and vitally alive. The Holy Spirit was present with a power that lifted us higher and higher each day. Many lives were affected and I know of one person whose life will never be the same because of the experience of the indwelling power of God's love. God is the author of creation and He led us beautifully in "the creative process" from beginning to end of the Festival. Personally, I was blessed with gifts from God's children over and over again. My gratitude and profound respect goes to the committee of this glorious Festival.

The day after the Festival I flew to Chicago where my husband and I met to fly to Africa for 6 weeks. I wasn't sure if the plan could fly high enough to hold me but it did and we were taken to a mysterious world where people are the same but different. The Sudan is one of the most

primitive countries in the world (by Western standards) and yet what we were able to share with these people was but a speck compared with the riches we received. Besides our time in two cities, we spent one week 110 miles from the city of Juba into the bush over extremely rough roads in a little village called Mundri where we met with students at the Theological College. No running water. No electricity. We drank rain water which ran off the roof into big barrels. We used lanterns at night. Our toilet ten yards out back through the tall grass was a tiny grass roofed mud hut with a hole to squat over. We had nothing of the conveniences we all take for granted, and yet we had everything we could possibly want for life. This little community of twenty-four students, many with their families, received us enthusiastically and shared their lives totally with us for a week. Again, we were blessed to saturation. (As we left we were given gifts of a pineapple, a bunch of bananas, 4 ears of corn, 5 eggs, and 2 live chickens, all of which survived the four hour journey back over the same dusty bumpy road to Juba.) Although the students knew nothing of sacred dance we were eventually all dancing together in joyful and humorous praise to our Lord. In my wildest dreams I would never have imagined that I would be leading a little black congregation in the heart of Africa in sacred dance! What a glorious privilege! So keep growing in the Lord's Dance. You never know where He might take you to share your dancing worship experience.

I am deeply grateful to the SDG which has helped shape me in my sacred dance life over the years and in many ways helped prepare me for my dance experiences in Africa. I really can't imagine being without this special community of people. I ask your prayers for the leadership of the SDG that we may be guided by God's wisdom.

This year we need special divine help on one particularly sensitive issue. As many of you have perceived over the past few years there has been considerable attention given to our identity as a Guild. Last year the question was finally discussed formally in our Board Meeting: "Are we in actuality what we profess to be on paper -- i. e. an inter-faith organization?" The constituency of our membership is mostly Christian which becomes very obvious in our Journal and at our Festivals. In other words, we look more like an inter-denominational Christian organization than inter-faith. If the question of integrity and cohesiveness is important, then should we look to change our description of our self-identity or should we alter our Festivals to become a more inter-faith experience?

This question is perhaps the most important one we are facing at the present time -- certainly philosophically and theologically speaking. (Please see Judith Rock's article in this Journal.) Consider the question carefully and I invite all of you to give me your input. Do read the minutes of the annual meeting to evaluate the discussion on this topic. We are in no rush to make a decision but we are concerned to begin discussion among the members. Please search out the implications of both directions for the Guild.

I look forward with renewed energy and vision to serving the Guild again this year. Let's meet in Miami in March to celebrate and dance together!

God bless,

Carlynn

Be On The Alert For:

1. EARLY Sacred Dance Guild Festival  
March 5-9, 1982, University of Miami Campus,  
Coral Gables, Florida
2. "Each One Reach One"
3. Report on Texas Festival

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SACRED DANCE GUILD FESTIVAL '82  
24th Anniversary Festival  
March 5-9, 1982  
University of Miami Campus, Coral Gables, Florida

Early registration (no later than November 30, 1981) is essential, since the festival occurs during the height of the south Florida tourist season.

Fees for local participants will be available from the registrar:

Ana Atanasio  
2141 NW 82 Terrace  
Pembroke Pines, Fl 33024  
Phone: 305-432-7297

Make all checks payable to: Sacred Dance Guild  
Festival '82

National leadership includes:

Doug Adams  
Jean Cowdery  
Carolyn Deitering  
Carla DeSola  
Arthur Hall

Additional leadership will be furnished by local and regional leaders in the arts and allied professions.

With a lot of help from our friends: Biscayne College Office of Campus Ministry, First Presbyterian Church of Hollywood, St. Maurice Catholic Church, University of Miami Dansemble, the Sacred Dance Guild promises an action-packed Sunshine Festival '82!

### LEADERSHIP

Inspired by your input, leadership will include: DOUG ADAMS, Associate Professor of Worship and Preaching at Pacific School of Religion, chairperson of the doctoral faculty in theology and the arts at the Graduate Theological Union, Berkeley, California, author of numerous books on religion and dance, and past president of the Sacred Dance Guild.

JEAN COWDERY, DTR, full-time dance therapist at Jackson Memorial Hospital, Miami, Florida, Director of Sacred Dance at First United Presbyterian Church of Hollywood, Florida, leader of workshops in sacred dance for the Organists' Guild and Presbyterian Synod, contact person for the alliance between sacred dance and dance therapy for Southeast Chapter of American Dance Therapy Association.

CAROLYN DEITERING, liturgical dancer from Tucson, Arizona, leader of workshops in the art of body movement as a language of prayer and celebration for individuals and communities, author of Actions, Gestures, and Bodily Attitudes and numerous articles for Modern Liturgy and Liturgy magazines, former instructor of creative dance at Barbara Mettler Studios in Tucson.

CARLA de SOLA, Liturgist and dancer from New York, director of Omega Liturgical Dancers, author of The Spirit Moves and Learning Through Dance, educated at Juillard, innovator in sacred dance for liturgy and for concert.

ARTHUR HALL, Black dance movement specialist from Philadelphia, Pa., director of the Ile-Ife African Art and Cultural Center, resident artist for National Endowment for the Arts Artists in Education Program, specialist in Dunham technique.

### SYNOPSIS OF EVENTS

Plan to arrive at Miami International Airport Friday, March 5 (if you're flying), special airport pick-up service to housing facilities at University Inn, opposite UM Campus will be available at a fraction of normal taxi fare; take a walking tour of the UM Campus; pick up registration packet; first session begins outdoors on campus at 7 p.m., wine and cheese social follows at University Inn. Saturday, Sunday, Monday, and Tuesday a.m., prepare to work, worship, enjoy as you follow one of these tracks: children and sacred dance, therapy and sacred dance, creativity and sacred dance. Some class choices available will be: ballet, modern, jazz, Sufi, folk, improvisation, mime, clowning. A major concert by workshop leaders is included in your festival and will be open to the public. Specific sessions for ministers and musicians and all others allied with sacred dance will be offered. Experiential sessions for children are included. Yes, bring your family - you will have the option of extending your stay in the Miami area at the University Inn for the remainder of the week for just \$16 per person per night (4 in a room) or \$26 per person per night (2 in a room) as long as those additional days are reserved by January 15, 1982.

Remember, you may request information regarding getting academic credit (graduate or undergraduate) for this festival.

The definitive brochure will be mailed to you in September. We are working to keep the cost at \$195.00 for the entire festival which will

include room, most meals, all classes, and concert.

Mail your check or money order for \$95.00 to:

Ana Atanasio, Registrar  
2141 NW 82 Terrace  
Pembroke Pines, FL 33024  
Phone: 305-432-7297

by November 30, 1981. This will secure your reservation for the Festival. Balance of payment will be due January 15, 1982.

MAKE CHECKS PAYABLE TO: SACRED DANCE GUILD  
FESTIVAL '82.

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DEADLINE DATES FOR JOURNAL ITEMS:

Fall Issue - August 15  
Winter Issue - December 15  
Spring Issue - March 15

Theme for Winter Journal will be Filming of Sacred Dance. PLEASE SEND IN ARTICLES AND LISTS!)

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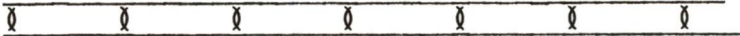
To Become a Member of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anybody interested in dance as a form of spiritual expression. Several types of membership are available.

Rates: Regular (1 year)...\$16.00  
Regular (2 years)... 30.00  
Student (1 year)... 10.00

Group (1 year)..... 45.00  
 Sponsor (1 year).... 50.00  
                   or more  
                   (specify)..... \_\_\_\_\_  
 Life.....400.00

Send your Membership to Sally Alderdice, R.D.  
 #2, Valatie, New York, 12184.



Ed. Note: The following is a brief form of the  
 Application:

APPLICATION FORM FOR SCHOLARSHIP AID THROUGH THE  
 SACRED DANCE GUILD MEMORIAL ENDOWMENT:

Name:\_\_\_ Address:\_\_\_ Telephone:\_\_\_ Church Where  
 Active:\_\_\_ Sacred Dance Guild Member:\_\_\_ How Long:  
 \_\_\_ Resumé of activities (Dance training, previous  
 SDG events attended, performance, participation  
 in dance groups, etc.):\_\_\_ What is your concept  
 of use of dance as religious art?\_\_\_ Event for  
 which financial aid is requested:\_\_\_ Of what val-  
 ue do you hope this event will be?\_\_\_ Cost of  
 event to you:\_\_\_ How much can you finance yourself?  
 \_\_\_ If scholarship aid is limited, do you have  
 other sources?\_\_\_ Name and addresses of three (3)  
 references. (Please ask these individuals your-  
 self to write us a recommendation.)\_\_\_  
 Send Application to: Maxine DeBruyn, Box #76  
 Zee|and, Michigan 49464.

\*\*\*\*\*LIFE MEMBERS\*\*\*\*\*

* Jary Yoos	Starfire	*
* Gloria Castano	Priscilla Baxter	*
* Margaret Taylor Doane	Ruth Rayton Ford	*
* Elaine Friedrich	Geri Gaebel	*
* Shari Rarick Gysel	Martha Merideth	*
* Carolyn Moon	Jo Anne Orr	*
* Katherine Rutgers	Helen Sonderby	*
* Joan Sparrow	Shirley Stager	*

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ATTENTION: ALL SDG MEMBERS

1. Back Issues of the SDG Journal are available from the Editor at \$2.50 each.
2. Since the SDG Journal is under bulk mailing No. 127, it is important that any change of address be sent to Sally Alderdice early, since no bulk mailing pieces are returned for re-sending!!!!

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\*\* \*\* \* Recommended Reading \* \* \* \*

1.

Marilyn Daniels' The Dance in Christianity: The History of Religious Dance Through The Ages is a new book of 112 pages and is available for \$4.95 (plus \$1.00 for postage and handling) from The Sharing Company, P.O. Box 2224, Austin, Texas 78767. Besides detailing the dance evidenced in old and new testament sources, the author examines labyrinth dances and movement in mystery and miracle plays as well as the dance of death and shows how those medieval dances carry over into the present day. She also gives a vivid account of Shaker dances in the United States and explores ways to use dance today in churches. (Besides directing Christian Education at North Branch Reformed Church in Wayne, New Jersey, Marilyn Daniels teaches at William Patterson College in New Jersey.

Table of Content: Beginnings, The Early Church, The Middle Ages, The later Medieval Period, The Renaissance, Post Renaissance, The Twentieth Century.

## 2.

Constance Fisher's Music and Dance in the Worship Program of the Church is a new publication of 20 pages available for \$2.50 (plus 50¢ for postage and handling) from The Sharing Company, P.O.Box 2224, Austin, Texas 78767. She not only suggests over sixty musical selections appropriate for dance in worship but also gives many insightful tips on how to improve working relations between musicians and dancers. This publication should be in the hands of each dancer and musician as they begin or continue working together.

Table of Content: Dance and Music Skills and Techniques, Music Literature, Communication Between Musicians and Dancers, Suggested Music for Sacred Dance, Classics, Children, Folk, Masses and Works, Old Testament, Processional Hymns, Spirituals, Poetry.

