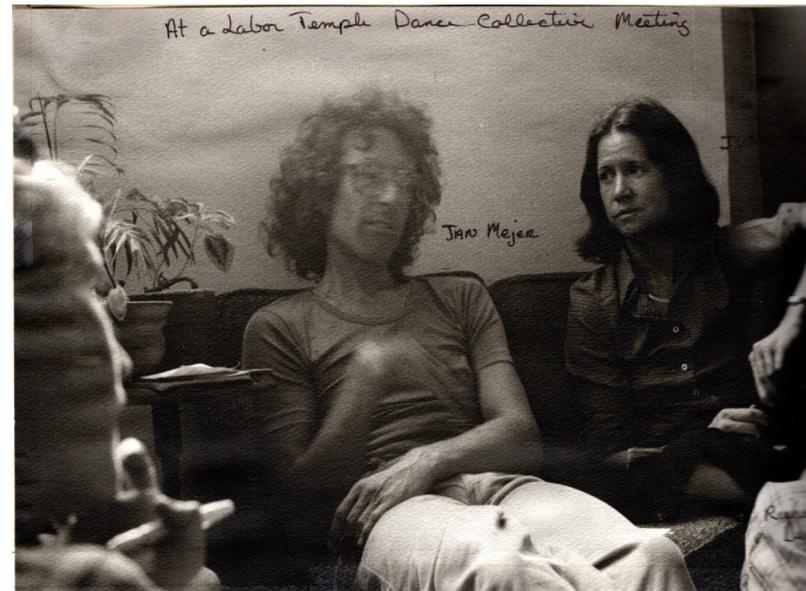


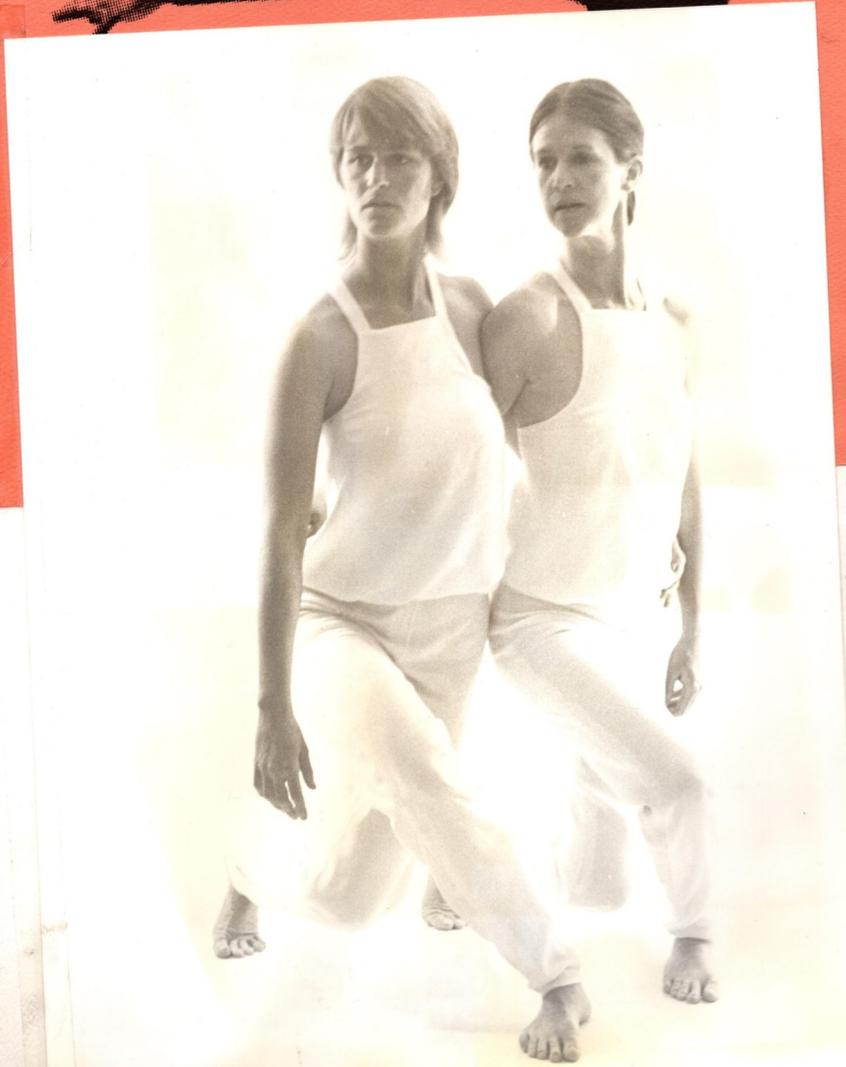


LABOR TEMPLE DANCE COLLECTIVE

✕ A REMEMBRANCE BY JAMPA DORJE ✕

IN REMEMBRANCE OF
JAN MEYER





Beverly
Julie
in
"DOUBLE
DUTCHES"
choreographed
by
Beverly
Julie
Danced for
Orchestra
1980
Photos by
Hal
Holmes



