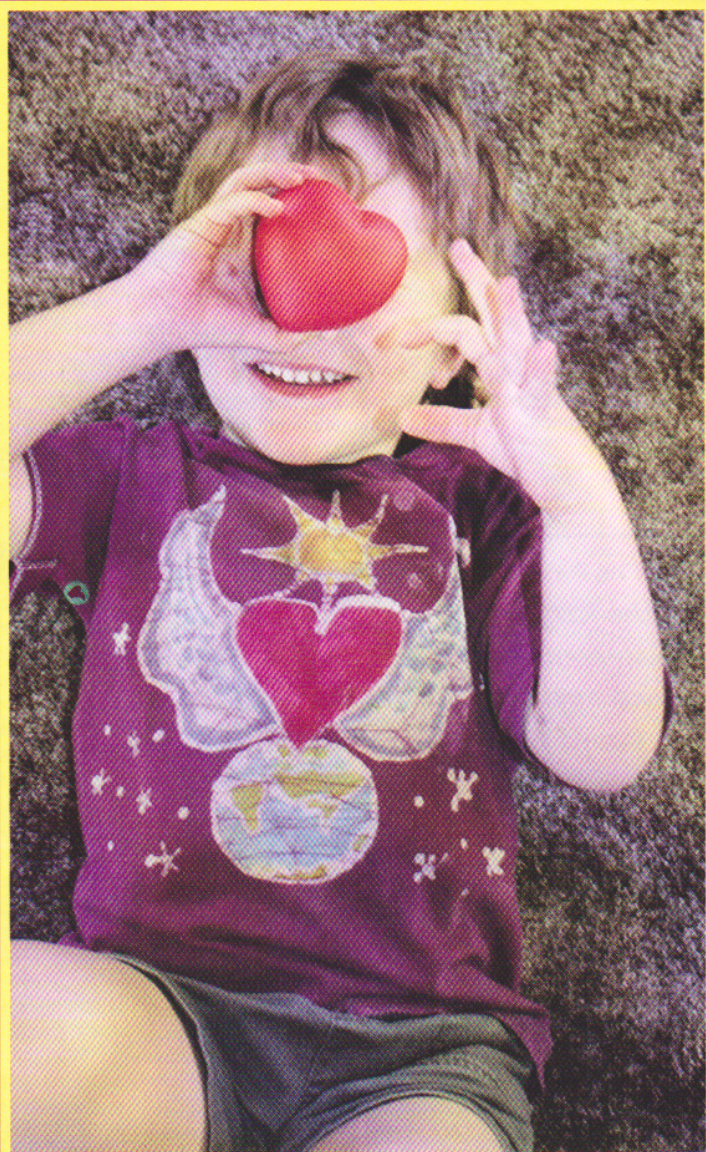


ISSUE 5, WINTER 2006/2007

THE DANCES OF UNIVERSAL PEACE North American Journal



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THY
LIGHT
IS
IN
ALL
FORMS

Photo: Dale Blindheim

North American Journal OF THE DANCES OF UNIVERSAL PEACE

Issue No. 5, Winter 2006/2007

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Web Master: Amida Harvey (UK)

PeaceWorks - Dances of Universal Peace North America (PW-DUPNA)

PO Box 1401, Blythe CA 92226-1401
(760) 922-2551

NAoffice@dancesofuniversalpeace.org
www.dancesofuniversalpeace.org/na
North American Website Coordinator:
NAweb@dancesofuniversalpeace.org

One-Time Events Listings:

NAevents@dancesofuniversalpeace.org

PW-DUPNA BOARD OF DIRECTORS

President: Mansur Richard Conviser (MT)
pitchfixer@mac.com

Treasurer: Jim Grant (CO)

jmgDUP@comcast.net

Secretary: Patsy Saphira Boyer (ID)

patsy_dup@yahoo.com

Aeolea Wendy Burwell (NY) aeolea@juno.com

Trainee: Lucinda Willes (WY) lucinda@wyom.net

LIAISONS within BOARD OF DIRECTORS

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NA Journal: Aeolea Wendy Burwell

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International Network for the Dances of Universal Peace

INTERNATIONAL NETWORK FOR THE DANCES OF UNIVERSAL PEACE (INDUP)

PEACEWORKS CENTER FOR THE
DANCES OF UNIVERSAL PEACE, INC.

PO Box 55994, Seattle WA 98155-0994

(206) 522-4353

INoffice@dancesofuniversalpeace.org

NA REGIONAL NETWORKER

Jim Grant

5000 Boardwalk Dr #13, Ft. Collins, CO 80525

(970) 226-8767 (home) (720) 937-0147 (cell)

INTERNATIONAL CORE COUNCIL

Chair: Hannah (NSW, Australia)

inana@activ8.net.au

Secretary: Kathryn Májida Sky (CO, USA)

(non-voting officer) skyness@frontier.net

Treasurer: Kabira Kirby (OR, USA)

kabira501@yahoo.com

Members:

Zebunissa Anna Parker (NSW, Australia)

(Board Trainee) apa30624@bigpond.net.au

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gullisa@freenet.de

Bill Hafiz Thompson (England)

W.Thompson@Lancaster.ac.uk

FROM THE EDITOR'S DESK

THY LIGHT IS IN ALL FORMS

Dearest Readers, Friends and Fellow Dancers All,

In a process that happens to fit well with my personal tendencies, the Journal theme these past two years has been chosen by trusting our collective inspiration. Within a relatively quick timeframe several ideas are offered, one rises to the top and the creative process has begun! So far the ideas we've chosen to guide us have arisen out of the teachings of Sufi Master Hazrat Inayat Khan from whose wisdom and tradition, at least in part, the Dances emanate.

In the publication you hold in your hands, you will find his words in both a gender-inclusive form of the prayer *Salat*, as well as his writings on the Light of God. By going directly to the source and sharing it here in depth, it is hoped that the concept will be more fully illuminated. You will also be treated to glimpses of several different applications of the theme through the Dances being offered in a wide range of settings.

While thought-provoking, these offers are primarily within our comfort zone. I would like to encourage you to also consider some of the more challenging forms in which Divine Light is all too often reflected such as a crying child, a frustrated driver, a devastating medical diagnosis, an empty bank account or any one of the many other possibilities that arise almost daily. This may very well be the heart of the matter.....

With love and gratitude,

Aeolea

The PW-DUPNA Board of Directors,
the Regional Administrator and the
Volunteer Coordinator send warm thanks
and appreciation to **Peter Slonek (IL)**,

Board member who retired in 2006.

Peter donated countless hours during his
stint on the Board as NA Journal Editor and
Information Technology Liaison, helping define
the role of the newly formed Board in those
two areas, seek clarity of purpose and
set standards of excellence.

Ya Fatah, Peter, may your path be open
and your future bright!

Love, Mansur, Aeolea, Jim, Patsy & Sky

SPREADING THE LIGHT OF THE DANCES

BY MANSUR RICHARD CONVISER, PRESIDENT, PW-DUPNA BOARD OF DIRECTORS

I've just returned from an afternoon at the district auditions of the Metropolitan Opera National Council, and I'm all *verklemt*. Eighteen young adults (in their 20s) each sang two operatic arias, and two of them were selected to go on to the regional finals in February. As one who studied the violin as a youth and has taught it to others in recent years, I know the patience and concentration it takes to achieve mastery of any instrument, including the voice. How hard all of the young contestants worked to get to the auditions! And what a glorious afternoon their devotion to their art produced for those of us who were listening—full of beauty, drama, and soaring harmonies.

Those who pursue mastery often do so because of the richness of the rewards. But as Safiya's article in this issue suggests, some of the rewards of musical discipline may be unknown even to those who receive them. In addition to her thoughtful research, I have seen reports that engaging children in making music develops their brains, enhancing the capacity of the hemispheres controlling logic and aesthetics to communicate with one another. In short, music promotes wholeness.

The magic of music has been revealed in my experiences with people both young and old. Over the past several years, playing with a pianist for Broadway sing-alongs in retirement and nursing homes, I have witnessed its vitalizing power and the smiles it brings to singers and listeners alike. But I received the very richest reward when I visited with my mother at a skilled nursing facility on New Year's Day, 2005. At 94, she had gradually been losing her memory and the capacity to have meaningful conversations. The attendant at the facility told me that my mother was not communicative, and there was no evidence that she recognized who I was.

On a hunch, I had brought a violin with me, and I began to play for her some well-known pieces that she had heard me play for 30 years. Initially she gave no outward response. Still, I spoke to her, saying that I was now going to play some of my own compositions.

(How I learned to compose by playing in the center of Dance circles is another story.) During a pause following one or two of these pieces, my mother spoke for the first time: "That was lovely! Did you write that?" As I continued to play, she continued to respond, and for about an hour, we were able to converse intermittently about family and friends and to affirm our love for one another. She passed away twelve days later. What a gift music provided to us both, allowing us to take a last glimpse inside one another.



Mansur's violin, Wilderness Dance Camp, August 2006.

Music alone has special powers. Imagine (and you don't need just to imagine!) how those powers are magnified when music flows together with movement and spirituality, as it does in the Dances of Universal Peace. Each (music, movement, spirituality), by itself, provides a pathway toward wholeness, toward connection. We have been drawn to the Dances because of the good feeling and the wholesome transformation they bring about in us. Many of us in the Dance network have been so mag-

netized by them that we have eagerly done the hard work of learning to lead them and/or providing musical support for them. Some have even brought new Dances into the world. And as Munir's article in this issue indicates, at the best of times, leading and supporting the Dances can provide valuable lessons in attunement and self-effacement.

Thus, the Dances foster incredible growth in ourselves. How can we harness this heightened sensibility to work together to help create a more peaceful world?

At its meeting in August, the North American Region's Board looked at the statement of purpose it had drawn up the previous year and decided to reconsider it. Yaqin's article in this issue about the Board meeting concludes with the new statement. It reflects a paradigm shift in the Board's conception of its role and a challenge for us all to reach out beyond the boundaries of our Dance network to others who are seeking peace in the world.

The Board re-conceived of its role on a horizontal rather than a vertical dimension—as a facilitator of communication and cooperation among Dance leaders throughout the Region. Along these lines, we discussed how our website, which is in the process of being revitalized, can host a forum that will allow less experienced Dance leaders to seek advice and guidance from those with more seasoning.

We also acknowledged both the potential and, in these troubled times, the necessity of joining hands with others who are striving to share their personal awakenings by working toward peace in the world. Aeolea's article in this issue demonstrates how the Dances can bring light into even the darkest recesses of our society; Ayesha's provides lessons on how to integrate the Dances with other community peace events.

In preparation for a 2008 meeting, the International Dance Network has asked that we hold a North American Regional Meeting in 2007. We have begun to plan for such a meeting, to be held in conjunction with the Creative Arts for Peace camp in Claymont, W.V.

continued on page 5

For the Beauty of the Earth

Music: John Ritter
Words: Folliott S. Pierpont
Movements: Hayat Rubardt

The musical score is written on three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is accompanied by a series of chords indicated by letters above the notes. The lyrics are written below the notes.

1 D G A7 D 2 G D A

For the beau - ty of the Earth, For the glo - ry of the skies,

3 D G A7 D 4 G D A

For the love which from our birth O - ver - and a - round us lies,

5 D 6 A D 7 G D A G D

Lord of all, To Thee we raise This our hymn of grate - ful praise.

1. Start walking counter-clockwise with arms down and palms facing up, enjoying the Earth's beauty.
2. Continue walking in the line of direction, raising arms with palms up toward the sky.
3. Make a full turn to the right while moving toward the center, ending (on 'birth') with arms in a basketweave pattern.
4. Raise arms slowly to a central point, like the top of a Maypole, but without turning.
5. Release basketweave and join hands in the circle, stepping back four steps to allow the circle to expand.
6. Walk in four steps, raising joined hands.
7. Release hands and make a full turn to the right to end in a bow, facing the center of the circle, with palms together at the heart.

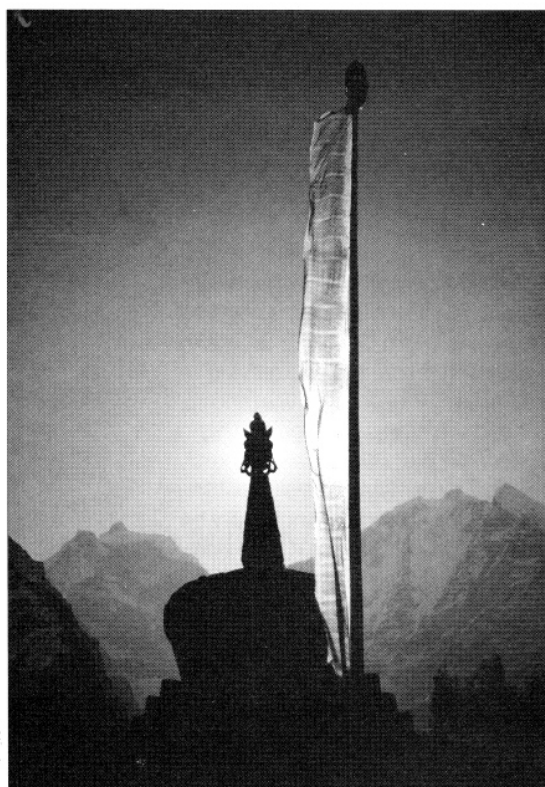


Photo: Lauree Feldman

Chorten and prayer flag, Himalyas, Nepal.

To listen to audio clips of this Dance and all of the others featured in this Journal, visit: www.dancesofuniversalpeace.org

continued from page 3

(in the D.C. metropolitan area) from July 7 to 9, 2007. The camp, which will feature sessions for new Dances from around the region in addition to its well-developed programs for children, teens, and tweens, takes place from July 9 to 15. (See ad on page 36.) The meeting is intended to provide an opportunity to broaden the conversation the Board has begun about a future in which the Network can play host to more activity both within and without. Would you be willing to come to the table with your ideas? We would love it if you would. We have already begun to talk about and act upon such things as:

- ❖ facilitating contacts among Dance leaders;
- ❖ forming ties between our Network and other local, national, and international peace organizations;
- ❖ sharing new Dances, by both dancing together and laying the groundwork for booklets that will spread seasoned new Dances from various parts of the Region (the first such booklet, *Dances from Wilderness*, will appear during 2007); and
- ❖ creating outreach programs to bring Dances to those (including children) outside of the relatively narrow demographic that our circles typically attract.

Your participation in the discussion can only enrich it. Details on the camp and meeting will become available at www.dancesofuniversalpeace.org/na as planning proceeds.

As Dancers, we are the inheritors of a subtle, beautiful, and effective pathway to personal awakening and transformation. A challenge before us is how to take this gift out into the world to foster the growth of others and the growth of peace in the world. Let us talk about how we can do these things together. ■

Mansur Richard Conviser is a Dance leader, violinist, and the President of the PW-DUPNA Board of Directors. He lives in Missoula, Montana.

*Canyonlands Retreat,
September 2006.*

Fifth Graders Learn a Dance of Universal Peace

BY MARK KUREY



I substitute teach K-12 in western Colorado. In the spring of 2006, I was asked to work with a class of fifth graders at Holy Family, a Catholic school in Grand Junction. I had this group for three days, so I was hoping I could get to know them pretty well.

I wanted something to sing with the kids, so I looked through their song books and found one old standard: "Take O take me as I am; Summon All that I shall be; set your seal upon my heart, and live in me." The notes and rhythms were pretty much what I was used to dancing. I went to the principal, Ms. Ashwood, and asked if I could teach the students a dance to those words. She said, "Yes. When?" "1:30" I replied. "I'll be there," she said. So at 1:30, the principal and I worked with a class of fifth graders. It wouldn't have gone so well without her. And even with the principal dancing with us, it was challenging for fifth graders to adjust.

I first taught them the melody and notes. Then I went over the movements. Pretty soon, we were doing the entire dance. I tapered off to just singing, then a period of silence.

I wanted to 'debrief' the students, so I had them sit down and tell me how they felt during the dance. Some expressed discomfort. But most said they felt peaceful during it. Some of their comments included, "made me nauseated ... it sure was different ... scary ... nice ... didn't like dancing with girls." Then, "Let's do it again." And later, "Can we do it tomorrow?" "Can we teach it to our parents?"

The next day, the other fifth grade class asked me to teach them the same dance. And they did just as well. Both classes had to overcome the difficulty that boys this age have in interacting closely with girls, and this is a partner dance. I've since been asked to teach it in a third classroom. Their comments included, "felt spiritual ... wish I could have danced it with people whom I did not know ... good ... beautiful."

Later in the year, at that same school, we were studying Judaism. I'm sure we mispronounced every Hebrew word. But I saw an opening: there was something on the lesson plan that said, "Discuss reaching out to other religions and faiths." So I had them brainstorm: why in the world would we want to reach out to other faiths?

One fifth-grade girl said, "I've found Catholicism and some Catholics to be fairly rigid. I think if I look at other religions, I'll have a greater chance of thinking out of the box." The other students weren't impressed, but I was stunned. I mentioned the student's comment to several nuns who teach at Holy Family, and they just nodded and smiled: "We have some very special students here." When a fifth grader thinks more clearly than most graduate students, I thoroughly agree.

I teach in about sixty schools, in five school districts. As you may suspect, my favorite school is this particular Catholic school. ■

Mark Kurey had been involved with the Dances since 1976. He died peacefully and unexpectedly in Grand Junction on November 30th, 2006. His passing is mourned by all who knew him. A number of Dance circles and retreats honored his memory in the weeks following his passing.

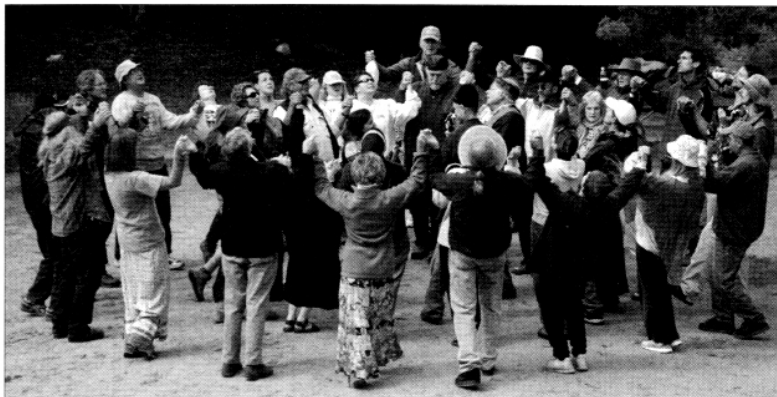


Photo: Kathryn Májda Sky

PW-DUPNA FINANCIAL REPORT – 2006

The accompanying pie charts show summary income and expense figures for the most recent year for which they are complete, 2005. As you can see, about 2/3 of our income comes from membership; we greatly appreciate your continuing support.

We planned a 2006 budget based on the previous year's activity, anticipating income of just over \$48,000. As of the end of September, we had received income of approximately \$30,000. This includes \$3,328 in an unrestricted grant from Oneness, approximately \$20,000 in memberships, and \$3,316 in fundraising.

We have created a Certificate of Deposit 'ladder' (CDs with staggered redemption dates) at a socially conscious credit union so that we can increase the yield on our funds and, at the same time, make loans to those less fortunate than we.

A new fund-raising venture this year has been DUP T-Shirts. We will be expanding this offering, and you can see them along with ordering information on page 37.

In 2005 we had a large initial outlay for a redesign of the database that is currently used by three entities of PeaceWorks: the North American region, the International (umbrella) region, and the Mentor Teachers Guild. The first phase of the redesign was completed this year with only a small additional cost through the work of former Board member Peter Slonek of Illinois with a contracted consultant. All three entities now use a single on-line database. The balance of our Information Technology expense is for website redesign and maintenance, which we have contracted with Amida Harvey of the UK to do.

