



THE DANCES OF UNIVERSAL PEACE
North American Journal



Design by SierraLynne White

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*The North American Region is affiliated
with the International Network for the
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EDITOR

FROM THE EDITOR'S DESK

Dear Fellow Dancers:

"Toward the One" was the chosen theme for this, our third issue of the North American Journal. It is expressed lovingly in SierraLynne's beautiful cover design including the titles of many of the dances we all love so much.

"Toward the One" became a challenge in the production of this issue of the Journal. A new editor had to withdraw for pressing personal reasons a few weeks into the fledgling efforts of collecting and shaping contents. Fortunately for all of us, Laura Jensen came forward, ready to apply her layout skills. The Editorial Board contributed much more than just helping in the selection of material. Three, four, or more reiterations were necessary to come up with the one final piece. Honing the best possible version of a contribution is a challenging job when done face to face. Working almost exclusively by email was very time-consuming, however, we managed, and you are holding the result in your hands.

More dances Toward the One are being created. We are bringing you five new ones in this issue. Three articles are getting us acquainted with the processes of archiving, recording, and publishing these jewels for us here in the now and for those who follow us in the caravan.

Another aspect of "Toward the One" is explored in the excerpts from Saadi Neil Douglas-Klotz' "Genesis Meditations" – the conventional connotation for 'toward' as a forward movement takes on another dimension when leading us back to our beginnings.

Again, we would like to encourage you to participate in the creation of the next Journal by letting us know about your favorite subjects and events, in pictures and in words, in art and in poetry. With email, digital cameras, and scanners, it has become so much easier to send us your impressions when they happen. Sky (skyness@gobrainstorm.net), the Journal Coordinator, is our collection point. We can all share your joy in the next issue. Who will put that issue together? If you have ever considered experiencing the thrill of creating a publication like this, please talk to us, volunteer, be brave and give it a try!

My most heartfelt thanks go to all whose contributions fill this Journal and to those who helped in the process of making these pages come alive! We are all One again.

Namastel
Peter Slonek

Our cover art was created by SierraLynne White, who is Secretary of the NA BOD, and has been an 'amateur' artist most of her life. She enjoys working with oils, acrylics, pastels, watercolor, pencil, pen, and charcoal. She would rather take on design and art projects and play with form, line and color than do almost anything else (except Dance and sing!) Her new CD album "Remember" (see page 18) has one of her paintings on the cover. More recently she is learning graphic arts in the digital domain. The NAJ cover is one of her first designs accomplished with Adobe Illustrator and Photoshop CS, and with generous tutorial support from her brother. SierraLynne is a certified dance leader mentored by Malika Merrill Endres. She is also a Cheraga interfaith minister and a Marriage, Family, Child Counselor in Concord, CA.

NEWS

FROM THE NORTH AMERICAN BOARD OF DIRECTORS

Mansur Richard Conviser

Renewal

This is a pivotal time for the North American (NA) Region of PeaceWorks. After several years of sustained effort to prepare the way, in October we became a (California) non-profit corporation, making the Region organizationally separate from (while still a part of) the International Network for the Dances of Universal Peace (IN). We have submitted an application for tax-exempt status; once that has been awarded, circles and/or groups of circles (such as Clusters) in North America will be able to form Chapters that will allow them to share in the benefits of NA's non-profit corporate status such as lower postage rates and tax-free bank accounts. Farrunnissa Lila Rosa has been shepherding the process for Chapter formation. The NA Region is also becoming organizationally and financially separate from the International Publications Committee (Pubs).

These separations were requested by the IN organization more than five years ago. As a result of these changes, what was the Coordinating Council for the North American Region has become its Board of Directors (BOD). We are grateful to be nearing the finish line!

Steps toward autonomy for the Region are manifesting themselves in several other ways as well. About two years ago, the Council received sufficiently detailed statements of its finances to form a clear picture of the Region's fiscal trajectory. The information was sobering. Although

we still had substantial resources from the two decades during which NA, IN, and Pubs were a single entity, those resources were being drained quickly.

We also discovered that we were spending about 80% of NA's annual budget on administration, and even at that, the Region was running in the red. The Council contemplated these issues and decided that it should both reduce the weekly hours of NA's Regional Administrator and move NA out of the offices that it had long shared with IN and Pubs and into a home office.

New Regional Administrator

In the spring of 2004, we advertised for a Regional Administrator and received nine outstanding applications. From this trove of riches, the Council selected Rabiya Lila Forest for the position (Rabiya is profiled in an article in this issue), and in September, she began working on the transition with Martha Bracken, who had filled the position for both North America and IN for more than ten years. We are grateful to Martha for her years of faithful service (she chose not to apply for the position) and for the graciousness with which she has provided Rabiya with information and assistance to facilitate the transformation.

With the selection of Rabiya, we have moved the PeaceWorks North America office to Silver City, New Mexico. And preliminary results for 2004 show that we have already begun to operate within our budget.

Website Under Construction

Most of these changes, with the exception of the Region's new mailing address and phone number, will have little direct effect upon you. Another change that will be more visible is the updating of our website, which will have a new look and be easier to navigate. The new website will make it easier for those administering our various databases—membership, circles, events, and Mentor Teachers Guild—to coordinate the information they handle. And it will ultimately allow you to make changes in your own information right on the website, whether a change of address or, if you lead a circle, its meeting time and location. Our thanks go to many of you and to the ONEness Project for financial support for this project.

Thanks to the Board

I would like to offer a special thanks to the dedicated members of NA's Board of Directors who have overseen these changes. Carol Hanson had hoped to retire from the Board once its incorporation had been completed, but she has stepped in to replace a Treasurer who had to take personal leave. SierraLynne White also wanted to retire but has stayed on while we continue to seek a new Secretary. Both of them were instrumental in the process of selecting our new Regional Administrator. Another long-term Board member, Peter Slonek, has been overseeing the modernization of the website and has continued to provide guidance

for the North American Journal. And our newest member, Jim Grant, has assumed the duties of Regional Networker for North America.

We would welcome your energies!

Evolution of Clusters

The Board held its annual face-to-face meeting this year in August at the Wilderness Camp. (We also meet monthly by telephone and do a lot of e-mailing in between.) One thing we discussed there was the evolution of our (sub-) regions into Clusters, as directed at a well-attended organizational meeting in Santa Fe early in 2002 and implemented since.

Some of the old NA regions, especially in the South and Northeast, had become almost unmanageably large. In many cases, Regional Networkers and Area Connectors have continued in their roles within the new configuration. But in some Clusters, no one has yet stepped up to take these roles.

It may be that the growth of the Internet has reduced the need for this intermediate level of organization; the Region can now communicate directly with most members via e-mail. But in some parts of the country, there really are networks of circles that share information and cooperate in creating events. We

would like to provide the resources of the NA Region to help strengthen these naturally forming groups of circles wherever they may occur.

From personal experience, I can attest to the enormous benefit that I have gained from the Mid-Atlantic Dance Camps that met twice a year for more than a decade outside of Charlottesville, Virginia. These camps routinely drew together dancers and leaders from Pennsylvania and Indiana to North and South Carolina, often attracting attendees (and guest leaders) from even farther away. It was at those camps that I first joined a regular circle of musicians supporting the dances, and it was there that I found the mentor who fostered my growth as a dance leader.

Outreach Activities

At the Region's August Board meeting, one topic discussed was outreach activities. During most years in the recent past, the Region has made money available for the NA regional networkers to spend on such things as websites, newsletters, and events. While we were dealing with our financial issues, we had to cut back on these outreach activities. But they are a critical part—some might say, *the* critical part—of our function since they help to spread the dances



Photo by Dale Blindheim

and to strengthen leadership and musicianship.

We were fortunate that the ONEness Project approached us at the August meeting to open a discussion regarding how we might collaborate to strengthen the dances in North America. One idea we agreed upon was joining together for outreach activities; ONEness has a long history of providing caravans, scholarships, and materials to support the dance network. Activities like these may help to promote the growth of Clusters.

Jim Grant has been contacting Cluster Coordinators and Area Connectors to solicit their views on how we might work collaboratively to provide training scholarships and other growth opportunities to dance leaders and musicians. We look forward to puzzling out together with them, and with you, how to use the resources of ONEness and the NA Region to help spread and strengthen the dances and the message of peace that they carry. After all, this is your Network. We appreciate your support for it and the opportunity for service through its Board.

If you are so inclined, please join with us!

PeaceWorks, a non-profit public benefit corporation, was founded in 1982 to offer the Dances of Universal Peace to the global community, continuing this legacy of Samuel L. Lewis. For membership information, see elsewhere in this issue. For information regarding the Dances, events, or our publications, contact the Regional Networker or administrative office at the address above.

The circle of hearts logo is a service mark registered to PeaceWorks, Inc. Its use is limited to official business and members who are supervised dance leaders.

Contact the administrative office for a copy of the full logo policy statement.

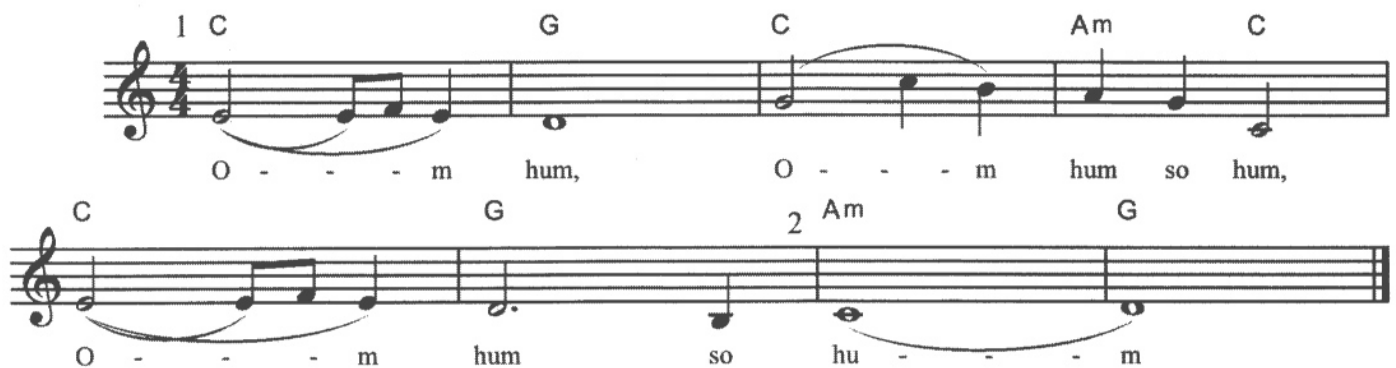
Opinions expressed in this publication are those of the individual writers and not of the International Network for the Dances of Universal Peace, the International Council, the PeaceWorks, Inc.

Board of Directors, or of the Mentor Teachers Guild for the Dances of Universal Peace.

