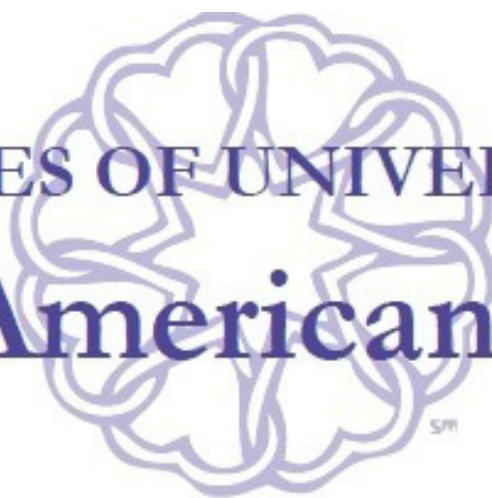


# THE DANCES OF UNIVERSAL PEACE

## North American Journal



**North American Journal**  
OF THE DANCES OF UNIVERSAL PEACE  
Issue No. 8 - 2010

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## From the Editor's Desk

### Toward the One, United with All

The staff of the North American Journal has labored long and lovingly to bring you this new volume for the Dances of Universal Peace. For this issue, we have taken as our theme the inspiring words of Hazrat Inayat Khan:  
Toward the One, United with All.

These words of devotion, inclusiveness, and love ring true for us in a new century, in an unfolding community where no one is above another, where brothers and sisters of all ages, all races, all languages can take part in the joy and creation of the dance of life.

The circle is moving into the future with awareness of the past. The circle is growing. It includes all the seekers of love, harmony and beauty, from the many great religions and traditions of the planetary family -  
a Unity of religious ideals! New faces, new friends arrive. The youthful, the feeble, and those who are differently abled are all here. Let them all in, find a way -  
all is possible. The Dance circle is an opening into spirit, for a world that sorely needs an opening.

With this in mind, we invite you to open this Journal, to partake, and to join us in the joy and learning of another year's harvest. May the bounty of the human spirit continue to grow into light.

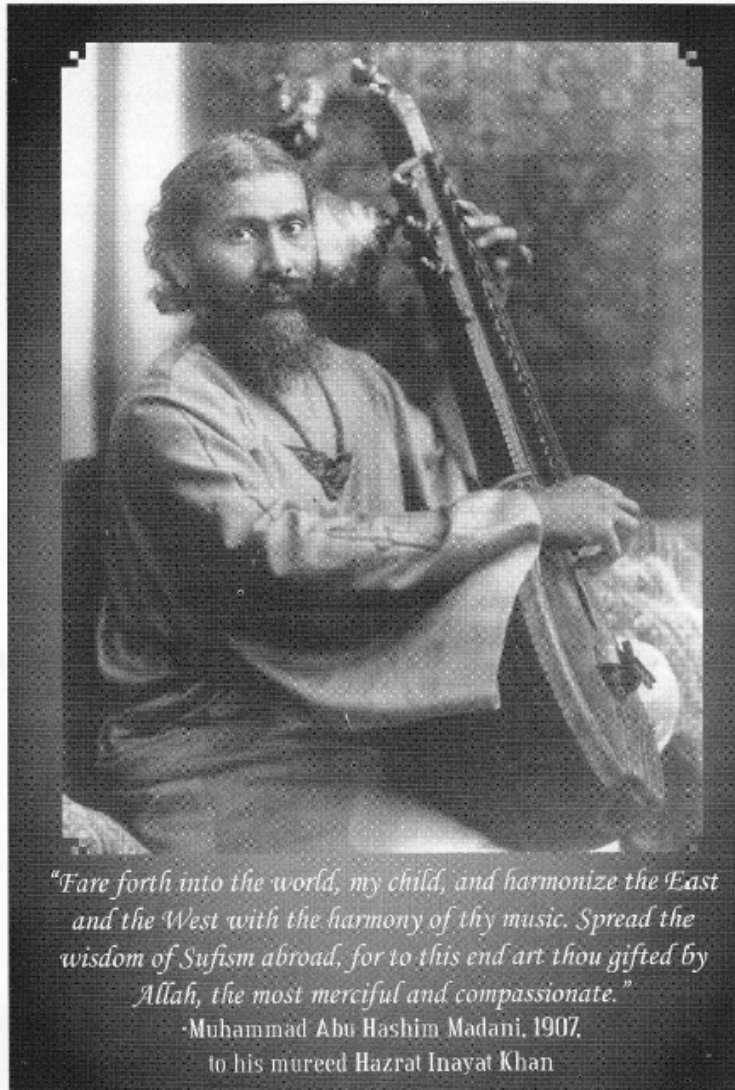
Toward the One, United with All!

-Bari

On our cover:

The Peaceful Hearts Mandala  
created by Amara Karuna (HI)  
inspires us to meaningful peace & understanding around the world.  
(prayer flags, art, and Goddess clothing at [www.karunaarts.com](http://www.karunaarts.com))

*In 2010, we celebrate the Centennial Jubilee of Hazrat Inayat Khan's journey from India to the west. In transmitting Sufism to the western world in 1910, Hazrat Inayat Khan also became the grandfather of the Dances of Universal Peace, and he was the Sufi guide of Murshid Samuel L. Lewis beginning in 1919. The Federation Council of the Sufi Message has set a theme for the Centennial Jubilee Year, which is: The Unity of Religious Ideals.*



Hazrat Inayat Khan's 3 most significant celebration dates are:

- Hazrat Inayat Khan's Birthday, July 5 (1882), this year's theme: The Divinity of the Human Soul
- Hejirat Day, September 13 (1910), this year's theme: Spiritual Liberty
- Urs (passing) of Hazrat Inayat Khan, February 5 (1927), this year's theme: Love, Lover and Beloved

*May the message of God reach far and wide!*



# Musings on "Toward the One, United with All"

Message from the President,  
Lucinda Abbe

**T**oward the One: How human it is to feel yearning and longing! "Toward" puts us near the object of our desire, or in the direction of it; or moving, or not moving, or about to move toward our perfect moment. It is the heart straining to connect with Oneness; it may or may not include action; a step in that direction, or not. I am reminded of the Sanskrit word "Upanishad", to "sit near". That supreme greatness is so close, that leaning into it, or just being near, may grant us the experience we so desire.