LABOR TEMPLE DANCE COLLECTIVE

✧ A REMEMBRANCE BY JAMPA DORJE ✧

KAPALA PRESS 2021 ELLENSBURG

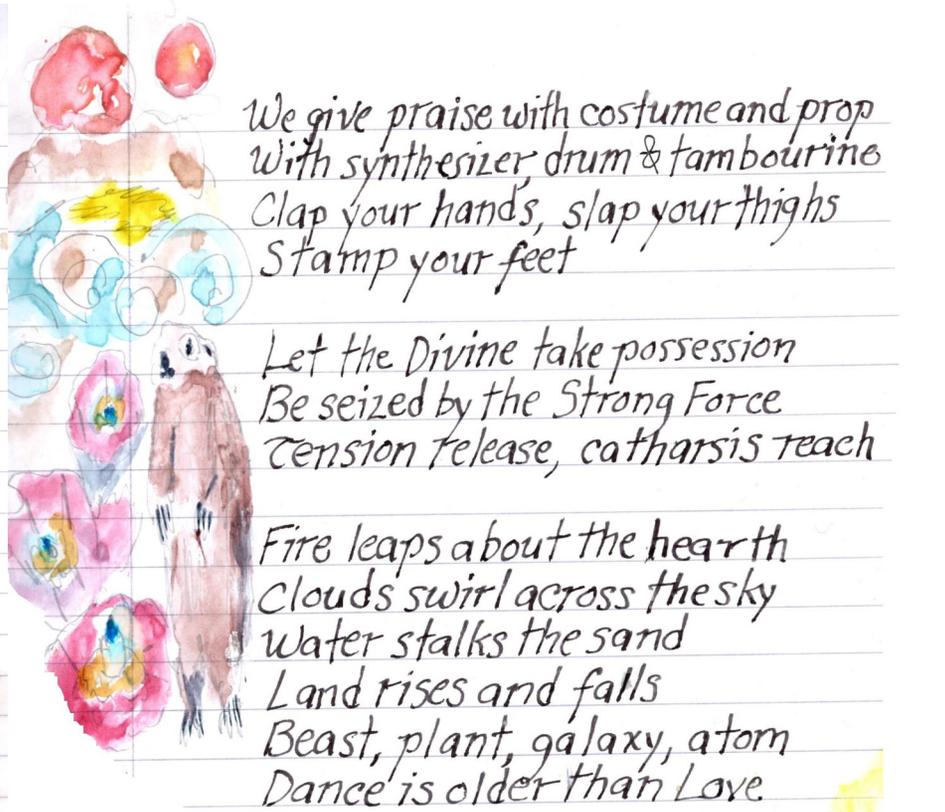
The Labor Temple Dance Collective Scrapbooks were compiled by Julie Prather and are archived in Brooks Library Special Collections at CWU.

Photos by Julie Prather, Hal Holmes, & Greg Beach.