## 3.

Giora Manor's The Gospel According to Dance is a new publication of 155 pages and over 100 photographs showing and describing in depth the biblical themes communicated by modern dance and ballet companies. The table of content relates the scope of the work that will increase the scope of any Sacred Dance group. (Order the book by sending \$12.95 plus \$1 for postage and handling to The Sharing Co., P.O.Box 2224, Austin, Texas 78767.)

Table of Content: Preface, The Bible in Dance, Jesuit Biblical Ballet, Creation, Why Did Cain Kill his Brother Abel, David - Combat and Conflict, Biblical Women, Scandals of Salome, Joseph - Innocence, A Philosophical Masque, The Profligate Son, Biblical Dance and Heritage, Conclusion, Bibliography.

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MINUTES OF THE BOARD

SDG Board Meeting, Thursday, June 18, 1981

Officers Present: Carlynn Reed, Shirley Stager, Lindsey Huddleston, Gloria Castano, Joan Huff, Judith Rock, Marcia Murray, Suanne Ferguson, Daphne Montouri, Jary Yoos.

The meeting was called to order by President Carlynn Reed.

Item 1: Judith Rock described a project she has been working on for the past 2 years: preparing a filmstrip on her dance, "Mary Alice's Magnificat". Besides the pictures it would include a script which describes the process of creating the piece, both choreographically and theologically. Judith already has two supporters for her project which would cost about \$500. to produce. There was much positive discussion on the value of endorsing this kind of a project that could begin to build up a SDG library of filmstrips, videotapes, etc. Marcia Murray moved that we accept Judith's request for \$100. and that we invite the membership also to respond in support as they chose. It was seconded and carried. Judith will write up a financial statement including the % of royalties she would like to donate to SDG.

Item 2: A request from an individual for money to help her study classical Indian dance in India was evaluated. The consensus was we were unable to support this financially.

Item 3: There was much discussion re the research on a computer for our mailings. Jary Yoos and Shirley Stager who served on this committee reported on their findings. A "Time-

Sharing" computer would cost approximately \$500. per year plus an initial layout of \$150. Jary asked if anyone had access to computer information, please contact her. She outlined the basic needs of the Guild within a year: 3 times for the Journal, once for the Festival, and one membership list. It was suggested we could possibly look into a vocational school to give computer service cheaper. The committee will check this.

The question was raised concerning use for print-outs by regions and chapters. It was decided at this time they would have to pay for that extra service.

To facilitate membership mailings, Lindsey suggested yearly memberships at one time of the year. That is being considered.

Item 4: Suggestions for money raising were made enthusiastically by Lu Bellamak. She urged us to think big and act on it. Ideas were: a) religious benefit concert of top quality at \$100. a ticket; b) regional dinner parties; c) private donors. There was some lively discussion on the need for money raising with the necessity of someone with this very specialized gift to spearhead it.

Item 5: The problem of our Festival and Annual Meeting being held in March of 1982 was raised as it relates to elections. The term of offices is 1 year (usually running from June to June) and according to By-Laws elections are to be held at the Annual Meeting which in 1982 will be 3 months short of the full year. Carlynn will seek advisement on this.

Item 6: The question was raised by Lindsey as to the expenses incurred by regional publicity directors particularly as postal costs rise. At this time the directors are absorbing the cost them-

selves as a tax deduction. As regions become chapters, of course, there is a flow of money which covers expenses.

Item 7: Journal deadline changes were recommended as at present they fall on inconvenient (and thereby forgettable) dates, notably August 15 and December 15. Suggested dates were Sept., Jan. and April 15. Consultation will be made with our editor, Toni' Intravaia.

Item 8: It was suggested that at Festivals there be opportunity for members to have their pieces critiqued by competent leaders. This has been done successfully in the past and is recommended to future Festival committees.

Item 9: Several people have requested choreographies printed in the Journal. Judith Rock recommended that we start rather with a series of articles on the first steps in choreography.

Meeting Adjourned.

Respectfully submitted  
Carlynn Reed  
(for Dana Schlegel)

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Books, Articles, Pamphlets on CHOREOGRAPHY

E llfeldt, Lois "A Primer for Choreographers"  
National Press Books, Palo Alto, California  
Cunningham, Merce, "Changes: Notes on Choreography"  
Something Else Press, Inc., New York, New York  
Hawkins, Alma M., "Creating Through Dance",  
Prentice-Hall, Inc., Englewood Cliffs, N.J.  
Hayes, E. R., "Dance Composition and Production",  
Barnes & Company, New York  
Horst, Louis, "Modern Dance Forms", Impulse

- Publications, San Francisco, California  
 Horst, Louis, "Pre-Classic Dance Forms", Kamin  
 Dance Publications, New York  
 Humphrey, Doris "The Art of Making Dance",  
 Rinehart & Company, New York  
 LaMeri, "Dance Composition" The BAasic Elements,  
 Jacob's Pillow Dance Festival, Inc., Lee,  
 Massachusetts  
 Limon, Jose, "Composing a Dance", Article in The  
 Juilliard Review, Winter 1955, Juilliard School  
 of Music, New York, New York  
 North, Marion, "Composing Movement Sequence",  
 North, London, England  
 Smith, Jacqueline, "Dance Composition--a practical  
 guide for teachers", Lepus Books, Unwin  
 Brothers, Ltd., Old Woking, Surrey, England  
 Walker, Kathrine Sorley, "Dance and its Creators"  
 The John Day Company, New York

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SACRED DANCE GUILD ANNUAL MEETING  
 Trinity University, San Antonio, Texas  
 Saturday, June 20, 1981

Officers Present: Carlynn Reed, President;  
 Shirley Stager, Corresponding Secretary; Lind-  
 sey Huddleston, National Director of Regions  
 and Chapters; Gloria Castano, National Program  
 Director; Joan Huff, National Publicity Direct-  
 or; Judith Rock, Director at Large; Regional  
 Publicity Directors: Marcia Murray, Pa; Suanne  
 Ferguson, Al-Miss; Daphne Montouri, AZ-NM; Jarry  
 Yoos, Financial Advisor; and members at large  
 representing the states of Texas, Florida,  
 Pennsylvania, Arizona, Massachusetts, Missouri,  
 Connecticut, Utah, Colorado, Alabama, New York,  
 New Mexico, Illinois, California, Nevada, Maine,  
 and Venezuela.

The meeting was called to order by Carlynn

Reed, President.

Agenda:

Old Business:

1. Secretary's Report. It was moved and seconded that the minutes of the 1980 Annual Meeting be accepted as published in the SDG Fall 1980 Journal. Carried.
2. Treasurer's Report. See detailed report elsewhere in the Journal, Fall 1981. The report was presented by Jary Yoos in the absence of Treasurer, Inez Folsom. The report was received and approved. Questions concerning the scholarships to the San Antonio Festival were raised. It was reported that two \$100 scholarships were presented. These scholarships were donated from the interest generated by the gifts to the Memorial Endowment Fund of SDG.

Recommended for reading. Financing A Sacred Dance Choir by Martha Yates. Jary suggested that this would be a useful booklet for dance choirs seeking financial assistance.

3. Nomination of Officers for 1981-82. Suanne Ferguson presented the new slate of officers, introducing to the members those proposed officers who were present.

A question was raised as to how and if the Board really works. Carlynn explained the process of gathering gathering officers for the meetings which may last for 2 or 3 days. (see further details in this Journal in the article YOUR SACRED DANCE GUILD BOARD - How Does It Work?)

Question: What do Regional Publicity Directors Do? Lindsey Huddleston explained the function of these officers. (see YOUR REGIONAL PUBLICITY DIRECTOR - What Does He/She Do?)

Question: If the Board works, how come I have

received my Journal in my 3 years of membership? This question was raised by Ricky Gibbons and Suzanne Williams. Shirley Stager will contact Toni! Intravaia and Sally Alderdice to try to straighten out this problem.

Question: What is the Archivist? Carlynn explained that this position has never yet been filled, but would be perfect for a person who enjoys collecting and organizing information, scrapbooks, historical items. Volunteers or suggestions for the position would be most welcome.

Since there are several unfilled positions of the slate, Suanne asked for nominations from the floor. None were offered. Marcia Murray moved the nominations be closed and accepted. Final vote will be received and tallied upon receipt of ballots in the Journal, which has not yet been distributed because of delays caused by the changing of the format of the Journal.

4. Helps and Guidelines. This report was given by Jary Yoos for Sybille Volz who could not be present because she was leaving for Switzerland. Sybille reported that 44 kits have been sold this year, 14 of the new format, 30 of the old. She noted that she has received fewer requests for information during the past year than ever before and suggests that the Guild needs more publicity. Members attending the Festival were encouraged to send out the Publicity Releases about their participation in the Festival to their local newspapers.

5. Regions and Chapters. Lindsey Huddleston reported that a new chapter has been formed in Southern New York with President, Susan Gunn. Joan Huff has taken over the position of Regional Publicity Director for Upstate New York. There are now a total of 5 chapters.

6. Journal. The Spring 1981 Journal is late because of the change in format. Toni' Intravaia is doing a tremendous job of keeping us updated and in touch.

7. Corresponding Secretary. Shirley Stager reports that a committee is investigating the possibility of computerizing the membership lists. Anyone with information, bids, suggestions, is requested to send such information to Jary Yoos, 5 Rumford Rd., Lexington, Ma 02173. Jary is coordinating the information so that a decision can be made. Bids should be based on a list of 1000 names, the printing of labels 5 times per year, and membership printouts for publication in the Winter Journal. Regions and Chapters wanting lists of names in their area could order them from the service and pay for them. Because the Guild has no central office, this must be a computerized time-sharing service which can be done by mail. If there is anyone who already has access to a computer service and is interested in tackling this job, please contact Jary.

8. Logo. The Guild has still not found a logo which embraces and expresses the scope and purpose of the Guild. Starfire suggested that perhaps this is a process which could be gone through at Festival 1982 in Miami to call forth a design from the group participating in the Festival.

Daphne Montouri offered to re-draw the present design for printing on the 1981-82 flyer and then develop some of her own designs based on our present design. All designs for the logo may be submitted to Toni' Intravaia, 201 Hewitt, Carbondale, Il 62901, for publication in the Journal where members can see them and respond as to their appropriateness.

9. Publicity. Joan Huff reports that she continues to send flyers and other materials describing the Guild to publications and institutions. SDG is listed in the Dance Annual for 1981 on page 266. All members are urged to make SDG known as part of their local publicity efforts. Send press releases to Local papers; contact local cable TV for free community interest spots. These stations are required to give 4 to 5 hours per week to the community interest spots in some areas.

New Business:

1. Festival. Gloria Castano announced that the 24th annual Festival will be held March 5-9, 1982 at the University of Miami in Coral Gables, Fl. Virginia Shuker is coordinator for the Festival. Because a motel will provide housing, reservations and deposits should be made in October, 1981. The cost will be about the same as for the 1981 Festival. The Festival Committee hope to provide programming appropriate for children and young people, as well as for adults. Flyers will be mailed early in the Fall.

2. For YOUR CONSIDERATION AND PRAYER AND DISCUSSION: Judith Rock raised a question which is actually old business, since it was raised also in 1980: Is SDG an inter-faith organization or an inter-denominational Christian organization? We say we are inter-faith, but when we join in worship we are definitely Christian. Either the Guild should change its description of itself or change the way it functions to match the present description.

After some discussion the members present were polled on their feelings on this question:

Shall we be "inter-faith?"

Shall we be "inter-denominational?"

The majority preferred "inter-denominational" as a designation. It was suggested that this

question should be addressed by all our members and that time for feedback and discussion should be planned for our next Festival or Festivals, depending on how long the solution may need.

Joan Huff suggested the following wording for our statement of purpose: "We are an inter-denominational organization with doors open to those of other faiths who are interested in dance in worship." No further steps were taken at this time to clarify the exact nature of the Guild.