Why do we give our time to the Dances: the practice, the meetings, the preparation and planning? It is for that moment when it all comes together, and looking down at our many feet, we find all the feet are moving together, and the circle itself is taking a great breath in and out and we are the particles of that breathing whole. We are united with All. The miraculous is taking place.

And we have made it happen. By doing the work of preparing the dance circle and by showing up, we have done our part, great or small, to create a space for harmony and beauty to become tangible in the world. Thanks to all of you!

Dances of Universal Peace North America has a role in providing the framework for these precious dancing moments. Our basic mission continues year after year: keep the records, maintain listings of Dance circles and events, keep the website up-to-date, and we are doing so much more.

In 2009 we added several new services. Among them were: collecting unpublished dances to post on the website, putting together a Dance organizer toolkit, and hosting quarterly teleconferences on various topics of interest to Dance leaders and musicians.

In 2010 we are continuing these successful projects and expanding on them: for example, putting downloadable flyers and posters on our website, adding audio and video files to the online dance write-ups, reaching out to support circles that are just starting up, and beginning to plan a regional event.

We hope to connect with you, our Dance community, in many ways this year, letting our yearnings be a means for creating a strong force for peace.

~Lucinda Abbe



*Attendees at the North America DUP Board's inbody meeting go for a walk in the wilderness. Left to right: Parvati Forrest Burke, Shivadam Adam Burke, Yamuna Devi Pierce, Jim Herren, John Bari Ramsey, Hayat Donna Bain, Patsy Saphira Boyer, Jen Friedman, and Lucinda Abbe.*

"This longing you express is the return message."

~Rumi



# We Begin Again - Dances of Universal Peace International

## Building Our International Dance Family

BY MUNIR PETER REYNOLDS



Leaders of the Dances of Universal Peace the world over feel a natural kinship with one another. No matter the country or culture we may visit, Dance leaders often share the same respect and even affection for one another because of the common dedication they share to the art and spiritual practice of leading the Dances. Now a new beginning for the Dances of Universal Peace International

brings another opportunity for Dance leaders to unite around the integrity, spiritual focus and tools needed for the work.

Since 1987 when the Sufi Ruhaniat International empowered Saadi Neil Douglas-Klotz to create PeaceWorks International Center for the Dances (the original name of the Dance organization), the Dances have spread around the world and are now led regularly in more than thirty countries. Through publications, projects and collaboration, Dances of Universal Peace International has helped to spread the Dances and has fostered the various DUP regions worldwide. Meanwhile, as the Dance network spread and began to thrive, Sufi Ruhaniat International has continued the Dances at the heart of its spiritual practice. Some of the Ruhaniat's teachers travel widely and have led the Dances for more than 35 years. This combined network of Dance leaders, Sufi teachers, musicians and dancers is our living, breathing web of connection in and through the Dance work.

This living body of creativity and leadership is distinct from (and not the same as) Dances of Universal Peace International, the organization that was created to serve it. Dances of Universal Peace International exists to link the Dances around the world (primarily through a revised, multi-lingual website) and to support the Mentor Teachers Guild to ensure that the spiritual depth of the Dances remains paramount, as the Dances continue to expand worldwide. This observation was among 18 recommendations of the Unity Council, a joint Dance network body that worked over two years to develop a renewing vision and plan for our international Dance organization. You can read the Unity Council's full recommendations at [DanceUnityCouncil.com](http://DanceUnityCouncil.com).

The coming changes span Dances of Universal Peace International's entire program and direction. The Dances of Universal Peace International will narrow its focus to serve Dance leaders, leaving programs for dancers to the local circles and regions [such as Dances of Universal Peace North America] which are closer culturally and geographically to the people. Changes in Dances of Universal Peace International's programs, staffing structure and focus will not be readily apparent to Dance leaders in the field. However, in 2010 as new resources come on line for Dance leaders, and we move into new opportunities, we hope many will see the benefits of the changes.

Dances of Universal Peace North America has heretofore forwarded \$15 from each member annual contribution to Dances of Universal Peace International. Beginning in 2010 regions will forward \$30 per dance leader. These resources will be used to further the craft of dance leading through online dance write-ups, .mp3 files, the writings of Murshid Samuel Lewis and others. We plan eventually to have the entire "standard repertoire" of the Dances online with audio clips. Video will follow later. These resources will be available to mentored leaders who contribute annually to a DUP region or directly to Dances of Universal Peace International. The international website will display the worldwide list of Dance leaders and mentors. The international website will eventually be available in English, German, Spanish and Russian versions.

What these changes mean in the larger sense is that we now have an opportunity to link our worldwide family of Dance leaders through our common support of resources and guidance that serves all. Dances of Universal Peace International also aims to help bridge any gaps between Dance leaders and the Sufi Ruhaniat family, since we are all doing the same "Toward the One" work.

The newly elected Dances of Universal Peace International board of directors (read more about them at [dancesofuniversalpeace.org/peaceworksboard.htm](http://dancesofuniversalpeace.org/peaceworksboard.htm)) is already at work implementing the Unity Council recommendations. We have held telecons for Europe and North America to gather feedback, and more telecons will be scheduled for South America, New Zealand/Australia and Russia. At the time of writing, we are transitioning PeaceWorks Publications to on-line, designing and building a new web site, closing the Seattle office, revising bylaws, and preparing budgets for 2010. The Mentor Teachers Guild Guidance Council has just released a revised and much improved set of certification guidelines. We ask for your patience as we work to implement changes in many different areas all at once.

We invite your ideas and suggestions as we go forward into this new era. Send comments and questions to Sky Majida [skyness54@gmail.com](mailto:skyness54@gmail.com) who will convey these to the board and staff. Dance leaders can help us in this effort by making an annual contribution either to your region or directly to Dances of Universal Peace International. Working together we can continue to further Murshid S.A.M.'s Peace Plan — "to eat, dance and pray together" and further the vision of universal brother-sisterhood and spiritual liberation that lie at the heart of the Dances.