Handwritten pages from *Jampa's Worldly Dharmas* "Dance" by Bouvard Pécuchet, Kapala Press, 2014.



www.kapalapress.net
All rights reserved



We give praise with costume and prop
With synthesizer, drum & tambourine
Clap your hands, slap your thighs
Stamp your feet

Let the Divine take possession
Be seized by the Strong Force
Tension release, catharsis teach

Fire leaps about the hearth
Clouds swirl across the sky
Water stalks the sand
Land rises and falls
Beast, plant, galaxy, atom
Dance is older than Love.

Being involved with the dakinis of the Labor Temple Dance Collective was a prolonged peak experience for Jampa.

While reciting his poem, he rode around the stage on an antique balloon-wheel bike, dressed in white, wearing a colorful fool's cap, and for that he got a thunderous round of applause.

The Ugly Bear, Adeline's, The Corner Stone, Webster's, The Hitching Rail, Goofy's, The Ranch were usually cramed to capacity on Friday and Saturday nights. Things can get rowdy in a Rodeo Town. The school might be a teacher's "normal" school, but teachers are known to let their hair down.

A group of girls, a coterie of dancers, formed The Labor Temple Dance Collective. Bev Ombreck and Christi Brown had been students of dance at Central, and Julie Prather, an ex-ranch wife, had studied modern dance in the Martha Graham tradition. They formed the core of the troupe, and for three years put on elaborate productions, in grassy fields, with sit-down dinners at the Legion Hall, with invited guest dancers at McConnille Auditorium, and in their own tiny space at the local union hall, which they maintained for free rent and from which they drew their name. There always was a spot on the bill for Jampa, as a poet or in leatards. Here is one of Jampa's poems for a dance performance:

SYNTHESIS - for Bev Ombrek
and Ruth Saint Denys

O Mother Earth, O Father Sky
We bring you gifts, our step is light
Goddess of the Hearth
God of Sacred Ecstasy
Lord of the Dance
Goddess of Time
God of Flowers

YES!

The devil is convinced that the dancing is neither lust nor madness, but an expression of joy, which is something proper to neither one nor the other. In this I agree with the devil. Therefore, he humanizes himself before my eyes. But I turn green like a tree in spring.

—CARL JUNG, *The Red Book*

Between 1972 and 1984, Labor Temple Dance Collective was a powerhouse of performing arts in Ellensburg, Washington, and it showered its creative gifts upon the town with exuberant *joie de vivre*. Part artistic avant-garde, part hippie commune, part anarchist gadfly, Labor Temple Dance Collective (later, Ellensburg Dance Collective) entertained as well as provoked the local bourgeois. The name of the collective is drawn from its studio, the AFL-CIO Labor Temple, at 213 W. 3rd Street, near the historical marker for the Robbers Roost Trading Post.

In exchange for maintaining the building and setting up the downstairs space for a monthly meeting, the group of dancers that founded the collective—Beverly Ombrek, Christie Brown, Jan Meyer, Ren (Corky) Albright, Julie Prather, and Millie West—were permitted to use the space as a dance studio and gathering spot for a weekly open mic, called

Magic Theater (referencing the “for madmen only” gatherings in the novel *Steppenwolf* by Herman Hesse).

In an early prospectus, the call went out:—“The Labor Temple Dance Collective is basically a group of people who love to dance and feel dance to be a valuable exercise and experience for the body, mind, and spirit... Anyone interested in creation and/or performing dance or helping in any way can come down to the studio and talk to us. One of our aims is to create an outlet for the many creative people in this valley.”

And it came to pass. For me, the crux of Labor Temple Dance Collective was a truly triumphant “Yes!” to life beyond change and death.

—Jampa Dorje
December 12, 2020

Ellensburg, in the 70's and 80's, was a micro-cosm of Berkeley in the 60's—without Vietnam, or so Jampa claims. There was politics: Reagan's war on the Sandanistas in Nicaragua—and the local counterculture, ^{politicos} were active in protests—but there was not quite the same malaise.