The meeting was adjourned by Carlynn Reed.  
Respectfully submitted,  
Shirley M. Stager, Corresponding Secretary  
(for Dana Schlegel, who could not be present)

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### Treasurer's Annual Report

#### Memorial Endowment Fund:

Opening balance 6-14-80			\$1097.73
Income			
Interest	282.00		
Deposits	1070.80		
Dep. Term Cert.	3000.00	4352.80	
Disbursements			
Scholarship	224.00		
(Tavner, Edwards, Sch. Com.)			
Investment Cert	5000.00	5224.00	
(Charlestown Savings 14.75%)			
Closing balance 6/15/81			\$ 226.53

#### Operating Fund:

Opening balance 6-14-80			\$ 59.22
Income			
Membership dues	\$6231.65		
Book kits	347.00		
Donations	25.00		

Interest	51.23	
Loan Repayment	750.00	<u>\$7404.88</u>
Disbursements		
Postage	554.30	
Printing	2056.05	
Phone	163.58	
Supplies	410.36	
Audio Visual	50.38	
Chapter % Refunds	275.10	
Book Kits	103.04	
Officer Expenses	336.16	
Invest. Cert(14.75%) (Life Member Funds)	800.00	
Misc.	40.52	<u>\$4789.49</u>
Closing balance 6-15-81		\$2674.61
(This amount includes life membership funds of \$800.00)		

Inez Folsom, Treasurer

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YOUR SACRED DANCE GUILD BOARD....HOW DOES IT WORK?

At the annual Festival each year, the members of the Sacred Dance Guild vote on a long list of names--the Sacred Dance Guild Officers and Directors. Most of these people are not known to many of the members and never will be, for the entire Board is never joined together in one place at the same time. So how does this scattered "body" manage to keep the SDG an on-going organization?

At least three times each year a meeting of the Board is called by the President. Notices are sent to all officers and directors, giving instructions to Carlynn's house and listing an agenda. Those who are able to attend may begin arriving as early as Thursday evening and on into Saturday morning, all traveling at their

own expense. There is no financial reimbursement for travel--it is a gift of love and caring from each officer to SDG, and some travel hundreds of miles to share in these meetings!

As people arrive, the process of discussion of directions, goals, needs of SDG begins. Joined in prayer around the table, the officers ask for guidance, and then get down to business. Problems are discussed, tasks assigned, decisions made, reports heard. Meetings last all day Saturday, and then we're on our way back to our own homes to carry out our assigned tasks.

Further communication goes on through letters and phone calls throughout the year.

The Festival annual meeting is the only opportunity for direct discussion between members of the Guild and their officers, so it is most important for you, the members at large, to attend the annual meeting and be prepared to share questions, ideas, suggestions. Because we are so scattered for so long, we on the Board very much need your support, both at the meeting and throughout the year. We ask you to make a special effort this year to be aware of our ongoing tasks, to remember our work in your prayers, and to support us with your suggestions, comments, and assistance in our designated tasks.

We must all be working members of Sacred Dance Guild if SDG is to work!

Shirley M. Stager  
Corresponding Secretary

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WHAT DOES A REGIONAL PUBLICITY DIRECTOR DO?  
HERE IS A BRIEF JOB DESCRIPTION:

1. The Regional Publicity Director (RPD) is a Board member of the SDG and is encouraged to attend meetings, if convenient. SDG business to be discussed and voted on by the board will be mailed to the RPD for response and vote. The RPD represents his/her regional interests as well as participating in national policy making.
2. The RPD will help to promote the SDG in his/her region by encouraging others to join, and by helping to organize workshops, sharing sessions, special services, sharing resources, etc.
3. The RPD solicits and prepares regional news for the SDG Journal, and mails it to Toni' Intra-vaia by the following deadlines: September 15, January 15, and April 15.
4. The RPD keeps records of regional activity and passes this information on to future RPD in the region.
5. At the end of a year, prior to the Annual Festival, the RPD writes a brief annual report on the activity and expenses of the year. This report is sent to the President, Carlynn Reed, and the National Director of RNgions and Chapters, Lindsey Huddleston. A copy is kept in the regional files.
6. When a region has enough localized interest to consider forming a Chapter, the RPD helps this process proceed according to the By-Laws of the SDG.

In short, a Regional Publicity Director can have an important role in the growth of local SDG activity. If any member is interested in becoming a Regional Publicity Director for his/her region, contact Lindsey Huddleston, 27 Morgan Street, Middletown, Ct. 06457.

LETTERS TO THE EDITOR

From Cathy Cooper, 24 Division Ave, Belleville, New Jersey 07109

"I am writing in reference to the Sacred Dance Guild Newsletter. I am a dancer from Amarillo, Texas. I danced with the Lone Star Ballet in Texas, the Capitol Ballet in Washington, D.C. and I am currently a member of the New Jersey Ballet Company.

"I am very interested in using dance in the church to worship the Lord. I feel the Lord has blessed me with my dancing and I would love to give it back to Him with my dancing. I have danced as a prayer in my church in Texas a couple of times and the response was wonderful! I would love all the information you can give me and I would love to receive your newsletter.

"Thank you for your help"

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THE GUEST COLUMN (Doug Adams, Former SDG President, Author of numerous books, pamphlets, and articles, lecturer, workshop leader, director of the Pacific School of Religion's Sacred Dance, and minister, contributes this article!)

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EACH ONE REACH ONE!

by Doug Adams

With the cut back of government funds for the arts, our Sacred Dance Guild becomes all the more important for the vitality of dance in America. I urge you to reach out to others in your community or across the country and introduce them

to the Sacred Dance Guild, its Journal, publications, and festivals. Let our goal be, "Each One Reach One!" Let each of us lead one other person to join the Sacred Dance Guild before June 1982. In that way the Guild will have the financial resources to increase its services to all of us and encourage more dance in worship and education. Write to me and request how many copies you need of the sheet describing the Sacred Dance Guild and how to join so you can send such sheets to others or give them out at workshops. (Write Doug Adams, Pacific School of Religion, 1798 Scenic Ave., Berkeley, California, 94709. Make your request as far in advance as possible to allow time for delivery by the least costly means.)

Also, give books and booklets on sacred dance to your ministers, music directors, education directors, and worship committee members to encourage more use of dance in worship and education. Your purchase of such publications helps not only to spread the word about dance but also to publish more publications to encourage dance in worship and education. The Sharing Company is the main publisher of works on dance for worship and needs your support if we are to have older dance books continued in print and newer dance books published. Look over the list of Sharing Company books and booklets and articles on the enclosed complete list of offerings and order some now to give to religious leaders in your community for future holiday gifts. If you want to distribute advertisements of Sharing Company books at your workshops, write and ask for the number of advertisements you need from The Sharing Company, P.O. Box 2224, Austin, Texas 78767.

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accommodate all the students who are interested in taking courses, we will be able to offer dance courses to one hundred forty students in the coming academic year and to ninety summer students. With over 1400 students at the nine seminaries of the Graduate Theological Union, we could well offer more dance courses to reach even more students. We will be offering an intensive Saturday workshop on October 24 at Pacific School of Religion with the theme of storytelling and dancing. Robert Bela Wilhelm, Anne Owens, Margaret Taylor, Judith Rock and Doug Adams will be among those leading workshops on that occasion which will allow us to reach many more students as well as many persons in the wider community.

Report on 1980-1981: During the past academic year, we were able to offer six dance courses and accommodate one hundred and fifty students. To do justice to the students in the classes, we have found it necessary to limit the class size in the future; so that we do not have more than twenty students in any given class. When the dance work does so much to free a student in communication skills, we would rather accommodate all the students wanting the courses; but our only solution to do so is to offer more courses. Our all-day Saturday workshop on November 1, 1980 drew over two hundred students and persons from the community to participate in the dancing Christmas carols workshop. That evening we inaugurated the new dance floor in the Mudd Building for which we are grateful to Sybil Jean Logan. That new dance floor combined with the wooden floor of the dining hall makes possible an expansion of our summer school in dance so that we can work with some 80 to 90 persons instead of 20 or 30. This summer we had some 90 persons registered to take the summer dance course with Carla DeSola, Judith Rock and Doug Adams on Dance to Communicate Meaning; Dance for Worship, Education, and Performance. Again, we have more persons wanting to take the courses

than we can presently accommodate through course offerings. But this is a happy problem to have.

Needs for Support: We need to increase substantially the size of the Margaret Taylor Endowment for Dance to allow for the offering of enough courses to meet student interests. The present Margaret Taylor Endowment contains \$25,000 and produces enough income to offer three dance courses each year. Our goal is to raise an additional \$25,000 for the dance endowment by the end of 1984. I urge your gifts to this Margaret Taylor Endowment for Dance at PSR as soon as possible so that we may expand the course offerings in dance to meet the student interest. We have a challenge grant that will provide fifty cents for every one dollar raised from other sources; so, whatever gift you give will be increased by 50% from the challenge matching grant. Contributions for this dance endowment should be made by sending checks made out to "Taylor Dance Endowment at PSR" to Doug Adams, Pacific School of Religion, 1798 Scenic Ave., Berkeley, Ca, 94709.

COME TO CALIFORNIA FOR LITURGICAL DANCE, SUMMER SCHOOL, 1982

The New York based Omega Dance Company with Carla DeSola and the California based Body and Soul Dance Company with Judith Rock will join Doug Adams in leading the one week intensive liturgical dance summer course at Pacific School of Religion, August 2-6, 1982. With two of the leading dance companies in the country who specialize in dance for worship and religious communication, the 1982 summer course at P.S.R. promises a rich sharing of choreographies each day; and Doug Adams will add emphases on con-

gregational dancing and dancing through the Bible and through the history of church worship.

Carla DeSola, Judith Rock, and members of the "Omega" and "Body and Soul" Dance Companies will lead dance technique and choreography sessions throughout the week to help participants develop and improve their own choreographies. The course will use the new dance floor in the new P.S.R. classroom building as well as other dance studios and liturgical dance spaces in neighboring churches so that the full range of possibilities for "dance in church" will be realized by participants.

The course may be taken for academic credit or for continuing education credit. Housing is available on the Pacific School of Religion campus which is one block north of the University of California, Berkeley. For Preregistration forms and further information, write to Dogu Adams, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709.

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"BIT" REVIEWS

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From flyer on Motif, P.O. Box 7816, Atlanta, Ga 30309, a new magazine for the arts:  
 "Dance...Possibly the most maligned art in the Church's eyes, dance is enjoying a slow (but significant and welcome) renaissance among the Christian community. Motif will feature articles, reviews and interviews with and about important dancers and their work...."

From The Messenger, Friday, August 21, 1981

"Jazz Great to Present New Mass"

"Several years ago Our Sunday Visitor, a national Catholic weekly, set out to find someone to create a new Mass. The first choice was internationally known jazz pianist David Brubeck. He was chosen because he is a prominent American composer who has had experience in writing religious music, and is an outstanding performer who knows how to excite an audience. The new Mass titled "To Hope: A Mass for a New Decade" is a unique blend of contemporary and symphonic jazz with elements of Gregorian chant and ancient Hebrew melodies.....The Performing Arts Training Center Dance Company, under the direction of Katherine Dunham, will dance the 'Alleluia' and various parts of the new Mass."

(Ed. Note This Mass was performed on Sunday August 30 at the National Shrine of Our Lady of the Snows, in Belleville, Illinois.)

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From Our Sunday Visitor, July 5, 1981, Huntington, Indiana

"A clown for Christ

"I noticed the letter to the editor questioning what it saw as overuse of the world 'ministry,' particularly in respect to clown ministry. As I am a participant in clown ministry, perhaps I could explain one 'clown's' view.