*-Munir Peter Reynolds began as director of the Dances of Universal Peace International in August 2009. He was previously Executive Director of the Oneness Project, since 2003.*

## NORTH AMERICAN Regional Networker Report

By Jen Friedman

In 2008, I was invited to join the DUPNA board. The questions "Why me?" and "Why now?" were initial reactions that provided the backdrop for my decision-making process. After some time meditating on the question, however, two important shifts occurred in my awareness. "Why not me?" and "Why not now?" After all, if I knew anything, I knew that I wanted to be part of sustaining and spreading this important practice that contributes to the building of a more peaceful world.

As I take on the board role of Regional Networker in 2010, I look forward to not only building connections within our existing Dance community, but also reaching out into the wider world. I want to help make the Dances come alive for people who didn't even know that we were holding space for them. It is this work of spreading the word about the Dances that, in my mind, will help usher in the 'Coming Universality,' which is so crucial to achieving peace.

My top projects will be to offer resources at our website in the form of the Dance Organizer Toolkit. This includes downloadable flyer and business card

templates that can be customized with your local circle's details. If you are interested in sharing successful materials that you have developed for your own circle, I would love to hear from you. I will continue to support our regional teleconference calls, which have proven to be an excellent vehicle for sharing and connection among Dance leaders and organizers. See the North American website for details of upcoming calls.

I am also excited about the opportunity to represent the Dances at events throughout our region of the U.S. and Canada. Doing this will help us spread the word in a very tangible way, by networking with other likeminded communities and letting them know that we are here and we are welcoming! If you know of a conference, festival, or other event in your area that would benefit from our presence, please let me know how we can work together to get us there.

Blessings and peace to all,  
Jen Friedman  
jennifer@jenniferfriedman.com

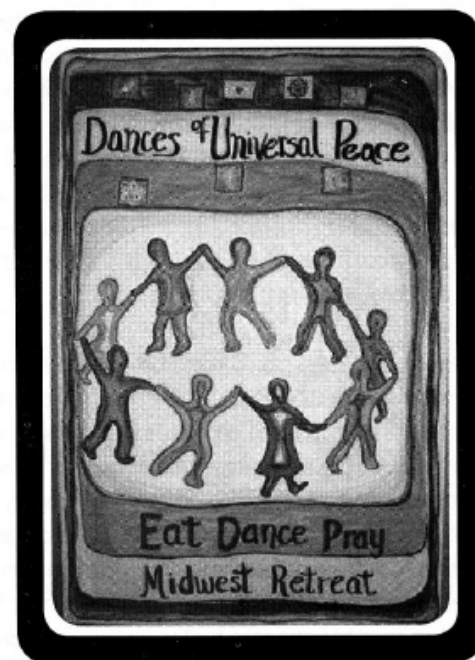
Looking for Resources to  
Help Grow Your Circle?

**Check out our  
Dance Organizer Toolkit!**

*At our website, you'll find:*

- \*Downloadable & Customizable Poster Templates
- \*Ideas for Web-Based Social Networking
- \*Tips & Tricks for Advertising & Publicity
- \*Recordings of Our Teleconference Series

[www.DancesofUniversalPeaceNA.org](http://www.DancesofUniversalPeaceNA.org)



# The Regional Retreat Model

## An Answer to the Economic Downturn?

by Jane Sky and Mary Jean Matejcek

The Midwest Regional Retreat staged a successful comeback May 15-17, 2009, at the beautiful W.K. Kellogg Biological Station, in Missouri near Battle Creek. For a number of reasons the annual retreats in the Midwest area (an area that extends from Minnesota to western Pennsylvania) had lapsed. Then, in 2008 at Saadi Neil Douglas-Klotz' Aramaic Retreat in Columbus, Ohio, Paul Matejcek (WI), approached Jane Sky (MI), and Donna Schiller (IL), about reinstating the Midwest Retreats.

### Form a committee.

The organizers were joined by a group of dance mentors and leaders, plus musicians who pooled their talents to produce a "laid-back, joyful retreat, with time for walking, meditation, leisurely meals, connecting and reconnecting", a film, a hootenanny and especially lots of dancing. Paul contributed an efficient means of web registration; Jane was site liaison, Donna oversaw the information table; and from the extended committee, Judith Kubish organized the musicians. Marcia Heeter contributed the beautiful poster, Betty Demers organized the market and her son Marley decorated with incredible willingness and enthusiasm. Several others pitched in to help as needed.

### Choose a wonderful location.

The Kellogg Center was an example of a perfect retreat as it is surrounded by beauty, with adequate dance space, comfortable accommodations, and ample gourmet food served with grace and love.

### Create a program.

The decision was made to have all dances led by certified leaders who submitted dances they were willing to lead in advance. Jane Sky selected and organized the

dances. At some of the Midwest retreats in the past there has been a training component but this time it was decided just to dance. Donna made up the schedule and dance we did, for over 14 hours total.

### Invite Everyone.

This Midwest retreat was unique in several ways. There was no "big name" attraction. A dozen locals from the region made up a healthy mix of Sufi and non-Sufi dance leaders. Everyone was welcome to participate and generously shared to the accompaniment of musicians from all over the region.



Jane Sky and Mary Jean Matejcek

### Let the retreat unfold.

Jane Sky expressed the overall vibration of the retreat by saying "For me, the range of ages of our leaders (11 years to 70+ years), the balance of men and women, even the different levels of ability of the dance leaders all adds to the charm of the Midwest Retreat. It truly is unique to have the talented contributions of such a variety of leaders! The more experienced have many nuances and subtleties in their efforts while the newer leaders remind me of the beauty of the tender plants in the garden growing stronger each day." Sunday morning we danced the Lord's Prayer cycle led by dance mentors, Pat Fitzgerald, Judith Kubish and Hal Dessel. All but a few of the participants were experienced in this cycle of dances, and of course, it brings new

resonances each and every time it is undertaken. Tom Holmes observed that although he'd danced the cycle many, many times before, the dance resonances with the emphases of these three leaders in that moment had led him to an epiphany realization that the Lord's Prayer was a roadmap of the Spiritual Journey - opening a space within, filling it with connection to the Divine source, and then radiating it back into our outer life.

### Closing circle and clean up.

Mary Martha Metzger, another dance mentor, led the closing dance, and then we hugged as friends old and new. Then all too soon it was time to pitch in to take down and pack away the decorations and materials.