One of the elements that made Ellensburg idyllic during the late 70's and early 80's was the dance scene. Ellensburg has a “historic downtown,” and in the upstairs of the old hotels, there are ballrooms. Goofy's is gone now—burnt to the ground, who knows how—The Ranch, on the outskirts of town, an old roadhouse, gone now—burnt to the ground—the Palace had a nice floor, but it was considered unsafe and was used by small groups of artists for informal dances—the Elks Club still holds Friday nite dances.

The Northwest produced good bands, Nirvana, the most famous. Screaming Trees was an Ellensburg band. Moral Crux came from Moses Lake. The Grease-wood City Ramblers and Jr. Cadillac played standard tunes throughout the area for years. And there were great dancers to dance to the music.

Central Washington University was considered a “party school,” among the top ten, by *Playboy Magazine*, in 1976, this based on the amount of alcoholic beverages consumed per capita population.

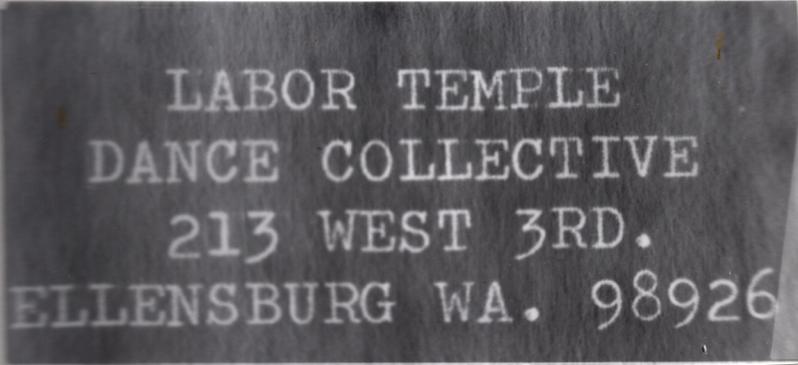


Melanie Humfleet

The
Labor
Temple
Dance
Collective



Excerpts from the Scrapbooks



LABOR TEMPLE
DANCE COLLECTIVE
213 WEST 3RD.
ELLENSBURG WA. 98926



The Labor Temple
Dance Collective
presents
Synthesis.....

! Live music Live dance Live audience !

musicians
 jim francis ~ bass guitar
 steve fish ~ synthesizer
 sam albright ~ guitar, whistle
 jody daigneault ~ percussion

<u>dancers</u> richard campert donna bayles mille west corby esterly borely shorts	jo allen anna briggs bob trapp christie thomas jan mejer	<u>sculpture</u> sam albright <u>poesie</u> Dick Jenner
---	--	--

~ a special thanks to sam albright
who inspired this experience ~

SYNTHESIS evolved out of the Collective being commissioned by Central Washington State College (now, CWU) Arts Commission to present a dance for the public as part of Fine Arts Week, in 1977. The dance was inspired by a



left to right Christie, Corby, Beverly, Mille, Julie



Dance space above Palace Café, 4th & Main

Improvised Studios photo by Gregory Beach

No amateur show Dance Collective highly professional

By DENISE HUBER
Of the Campus Crier

Five local women put all their talent and energy into creative and expressive dancing. They aren't professional; they are amateur.

Everything that is done, they do with grace.

Like they amateurish, slightly stag and even embarrassing to watch. Hardly.

These women performed on Feb. 18 with highly professional techniques. The two-hour Ellensburg Dance Collective was the first night in a series of four performances sponsored by the

The program was in CWU's Theater. Seating in the theater was close to the dancers to give the audience a feeling of intimacy with the performers.

Nearly 50 people watched the dance which combine ballet, modern and even martial arts movements into meaningful, meaningful dance.

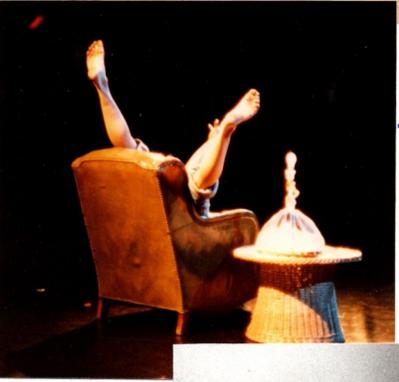
Several disciplines helped to make a wide variety of dances. The three-member company performed 12 numbers, all choreographed by one or more of the company's members.