"As I watched my mother suffer and die with cancer and saw the many other families touched by similar tragedies, I decided to try to bring a little joy to others whenever I could. When I heard of the clown ministry, it interested

me. I'm glad it did.

The enthusiasm on a child's face watching clowns mime the parables brings a rich reward indeed as the youngster learns of God's love in a fun and unique way. The light in the eyes of a nursing home patient who reaches out to thank a clown for a happy visit is equally enriching.

Many forms of ministry are available in our wonderfully diverse Church and not everyone is equally enthused about all of them. But each of us participates where he feels he is most effective and we all find our place in service.

So while the letter-writer may not appreciate the word ministry being used in connection with such an activity, I hope he can understand why one 'clown' enjoys giving and receiving love by 'being a fool for Christ.'" Linda Kaplan, Midlothian, Va.

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From The Episcopalian, March, 1981:

Carlynn Reed dances the spirit by Edward L. Schultz

"'David danced before the Lord with all his might.' The Psalmist 'praised him with timbrel and dance.' Today Carlynn Reed, an Episcopal minister's wife, dances in the Spirit.

"'Sacred dance allows me to present my whole body as a living sacrifice to God,' says this Canadian-born mother of two. After her marriage to the Rev. David Reed, rector of St. Paul's Church in Shelton, Conn., Carlynn Reed began studying ballet primarily for enjoyment. Several years later she decided to try modern dance. 'It was as though my blood had finally found what it need-

ed to praise the Lord.'

"Her first public appearance involved a dance choreographed to Perry Como's arrangement of the Lord's Prayer. It was the beginning of an intensely personal ministry and a growing relationship with the Holy Spirit. 'I have had the experience of praying in tongues. Sacred dance is like that. Your body is held in the flow of the Holy Spirit, and He expresses himself through the dancer. It's like dancing in the Spirit.'

"Carlynn Reed is president of the Sacred Dance Guild, founded 'to stimulate interest in dance as a religious art form and to provide a means of communication and training for dance choirs.'

"Sacred dancers believe their art is genuine expression of biblical spirituality. 'One can experience the nearness of God both by being a sacred dancer and by seeing sacred dance performed by others,' Carlynn Reed says. 'You see the dancer in communion with Christ, or you are in communion with Him yourself.'

"She relates a mystical experience she had several years ago. Rather depressed because of personal concerns, she had wondered whether she should go to a creative movement class on Good Friday. She decided to attend, and during an improvisation period she visualized Christ's crucifixion. She felt both pain and joy, agony and ecstasy. She wanted to approach the cross, but the suffering of her Lord made it painful. She danced through this struggle.

"'The love of Jesus was so strong that it drew me to Him, and I imagined myself at the foot of the cross and held up my hands. At this point I stopped my conscious improvisation and the Holy Spirit began to work His wonders through

my imagination. I sensed our Lord enfolding me in His arms. Even though He was in pain and suffering, still He had enough strength to love me. I wept.'

"Much of contemporary evangelical renewal is filled with praise, but sacred dance reminds us that suffering and pain are experienced in the midst of rejoicing.

"During renewal weekends and prayer and praise services at St. Paul's, the rector's wife shares her ministry.

"For four years before moving to Connecticut, Carlynn Reed led a sacred dance choir in Attleboro, Mass. When she arrived in Shelton, she formed a sacred dance choir known as 'With Timbrel and Dance,' now disbanded. But 'doing sacred dance alone is almost antithetical to the Christian way. We need community,' she says. 'Christians are members of the Body of Christ and need one another for support, prayer and strength.'

"Slowly sacred dance is being accepted in the Church as a valid form of liturgical expression. People realize that, like any form of expression, dance can be used or abused. They have also learned from the recent interest in disco dancing of the need to use the whole self in communication.

"'Disco is great fun, but it centers on self-gratification. It's an isolated experience. Sacred dance is done for the glorification of God and the uplifting of His community,' says this modern evangelist who dances the beauty of God's love.

From the Catholic Digest, September, 1980

THE AMAZING STORY OF 'AMAZING GRACE' by Eve R. Wirth

"Amazing Grace one of the world's most famous hymns, was written by a former slave-ship captain who ended his life as a popular preacher.

"John Newton was born in England on July 24, 1725. His mother died when he was seven, and his father, a sea captain and a good Christian, took full responsibility for his upbringing. When John was 10 years old, he joined his father aboard ship.

"By his 17th year, tired of his father's religious ways and bored with life on the sea, John left his father to seek pleasure in the flesh-pots of England. After several months of debauchery, he was found by some English naval officers in a tavern and dragged aboard a British man-of-war. He soon deserted ship, but was rapidly captured, chained in irons, and whipped.

"He deserted a second time, however, and made his way to a small island off the coast of West Africa. After living for a short while among the slaves, he was sold to a cruel native woman. She took great joy in making young Newton beg for food from her table. So hungry was he that he scrounged for wild potatoes at night.

"After several years of trying to escape, he finally made his way aboard a visiting slave ship. Before long he was the ship's captain, but the crew did not seem to favor his command. They mutinied and left him marooned on a desolate island.

All this time, Newton's father had no idea where his son was, but he prayed for him daily and sent a friend to find him and bring him back. The friend succeeded, but back in England Newton resumed his life of pleasure-seeking and joined once more in the African slave trade.

"It took one more near-disaster to make an impression on the rebellious 23-year old. A storm at sea lashed the slave vessel Newton captained; soon water was rushing into the hold. Newton ordered the crew to cast all the cargo overboard, and along with the others he pumped as much water as he could from the hold, but the ship looked doomed.

"Newton finally became so alarmed that he uttered his first prayer to God since his childhood: 'Mercy! Mercy!' And, as desperate men have been known to do, he promised that if he came out of the storm alive he would turn his life over to God.

"The ship righted itself, the sea grew calm, the ship's hold was water free. 'It's a miracle from the Lord!' cried Newton.

"If the captain had been a sinner, he seems to have been a man of his word. He immediately left the slave trade. For the next seven years he studied the Bible, and dealt only in legitimate cargo. Eventually he married a London woman and left the sea to become a surveyor.

"Newton had begun to feel a 'leading from the Lord,' a divine call within himself. 'There is something I must do that is very special for the Lord,' he told his wife.

"Impressed with the preaching of the Anglican George Whitefield, and influenced by the Wesley brothers, founders of Methodism, Newton decided

to enter the ministry. He studied at Liverpool and was ordained at the age of 39. His first assignment was as pastor in the English village of Olney. So dynamic and impressive were his sermons that the tiny church had to be enlarged to hold the many new parishioners.

"He remained at Olney for 15 years, conducting evening meetings in a huge converted manor house presented to him by the Earl of Dartmouth. In the afternoons he gave Bible lessons to youngsters, who also had the good fortune to hear his true stories of the sea.

"One night Newton was preparing a sermon about his conversion experience. No matter how hard he tried to find just the right ending for it, nothing came to him. He prayed: 'Lord, you know how I was lost and that You, dear Jesus, found me and saved me!' Suddenly the words flowed from his pen:

"Amazing grace! How sweet the sound  
...And grace will lead me home."

"Newton composed most of his 300 hymns at Olney, although he continued to write after his transfer to St. Mary Woolnoth Church, where he preached for the remaining 28 years of his life. He died at age 82.

"On his tombstone he had inscribed the words:

'John Newton, Clerk. Once an infidel and libertine; A servant of slaves in Africa; Was by the rich mercy of our Lord Saviour Jesus Christ, Preserved, restored, pardoned. And appointed to preach the Faith He had long laboured to destroy.'"

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| "     | NEWS OF SACRED DANCE ACTIVITY |
| "     | "                             |
| "     | (Alphabetically by States)    |
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## ARIZONA -

From Carolyn Deitering, Romans XII Liturgical Dance Movement Prayer, Tucson:

Romans XII finished its 1981 season with two concerts on May 2. The group was then given a vacation while Carolyn traveled and taught. After teaching for the Sacred Dance Guild Festival in San Antonio, Carolyn spent a week studying with Carla deSola, Judith Rock and Doug Adams before teaching workshops for the Clown, Mime, Puppetry and Dance Ministries Week and Modern Liturgy's "Festival of the Lively Arts" in Berkeley and a workshop for priests (Oblates of Mary Immaculate) in LaFayette, Ca.

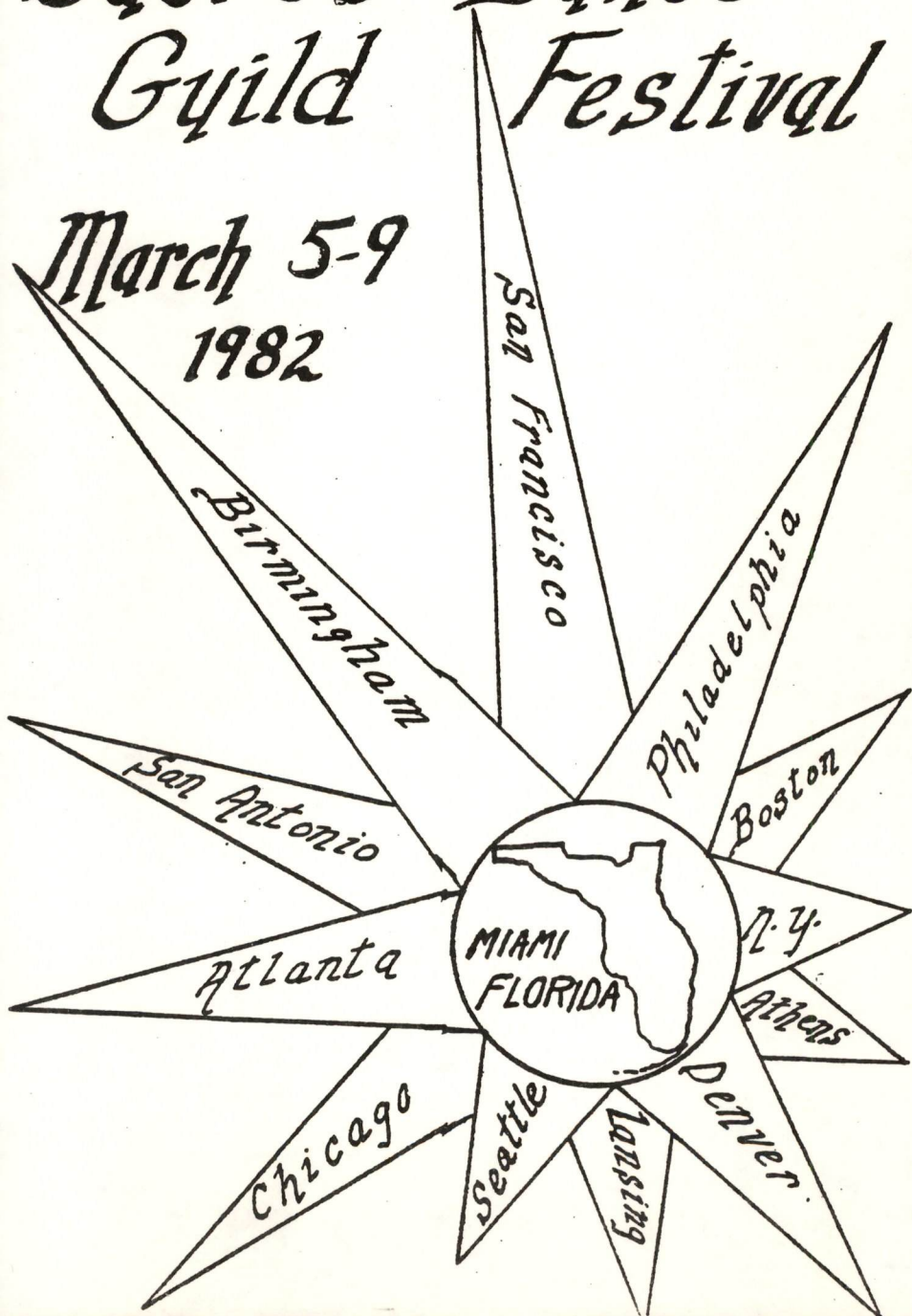
Romans XII will begin fall classes on August 26th. Our first scheduled engagement is in Sedona in October. Carolyn will teach in Australia (for the National Christian Dance Fellowship of Australia) in January and early February, give a workshop for the Diocesan Religious Education Congress in late February and a solo concert in Tucson in mid-Spring.