Om Hum So Hum



Words: Traditional Sanskrit Mantra
Music and Movements: Bernie Heideman



1. Begin the dance with hands in fists at heart, as if grabbing a coat or shirt to remove it, or shedding anything that obstructs our growth and is ready to be released. On "Om," sidestep to the right with a slight bow, opening the arms to the side and fully opening the hands; then close with the right foot and straighten upright, bringing the hands back to the heart and back into fists. Repeat the same movements on "hum," "Om," "hum so hum," "Om," and "hum so," sidestepping and closing a total of six times.
2. Stop and raise hands and arms to the heavens ("hu"), head leaning back slightly, and then ("m") bring hands to the heart with palms open.

This is a mantra for consciousness formation, balancing the male and female polarities and allowing them to move together.

This dance is included in the CD "Songs, Prayers, and Chants" by Bernie Heideman and friends. To order the CD, contact heideman@wic.net; the CD (with 12 dances) is \$12, printed instructions are \$3, and postage is \$1.50.

ARCHIVING AND PU

ARCHIVING THE DANCES NOT AN EASY TASK

Radha Tereska Buko

Archivist: a person in charge of archives

Archives: a place in which documents are preserved; also the documents preserved.

With such a simple dictionary definition, one would like to think that the task of archiving might be a fairly straightforward affair. Perhaps this is true for simple written documents. Yet in the several years that I have held the post of "archivist of the Dances of Universal Peace" I have found the task far from straightforward and simple.

Most documents headed for their respective archives are complete and finished. That is, barring typos, those documents will not change. The Dances are a living folk tradition. How often have you danced the same Dance exactly the same way twice?

There are numerous elements to consider. During the time I have been "archiving" the 101 Foundation Dances, I have encountered many interesting twists.

Musical notation. Dance originators come with varying degrees of musical knowledge. Musicologists may differ on how to notate a melody. Sometimes it doesn't matter, and other times it may. Rhythm, key signature, time signature, and mode (minor/major) can alter the way a melody is interpreted. After years of our delighting in Allah, Ya Jamil in waltz tempo (the way it was published), it was discovered that the originator now prefers to sing it in 4/4 time. Similarly, Zuleikha's original melody used in our Hazrat Bibi Mariam Dance is different than the way it has been recorded and danced.

Movement directions. In professional dance schools, a specific graphic language has been created to describe and copyright precise movements (Google *Labanotation* for more information). Although the Dances of Universal Peace do not require such exacting notating, it still is important to describe movements clearly and with the least degree of ambiguity. While researching the Universal Worship Dance, I discovered the hereto unknown originators. They were in my very own 101 dance test circle, and their recollection of the movements for the phrase 'Toward the One' differed from the one in common usage. Some movements are mudras, which tend to call for more consciousness of body, such as the movements associated with the three jewels in Buddhist practice or the finger positions depicting Tara. Other movements have a more relaxed description—"move past your partner to the next"—implying just to get there.

Originators vary in the degree of detail they give. The less detail there is archived, the greater chance that variations will multiply throughout the network. Even when a Dance is recorded precisely, fine points are often missed in common practice. In Radhe Bolo Partner Dance, the directions say to continue traveling on the turn and to walk to one's second partner before turning. These details are often missed.

Music and movement notation are the most concrete parts of archiving Dances of Universal Peace. Recording a brief paragraph describing attunement to the sacred phrase is, in my experience, the most difficult. Translations of mantric languages are limiting. In spite of cautionary statements to the contrary, a translation may be remembered as an equals equation: "Om Mani Padme Hum means Hail to the Jewel in the Lotus." I have yet to meet a native practitioner of Buddhism who translates it so simply. My personal archive of this

mantra fills its own three ring binder.

Twenty years ago, the first official Dance archivist kept the Dances alive by embodying them (with a few hard copy notes tucked away). I could phone her and hear a living version of the Dance I was reconfirming. At this year's Niagara Falls Retreat, I invited Alan Willes to share his attunement to Native ways. He does this exquisitely by having taken the position of songkeeper and by being under the tutelage of several Native elders for more than a dozen years. We are now also in the electronic age. It is possible to videotape originators doing and describing their Dances and to archive these short clips. I ponder these two methods and look towards a blending of the old and new.

PUBLISHING DANCES IN THE NORTH AMERICAN REGION

Mansur Richard Conviser

As you cannot help but see, the North American Region has begun publishing Dances of Universal Peace in its Journal—the two Dances by Shabda in last year's issue and the five new Dances in this one. These previously unpublished Dances have been introduced at camps and retreats across North America, and there are several hundred more such Dances—a testament to both the magnetism of the form and the wealth of talent in our Dance network. I have personally notated many such Dances (in consultation with those who led them, usually but not always their originators) to help me remember them so that I can lead

BLISHING

them in the circles in my area. Often I get requests from other leaders who have seen me notating these Dances to share the write-ups so that they can also lead them. With the Region's new organizational independence and its stabilizing resources, the time has come for us to begin formally publishing new Dance booklets and CDs, much as other regions around the world do.

As Radha's article shows, archiving Dances is not a trivial matter. Some additional points about the transmission of Dances that she and I have touched on in several conversations include:

- *How a dance becomes a Dance of Universal Peace.* The dance requires the approval of its creator's mentor.
- *Whether one should have danced a Dance before leading it.* Nearly everyone thinks so. But the CDs and booklets through which the network has previously documented Dances allow anyone with the requisite musical skills to lead them even without having experienced them. Perhaps the videotapes and DVDs that Radha hints at, showing the creators of Dances teaching and leading them, could help to transmit them in more authentic form.
- *How lengthy attunements to the Dances should be.* The creators of Dances vary widely in the degree of detail they give and, perhaps, are prepared to give.
- *Whether the spiritual phrases used in Dances are consistent with the ways they are used in the spiritual movements from which they are drawn.* Leaders also vary in the depth of their understanding of the spiritual phrases invoked in their Dances.



The proper archiving of Dances in written form calls for skills in notating melodies, rhythms, and chords; describing Dance movements unambiguously; providing attunements; authenticating the use of sacred phrases; and producing clear written records of all of these things that can be submitted to the mentors of Dance originators for approval. The equipment and skills to produce CDs of Dances are already available in North America through the ONEness Project, as the accompanying article from Michael Sheehan and Lee Amin Compton indicates.

At the Wilderness Camp in August 2004, I had an opportunity to talk with Amin and with Munir Peter Reynolds, the ONEness Project's Executive Director, about an initiative in which ONEness and the North American Region would cooperate to produce new Dance booklets and CDs. (Producing DVDs and streaming videos remains to be explored.) Our discussions

engendered enthusiasm on all sides. At the Sufi Ruhaniat International's Jamiat Khas in November, I was able to speak about the prospect of North American publications with Kabira Kirby, head of the international Publications Committee, and she was also supportive of the idea. So all that remains is for us to act!

If you would like to help shape this enterprise, please come forward to volunteer—whether by identifying Dances (especially your own) that you would like to see published, contributing skills in any of the areas discussed above that will be necessary to turn this vision into a reality, providing financial support, or anything else that comes to mind. Please contact me at DUPMansur@verizon.net so that we can explore your role in this venture. And for everyone else, please stay tuned. I hope that there will soon be some fresh materials to broaden and deepen your love of the Dances of Universal Peace and the transformation they bring about in us.

RECORDING FOR THE ARCHIVES

Michael Sheehan

As a ONeness Project Music Archivist, I have the joy and privilege, along with Lee Amin Compton, of listening to recordings of a wide variety of dances led by many great dance leaders. ONeness Project has been recording dance events since 1996. When the ONeness Project Archive Office began operations in June of 2002, we had accumulated hundreds of hours of dance tapes and CDs from Lava Hot Springs Retreats, Wilderness Dance Camps, Montana Family Camps, Whidbey Island March House Retreats, Dance Caravans, and other dance events from Hawaii to Russia.

Our initial work was to sort and catalog this mountain of source material, then listen to each recording, copy it to an archive CD and enter it into our database. We enter both facts and evaluations. Each dance entry in our database includes the date, location, title, source, leader, and musicians who

played on the recording. Each entry is also evaluated for recording quality, instrumental quality, vocal quality, and energy.

We copy each dance to its own track on an archive CD because our source material is recorded as whole sessions, which makes it difficult and time-consuming to find a particular dance on the recording; also our archive CDs are of the best quality and much longer-lasting than other CDs.

We also back-up all archive CDs to large computer hard drives for instant retrieval and playback.

This work of archiving the dances is ongoing as new ONeness-sponsored dance events are recorded and brought to our office.

In addition to preserving the Dances of Universal Peace for posterity, we are bringing the best of our recordings out now for all to enjoy by producing top-quality full-length CDs like *COME BACK MY FRIEND* and *BEST OF WILDERNESS DANCE CAMP*.

Recording entire dance sessions, we have captured some rare and wonderful attunements to the dances as well as discourses by senior mentors, teachers and leaders. One collection of these precious gems is found on the CD *KEEPER OF THE HEART, Talks From*

Wilderness Dance Camp, by Murshid Wali Ali Meyer.

Another use for our resources is to provide recordings to leaders at our events who request a copy of the dances they have led, to use for self-evaluation and honing their leadership skills.

While data entry and information processing is a major part of archiving, we appreciate the opportunity in this work to hear recordings of the many fine musicians who grace our retreats and dance camps, and to hear new dances as they are introduced into the repertoire.

It is our hope that, in the future, recordings from this archive may be used for new dance leader training books and CDs. If any of you in the network have ideas for the use of this archive please feel free to contact us. We would love to hear from you! We can be contacted at our e-mail address, archive@oneness.whidbey.com, or by phone, 1-360-321-2001. Salaams! Lee Amin Compton and Michael Sheehan.

Turning

by Munira Judith Avinger

*Turning,
I gaze at my left hand
as the world whirls
around me.*

*I am turning
like the wanderers
and I remember that
when I lived in the
house of stars,
there were no walls.*

*We were not pressed
by history.*

*The future did not
come rushing to
swallow the moment.*

*We were not other than
that which shone from
the vast and empty
room we lived in.*



Photo by Dale Blindheim

The Love Poem

by Adrianna Heideman

I have had it backwards:
Thinking it was your love I sought.
Thinking my sorrow is
You not loving me enough.
Ah... it was me not loving you,
In all your forms,
In all your brokenness and glory.
"Not that! I won't love that,"
I said.
When I don't love you it hurts me.
I will never be filled by your love.
I am constantly filled and emptied
And filled again by mine.



Photo by Dale Blindheim

Toward the One

Tammy Snyder

Sometimes when I dance, usually after the first few songs, there comes an elusive moment when it seems as if the temple roof lifts off. There's the soar of instruments under our voices, the luminous and steady gaze of fellow dancers. (How each of us has had to practice withstanding, and finally surrendering to, such extended eye contact – remember how hard it was your first few dances?) All of this together—the music, the dance, the sense of the sacred—can be euphoric. It can be enlightening. It can be softening. And it can be immensely fun.