It was needed to create an atmosphere for the dancers. Only a few times, some deceptively simple costumes and expressive lights were used in the program.

The first number presented was



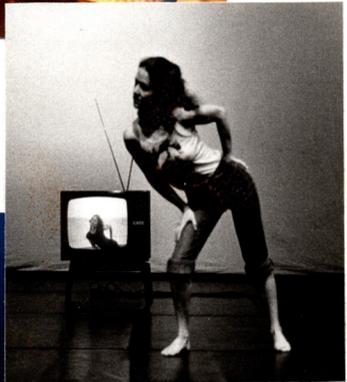
The five members of Ellensburg Dance Collective provided an evening of entertaining dance for the community Feb. 18. CWU photo



Peeling an orange
singing
Tumle
Tumle
little
Star



Jewel
Choreographed
& danced by
Julie Prather



Commercial - Zoe Albright
Interviewer - Lee Hochberg
Video - Sam Albright



loom-like sculpture created by Sam Albright. Live music was composed by members of Book of Clone. The dance was about 20 minutes long and was performed twice outside, on the lawn (ice skate rink) south of the L&L Building. A videotape is archived at CWU audio-visual library.



SYNTHESIS

O mother earth O father sky we bring you gifts we dance in
bright costumes our step is light

I invoke the deities of the dance goddess of the hearth god of
sacred ecstasy light of consciousness great mother goddess of
magic redeemer charmer teacher of compassion lord of the
dance goddess of time god flowers

I call all maenads nereids apsaras dakinis dervishes elementals
and seraphim let us give praise let us give praise with costume
and prop let us give praise with synthesizer and drums let us
give praise with psalm and dance

clap your hands slap your thighs stamp your feet and let the
divine take possession be seized by the strong force tension
release catharsis reach

fire leaps about the hearth clouds swirl across the sky water
stalks the sand land rises and falls beast plant galaxy atom
mind dances within all

thru dance we identify with the cosmic thru dance our terror is
kept in check thru dance the mystery is affirmed thru dance
harmony is achieved

we dance the dance of falling rain we dance the dance of
growing grain we dance the dance of drink and food we dance
the dance of flesh and blood we dance the dance of sex and
death we dance the dance of life and breath

our dance is the dance of the babe in the womb our dance is
the dance of the corpse in the grave our dance is the dance of
the spirit veiled our dance is the only dance there is

step turn sway swing stamp leap rejoice
dance is older than love



PONDERING POSSIBILITIES — Possibilities for the arts in Ellensburg were considered last night at the

meeting in the council chambers. Listening to ideas, and perhaps thinking of some of their own, are, left

to right, Richard Denner, Julie Prather and Lana Jo Sharpe. (Record photo)

Arts committee organizes here

By ILA GOLDHABER
Family Page Editor

After a lengthy discussion on the role an arts commission could play in Ellensburg, members of the Citizens Advisory Arts Committee chose a chairperson and a recording secretary and formed two sub-committees at their first meeting in the council chambers last night.

Carla Kaatz, representing community concert, will chair the committee meetings, and Kay Crimp of the Ellensburg Community Art Gallery will act as recording secretary.

The sub-committees were set up to obtain data which could be used to convince the Ellensburg City Council that an arts commission is truly needed here and that its existence could benefit the city.

Richard Leinawever, Central Washington University drama; Mark Halperin, poet; Eveleth Green, Community Art Gallery; Christie Brown, dance collective, and Lana Jo Sharpe, CWU dance, will serve on the policy sub-committee. They will be responsible for drafting a document

which explains why an arts commission is needed and what it could do for the city. The document also could be used by the city attorney to draw up an ordinance creating an arts commission, it was said.