## CALIFORNIA -

From Nancy Lu Stewart, St. Mark's Episcopal Church in Downey, Ca: St. Mark's has recently started a sacred dance program. A two hour workshop is being offered once a month. These workshops started in April with an average attendance of about six people. The August workshop had about 20 people. At this time, the workshops are available to members of St. Mark's. and to people

# Sacred Dance Guild Festival

March 5-9  
1982



involved with the church only. Leadership is offered by a church member as part of her contribution to the church. No fee is charged for the workshops. Activities offered by the Sacred Dance Guild are announced.

St. Mark's will be having their first movement presentation on August 30th during the 10 o'clock worship service. About 18 people will participate, 9 men and 9 women of ages from 14 to 70. This is a good beginning!

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From Patty Proudman, Los Angeles area: On Easter eve, Ivan Johnson and Patty Proudman danced the story of "Abraham and Isaac" as part of the Easter Vigil Service at St. Augustine's by the Sea, Santa Monica. The dance depicted the sacrifice of Isaac and then went on to make a comment about war. The music was "The Story of Abraham and Isaac" by Judy Collins.

On Good Friday, Ivan performed an interpretation of the Negro spiritual "Were You There When They Crucified My Lord" at St. Augustines. On May 17 Patty performed the Gloria on the Rite II Service at Church of the Ascension in Teyunga. The music is part of the regular liturgical music used by that parish.

On Pentecost, June 7, Ivan and Patty joined forces at St. Augustine. They danced about anger which can develop when friends offend each other and the resolution of that anger through the Spirit.

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From Stella Matsuda, Director, Alleluia Dance Theater, Thousand Oaks: The Alleluia Dance Theater continues to share through movement their

worship and praise to Jesus Christ by 1) offering workshops: The week-long summer workshop August 2-7 at La Casa de María in Santa Barbara and 2 week-end workshops (September 26-27 and Feb 26-28) 2) ministering to the youth prisons 3) bringing joy to the elderly patients in the convalescent hospitals 4) conducting children's workshops with individual churches and 5) illuminating the Word in worship and praise services of various churches.

We are seeking always to follow His Will, to grow in His time and for His purpose In September we will accept applications for membership into the company.

Sonja Weiherer and I have just finished attending the CORD Conference at UCLA and look forward to the Dance Workshop at Pacific School of Religion.

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From Margaret Taylor Doane, Fresno:

On June 7 and 28 I led the congregation in participating with movement in the morning services of the Wesley United Methodist Church in Fresno. On the first Sunday we moved to the moods of Kumbaya. On the last Sunday we moved to 2 stanzas of God of Grace and in the closing Shalom. The congregation was most responsive.

At the California Pastors School for Methodist ministers to be held at Yosemite October 5-8. I shall be one of the workshop leaders on "Symbolic Movement in Worship" with 2 work sessions and some other participation.

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From John West and the Valyermo Dancers, Los Angeles:

The 1980-81 year was a very exciting and productive year thanks to Loyola-Marymount University of Los Angeles, St. Andrew's Priory, and the support of the Sacred Dance Guild here in Southern California. In June and July of 1980 we initiated our new season with two workshops: "Contemplative Dance in Three Traditions", a week long workshop given at St. Andrew's Priory which explored the sacred gestures and movement traditions of the latin, oriental and black cultures of the world as rich alternatives and supplements to our classic European traditions; "The Word Made Flesh", a week-end workshop given at Loyola-Marymount University of Los Angeles which was an introduction to the art of sacred dance. This workshop's initial session was an evening concert of the Valyermo Dancers featuring the narrative dance of "The Sacrifice of Isaac", selections from our 1977 ballet "God's Troubadour" by Fred Katz, and "All My Life" by Bob Hurd. It was also the preview of two new choreographies - one by Bradeline Brown of "Sinner Mann", and a new one of mine, "Come by Here".

1980-81 was also the 150 th anniversary of the Benedictine Order that sponsors our company. In honor of that anniversary the company performed an original contemporary theatre piece about St. Benedict and his sister St. Scholastica. The text and choreography were my own work, and the music was drawn from traditional chant of the psalms which was performed live, from recordings of the Carmina Burana, and from other medieval music. It will be performed again September 26th and 27th this year at the monastery's annual art festival in celebration of the 25th anniversary of the Benedictines at St. Andrew's Priory in Valyermo. The company and I hope that many of the guild members will join us at the monastery for that celebration.

In January of this year I offered the annual winter dance workshop at the monastery. It was an invigorating and well attended weekend of prayer, and dance that peaked on Saturday evening with a danced Bible vigil service in the monastery chapel, a vigil danced by all the participants including our local guild president, Carmen Fojo. January also brought us to Flint-ridge Sacred Heart Academy where we danced for a school assembly and introduced the girls to sacred dance.

New inroads have been made this spring into local college life. Los Angeles Valley College invited me to choreography a liturgical or sacred choreography for their spring dance concert, and for the second year in a row Loyola-Marymount has invited the Valyermo Dancers to dance in their annual spring dance concert. We will dance the "Sacrifice of Isaac" and "The Waltz of Freedom" May 8, 10, 15, and 16. We hope to see many of our friends and supporters there. Without active support from guild members, the beauty and vitality and importance of sacred dance in the larger dance world will not flourish. The company and I need your support.

On Sunday May 17th the company danced as part of the first communion liturgy during the 10:30 a.m. Mass at St. Jane Frances de Chantal Parish in North Hollywood, California.

From July 27th through August 2nd I led a workshop with Fr. Philip Edwards, O.S.B. and Sister Karen Wilhelmy, C.S.J. on the parables. My focus will be the artistic exegesis of the parables and the artist's continued resource in them, while Fr. Philip and Sr. Karen will provide theological expertise and classical exegesis of the parables. The workshop culminated in a creative Bible vigil which included artists of all disciplines. Dancers, singers, banner

makers, musicians, mimes were all needed and welcomed to this workshop.

Look for new offerings in sacred dance at Loyola-Marymount in Los Angeles this fall. Come with friends and support the program. I urge the members of the guild in the greater Los Angeles area to make a commitment to help me and the Valyermo Dancers put Sacred Dance in its rightful place in academia, in theatre, in dance and in worship. Many thanks to all of you who have studied, danced, prayed and worked with us. Special love and thanks to Ealine Friedrich and Elise Robert who have always been there when we've needed love, support, and care.

COLORADO -

From Ann M. Blessin, Denver: (Director Montclair United Methodist Church)

Ann Blessin and Marcia Taitimu directed the annual spring event which took place May 3, 1981 at Iliff School of Theology at 4 p.m. Approximately fifteen sacred dance groups participated in our Rocky Mountain Sacred Dance Guild Spring Celebration. The theme for this year's event was "There Is A Season". Fall, winter, spring and summer were represented in dance, and the corresponding church colors were integrated into the various seasons. Green, purple, white and red were used as altar colors. William E. McConville, O.F.M., the celebrant, changed his vestments to coincide with each season. It was a beautiful portrayal of sacred dance and was held at Iliff School of Theology in the Great Hall. All the dancers processed into the great hall and then the "Serendipity dancers" opened the celebration with "Ecclesiastes 3."

Each group shared a unique and special experience as we travelled through the church year. At the conclusion of the "Spring Celebration"

firepots were used to symbolize the Holy Spirit at Pentecost. The congregation danced and sang to black spirituals such as "He's Got the Whole World in His Hands", "Go Tell it On The Mountain", "Amen, Amen". Ann Blessin led the congregation in these hymns. A free will offering was taken for scholarships to enable those persons wishing to attend liturgical arts conferences in 1981. Ted Shawn's creed was used in the program notes and exemplified the feelings of the participants in the "Spring Celebration". The Rocky Mountain Sacred Dance Guild is a growing and vital force and "There is a Season" once more showed the impact that sacred dance has upon the community.

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From Ann Blessin: Ann Blessin led the inter-generational Sunday School at the United Methodist church in a sacred dance series this summer at Parker, Colorado. Also she was guest speaker at the United Methodist Women's annual conference at Estes Park, Saturday April 25, 1981.

#### MARYLAND -

From Dorothy Johnson, Frederick:  
 The Spring Workshop for the Upper-South area was held at Hood College on March 28, 1981. Leadership was provided by Dorothy Johnson, Laura Thompson and Rev. Anne O. Weatherholt. The workshop was concluded by an inspiring worship service comprised of pieces which evolved from the workshop and repertory presented by participants. We look forward to the fall workshop to be held in October at Hood.

Following is a partial listing of my worship dance activities since last report: 1) A credit course in worship thru dance taught at Hood College during the first half of each semester. 2) Lead in daily workshop sessions

for summer camps Farthest Out in Shrinemont, Orkney Springs, Va., Browns Town, Jamaica, W.I., and for the annual conference of Province III Episcopal Church held at Hood. This work involves teaching, choreography and solo performance as well as leading congregational movement.

3) Presentation of worship=dance services at several Maryland churches. 4) Solo dances as part of a worship service in several churches - morning and evening services. 5) A highlight - Maundy Thursday - at the request of my church organist, Richard Strand, I danced the Seven Last Words of Christ - by the contemporary composer, Paul Sifler. This was a long-demanding work. The words were spoken by our pastor, Reven Donald Bracken. This piece preceded the communion service. There was a powerful spiritual impact upon all of us. I rejoice in having been given this opportunity and challenge. 6) Group experiences and solo dances presented at weekend retreats. I praise God for the moving of the Holy Spirit in these retreats. Participants are so open to discovery of different ways to give God the glory. 7) Work with individual church school classes at my church - children ages 6 - 11. 8) "Prayer-Praise-Worship-Dance" held frequently at my home. These sessions are very special - meeting a need for fellowship and an informal experience in the day of the Lord through dance, song and prayer. 9) A special experience has been to share my work with a lovely young Christian woman from Bali. She was accustomed to using the traditional Balinese forms to illuminate scripture and song. She attended several SDG workshops and has become very interested in western forms of movement. She has returned to Bali and I trust will be sharing what she has learned in her home church.

My work is expanding and becoming more diverse.  
Praise God From Whom All Blessings Flow!

From Erika Thimey, Smithsburg: Despite my retirement I have been quite busy this last year and loved it. In July 1980 I attended the Denver Sacred Dance Festival. I was very impressed by its size and quality. It is amazing how the liturgical dance has grown and spread since my first experiments in Chicago, 1932. It is wonderful!

September 27, 1980 I was leading a dance workshop at a Festival of the Arts at the Church of the Reformation on Capitol Hill in Washington, D.C. November 15, 1980 I was asked to present a liturgical dance service for a Christian Somen's Fellowship Meeting of the Maryland and Capitol Area of the Church of Christ at Beaver Creek, Md. The participants were all local dancers and students from Hagerstown, Md. December 14, 1980 the same dancers participated at a Christmas Cantata Service at Trinity Lutheran Church in Smithsburg, Md. December 24, 1980 fifteen of my local dancers did a Candle-Procession to Silent Night for the Midnight Mass at St. Ann's Catholic Church in Hagerstown.