Words are sorry symbols for trying to describe the ineffable. The word God, for me, is a very generic term—something that can describe the hidden but recognizable forces of nature talked about in the Tao, as well as the personification of deity in the Abrahamic religions. No matter who is talking, or how they are talking about The Great Mystery, they are in essence referring to the same immense and amazing Creator/Creation that we all know, are in touch with, and love. And that is why these dances are so significant. By embracing all wisdom traditions, they provide the opportunity to continue to stretch our level of acceptance, to continue to look beyond and through the veils of separation—particularly among the many branches of faith.

They continue to lead us "Toward the One."

This is not just an intellectual acceptance of all wisdom and spiritual traditions, but a lush and full-bodied experience, one that speaks to us on the physical, emotional and subconscious levels. At some point in the dance, there is the sense that I AM actually ONE with the other dancers, the music, the ideals behind the words I'm singing. That's when the roof lifts off and I become one with everything and everyone around me! It is a brief moment of euphoria that is the deepest experiential education on my/our true nature that I have experienced (so far!).

Tammy Snyder has been a DUP dancer in Denver for the last 8 years.

Saadi Neil Douglas-Klotz continues to bring us new insights into our beginnings in oneness, most recently in

THE GENESIS MEDITATIONS,

A Shared Practice of Peace for Christians, Jews, and Muslims

With Saadi's gracious permission we reprint several selections from this book.¹

THE WAY AHEAD IS THE BEGINNING

(From Chapter Four)

According to our original stories, looking ahead was looking to the beginning. Our ideal future was not something that we haven't seen before but the divine image that was present within us at the beginning of time. It is this image that activates our (to us) still-hidden potential. In this context, I believe that prayer and meditation are better focused on "Thy will be done" than on asking for or concentrating on a specific ideal vision of the future. On a personal level, we might better ask, "What compassionate act can I do in the present moment to fulfill my divine image?" than ask for more auspicious conditions of our personal salvation or realization.

We can see the same principle operating when we pray for peace. Do we imagine peace to be the absence of war or some specific desired settlement? In the context of a living cosmos, it would be better to imagine peace as the full potential of creation that the Holy One envisioned at the beginning of time on the seventh day. Anything was possible.

Likewise, it will be difficult to change a religious focus from a heaven that is coming to a heaven that was, is, and will be present at our sacred beginnings, where our original divine image resides and by which we will be measured in the end. Last, of course, there are a great number of people for whom neither endings nor beginnings matter very much and who are mainly concerned with themselves. Rumi well described the range of human approaches to life in the twelfth century:

Some people look at the beginning and some look at the end. Those who look at the end are great and mighty for their gaze is toward the world beyond.

Those who look at the beginning are more fortunate. They say, "Why should we look at the end? If wheat is sown at the beginning, barley won't grow at the end."

There are other people still more fortunate who look toward neither the beginning nor the end, but whose minds are absorbed in Allah in the moment.

And there are yet other people who are absorbed in surface appearances, looking neither at the beginning nor the end. Being extremely forgetful, these people only sow misfortune for themselves and others.²

THE CARAVAN OF CREATION

(From Chapter Five)

FIRST PRINCIPLES

Genesis 1.1b: **bara' elohim**

"...God created ..." (King James Version)

One and many,
single and diverse,
including all, excluding none,
the Unity of Existence,
the Holy One and Many,
is acting, creating, shaping,
from a center
where there is yet no periphery,
from an inside
where there is yet no outside,

from something and nothing,
from a space-time where "thing"
and "no-thing" do not exist,
where "yes" and "no" exist
only in the vibration
of the Holy One's name.

HEAVEN AND EARTH

Genesis 1.1c: **'et ha-shemayim
we'et ha'aretz "the heaven and
earth"** (King James Version)

'et ha-shemayim:
The "heaven" in us
vibrates through creation,

rising like a volatile mixture
of fire and water.

The shem of the Holy One
vibrates name, light, and
atmosphere constantly telling us,
even when we deny it,
that nothing is ever separate.

This shemayim extends
from a center that could be
anywhere to a border
that may be everywhere.
It is part of what is created
and at the same time
part of what is doing the creating.
How do we make sense of this?

we'et ha'aretz;

The "earth" in us
offers a unique gift
to the rest of the cosmos,
descending like fixed fire
toward a definite end
and purpose.

We came for a reason:
there is no other like us.
This uniqueness reminds us
of the preciousness
of what we are,
the opportunity of
what we can be.

Community. Individuality.
Wave. Particle.
Heaven. Earth.
The first outpouring
of sacred reality
expresses itself in these ways,
in a beginningness
full of mystery
present then, now,
and in the future.

¹ Douglas-Klotz, Neil.
The Genesis Meditations.
Wheaton, IL: Quest Books 2003,
Available from Peaceworks
Publications and from
www.abwoon.com

² Saadi's rendition from the
talks of Rumi, based on
Arberry (1961), p. 116.

Meditation

by (Kathryn) Sky

"Go into the stillness," they said,
and so I sit, prepared.
"Coming up next!" the tv blares from the next room.
I drag my seducible curiosity away;
"Stillness," I murmur.
A shattering, a small "uh-oh" from the kitchen;
I calm my hyperventilating mind;
"Stillness, stillness."
A screech of tires and laughter from the street.
I tackle my inner cop and wrench it back;
"Stillness, dammit, where's the freaking stillness?"

This is not, I observe quietly, very Buddha-like behavior.

Three hundred and forty-seven sits later,
the two-note repertoire of bird call just outside my window
beats a counterpoint to the kids' video game,
while the neighbor's lawn mower provides the drone
and my Big Ears suddenly hear it:
the orchestra of the world, the symphony of All,
whose crescendo is
the Stillness.

Limited Fundraising Products Still Available From NANDUP Office

Large Blue Logo Banners
\$40.00

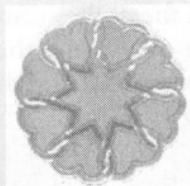
**Holiday Cards, Assorted
and Single Motifs**
10 for \$10.00

**Large Lotus/
Multi-Traditions Banners**
\$40.00

Past NA Journals
\$3.00

Logo Pins for New and Renewing Members – and FOR SALE!

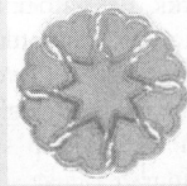
New and renewing members who send in their dues before 9/30/05 will receive a free PeaceWorks DUP Logo Pin. Those of you who renewed or signed up early after October 1, 2004 did not get a pin with your confirmation because the pins had not arrived yet. A Logo Pin will be sent to you in a separate mailing. Anyone who would like extra pins can order them from the NANDUP office at a price of \$5.00 each. Send your order with a check to Rabiya at the address below.



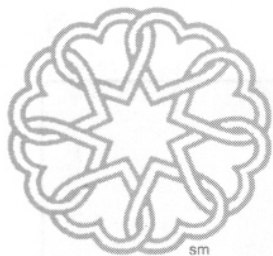
YES – I want to order extra DUP Logo Pins!

Rabiya, please send me _____ pins @ \$5.00 each.

My check for \$_____ is enclosed!



Cut and mail to: Peaceworks-DUP NA, P.O.Box 931, Silver City, NM 88062



Alternative Dance

(Kathryn) Sky

In the past, the model for Dance camps, especially longer ones, has been to have them at a retreat center somewhere, like the Lama Foundation, and to include a week's worth of lodging and meals in the price of the camp. This worked very well for years, but with inflation, that model has made the cost of these camps fairly high, taking them out of the range of many Dancers.

Bernie Heideman (Hotchkiss, CO) and I have been experimenting with other models for Dance camps that are less expensive to fund; we now have three models that have been successful.

semi-annual camps for 6 years now; Bernie, Susan Sheely, and I have developed procedures that allow the camp generally to flow smoothly, and we have built a working relationship with Park staff that allows for tweaking and adjusting our schedule to accommodate their requirements.

The camp runs from Thursday evening until Monday morning. We cater Saturday evening's dinner, and the rest of the evening meals are potlucks. People bring their camping gear, including ice chests and food, and prepare their own breakfasts and lunches, along with contributing dishes to the potlucks. We

the Durango DUP and the Western Slope DUP scholarship funds, after tithing to Peaceworks, of course.

With this model, we are able to keep registration costs very low: the weekend is on a sliding scale, \$75 to \$115, as one can afford. We also provide scholarships for a few people who find even that much money to be a difficult expenditure.

Besides being inexpensive, the camps have other draws which bring people back again and again, some of them driving 14 hours a trip (or more!) to get there. The scenery is breathtaking, dancing in the cave feels like coming home, and the camp creates a strong sense of community: we need people to drive shuttle vehicles, rake the cave floor and light candles, provide potluck dishes, greet and help the new people find their way, play with the kids, lead a Dance, a song, a walk, drum or play didgeridoo, etc. so it is possible for everyone to find a place to contribute as part of the family, without assigned karma yoga tasks.

Joy Morris and Bernie Skydrummer Wuestefeld tried the same model this summer with a small weekend Dance camp in Capitol Reef National Park in central Utah. The Park service personnel were a bit suspicious and uncooperative at first, but when Joy and Skydrummer explained in detail what happens at these retreats and shared promotional material with them, they came around. We have all found that keeping Park Service personnel in the loop (and inviting them to come Dance with us!) helps a lot to alleviate any fears they may have about the conduct of our group and the nature of our gatherings.



Photo by Bob Spencer

National Parks

It may seem a bit unusual to have a Dance camp in a National Park, but it works. We gather in the Needles District of Canyonlands, south of Moab UT, twice a year, using their three group camping sites, or one or two of the group sites and BLM camping areas just outside the Park, depending on what is available within the Park. We have been doing these

dance (in a split top cave) in the mornings and evenings, leaving the afternoons free for visiting with friends or exploring the Park.

We pay everyone's camping fees, the cost of a special use permit for each event, and the cost of the catered meal, and we reimburse shuttle drivers for their gas. We also pay a few staff people and let others come to the camp for free. Profit goes to

Camps

Private Land

Bernie and I were fortunate to be offered the opportunity to lead a Dance camp on private undeveloped land between Durango and Mancos, CO, this summer. For a week we camped in a large Alpine meadow, dancing in a new tent purchased by the ONEness Project for just these kinds of events, doing yoga and kirtan in the mornings, sharing potluck dinners, having communal meals and two catered dinners, watching beautiful sunsets, and being away from the noise and complications of civilization (with ice runs available whenever needed). Because it was private land, we had everyone sign liability waivers. We borrowed a large (500 gallon, maybe?) water tank on a trailer to supply drinking and wash water. We had to rent portapotties, which turned out to be more luxurious than some restrooms I've been in! The portapotties, the catered meals and the honorarium to the guest Dance leaders were our major expenses, so we were again able to keep the registration fee quite low.