Members of the resource sub-committee include Dennis Humfleet, art teacher and performer; Christine Patterson, youth ballet; the Rev. Joe Kenna, Ms. Crimp, Ms. Kaatz, Bo Benton and Donna Nylander, children's theater. The sub-committee is in charge of making a list of arts persons and resources already in Ellensburg.

The bulk of the committee meeting was spent reviewing what members felt an arts commission could do in Ellensburg. Members listened to a tape recording on the subject of arts commissions from the City Managers Association convention held in Cincinnati in October and made use of the ideas presented in formulating a list of

functions which an arts commission could perform.

It was claimed a commission would be able to act as a clearing house and assistance resource for writing grants; help existing arts groups with publicity and promotion; provide a calendar of events and coordinate events to prevent conflict; promote weekend arts festivals; provide coordination between various city commissions; offer technical assistance to individual arts groups; promote awareness of the arts in Ellensburg and provide a resource list of arts persons in the community.

The committee also felt the idea of cultural titling used in Cambridge was an concept a commission could make use of here. There the tax-exempt institutions which already had large art resources were encouraged to lend some of their art for the beautification of the city.

October 14, 1978

EVENING OF DANCE

Photos by Julie Prather



Paula Clancy



Beverly Roberto Roger Donna Corky



Beverley Ormbrek and Ren Albright



Roger with Donna (Bayles)



Beverley and Ren



Paula

EVENING OF DANCE, 1977 — held at Hertz Hall Auditorium on CWU (the Central Washington State) campus. Choreography by Beverly Ormbrek, tape Collage by Steve Fisk, prop design by Jon Ormbrek. Several dance troupes performed.

Spring Equinox Gathering



Buffalo

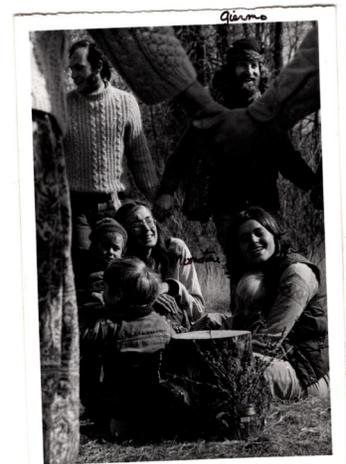


A GATHERING OF THE TRIBES

1976



Moonstone, and Richard Lampert



Jo Allen



SPRING EQUINOX GATHERING, 1976

This was a "gathering of the tribes" in the countryside east of Ellensburg,—an emanation of the Human Be-In, held in San Francisco's Golden Gate Park, at the beginning of the Summer of Love, in 1967. A sweat lodge and drumming circle was led by Moonstone and her consort, Buffalo. Moonstone was an inspiration to the founding members of The Dance Collective. Photos by Julie Prather.



Moonstone

Linda Lee

1981

The Ellensburg Dance Collective
presents

 ~ Works in Progress ~
 Intro - Lee Hochberg & Beverly Shotts Ombrek
 Snap by Sam Albright (guitar) bass-Lee Hochberg, drums-Gl
 Poems by Mark Halperin
 The Stowaway Shantey - by Melanie Humfleet (guitar) dulcimer-De
 self provided by Glen Saari
 Changes in D by Dennis Humfleet
 Poems by Heidi Nachtman To Corral a Gifthorse Games
 Sage Sunset Profite
 Without a Doubt by Sam Albright (guitar) bass-Lee Hochberg drums-Glen
 Poems by Melanie Humfleet
 Word loops Richard Denner
 Guitar by Lee Hochberg
 Motor Impulses "fortune in the valley" slides by Jan Mejer
 music-Dennis Humfleet, Lee Hochberg
 Organic forms-Human forms-Cultural forms-Aloha
 Should I ride my bike or drive my car? choreography Beverly Shotts
 dancers-Janey Randall, Corky Esterly, Julie Prather, Beverly S
 music-Sam Albright props-Jon Ombrek costumes-Lisa
 Master of Ceremonies-Roberto Trapp
 Stage Manager-Richard Denner
 Stage Crew-Cherry Bader, Lisa Schanz, M
 Sound-Sam Albright
 A very special thank you to Alycia Prather for
 We would also like to thank Joe Garcia of
 The Grace Episcopal Church, & the Ellensburg