March 29, 1981 four former members of my professional company, the Washington Dance Theatre, and three local dancers gave a complete Evening Lenten Service at St. Paul's Methodist Church here in Smithsburg, Md. We had a wonderful response. And the Hagerstown newspaper devoted a whole page describing and praising this service. April 4, I was one of the leaders for the religious drama Festival at the First Presbyterian Church in Annandale, Va. My students learned a processional to Holy, Holy, Holy, they did some improvisations and learned the Lord's Prayer. We got a standing ovation at the final culmination.

Father Schafer of St. Ann's Catholic Church in Hagerstown, Md, asked me to choreograph the

spiritual "Were You There" April 17 and four local dancers presented it at the end of the Good Friday Mass.

Oakland United Presbyterian Church in Laurel, Md. commissioned me to choreograph Gian Carlo Menotti's "The Unicorn, The Gorgon and the Manticore" for their dance choir and 4 soloists. It was presented as a parable with wonderful live music at the morning service June 21, 1981. I took much liberty with the plot and the people loved it. Besides all this I gave my "Fear Not Of One" (using excerpts of T. S. Eliot's "Murder in the Cathedral") to Greg Reynolds Dance Quintet. They have toured it with much success in Theaters and in many churches. Also I was in Seattle and gave one of my programs for Children to the Pacific Dance Center and the Repertory Dancers Northwest.

#### MASSACHUSETTS -

From Susan Coe-Sigler, Worcester: "The Sacred Dance Ensemble of Assumption College in Worcester ended its spring semester by dancing to 'Sing to the Mountains,' and 'Lift up your Hearts,' in a worship service led by composer Bob Dufford of the St. Louis Jesuits, at Assumption College's Summer Institute, June 22-26. Susan Coe-Sigler also danced the scripture reading at the Annual Meeting of the Mass. Conference of the United Church of Christ, at Mt. Holyoke College, May 30. Susan will be offering her 3rd workshop in Sacred Dance this fall semester at Assumption College, 500 Salisbury St., Worcester, Ma, Phone: 617-752-5615 and ask for the Religious Studies Office."

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From Cathy Pasternak, Andover: We've formed an ecumenical group here (no name as yet) and have

danced in 2 settings (Lent and Pentecost) and are hopeful of more in the fall. and am off to a C.E. Conference doing dance in hendersonville, N.C. later this month and will return to Andover to work with the Summer Session at Phillips Academy, including some dance in the Vespers services. But I need the encouragement of the Journal and am hoping I can be of help to the Guild somehow.

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From Sr. Patricia Curran, SND, Director, Credo Liturgical Dance Company: Speaking for CREDO Liturgical Dance Company of Boston I'd like to tell you about the exciting opportunity we had to design and execute an entire Sunday service for Covenant Congregational Church--the preaching, praying, dancing and singing. It was a striking example of bridge-building between a local church and an "itinerant" group of artists. In building this bridge we discovered untapped inner resources, unexpected talents that allowed us to create a unique yet truly common prayer.

One of our members, Inez Folsom, belongs to that congregation and was the cornerstone of the effort. CREDO dancers (on this occasion 7 women whose average age was 37) joined 3 pre-teenagers from her dance choir to create movement prayers to "Everyone Moved by the Spirit" and "Take, Lord, Receive". A guitarist from the local church joined the CREDO musicians. They played selections from the congregational hymn book, songs familiar in Catholic circles, and some of Kathleen Henry's (our music coordinator's) original compositions. Three of us preached on the theme of "Gifts of the Spirit". Between each segment we offered a dance or song to translate the spoken work into another dimension. And through it all we changed

roles as needed. We moved from pulpit to sanctuary to music stands in order to preach/dance/pray/sing/play.

It took a lot of planning, countless phone calls, hours of rehearsing. No one perceived that as a burden but rather as opportunity to be good and faithful stewards of the riches of which we have all received.

#### MICHIGAN -

From Forrest Coggan (now of 104 Four Mile Road NW, Comstock Park): Am I getting out of touch with SDG? Hope not. I've moved to another Michigan address. We've been all tied up for a year with the production of a Video Series on the Underground Railroad in Michigan prior to the Civil War. Grand Rapids Public Schools will now distribute the 8 programs. Also had a repeat in S. Dakota of our "La Fiesta Mexicana" (Prelude/Aztec Dance? Mass? Carnival) and previewed New Dance (Hopi-Aztec) Opera Music).

I'm still trying to make a contact for aid to move Teatro Internacionals base of operations to some S.W. Center (Ariz). Someone in California said I should touch the "Universal Life Church" in the SW. Do you have contact with them?

(If any of the SDG readers know of this church do drop Forrest W. Coggan a note.)

#### NEW HAMPSHIRE -

From Elsie Keeffe, Merrimack:

As Priscilla Richardson reported and it was noted in the last SDG Journal, I had to leave two children's choirs in moving but was fortunate to have leaders for one. I am now a member of the St. James United Methodist Church in

Merrimack and at their request have started a children's and youth sacred dance choir. They shared in the "Christmas at St. James" as the angels in the Nativity by dancing "Hark the Herald Angels Sing", "Break Forth, O Beauteous Heavenly Light", and "Silent Night". They will regularly share in the morning worship services each month.

The former Greater Concord Adult Sacred Dance choir decided to widen their boundaries and become the St. Matthews Adult Sacred Dance Choir - open to any adults who wished to share in this exciting ministry. The group is ecumenical and we now have members from Concord, Bow, Con-toocook, Nashua and Merrimack. Twelve members journeyed to Christ Episcopal Church in North Conway to share in a pre-Advent worship service. It was a first for that parish and they are so excited they are talking of a return service.

I was privileged to attend the National Clown, Mime, Puppet and Dance ministry workshop in Ithica, New York this past summer and found it very exciting. It was fun to share with Doug Adams again. I'm still baffled by where he gets all the energy. They go to Washington D.C. and California next year. With Sacred Dance Guild going to Texas, one could really travel if the budget would stretch.

NEW YORK -

From Frank Ashley, The Heritage Foundation for Dance Aesthetics, Inc.: Enclosed is a review of my new work "Magnificat". This was presented April 3, 4, 10, 11, and 12 at the Harry DeJur Henry Street Playhouse, New York and was danced on May 22 and 23 and 24 in a shared program with the Omega Liturgical Dance Company called "Dance Seminar on the Bible".

(Excerpts from the article in the New York Times

May 19, 1980 by Jennifer Dunning): "Frank Ashley's new "Magnificat" is more a choreographic visualization of the Bach score than a dance of religious worship. Seen on Saturday at the Harry DeJur Henry Street Playhouse in a performance by Mr. Ashley's modern dance company, a resident arts group at the Henry Street Settlement, this suite of 10 solos, duets and group dances is motivated, too, by the music's textual themes. And Mr. Ashley renders them in such clear and simple terms that "Magnificat," dedicated to the Church of the Immaculate Conception on its 125th anniversary, succeeds on unusual level as both entertainment and prayer...."

I had the good fortune of doing a lecture demonstration at The Catholic University of America - Washington D.C. on November 19, 1980 on Dance in the Liturgy. This included religious music drawn from various sources, dance that could be done in different situations (including a funeral) and by non-professionals, and ended with an excerpt from the Bach "Magnificat".

\*

From Janet L. Skidmore, New York: I am currently a second year graduate student in dance at the Ohio State University. As part of my comprehensive examination, I have chosen to study the uses of congregational dance and dance as a form of prayer and their effects on the participants in the Christian Church today. As resource material for this study, I am using several dance therapy sources as well as books on sacred dance and my own experiences. Any additional information on the healing powers of dance, or on dance as a basic need in our lives from Guild members would be greatly appreciated.

Also under way is my graduate project, a setting in dance of the complete "Requiem," by Gabriel Fauré, with nine dancers and music performed by a

local church choir. This will be performed on Easter weekend; Good Friday, April 17 at 4:30 p.m. and Saturday, April 18, at 3:00 p.m. in Sullivant Hall theatre on the Ohio State University campus. Admission is free.

\*

From Constance Durant, Schenectody: April 19 danced Celebration of the Resurrection at Hartwick College in Onconta. April 4 Constance gave a workshop on Ritual West Indian and Modern Dance at the Albany Women's Center. May 3rd was a workshop on Liturgical Dance at St. Mary's Church in Onconta. Constance would like to expand her performance of sacred dance and is interested in holding workshops.

#### PENNSYLVANIA -

From Alice Elle Rader: I love the variety of ways in which "The Spirit Moves"! I am challenged constantly by the richness of requests: Christmas Pageants of exact choreography; high school students with an unsettled curiosity; dance choirs, church services, lecture demonstrations, children's movement, celebrations, etc.

But the biggest challenge is me being! I recently attended a "Life Spring" Experience. This was a course on human potential through feeling and loving. I would recommend this experience to those wishing to delve into the self. (Life Spring Central, 4340 Redwood Highway, Suite 50, San Rafael, CA. 94903, 415-479-7873.) I am challenged to be free, to be me, to know myself and the spirit within. In loving myself, the Gift God gives to me - to all - in dance - is revealed.

## WASHINGTON -

From Cindy Winton-Henry, Tacoma, Washington, on leave from the Pacific School of Religion in Berkeley, California, and the Body and Soul Dance Company:

Taking a year away from school has been good. A chance to do and to give back some of what I have been learning. I am working as a campus ministry intern at the University of Puget Sound in Tacoma. The chaplain here, Rev. Jim Davis, has been most supportive of the dancer in me. Consequently, I have been facilitating a group of students in the process of designing and leading their own liturgies in churches all around the West Washington area. This group, calling themselves a Student Outreach Team, is using its gifts and resources as a means for drawing the university and the church closer together. Dance, simple movement, and congregational movement have become aspects of the liturgies that the students value and enjoy very much. I am encouraged that they will remain sensitive and open to using dance and movement in worship as they graduate and move out into the broader community. I have been especially excited about the developments I have seen in a couple of students interested and more experienced in performing worshipful dances for congregations. What a joy to watch them discovering that they can dance out of themselves, who they are, in a fresh, honest, and real way...exploring the range of creative possibilities within themselves and learning to trust and go with those inner impulses. Dance has shown itself, once again, as a potentially powerful tool for aiding persons in claiming both their unique personhood and their relationship to God.

Personally, I have been actively exploring

structured improvisation as a means for communicating the spontaneous, dynamic quality of the spirit and mystery of God in worship. It is my experience and therefore my conviction that when we allow ourselves to be open it may be possible for the movement of God among us to find a home in and potentially express itself in the constantly changing, alive, and vulnerable medium of dance. Equipped with a basic and reliable (for the most part) technique that I have developed in the U.C.L.A. Dance Dept., I feel I have a foundation to spring from and feel good about beginning to claim improvisation as an appropriate and meaningful way to offer dance in worship. I structure my improvisations with a pre-conceived theme, picturing how I want the dance to unfold and what I want to express in it. Most often I use music that I know and feel comfortable with. Recently I did an improvisation at Orchards United Methodist Church in Vancouver, Washington in which I worked with one of the students who is a sensitive and talented pianist, Dirk Damonte. He and I worked on the theme of the point of turning from feeling alienated from God toward re-opening to God's presence. We both created on the spot. The experience was both scary and exciting. I have also improvised during worship at Bellevue First United Methodist Church and at U.P.S., dancing the call to worship with the use of a red ribbon six yards long. I think it worked well as an image of the dancing of the Spirit among the congregation as it circled and flew and rippled and snapped to some lively recorder music by Teleman. People seemed generally responsive to the colorfulness and playfulness of this imagery in the call to worship. While I have received positive responses to these improvisations in general, I am feeling in need of more critical feedback that will challenge me to keep growing in this area. If anyone

"out there" is exploring and using improvisation in worship I would be delighted to correspond with you, hear about your ideas, and learn of your resources for doing dance in this manner.