Our office expenses consist of:

- 1) Bank fees
- 2) Contract Services
- 3) Payroll: wages and software
- 4) Telecommunications: internet and phone

The membership-related expenses consist of:

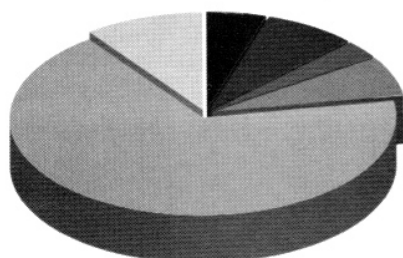
- 1) The share paid from NA membership dues to the IN organization (required)
- 2) The cost to print & ship the North American Journal to current NA members
- 3) Office supply costs to contact members by mail

The Board expenses are those accrued for its annual face-to-face meeting, including representatives from the IN region and the MTG, where major planning and review activities are accomplished.

You may contact the NA office for a full financial report, which has a more complete breakdown of income and expenses.

The 2006 budget is presently on track, with income and expenses being closely aligned. The finance committee is planning the 2007 budget, and several expense increases are anticipated. The Board considers any and all ideas for fundraising, increasing membership to cover expenses, enhancing the services to members, and spreading the dances. Memberships and other donations are an important part of what powers PeaceWorks and gets this Journal into your hands. ■

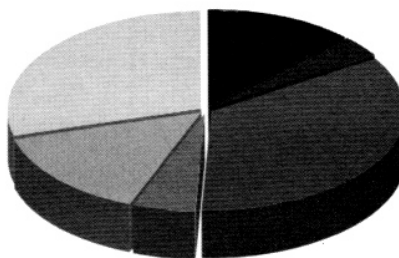
2005 Income, PW-DUPNA



- Dance Circles \$2,343
- Holiday Cards \$3,536
- Fundraising \$1,349
- Grants \$3,000
- Membership \$30,988
- Miscellaneous \$4,523

Total \$45,739

2005 Expenses, PW-DUPNA



- Board \$6,011
- Fundraising \$1,780
- IT (DB/web) \$16,862
- Membership \$2,673
- Office \$7,106
- Payroll \$14,168

Total \$48,600

EDITED REPORT TO THE ICC ON THE PW-DUPNA BOARD MEETING, August 2006

It was a wonderful meeting, and I very much enjoyed meeting many new people; Jim Grant, Mansur Conviser, Patsy Boyer, Yamuna Devi Pierce, Aeolea Wendy Burwell, Májida Sky, Malika Endres (MTG rep.), and Phil Notermann (Oneness rep.). Mansur guided the three days, and we attended to every agenda item, finishing five minutes before the scheduled time. The meeting was held at Mansur's house, with a beautiful view of mountains and the valley of Missoula, Montana. On Friday night, there was a Dance held on his deck. This was the first Dance in Missoula in a few years and drew about 30 people. Nine Dance leaders each led a Dance in a seamless evening of sunset, stars, and Dances of Universal Peace.

The goal was set in the beginning of harmonization; within the Board and with related groups – MTG, ICC, and Oneness. The Board accomplished this by addressing agenda items and other concerns with creativity and the spirit of moving forward. The representatives from MTG, ICC, and Oneness were full participants in the discussions. Mansur has invited myself, Malika, and Phil to be participants in future Board telecons.

Another broad goal that was set was to explore how PW and the Board defines itself, and how does it, or can it, support the existence and growth of the Dances. Much discussion around this goal was woven throughout the three days of meeting.

Ideas were discussed for increasing membership in PeaceWorks and for the Board. For PW: snail mail and email of new brochure. I have included the URL for a site that contains this new brochure. It can be downloaded and printed. Mansur suggested that the ICC look at it to see if it could be useful for us, that is, make some changes that would allow it to be adapted to IN use. It is on the web at: www.dancesofuniversalpeace.org/na/network/DUP-brochure.pdf.

Another idea for membership was to award two scholarships annually to dancers who have never been to Dance camps. A ceiling was set at \$300. The dancer is to have a recommendation from a certified Dance leader with whom s/he dances regularly. Each scholarship

recipient is to join Peaceworks as part of the award if s/he is not already a member. The new program will be promoted through the NA Journal (see page 37).

Another idea was to suggest to Dance circles that they provide a personal scholarship, that is, to pay for one of the local dancers' membership to PeaceWorks for one year. This idea could be disseminated through emails to circle leaders in North America.

For Board membership, each Board member was encouraged to provide names for discussion (as we have done on ICC), and always to keep an eye open when attending Dance camps. I encouraged searching for Canadian dancers as potential Board members.

Finances were reviewed and found to be in decent shape. Accounting was more organized and accurate than in the past, and the reality of income vs. expenses was better than projected. In other words, the region is running in the black.

The database project was discussed, both past difficulties and current status. The three databases (IN, NA, and MTG) have been combined, but the full potential utilization remains in the future. Software has been purchased that should be able to sort email or snail mail lists in different usable formats. This will be explored over the next few months.

Another area for discussion is how and who will be able to modify the database, such as changing info, adding new folks, and so forth. The goal is to create a process which will give Dance leaders security access to parts of the database that concern their circles and give members access to their own records so that they can update these records. This goal will obviously require more thought and discussion, as will determining the means for its accomplishment.

There was much discussion on website development, with a decision to hire Amida Harvey to do this. The development will occur with Amida's input. Concerns were voiced that were similar to those expressed relative to the database, that is, how to allow appropriate people to update appropriate information on the website.

There was discussion about video-taped Dances that have been made available on the Internet. It was noted that for many people, these Dance tapes are very popular. In fact, it was felt that some Dance leaders were using this as a means to learn new Dances to lead. However, many of the Dances were not reviewed by the persons who brought

them forth and thus may contain some variations. It is the hope of the Board that the updated North American Region website could include an area for video-taped Dances and that a future project would be to have any Dance taped by the person who brought it through or at least reviewed by this person or someone on the MTG for accuracy. It was also felt that this project might best be accomplished through the MTG.

A North American Regional meeting for 2007 was discussed. Potential dates and locations were reviewed. Board member availability was requested. A decision was made to have a Dance camp after the Regional meeting, where the work of the meeting could be continued, and Dances (old and new, from various parts of the region) could be shared.

It was decided that the Board would contact Cluster Coordinators and Area Connectors to schedule a telecon with them and the Board. This telecon would be used to solicit the needs and wants of CCs and ACons. In this way, the agenda for the Regional meeting would be created. The Board would also suggest possible agenda items for the Regional meeting. The telecon was tentatively set for October.

Ideas for NA journal articles were discussed. Some of these ideas were printing the Sufi Invocation in the many languages it has been translated into; dancing in Jail; Musicianship articles; and Elder Dances.

The project for a new NA Dance booklet (*Dances from Wilderness*) was reviewed. Many Dances have been collected. A CD will be produced to accompany the booklet. This project is ongoing. Other potential new Dance booklets were discussed for when this book is completed, such as Dances from Hawaii, those from the East Coast, the Heartland, the West, the Northwest, and so forth.

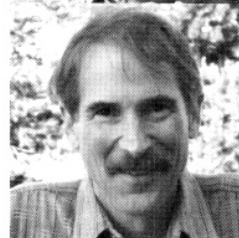
The final item that was addressed was a revision to the statement of purpose that was adopted in 2005. The revised statement is:

We serve the message of Peace, Love, and Harmony by joining hands with Dancers throughout the North American Region to create sacred community in the service of Universal Peace. ■

Yaqin Lance Sandleben has been an initiate on the Sufi path for 25 years and is a Certified Dance Leader and Mentor in Arizona. He can be reached at: Isandleben@qwest.net



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Thy Light is in All Forms

BY PIR SHABDA KAHN

On taking birth in these human forms, we naturally ask ourselves, "Who am I?" "What is this source of life within me?" "Is it dependent on body and mind, or are neither body and mind life but simply invigorated by this Source of Life?" "What is the purpose of incarnation?"

It slowly becomes clear to the seeker that the central motivation for all beings is the wish for happiness and that all actions, however virtuous or confused and harmful, arise to fulfill this wish. It is a thirst that we all feel, one that never seems to go away. We find so many ways to fulfill the wish for happiness with relative success, and still the thirst resurfaces. Gradually we understand that this wish for happiness within all living things is the purpose of life: "I was a Hidden Treasure, and I wished to be Known" (from the Quran); in the words of Hazrat Inayat Khan, "To overcome beliefs and disbeliefs by self-realization."

As we delve deeper, we can feel that there is an Essence of Life within us, and that Essence is the Essence in every form, the Essence of All. "Allah is closer than the jugular vein" (Quran). And that Essence/Soul is Perfect, the Source of All, never born, never dies, cannot be exalted by virtue or stained by sin. When we awaken, self-realization, we recognize our self as the Self of all.

And how does this Essence of Life within us manifest itself? Naturally, through (Divine) Light. When we see each other, we can experience the radiance of the Life force in the eyes, in the face, on the skin. The more at ease a person is, the more Light manifests; the more dis-ease, the 'grayer' a person appears. And on leaving this body, that Light moves on to its next 'adventure'

and the garment of the body loses its luster and appears dull and gray, as it prepares to dissolve itself to the elements from which it was borrowed.

Now this Divine Light is also the Essence of all the manifest world. Whatever we see, we are able to see only because of the Light within the manifestation.

The natural question which follows is, "How do we arrive at the glorious stage of realization where we see the Light of God everywhere?"

The Sufis teach the Path of Fana, of annihilation, annihilating the self. Now, that can seem intimidating since we all want to be present for whatever is going on. What we realize is that what is annihilated is not the Self, but the 'confused' self, the 'false' self, and what remains is the 'True Self'. In simple terms, as we annihilate the false conception of the Self, we expand to realize our Self as the Self of All.

"I first believed without any hesitation in the existence of the soul, and then I wondered about the secret of its nature. I persevered and strove in search of the soul, and found at last that I myself was the cover over my soul. I realized that that in me which believed and that in me which wondered, that which persevered in me, and that which found, and that which was found at last, was no other than my soul. I thanked the darkness that brought me to the light, and I valued the veil which prepared for me the vision in which I saw myself reflected, the vision produced in the mirror of my soul. Since then I have seen all souls as my soul, and realized my soul as the soul of all; and what bewilderment it was when I realized that I alone was, if there were anyone; that I am whatever and whoever exists; and that I shall be whoever there

will be in the future. And there was no end to my happiness and joy." Hazrat Inayat Khan

Understanding we are in search of our 'True Self', the Self of All, the All Pervading Reality, which is the Source and substance of our being, can easily create the confusion of "Who am I praying toward?" "What is the nature of the Beloved?" "Where is the Beloved?"

Now the Sufi Path is the path of Lover. At first we experience Lover and Beloved as separate, but come to realize they are part of one line. Practicing the Path of the Lover offers the confused self a way to relax the grasp on its sense of self, a way to dissolve itself so that the True Self will emerge.

What follows on the next page is a beautiful text by Hazrat Inayat Khan which details the stages of this Path to God, moving from lover to Beloved. I hope it will help you unfold the mystery of experiencing the Light of God in all Life. ■

Pir Shabda Kahn has been a disciple of Sufism since 1969. He is a direct disciple of Murshid Samuel Lewis (Sufi Ahmed Murad Chisti) and worked closely with the great American Mystic Joe Miller. He spent 24 years (since 1972) developing as a vocalist under the living guidance of the late Pandit Pran Nath, the Master North Indian Classical Vocalist, who planted the 800-year-old oral transmission of Chisti Sufi Vocal Music in the Western world. Shabda is currently the Pir (Spiritual Director) of the Sufi Ruhaniat International and the Director of the Chisti Sabri School of Music. He is also a disciple of the illustrious Tibetan Buddhist Master, the 12th Tai Situpa Rinpoche.

Shabda travels throughout the world spreading the Sufi Message of Love, Harmony and Beauty, and brings warmth, humor and clarity in his efforts to help seekers on their Path to Awakening.

How do we arrive at the glorious stage
of realization where we see the
Light of God everywhere?

**PHILOSOPHY, PSYCHOLOGY,
MYSTICISM: MYSTICISM IN LIFE**

Chapter V: The Path to God

by Hazrat Pir-O-Murshid Inayat Khan

*This version has been modified
to be gender-neutral.*

The ones who stand outside Sufism are always confused as to the Sufis' attitude towards God. They cannot make out whether the Sufis are worshippers of God or worshippers of self, whether Sufis claim themselves to be God, whether they are idolaters, or whether they worship the formless God in heaven. The ones who wonder like this have some reason for it, because when they see that in this world there are believers and unbelievers, that there are some who worship God and some who do not, they cannot understand the attitude of the Sufis, they cannot decide whether Sufis are beginners on the spiritual path or whether they have arrived at the goal. If they call them beginners they cannot prove this to themselves, because of the Sufis' personalities which radiate God; and if they call them ones who have arrived at the height of spirituality then they think, "How can Sufis, who are supposed to be God-realized, be so childlike as to worship God in the same way as everybody else does, when they say that they do not see any importance in the worship of form, that they are above it?"

Moreover, there are some attitudes of the Sufis which very much shock the religious, the orthodox, for the realization of the Sufis cannot always be held back. They may try to do so, but sometimes it will leap out, and then one begins to doubt whether the Sufis are really worshippers of God or whether inwardly they feel differently towards God. The Sufis, therefore, are a riddle to those who cannot understand them fully, to those who stand outside Sufism, for they do not know what the Sufis believe and what they do not believe.

There are four different stages of God-realization of the Sufis. The first and primitive stage is to make a God. If they do not make God out of a rock or out of wood they make God out of their thought.

They do not mind, as an idolater would not mind, worshipping the God that they have made themselves. Out of what do they make God? Out of their imagination. The ones who have no imagination stand on the ground; they have no wings, they cannot fly. The Sufis imagine that in spite of all the injustice of human nature there is one just Being, and they worship this Being whom they have imagined as their God. In spite of all the unreliable lovers and beloveds, they imagine that there is a Lover and a Beloved upon whom they can always depend. They think, "Notwithstanding this ever-changing and unreliable human nature that surrounds me there is a reliable, unchangeable source of love and of life before me.

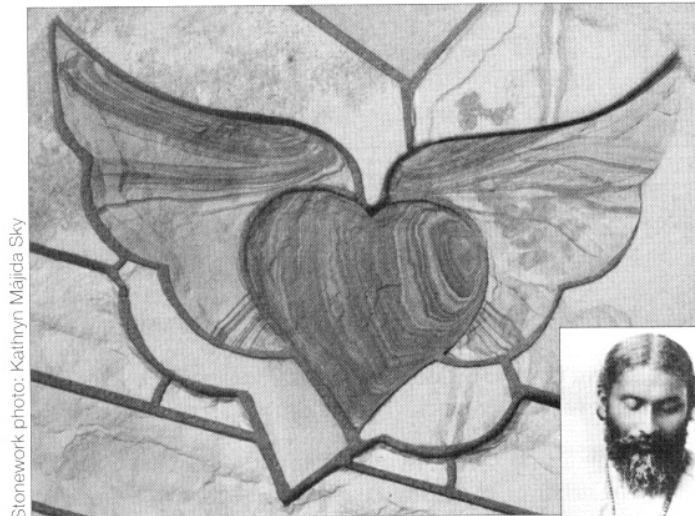
"This source hears not only my words but every thought I have, and feels

of true love; for love begins in human beings and culminates in God, the perfect ideal and object of love. A Hindustani poet says that the first step on the path of love teaches a person to say, "I am not." As long as one thinks, "I am," one is far away from the path of love; one's claim of love is false. Naturally, just as a lover is resigned to the will of the beloved, to suffer or to go through any test, so the Sufi at this stage takes all things in life as they come, courageously and bravely, meeting all difficulties and all circumstances, realizing that it all comes from the beloved God. It is in this way that contentment and resignation are learnt, that a willing surrender in love is practiced, and that love, which is a divine quality, naturally raises one to a higher standard.

One might say, how can one love God, God whom one does not know, does not see? But the one who says this wants to take the second step instead of the first; one must first make God a reality, and then God will make one the truth. This stage is so beautiful; it makes the personality so tender and gentle; it gives such patience to the worshipper of God; and together with this gentleness and patience one becomes so powerful and strong that there is nothing that one will not face courageously: illness, difficulties, loss of money,

opposition – there is nothing that one is afraid of. With all one's gentleness and tenderness, inwardly one becomes strong.

When the Sufis have passed through this stage then there comes a third stage, and it is that they consider all earthly sources, whether favorable or unfavorable, all that comes to them, as God. If a friend comes to meet them, to the Sufis it is God who is coming to meet them; if a beggar is asking for a penny, it is God whom the Sufis recognize in that form; if a wretched person is suffering misery, the Sufis see also in this the existence of God. Only, the difference is that in some the Sufis see God unconscious, in others they see God conscious. All those who love them, who hate them, who like or dislike them, who look upon them with admiration or contempt, they look at with the eyes of the worshipper of God, who



Stonework photo: Kathryn Majida Sky

Stonework by Michael Kothrade. Hazrat Inayat Khan.



all my feelings, and is continually with me and within me; to whichever side I turn, protecting me when I am asleep, when I am not conscious of protecting myself; the source of my support, the center of all wisdom, mercy, and compassion. God is the greatest friend, upon whom I can always depend; and if the whole world turns away from me I shall still have that friend, a friend who will not turn away as the friends of this earthly life do after having buried their beloved friend or relation, a friend whom I shall find even in my grave. Wherever I exist I will always have this friend with me."

And when the Sufis have passed through this stage then there comes another stage, the stage of the lover of God. In this stage they begin to look upon God as their Beloved, and only then do they begin to learn the manner

Zimbabwe Zikr

Melody: Zimbabwean, arr. by Gayan Gregory Long and Pir Shabda Kahn
Words: Traditional Sufi Movements: Halima Sussman and Pir Shabda Kahn

A Sing four times

Melody 1

La il - la - ha il Al - lah Il - la la hu Al - lah.

Harmony 2

La il - la - ha il Al - lah, Il - la la hu Al - lah.

Harmony 3

La il - la - ha il Al - lah, Il - la la hu Al - lah.

B Sing two times

(X!) La il - la ha, Il Al - lah hu.

In this joyous dance, we open to each other and offer with generosity our connection heart to heart.

One circle: move counter-clockwise. **Two circles:** inside circle move counter-clockwise, outer circle move clockwise.

Three circles: inner and outer circles move counter-clockwise, middle circle move clockwise.

A) Facing in the line of direction, moving forward: Take two full steps on a diagonal to the right (R, L follows, R, L follows).

La Il la h..a Il Al-lah
R L R L

The hands offer out from the heart and draw into the heart, following the movement of the feet (offering out on the right foot and drawing in on the left). This is an African rhythm, with movements inspired by African dance; the hips move in the opposite direction from the hands. Feet feel connection to the earth.

Il Al-lah hu Al-lah
L R L R

Take two full steps on a diagonal to the left (L, R follows, L, R follows). The hands again follow the movement of the feet (offering out on the left foot and drawing in on the right), and the hips move the opposite way from the hands.

This entire phrase is repeated four times altogether.

With two or more circles: because the circles are traveling in different directions, our movements provide an opportunity to greet each other. We open with generosity towards each other. When one's movement is towards either the center or outwards, offer gratitude/love to all beings!

B) X! (silent down beat)

La il-la-ha, Il Al-lah hu

First time: Hands touch heart on silent down beat, then open while turning right.

Second time: Hands touch heart, then open while turning left.

These A and B cycles alternate. They are counterpoint to each other and can be sung/danced together.

Variation (a traditional tribal/earth-based movement sequence):

A) Same basic movement as above, with the addition of **honoring our connection with each other** on 4 levels

1st repetition: Hands offer from the heart to heaven/sky level

2nd repetition: Hands offer from heart to heart level

3rd repetition: Hands offer from heart to belly/womb level

4th repetition: Hands offer from heart to earth level

see their Beloved in all aspects. Naturally when this attitude is developed they develop a saintly spirit. Then they begin to see in this world of variety the only Being playing the divine role as various beings, and for them every moment of their life is full of worship. But even with this realization they will never say that they are more evolved than those who worship God in an ordinary form; they can stand with them and worship in the same manner as they, although they stand above it all; but they will never claim to do so.