### Start planning early for next year.

We decided to meet again in 2010, and we held an initial planning meeting of interested persons at the final meal of the 2009 Retreat. The 2010 Retreat will be held at Bethel Horizons, in Dodgeville, Wisconsin. We're looking forward to this new location. It is consistent with an overall goal to alternate sites, so that at least every other year the retreat will be fairly close so more people can participate.

### A sustainable model.

We really feel that the regional model will become increasingly important in economically challenging times. Even though our region is a broad one, it is more affordable to attend a retreat nearby, rather than events requiring flights or additional nights on the road. There is also great value in the network created with others who live close enough geographically to meet one another at other events within a region. ♦



# All I Ask Of You

Key of D, Standard Tuning or Open Tuning (capo 7th fret)



This song is from a hymn of the same name composed by Gregory Norbet while a Benedictine monk at Weston Priory in Vermont ([www.gregorynorbet.org](http://www.gregorynorbet.org)). The English part of this song is the chorus of Norbet's hymn. According to the composer, the hymn was "the result of meditating on the life and mission of Jesus. The refrain relates to the spirit of his preparing his followers for his leave-taking (his death) Hence his words to reassure his followers that his love would be with them always."

The sacred Sufi phrase in Arabic apparently was added during a Young Friends annual gathering in Philadelphia, in a moment of synergy when an impromptu sing-along was overheard, and the similarities noticed between Norbet's hymn and a Sufi chant being led. As part of the event's closing, two Friends sang the hymn's chorus along with the Sufi chant, creating this song celebrating love that quickly found its way into the Dances of Universal Peace.

*Note: This Dance has been shared far and wide since the mid-1970's. However, we are not able to confirm definitively either the melody of the "Ishq Allah" part, or the Dance movements, as we are still trying to connect with the originators. Any corrections will be made available as they are discovered. If you have any more information about this Dance's origins, please contact Farrunnissa at [NurLuna@aol.com](mailto:NurLuna@aol.com).*

1. All I ask of you is forever to remember me as loving you *repeats*
2. Ishq Allah Ma'bud Lillah, Ishq Allah Ma'bud Lillah God is Love, Lover, and Beloved

Establish partnerships.

1. Hold hands with partner in an open, heart-high position, arms stretched to the sides. Circle clockwise together for eight steps, stepping with the left foot on "all", and the right foot on "ask." On the repeat, circle counterclockwise with the same partner, in the same manner.
2. Spin individually with arms raised upward, progressing to next partner.

Words: Gregory Norbet, and traditional

Music: Gregory Norbet

Movements: Unknown New England Dance leader in the mid-1970's

*The music and the English words copyright 1972 by The Brothers of Weston Priory as recorded on the Listen CD; all rights reserved.*

To listen to Audio Clips of originator approved Dances please visit:  
[www.dancesofuniversalpeacena.org/dupna-dance-write-ups.htm](http://www.dancesofuniversalpeacena.org/dupna-dance-write-ups.htm)

# Forever to Remember: A Dance Excavation

by Farrunnissa Lila Rosa

We sang as we danced in the room filled with mountain light, circling partners with hands joined. "All I ask of you is forever to remember me as loving you." We lifted our arms and hearts upward as we turned toward the next partner, singing the Sufi sacred phrase which is often translated, "God is Love, Lover, and Beloved."

"Ishq Allah Ma'bud Lilah!"

"Look beyond the personality of your partner," the leader had told us, "See the Divine." Within minutes, that is exactly what I saw. As I met each new person, I held God's Hands, looked into Goddess's Eyes, heard the Voice of the One singing to me gently, joyfully, lovingly.

As I thought about it later, I was surprised at what had happened to me, to us. I was co-facilitating the first North Carolina weekend retreat for students of A Course in Miracles, leading guided meditations based on the Course. This dance was part of our group activity for Saturday evening. I had been a serious student of the Course for quite a while, sometimes attending three weekly study groups at a time. What I had spent years studying and trying to achieve had been accomplished in a matter of moments through a sacred song and a simple dance.

It was my first experience with the Dances of Universal Peace, in the fall of 1986. This is the still-unfolding story, 23 years later, of how this particular dance came to be. When I began studying to be a dance leader in 1993, this dance, "All I Ask of You", was one of the first in my repertoire. I stopped leading it after several years because there was no published version and no one seemed to know whose dance it was.

As a developing Dance leader, I felt strongly—and still do—that it was good adab, good karma, and good baraka to be sure I was sharing the dance as it was inspired to the dance originator.

Because there was no definitive documentation on this dance, I regretfully let it go. But this dance wasn't ready to let me go. We have several active chanting circles locally, and over the years I found that the song was universally present in the greater kirtan community as a chant, almost always described as "Sufi & Shaker" in origin. The melody wasn't exactly what I had learned, and the "Ishq Allah" part was generally repeated 2 extra times, but it was always shared with great tenderness and devotion.

In November 2009, I attended a vipassana retreat where "All I Ask of You" was led during chanting. At our closing sharing, quite a number of people mentioned how much this song meant to



*Farrunnissa Lila Rosa,  
dancing in North Carolina*

them, how important it had been in their lives, how much they loved it, how moved they always were by it. The leader turned to me and said "Farrunnissa, I know you're a Sufi teacher; tell us more about it." I told what I had been told, that the English part was the last words of Muktananda to his disciples, and that the Arabic part was Inayat Khan's version of a traditional Sufi sacred phrase.

Later, a little irked that I still didn't have more information about this dance, I did a Web search and lo and behold, turned up a remarkable story of the origin of the song. From the June 12 2008 entry on the View Pacific blog ([viewpacific.wordpress.com](http://viewpacific.wordpress.com)):

Over 20 years ago, Gennyfer H. was attending a Young Friends program of Philadelphia Yearly Meeting (Quakers). One of the Young Friends was leading an impromptu sing-along, teaching the group the Sufi song "Ishq Allah Ma'bud Lillah." It reminded her of a hymn, "All I Ask of You," written by Gregory Norbet, then a monk at Weston Priory. She told the Friend about the similarity and sang it for him. At the end of the gathering, they sang the hymn's chorus along with the Sufi part. About ten years ago, while she was trying to find a local Conversations with God gathering, she came across a mention of the song in an online discussion group. It was only then that she realized that the song had continued and spread, like the ripples from a stone dropped into calm water.