People brought solar showers, bicycles, and hiking boots, and spent the time between the morning and evening Dance sessions unwinding and relaxing. Because we didn't have to shuttle people between the camp site and the Dance site, it was less

stressful for the staff than Canyonlands. Some people came for the whole week, others for a few days here and there, and some locals came for only a few evening Dance sessions. Some of them had never experienced a camp dance session before and were blown away by it. There is a good chance we will be able to offer the same camp again next year.

Mexico

Bernie and Adrianna Heideman have been sponsoring Dance camps on the east coast of Mexico (the Yucatan, below Cancun) for four years now, with their popularity growing each year. (In 2005, there will be two week-long camps rather than one, February 5 - 12, and 16 - 23.) The Dance sessions are held on the beach beneath a canopy, and people rent rooms in local hotels,

which range from cheap to mid-range American prices. People do their own cooking, but many meals end up being communal. Although air fare and the cost of lodging and food must be added into the equation, the cost of the retreat itself is reasonable and gives people the opportunity to experience not just Dancing next to the Caribbean, but doing it in a foreign country.

These venues didn't come looking for us; we brainstormed and explored possibilities and geography before any of them actually fell into place. Susan Sheely, the late Tom Braveheart, and others hunted down the Canyonlands site for us, after hearing rumors of "a cave you could Dance in." Friends in Mancos found the land for us to Dance on there after Bernie announced we were looking for such a spot. Bernie and Adrianna had an idea to do a camp in the Yucatan and took several trips there to scout the area and make contacts, who eventually led them to the site they use now. It takes a willingness to keep putting the idea out there and having conversations about what you're looking for: eventually someone with the right information and connections will show up. The rest is bliss, at a reasonable price.



Photo by Jennifer Stock

We greatly thank the ONEness Project for providing a tent that can be shipped around the country for rustic Dance camps.

For more information on the use of that tent, contact Peter Munir Reynolds at peter@onenessproject.com or Diana Anthony Aven at diana@onenessproject.com.

For more information on the camps mentioned here, contact Bernie Heideman at heideman@wic.net, Joy Morris and Bernie Skydrummer at jmorris@himodi.net, Susan Sheely at sss@frontier.net, or me at skyness@gobrainstorm.net.

Words: Traditional

Music and Movements: Grace Marie

[illegible]

Form one, two, or three circles. Select partner within your own circle. Take hands in circle facing center.

1. Sri Ram - Beginning on the right foot, take 4 steps in, stepping in on 'Sri', raising hands slowly.
 2. Jai Ram - Beginning on right foot, take 4 steps back, stepping out on 'Jai', lowering hands slowly.
- Repeat 1 and 2.

*3. Sri Ram - Turn to face your partner and take hands in front of you at waist level, and make a half turn clockwise to progress.

4. Jai Ram - With hands in prayer mudra position at heart level, bow to your partner from the waist. Repeat 3 and 4. Your next partner will be behind you.

*5. Om Sri Ram Jai Ram Jai Jai Ram - On all four repetitions of this phrase, the circle walks to the right, taking one step for each word, beginning on the right foot with the word 'Sri'. As you are walking this mantra, embody the walk of Mahatma Ghandi. If there are two circles, the inner circle moves to the right and the outer circle, to the left. If there are three, the first and third move right and the second, left. If you are moving left, begin walking with the left foot on 'Sri'.

If there are two or more circles, at some point the leader can have the inner circle rest and the outside circle(s) continue. Begin the inner and second circles at the places marked above with an asterisk (). At his or her discretion, the leader may want to make a call for the inner circle(s) to pause once again for the appropriate length(s) of time so that all circles finish the dance singing and moving in unison.

This dance was created with the thought of Mahatma Gandhi walking across India with this mantra on his breath. The dance begins with traditional Hindu-style movements forward and backward like the waves of the ocean. In the second part, we are meeting people along our journey, our partners, and giving them a traditional gesture of respect. The last phase is the walk of Gandhi, very Mercury and Mars. Nothing would deter him from sharing his message of non-violence. May we continue to share this message.

The mantra is one for all people: "God, who is both truth and power, personal and impersonal, victory to Thee."

You can find this dance on the CD *Kunda* by Grace Marie, available for \$15 through PeaceWorks Publications or from Grace Marie, 230 Park Street, Ft. Collins, CO 80521, grace@ezlink.com

EVENTS

2005 NORTH AMERICAN EVENTS

DANCES OF UNIVERSAL PEACE

March 4-6: The Grove Studio, Prescott, Arizona

"Spirit and Nature" workshop with Narayan Eric Waldman. Narayan is an inspiring, energetic leader, founder of the ONEness Project and member of both the Mentor Teachers Guild of the DUP and the Sufi Ruhaniat International.

Contact: registrar@prescottdances.org

March 18-25: Maui, Hawaii

22nd ANNUAL SPRING RENEWAL SUFI CAMP - "The Journey of the Heart and Dance" with Allaudin Ottinger, Jamilla Nur/Carla Hannaford and Leilah Be. Dances of Universal Peace, Sufi Practices, Leadership Training, Children's Camp, Sweatlodge, Yoga, Gourmet Vegetarian Food, Ocean and Waterfall Swims, Healing Temple, Meditation, and more. Contact: Christine Coffman, P.O. Box 791743, Paia, HI. 96779 (808) 573-6443, lovemamachris@hotmail.com

April 14-17: Ocala, Florida

"Rhythms of the Heart" - Florida Spring Dance & Sufi Retreat with Allaudin Ottinger (Kansas City) & Lila Flood (Hawaii), Sufi Teachers & Master Musicians. Ocala, Florida. \$250 includes tuition, 7 meals, 3 nights accommodations. Dancing, music lessons, joy, connection, transformation. Contact: Diana Anahita Kanoy (352) 546-1345, kanoy@att.net

April 14-17: Boise, Idaho

"All Wisdom's Children: Meditations with the Great Mystics of Judaism, Christianity and Islam" - Saadi Neil Douglas-Klotz. Sitting and walking meditation, body prayer and Dances connecting these three traditions. Contact: Azimat Lane Schulz, 1220 N 21st St, Boise ID 83702, (208) 387-0670, azimat@earthlink.net

April 17-24: Sao Paulo, Brazil

"Com Amor e Fe Na Luz Da Danca". Year two of a five year Dances of Universal Peace training, with a few

Vermont Institute for Joy and Movement

Co-directors: Radha Tereska Buko & Alima Jeanne Ross

10th Vermont Dance Deepening August 11-15

Sky Meadow Retreat Center
Northeastern Vermont

19th Niagara Falls Dance Reunion, October 21-23

Loretto Spiritual Life Center
Niagara Falls, Canada

Visit our website for details
www.vijam.org

spaces open for international guests to come and dance and catch the flavor of the Dances in Brazil. Centro Paulos, Sao Paulo. Anahata Iradah with Prema Dasara, Atum O'Kane & Devi de Jardin. Contact Anahata Iradah, anahatadup@verizon.net, Tel. (808) 876-1960

April 22-24: St. Paul, Minnesota

"TUNING OF THE HEART" with Allaudin Ottinger. "If there can be a definition of spirituality, it is the tuning of the heart." (H.I.K.) Dances of Universal Peace, Sufi teachings, music, poetry, silence, Zikr Saturday night. Contact Samia for registration or questions: DUP@gammdesign.com, 651-774-3871

June 2-5: Rochester, New York

Dance Camp with Shahabuddin David Less. Original dances of Murshid SAM, Astrological and Element walks, Zikr. For info contact Wadud at (585)248-0427, hecca@frontiernet.net, Inayat at (315)946-9854, jrleff_dc@yahoo.com.

June 10-12: Prescott, Arizona

Shabda Kahn, Sesshin, Dances of Universal Peace and meditation. Registrar:Carolynn Bryan, 2375 Mendiburo Way, Prescott, AZ 86305, (928) 717-2017, carolynnbryan@hotmail.com. Organizer: Lance Sandleben, (928) 445-6506.

July 11-17: CharlesTown, West Virginia (near Washington DC)

2nd ANNUAL CREATIVE ARTS FOR PEACE CAMP. Radha Tereska Buko, Jeanne Ayesha Lauenborg & numerous others! Intergenerational peace village - dance, explore, create, drum, sing, play! Family, child & teen programs, dance leadership training. Visit PeaceDance.org/events.htm or contact Kathryn Ashera, (703) 573-1236, SpiralRose@aol.com

July 15-17: Hamilton, Montana

"Rays of Love" workshop with Murshida Rabia Ana Perez-Chisti focused on teachings of the mystics from different spiritual traditions. Discover the mystical background for the Dances of Universal Peace through spiritual practice, chanting and movement. Common Ground

Center (406-363-2008), Hamilton, Montana. Contact: Suzanna Ulma (AZ) (928) 771-2408, sumac@northlink.com

August 11-15: Sky Meadow Retreat Center, Northeastern Vermont

"10th Vermont Dance Deepening" Co-directors: Radha Tereska Buko & Alima Jeanne Ross. Visit their website for details: www.vijam.org

August 22-28: Camp Wapiti, near Tooele, Utah

"Wilderness Dance Camp" with special guest spiritual elder Saadi Neil Douglas-Klotz and numerous others. Contact Diana Anthony-Aven at Diana@onenessproject.com or visit the website, www.onenessproject.com

October 21 - 23: Niagara Falls, Canada

"19th Niagara Falls Dance Reunion," Loretto Spiritual Life Center, Niagara Falls, Canada. Co-directors: Radha Tereska Buko & Alima Jeanne Ross. Visit their website for details: www.vijam.org

Cottage at Beauty Lake



PRIVATE RETREAT HERMITAGE IN FLORIDA

Lakeside retreat cottage in natural woods for individual meditation, prayer, inspiration, communion with nature, swimming & paddling.

15 acres all your own: deepen in your spiritual practices in a sacred space of Love, Harmony & Beauty. Stone labyrinth, gazebo, nature trails, fireplace, canoe & kayak. 20 miles north of Silver Springs, Florida, near the Ocala National Forest.

Comments from Dance Leaders who Stayed on Site:

"Heaven on Earth, Shaddai's Abode, where beauty reigns & Mother Earth is honored."
Sabira Christina

"The Dancing Peacock Pavilion is a place where the sacred manuscript of nature, combined with kindness and welcoming, set the tone for an atmosphere conducive to life-changing experiences."
Allaudin Ottinger

"Let's have the Leader Training here."
Radha Buko

"Beautiful moments breathing with the trees. We love this sanctuary of peace."
Amida Harvey

Prices & Information:

Anahita Diana Kanoy
(352) 546-1345 kanoy@att.net

Ya Salam Wilderness Retreat Dance Camp

Saadi Neil Douglas-Klotz - Spiritual Elder and Special Guest

Darvesha - Spiritual Director

Narayan Eric Waldman, Munir Peter Reynolds, Bernie Heideman,

Fiba Sylvia Murillo (Colombia) - Dance Leader Staff; Zareen Connie Delaney - Drummer

Patsy Saphira - Ecstatic Dance; Ayat Loretta Kindschi - Camp Manager

Saddiq Doug Sparks - Children's Program; Guy Benintendi - Counsellor of the Heart

August 22-28, 2005

Camp Wapiti, Salt Lake, Utah

Ya Salam

"Center in the heart. Count to four with each breath in and breath out, feeling the breath in the heart. Use this opportunity to bring the feeling of your whole inner self into the circle of sacred space within you. Breathe YA SALAM to each feeling, thought or sensation that arises. Then, or at another time, do the same for every person in your outer life. Upon completion, include everyone who has ever helped you—teachers, healers, friends, family—and finally, all beings."