The fourth development of the God-ideal is in the loss of the self. But which self is lost? The false self is lost, and the true self is gained. In this stage the Sufis hear through the ears of God, see through the eyes of God, work with the hands of God, walk with the feet of God; then their thought is the thought of God and their feeling is the feeling of God. For them there is no longer that difference which worshippers make between themselves and God; as Khusrâu the Indian poet says, "When I have become Thee and Thou hast become me, when I have become body and Thou hast become soul, then, Beloved, there is no difference between 'I' and 'Thou.'"

What profit do the Sufis derive from this loss of what they call their outer personality? It is not really a loss of outer personality; it is an expansion of the outer personality to the width and height of the inner personality. Then human beings become God-beings, God-

that the purpose of life is accomplished by it. Somebody asked a Sufi, "Why did God create the world?" and the Sufi said, "In order to break the monotony of loneliness." And how is that monotony broken? It is broken through God loving the creation and through God's creatures loving God. We see the same love of God in all things: in the love of a mother for her child, in the love of friend for friend, in all the different aspects it is the same love manifesting. Outwardly it may seem human, but inwardly it is all divine.

If we come face to face with truth, it is one and the same. One may look at it from the Christian, from the Buddhist, or from the Hindu point of view, but in reality it is one point of view. One can either be small or large, either be false or true, either not know or know. As long as one says, "When I look at the horizon from the top of the mountain I become dizzy; this immensity of space frightens me," one should not look at it. But if it does not make one dizzy it is a great joy to look at life from above; and from that position a Christian, Jew, Muslim, and Buddhist will all see the same immensity. It is not limited to those of any one faith or creed. Gradually, as they unfold themselves and give proof of their response to the immensity of the knowledge, they are asked to go forward, face to face with their Beloved.

One should remember, however, that there are very few who enjoy reality compared with those who are afraid of it, and who, standing on the top of a high mountain, are afraid of looking at the immensity of space. It is the same sensation. What frightens them is the immensity of things; they seem lost and they hold on to their little self. The difficulty of this is that they not only die in the thought of mortality, but that even while they live it culminates in a kind of disease; and this disease is called self-obsession,

obsession by the self. They can think of nothing but themselves, of their fears, doubts, and confusions, of all things pertaining to themselves; and in the end it turns them into their own enemy. First they look upon everybody else as their enemy because they are out of harmony with everybody, and in the end they are a burden to themselves. Such cases are not rare. Whatever religion they have, whatever faith they claim, they do not yet know what religion is. A man who

*Heart Opens
heart opens
a wet flower
stretches petals out
sweet drops roll
off the petals
down my face
This flower opens
to let the Sun out*

*- Amara Wahaba
Karuna*

professed to have no religion once said to me very profoundly, "I am happy, I have no fear!" He was spiritual though he did not know it.

One might ask if someone who has this realization can still have weaknesses. The weaknesses of the one who has gone along this path do not make one weak. It is one's weaknesses which are weak, not one oneself. Besides there is a saying in Hindi, "Never judge the godly." As the eyes have a limit, so the mind has a limit. How can the unlimited soul, who is in the Unlimited, be judged by the one who looks at life from a narrow point of view? Those who arrive at an advanced stage never judge; it is those who are at a lower stage who judge. The ones who are on the top of the mountain judge no one, and therefore they are exempt from being judged.

Furthermore, when a person says, "I have not made a God, but want to love God," or says, "I have not loved God, but I want to know God, I want to see God," or says, "I do not wish to see God, but I want to realize God," this one is asking for something which is impossible. One can go through these stages either quickly or slowly, but one must pass through these four stages. And if one has not the patience to pass through these four stages, one certainly cannot enjoy that pleasure, that happiness which is experienced by the traveler on the path of God. ■

**"Outwardly they are
smaller than a drop,
inwardly they are larger
than the ocean..."**

conscious; outwardly they are in the universe, inwardly the universe is in them. Outwardly they are smaller than a drop, inwardly they are larger than the ocean; and in this realization the purpose of belief in God, of worshipping God, and of loving God is accomplished.

The Sufis say that since the whole of manifestation is the manifestation of love, and since God is love, then it is natural that the same love which comes from the source returns to the source, and

Divine Love

BY MUNIRA JUDITH AVINGER

Reading my Dance Journal from February of 2000, I found this entry. The experience described here taught me much about my role as a dance leader, although I find these lessons have to be learned many times. I'm sure that many of you will relate.

February 18, 2000

I was really looking forward to the dances this month. Joanne Murray was planning to come from Ontario so that Kristina Pleszczynska, our dance mentor, could have a little certification ceremony for the two of us. Then we were all three going to lead dances together. In addition, two other people from the community were going to bring spiritual passages to read to everyone.

The first person to call and cancel last week was one of the readers. She had unexpected company coming. Two days later Kristina called to say she couldn't come because she had to go to California for work. She still planned to certify Joanne and me as dance leaders, but we'd have to have the celebration some other time. The next day Joanne called to say her car had broken down. Even though I realized there wasn't much point in her coming anyway since Kristina wouldn't be there, I did start feeling frustrated, even a little bit angry. The only problem was that they all had good reasons for not coming, so I couldn't even be angry with them. So I was angry, but I had no focus for my anger except for the Universe, which seemed to be determined to make things difficult for me.

So this morning the other reader calls to say she's not feeling well and can't come either. So that's it – they've all cancelled. I hang up the phone – hard. "What's the matter?" Hédi asks. Hédi and his wife, Nadya, own the property I live on. They are in Montreal during the week but come out to the country on the weekend.

I sit down on the couch. "Nobody's coming – Nobody." I look out the window at the cloudy sky. "Why am I doing this?"

Nadya says, "We're coming – and Halimah and Olwen will be there." "Yes, I know, but probably no one else – unless

someone comes from the ad in the paper, and then they'll see only a few people there, and they'll think the dances aren't successful, and they'll never come back. Why is it so hard to keep a dance circle together?"

Hédi and Nadya look at each other. They've heard all this before. "Well," Hédi says, "maybe you shouldn't do it any more if that's how you feel." I stand up. "I'm going for a walk."

I put on my coat and boots and leave. I start walking up the hill to the Centre Road. It's cold out, snowing lightly. "Perfect," I say to myself, "maybe we'll have a snowstorm and we'll have to drive all the way to the Sutton Yoga Centre on icy roads. Everyone else can decide not to come, but I can't." I walk faster. The woods are filled with snow. As I walk, I think about Robert Frost's poem: *The woods are lovely, dark and deep / But I have promises to keep / And miles to go before I sleep.*

I have promises to keep, too. In only two hours I have to lead dances on love. That's the focus for the dances – Divine Love – for Valentine's Day. The title on the flyer says "Lost Inside Love," which is a phrase from a poem by Rumi. Unfortunately, I don't feel very loving. Maybe I shouldn't even be a dance leader. I don't seem to be all that spiritually advanced. Of course, I know how I'm supposed to feel. I'm supposed to be so centered that nothing

can shake me – certainly not the fact that a few people can't come to the dances. What's wrong with me? "Great," I tell myself, "now I'm not just feeling angry – I'm also feeling guilty about feeling angry."

I don't say much during dinner. I keep looking at the clock. Then I stand up and take my plate to the sink. I say, "It's time to get ready. We'll have to leave the dishes."

I go to my room and get dressed.

Then I go to the living room and sit down on the couch. I look at the clock again. We have to leave in 15 minutes. Hédi and Nadya are still upstairs getting ready. I'm still frustrated. How can I possibly lead dances on love when I'm in such a nasty mood? I close my eyes and say silently, "Look, God, Universe, Divine Presence – you're going to have to do something about my mood because clearly, I can't."

Hédi and Nadya come down, and we get everything together to leave. We take my two guitars, my dance bag, the candles, and the cookies and juice, and load them in the car. As I back down the driveway, I realize that the snow has stopped. Well, at least the roads won't be icy.

We're halfway to Sutton when I suddenly realize that I'm not frustrated anymore. When we reach the centre, we unload the

*Don't try to figure
what those lost inside love
will do next...
The stars come up spinning
every night, bewildered in love.*

~ Rumi



Scott Medina and Jill Clement practicing kirtan and other Divine connections at Wilderness Dance Camp, August 2006.

car and prepare the room. The centre looks lovely as always. The blue carpet is freshly vacuumed. There are flowers on the altar and the fragrance of incense in the air. We light the candles and arrange the table with the bowl for contributions, the address list, copies of the newsletter and flyers about the dances. I tune my guitars and practice one of the dances. I realize I'm feeling detached, even peaceful.

Gradually, people start to arrive – Halimah, Olwen, and three others – a circle of eight, counting me. We walk slowly around the room. Then we stand together and hold hands. We say the invocation in English and in French. I say, *Bismillah ar-rahman ar-rahim* – mercy and compassion. I read from the Rumi poem: "Don't try to figure what those lost inside love will do next...The stars come up spinning every night, bewildered in love."

The dances unfold. Radha is lost in her love for Krishna. Jesus is lost in his love for the Father. Kwan Zeon, the Bodhisattva, knows nothing but her compassion for all beings. We sing and dance *Ishq'allah* – the union of love (the action),

*When our eyes meet,
When we touch,
we dissolve.
And none of this means what you think.
If God is Love, Lover and Beloved,
who is this "I", who is this "You",
and how can This be contained
in anything smaller than a
Yes that invites in All?
Which is, of course, no container at all.
When you grasp this – which cannot be held –
and let go of all which seems familiar,
only then will your heart understand
this as a love song.*

– Kathryn Mājida Sky

*Beauty is here
Where we stand now
Where we always stand.*

*Beauty and holiness
In the tiniest of sounds and movement,
In the texture of the light.*

*Beauty is what I see here
When I stop looking elsewhere for it,
And become intimate with ordinary things.*

*It is everything; there is nothing else.
Dance in the beauty until you dissolve,
Until you see your own true face everywhere.*

– Adrianna Heideman

the lover (the active principal) and the beloved (the receptive principal). We end by dancing and singing *Ubi Caritas* (the impartial love for everyone), *Deus Ibi Est* (and there we find God).

Afterwards I stand aside a moment and watch as people drink juice, eat cookies, and talk and laugh together. The people who are supposed to be there are there. The others are somewhere else doing whatever they're supposed to be doing. The size of the circle doesn't matter. And I don't have to worry about building a dance circle. Each dance happens as it is supposed to happen. In fact, I don't have to worry about anything because it isn't about me and my little feelings. It's about the heart's love affair with God. Nothing else exists. All I really have to do is show up to be with the dances, with my guitar, my voice, my heart open. The spirit of the dances will do the rest. ■

*Munira Judith Avinger is a Dance leader, mentor, student of several spiritual traditions and poet living in Lac Brome, Quebec, Canada. She has three bilingual poetry books and one novel, all published by Borealis Press of Ottawa.
www.munirabooks.com*

*Court me, my Beloved
But first
You'll have to catch me.*

*Undressed stallion, sensing adventure
Readily kneels to assist petite rider
Leaning forward, black manes merge.*

*Exulting in pure physical grace
Power, surges beneath me
Smooth
His hooves barely kissing ground.*

*Racing with the flow
Tireless joy of moving as one
Melts all sense of time and distance.*

*Court me, my Beloved
Never
Can I run away,
Everywhere I turn is
You.*

– Andréa Fontaine



Dancing in the Light of Prison Walls

BY AEOLEA BURWELL

I have been leading the Dances in two separate maximum security prisons here in New York State for over ten years. This ongoing gift has provided me with amazing learning opportunities both as a Dance Leader and a person and continually reminds me that things are not always what they seem.

There are some prisoners who have Danced in the Attica circle since we began and this often contributes to the depth of our experience together. Many aspects of what we do together are tremendous gifts to all of us but especially to the inmates. Singing together, holding hands in a circle, looking into each other's eyes in an open-hearted way and moving together! As you can imagine, these are even more outside the realm of possible activities for the inmates than for most of us who are visiting inside the prison walls.

The smallest things sometimes turn into the greatest gifts: such as the first time I brought in Tibetan bells. It was a last minute inspiration that somehow transcended the normally rigid rules which govern what we are allowed to bring inside. And what an inspiration it turned out to be!! The sound was so glorious and so foreign in comparison to anything the inmates ever experience inside! And most of these men have been inside for many years. The men have often spoken of how much they enjoy simply hearing a woman's voice singing.

I am amazed at the transformation that takes place during our short time together each night, no matter what the physical environment might be, but it isn't always smooth.

We have encountered several challenges over the years in both facilities but the group in Auburn offers the most recent. Within the past year they were told they would no longer be allowed to meet weekly in the chapel and were assigned to a public space – next to the bathroom and drinking faucet – in the library! This was not at all conducive to silent Worship in the Quaker tradition much less Dancing. We managed to respectfully Dance a few times in the space anyway.

Imagine everyone's great delight, after months of working with the system, when the group was informed that they would once again be meeting back in the chapel. The only time slot available

sounds. In order to get the full impact of the story the reader will need a little more background.

Every Labor Day weekend this Quaker Worship group invites inmates who are involved in the Alternative to Violence Program (AVP) and a variety of 'outsiders' including the inmates' family members, to join them in a picnic at Auburn Prison. They also invite the Dances to be part of their celebration.

Normally this picnic takes place out in the side yard which in itself is both an amazing and challenging setting in which to Dance. This year however heavy rain sent us all into a basement room that someone referred to as 'the dungeon'. It did offer the gift of good acoustics however and we had two large circles of children and adults, many of whom were new to the Dances. The energy was clearly joyful and deep within the span of just a few Dances. One of the inmates had an especially transformative experience and therein lies this sweet story.

This AVP facilitator awoke full of anticipation of his long-awaited conjugal visit with his wife only to be told that it had been cancelled. He understandably came to the picnic with a very heavy heart but chose to join in the Dances. He wasn't able to predict what happened next but he told my Quaker inmate friend that his heart lightened and after the event ended he was informed that they had made a mistake! His wife was waiting for him. Imagine the quality of his visit and how different it must have been after his experience with the Dances.

The inmates often tell me that a phrase or melody stays with them and it feels profound that, even within these walls, the Light of the Dances continues to shine between our visits. ■

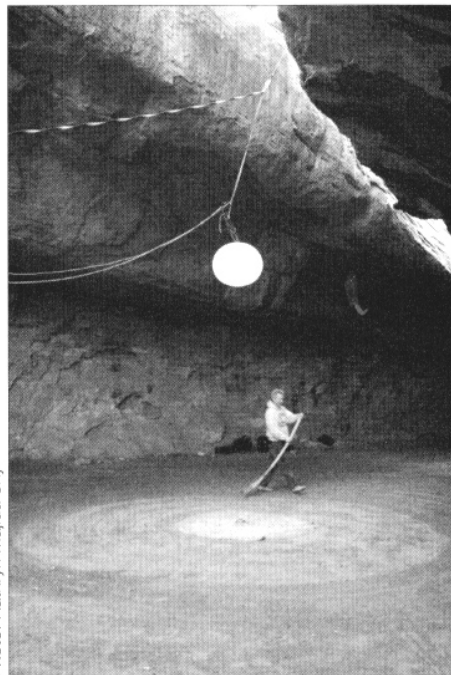


Photo: Kathryn Majida Sky

Philip Mirkin raking the cave in preparation for the Canyonlands Retreat, September 2006.

was Saturday nights instead of the previous time of early Saturday mornings. One might think this an ideal time – I sure did.

It turns out that the chapel is right below the gym and there is a lot of basketball being played in the gym on Saturday nights. Our last Dance together was my first opportunity to experience this time slot and it was the most challenging circle I have ever led 'inside'. The energy did shift – I find it always does – but the pounding of the balls overhead never stopped. As we were all preparing to leave, one of the inmates approached me with the following story which lifted my spirits and eliminated any competing

I'd also like to express my deep gratitude to **Oneness Project** for their support of this ongoing project through their Microgrant. The funds provided are paying for the ever-increasing cost of gas and tolls necessary to travel to both of the facilities.

Ya Shakur

Aeolea Burwell is a Certified Dance Leader living in Rochester, New York. For further information, please refer to the articles which appeared in the 2002 and 1998 issues of "We Circle Around" or contact Aeolea directly at: Aeolea@juno.com

Om Mane Padme Hum

Words: Traditional Buddhist
Music and Movements: Fattah Kriner



1 Om, Man- e Pad- me Hum, 2 Om, Man- e Pad- me Hum,

3 Om, Man- e Pad- me Hum, 4 Om, Man- e Pad- me Hum.

1. Circle sidesteps to R (two steps to R)
2. Circle sidesteps to L (two steps to L)
3. Same as 1
4. Individuals turn to R



"Om Mane Padme Hum"

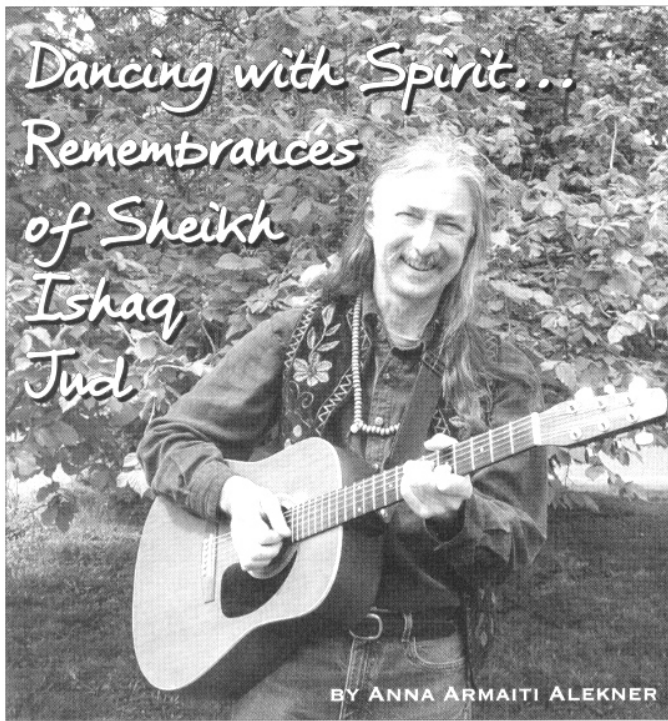
In the Buddhist tradition, life is *dukkha*, meaning difficult or unsatisfactory, and because of this, all sentient beings experience some level of suffering. The only antidote for this inherent suffering in life is compassion. "Om Mane Padme Hum" is the Tibetan Buddhist mantra of compassion. Its sounds directly invoke compassion in our hearts. This chant is deemed so essential that it is one of the first things that Tibetan babies learn to say.

There are two ways of saying the phrase. In the Sanscrit language, it is pronounced "Om Mane Padme Hum," and in the Tibetan language, "Om Mane Peme Hung." Often these two versions are mixed, so it is important for the leader to determine how the phrase will be said and have the dancers repeat that version several times before it is sung, so there is uniformity. I tend to favor the Tibetan pronunciation.

The literal translation, "The jewel slips into the lotus," doesn't convey its meaning very well. I like to say that it means, "Compassion is within," which points to the idea that we are bringing it forth from our hearts.

The leader will want to start the dance slowly and deliberately, so the dancers have a chance to feel its power in their hearts and speed up only if sufficient resonance is felt. As the mantra gains velocity, its effect moves out into the world. It is important to then slow it down again before ending, to pull the energy and focus back into the circle. I usually say "Om Mane Peme Hung, Hri," after the dance has concluded, as a seal for the mantra.

Fattah Kriner's newest CD, entitled "Om Mane Mane," is a collection of songs and chants done during Sanga meditation gatherings, and will be available in the spring. Fattah Kriner may be contacted at: fattahkc@aol.com



On July 28, 2006, the Dances of Universal Peace lost a great Dance Leader, Mentor and musician when Sheikh Ishaq Jud passed away. On the yearly rafting trip with co-workers from the local American Red Cross, his heart stopped while he was laughing and playing in the McKenzie River. He had been diagnosed with Type 1 insulin-dependent diabetes when he was nine years old, and it was complications from this disease that caused his heart to stop.