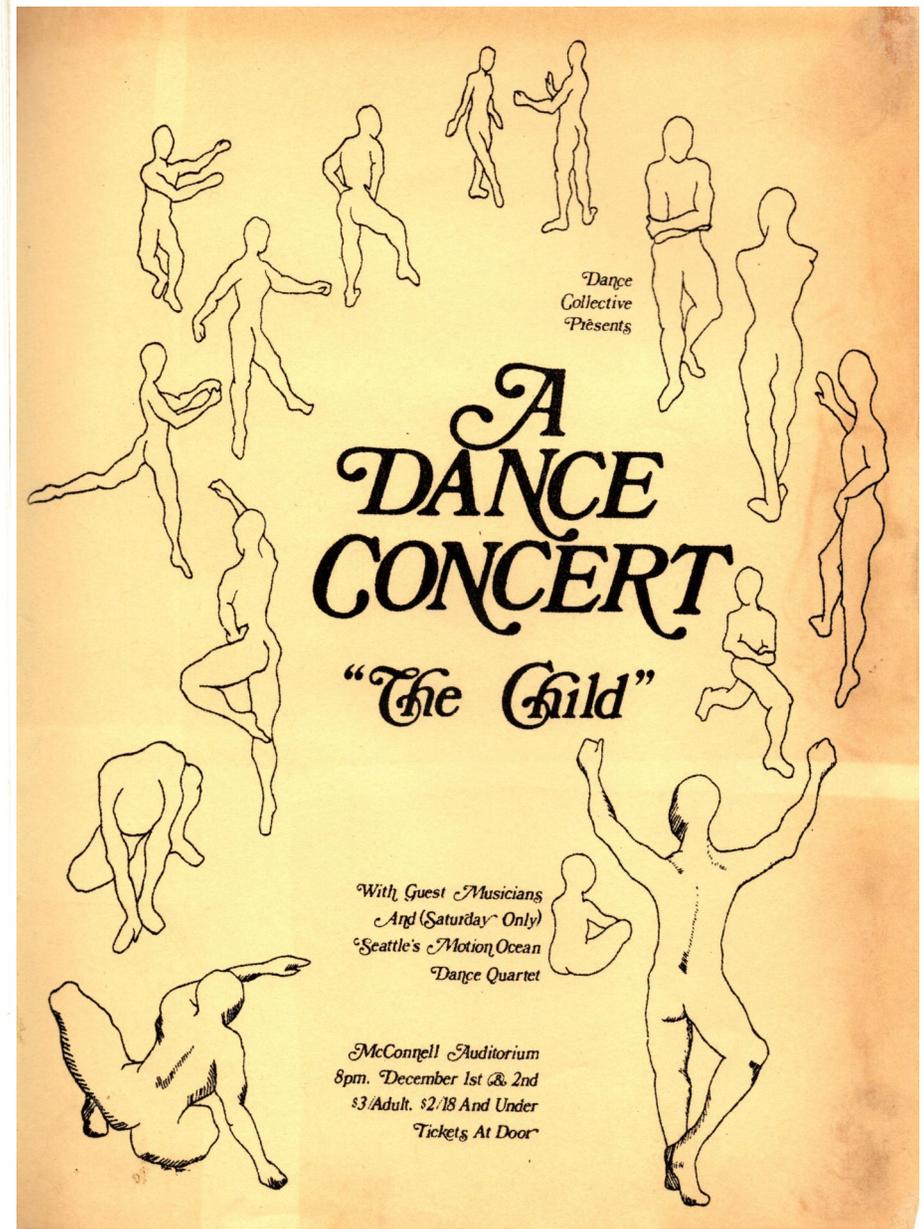
Richard Denner



Beverly Ombrek
Richard Denner
Cheri Bader
Bob Trapp
Corky (I think)

Poster design by Julie Prather (photo of Alycia Prather)

Lettered by Richard Denner, copies by Diazo Printing Process



Poster by Nancy Sher 1978

Mary Frieland wrote: "At this point in the performance was a piece that was interesting, but I felt did not belong in this show. "Two + Two = More," by Richard Denner was entertaining and the poetry piece was fine, but it distracted from otherwise what was a fine evening of dance and music." Denner is listed as Assistant Director.