The Sufi Book of Life, Neil Douglas-Klotz

Embodied spiritual practice opens the door to a profound, direct experience of the natural world and intimations of its connection with the entire cosmos, reawaking in our lives a sense of boundless creative potential and deep peace.

This retreat will share meditation, body prayer, Dances of Universal Peace and other spiritual practices from many traditions, with an emphasis on native middle eastern spirituality and the teachings and translations of Saadi, Neil Douglas-Klotz, our special guest and spiritual elder.

Skills classes (drumming, guitar, dance leader feedback) and ziraat will be offered.

Saadi co-founded the International Network for the Dances of Universal Peace in 1982. He is the author of *Prayers of the Cosmos*, *Desert Wisdom*, *The Hidden Gospel*, *The Genesis Meditations* and *The Sufi Book of Life: 99 Pathways of the Heart for the Modern Dervish*. For information see www.abwoon.com.

Registration: PeaceWorks members \$385 (postmarked by 7/1/05); Non-members \$410

Children's registration \$180 (free under 3).

Limited space - to be certain, register early. Make checks payable to ONEness Project.

Registrar: Diana Anthony, PO Box 7025, Bozeman, MT 59771, 406-587-5246, diana@onenessproject.com.

Register on-line at www.onenessproject.com

CDs

New CD by SUFI ARTIST



Remember
Softening the Way
Mother Trilogy
Magnificence
Sri Ram
Mystery
23rd Psalm
House of Prayer

Devotional songs and chants to remember our Divine Oneness and to honor the sacred interconnection of all that is. These meditative soundscapes are created to uplift your soul and bring you peace. Following the body-prayer movements suggested in the insert, while singing and chanting these songs, makes this album a deep prayer of remembrance. \$18.00 includes shipping.

Order Yours from Sierralynne at
925-685-2409; pathwork@comcast.net

Presence

by (Kathryn) Sky

I can remember so little
of the world's turnings -
what makes a car go,
how the numbers add up,
why politeness matters,
who was in love with whom -
now I remember only
the golden light
of a fall evening,
the caress of a friend,
the smell of lavender,
and chocolate,
the presence of God.

Best Of Wilderness

Dance Camp Vol. I (1999-2003)



Best Of Wilderness Dance Camp Vol. I (1999 - 2003)

Experience these ecstatic and sublime full-length live recordings led by Wilderness regulars and guests Wali Ali, Shabda Khan, Timothy Dobson, and Arienne and Wim van der Zwan. Superlative musicianship, excellent recording quality. Includes: Those Who Love, Gayatri Mantra, House Of Prayer, B'reshith, Eloah El, Welcome To The Prophet, Return Again, Shambala, Ya Jamil, Ruh Allah and Return To Love.

ONeness Project

78 minute Compact Disc

\$15.00

"eyes"

by Claire Barry

Shakespeare wrote
"the eyes are the windows of the soul"
the throat, a musician's bow
in his hand a begging bowl
his house a blanket full of holes
his heart: an ocean, a sun
where analogies, where thoughts lose form
humble, forgetful, he attracts derision
beyond illusion, beyond religion
what ecstasy this dervish hides
an inner being where God resides
drink deeply from his eyes
drink deeply from his eyes
where saints' and martyrs' tears
are jewels in stained glass lights
Christ's passion flows
through every bit of soul
was that a dervish in the road?
a door opens, a breath of fresh air-
do you feel it? do you see it?
Allah
everywhere.

© Sayyeda Claire Costello Barry 1998

It Is THIS!

Words: Firdausi (9th century Persian poet)
Music and Movements: Munir Peter Reynolds

1. C D em 2. C D

If on earth there be A par-a-dise of bliss, a

C D 3. em D am

par-a-dise of bliss, If on earth there be It is

4. F C 5. F C 6. G D G

This, It is This, It is THIS!

Identify a partner and then turn back into the circle.

1. Take hands in the circle and move to the right.
2. Face a partner and turn clockwise to progress (one-half turn or one and a half turns), with palms held outward from the sides of the head.
3. Take hands in the circle again and move to the right.
4. All face center and take four steps into the circle, bringing arms up.
5. Let go of hands and all take four steps back out of the circle, lowering arms and sweeping them out to gesture to the circle.
6. Release hands and spin individually in place for one turn.

The words of Firdausi remind us that there is nowhere to go to find happiness other than our present situation, if we are able to see it rightly. If we don't find it here, we won't find it!

Chanting and Dancing

Upstairs at the Church

Marcia Heeter

"ABWOON," the chant from the small circle gathered in the rosetta room, rings down the stairway and into the sanctuary as the congregation prepares for Sunday service. We've been chanting *Abwoon* and listening for deeper meanings through the Aramaic words of Jesus every Sunday for almost four years. Phrase by phrase, the Lord's Prayer entered our consciousness at a whole new level. The words and the silence among us gave hope that we were coming closer to a deeper understanding. Most of the time, we have stayed with our experience and taken as many weeks as needed on each phrase.

I remember the day when someone read out loud, "Help us breathe one holy breath feeling only you – this creates a shrine inside in wholeness" (one of Saadi's translations of "Hallowed be thy name"). Something in me loosened. So much of what I was aware of inside had to do with my own efforts to get something done, or my efforts to know enough in order to be useful and of value in the world. I was also aware of the part of me that carried disappointment over my expectations of others, but mostly of myself. Through these words, the gentle truth of what was needed was unfolding. Only the breath in me and among those in our little circle was needed. Only the breath. The longing for wholeness was already there. I tell myself, "Stay with this knowing, don't rush past it, few words are needed. Let the shrine appear!"

It all began after I had introduced an existing spiritual growth group at Lake Street Church to the Aramaic Lord's Prayer. After going over some ideas about Middle Eastern ways of perceiving, we danced through the prayer in six short meetings. A few people wanted to slow down and go over again what just happened. So we put together another group for that purpose. We became the *Abwoon Group*, and we turned our attention to chanting and reading and reflecting on *Prayers of the Cosmos*. Dancing would come later, when everyone was ready.

This past year as we focused on the Beatitudes, we have been singing the phrases in Aramaic and, yes, dancing some of them too. Dancing the phrases feels so natural now that group members feel at home with chanting and singing. We are no longer contained only in the upstairs room since we have shared the *Abwoon* chant with the whole congregation during several Sunday church services.

In January 2005, the church is sponsoring an afternoon of teaching and dancing the Beatitudes. Dance leaders and regular dancers from the area are planning to be there along with our group and the people from the church who have never danced but have heard the sound of *Abwoon* come down the stairway and into the sanctuary... and perhaps into their hearts. *Lahlam almin*

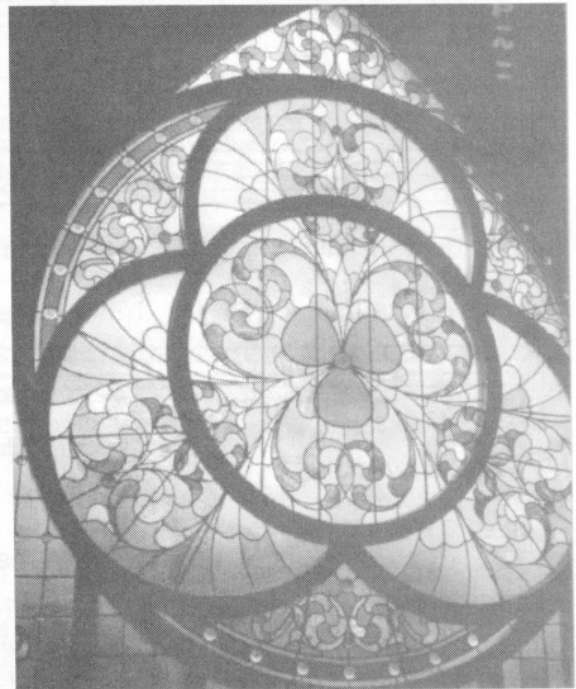


Photo by Peter Slonek

Lake Street Church is located in Evanston, Illinois

Send Us the Peace

Words: Hazrat Inyat Kahn
Music and Movements: David Dalley

Send us the peace of thy di- vine spir- it and u- nite us all in

thy per- fect being, thy per- fect being. Hu, hu, hu Al- lah

la il- la ha el il Al- lah, la il- la ha il Al- lah.

Choose partners and note line of direction for progressing in the circle:

1. "Send us the peace of thy divine spirit": Take hands in circle, take two steps in and two steps out, starting each time with the right foot.
2. "And unite us all in thy perfect being": Turn to partner, take hands in front (right palm down, left palm up), and make a half turn together, clockwise.
3. "Send us the peace ...": Again take hands in circle, and take two steps in and two steps out.
4. "And unite us ...": Still holding hands, the whole circle moves to the right.
5. "Hu, hu, hu Allah": Turn individually in a clockwise direction.
6. "La illa ha el il Allah": Facing center of circle, take hands; step right and close with left foot, making a crescent movement through the heart with the head, then bow to center of circle (on Allah). This is like a zikr movement.
7. "La illa ha il Allah": Repeat movements, stepping to the right and bowing.

The text in the first part of the dance is from the ending of a prayer by Hazrat Inayat Khan called the Khatum ("seal") that is often recited at the end of dance gatherings. Hu is the divine presence or the divine breath. La illa ha (el) il Allah: two forms of the phrase from the Sufi Zikr (remembrance) ceremony, often translated as "there is no God [or 'nothing'] except God."

Dancing With the Mysteries of My Childhood

Peter Slonek

Something very exciting from my distant past came dancing and singing back into my life during my first experience with the Dances of Universal Peace at the age of sixty: There were Allah's ninety-nine names and the mantras of the Tibetan monks, there was Heya Heya, Kyrie Eleison, and Ubi Caritas. As I was chanting the familiar phrases, I immediately felt enveloped again by the mysteries and longings that were part of my life during the many hours of reading and dreaming about far away lands and peoples as a young boy growing up in Austria.

One series of books in particular had a huge influence on not only me but also millions of other boys and girls in the German-speaking world: Karl May's eighty-plus volumes of the adventures of Kara Ben Nemsi and Old Shatterhand. Half of the stories were about Kara Ben Nemsi traveling through the Balkans, Northern Africa, the Middle East, and the high mountain ranges of what is now known as Pakistan, Afghanistan, and Kurdistan. The other half of the adventures took place on the North American continent among the many tribes of the Native Americans. Old Shatterhand's faithful companion was Winnetou, the noble Indian chief, whereas Kara Ben Nemsi was guided, protected, and accompanied by Hadji Halef Omar, a devout Muslim servant of noble lineage.