Friends and family of Ishaq, and Ishaq himself, have written about his early days with the Dances of Universal Peace. Of how he and Mariam started holding dances in the backyard of their home in Eugene, dancing by candlelight and putting up posters drawn in crayon; of the wild Holy Man Jam days doing music and dances with the crowds; of his wonderfully humorous yet direct way of leading the dances. I only knew him for these past eleven years, so what I want to write about is that time we spent together, and my experience with Ishaq as dance leader and musician.

I first met Ishaq as one of the leaders of the Dances in Eugene. I loved the way he led the dances, the way he played guitar. He was my first model for dance leadership. His style wasn't popular with everyone – his directness could seem harsh to some. Sometimes when confused by a direction in the dance everyone would start talking at once and he would yell out "LISTEN! The way to learn is to listen, not discuss!" More than once I felt Murshid Sam come through him.

Ishaq had fun just playing music for the Dances. He could adapt to a lot of different styles. I remember how much fun he had when he and Latif Burdick played open tuning guitar together for the dances at Humboldt Sufi Camp; hearing him play with Shabda, with numerous others. Music was truly his life. He told me how he first read Inayat Khan's "The Music of Life" in the bathtub and knew he had found his spiritual path.

He was always playing guitar. He felt that the time in the hospital when he almost lost his foot, had affected his memory – both from the high fever and the huge amount of drugs and

antibiotics they pumped into him to keep him alive. So he would practice and practice a new song or a new dance. He had great stories to go with the dances – I remember how he would describe the meaning of Gopala and say it was the first country-western song, since Krishna was a cowboy. He could lead dances no matter how large or small the group was, with the same devotion and care. On the nights when only a few people showed up to the Dances, he would just play music and have folks sing. He didn't like to plan ahead what he would lead; he liked to feel the circle first, and go where his guidance led him.

He and I became partners in February of 2006. That summer was the first year I accompanied him at the Dances of Universal Peace at the Oregon Country Fair. For those of you who have never attended, the OCF is unique to any other festival – part hippie gathering, part craft fair, part vaudeville, part fairy wonderland, just to name a few! We became part of the Spirit Booth in Community Village and led the Dances every day of the three-day festival, on the green grass in the center of the Village. This land is a sacred spot in Oregon, actually an archeological site, and the spirits of the ancestors are very strong there. Doing dances at the Fair was an adventure – you never knew when a giant puppet or a half naked person in a loincloth would join the circle! Ishaq accepted all comers with grace and joy.

Ishaq was less interested in the new dances, and really loved leading the old, core dances of Murshid Sam and the earlier days of the dances. He almost always began with the Introductory Bismillah. One dance he led frequently was the Shema/Zikr dance – with the outside circle dancing the Shema and the inner circle doing hadrat with the zikr phrase. We were blessed one year to have Eliyahu McLean and Hajji Ibrahim Abu el-Hawa come to Eugene. They are wonderful peace advocates from Jerusalem. It was Ibrahim who gave Ishaq his brown robes that had belonged to Ibrahim's Sheikh grandfather, at a zikr in Portland. During the dance, as soon as we started the inner "La illaha il'allah" part, Ibrahim just starting going faster and faster, obviously in total bliss and joy. Ishaq did his best to keep the rhythm going, and always loved to talk about that experience, how Ibrahim could so immediately go into that place of love and devotion of the Divine.

We also led a fall retreat outside of Eugene for several years: "Spirit and Nature Dancing Together." On a friend's land with a lovely river running through it, it was a wonderful place for dancing outside in the meadow. He would lead the walks of Murshid Sam through the forest, and we would do zikr in the yurt in the evening when it got cold. And around the fire at night we'd all gather and sing – spiritual songs, old rock and roll, funny songs. Ishaq knew more songs than you can imagine!

Ishaq took the Dances to other gatherings, bringing them to people who had never experienced them before. He led Dances at friends' weddings, at churches, for peace events. Wherever there was the call, he would go. His joy and love of the Divine was present in every dance he led, every song he sung. Though all will sorely miss his physical presence, he truly lives on through his music, his dances, and his zikr melodies. May we honor his memory and his legacy by continuing to sing and play those melodies, knowing that he is playing and singing with us as we do. ■

Anna Armaiti is a Certified Dance Leader in Eugene, Oregon, and has been an initiate of the Sufi Ruhaniyat International for ten years.

She is also a musician, songwriter and a vocalist/percussionist in the Middle Eastern-inspired band, Americanistan.

OUR GRATEFUL THANKS

BY YAQIN LANCE SANDLEBEN

Spiritual Awakening is a gift from the Spirit of Guidance. As you are reading this, perhaps you remember the first time you danced the Dances of Universal Peace. That sudden sense of recognition; that feeling of coming home to a place you had never seen before. The flush of joy and happiness. This gift of the Dances has a long history. But in our time, the growth of the Dances of Universal Peace around the world, as well as the development of the means by which Dance leaders can be effectively trained, can be primarily attributed to Saadi Neil Douglas-Klotz, and Tasnim Hermila Fernandez. As this year marks the 25th anniversary of the founding of the International Network for the Dances of Universal Peace, and is also the year that Tasnim and Saadi have stepped down from the Co-Chair position of the Mentor Teacher's Guild, it seemed fitting that we undertake an effort to give thanks to these friends.

In this effort, members of the Mentor Teachers Guild (MTG) and the International Core Council (ICC) of the Dances of Universal Peace have begun a fund-raising project. All funds raised will go to the non-profit corporations that support the work of these two individuals. The ICC has already given a portion of its reserves as an all-too-small thanks. At the end of this article are the instructions on how you might contribute to these funds if you are so moved.

But how did these Dances come to be? And why do we wish to honor Saadi and Tasnim? Though this story has been told many times, it is offered again, in support of this fund-raising campaign, and also for those who may not be familiar with the beginnings of the Dances.

The central fact is that in each new time a new means for returning humanity

to love emerges. When and where did this process begin? This cannot be known. But for our time, we know that Pir-O-Murshid Hazrat Inayat Khan, a musician and mystic of India, was given the call to bring the Sufi Message to the West, the Message of Love, Harmony, and Beauty, and of the Unity of Religious Ideals. In his own words: "I was transported by destiny from the world of lyric and poetry to the world of industry and commerce on the 13th of September, 1910." A grandson of the famous Indian musician, Mawlabaksh, Hazrat Inayat Khan was a lifelong student of Indian Classical Music, from which his first realization or awakening occurred. Understanding the sacred nature of music, he was given the injunction by his Sufi teacher to set about "Harmonizing East and West by music."

Upon arrival from India, Inayat made a connection with the Modern Dance pioneer, Ruth St. Denis. Together they traveled and performed, he playing Indian Classical music with his brothers, and she performing dance. Ruth St. Denis, "devoted most of her life to investigating forms of sacred dance that would transform both worship and the arts." As part of her work, she "entered the inner realization of the figures of divinity that she chose to perform – like Mary, Kwan Yin, the Yogi, O-Mika, and others."

In San Francisco at this time lived the young Samuel Lewis (who was given the title of Murshid, or teacher, later in life). From a young age, Murshid Sam had a deep interest in religion, metaphysical, and philosophical studies. His early life was filled with visions, practice, and studies. Murshid Sam studied Zen Buddhism, Vedanta, Theosophy, Sufism, Bhakti Yoga, Christian mysticism, Judaism, and other religious paths. In his own life,

he embodied the Sufi ideal of the Unity of Religious Ideals. He was also a student and friend of Ruth St. Denis. In 1923, he was initiated into Sufism by Hazrat Inayat Khan. From these two teachers (as well as others), Murshid Sam learned sacred music, the use of sacred phrases, and sacred movement. In 1939 he wrote, "The Dance is the way of life; the Dance is the sway of life. What life gives may be expressed with body, heart, and soul to the glory of God and elevation of humanity, leading therein to ecstasy and self-realization. VERILY, THIS IS THE SACRED DANCE."

Murshid Sam traveled around the world in the 1950's, studying mysticism and sharing ideas about horticulture. Wherever he went, he met with and was recognized by the mystics of that region. "It was after Murshid visited the tomb of Sheikh Selim Chisti, a Sufi saint, at Fathepur Sikri in India that he began his dance work in earnest. Murshid had entered a state of mystical absorption wherein the theme 'Dance of Universal Peace' was disclosed. At the tomb site, he first attempted a Dance of Universal Peace, in which man, incorporating the religious expressions of his race through millennia, 'Dances in devotion to God and God Dances with loving compassion through man.'"

In the late 1960's, Murshid Sam attracted many students and disciples. He taught them the principles of mysticism, he taught them to walk and he taught them to Dance. In 1971, Murshid Sam passed away, leaving his disciples to carry on his work, including the work of the Dances.

It is at this point that our history rejoins the beginning of the article. In 1981, a student of Pir Moineddin Jablonski (Murshid Sam's successor) named

continued on page 18



Photo: Kathryn Majida Sky

Wilderness Dance Camp, August 2006.

continued from page 17

Saadi Neil Douglas-Klotz went on spiritual retreat. During that retreat, he received in vision the message from Murshid Samuel Lewis to start a school of the Dances open to all, collaborating with the best teachers then available: "Water dry minds with word and dance... I will protect the teachers you give your blessing to, whether they are initiates or not."

Saadi took this vision to his teachers, and when it was confirmed, he began his new mission. The International Dance Network was founded, though in its beginning it was called the Center for the Study of Spiritual Dance and Walk. Saadi was joined in this work by Tasnim Hermila Fernandez. "Geographical expansion was not our main goal in the early days. It was simply to allow the Dances to grow into new forms, expressing a greatly increased range of spiritual traditions... We were likewise challenged to provide ways of training that would... acknowledge the full history of our Dance ancestors and communicate

a transmission that ultimately cannot be expressed in words."

Over the next many years, Saadi and Tasnim developed the Mentor Teacher's Guild, refined the process of training Dance leaders, and created dance camps, among other works. They also guided the growth of the Dances from a small house in San Francisco to a worldwide organization. No doubt there are many people who were of great help in this work, and many who continue to do so. And to all of you, the MTG and ICC offer deep thankfulness. Yet it is widely recognized that Tasnim and Saadi were seminal in the global development of the Dances. During their years of this work, both were essentially not compensated for the many hours devoted to the Dance Network. Thus we undertake fundraising, as a material way of expressing thanks for that work. And for all of us, Dancers and Dance leaders alike, when we look about the circle, and see a smile, or rapt absorption, our reward for this work is evident.

In 1967, Murshid Sam was hospitalized.

While in the hospital he had a vision, which he reported later. "I saw a mountain at the top of which there was a little trickle of water and, after the water had gone down the slope a little bit, it became a sizeable stream. Then the stream became a rushing river, which in turn became a mighty river with several tributaries. As the river neared the plain the flowing water was so strong it could not be stopped, and would continue to flow until it merged into the ocean."

Murshid said this vision referred to his work as a spiritual teacher. Perhaps it also refers to the Dances of Universal Peace, which stream is ever growing, with many tributaries. May it grow into his vision of Peace; Peace through the arts, Peace through Eating, Dancing, and Praying together.

With Love,
Yaqin Lance Sandleben
On behalf of joint fund-raising
committee of MTG/ICC

Material for this article, quotes and dates, come from the following sources:

The Biography of Inayat Khan | *A Pearl In Wine: Essays on the Life, Music, and Sufism of Hazrat Inayat Khan* | *Sufi Vision and Initiation: Meetings with Remarkable Beings* | *Spiritual Dance and Walk: An Introduction to the Dances of Universal Peace and Walking Meditations of Samuel L. Lewis* | *The Deeper Side of Dance* and *The Dance Network: Twenty Years Ago* (2 articles by Saadi Neil Douglas-Klotz)

Our donations are an opportunity to express our gratitude and appreciation to Saadi and Tasnim. Please know that this expression will help to support their continuing efforts. No specific amount is being asked for. Let us allow our hearts to express our gratitude.

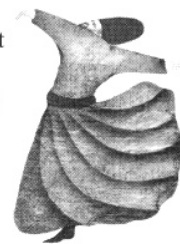
With love and grateful thanks, MTG-ICC ad hoc Committee:

Karima Hilary Parkinson (Convener), Jeanne Ayesha Lauenborg, Lucy Zarifah Oliver, and Yaqin Lance Sandleben

~ DONATION FORM ~



Donations may be made using this form along with your **check, money order, or bank draft in US dollars made out to INDUP** at the Seattle address below. You may use **Visa or MasterCard** (with a small bank fee deducted) by mailing or calling the Seattle office with credit card information. You may also use **PayPal** (again with a small fee deducted) by setting up a PayPal account (easy to set up at www.paypal.com) and donating to the following account: **INOffice@dancesofuniversalpeace.org**. Please memo your PayPal donation to indicate that it is for Saadi and Tasnim.



Name(s): _____

Street: _____

City, State, Zip/Postal Code, Country: _____

Phone: _____ E-mail: _____

☐ My donation of \$ _____ is included. Please charge my: ☐ Visa ☐ MC in the amount of \$ _____.

Credit Card Number _____

Exp. Date _____

Signature _____

☐ Please tell Saadi and Tasnim of my contribution – name only.

☐ Please tell Saadi and Tasnim of my contribution – name & amount.

☐ Please keep my contribution anonymous.

Seattle INDUP Office, PO Box 55994, Seattle, WA 98155-0994 USA
206.522.4353 | Inoffice@dancesofuniversalpeace.org | www.dancesofuniversalpeace.org

EVENTS

2007 NORTH AMERICAN EVENTS DANCES OF UNIVERSAL PEACE

January 26 - 28, 2007

Whidbey Island, Washington

**MID-WINTER WHIDBEY ISLAND DUP RETREAT
WITH TANSEN PHILIP O'DONOHUE**

Contact: Linda Lindsay, registrar, (360) 331-5471

Email: llindsay@whidbey.com

March 23 - 25, 2007

Dancing Peacock Paradise, Ft. McCoy, Florida

**"GROWING TOGETHER" DANCE RETREAT
WITH DIANA KANOY AND FRIENDS**

"It is growing together that increases love." Hazrat Inayat Khan. Dance in springtime beauty of natural Florida.

Contact: Diana Kanoy

PO Box 376, Ft. McCoy, FL 32134, (352) 546-1345

Email: Kanoy8@alltel.net

March 30 - April 3, 2007

CYCLES OF THE SEASONS - CYCLES OF OUR LIVES

**Deepening into the Celtic Wheel of the Year
through Dances of Universal Peace, Ritual, and More**

Whidbey Island, WA USA with Nickomo and Rasullah Clarke from the UK.

Contact: Linda Lindsay, registrar, (360) 331-5471

Email: llindsay@whidbey.com

April 6 - 8, 2007

Lava Hot Springs, Idaho

LIVE! AT LAVA SPRING RETREAT

Dances of Universal Peace with leaders from throughout the intermountain region—plus delicious hot-water soaking! Concurrent Children's Program and Young Adult gathering.

Contact: Shahar Solander, (406) 363-7211

Oneness Project, PO Box 1141, Hamilton, MT 59840

Email: shahar@onenessproject.com

June 1 - 4, 2007

DERVISH DANCE RETREAT WITH

MERSHIDA LEILAH BE IN HOOD RIVER, OREGON

The Retreat is a Training for Dance Leaders and those who love to Immerse themselves in the Zikar. Contact Leilah Be for further information about this event or other events of this nature.

Contact: Leilah Be, (808) 573-8334

Email: beloveds@hawaiiantel.net

*... movement wakes us up
and unlocks new blessings.
~ Rumi*

August 16 - 20, 2007

12TH ANNUAL SKY MEADOW RETREAT

Held in the beautiful Northeast Kingdom of Vermont. Advanced Dance and Walks Deepening, Enrichment and Training for Dance Mentors and Certified Leaders. Limited space. Please apply only if you can attend full time.

Contact: Radha Buko

Email: radhatereska@adelphia.net or www.vijam.org

August 20 - 26, 2007

Luccock Camp, Livingston, Montana

WILDERNESS DANCE CAMP

Dances of Universal Peace retreat under the direction of Bernie Heideman, featuring leaders Darvesha, Narayan Eric Waldman, Munir Peter Reynolds, and Zareen Connie Delaney. Concurrent Children's Program & Young Adult gathering.

Contact: Shahar Solander, (406) 363-7211

Oneness Project, PO Box 1141, Hamilton, MT 59840

Email: shahar@onenessproject.com

October 5 - 7, 2007

**WALI ALI and GRACE MARIE in Morgantown, Indiana
THE SOUL AS THE REAL SELF**

Explorations through Dances, wazifa practices, walking concentration, and meditation on sacred texts. Experience the peace of being, the beauty of autumn leaves.

Contact: Paula Saffire, (317) 257-0537

6506 Ralston Avenue, Indianapolis IN 46220

Email: psaffire@butler.edu

October 18 - 21, 2007

Ocala Christian Conference Center, Ocala, Florida

DANCE & SUFI RETREAT WITH

ALLAUDIN OTTINGER AND LILA FLOOD

Celebrate Samuel Lewis's birthday with dancing, singing, music lessons, & Sufi teachings transmitted with joy and authenticity.

Contact: Diana Kanoy, (352) 546-1345

PO Box 376, Ft. McCoy, FL 32134

Email: Kanoy8@alltel.net

November 30 - December 2, 2007

Lava Hot Springs, Idaho

LIVE! AT LAVA RETREAT

Dances of Universal Peace with leaders from throughout the intermountain region—plus delicious hot-water soaking! Concurrent Children's Program and Young Adult gathering.

Contact: Shahar Solander, (406) 363-7211

Oneness Project, PO Box 1141, Hamilton, MT 59840

Email: shahar@onenessproject.com

Faoi dhein an lochta is airde
Foirfeacht an ghra, an chomhtheachta agus na hailleachta
An te spioradalta ata nasctha
le tinfeadh na n-anamnacha
a dheilbhionn iomha na maistreachta
Spiorad na comhairle.
(Irish Gaelic)

Hacia el Uno,
la Perfección del Amor, la Armonía y la Belleza,
el Ser Único,
unido a todas las almas iluminadas,
que forman el cuerpo del maestro,
el Espíritu Guía.
(Spanish)

Vers l'Unique
La Perfection d'amour, d'harmonie et de beauté
Le Seul Être,
Uni à toutes les Âmes illuminées
Qui forment l'incorporation du Maître,
L'Esprit guide.
(French)

Tot de Ene,
de Volmaaktheid van Liefde, Harmonie en Schoonheid,
Het Enige Wezen
verenigd met alle verlichte zielen
die de belichaming vormen van de Meester
De Geest van Leiding.
(Dutch)

E mihi ana ki te
Ko ia hoki te tino
O te whakaaro to
Kaare he tangi
I whakakotahitia ki ng
Ko ratou nei te u
o ratou kua
O te ngak
(M)

Toward the
the Perfection of Love, the
the Only
United with All the
Who form the Embod
the Spirit of

К Е
К Совершенству Люб
К Единосущему, Едином
Ду
Которые образуют вопло
К Е
К Sovershenstvu Lyu
K Edinosushemu, Edinomu s
Kotorie obrazuyut voploshe
(P)

na hailleachta

E mihi ana ki te kotahitanga tapu
Ko ia hoki te tino taumata o te aroha

der Vollkommenheit, d

chta

O te whakaaro tahi me te ataahua

I
vereint
die den Meiste

Kaare he tangata ko atu i a ia

I whakakotahitia ki nga wairua turama katoa

Ko ratou nei te whakatinanatanga

a el Uno,

o ratou kua whetu rangitia

; la Armonía y la Belleza,

O te ngakau arataki.

T
Perfeithrwydd caria

r Único,

(Maori)

s almas iluminadas,

Wedi ei uno

uerpo del maestro,

Syn creu'r y

ritu Guía.

Toward the One,

Ysb

panish)

the Perfection of Love, Harmony and Beauty,

the Only Being;

uté

United with All the Illuminated Souls,

Who form the Embodiment of the Master,

the Spirit of Guidance.

i Schoonheid,

К Единому!

К Совершенству Любви, Гармонии и Красоты!