I will be leading a workshop April 25 from 9-2 in the chapel at U.P.S. called "Spirit sighs... Spirit leaps..." sponsored by the chaplain's office at U.R.S. and the Washington region of the Sacred Dance Guild. I will be using improvisation as a tool for helping to acquaint and encourage each person's movement skills and styles, whether they be a newcomer or practiced mover. The workshop is designed to facilitate awareness of the spirit-body-mind connectedness...wholeness. And, to promote continuing exploration of ourselves in relationship to the community of faith exploration of ourselves in relationship to the community of faith and to God. For more information contact Cindy Winton-Henry at 206/756-3363 or 206/572-4182, 323 N. 1st. # 8C Tacoma, Wa. 98403.

LATE -- BUT VERY WELCOME NEWS FROM CANADA

From Gayda Errett, Calgary, Alberta:

I have been a member of the Sacred Dance Guild for the past three years and I have been rather neglectful in submitting information for your NEWSLETTER....I so greatly enjoy receiving the newsletter and becoming acquainted with fellow liturgical dancers along with their sharing of so many ideas for dance liturgies. The articles are most worthwhile and stimulate me into further choreographies at my present congregation. I am so pleased to receive information about courses at the Pacific School of Religion and

many other universities. I am hoping to be able to attend the annual conference that the Sacred Dance Guild presents as I know the sharing of ideas and dances will be most invaluable.

\*

From Gayda Errett, *Liturgy of Dance Goup*, St. David's United Church, Calgary: Prior to my moving to Calgary, I had begun my spiritual journey performing with a university dance group a sacred dance in the Fall of 1969, in Edmonton, when Dr. Alexander Peloquin presented his mass, "Love is Everlasting." So unique was this experience for me, I from thereonin, commenced a ministry of dance which began at Grace United Church. Over 250 liturgical workshops have been conducted throughout Alberta, British Columbia, Saskatchewan and Toronto, Ontario.

Upon moving to Calgary, my ministry now includes religious education and the production of a film for worship and bible study purposes entitled "Valley of Dry Bones", based on Ezekiel 37:1-14. (See Film review this issue.)

Liturgical dance studies are quite limited in Canada; however, after taking a dance history course and Carla de Sola's "As the Spirit Moves" course at the Pacific School of Religion, a slide presentation tracing the historical and biblical roots of the sacred dance has been prepared and is used for workshops or congregations.

Some of the dance liturgies prepared at Grace United Church in Edmonton and St. David's United Church in Calgary have been televised locally and nationwide. Recently, to celebrate Alberta's 75th Year as a province in Canada, a liturgical dance was choreographed using documented biblical steps to the old hymn "Come to the Church

in the Wildwood". The dancers wore a modified version of a pioneer dress and bonnet. Slides of pioneer churches were presented as a way to acknowledge the physical structures of our faith. A liturgical dance presentation such as this lends itself beautifully to congregations celebrating their past history and their future endeavors as worshipping Christians.

May I share with fellow members of the Sacred Dance Guild that I am available to conduct week-end or week-long workshops on liturgical dance, congregational symbolic movement and ways to introduce dance as a worship art form along with the use of creative dance for religious education purposes. My dance training like many of you has been in Modern Dance, Contemporary, Jazz, Ballet and Creative Dance (Laban). Dance training has been from the universities of Alberta, Calgary, Utah, California (Pacific School of Religion, Mount Royal College. Theological training includes a two year teacher's course, Bethel Bible Study, one year Lay Theology Course, Pastoral Institute of Calgary and sessional lay theology courses at St. Stephen's College, University of Alberta and McGill University, Montreal, Quebec.

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#### FILM REVIEW

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From Program Pointers, March/April, 1978,  
Published by Alberta Conference United Church  
of Canada, Edmonton, Alberta.

"There is a new film resource available to us in Alberta and I would like to share some of my thoughts on it with you.

The film "Valley of the Dry Bones" is a very beautiful and unique film, based on Ezekiel's vision of the valley full of dry and parched bones. They represent the lifeless state of the people of Israel following their destruction by the Babylonians, and God's promise to bring new life out of death.

"The uniqueness of this 5 minute film is its treatment of this vision. Voice, music, lighting human figures and interpretive movement set Alberta's Drumheller Valley, propel one into the vision, and bring the Word of God in Ezekiel into a new and vital perspective. The film is not one that is watched, it is one that is felt and heard. The Spirit and Breath of God sweeps through the film, and the experience of resurrection and new life are unmistakable...."

(Rental per Day \$3.50 - add first class postage to and from your location. Write Alberta Conference United Church of Canada.)

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SPECIAL!!!!!!      SPECIAL!!!!!!      SPECIAL!!!!!!

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A      MATTER      OF      CLARITY

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by Judith Rock

The SDG describes itself as an interfaith organization for those interested in the relationship between religion and dance. In recent years, I have begun to question the accuracy of that description, and have discovered, partly through discussion at the 1981 Festival in San Antonio,

that there are at least some other Guild members who share my concern.

It seems to me, judging from newsletter articles, reports of regional workshops, and especially from my experience of workshops and worship services at national festivals since 1976, that the Guild is, in practice, not an interfaith organization, but an interdenominational Christian organization.

In order to be accurately described as "interfaith", an organization should reflect, in its internal life, an activity strongly characterized by the content and concerns of several different religious faiths, such as Judaism, Christianity, Buddhism, etc. The Guild seems to me rather to reflect in its meetings and workshops the interests and activities of a membership which is made up for the most part of Christians of various denominations.

I say this realizing that we have, in national festivals, included workshops on Jewish and Sufi themes. But even then my impression has been of a basically Christian organization exploring other faiths and other ways of working with dance.

This discrepancy between what we say we are--an interfaith organization--and who we seem actually to be in practice--an interdenominational organization--concerns me simply because it is a discrepancy. Our public statement about ourselves and our in-house conduct of our affairs are not entirely congruent. I suspect that this discrepancy may occasionally cause problems for non-Christians who join the Guild expecting to find an interfaith group and who find instead a predominantly Christian group.

It is easy to answer these questions by pointing out that the Guild certainly does have members who are not Christian and to say that that fact

in itself makes us an interfaith organization. To respond in that way, however, is to avoid some basic questions. For example, since 1976 (when I went for the first time to a SDG festival) the major closing worship event at each festival has been clearly Christian. (The 1980 festival at Endicott may be an exception; I was not present at that festival.) At the festivals I have attended, most or all of the worship events have been Christian. How many Guild members would be comfortable attending festivals at which all or most worship events were Sufi, or Buddhist, or Jewish?

I raise this question because I hope that, if we continue to identify ourselves as interfaith, we will not fall into the well-meant but liturgically and theologically disastrous trap of trying to create interfaith worship around the lowest common denominator. Most of us have probably sat through interfaith Thanksgiving services, for example which were nearly indistinguishable from school assembly programs, and about as spiritually helpful.

As we begin to consider these questions, I hope that in the discussions to come we will all take for granted that the issue is not that of excluding anyone from the Guild.

On the contrary, the clearer we can be about our identity, the more intelligible we will be to the world at large, and the more realistic expectations we will create in potential members. Who are we, and, based on who we are, what can we accurately say about ourselves? That is the issue.

I would like to suggest that, if we continue to identify ourselves as an interfaith organization, we might consider including somewhere in our brochure a statement that the Guild's membership

tends to be predominantly Christian. This would be a courtesy to those of other faiths interested in the Guild, because it would give them a more accurate impression of the group and its concerns and activities.

The Guild has been growing, and we have entered a new decade. The 80's are shaping up as a time when each of us will be called on to take a stronger stand for humanity, honesty, generosity, and peace, in a country in which greed and bigotry and dishonesty grow daily more powerful. Clarity in small matters, both personal and corporate, can only help to prepare us to deal clearly with the larger issues which will certainly face us.

(Judith Rock, 142 El Toyonal,  
Orinda, Ca. 94563)

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## C O M I N G       E V E N T S

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1. Cindy Winton-Henry, leader, "Spirit signs... Spirit leaps..." April 25 from 9-2, UPS, Belleville, Washington. Write Cindy, 323 N. I St. #8C, Tacoma, WA., 98403.
2. Write Susan Coe-Sigler for information on a fall workshop in sacred dance, 500 Salisbury St., Worcester, MA., and ask for the Religious Studies Office.
3. Contact Doug Adams, Pacific School of Religion, Berkeley, Ca. for October 24 Workshop. Margaret Taylor Doane will lead a section on Dance Dramas.
4. The BODY AND SOUL DANCE COMPANY under the direction of Judith Rock will be a part of the United Presbyterian National Meeting. This is a

teaching-arts event that will occur in July. Watch for further info or write Judith Rock.

5. Contact Maria Carette, 48 Webster Rd., Scarsdale, NY 10583, for information on the course "Spiritual Expression in Dance which is being offered each Saturday from 10 to 12.

6. Pacific School of Religion workshop October 24. Theme "Storytelling and Dancing". Leader Robert Bela Wilkerm, Anne Owens, Margaret Taylor, Judith Rock, Doug Adams. Write Doug Adams, Pacific School of Religion, Berkeley, California.

7. August 2-6, 1982: Pacific School of Religion. Leaders: Omega Dance Company, Body and Soul Dance Company. Write Doug Adams, P.S.R., 1798 Scenic Avenue, Berkeley, Ca., 94709.

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 \*  
 \* THANK YOU , SALLY ALDERDICE, FOR ALL THE \*  
 \*  
 \* TIME AND LOVE YOU SPENT FOR MANY YEARS AS \*  
 \*  
 \* MEMBERSHIP DIRECTOR. BLESS YOU!!!!!!! \*  
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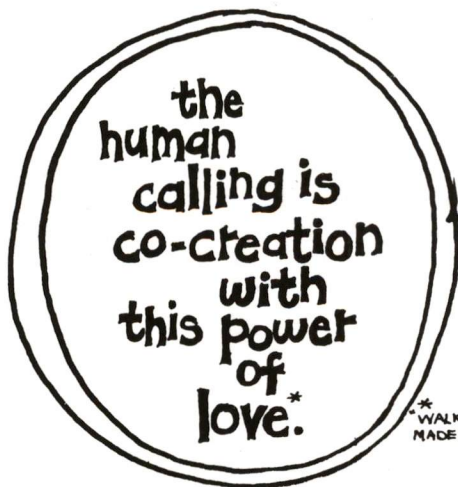
8. Dance Workshop April 16, 17, 18, 1982 Wesley United Methodist Church, Concord, New Hampshire. Key Sacred Dance: Sylvia Bryant with directors in creative movement, ballet and jazz. Write Elsie Keefe, 24 Edgewood Ave, Merrimac, New Hampshire.

9. Messiah Lutheran Church, Marquette, Fall Workshop. Help is need for planning and leading Lansing Workshop. Contact E. Anderson, 411 Butterfield, E. Lansing, Mi. 48823.