Both protagonists had the same characteristics - they stood for the good in the world and defended it wherever they went, they adhered to the Christian principle of love thy neighbor and thy enemy, and they never killed, not even the worst of their adversaries. Multiple murderers would be punished by a shot into the kneecap. Of course the protagonists were brave, had all the best possible skills of outdoorsmen, respected nature and the ways of the native peoples.

Karl May never left his home in Germany, but he described in great authentic detail the scenery, tribes, local customs, and religions of the places he wrote about. There was great emphasis on the different religions, and thus I learned in minute detail about Islam, the muezzins, the daily prayers. This is where I was taken on a pilgrimage to Mecca and Medina: Kara Ben Nemsi, who was Caucasian, was dressed up like a Bedouin and smuggled into the holy places. Too, this is where I learned about the Native Americans' deep connection to nature, their rituals, and their dances and chants.

When I first traveled in the United States I recognized instantly the deserts in the Southwest, the Joshua trees, the Sierra Nevada. In the same way now, many years later, I was reunited instantly with the prayers and melodies of Allaha-il-Allah-hu, Mohammedar-Rassoulelah, Bismillah er Rahman er Rachim and the solemnly pounding dance steps of the Native American prayers as a homecoming to the dreams and longings of my youth - to be united with all, to understand, honor, and love all my relations.

These books also inspired me to tune in to the short wave bands of my parents' radio to listen to entrancing Middle Eastern music and the melodious singsong of the newscasts and prayers in Arabic - much to the distress of my mother, who could not understand my sudden interest in such things un-Christian. During a zikr, with my hands grasping humanity, with my spirit connected to the One, my body moving with the old rhythms, these old and sad familiar chords ring in my ears; the names of Allah dance ahead of me to the beat of the drums; the rhythmic, repetitive steps and movements take my being back to those precious hours of reading and experiencing the unknown and mystical, feeling safe, watched over, and happy. I return to my youthful being, full of hopes and dreams and ideals.

When my sleeping bag is spread over the desert sands of Southern Utah, when I dance barefoot on the cool, sandy floor of the giant cave, when I am sleeping next to a gurgling brook in between the snow-covered mountains, and dancing on the grass wet with morning dew, I am traveling with the teachers of my youth, I am where they have been, and I remember their lessons of tolerance and love. Winnetou will guide me through the realms of the Great Manitou, and Hadji Halef Omar is going to take me to the Mosque where I can hear the teachings of Allah's great messenger, Muhammad, and join in the prayers as I feel the coolness of the tiles on my forehead as I prostrate myself, overwhelmed by the greatness of God.

The simple words and melodies of the Dances in the Christian tradition energize another tie to my past: six years of intense bombardment with Catholic dogma in a boarding school induced me to join the resident church

choir, where I could lose myself in the sacred music and phrases rather than having to comply only with the ritualistic motions of the mass. Dancing the Kyrie Eleison or floating through the rounds of Ubi Caritas, looking into my partner's eyes and proclaiming eternal life while dancing the Prayer of St. Francis, I recover the essence of faith I absorbed while fighting dogma and blind belief.

Often I am taken by surprise when I realize how deeply these early experiences have rooted in my soul. At other times, these stories are part of the Oneness and therefore quite natural parts of me. Outside and inside, past and present, deep and on the surface – they are always there, the spirits of those who brought me all the way to here. Be they real, be they fiction. I am eternally grateful to them for having appeared in my life and having stayed long enough to guide me to the Dances.

MISS RUTH



Sculpture by Beth Kalina

Beth has been sculpting with clay for fifteen years. Two years ago, she fell in love with stone carving. Last year during a bout with the flu, she spent some time researching the life of Ruth St. Denis. Beth writes, "As I looked through pictures of her, I was inspired to sculpt her. She inhabited her body so beautifully and brought Spirit through her physical form through dance, costume, and writing. I was deeply touched when I discovered in a conversation with my mother that my first dance teacher's mentor was a student of Miss Ruth."

"Love of the human form in motion is what draws me to sculpt. As a dancer, I am constantly inspired by the union of Spirit with Body. In my sculpture, I try to capture a moment of time and emotion, a movement, a simple gesture; something, which touches us both as human and Spirit."

"My teacher, Saba Al Dhaher, gives me constant support and knowledge of technique and proportion, along with the constant teachings of how we humans connect with stone."

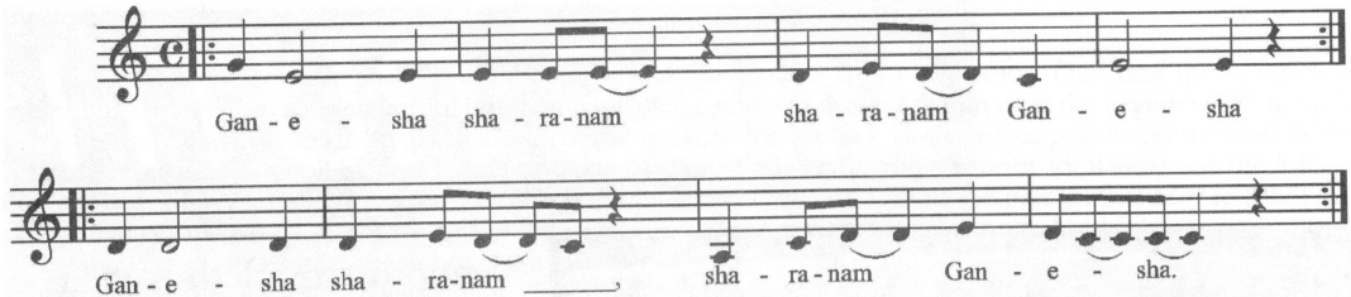
The sculpture pictured here is a 14" x 16" bas-relief on marble. It was inspired by a black and white picture of Ruth St. Denis wearing an Indian Sari. Her hands gesture through the fabric towards the earth and the sky, her head is tilted, and her foot is pressing the floor as if she is whirling like a dervish.

You can contact Beth Kalina for more information on this or other sculptures at 206-932-2433. A website with pictures of all of Beth's sculptures is currently under construction.

Ganesha Sharanam

Words and Music: Traditional Sanskrit Bhupali Raga
Movements: Malika Merrill Endres

Key of C, Open



This Dance takes the form of an ABAC structure, where movements 1 & 2 are A; 3 & 4 are B; and 5 & 6 are C. Part A alternates with the other two parts, just as in the early Om Nama Shivaya Dance. This Dance may also be enjoyed without partners, alternating A and B parts only, especially for children.

1. "Ganesha Sharanam": In a circle, walk four steps in toward center. Begin with right foot on "Ga," left on "esha," right on "Shar," left on "nam." Hands are placed at the heart, palms facing away from the body; slowly the arms are extended forward into the center (reaching a full extension by the end of the phrase). The movement is as though clearing one's path of "obstacles," physical, mental, or emotional.
2. "Sharanam Ganesha": Walk four steps, backing out. Begin with right foot on "Shar," left on "nam," right on "ne," left on "sha." The arms are slowly lowered and brought back alongside the body, fanning out a bit away from the body (palms face down and back), in a gesture of sweeping the path clean.

Repeat 1 and 2.

3. "Ganesha Sharanam": With joined hands, circle moves to the left; walk four steps, beginning with the right foot crossing gracefully over left (R-L-R-L); the body naturally turns slightly to the left as one joyfully walks, feeling the blessing of a clear path, an opening of the way.
4. "Sharanam Ganesha": Releasae hands, spin left (stepping R-L-R-L) with arms raised (at heart level or above), palms facing upward in an offering of gratitude to the One who destroys or removes that which obstructs and keeps us from attaining our heart's purpose.

Repeat 3 and 4.

Repeat 1 and 2, two times.

5. "Ganesha Sharanam": Partners face one another; extend right hand to partner. Walk this partner in two steps (R-L), passing right shoulders ("Ganesha"). Take left hands with second partner; walk past this partner in two steps (R-L), passing left shoulders ("Sharanam").
6. "Sharanam Ganesha": Spin right (stepping R-L-R-L), arms raised at heart level or above ("Sharanam Ganesha").

Repeat 5 and 6.

This completes the full Dance cycle; it may end here or after another repetition of A and B parts.

Jai Sri Ganesha! (Hail to Lord Ganesha, the Remover of Obstacles, the Bestower of Blessing!)

Ganesha is one of the names for the Hindu Deity Ganapati. He is the son of Parvati, consort to Lord Shiva, and he is known as the "Remover of Obstacles." One of the many stories of this beloved being is that if obstacles cannot be gotten rid of by other means, Ganesha will help by willingly placing them in his belly, which indeed is quite a large receptacle! As a member of the great pantheon of Hindu deities, he is considered "first among the great" and presides over the vast assembly of gods and goddesses, each a personal representation of the one immanent God. He is a much-loved being who brings joy and blessings. "Sharanam" means to take refuge in or to ask for protection of; thus "Ganesha Sharanam" translates generally as "I take refuge in Ganesha," or "I ask for the protection of Ganesha."

Ganesha is represented as an elephant-headed man. According to Alain Danielou (in *The Gods of India, Inner Traditions*, 1964), the human part of Ganesha represents the human being or "divinity qualified," and the elephant part of him symbolizes God or "the Absolute Immensity." He goes on to say that Ganesha expresses a basic concept of the Hindu religion, namely, the unity of the manifest (the small being) and the unmanifest (the "Great Being").

Ganesha is worshipped also as the "Opener of the Way" and the "Bestower of Blessing" (and, by some accounts, the "Dispeller of Sorrow"). Before beginning any undertaking, be it a journey, a celebration, building a house, writing a book, reciting prayer slokas, or chanting, one invokes the power and blessing of Ganesha to clear the way and be protected. His image adorns entrances of homes and sanctuaries throughout India.

This Dance is included in the new collection, *All My Relations*, compiled by Kathryn Ashera Sprowls and available through PeaceWorks Publications.