Armastu

К Единосущему, Единому со всеми Просветленными

Душами,

n

Которые образуют воплощение Мастера в Путеводный

ühe

leester

Дух!

К Edinomu!

К Sovershenstvu Lyubvi, Garmonii I Krasoti!

К Edinosushemu, Edinomu so vsemi Prosvetlennimi Dushami,

Kotorie obrazuyut voploshenie Mastera v Putevodnij Duh!

(Russian)

kotahitanga tapu
aumata o te aroha
hi me te ataahua
ta ko atu i a ia
i wairua turama katoa
hakatinanatanga
whetu rangitia
au arataki.
(ori)

One,

Harmony and Beauty,

Being;

Illuminated Souls,

Emment of the Master,

Guidance.

диному!

зи, Гармонии и Красоты!

со всеми Просветленными

идами,

чение Мастера в Путеводный

Дух!

linomu!

bvi, Garmonii I Krasoti!

o vsemi Prosvetlennimi Dushami,

nie Mastera v Putevodnij Duh!

(ussian)

Dem Einen entgegen,
der Vollkommenheit, der Liebe, der Harmonie und der Schönheit,
Dem Einzigen Seienden,
vereint mit all den erleuchteten Seelen,
die den Meister den Geist der Führung verkörpern.
(German)

Tuag at yr un
Perfeithrwydd cariad cyghanedd a prydferthwch
Yr unig un
Wedi ei uno a'r holl e neidian goledig
Syn creu'r ymgorfforiad o'r meistir
Ysbryd arweiniad.
(Welsh)

Em direção ao Uno,
a Perfeição de Amor, Harmonia e Beleza.
O Ser Único
unido com todas as Almas Iluminadas
que formam à Incorporação do Mestre
o Espírito de Guiança.
(Portuguese)

Ühtsuse poole,
Armastuse, Harmoonia ja Ilu täiuslikkuse poole.
Ainsa Olevuse poole,
ühendatud kõigi valgustatud hingedega,
kes on loonud Meistri Kehastuse,
Juhtija Vaimu.
(Estonian)

Bridge To The Future

AUGUST 20 - 26, 2007

WILDERNESS DANCE CAMP CAMP LUCCOCK, LIVINGSTON, MONTANA

Bernie Heideman - Camp Director

Darvesha MacDonald, Narayan Eric Waldman, Munir Peter Reynolds, &

Zareen Connie Delaney - Dance Leader Staff

Russell Bertollette - Woodwinds

Helen Gabel - Camp Manager

Young Adult Program - Katie Wiese, Daniel Kirchhof

Saladin Pelfrey, Tara Andrea

Children & Teen Program - Bob Effertz & Amira Sara Pelfrey - Staff

Humanity faces enormous challenges in creating a sustainable lifestyle that will ensure our survival. What part do we, as spiritual seekers, play, in confronting these problems? We propose to ask each other these questions this year and to share insights, inspirations, and possibilities during the time leading up to our Wilderness Dance Camp in August. What have you heard, read, experienced that has inspired or moved you? Some questions we will be asking: How can we talk to people we disagree with? How can we participate in a less than perfect political system? How can we use our dance practice to embrace life with all its problems and distractions? And of course, how can we support and mentor the next generation as well as learn from them? Our hope is that by fermenting these issues during the year, we will generate hopeful directions using our collective group as "guru."



The camp will again encourage passion presentations by participants that will focus on our theme. There will be the usual dance-related classes, including incubating new dances that aren't finished. We will also incorporate some of the certified leaders into the main dances.

Registration: PeaceWorks members \$435 (postmarked by 7/1/2007)
Non-members \$460. Children, Teens, and Young Adults \$200

Shahar Solander, Registrar, P.O. Box 1141, Hamilton, Montana 59840
shahar@onenessproject.com. 406.363-7211

Peace Making Peace Creating The Dynamic Path of Light of the Dances of Universal Peace

BY JEANNE AYESHA LAUENBORG

*"Disclose to us Thy Divine Light which is hidden in our souls,
that we may know and understand life better..." Khatum prayer by Hazrat Inayat Khan*

In the circle of dancers, beloveds, light, actual light can be generated through the eyes, bouncing off the skin, pouring into the hearts of the circle of lovers. This powerful path that is also so simple is a real way of generating peace, creating ripple effects in our lives and our communities.

Ever-increasing circles of people long to come together in understanding. For many years now I have been very interested and involved in coming together with other groups such as the Interfaith Community, Peace Groups, Ecological Groups, and Political Groups. What has been very interesting in the past couple of years is that these groups are beginning to overlap in a way that is new, both creative and challenging.

Groups love to create events, and that's where at times we come in with the Dances of Universal Peace. Many times the Dances are brought in like a cinnamon sprinkle to a cup of *chai*. This could mean a song or a five-minute Dance. Ah. It is always a challenge to find just the right Dance for any particular group activity. Over the years, some favorites for leading with a large group in public have been *The Peace Greeting Dance*, *Mir Mir Mir*, *Deep Peace of the Running Wave*, *Wishita*, *Only a Heart With Wings*, *My House Shall Be A House of Prayer*, *Thy Light is in All Forms*, *Funga Alafia*, *Gate Gate*, *Radhe Bolo*, *Zoroastrian Elements*, *Kyrie Eleison*—ah, so many beautiful Dances to choose from...

This past June there was a large Interfaith Peace Walk that



Jeanne Ayesha Lauenborg

took place here in Philadelphia with over 500 people walking for five miles, stopping to visit churches, mosques and synagogues. I was asked to share one segment for the Dances of Universal Peace. Given five minutes, gathering folks close, we sang



Jeanne Ayesha Lauenborg and friends join hands for peace at the "Sacred Seasons, Sacred Earth" event, October 2006.

Photos: Frank Toia

"Peace, Salaam, Shalom" bowing to each other in blessing. The participants loved this part of the day, saying it was the only time in the day where they got to interact and not just sit and listen, or walk.

Through this experience, the organizers then invited me again to share this past October at a Sacred Season, Sacred Earth, and Interfaith Call to Action event. I had been attending the planning meetings for nearly a year and was happy to offer a Dance again. This time they allowed twenty minutes

and built the day around it in terms of really offering people a break, from sitting inside listening to getting out under the open sky and coming together on a lovely autumn day.

The theme of the day was honoring the concordance of Ramadan, Sukkot, and the birthday of St. Francis of Assisi. We danced *All My Relations*, bringing the blessings of intention of our walking this earth in beauty and honoring all other living things. Since this was an Interfaith event, and not simply an ecological, political, or social event, we were able to infuse a deep spirituality into the Dance, song, and prayer in a way that perhaps would not have been possible with another group. We ended with the beautiful song "Return to Love." One local Philadelphia paper, *The Jewish Exponent*, covered the event and published a photo of the Dances of Universal Peace. The link to that article is: www.jewishexponent.com/article/10952/

To support the presence of the DUP in Philadelphia, I have been very involved in many of the various Interfaith groups that have been developing here. There are various Peace and Interfaith websites and events at which I list our local Philadelphia Dance. I have been active in Interfaith Dialog groups, on various boards, serving on many committees, and have been involved in many Peace Fairs, conferences, seminars and concerts. It has been a wonderful and unfolding process of making personal connections with others in this vast community. I am grateful always to Murshid Samuel L. Lewis and to my own teachers for providing such a rich and sacred way of bringing more light onto this planet through the DUP. ■

Jeanne Ayesha Lauenborg is an Interfaith Minister/musician and a Senior Mentor Teacher who has danced and taught throughout Europe, the Middle East, Canada and the U.S. since 1973. She currently resides in the Philadelphia area and can be contacted at www.SufiCaravan.com

Ana Elna

Words: Hebrew, through Eliyahu McLean
Melody and Movements: Lila Flood

These Hebrew words translate as **Please, God, please heal, please, her**

For the first and second singing of the phrase, stand in place facing partner.

1. **Ana** (please): Face partner, placing both hands on your own heart while making eye contact.
2. **elna** (God): Arms, hands, and gaze reach up to the heavens.
3. **refa** (heal): Bring hands down to the shoulder level, palms facing yourself, and briefly and gently touch the backs of your partner's hands with the backs of your hands.
4. **nala** (her): Bring your arms down in front of your body, palms flat to the earth, and ground the energy.

Repeat 1-4.

5. Clasp right hands with partner, palm to palm, left palm continuing to face the earth. Turn clockwise together to progress, maintaining eye contact. Our awareness is in two places here: on our joined right palms, which symbolize the power of what we can accomplish when we work together, and on our left palms, which are symbolizing our love and commitment to healing the earth.
6. Everyone faces the center of the circle, with both palms facing toward the earth and sending prayers out to all those doing peacework.

The guitar accompaniment can be either with the chords indicated above or in open C tuning.

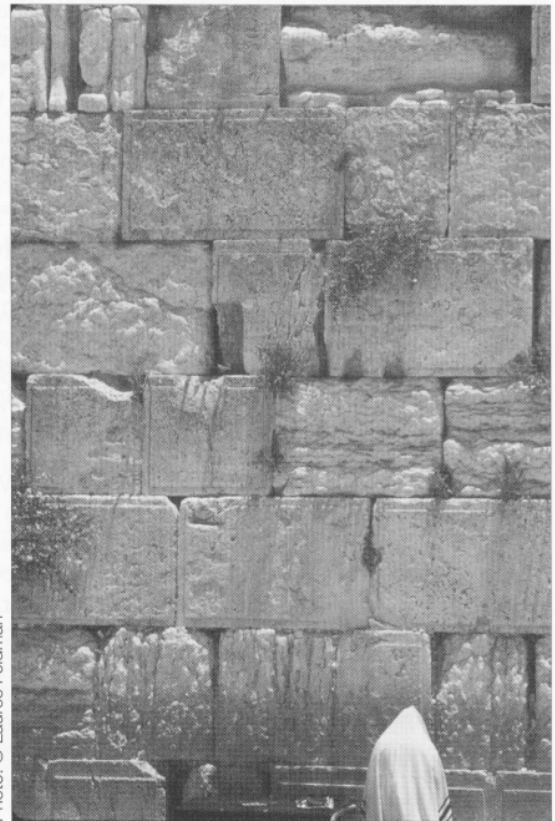


Photo: © Lauree Feldman

Wailing Wall, Jerusalem.

Inspiration

BY LILA FLOOD

It was a few years back when I had the great pleasure of meeting Eliyahu McLean here in Hawaii and it was from him that I learned the Hebrew words used in the Dance *Ana Elna Refanala*. For those of you who don't know him, Eliyahu is a truly devoted, courageous peaceworker living in Jerusalem and working to build bridges between Jews, Muslims and Christians. He is deeply rooted in the Jewish faith, has studied Sufism and also leads Zikr and the Dances of Universal Peace.

During that gathering he had us chant the phrase "Ana Elna Refanala" very simply on one note. He gave the translation as "Please, God, please heal, please, her" and told the story of Moses saying these words when he was praying for the life of his sister.

Eliyahu then shared that he and his community in Jerusalem had shifted the context and are now using the phrase as a prayer for healing the earth. I asked him if it would be ok for me to put a melody and movements to the phrase and create

a Dance. Of course he said yes and he wrote the phrase and its translation in my Dance notebook.

Then, I'm embarrassed to say, I totally forgot about it. For months. Then one day when I was flipping through my notebook, preparing for our monthly Dance meeting and thinking that I was weak on Dances from the Jewish tradition, I turned to the page with these words in Eliyahu's handwriting. I grabbed my guitar and within five minutes the Dance was complete; melody, chords and movements. I have never had a Dance pour out that quickly. It truly feels like I was simply the vehicle.

The intention of this Dance is for it to be a prayer for the healing of our planet and we pray that we may find the wisdom and will to accomplish that. But there is also something else. Eliyahu asked us to please remember to pray for his community and their efforts saying that it was the most important thing we could do to help them. So on the last line of the Dance, when we are all simply facing the center, there is an opportunity to send out our prayers of support to Eliyahu and all the other people who are working toward peace in dangerous parts of the world.

Many people have gotten in touch with me about this Dance over the past couple of years. Some have told me they use it as a healing Dance for individuals and I was deeply touched to hear that it is also being used in this way. May all our prayers be heard. ■

Lila Flood is a Certified Dance Leader and music teacher in Volcano, Hawaii and can be reached at (808) 985-9109.

Eliyahu McLean can be reached at Eliyahu@jerusalempeacemakers.org

Salat

Most gracious Creator, Master, Mother
and Savior of humanity.

We greet Thee with all humility.

Thou art the First Cause & the Last Effect.

the Divine Light and & the Spirit of Guidance

Alpha & Omega.

Thy light is in all forms, Thy Love in all beings

in a loving mother, in a kind father,

in an innocent child, in a helpful friend

in an inspiring teacher.

Allow us to recognize Thee in all Thy holy names
and forms:

as Rama and Sita, as Krishna and Radha,

as Shiva and Paravati,

as Buddha, as Quan Yin.

Let us know Thee as Abraham,

as Solomon, as Sarah and Rachel,

as Zarathustra, as Demeter, as Isis,

as Jesus and Mary,

as Rabia, as Mohammed;

and in many other names and forms
known and unknown to the world.

We adore Thy past:

Thy presence deeply enlightens our being,

and we look for Thy blessing in the future

O Messenger, Christ, Nabi, the Rasul of God

Thou Whose heart

constantly reaches upward,

Thou comest on earth with a message,

as a dove from above when Dharma

decays and speakest the Word

that is put into Thy mouth,

as the Light filleth the crescent moon.

Let the star of the Divine Light

shining in Thy heart be reflected in the

hearts of Thy devotees.

May the Message of God reach far and wide

illuminating and making the whole of

Humanity as one single Family

in the Parenthood of God. Amen

Musicianship for the Dances of Universal Peace

BY PETER MUNIR REYNOLDS

*In this short paper, Munir offers some thoughts about musicianship for the Dances of Universal Peace. With these ideas, Munir hopes to encourage discussion about the many possibilities inherent in the subject and present some food for thought for leaders as well as musicians. This is condensed from a longer article Munir wrote for *Spirit Ripening II* in May, 2006; for a copy of the full article, contact Munir at: Peter@onenessproject.com*

Music for the Dances of Universal Peace

Music for the Dances bridges two worlds – the world of dance music and the world of “spiritual” music, the latter being music that evokes sacred sense. In each world, the music has certain requirements. Dance music needs to serve the dance, communicate the information needed for dancing, enliven and animate our bodies, and quicken our steps. “Spiritual” music must connect with something very deep within us, unify the experience of the dancers, and name the sacred. To create music that embraces both the dance and spirituality, we need understanding of the essential elements of both worlds. We also need to be serious students of our instruments so that technique can serve both worlds.

In India, performers of classical music do not make their public debut until they are in their 40’s. A lifetime of study and spiritual practice is considered prerequisite in order to be “in tune” with the entire cosmos before rendering music which recapitulates that cosmic order. In the Dances we are not able to go that far, but we can at least approach our instruments with a strong dose of humility. Naming the sacred moment through music means being totally in the moment, getting the ego out of the way and putting the mind in service of the heart. You will know this is happening when you find yourself playing things that you did not know you could play. Equally, you will see it when you make wrong notes or errors as a result of thinking “Wow, this is wonderful!” The mind has stepped in, taken credit, and wreaked havoc.

Basic Principles

In addition to a basic level of technical proficiency on our musical instruments, we must have:

Attentiveness – Being attentive to the dance leader and dance circle is perhaps the single most important element of effective dance musicianship. Attentive-

ness is essential to the cohesion or “unity” of the circle’s experience and the strength of the container of the dance.

Attunement – Attunement begins inwardly. If we are not attuned to our essential being and to the emotions and sensations that are taking place within us, we cannot be attuned to the dance or to the music. Inner attunement will extend outward, to the dance leader, the dancers, and the dance. The musician must have a very clear understanding of the dance leader’s intentions and his/her needs for the dance. The music must capture the feeling of the sacred phrase and also be in harmony with the tradition from which the dance comes. Musical attunement means giving expression to the truth of the dance through music.

Effacement – As every new dance leader soon finds out, bringing people into the dance requires getting out of one’s own way. The same applies absolutely to the dance musician. Effacement does not mean that the musician becomes invisible, but rather that the music serves the dance rather than drawing attention to the musician. A famous blues musician once stated his recipe for success: “Play the music, lose the ego, love the people.” If we attempt to impose a personal style,

to introduce elements that may be foreign or inappropriate, or to take the dance in our own direction, then we have wandered far from our purpose as dance musician by bringing in the ego. Obviously, if we try to lose the ego we are simply imposing something else through the back door. We really just have to surrender everything, including thinking about how we look, whether we might make a “mistake,” or whether people will think we’re talented. We must be totally present and bring everything we have to our instrument, to the dance leader, and to the dance, which we cannot do if we are holding back something for ourselves. “Playing the music” means letting out what is already inside of us, striking the chord or note that is so totally right, ripe, and in harmony with everything else that it is unmistakably sacred.

If attentiveness and attunement are in place, then effacement will be less of an issue.

Specific Roles of the Dance Musician

The dance musician provides many support functions for the dance and dance leader. A few of these are teaching the music by giving pitches to the leader;



Photo: Ann Stanwick

Dale Blindheim and Habib practicing their chops.

playing sections of the music as dancers walk through the dance; being attentive to needs of the leader for music; starting the dance with a clear rhythm and without faltering; beautifully holding the container when the voices have stopped during "On the Breath" passages; and closing the dance by adding a retard, if any, and a clear ending.

Musician Etiquette

Different parts of the country and dance settings have differing etiquette applying to musicians. At some Ruhaniyat gatherings musicians can enter the circle and play mostly at will. In other places and dance camps, the dance leader may call on particular musicians to play or may choose to lead the dance without accompaniment. It's obviously a good idea to find out what the local protocol may be before entering the circle to play, and it is best to have a clear invitation from the dance leader to do so.

Though not everyone agrees on this point, I feel that the dance is enhanced when musicians play from the center of

the circle, except when the dance circle is too small or when it may impair dance turning or other activities taking place in the center. Removing musicians to the outside of the circle isolates the music and changes the energy of the dance, sometimes with less effective results. However, musicians in the center of the circle should either be seated or dancing themselves, modeling the movements. A musician standing still like a post in the center of a dance drains energy from the dance circle and is a distraction to dancers attempting to see the dance leader. If you can't play your instrument and dance at the same time, it's less distracting to remain seated.

Musicians should be focused on their jobs and not make eye contact with the dancers. Musicians' eyes should be on the dance leader and/or the lead musician. When the music concludes, remain absolutely still until the dance leader has closed the dance with "amen" or some other closing.

Key Signature

The keys given in the dance booklets should be taken as guides only. A key should be chosen for the dance music which allows the melody line to fall within the comfortable singing range of the large majority of dancers. Generally the keys of C major (no flats or sharps) and C minor (3 flats) work very well for many of the dances. The SAM dances using "Allah", etc., work best in G major (open tuning) but can be done as low as E flat effectively.

If an energetic dance is pitched too low (falling at the low end of everyone's singing range), the dancers will likely become out of breath and the dance will sag. So higher-pitched keys work best for jela! or active dances.

It is interesting to consider the musician's responsibility when the dance leader is not comfortable with the "normal" range or key for the dance. Usually when this happens, the dance leader is not yet comfortable with his/her own voice range and may want to pitch the dance too low or too high. The musician in this case should advise the dance leader of the potential problems of doing the dance in the key suggested – and then do whatever the dance leader wants.