MOTHERLESS CHILD 1978



Jeck in Innocent Distractions



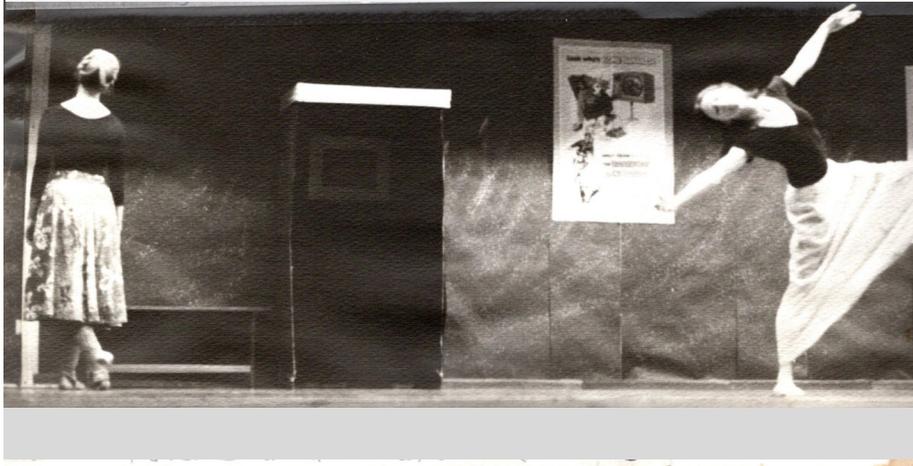
Crystal

Donna

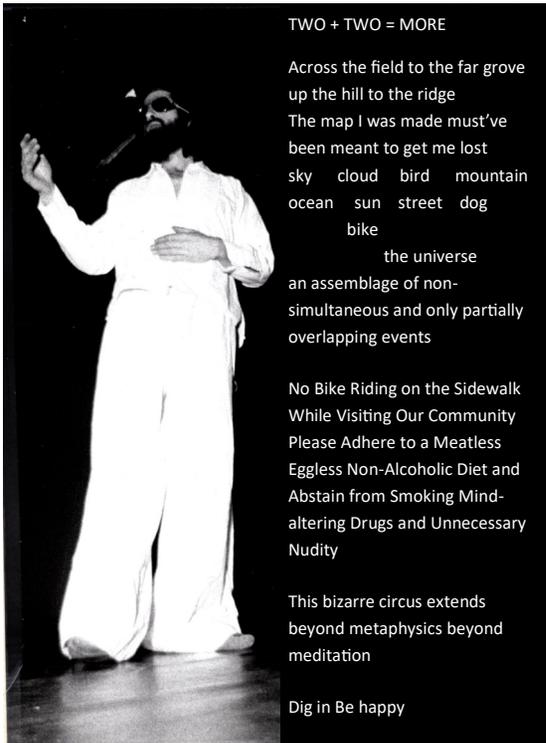
Julie

Mille

Melanie



"The Child" 1978



TWO + TWO = MORE

Across the field to the far grove
up the hill to the ridge
The map I was made must've
been meant to get me lost
sky cloud bird mountain
ocean sun street dog
bike

the universe
an assemblage of non-
simultaneous and only partially
overlapping events

No Bike Riding on the Sidewalk
While Visiting Our Community
Please Adhere to a Meatless
Eggless Non-Alcoholic Diet and
Abstain from Smoking Mind-
altering Drugs and Unnecessary
Nudity

This bizarre circus extends
beyond metaphysics beyond
meditation

Dig in Be happy

Richard recites his poem



Steve prepares his piano