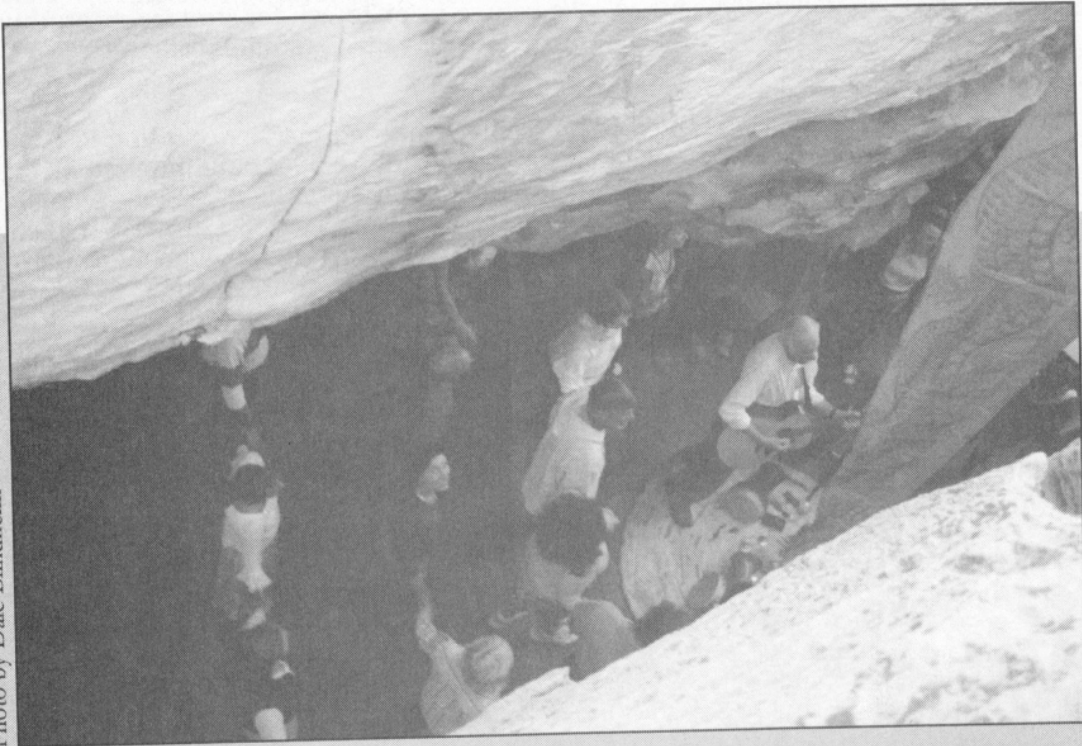


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SNAPSHOTS

FROM LAST YEAR'S RETREATS

Photo by Dale Blindheim



CANYONLANDS

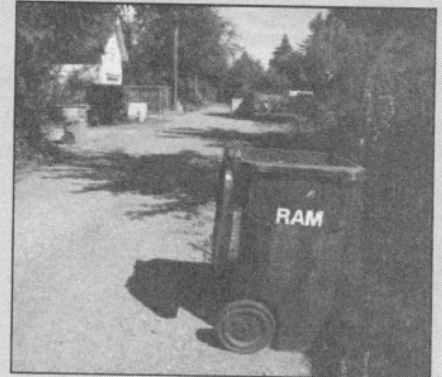
WILDERNESS
CAMP



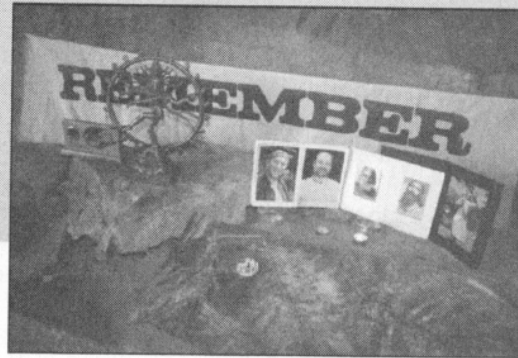
Photo by Dale Blindheim



God's Name
is Everywhere



Photos by Dale Blindheim



Shabda's Oasis Retreat

Reading, Pennsylvania
October 2004

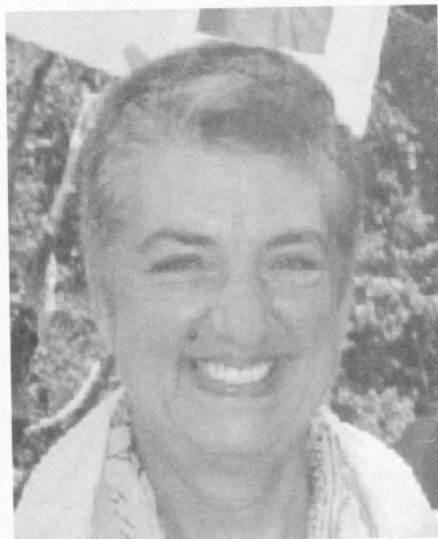


Photos by Muraq'abba

INTRODUCING

Rabiya Lila Forest

Regional Administrator for the NADUP



— (Kathryn) Sky and the Editorial Board

Rabiya Lila Forest chose this position out of both economic necessity and a love for the Dances and the Dance community. "It's a perfect place to serve my needs and the needs of the North American Regional Network at the same time," she said. She sees the job as more than a "desk job," and her experience with community will serve her well in fostering communication and creating harmony, "meeting needs as they come." She finds the job well matched with her mission in life: Building spiritual community. Rabiya says, "For many people the Dances are their spiritual community ... anything I can do to further that fulfills me and is aligned with my highest values and purpose."

The role of the Regional Administrator is an evolving one. In addition to the usual office services (like handling membership renewals, keeping the member database current, coordinating mailings, and answering questions about the Dance Network and events), Rabiya said the most important aspects of her new role are to support and enhance details of the organization so that it's easy for people to get what they need from the Regional Office, to organize the Office and its procedures, and to be an advocate for the Dances. She hopes to be a source for information that can't be found elsewhere and an ambassador "willing to spread

the good news about the Dances by being a personal resource for people who want to know more." Rabiya wants to provide support and encouragement to Dance leaders and circles on a personal level. She already has plans to come to the Wilderness Camp in 2005 to meet a broader range of Dance leaders and dancers as well as the North American Region's Board of Directors, which will again have its annual face-to-face meeting there.

Rabiya has a long history with the Dances and Sufism. She remembers first dancing at the Strawberry Canyon recreation center on the UC Berkeley campus in the mid 1970's. She was introduced to Sufism even earlier than that! She had been searching for a spiritual path when she attended a summer solstice event at the San Francisco Unitarian Church, which presented the Sufi Choir as part of the program. She recalls, "When I heard them and that incredibly beautiful music, tears were streaming down my cheeks, and I knew I had found my spiritual family." After that, she attended Wali Ali's classes at the Mentorgarten in San Francisco, became a member of the Sufi Choir under Allaudin Matthieu, and attended regular dance meetings in Fairfax. It was there she

became a certified dance leader with Saadi (Neil Douglas-Klotz) as her first mentor in the early 1980's. In addition, Rabiya is both a Sheikha in the Sufi Ruhaniat International and a Unitarian Universalist minister.

Rabiya now lives in Silver City, New Mexico, and is the resident spiritual director of the Southwest Sufi Community (SSC). She leads Dances in Silver City with two other leaders. She also started a new dance circle in Las Cruces, NM. She now has a mentor relationship with Darvesha Victoria MacDonald, who also lives near Silver City.

You can call or email Rabiya with questions or concerns; if she cannot answer them, she will put you in touch with a person who can. Office hours are Wednesdays and Thursdays, 8:30 a.m. to noon and 1:00 to 5:00 p.m. (MST), but you can call or email any time. If it is urgent, say so, and Rabiya will arrange to get back with you quickly. She is in residence at the SSC from Saturday afternoon to Tuesday afternoon each week. You can reach her at 505-534-9761 or at NAOffice@dancesofuniversalpeace.org

The PW-DUPNA Board of Directors is proud to have Rabiya on staff and looks forward to a great collaboration in the coming years.

Evening Dance

by Munira Judith Avinger

The rays of evening sun
made a dervish robe,
flaring out just so
from a focal point of light.

Whirling smoothly just so
you couldn't see the movement,
but always toward the left

in order to receive
that holy gleam of sunlight
and bring it shining down
on us who walk upon the earth.
at twilight.

GRATITUDE

FOR OUR MANY VOLUNTEERS

This network, which supports the Dances of Universal Peace in North America, is mostly staffed by volunteers, who give however they can to nurture and support the Dances that we love. Many thanks to you all, may you be blessed.

PW-DUPNA BOARD OF DIRECTORS

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OTHER VOLUNTEERS

Kathryn Greeson (CO), for assistance with the incorporation process; Yari Rafiq Nuri Soteris (CO), for serving as a member of the NACC; Carol Nur Allah Orban (MN) for serving as a member of the NACC; Grace Marie (CO) for spearheading the organization of the 2006 Pan American gathering; Guy Benintendi (CO) for assistance with publicity information

What are you Committed to?

by Adrianna Heideman

*What are you committed to?
To the food on your plate,
Or to your sense of fullness?
To another's wants,
Or to the honesty
of being where you are?
To getting things done,
Or to being present with what is?
To working on everything that is
wrong with the world and yourself,
Or to resting in the perfectness
of imperfection?
Are you committed, as I have been,
to waiting for a better time,
a better self, a better world?
Or are you willing to love
the rough diamond
of this Now?*

MICHIGAN

Ann Arbor - Ann Arbor Friends Center - 1420 Hill St. - 1st Fri - 7:00pm
Ganges/Fennville - Lakeshore Interfaith/Mother's Trust - 122nd St - 3rd Sun - 3:00pm
Midland - Unitarian Universalist Fellowship - 6220 N Jefferson - 2nd Sat - 7:00pm
Port Huron - St. Paul's Episcopal Church - 3201 Gratiot - Port Huron - Quarterly - 7:00pm

MINNESOTA

Duluth - Friends Meeting House - 1802 E. 1st St - 1st Sat - 7:00pm - <http://peacedances.50megs.com/home.html>
St. Paul - Friends Meeting House - 1725 Grand Ave - 1st - 2nd & 3rd Sun - 7:00pm - <http://peacedances.50megs.com/home.html>

MISSOURI

Columbia - Unity Church - 1600 W Broadway - 2nd & 4th Fri - 7:00pm
Kansas City - Body and Soul - 59th and Holmes - Every Thurs - 7:30pm
St. Louis - Taproots School for the Arts - 4021 Iowa Ave - 2nd Sat - 7:30pm

MONTANA

Bozeman - Unity Church - 1919 Fairway Drive (Westridge Center) - 2nd & 4th Sun - 7:00pm
Hamilton - Common Ground Center - 258 Roosevelt Lane - 2nd & 4th Sat - 7:30pm

NORTH CAROLINA

Asheville - Jubilee Center - 46 Wall St. - 2nd Sun - 7:00pm
Boone - Blue Mountain Center for the Healing Arts - 368 Clint Norris Rd - 3rd Fri - 7:30pm
Chapel Hill - Unity Center of Peace - 8800 Seawell School Road - 3rd Sat - 7:30pm
Franklin - Unity Church of Franklin - 80 Heritage Hollow Dr - Last Thurs - 6:30pm - <http://franklindances.homestead.com>
Greenville - East Carolina University Mendenhall Auditorium 244 - One Sunday a Quarter - 4:00pm
Hendersonville (Flat Rock) - Blue Ridge Comm. College 180 W. Campus Dr - Occasional Dates - 7:00pm
Raleigh - Raleigh Friends Meeting 625 Tower St - 2nd Sat - 7:30pm