Gennyfer went on to share that she will soon be joining in a reunion with classmates who had sang the first song together: "In thinking about my upcoming reunion I was feeling nostalgic and thinking that my classmates might enjoy knowing how the songs had merged and traveled. I did a search to see if it was still around and found your blog. With the gracefulness of serendipity, my search was two days after you posted. Whenever I think about this song that I have sung as a lullaby to my children quite often and at the side of my mother's bed as she left us, I feel honored to have been given the chance to truly understand how we are all connected. In this time where human separation in religious beliefs seems so heightened I hope that the moment when I was present enough to get past my adolescent shyness and sing this song in front of a group of my peers whom I had just met, that I have somehow been part of an opportunity for healing."

*Continued on page 30*

# A DANCE GATHERING IS BORN BY SHIRIN JULIE PURCELL



*Dance space at the Sky Meadow Dance Camp (VT). Photo by Radha Tereska Buko.*

One of the ways I express my creative connection with my Beloved centers around the Dances of Universal Peace gathering that I lead each month in Durham, NC. The preparation happens on several levels and the Dance meeting is in my heart and mind all month long.

I always choose a theme that comes out of life experiences within the community, or the needs of the world. Sometimes it comes out of my own life process. I trust that what is important to me will touch the lives of others. Some of the themes we've had in the past few months are Peace, Surrender, Transformation, Love, Letting Go, New Life, "That Love May Reign" and "Come, Come Whoever You Are". I will illustrate the process in depth with the example of our August, 2008 Dance meeting, whose theme was: "The Fire of Purification and Healing".

We were deeply affected by a big issue in the broader community

the year prior to this gathering. A sensitive concern involving sexual and spiritual abuse of women by male spiritual leaders in the local community rippled through our Sufi community. This led to the empowerment of another woman who spoke up with the truth of abuse by yet another spiritual leader in our area. There was much need for healing. Other losses and illnesses were also affecting our community at that time. A very special drumming teacher had breast cancer. One drum pattern and chant that she taught us was an invocation of Omolu, the orisha (or spirit) of healing. My mentor, Farrunnissa, created a dance to the Omolu chant and rhythm, and agreed to lead it at our Dance gathering. Omolu's festival is held in Brazil in the month of August, so the energy of this invocation was in the ethers.

I was feeling the presence of the wazifa (Name of God) "Ya Ghaffar" (the ever forgiving). According to Saadi Neil Douglas-Klotz (The Sufi Book of Life, Penguin Compass, 2005), "This is the burning energy of love which can heal and erase the impressions that have lodged in our hearts." I previously led a series of practices on "Ya Ghafur" (the forgiver), which led me to the dance "Estaferallah" in the Foundation Dance Manual. I loved the experience of deepening that the sitting practice and Spiritual Walk brought to that dance. At this Dance gathering, I wanted to lead a Walk and then do the Estaferallah dance.

An "Attunement" gathering is held at my house on the Wednesday night before the monthly Dance. For this Dance gathering, there were two

other Dance leaders: Farrunnissa, and Grace. Grace was preparing to lead the Zoroastrian Elements Dance, found in DUP Dance Book 2. I wanted to do "Mantra of the Green Tara", the Allah Zikr by Mansur Johnson and the dance "I am Open to All That You Are", found on Bernie Heideman's CD, "At Home with Chant." The group decided to do the Healing Dance ("Ya Shafee Ya Khafee"), found in the DUP Dance Book 2. We practiced the dances and made sure we had the best combination of musical accompaniment. We are so blessed in our community to always have guitar and drum, and oftentimes, ney, tambourine, clarinet, flute, violin, or psaltery.

The final preparations are on the day of the dance. I always take the afternoon to quiet, practice, pray, and attune to the Dance. At 5:30, I leave for the Dance gathering with a carload of instruments, various things for the altar, flags, flowers, and our Dance sign. Usually my husband Ted, who calls himself my "roadie", has loaded up the car.

The space we use for the gathering is very important. We set up an altar at one end and put up prayer flags. We bring in lamps and turn off the overhead fluorescents to prepare the space. At 6 pm, we have a potluck. Knowing that it is usually a smaller group, we set up the tables so that we can all be included in the conversation. We had a particularly rich sharing that contributed to the deepening of the Dance gathering. During the meal, one dancer who grew up Zoroastrian in India shared more about the element of fire in that religion.

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We learned about the practice of keeping an eternal flame in private homes. A woman who grew up Choctaw shared about the fire element in her tradition. We experienced the underlying unity of religions. We popped popcorn that had been ritually blessed to honor Omolu and had a bowl of it on the altar for a ritual at the close of the Omolu dance. When people asked about the popcorn, this became another chance to tell more of the orisha tradition.

After our potluck, we began our opening Walk. We use this to gather us in as a community, to connect to our bodies and begin walking and moving together. I introduced the theme with a "Ya Ghaffar" Walk. I used the image in "The Sufi Book of Life" of hands cupped at the heart, walking to a 4-beat rhythm, imagining a person or event that needed healing, and as the fire of Ghaffar burned away the impression, letting the hands surrender and go down to one's side, until another image came. A circle formed and we danced Estaferallah. Next, we did Dance

introductions, a welcome, and an Invocation. Grace led the Zoroastrian Elements Dance. After several dances, we had a popcorn blessing and a break. We sat down in a circle and did dancer introductions and announcements. Sometimes we sing the next dance together, especially if it is new or if there are more than a few words to learn.



Photo by Radha Tereska Bulko

The altar for the Fire concentration at Sky Meadow Dance Camp

I look to the second half of the dance to build on the deepening attunement of the first half. The Allah Zikr started and went very deep. We were ready for the Healing Dance in three circles. Dancers chose which circle they needed to be in. The closing dance sealed the healing, and the love was palpable as we opened our hearts to each other and to the

Beloved in the beautiful dance  
"I am Open to All That You Are".

We always invite our musicians into the circle at the end and sing the Buddhist blessing together - "May all beings be well, May all beings be happy, Peace, Peace, Peace." I close the circle by speaking the words Sa'adi has given us as a translation of Ameyn: "May the song renew itself from gathering to gathering and from age to age, and may this be the ground from which all our actions spring."