Mysticism of Sound and Music

Each quality of sound we bring forth from our instruments (by particular

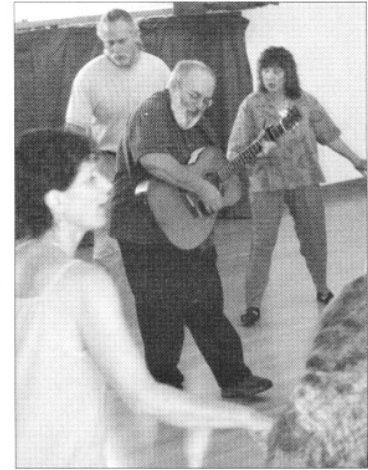


Photo: Chris Clay Bauman

Tui Wilschinsky leading Dances in Sebastopol, California.

strumming or drumming techniques, articulation of the melody line, choice of chord harmonies, etc.) evokes a particular feeling. Dance musicians should become intimately familiar with the ranges of tonal capabilities of their instruments **and how these sounds feel in their bodies.** This is the first step toward connecting with one's own inner music, which is not separate at all from the universal music that is going to move dancers. If what you are playing moves you and feels totally appropriate, others will no doubt feel it, too. Then the many become one. Becoming familiar with these instrumental possibilities requires much experimentation and practice.

The stylistic elements employed – different strumming or drumming techniques, chord positions and substitute chords, octaves of the melody, volume levels, etc. – all add a particular flavor and feeling to the musical accompaniment. If we liken the dance to a lotus unfolding, then what is appropriate later in the dance may not have been "ripe" or appropriate earlier. Try feeling the music of the dance, and the dance itself, as a story being told. It has a beginning, a development, a climax (perhaps), and an ending. Feel what needs to happen in each of these sections, and play accordingly.

The appropriateness of anything we might do musically has to be tested in our own hearts and bodies. If we are free of ego, then our decisions will be good ones. ■

Peter Munir Reynolds is a Dance Leader, musician, mentor and the Executive Director of the Oneness Project. He lives in Corvallis, Montana.

Living on Light

(27 Ramadan)

*The angel comes striding
on the horizon,
shouting like the sun.*

*We are here in the forest
living on light.*

*This morning the moon rose
like a silver bowl,
holding an emptiness
too deep to describe.
Only wind and sunlight
can speak to us now.*

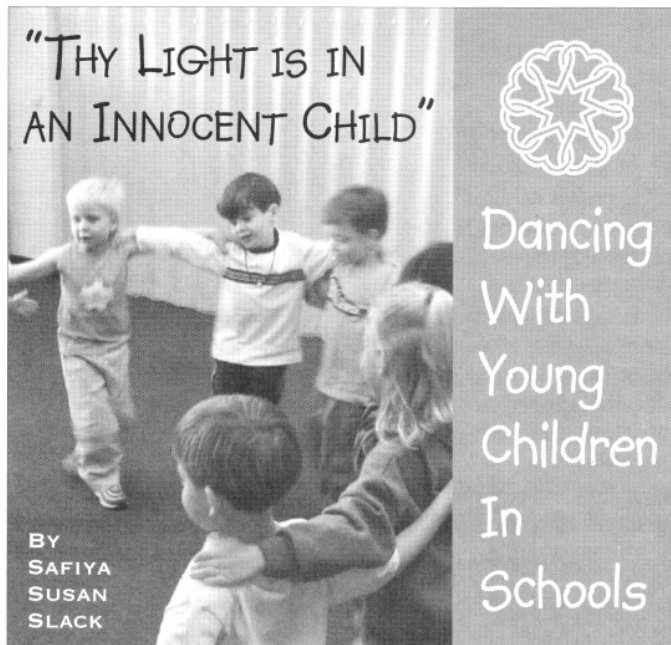
The day burns gold at sunset.

The earth reclaims us.

The light is a fire in the heart.

– Munira Judith Avinger

from **Hidden/Caché**
Borealis Press, 2005



"The very first lesson that the mystic learns in life is the training of mind. It is not stilling the mind; stilling comes afterwards. The first thing is to train, to check the activities."
- Hazrat Inayat Khan

I have been a teaching and performing artist in public and private schools for over 20 years, working with multicultural stories and songs. Here is news from the trenches.

The state of education in the U.S. these days is dismal. The present administration has tied all federal funding for public schools to test scores. In other words, if enough children in a school can memorize disconnected facts, then recall those facts and fill in one of several little boxes that represent those facts, then the school gets money from the Federal government. This program is erroneously called, "No Child Left Behind." I would suggest an alternative: "All Children Left Behind." As a result of this pressure for high scores, well-meaning and loving teachers are caught between the rock of wanting to be the best teachers they can be and the hard place of losing their jobs if their kids do not get high state test grades. They are pressured to endlessly drill unrelated facts into little brains. The Arts and even the hallowed athletic programs have been cut way back or have vanished completely.

"He who does not direct his own mind lacks mastery. The more the mind is allowed to go on without purpose, the more likely it is to become a vehicle or machine, which all manner of influences around it of other human beings...will employ instead of its owner." HIK

One might ask, isn't memorizing facts what school is for? I would answer, yes, perhaps a hundred years ago, but we know better now. I always felt good seeing children light up when they acted out stories and learned about other cultures. I witnessed many circles of children singing and swaying together, holding one another, enjoying the experience. When listening in on my internal conversations, sometimes I'd tell myself that my appreciation of those activities might just be me trying to validate my work. Then I went on retreat. I recalled that Murshid Sam referred to Dances of Universal Peace as "art."

It became very clear that introducing our Dances into classrooms was an answer to the crisis in our schools, and perhaps even in our world. And so my outreach to children began in earnest.

But how to get in the door of a school? It seemed an insurmountable leap to go from a robot mentality of filling in little boxes to our beautiful and loving Dances of Universal Peace. Since I was involved with a progressive Arts Council down here in Sarasota, Florida, little bits of research studies citing correlations between the arts and academic achievement came into my hands. Why was this so? How does it work? I wanted to know how the brain actually worked and set myself to that task.

For three years I read everything I could find about this correlation. Reading all this felt almost Buddhist-like. Learning how the brain thinks helps me with the task of watching my thoughts by realizing that most thoughts are just electric currents and not my authentic self. I learned that participation in the Arts is a vehicle for both mental mastery and spiritual exploration. Giving young children the vocabulary of the arts found in Dances of Universal Peace empowers them to discover and decipher life and learning. It is a gift that will free each child, and therefore society, from the illusion of names and facts as being the truth of it all, rather than the servant. They are in fact only symbolic representations. Yes we want children to learn letters, numbers and names, but not at the expense of their wisdom and joy.

I discovered that the physical human, especially the brain, is a miracle. Here is brain research 101: The brain takes in patterns from the senses via light and shadows, pressure and the like. Each impression or pattern is a mathematically unique vibration. Electricity spirals these patterns via the 'path of least resistance' through the brain, which then identifies the pattern, assigns them neurotransmitter partners, and stores them as memory. The next time a similar pattern dances through the brain, it is familiar to the one that arrived first, which makes them both excited, and the original pattern grows stronger. What allows humanity to evolve intellectually is the ability to retrieve the stored patterns, reflect and consider, and then make up something completely new. Other species cannot do this, or at least not at the level that humans can. We have the super-deluxe model brain, with a wrinkled new covering over the top of the older models that we have in common with reptiles and mammals. This new layer or neocortex allows us a huge processing area. Think of it as a large counter top where many new recipes can be created. Newest research suspects that the character of the intake of impressions, such as the emotional state of the person, the atmosphere, the sounds and smells, will influence how the brain constructs itself. (This was one of the first theories from the '50s: "Cells that fire together wire together.") For instance, during a dance when the children are moving peacefully, touching one another gently, singing a beautiful song and giggling a little, the smooth flow of the intake of patterns creates a smooth flowing neuropathway for patterns to travel upon. Or conversely, patterns taken in a jangled, uneven manner such as sitting in an uncomfortable chair, overcome with unrelated facts, boredom and stress (or worse) would build uneven neuropathways. Uneven neuropathways do not create a path of least resistance. In other words, when it is time for the brain to retrieve, compare, and consider all the countless vibrational patterns sitting in a brain as memory, the access is impeded by many rocky-road detours. Memory retrieval and problem-solving become very challenging.

"Whoever knows the mystery of vibrations indeed knows all things." HIK

"One should say to the mind, 'Look here, you are my mind, you are my instrument. You are my slave and servant. You are here to help me, to work for me in this world. You have to listen to me. You will do whatever I wish. You will think whatever I wish. You will feel whatever I wish. You will not think or feel differently from my wishes, for you are my mind and you must prove in the end to be mine.' By doing this we begin to analyze our mind. We begin to see where it is wrong and where it is right. What is wrong in it and what is right in it; whether it is clouded, whether it is rusted, whether it has become too cool or whether it has become over-heated. We can train it ourselves, in accordance with its condition, and it is we who are the best trainers of our mind, better than anybody else in the world." HIK

"Even the future, as well as the past, is what he thinks, because he himself becomes the image of his thoughts." HIK

So our thoughts and memories are just electric patterns, perceived and stored symbolically. Academics are an extension of that ability to think in symbols via letters, numbers and formulas. When we dance together we are communicating symbolically in patterns of melody, rhythm and movement. These art skills are perceived in several areas of the brain and allow for very busy messaging among them. When we practice music, rhythm and movement all together at the same time, we create great big, fat, integrated neuropathways which carry the patterns of information faster, to more areas of the brain. That is the ticket! It's not necessarily the multicultural information or interpretation of the words that creates a healthy and engaged child, but just the very act of singing and dancing rhythmically in a pleasant congenial atmosphere that actually builds communication apparatus in the brain. Aha! The multicultural aspect is thick, delicious icing and maybe just what a school needs to hear to let you in the door. And now you know a little bit more and you can share that with a teacher as well. It is also possible to drop attachment to which dances you do. "It's all good."

So you are in the door. You have convinced a principal or classroom teacher that you have the cat's pajamas and sliced bread all rolled into one. Now what? Well, first of all, I suggest you aim for younger kids. I work with 3 and 4 year olds. Up to third grade is what I have found to be the most receptive. (Others have different experiences.) Be aware that a one-time visit may not be as successful as you might dream. If you can, plan on at least three visits. This is new stuff for most children, and they need to be introduced slowly to the different aspects of Dancing. Work with each skill of rhythm, movement, and tonal variation separately first; get them used to holding hands, and then work them into dancing. My vision is to teach the teachers how to lead the dances. You can offer your services as a teacher of teachers. It is called "Professional Development." There is pay involved. Perhaps you will need to back off the



Photos of children: John Haupt

Safiya Susan Slack dancing "Washita" with the children.

'religious' aspect a bit until you feel out the openness of the school. But we're not about religion anyway, right? We're about love, harmony and beauty; and of course, building big, fat, integrated neural pathways. And very important – make it clear to the already-pressed-for-time teachers that there is not a lot of classroom time required. Suggest 15 minutes a day of dancing first thing in the morning. Little brains and hearts will be purring together, and the climate of the room will be so much better for both students and children.

There are resources available for appropriate activities for kids, including Ashera Katherine Sprowls' two books in the PeaceWorks Publications catalog (*I Open My Eyes to You* and the forthcoming *All My Relations*). I have written a book, *Come Join the Circle: Singing and Dancing for Early Childhood Education*, which goes into more detail of the material introduced here.

Imagine if children all over the world began their day with 15 minutes of dancing. Imagine the Peace in the Universe, now and in the future. ■

Safiya Susan Slack is a Senior Mentor and has been leading dances for over 30 years. She recorded the "Beginner Drum Instruction" tape for PeaceWorks and just released her first book, "Come Join the Circle: Singing and Dancing for Early Childhood Education."

Available through PeaceWorks catalog. Contact Safiya through her website: www.ReadingRhythm.com

Further Reading:

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Hirsh-Pasek, Kathy, PhD; Golinkoff, Roberta, PhD (2003) *Einstein Never Used Flashcards: How Our Children Really Learn – And Why They Need To Play More And Memorize Less*, Rodale Inc, St. Martins Press

Jensen, Eric (1998) *Teaching With the Brain In Mind*, Association for Supervision and Curriculum Development, VA



ONLY A KIDNEY WITH WINGS CAN FLY

Last year, we reported on a kidney transplant, the connection for which was made through the Dances in the Fort Collins/Denver circles. Dale Blindheim donated a kidney to Mark Ottenberg (*far right*) in December 2005. They were strongly supported by their Dance communities, and in the spring of 2006 the circles held a kidney celebration, where the featured dance was "Only a Kidney with Wings Can Fly." Since then, Dale sent this photograph to me with the caption, "Mark and my kidney at Starbucks." Both of them are doing well. - Kathryn Májida Sky, Durango CO

Mother Trilogy

Words: SierraLynne White, inspired by StarHawk
Music and Movements: SierraLynne White

♩=50 open tuning, key of C minor, capo 5th fret or key of Bb minor, capo 3rd fret

A

Shak - ti Om — Shak ti Shak ti Om - Shak - ti

Shak - ti Om - Shak ti Shak ti Om - Shak - ti (The)

B

Shek in ah So phi a Shad

dai — Mo — ther

C

God - dess is a - live - - There is no where she is not. The

God - dess is in-side. - - There is no where she is not. (The)

The Dance invokes the Divine Feminine and Her qualities – beyond names and particular Deities.

“The Goddess reaches out to us, when we reach out for Her. She reveals Herself to us – in the stones beneath our feet, in whitewater rapids and pools of imagination, in tears and laughter, in wind and fire. Once we have looked into Her eyes, we can never lose sight of Her again. She offers an endless supply of strength, mercy, and compassion. You cannot fall away from Her, there is nowhere She is not.”
(Adapted from StarHawk in “Spiral Dance”)

The form of the dance is A B A C:

Part A:

Shakti OM Shakti Shakti – Sanskrit word for sacred female energy and power in the Hindu tradition, the Divine Feminine, the female Creative principle as all-pervading and omnipresent. Mother/Birther/Nurturer/Transformer/Goddess in all Her glorious aspects. OM – the sound of the Universe resonating within us and in all that is.

Part A: cont'd

Holding hands in the circle, side step left with the left foot slightly in toward the center of the circle. Step left on “Shakti” and close right on “OM”. Encourage easy hip movement to create a flowing motion, while arms gently move in a figure eight or infinity pattern. To deepen in the Dance, it is important to hold the tempo steady and not let this section speed up. Pay particular attention to the 2 count rest after the second “Shakti” in the phrase.

Continue at the leader’s discretion – more repetitions at the beginning to establish a depth of feeling of the Great Mother energy, then 4 repetitions (or more) between parts B and C.

Part B:

1. **Shekinah** Shekinah – the Divine Creatrix, the Sabbath bride in the Jewish tradition
- Sophia** Sophia – Holy Wisdom in the Christian religion
2. **Shaddai** Ancient name of the Great Goddess in old Hebrew – the earth’s green hills as “mounds of breasted nurturance”
3. **Mother** Our Universal Creator, Holy Birther, Mother/Goddess, Divine Feminine Power of Life, Nurturance and Transformation

1. Grapevine step to left (L, R in front, L, R behind).
2. Individual spin to left.
3. Rejoining hands in the circle, step in two steps (L, R), arms coming up to shoulder height, and step back two steps (L, R), arms coming down.

Repeat for 4 or more repetitions at leader’s discretion.

Part C:

There is nowhere that the Goddess/Mother energy – help, nurturance, compassion and strength – is not alive and available to us. Her power, wisdom and compassion is omnipresent in all aspects of both the outer world and our inner selves and individual psyches.

1. **The Goddess is alive**
2. **There is nowhere She is not**
3. **The Goddess is inside**
4. **There is nowhere She is not**

1. Walking clockwise in the line of direction, raise arms to form a crescent to receive and hold the Holy Mother’s alive presence and power.
2. Arms still raised in a crescent, spin right, indicating Her omnipresence, aliveness, and availability in and for the external world.
3. Continuing to walk in the line of direction, lower arms gracefully to form a smaller crescent in front of the chest, wrists crossed and palms up (as if cupping the heart), receiving and holding the Goddess’ alive presence and power within us.
4. Spin left, arms slowly opening downward and out, letting Her Love permeate ALL that is within us.



*Happy Kitchen Karma Yogis
(here and below) during “Live! At Lava,”
Easter 2006.*

Continue for 4 or more repetitions at the leader’s discretion.

End the dance with “Shakti OM Shakti.”

BLESSED BE

Variations:

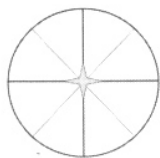
When there are 2 or 3 concentric circles, the leader may alternate parts for each circle, rotating so that each circle has a turn on each part.

Parts B and C can be led as a round or individual Dances.

Feel free to experiment with the harmonies and round possibilities.



Photos: Anne Stanwick



NE GREAT TURNING

The growing practice of interweaving the Dances of Universal Peace with earth-based, community ritual celebrating the eightfold wheel of the year.

BY LISA FLADAGER

*Walk to the well,
Turn as the earth and the moon turn,
Circling what they love.
Whatever circles comes from the center.*
— Rumi

The earth turns, circles, and we – as part of the earth – turn with her. This article examines the expanding application of the dances into community ritual which is grounded in the context of the earth's cycle of seasons and the inspiration of the Land.

Sometimes there is a weaving together of many strands of timing, people, place and journey which can only be described as synchronistic. Such was the case in September 2005 when 21 people from the Pacific Northwest gathered together on Whidbey Island, WA with Nickomo and Rasullah Clarke in a five-day retreat exploring and celebrating the Celtic Wheel of the Year through music, dance and ritual.

Nickomo and Rasullah live in the UK, where they have been engaged for over a decade in this practice of weaving the dances into earth-based community festivals based on the Celtic Wheel of the Year. Rasullah is a mentor teacher of the Dances and a Druid in the Order of Bards, Ovates and Druids (OBOD). Nickomo is a composer and leader of harmonic singing (Harmonic Temple) and a Bard in OBOD. Together, grounded in the study and practice of Druidry, they have created a voluminous offering of songs and dances celebrating the earth's cycles and seasons.

The Celtic Wheel of the Year is based on the cyclical eightfold year of Western Pagan Tradition, which is grounded in the ancient wisdom that all of life moves in circular or spiral patterns and that humans are a part of nature and interconnected in these natural cycles. As we enter deeply into the ebb and flow of the earth's cycles through direct experience in ritual and festival, we have the opportunity to attune our personal rhythm to the rhythm of the cosmos, to the earth and her communities, and we honor

times of the year that have been considered sacred for over four thousand years.

Of these eight festivals, four are solar and four are lunar. The solar festivals consist of the summer and winter solstices and the spring and fall equinoxes. These are astronomical events having to do with the earth's position in relationship to the sun. The lunar festivals, also known as the cross quarter days, are midway between these four solar points, falling (in the northern hemisphere) at the beginning of February (Imbolc), the beginning of May (Beltane), the beginning of August (Lughnasadh), and the beginning of November (Samhain) and are converse from the points of the seasons in the southern hemisphere.

Here is a brief summary of this cycle: Beginning at **winter solstice** in the time of deepest darkness, out of the fertile womb of the mother we welcome the rebirth of the sun/son, the divine child of light. Gradually, the light increases, and at the time of **Imbolc** in late winter/early spring, we feel the first stirrings of the life in the depths of the wise, old earth. At **spring equinox**, day and night/light and dark are equally balanced, yet we feel in our whole being the promise of increasing growth and light. In late spring at **Beltane**, the blossoming earth invites fertilization, and all of nature celebrates the union of opposites and the promise of what happens from such joining – more life! At

mid-summer, the sun is at its peak of power, nature is in full bloom, and our lives are wide open to the light. Late summer marks the time of **Lughnasadh** as the earth offers up the first fruits of her harvest, and flowers begin to fall to seed.

Fall equinox brings us around to another time of equal day and night, but this time foreshadowing darkness and decay.

Samhain, in late autumn, marks the end of growth, the cutting away and letting go of what has outlived its usefulness, and the journey of death and decay into the deep, rich darkness. This deep darkness brings us around full circle to winter solstice and, once again, the rebirth of the light out of the close and holy darkness. And so it goes – life...death...life...; every point on the Wheel is holy.