NEW JERSEY

Freehold - Freehold Yoga Center - 3 West Main Street (above Dunkin Donuts) - Occasional Dates - <http://hometown.aol.com/dancingpeace786>

NEW MEXICO

Albuquerque - Wellspring Yoga Center - San Mateo between Montgomery & McLeod - 2nd Fri - 7:00pm
Santa Fe - Unitarian Church - 107 W Barcelona (at Galisteo) - 1st & 3rd Sun (Sep-May) - 5:00pm
Silver City - The White Church - 609 Arizona - 2nd Sat - 7:00pm
NEVADA
Las Vegas - Religious Science Church of Las Vegas - 5317 Smoke Ranch Rd - 4th Fri - 7:00pm - <http://raincloudpub.com/dupsn/>
Pahrump - Haven Selah Retreat Center - 1680 N Blagg - 4th Saturday - every other month - varies - <http://home.earthlink.net/~allisondan/dupsn/>

NEW YORK

Albany - Unitarian Universalist Society - 405 Washington Ave - 2nd or 3rd Sat (Sep-Jun) - 7:30pm
Binghamton - Unitarian Universalist Congregation - 183 Riverside Dr (next to Lourdes Hospital) - One Sunday a Month - 4:00pm
Buffalo - Unity Church - 1243 Delaware - 1st Thurs - 7:00pm
Ithaca - Foundation of Light - Turkey Hill Rd. - 1st Sat (Sep-May) - 7:15pm
New Lebanon - The Abode of the Message - 1st Fri - 7:30pm
New York City (Tribeca) - Sufi Books - 227 W Broadway - Bi-Monthly - 7:30pm - <http://hometown.aol.com/dancingpeace786>
Orchard Park - Unity Southtowns - 2881 Southwestern Blvd - Last Wed - 7:00pm
Rochester - Friends Meeting Hall - 84 Scio St - 2nd Sat - 7:30pm
OHIO
Bath - Crown Point Ecological Learning Center - 3220 Ira Rd. - 3rd Fri - 7:00pm
Cincinnati - First Unitarian Church - Reading and Linton - 2nd Fri - 7:30pm
Cleveland Heights - The Church of the Redeemer - 2420 S Taylor Rd - 4th Fri - 7:00pm
Columbus - Yoga on High - 3rd Ave and High St - 2nd Sun - 4:00pm
Elyria - Crystal Era - 608 Middle Ave - 2nd Sun - 5:00pm
North Canton (child friendly) - The Yoga Place - 6990 Whipple Ave - 2nd Sat - 6:45pm - <http://www.kiko-cozy.com>
Yellow Springs - Friends Meeting House - 3rd or 4th Sun - 3:00pm

OKLAHOMA

Oklahoma City - Theatre Upon a Star/DanceSwan Studio - 3022 Paseo - 1st and 3rd Wednesdays - 7:15pm

OREGON

Ashland - Call 541-512-1271 - 1st Sun - 2:00pm
Ashland - Headwaters Building - 84 4th St - 1st & 3rd Fri - 7:30pm
Breitenbush - Breitenbush Hot Springs - Every Thursday - 7:30pm
Eugene - St. Mary's Episcopal Church - corner of 13th & Pearl - 1st, 3rd & 5th Sun - 7:00pm
Portland (Beaverton) - Unity of Beaverton - 12650 SW 5th - 2nd & 4th Sun - 7:00pm
Portland (East Side) - Grace Memorial Episcopal Church - 1535 NE 17th - Every Tuesday - 7:30pm
Salem - Friends Meeting House - 490 19th St NE - 2nd Thurs - 7:00pm

PENNSYLVANIA

Chambersburg - Wilson College - 1015 Philadelphia Ave - 1st or 2nd Sat - 7:30pm
Erie - Unitarian Universalist Congregation - 7180 New Perry Highway - Occasional Dates
Harrisburg - Quaker Meeting House - 6th and Herr - 2nd Sat - 7:30pm
Philadelphia (Chestnut Hill) - Second Wind Center - 98 Bethlehem Pike - Occasional Dates - <http://hometown.aol.com/dancingpeace786/myhomepage/faith.html>
Media - Media Friends Meeting - 125 West Third Street - Occasional Dates - <http://hometown.aol.com/Dancingpeace786/myhomepage/faith.html>
Reading - Occasional Dates
State College - Friends Meeting Hall - 611 E Prospect - Occasional Dates

RHODE ISLAND

Providence - St. Martin's Episcopal Church - 50 Orchard Ave - 2nd Fri - 7:15pm
Providence - St. Martin's Episcopal Church - 50 Orchard Ave - 4th Fri - 7:30pm

SOUTH CAROLINA

Aiken (Augusta - Ga) - Unitarian Universalist Church - 3501 Walton Way Ext. - 1st Sat - 7:00pm
Charleston - Circular Congregational Church - 150 Meeting St - Once a Quarter - dpst9@bellsouth.net
Columbia - Unitarian Universalist Fellowship of Columbia - 2701 Heyward St - Occasional Dates - laura@borenya.org

Greenville - Yoga Haus - 1622 E. North St. - #2 - Last Sat - 7:00pm - lindamcmakin@aol.com

TEXAS

Alpine - Alpine Recreation Center - 704 W. Sul Ross Ave - Every Sunday - 4:00pm
Austin - Unity Center of North Austin - 9603 Dessau Road - 2nd Tues - 7:00pm - www.sufidance.org
Dallas - Cosmic Cup - 2912 Oak Lawn Ave - 1st day - 8:00pm
Denton - St. Andrews Episcopal Church - 1306 W. Hickory @ Fry - 2nd & Last Tues - 8:00pm
Ft. Worth - CCDS - 7525 John T. White Road - 1st Fri - 8:00pm - <http://home.swbell.net/vajra108/sufianddancecalendar.html>
Houston - First Unitarian Universalist Church - 5200 Fannin (at Southmore) - 2nd Sun - 3:00pm
San Antonio - Center for Spirituality - 4707 Broadway - 1st Mon - 7:00pm
UTAH
Cedar City - St. Jude's Episcopal Church - 60 North 200 West - Occasional
Salt Lake City - St. Paul's Episcopal Church - 261 South 900 East - 2nd Sat - 7:00pm - <http://www.utahdup.org/>

VIRGINIA

Arlington - Rockfish Valley Community Center - 190 Rockfish School Lane - 2nd Fri - 7:30pm
Alexandria - Mindful Hands Gallery - 211 King St - 1st Thurs (Sep-Jun) - 7:00pm
Blacksburg - Unitarian-Universalist Fellowship - 1301 Gladewood - 4th Sat - 7:30pm
Charlottesville - Thomas Jefferson Unitarian Universalist Church - 1st Wed - 7:30pm
Lexington - Lyburn Downing Community Center - 300 Diamond St - 1st Fri - 7:30pm
Oakton - Unity of Fairfax Church - 2854 Hunter Mill Rd - 2nd Sat - 7:30pm - <http://www.peacedance.org>
Richmond - The Round House - Byrd Park - 3rd Fri - 7:30pm
Roanoke - Christ Episcopal Church - 1101 Franklin Road (at Washington) - 2nd Fri - 7:30pm
Virginia Beach - Fellowship of the Inner Light - 620 14th St - 2nd Sat - 7:30pm

VERMONT

Burlington - Once a Month - <http://homepages.together.net/~ross/dup.htm>

WASHINGTON

Anacortes - Pilgrim Congregational Church - 2802 Commercial Ave - 2 Wednesdays a month - 7:30pm
Bellingham - Bellingham Unitarian Fellowship - 1708 I St - 2nd Fri (Sep-Jun) - 7:00pm
Lopez Island - San Juan Islands - Occasional Dates - 7:30pm
Olympia - The United Churches - 11th and Washington - 3rd or 4th Sun - 7:00pm
Olympia - Unity Church of Olympia - 1335 Fern St SW - 1st Thurs - 7:30pm
Port Townsend - Yoga Shala - 303 47th St - 3rd Tues - 7:30pm
Seattle - Keystone Church - 5019 Keystone Pl N - Every Wednesday - 7:30pm
Seattle - Keystone Church - 5019 Keystone Pl N - 2nd & 4th Sat - 7:30pm
South Whidbey - Whidbey Institute Community Room - 8898 SR 525 (Clinton) - Last Sun - 7:00pm
Spokane - Unitarian Universalist Church - W 4340 Ft. George Wright Dr - 2nd & 4th Thurs - 7:00pm
Tacoma - Center for Spiritual Living - 206 North J St - 3rd Fri - 7:30pm
Tonasket - Community Culture Project - 411 Western Ave - Quarterly - 7:00pm
Tri-Cities - Divine Fellowship - 513 Barth Ave - Richland - 3rd Tues - 7:30pm
WISCONSIN
Madison - Gates of Heaven Synagogue - 312 E. Gorham St. - 1st & 3rd Fri - 7:00pm - <http://peacedances.50megs.com/home.html>
Milwaukee - Brookfield - Unitarian Universalist Church West - 13001 W North Ave. - 2nd Fri - 7:00pm - <http://peacedances.50megs.com/home.html>
Mukwonago - UU Church of Mukwonago - 216 Main Street (Hwy ES) - 4th Fri - 7:00pm - <http://peacedances.50megs.com/home.html>
Sheboygan - Unity Church - 2409 N. 8th St. - Occasional Dates - <http://peacedances.50megs.com/home.html>
Viroqua - Old Main Building - 311 E Decker St - 4th Fri - 7:00pm

WEST VIRGINIA

Morgantown - Unitarian Church - 429 Warrick St (off of University Ave) - 1st Sat (Sep-May) - 7:30pm
Cheyenne - Unitarian Universalist Church - 3005 Thomas Ave - 3rd Fri - 7:00pm
Jackson Hole - St. John's Episcopal Church - Fellowship Hall - Once a Month - 7:00pm - <http://groups.yahoo.com/group/JHDUP/>

Join the Network! Your membership entitles you to our annual international newsletter, your regional newsletter, the membership directory, registration priority, and discounts on Dance events. There are many additional reasons why people join. Often mentioned is the sense of helping to support the Dances so that more people can share in the experience.

There are three ways you can join: 1.) online at <http://www.dancesofuniversalpeace.org/na/network/join.html>
2.) by mail at PeaceWorks · P.O. Box 931, Silver City, NM 88062 USA; or 3.) call us at (505) 534-9761.

Yearly Memberships: BENEFACTOR - \$500 / FRIEND - \$100 / COUPLE - \$85 / ASSOCIATE - \$80 / REGULAR - \$60 / LOW INCOME - \$40 Lifetime Memberships: INDIVIDUAL - \$2000 / COUPLE - \$3000



Photo by Dale Blindheim

PEACEWORKS

North American Network for
the Dances of Universal Peace
P.O. Box 931

Silver City, NM 88062

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