Hugs are customary, and we finished the dance gathering with a warm feeling of community support, friendship and Love, Harmony and Beauty. The fruits of the meeting are a result of the long and loving preparation by many, all of which goes into birthing a Dances of Universal Peace gathering.

*-Shirin Julie Purcell has been leading the Durham (NC) Dance Meeting for 3 years and before that the Chapel Hill (NC) Dance Meeting. She is mentored by Farrunnissa Lila Rosa.*

## Portraits of Youth

**MARISA SPROWLS** could be considered a child of the Dances. Her mother and father have been very active in the Dances ever since Marisa can remember. A teenager now, Marisa has attended 3 dance camps. She was 17 when she attended the Creative Arts for Peace Camp in the summer of 2007, held at Claymont West Virginia. The weeklong camp, formerly an annual event but now no longer held, was organized by Marisa's mother, Kathryn Ashera Rose, who is a dance leader and mentor. It was at that camp that Marisa met Maitreya Jon Stevens, who was then a 26-year-old youth camp counselor. Maitreya created a lively zikr tune on his guitar called "Rock and Roll Zikr" and mentioned he wanted to find some dance moves for his tune. Marisa recalls just having some fun with it and she made up the movements. From her experience with hip hop and eastern style dancing, she brought in "probably more hip movements than is normal", and of course there were some regular turning movements and so forth, all conveying the feeling of a rock 'n' roll zikr. When the youth at the camp introduced the new dance that she had created "everyone seemed to like it", says Marisa. That is an understatement. The "Rock and Roll Zikr" dance was a real hit of the 2007 Peace Camp. It was danced with great gusto several times there. Marisa greatly enjoys dancing in general, and she enjoys the Dances of Universal Peace when she can "open up enough". She feels she has to be "in the right place" for all the intense eye contact and intimacy of the Dances. She finds the higher energy dances "with lots of instrumentalists" particularly appealing. Marisa also plays piano and "a little guitar" but has never used those skills to accompany the Dances herself. It has now been over 2 years since the camp where Marisa created the dance. She is in college now and has not been to a Dance in a while. We hope that Marisa creates more dances someday.

2009/2010

*For me it's Dancing!  
Live with Enthusiasm!  
I'm twirling in Song!*

*- John Birnel*

## Portraits of Youth



*Zikr drummers Nate Heitman and Connie Zareen Delaney under the dance tent, Wilderness Camp (MT), July, 2009. Photo by Rahmana Elizabeth Sayre*

**Nate Heitman** is 8 years old and lives in Florida. Last summer he attended his first Dance camp, the Wilderness Dance Camp in western Montana, with his grandmother Cheryl Darling. It was quite an experience for Nate. In fact, it was his very first experience of the Dances. The kids camp area at Wilderness had a collection of dumbek drums, and Nate started playing one enthusiastically. Nate asked Camp director Connie Zareen Delaney for some help with the Dance rhythms. She taught Nate some of the rudiments of playing on the dumbek.

At Wilderness, there was dancing every day, both under the tent and in a zikr circle that gathered in front of the dining hall before meals. One day, toward the end of the weeklong camp, Nate was watching one of the zikr circles and noticed that this time there was no drummer. Nate rose to the occasion and got into the middle of the circle with the dumbek that he had been carrying around all week. He did it, in part, because no one told him he couldn't or shouldn't. It turned out to be a wonderful experience for everyone. Nate showed strong rhythm and was playing in the camp's dance and zikr circles from then on. Dancers felt justifiably proud to be there as he learned and made beautiful music with the dancers and the other musicians. Nate is looking forward to going to a Dance camp again next summer, maybe Wilderness, or possibly another camp, depending on the atmosphere. Nate still has the drum that he learned to play at Wilderness Camp. We have a sense and a hope that this may be the beginning of something momentous, for Nate and for us all.

## Portraits of Youth



*Carrie Sema Schenker (MD) proudly wears her heart with wings, 2010. Photo by Zamyat Carol Schenker.*

**CARRIE SEMA SCHENKER** is 9 years old. Not too long ago, she asked her mother for a spiritual name and received the name Sema. "Sema" means "divine omen" in Greek, and from Greek it has gone to Arabic and Farsi and other languages with a range of esoteric meanings. Sema has been around the Dances since she was a toddler. Her mother Zamyat Carol Schenker leads Dances in Maryland and in the DC area. Sema loves the Dances of Universal Peace and finds them to be really fun. When Sema was very young, she started jumping into the circle to dance, in order to join in with the fun. Sema says one of her favorite Dances is the "Ram Nam Snake Dance", because it gets faster and faster, and sometimes everyone spirals into the middle together. She also appreciates how much genuine fun there can be in some of the slower and more subtle dances.

## Portraits of Youth



*Nate Heitman leads the zikr parade, Wilderness Camp (MT), July, 2009. Photo by Hayat Donna Bain*

Zamyat, a Dance leader, refers to her daughter Sema as her dance helper. Sometimes at dances Sema gets to demonstrate the singing of the dance tune, to let everyone know how the tune goes. She loves being in the middle of the circle with everyone attentively listening. Sema also likes helping her mom with practicing upcoming dances to be led, and she is particularly helpful for practicing the partner dances. Sema has also been to the Abode of the Message, where she has enjoyed such activities as silent retreats and talent shows. Sema has friends her age who have danced the Dances. Some of them were introduced to the Dances locally at a birthday party awhile back, but none of them has gotten involved in the Dances the way Sema has. Sema professes a deep appreciation of Murshid S.A.M., for starting the Dances. She has a strong feeling that when she is older she will take the Dances on and give them to her children, who will then in turn give them to their children.

# Changes in Continental Dance Leadership



*Patsy Saphira Boyer,  
Photo by John Bari Ramsey*

Patsy Boyer (ID) served for five years, from March 2005 till March 2010. She was amazing at helping hold the energy of the Board and keep things moving forward, very graceful in her dealings with people. A major force in creating the beautiful new website and its concepts that allow for easy expansion. She left the Board to take a position on the Oneness Project Board of Trustees.