During the Celtic Wheel Retreat, Nickomo and Rasullah led us through the entire wheel of the year in five days. (Is it only our imagination that the weather reflects our journey?) We focus on each point of the wheel, meditating on its significance, on what is happening in the natural world and its meaning in our inner and outer lives. We create rituals of intention, reflection and celebration. In all of this, the dances are paramount. For example, for Lughnasadh, the time in late summer marking the first fruits of the earth (and our lives) and the goddess in her aspect of all-providing and sustaining mother, we sing and dance barefoot on the land. Nickomo and Rasullah lead us in dances and songs: *Their A Bannag* (trans. hey the gift, ho the gift on the living), *Harvest Song* (The boughs do shake and the bells do ring, so merrily comes our harvest in), *Gift of the Awen* (I'm so glad that I'm a witness to the wonders of the world). Then we share homemade bread and mead, feeding each other from the

continued on page 34



The group gathered for "One Great Turning" with Nikomo and Rasullah.

Throughout the year and across North America, numerous dance camps and retreats are held. The following article describes one of them; each has its own rhythms and forms, but nearly all of them have a transformative effect on those attending them. Take the feeling you often have after a dance circle, multiply it many times, and you may begin to imagine the degree of deepening and attunement that may come from a weekend or a whole week of dancing. If you have never had the opportunity to attend a dance retreat or camp, check out the **sidebar on page 37** to see how you might qualify for a scholarship from the North American Region of PeaceWorks to help cover the costs of attending one.

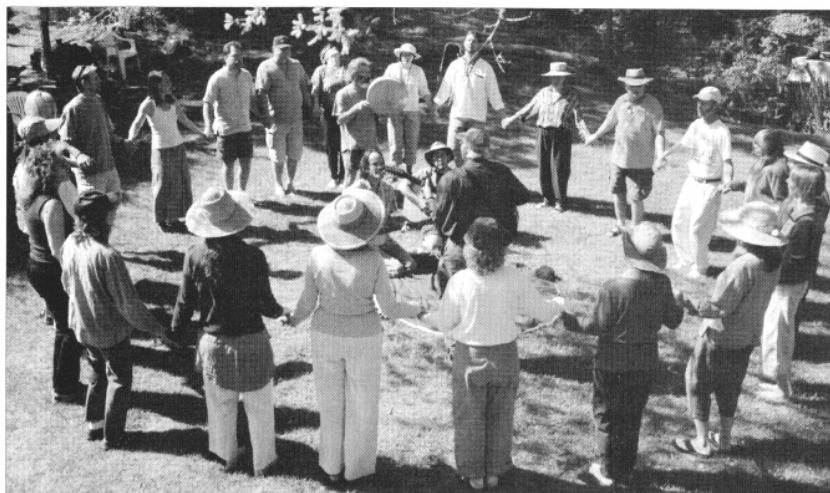


Photo: Kathryn Majida Sky

Weekend retreat in Moab, Utah, April 2006.

Ithaca Camp "In the Light"

BY ANNE JAMESON

"Thy Light is in all forms, thy Love in all beings." The Ithaca dance camp, held annually in June at Cornell University's Arnot Forest Center, gracefully and completely embodies the words of Hazrat Inayat Khan. From the youngest child to the oldest elder, love and light abound. Many attendees call it a spiritual family reunion; this year was my tenth, and I certainly agree with that description.

Starting Thursday afternoon, the dining hall (which is also our dance space) begins its transformation into sacred space with banners, prayer flags and tiny, clear lights. The altar stands next to the stone fireplace, backed by a purple velvet drape and softly glowing dragonfly lights, waiting for special treasures and lighted candles. As dancers arrive through the afternoon and evening, old friends are greeted with hugs and 'how have you been' as newcomers are welcomed with 'so glad you came'.

The camp is community-created. Attendees sign up to cook the meals, set up tables before or clean up after. Morning and evening dance sessions are led by the various dance leaders attending, with each session having a theme or focus, facilitated by one of the leaders. Dances range from original SAM dances and well-loved zikrs to 'new' ones brought from other circles, camps or retreats. The circle of musicians is wonderfully

talented and supportive. Accompaniments include guitar, mandolin, flute, accordion and a variety of drums and other percussion. As the weekend progresses, the energy deepens. By Sunday, hearts are full to overflowing.

Friday night honors the Jewish Shabbat; this year the evening dance session began with prayer and lighting of the Shabbat candles by Naomi and Liebe. Eight-year-old Hannah offered a traditional song. Jewish dances branched out to other traditions, and the evening blossomed into a joyful celebration. The ending zikr soared with the divine.

Saturday morning started with a pre-session 'jam' as Yasmin invited us to join her in a song by Holly Near that she's discovered. As more dancers arrive and join in, the room starts 'rockin'. Then we settle back into a spiritual walk to energize the dance space and continue with the morning dances, ending with a movement improvisation on the new song. Saturday night brings more favorite dances and ends with an ice cream social. Since no one seems willing or eager to end the evening, the musicians favor us with a variety of music to enjoy, whether it be to sing with or dance to; my particular favorites this year were the beautiful waltzes offered by Dan on mandolin and Welcome on accordion. Sunday morning arrives with a Tara

dance for the children led by Hadia and flows to completion with Diane's / *Am as God Created Me*, a perennial Ithaca camp favorite.

Afternoons are free time. Some drive into town to help a friend find a replacement for a broken tent pole or to shop for additional food. Some go for a walk by the stream or along the road through the woods that adjoin the camp or travel to the nearby state parks and hike. Some take naps or meditate or talk to friends. Some join the kids camp activities. There are often impromptu drum or singing circles. Some offer deepening study in aspects of the various spiritual paths of those attending. Occasionally there is a special event such as a slide show presented by Mark this year on Friday night. Everyone who attended seemed to enjoy it immensely.

Ithaca camp also offers a full-time camp for the children attending. One of the cabins is dedicated to activities and resources for the younger crowd; from crafts to games to swimming in the pond, the young and the young-at-heart can enjoy the days and nights under the watchful eyes of adult mentors. Sara and her helpers are wonderful! The children are encouraged to join the dance circles as well, and special dances for them are often a part of the dance sessions.

When it's time for departures on Sunday afternoon, hugs and fond good-byes abound. The children run to each other, away to their parents, and then back to their friends again, reluctant to leave. We know that, *Inshallah*, we will return next year to our spiritual family reunion at the Ithaca dance camp. ■

Anne Jameson has been involved with the Dances for 11 years, as a Certified Leader for the last seven. A solitary Wiccan, a Bard in the Green Mountain Druid Order & a clinical herbalist & apothecary, she lives & Dances in Montpelier, Vermont.

OPENNESS

there is a gentle openness
in and around your heart.
it is the openness
that welcomes every thought
every experience
every emotion.
it is the sweet voice
that reminds you
that everything is well
even in the midst of turmoil.
it is your voice
and every voice,
it is the essence of your being

it is the one place that
you can truly rest

it is both your home
and who you are.

it is everything
and it is nothing
for it simply is.

- Shakur Namzoff

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heart in communion fashion as Nickomo and Rasullah lullaby us with their blessing song *Lammastide*. We lie on the earth and open to the warm sun/earth mystery. It is magical. We are alive, in our bodies, present to each other and the earth, experiencing ourselves as the eyes and ears of nature and knowing ourselves as part of the cosmos.

Since the retreat, many are inspired to continue this practice of celebrating the festivals in community settings, and each time, the dances are an integral part of the celebration. Many people who have never danced before are experiencing the dances for the first time in this festival context. Additionally, local dance circles are bringing observance of the seasonal cycles into their regular dance evenings through simple ritual and Nickomo and Rasullah's dances. ■

For more information on Druidry and Nickomo and Rasullah's work, please see the following web links: Nickomo and Rasullah's website:

www.nickomoandrasullah.com

The Order of Bards, Ovates and Druids:
www.druidry.org

*Lisa Fladager is a teacher and supervisor
of the dances and lives on
Whidbey Island, WA. Contact her at
mysticdancer@whidbey.com*

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Photo: Premchand

Zikr circle in Leilah Be's workshop, Heartsong Retreat, Oregon, September 2006.

IN ZIKHR

In zikhr

I remember us as tall grasses dancing together in the
whispering breezes' breath.

In zikhr

I recall being one tree in a forest rushing into the pink
dawn as the earth turns beneath us.

In zikhr

we are again a steaming herd of beasts in darkness
moving toward the warmth.

In zikhr

we rise as mountains doing the waltz of the ages
upward into the beckoning sky.

In zikhr

we spin as planets in the delicate machinery of the
universe around our glowing source.

In zikhr

we are the infinite possibilities in the atom's orbit
of particles, in the push/pull towards our center.

In zikhr

we rise and crash together as waves upon endless shore.

- Larry Holgerson

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, you are blessed.

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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. *For Canadian rates, contact the office.*

THERE ARE THREE WAYS YOU CAN JOIN:

Online: www.dancesofuniversalpeace.org/na/network/join.html

Mail: PW-DUPNA Office, PO Box 1401, Blythe, CA 92226-1401 USA

Call: (760) 922-2551

YEARLY MEMBERSHIPS: Benefactor - \$500 | Friend - \$100 |
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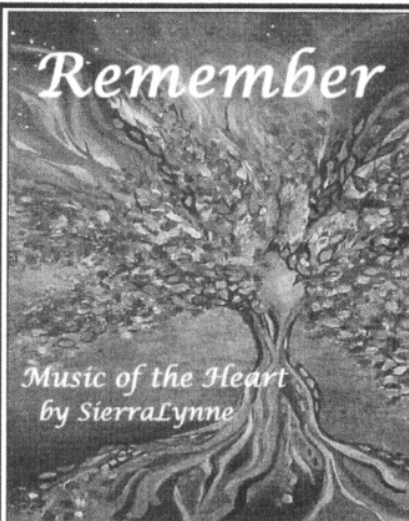
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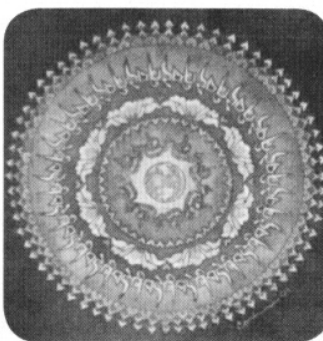
To Order, contact: Rev. SierraLynne White, MFT:
925-685-2409; pathwork@comcast.net

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For information, visit www.PeaceDance.org/events.htm.



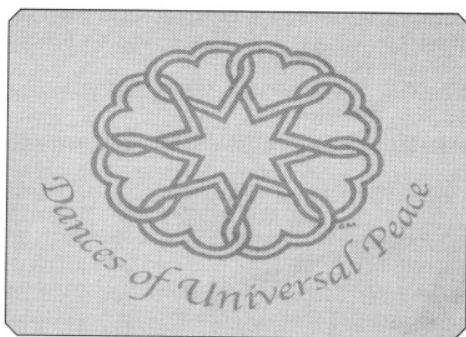
The North American
Regional Meeting will
precede the camp, at the
same location, from July
7-9. Cluster Coordinators,
Area Connectors, and
other interested parties
are invited to attend to
help shape the Region's
future; contact Mansur at
pitchfixer@mac.com.

PeaceWorks - Dances of Universal Peace, North America Board of Directors' Statement of Purpose:
We serve the message of peace, love, and harmony by joining hands with Dancers across the North American region
to create sacred community in the service of universal peace.

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 above. For information regarding the Dances, events, or our publications,
contact the Regional Networker or the administrative office.

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DANCE CAMP/RETREAT SCHOLARSHIPS

March 15th Deadline!

PeaceWorks — Dances of Universal Peace North America is offering two scholarships to help support attendance at Dance camps or retreats for Dancers who have never had an opportunity to attend them.

Each scholarship covers half of the cost of attending a camp or retreat, up to \$300 each.

To be eligible, a dancer needs to submit a letter of recommendation from the leader of a Dance circle that s/he attends regularly. These letters must be submitted to the PW-DUPNA office no later than March 15, 2007.

Please make sure that the letter of application contains contact information for the applicant.

In case there are more qualified applicants than scholarships, recipients will be chosen randomly. It is the hope of the Board that scholarship recipients who are not already members of PW-DUPNA will become members.

Also, each recipient is asked to write an article about his/her experience for possible inclusion in next year's North American Journal.

ONGOING DANCE CIRCLES www.dancesofuniversalpeace.org/na/dances

CANADA

Calgary: 3rd Mon, 7pm. Lisa Nur-Alima Hurst-Archer, 403-289-3405; hurstarcher@yahoo.ca
Edmonton: 2nd & 4th Mon, 7:30pm (Sep-Jun). Brenda Khalisa Spencer, 780-467-1285; brendas@connect.ab.ca
Nelson: 1st Sun, 3pm. Stuart McKinnon, 250-825-0012; NelsonDances@shaw.ca
Parksville, Vancouver Island: Twice a Month. Joanna Sales, 250-752-4816; joanna@glasswing.com
South Slokan: One Sun a Month. Shemmaho Jephi Sioux, 250-355-2591; shemmaho@netidea.com
Vancouver: 3rd Fri, 8pm (Sep-Jun). Amir Peter O'Loughlin, 604-874-5323; peterchloe@shaw.ca
Victoria: 1st Tue, 7:30pm. Nirtan Carol Sokoloff, 250-361-9941; ekstasis@islandnet.com
Kingston: 2nd Fri, 7pm (Sep-May). Connie Brobeck, 613-634-8910; cb26@post.queensu.ca
Ottawa: One Sat a Month, 7pm. Marlene Shafia Qalbee Neufeld, 613-594-9248; neufeldm@magma.ca
Pembroke: 2nd Sun, 7pm. Joanne Murray, 613-333-5534; joandken@fyrelytte.net
Toronto: 1st Tue, 7:30pm. Qahira Jo Oppenheimer, 416-778-0473; jo_oppenheimer@hotmail.com
Montreal: 2nd Tue, 7pm. Helga Schlee, 514-484-9314; hschlee@yahoo.com
West Brome: Occasional Dates. Munira Judith Avinger, 450-263-6685; javinger@serti.com

ALASKA

Juneau: Every Sun, 6:30pm. Aatoon Nina Massey, 907-463-4627; aatoon@alaska.net

ARIZONA

Cottonwood: Last Sat, 7pm. Cathryn Tezha-Swann, 928-634-1696; shakura@commspeed.net
Phoenix (Tempe): 2nd & last Sat, 7:30pm. Joyce Carlson, 480-250-1888; painter4hire@cox.net
Prescott: 3rd Sat, 7pm. Lance Yaqin Sandleben, 928-445-6506; lsandleben@qwest.net
Sedona: 2nd Sat, 7pm. Cathryn Tezha-Swann, 928-634-1696; shakura@commspeed.net
Snowflake: 2nd Sun, 2pm. Wren Kothrade, 928-536-4910; kothrades@hotmail.com
Tucson: 3rd Sat, 7pm. Janine Jamia Walter, 520-979-0278; yamalika@yahoo.com
ARKANSAS
Deer: 1st Sat, 7:30pm. Khabir Don Kit, 870-428-5503; Khabir@jasper.yournet.com
Fayetteville: 2nd & 4th Fri, 7:30pm. Sebastian Brian Jones, 479-527-9130

CALIFORNIA

Berkeley: 3rd Fri, 7:30pm. Frank Fazl Olivier, 510-525-0565; frank@funnyfrank.com
Chico: 4th Sat, 7pm. Joy Mendoza, 530-891-8789; paradisessufi@yahoo.com
Eureka: 1st, 3rd & 5th Sun, 7pm. Ananda Bev Hazzard, 707-826-7575; ananda49@cox.net
Fairfax: (zikr) 1st, 3rd, & 5th Wed, 8pm (Sep-Jul). Kyra Epstein, 415-690-9603; kyra@kyraepstein.com
Fresno: 1st Fri, 7pm. Ellen Bush, 559-431-1462; milandra@comcast.net
Laguna Beach: 1st Sat, 7:30pm. Habiba Olivia Batchelder, 949-494-7539; lagunadances@cox.net
Marin (San Anselmo): 1st Fri, 7:30pm. Ayat Kindschi, 415-383-3018; peacedance2003@yahoo.com
Nevada City: Various Sun, 6pm. Ellen Kaf-i-Mariam Fietz Hall, 530-478-0320; ringsofbeing@hotmail.com
Palo Alto: 2nd & 4th Sat, 7:30pm. Jan Fisher, 650-368-6121; janfisher@aol.com
Pleasant Hill: 2nd Sat, 7pm. SierraLynne White, 925-685-2409; pathwork@comcast.net
Potter Valley: 3rd Sun, 10:30am. Carol Crandall, 707-743-1624; homeartscience@juno.com
Sacramento: 2nd Fri, 7:30pm. Joyce Belinda Bahati, 916-832-4630; chaplainbahati@yahoo.com
Sacramento: 4th Fri, 7pm (odd months only). Christine Manz, 916-457-5855; cmanz@surewest.net
San Diego: 2nd Sat, 7:30pm. Louise Jacobus, 619-667-3511; louisejacobus@earthlink.net
San Jose: 1st Fri, 8pm. Marilyn Saravati Carstens, 408-265-8937; marilyn.carstens@sbcglobal.net
San Jose: 1st Sun, 7:30pm, (Oct-Jun). Selim Michael Turnor, 408-945-9854; selimturnor@cs.com
San Luis Obispo: One Sat a Month, 7:30pm. Yarrow Nelson, 805-772-3915; yarrownelson@gmail.com
Santa Cruz: Every Sun, 7pm. Nancy Norris, 831-336-8461; healingvib@aol.com
Santa Cruz (Aptos): 1st Thur, 7:30pm. Junayad Jim Moore, 831-426-6388; coachng@pacbell.net
Santa Rosa: 1st & 3rd Mon, 8pm. Muiz Brinkerhoff, 707-526-4905; muiz@sonic.net
Sebastopol: 2nd & 4th Sun, 11am. Tui Wilschinsky, 707-829-8212; ishq@sbcglobal.net
Willits: 1st Wed, 7pm. Lynn Davis, 707-459-9085; slynnedavis@earthlink.net

continued on pages 38 & 39

COLORADO

Boulder: Every Fri, 2nd Sat (Dancing Deeply), 7:15pm. Timothy Dobson, 303-440-5714; tvdobson@earthlink.net

Denver: Every Wed, 7:15pm. Timothy Dobson, 303-440-5714; tvdobson@earthlink.net

Denver: (Women's Circle) 4th Tue, 7pm. Sára Rain, 970-224-4797; rain@trigoddess.org

Durango: 2nd & 4th Sat, 7pm. Kathryn Májida Sky, 970-385-7375; skyness@frontier.net

Estes Park: Once a Quarter, 7:30pm. Mary Ellen Garrett, 303-415-2770; mellenmail@yahoo.com

Fort Collins: 1st Tue, 7:15pm. Sára Rain, 970-224-4797; rain@trigoddess.org

Fort Collins: Every Thur, 7:30pm. Grace Marie, 970-498-8422; grace@ezlink.com

Grand Junction: 3rd Thur, 7:30pm. Bernie Heideman, 970-872-2172; heideman@paonia.com

Hotchkiss/Paonia: Once a Month, 7:30pm. Bernie Heideman, 970-872-2172; heideman@paonia.com

Leadville: 3rd or 4th Sun, 6:30pm. Alison Lufkin, 719-486-9408; lufkinali@hotmail.com

Loveland: 2nd Tue, 7pm. Sára Rain, 970-224-4797; rain@trigoddess.org

Nederland & Ward: Occasional Dates. Sandy Cruz, 303-459-3494

CONNECTICUT

Ledyard: 2nd Sun, 5pm. William Shems Guillow, 860-444-7817; smguillow@snet.net

New London: 4th Sun, 6pm. Wm Shems Guillow, 860-444-7817; smguillow@snet.net

DELAWARE

Newark: 3rd Sat, 7:30pm. Jeanne Ayesha Lauenborg, 215-877-2777; ayesha@suficaravan.com

FLORIDA

Gainesville: 1st & 3rd Fri, 8pm. Ann Lusk, 352-219-8725; ann.lusk@gmail.com

High Springs: TBA, 7pm. Diana Anahita Kanoy, 352-546-1017; gentry@usa.com

Jacksonville: 2nd Sun, 3pm. Tris Majida Barber, 904-732-4781; trisb02@hotmail.com