REPORT IN PICTURES

1981 FESTIVAL SDG

TEXAS



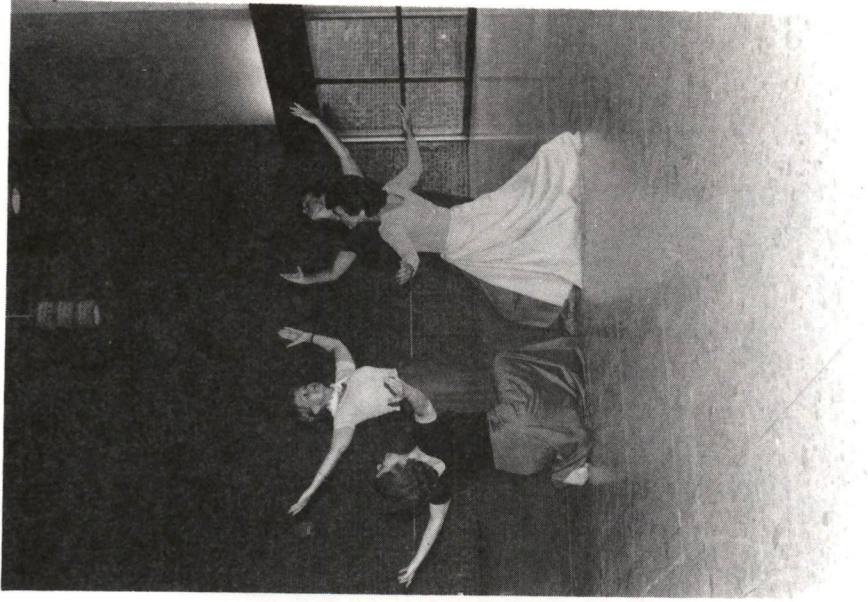
\*"WALKING ON WATER"  
MADELEINE L'ENGLE



Carolyn Deitering and Class in: "A Creative Process: Freedom" - "Carolyn Deitering is a master teacher - a role model for all of us who struggle to teach dance."



Mariachi Musicians at the San Jose Mission - "Everyday was a 'special experience' for me, beginning with the Mariachi Mass."

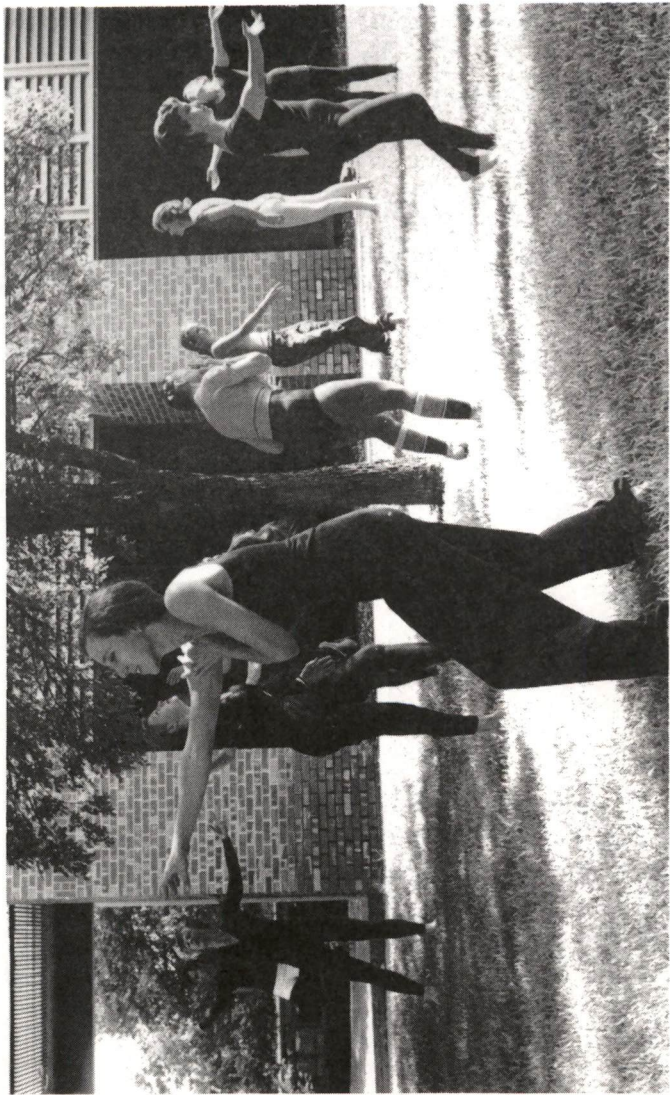


Sharing Time - "The balance of the program was excellent - plenty of solid

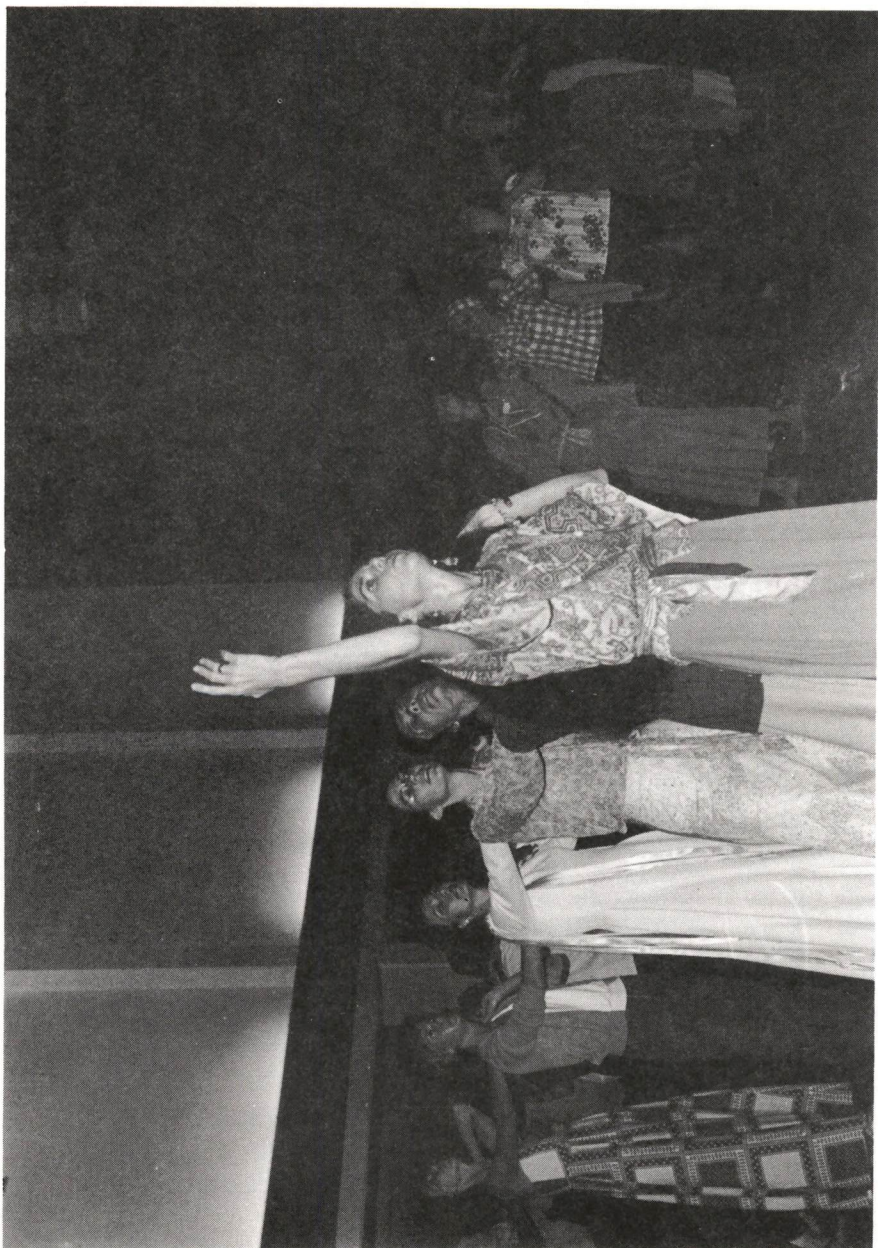


Marcia Murray - "Loved the spontaneity of the group experience with Carolyn."

of the local culture - most important, God was lifted up and the spiritual as well as the body was nurtured."



Carolyn Deitering and Calss: "A Creative Process -Awareness" - "I have been enriched Thank you!" "Sunday morning was a special gift." "I'm leaving feeling nourished, loved, and revitalized."



Lucia Samuels leading Israeli dance of worship - "I have been enriched! Thank you!"



Tinka Tarver "My Creative Process: Moving Toward Wholeness" -  
"There was a lot of Inner Healing for me in the dance Tinka performed with the door."



Judith Rock, Tinka Tarver "Thresholds and Footholds" - "The concepts I've gained here will be applied both in my dancing and in my life." "I very much appreciated: organization and smoothness of schedule" "The prayer and Bible study times were super! We can't be good spiritual dancers without a background in theology."

Report from Tinka Tarver: I personally want to thank the Sacred Dance Guild for having the faith --in God and in us--to have the Festival here in San Antonio. Looking back on it, that was taking an enormous risk--a leap into the unknown. But by doing this, I think we all took a leap in growth - spiritually and physically.

We know that God is at work in the world, but to see it through such events and through individual lives is such a blessing to all. The Lord blessed us, pcured forth His creativity through many people, and gave to us the gift of abundant life for those special days. I thank all those who gave so much to have it happen. I thank all those who came to receive. And for all those who are standing on thresholds in their loves, I say,

"Leap, you fool."

God be with you -

Tinka

\*

## WHAT IS THE SACRED DANCE GUILD?

The Sacred Dance Guild is a non-profit corporation with international membership devoted to sacred dance in worship.

The Sacred Dance Guild came into being in the mid-1950's as the Eastern Regional Dance Association which pioneered in the rediscovery of the oldest of worship forms. By 1958, as membership expanded across the United States, the regional title was dropped in favor of "Sacred Dance Guild" and the Guild incorporated in 1965.

Leadership and technique opportunities are offered at workshops and festivals. The 1981 Festival will be June 17-21 at Trinity University in San Antonio, Texas. The 1982 Festival will be in March at University of Miami in Coral Gables, Florida.

The Guild publishes a JOURNAL three times a year. Each issue includes feature articles and reviews of recent literature pertinent to sacred dance, reports of members' activities, and announcements of upcoming events.

The Guild makes available the resource kit described below.

Anyone interested in dance as a form of spiritual expression may join the Sacred Dance Guild. Many members are dancers, dance directors, clergy, religious educational directors, and musicians, as well as simply interested supporters.

The Sacred Dance Guild promotes dance

— in ART, for creative discoveries of self and relatedness

— in RELIGION, for enriched experiences of corporate worship and liturgical community

— in EDUCATION, for creative and disciplined growth of the whole person — mind and spirit and body — in relationship with God and others.

## SACRED DANCE GUILD KIT

### TYPES OF MEMBERSHIP:

This kit includes:

- 1. **AND WE HAVE DANCED**  
by Carlynn Reed  
(a history of the Sacred Dance Guild)
- 2. **THEOLOGY IN THE SHAPE OF DANCE**  
by Judith Rock
- 3. **INVOLVING PEOPLE IN DANCING WORSHIP:  
HISTORIC AND CONTEMPORARY PATTERNS**  
by Doug Adams
- 4. **CONSIDERATIONS FOR STARTING AND  
STRETCHING A DANCE CHOIR**  
by Margaret Taylor  
(includes appendices on choosing music, evaluating  
dances, planning workshops, and bibliography)

**Charge for Kit:** (includes postage):

United States — \$12.00 check or money order  
Overseas — \$15.00 U.S. dollars drawn on a U.S. bank

Please send advance payment with order to:

**HELPS & GUIDELINES DIRECTOR**

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24 Tyler Road  
Lexington, MA 02173

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**REGULAR** — receives the JOURNAL and is entitled to special membership rates at meetings and workshops.

**STUDENT** — available to full-time students of any age. Receives the JOURNAL and is entitled to membership rates at workshops.

**GROUP** — dance choirs may join as groups. Individuals within the groups are not considered members, but are entitled to membership rates at workshops. Two JOURNALS are sent to designated person for group use.

**SPONSOR** — individuals and groups such as churches, schools, dance choirs, or other organizations may become sponsors of the Guild. Individual sponsors have the same privileges as regular members. Group sponsors may allocate membership privileges to one representative.

**LIFE** — available to any individual. Receives the benefits of a regular member for life.

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|                 |              |
|-----------------|--------------|
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\*deceased

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