Jim Herren (CA) served as Treasurer and member of BOD for two years, June 2008 to June 2010. His financial expertise and communication skills helped Yamuna Devi and the Board develop a deeper understanding of our financial status and tax obligations, and clarified the status and nature of our finances. This year, as his work as a healer expanded, he had to step down in order to accommodate that growth, but he leaves us in a much more enlightened position than when he arrived.



*DUP North America Treasurer Jim Herren,  
with regional administrator Yamuna Devi  
Pamela Pierce*



*Shivadam Adam Burke and Lucinda  
Abbe, drumming with the elk (WY),  
November, 2009. Photo by  
John Bari Ramsey.*

Shivadam Adam Burke (AZ) joined the Board a year ago. He has taken over Patsy's website work and has helped expand and revise the website as well as working on the Dance collecting project and helping spearhead a new audio project and create a stronger web presence for DUP NA.

Rahmana Elizabeth Sayre (OH) just joined the Board as a trainee. She is also working on the audio project and shows a great interest in helping the Board serve the NA Dance community in better and better ways.



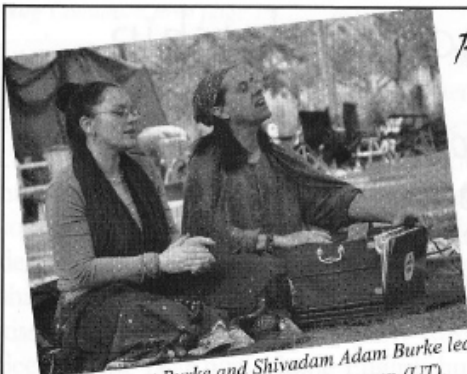
*Rahmana Elizabeth Sayre (OH),  
DUP North American board  
candidate*



*Sheila Richardson (NS),  
DUP North America  
East Canadian liaison*

Sheila Richardson (Nova Scotia, Canada) served as a Board trainee for some months, and has now accepted the role as east Canadian liaison and outreach person instead. The Board appreciates the perspective she brought to the table and hopes that will continue as she takes on her new role.





Parvati Forrest Burke and Shivadam Adam Burke lead kirtan at Baking in Beauty Dance camp (UT), July, 2009. Photo by Jim Riddell.

## Reply to an old musician friend

*I am lucky to be able to approach music as spiritual practice now...*

*As I look back over all the music I've played, I can see a huge difference (more importantly, feel a huge difference) from when I was playing for some kinds of ego reasons: to accomplish or prove something, to get babes, even just for the delight of my own ego, innocent as that was. I mean, most of my recordings I did almost entirely for the sheer joy of listening back, pure creation! That joy, however, was always short-lived and it came at a very high price. One, it never seemed "good enough"*

*(in a worldly sense), and two, I was perpetually unhappy that more people were not listening to what I had spent hours creating. I was doing it all for myself, in other words, and that did not sustain my pleasure.*

*Well, thank God, gurus, and murshids that I discovered playing music to facilitate group spiritual practice... kirtan, and the Dances of Universal Peace, especially. It works like this: the group can't do its thing unless someone "leads" it, so I step in and lead it. Good thing I learned how to play instruments, so that I can. In this way, the focus is almost 100% not about me, but rather, it is about what happens among us all, to us all, with us all, when we do it together as one unit. At some point very soon into a song, no one is leading it.*

*I make some mistakes almost every time I lead kirtan or Dances. But the great joy is, nobody minds! It means nothing! because it is not about me, not even about the music itself. It is about how we can all move beyond ourselves to something much greater than music, hard as that may be to imagine (I LOVE music!!).*

*So, yes, I feel immense gratitude that life has afforded me the opportunity to lead others with spiritual music. Of course, I had to step up to the plate, and that means that I have to surrender completely any sense of personal glory in favor of glorification of the One that has given me the ability to play even a single note. I used to play music. Now, God plays music and I happen to show up ... to be there while it happens. Much better point of view, and more accurate to what is really going on, besides.*

*The old way was some kind of cruel delusion, at least for me.*

*It has been a long road getting here, and I still have so much farther to go. It is a never-ending road. We use the music as a teacher. Whenever I kick myself for having made the slightest musical mistake, "God" says to me: "Why do you keep thinking this is about you?" and I'm almost instantly cured on the spot. Doing that over and over makes it become more and more real. Then it begins to apply to everything else in life, too.*

*That is what spiritual musical practice / facilitation is all about, right there.*

*I am becoming certain that happiness happens when we cease doing for ourselves and begin to do for others, in the name of the One. That is what this practice is teaching me.*

*Blessings,  
Shivadam*

Nataraj  
At rest in pure white,  
having reached the moon...  
inside  
paper lantern: moth.  
-Shivadam Adam Burke



Shiva Nataraj, art by Shivadam Adam Burke

# How Being a Dance Musician Helped to Make a Composer of Me

By Mansur Richard Conviser

For nearly all of my life, I have been a classical musician. There has hardly been a time that I haven't played in an orchestra, a chamber music group, and/or for the opera or musical theater. Music has provided me with many of the happiest times of my life.

Although I was introduced to the Dances of Universal Peace in my early thirties, I was nearly 50 when I began to attend them regularly. I had more than 5 years' experience as a dancer before I was invited into the circle at a retreat in Charlottesville, VA (by the quest leader, Allaudin Mathieu) to become a Dance musician. I began tentatively as I rarely played without printed music. I quickly discovered, however, that the violin could easily play along with the dancers who were singing the melodies. It could also play notes in the chords that the accompanying guitarists were playing or it could add notes to the rhythms being enunciated by drummers. As my comfort in the center of Dance circles increased, I discovered that I could also produce counter-melodies that blended with the dance melodies.

Five years after I became a Dancmusician, I began composing music in a different way. A breakthrough occurred when I came across a book entitled "How Muscles Learn: Teaching the Violin with the Body in Mind." This book by Susan Kempter provided a key to unraveling the mysteries of playing the violin in tune: muscle memory. Moving around the violin thoughtfully could produce consistent muscle movements that led to producing consistent pitches. I began writing exercises based on the book's principles in my teaching practice, giving students the experience of paying attention to particular muscles to accomplish particular goals. The more exercises I wrote, the more my years of being steeped in the classical music tradition fed my imagination.