Lake Worth: 3rd Sat, 7:30pm. Greg Amin Boster, 561-588-8286; bosterg@bellsouth.net

Miami (Coral Gables): 1st & 3rd Tue, 7:30pm. Hank Poor, 305-252-3540; hpoor@bellsouth.net

Ocala/Marion County: 4th Sat, 3pm. Diana Anahita Kanoy, 352-546-1017; gentry@usa.com

Orlando: Once a Month, 4pm. Steve Hawkins, 407-889-7403; orchidspecial@aol.com

Ormond Beach: Once a Month, 3pm. Jemila Janice Felisko, 386-253-2284; jemila11@bellsouth.net

Sarasota: 1st & 3rd Sat, 8pm (Sep-May). Susan Safiya Slack, 941-378-9849

Tallahassee: 1st Sat, 7:30pm. Tom Rahim Taylor, 850-656-9321; ttaylor@fsu.edu

HAWAII

Big Island/Kona: Last Fri, 6pm. Sandia Susan Siegel, 808-323-3320; sandissima2000@yahoo.com

Big Island/Puna: 2nd Weekend, 7pm. Amara Wahaba Karuna, 808-982-6755; wahaba@sprynet.com

Big Island/Volcano: Last Sun, 7:30pm. Lila Flood, 808-985-9109; lilaflood@yahoo.com

Big Island/Captain Cook: Occasional Dates, 6pm. Carla Jamila Nur Hannaford, 808-323-3945; heartconnect44@cs.com

Kauai/Kilauea: Occasional Dates. Karen Backinoff, 808-828-0416; backinoff@hawaiiintel.net

Maui/Kihei: 2nd Sun, 7pm. Kachina Pamela Palencia, 808-874-7412; kachina@mauigateway.com

Maui/Makawao (zikr): Most 2nd & 4th Sats, 7:30pm. Leilah Be, 808-573-8334; leilah@ipuka.org

Oahu/Honolulu: 1st Sat, 7:30pm. John Sausedo, 808-247-3594; jwsausedo@hotmail.com

Oahu/Kailua: Once a Quarter, 5pm. Valerie Noor Karima Payton, 808-262-9061; vpayton@lava.net

IDAHO

Boise: 2nd & 4th Fri, 7:30pm (Sep-Jun). Rebecca Nada Davis, 208-338-1384; nadamusic@hotmail.com

Moscow: Occasional Dates. Saladin Frank Pelfrey, 208-882-1355; walkingthewoods@verizon.net

Pocatello: Call; 7pm. Carol Hanson, 208-232-3464; dance4pc@earthlink.net

Salmon: Occasional Dates. Connie Zareen Delaney, 208-756-3076; connie@salmonidaho.com

ILLINOIS

Bloomington/Normal: Occasional Dates, 7:15pm. Naomi Wilansky, 309-825-8818; nwilan@yahoo.com

Chicago (Hyde Park): 3rd Thur, 7pm. Rev. Nancy Zoelzer Pfaltzgraf, 708-478-8478; revdancer@comcast.net

Evanston: 2nd Fri, 7:30pm. Carolyn Salima DeMots, 847-568-0588; csbdeMots@msn.com

Mokena: 1st Fri, 10am. Nancy Zoelzer Pfaltzgraf, 708-478-8478; revdancer@comcast.net

Naperville: 3rd Tue, 7pm. Ann Kuhn, 630-552-8201; annofplano@mymailstation.com

Oak Park: Occasional. Joseph Kilikevici, OP, 708-848-1095; josephshem@aol.com

Oak Park: 1st Sat, 1pm. Pat Fitzgerald, BVM, 708-386-4667; fitzpl4@aol.com

Park Forest: 2nd Sun, 3pm. Pat Hakima Segner, 708-748-2217; patsegner@yahoo.com

Plainfield: 3rd Sun, 1pm. Rev. Nancy Zoelzer Pfaltzgraf, 708-478-8478; revdancer@comcast.net

Rockford: 1st Sat, 7pm. Dori Aziza Kearney, 815-874-2923; goldynlady@aol.com

INDIANA

Bloomington: 3rd Mon, 8pm. Sura Gail Tala, 812-336-4050; suragail@hotmail.com

IOWA

Des Moines: 1st Sun, 5:30pm. Morgan Rivers, 515-277-2126, x103; morchi2@aol.com

Iowa City: 2nd Sat, 7pm (Sep-May). Alima Virginia Melroy, 319-338-1778; virginia-melroy@uiowa.edu

KENTUCKY

Crescent Springs: 2nd Fri, 7:30pm. Mary Ann Mariam Weidner, 505-534-1441; maweidner@earthlink.net

LOUISIANA

New Orleans: 1st Wed, 7:30pm. Amina Rae Horton, 504-866-1114; raeannhorton@yahoo.com

MAINE

Portland: 2nd or 3rd Sat, 7pm. Elaine Beatrice McGillicuddy, 207-797-2151; elaine@portlandyoga.com

MARYLAND

Baltimore: 3rd Wed, 7:30pm. Mumtaz Kammerer, 410-323-6883; mkammerer@jhm.edu

Eldersburg: 1st Fri, 7:30pm. Richard Nur-al-Haqq Martin, 410-215-0328; yanur@yahoo.com

Friendsville: 2nd Tue, 7:30pm. Patty Wells, 301-746-8526; nrg@gcnetmail.net

Oella: 2nd Sun, 4:30pm; Family Circle: 2nd Sun, 3pm. Peggy Adams, 410-465-1914; peggyadamsmd@mindspring.com

MASSACHUSETTS

Acton: 4th Sat, 8pm. Michael Malik Rosenblum, 978-263-8233; rc@mikerosenblum.com

Cambridge: 1st & 3rd Fri (Sep-Jun 1), 7:30pm. Auliya Westcott, 617-776-5767; awestcott@aol.com; Abraham Sussman, 617-876-5272; sussman@thecia.net

Cambridge: Dance Deepening, 2nd Thur, 7:30pm. Abraham Sussman, 617-876-5272; sussman@thecia.net

MICHIGAN

Ann Arbor: 1st Fri, 7pm. Sylvia Majid Middlebrooks, 734-996-1332; smidd@comcast.net

Ganges/Fennville: 3rd Sat, 3pm. Jane Sky, 616-887-5138; skyjane55@yahoo.com

Grand Rapids: 3rd Fri, 7:30pm. Jane Sky, 616-887-5138; skyjane55@yahoo.com

Mt. Pleasant: Once a month. Sr. Marie Kopin, CPPS, 989-772-9453; mkopin@power-net.net

Port Huron: Occasion Dates, 7pm. Concepcion Gonzales, 810-364-3326; fullcircle@advnet.net

Southfield/Lathrup Village: 2nd Sat, 7pm. Mary Frances Uicker, IHM, 248-354-5948

MINNESOTA

Duluth: 1st Sat (Sep-May), 7pm. Andrea Suria Gelb, 218-727-8340; gelba@co.st-louis.mn.us

St. Paul: 1st, 2nd, 3rd Sun, 7pm. John Hakim Bushnell, 612-827-4424; ruhursif@aol.com

MISSOURI

Columbia: 2nd, 4th Fri, 7pm. Hakima Tomi Greentree, 573-474-4974; stargazer2@centurytel.net

Kansas City: Thur, 7:30pm. Allaudin Dean Ottinger, 913-432-3365; dottin4303@aol.com

St. Louis: 3rd Fri, 7:30pm. Unity Christ Church.

MONTANA

Bozeman: 2nd & 4th Sun, 7pm. Tony Rasch, 406-587-5083; lupine@mcn.net

Hamilton: 2nd, 4th Sat, 7:30pm. Star Subhana Jameson, 406-363-4026; tsitali@montana.com

Missoula: 3rd Fri (except 1/07), 7:30pm. Richard Mansur Convser, 406-251-3010; pitchfixer@mac.com

NEVADA

Las Vegas: 1st Thur, 7pm. Oma Barbara Strasser, 208-255-2273; wellnessbiz@earthlink.net

Pahrump: Sat after 1st Thur, Alt. Months. Barbara Strasser, 208-255-2273; wellnessbiz@earthlink.net

Tecopa Hot Springs: Occasional Dates. Barbara Strasser, 208-255-2273; wellnessbiz@earthlink.net

NEW HAMPSHIRE

Barrington: Occasional. Julie Malika Serrano, 207-384-4828; onebismillah@msn.com

Milford: 1st Wed, 7pm. Rev. Stephanie Rutt, 603-672-3406; TOLFellowship@aol.com

NEW JERSEY

Freehold: Occasional Dates. Jeanne Ayesha Lauenborg, 215-877-2777; ayesha@suficaravan.com

NEW MEXICO

Albuquerque: 2nd Fri, 7pm. Judy Gulistan Cardoza, 505-867-7243; DesertDances@juno.com
Santa Fe: 1st Sun (Oct-May), 5:30pm. Maboud Charles Swierkosz, 505-438-0820; maboud@cybermesa.com
Silver City: 2nd & 4th Sat, 7pm. Darvesha Victoria MacDonald, 505-574-2733; darvesh@starband.net
Taos: 1st Sun, 7pm. Agatha Gelderloos, 505-770-9411; agathagelderloos@yahoo.com

NEW YORK

Albany: 2nd or 3rd Sat (Sep-Jun), 7pm. Farid Robert Gruber, 518-392-9718.
Buffalo: Occasional Dates, 7pm. Anna Marie Sinatra, 716-627-6545; angelanna2222@yahoo.com
Buffalo: 3rd Wed, 7:30pm. Linda Noor Nicolai, 716-883-1275; nicolai@buffnet.net
Ithaca: 1st Sat (Sep-May), 7:15pm. Diane Olden, 607-272-7582; dianeolden@hotmail.com
New Lebanon: 1st Fri, 7:30pm. Sarmad Michael Tide, 518-794-7834; sarmad@sufiorder.org
New York City: 3rd Fri, 7pm. Khadija Julia Goforth, 646-924-9957; halway@comcast.net
New York City: 4th Sat, 7pm. Jeanne Ayesha Lauenborg, 215-877-2777; ayesha@suficaravan.com; Nicholas Leonardo Lizza, 401-232-5422
Northville (Riverhead): 1st Sat, 7pm. Deirdre LaPenna, 631-725-7343; deirdrela@peoplepc.com
Orchard Park: Occasional Dates, 7pm. Anna Marie Sinatra, 716-627-6545; angelanna2222@yahoo.com
Rochester: 2nd Sat, 7:30pm. James Inayat Leff, 315-946-9854; jrleff_dc@yahoo.com
Sag Harbor: Occas. Fri, 7pm. Deirdre LaPenna, 631-725-7343; deirdrela@peoplepc.com

NORTH CAROLINA

Asheville: 2nd Sun, 7pm. Lucy Zarifah Oliver, 828-225-0515; luz.oliver@gmail.com
Chapel Hill: 3rd Sat, 7:30pm. Farrunnissa Lila Rosa, 919-361-2383; nurluna@aol.com
Charlotte: 3rd Sun, 7pm. Akal Dev Sharonne, 828-264-1384; akaldev@yahoo.com
Franklin: Last Thur, 6:30pm. Celeste Dickson, 706-212-2054; solstice@alltel.net
Greenville: 3rd Wed, 6pm. Debi Habiba Niswander, 252-756-6088; vylight@cox.net
Raleigh: 2nd Sat, 7:30pm. NurJehan Lukah Kavlock, 919-859-3051; eileenk22@hotmail.com

OHIO

Bath: 3rd Fri, 7pm. Tom Leonhardt, 216-651-4362; hope.space@yahoo.com
Cincinnati (Crescent Springs, KY): 2nd Fri, 7:30pm. Mary Ann Mariam Weidner, 505-534-1441; maweidner@earthlink.net
Columbus: 3rd Sat, 7pm. Mary Jo Amina Marraffa, 614-436-0866; mjmarraffa1@cs.com
Elyria: 2nd Sun, 5pm. Jessie Ferriols, 440-775-1210; jferriols@verizon.net
Lakewood: 1st Wed, 7pm. Eileen Taj Pappalardo, 440-543-6422; pappalosa@aol.com
Toledo: 3rd Thur, 7pm. Judy Lee Nur-un-nisa Trautman; jltrautman@sbcglobal.net
Yellow Springs: 3rd or 4th Sun, 3pm. Thomas Nuraddin Malcolm, 937-767-2293; tgmalra@sbcglobal.net

OKLAHOMA

Oklahoma City: 1st & 3rd Wed, 7:15pm. Elizabeth Latifa Muller, 405-341-4066; onedancer1@mac.com

OREGON

Ashland: 1st & 3rd Fri, 7:30pm. Khalil Mark Elliott, 541-482-4902; khell@charter.net
Bandon: 2nd Fri, 7pm. Rabia Laurie Neeno, 541-756-4834; chipmunks33@aol.com
Breitenbush: Every Thur, 7:30pm. Jamshed-Ken Storer, 503-854-3320 x344; jamshed@breitenbush.com
Eugene: 1st & 3rd Fri, 7pm. Khalila Cindy Zarzycki, 541-688-4134; cindyzar@mindspring.com
Medford: 3rd Tue, 7:15pm. Zahira Muhi Suzanna Nadler, 541-535-3338; zahira1@earthlink.net
North Bend: 4th Fri, 7pm. Rabia Laurie Neeno, 541-756-4834; chipmunks33@aol.com
Portland: Every Tue, 7:30pm; 2nd & 4th Sun, 7pm. Devi Elena DeJardin, 503-238-7603; dancingone@mail.com
Salem: 2nd & 4th Thur, 7pm. Pamela Rabia Prichard, 503-881-8253; pam_purr@hotmail.com

PENNSYLVANIA

Chambersburg: 1st or 2nd Sat (Sep-Jun), 7:30pm. Rashid Robert Revicki, 717-766-2182; daleroland@hotmail.com
Erie: Occasional Dates. Joann Calabrese, 814-455-3325; jocal23@yahoo.com
Harrisburg: 2nd Sat, 7:30pm. Yasmin Germaine Haut, 717-761-0888; ghaut@caiu.org
Philadelphia (Villanova): 2nd Sat, 7:30pm. Jeanne Ayesha Lauenborg, 215-877-2777; ayesha@suficaravan.com
Reading: Occasional Dates. Marcia Rahmana Graff, 610-926-4485
State College: Occasional Dates. John Cierpilowski, 570-748-3227; cierp@yahoo.com

RHODE ISLAND

Providence: 2nd Fri, 7:15pm. Nicholas Leonardo Lizza, 401-232-5422; nicholasleonardo@verizon.net
Providence: 4th Fri, 7:30pm. Ellen Lara, 401-245-8841

SOUTH CAROLINA

Aiken: 1st Sat, alt. months, 7pm. Nancy Vakil Kempf, 803-643-0460; nancyjkempf@yahoo.com
Charleston: Once a Quarter. Amina Linda McMakin, 864-947-7028; lindamcmakin@aol.com
Columbia: Occasional Dates. Amina Linda McMakin, 864-947-7028; lindamcmakin@aol.com
Greenville (Pelzer): Once a Quarter & Other Occasional Dates, 7pm. Amina Linda McMakin, 864-947-7028; lindamcmakin@aol.com

TEXAS

Alpine: Every Sun, 4pm. Denise Green, 432-229-3755; dgreen@presidio-isd.net
Austin: 2nd Tue, 7:15pm; 4th Thur, 7:30pm. Ata'allah Bill Meacham, 512-291-4300; ata@towardtheone.com
Ft. Worth: Occasional Dates. Nirtana Teri Lee Thompson, 817-838-9155; nirtana77@swbell.net

UTAH

Cedar City: Occasional Dates. Oma Barbara Strasser, 208-255-2273; wellnessbiz@earthlink.net
Moab: Occasional Dates. Patrice Mott, 435-259-1540; ammaspatrice@yahoo.com
Salt Lake City: 2nd Sat, 7pm. Jimmy Aalen, 801-272-8313; Jim.Aalen@datamark.com
St. George: Occasional Dates. Oma Barbara Strasser, 208-255-2273; wellnessbiz@earthlink.net

VERMONT

Burlington: Monthly. Radha Tereska Buko, 802-658-2447; radhatereska@adelphia.net
Essex Jct.: 1st & 3rd Thur, 7pm. Jeanne Alima Ross, 802-482-2836; unity@accessvt.com
Hinesburg: 4th Fri, 7:30pm. Jeanne Alima Ross, 802-482-2836; unity@accessvt.com
Montpelier: 2nd Sun, 4pm. Jeanne Alima Ross, 802-482-2836; unity@accessvt.com

VIRGINIA

Alexandria: 1st Thur (Sep-Jun), 7pm. Ruthann Pippenger, 703-465-9306
Blacksburg: 4th Sat, 7:30pm. Vajida Paula Markham, 540-953-5587; paulatmarkham@msn.com
Charlottesville: 1st Sun, 7:30pm. Latifa Jennifer Till, 434-823-6510
Oakton: 2nd Sat, 7:30pm. Kathryn Ashera Sprowls, 571-201-8417; spiralrose@aol.com
Richmond: 3rd Fri, 7:30pm. Alan Farid Schintzius, 804-359-3947; faridalan@fusioncafe.biz
Roanoke: 2nd Fri, 7:30pm. Diana Elliot, 540-344-6036; dwolf@davishelliot.com
Virginia Beach: 2nd Sat, 7:30pm. Melody Safia Lubich, 757-313-4962

WASHINGTON

Bellingham: 1st Sat, 7pm. Khrystie Jan Baraka Phoenix, 250-598-8243; kjphoenix@dancingflowers.com
Bothell: 3rd Sun, 5pm. Brian Dina, 425-485-2019; brian@briandina.com
Centralia/Chehalis: Occasional Dates. Ardeth Marie K. Ellis, 360-736-7175; ardethellis@aol.com
Lopez Island, San Juan Islands: Occasional Dates, 7:30pm. Asha Lela, 360-468-2838; ashalela@rockisland.com
Olympia: 1st Thur, 7:30pm. Safiya Crane, 360-943-2623; safiyaturn@msn.com
Olympia: 3rd or 4th Sun, 7pm. Jo Jibrila Thornton Curtz, 360-352-2209; jo@nuprometheus.com
Port Angeles: Last Fri, 6pm. Latifa Beatriz Giraldo, 360-461-5188; nobleamiga@yahoo.com
Port Townsend: 3rd Tue, 7:30pm. Vakil Forest Shomer, 360-385-6114; ziraat@olympus.net
Seattle: Every Wed & 2nd Sat, 7:30pm. Phil Murad Notermann, 206-781-1225; philn@igc.org
Spokane: 1st & 3rd Thur, 7pm. Bruce Khidr Calkins, 509-220-5160; BrusedBooks@turbonet.com
Tacoma: 2nd Sun, 5pm. Farishta Karen Lindsay, 253-882-7166; tacomadup@yahoo.com
Tri-Cities: Occasional Dates, 7pm. Janet Tyler, 509-547-3927; jilyler@charter.net
Whidbey Island: Last Sun, 7pm. Linda Lindsay, 360-331-5471; llindsay@whidbey.com

WEST VIRGINIA

Morgantown: 1st Sat (Sep-May), 7:30pm. Sky Bear, 724-966-9141; dskybear@juno.com

WISCONSIN

Madison: 1st & 3rd Fri, 7pm. Ken Basir McCullough, 608-277-0340; kmccullough101@yahoo.com
Milwaukee/Brookfield: 1st Thur & 2nd Fri, 7pm. Judith Kubish, 414-221-9293; judithkubish@mcleodusa.net
Mukwonago: 3rd Fri, 7pm. Paul Matejcek, 262-642-9227; paul_dup@centurytel.net
Sheboygan: Occasional Dates. Annie Horzen, 920-467-3886; dancinannie@milwpc.com
Viroqua: Occasional Dates. Richard Yahia Smith, 608-269-2694

WYOMING

Cheyenne: 3rd Fri, 7pm. Joanne Cook, 307-634-6019
Jackson Hole: Monthly, 7pm. Lucinda Willes, 307-739-9847; lucinda@wyom.net



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