2009/2010 In a way, it's easier to compose than to play

for the Dances, because one has to do the latter in real time. There's no going back to change a note or a melodic line, because the dance is always moving on. (A Dance musician learns, however, that what could be regarded as a 'wrong' note can easily be turned into a 'passing tone' on the way to a right one - in other words, no big deal. This attitude is critical to remaining calm in the midst of the circle. What is most critical for being a Dance musician on a melodic instrument, though, is learning the tunes of the Dances so that one doesn't confuse dancers by getting the tunes wrong, especially when dances go 'on the breath'.)

A happenstance produced a big breakthrough in my composition not long after I began writing music. One of my students, who had trouble playing in tune, was the daughter of a piano teacher. I started putting piano chords into the exercises so that the student could play with her mother for pitch support. This had two consequences: 1) In order to suggest chords, I had to learn about harmony and 2) It turned my violin exercises into performable pieces.

Playing for the Dances launched my current composing and recording project, but in a different way. In January, 2007, I attended a weeklong Dance retreat in New Zealand. At one session, I noticed that a young dancer was 'covering' her voice - singing very softly with a voice that seemed to have much greater capacity. I discovered that this Australian woman, Melinda Parsons, was a budding opera singer. So I decided to compose a piece for the two of us. The first attempt was unsuccessful. I had never composed for voice before, and it didn't occur to me to put rests into vocal parts to allow singers to breathe. (That first attempt quickly became a duet for flute and violin.)

A second attempt at a duet was more successful. Initially, I wrote it without words (a 'vocalise', so-called, that can

be sung on 'la' or 'ah'), but then a suggestion was made to set it to the words of the second Beatitude. As a dancer, I was aware of Saadi's (Neil Douglas-Klotz's) work in retranslating the Beatitudes and the Lord's Prayer from the original Aramaic into English that was often significantly different from that of the King James Bible. I was able to find the second Beatitude online in Aramaic, the King James translation, and a variety of translations provided by Saadi. I selected one of the latter and used all three versions of the text—Aramaic, King James, and Saadi's—in the song. Melinda and I performed it, twice, for those at the retreat, and it was a rousing success. There are eight Beatitudes (or ten, depending on whom you listen to), so this one song cried out to become part of a project. It took me most of the rest of the year to get back to it, but by November, I had added piano chords to the duet and was composing a new Beatitude song each month.

When I completed the last of the eight in April 2008, it was clear that the set of Beatitudes alone didn't provide enough material for a CD. It occurred to me that the poems of Rumi (in Coleman Barks' vivid translations) might be a fruitful source for an additional set of songs. It took me more than a year to get around to exploring that possibility, but once I did, the 10 'Ruminations' burst forth quickly, all within 5 weeks. So I have now released my second CD, containing my Ruminations and Beatitudes. It is called 'One Being Inside All', after the title of one of the Rumi song-poems.

Look at how playing for the Dances has led me deeper - not only into the tradition of Rumi, Samuel Lewis, and Saadi, but into finding my own musical voice as well!

*-Mansur Richard Conviser is past president of the Dances of Universal Peace North America.*

# Stepping Stones:

## *Leading Dances with Survivors of Abuse*

by Naomi Wilansky

Recently I was invited to lead the Dances of Universal Peace during "A Day of Healing" for survivors of abuse. "The Day of Healing" is offered through the YWCA in Bloomington, Illinois, a venture into alternative healing beneficial for survivors.

I am grateful for the Dancing Peace listserv, it is a wonderful resource. After I agreed to lead Dances at this event, I wrote to get other advice from other dancers and leaders. I was amazed at the flurry of varied responses and took them all to heart. There were many helpful suggestions about what dances might be used and why the Dances would be good for healing, particularly from people who have experienced them as potent medicine in their journey from trauma to healing. There were also warnings from those who cautioned me about what I was getting into, about aspects of being gentle, awareness of boundaries, and the importance of having experts present to help with difficult situations that might come up.

I am a social worker and was prepared in terms of the emotions that came up, but I have minimal experience working specifically with survivors. I went in with some trepidation and was surprised at the amount of energy it required from me. I was drained, as well as uplifted, by the experience.

I chose to lead only relatively simple, non-partner dances because I was pretty sure that none of the people at the workshop would have had experience with this particular form of dance and I guessed the intimacy level of partner dances might be intimidating. The first dance I lead was "Shanoon," with its powerful symbol of the willow tree, representing survival in the face of powerful, damaging storms because of strong roots, strong heart and very flexible branches. In introducing the dance, I suggested that survivors are like Willow Trees in this way, and that symbolically connecting with the willow

tree could be validating and healing.

This turned out to be a perfect first dance. It was very positive, grounding, and could be danced without holding hands in the circle. My husband played the shaker for this dance and guitar for the others. Sensitive to the fact that a strong male presence could be uneasy for some of these women, he stood way outside the circle – (he is also a social worker.)

The next dance was a "Bismillah." It has a beautiful melody and only brief hands-on-shoulders touching. "Heart Sutra" was next, which I thought fit nicely with my goal of simple,

non-partner dances, and continued the theme of heart centeredness. The Buddhist intention of presence without judgment in this dance was also very helpful. As I was teaching the dance, one woman became tearfully emotional. After we had begun dancing, she started apologizing to the people on either side of her for her crying, which had increased. I stopped the dance and checked in if she was OK,

or if she wanted to get a tissue, and I took the opportunity to explain that the Dances are powerful, healing, and that it is fully OK if strong emotions like sadness, fear, happiness or anger might emerge.

I noticed also that one woman avoided holding hands with others. I was glad that when I introduced the Dances, I had emphasized that touching was optional, and also encouraged them to pay attention to what was going on inside and to be clear about what was OK and not OK, and perhaps even to sit out at any time if that is what was needed.

I invited the group to sit down in the circle after the Heart Sutra dance and share what they were



*Women musicians anchor the circle at Leilah's zikr retreat, Silver City, NM, April, 2009. Photo by Thomas Bergbower.*



experiencing to that point. My sense was that we needed a breather from the very emotional experience of that dance and that by processing what was going on, it would help us ground ourselves in the experience. People had very different experiences and I attempted to validate each one.

One woman really liked the individual spin in the "Bismillah" dance, saying it made her feel free and happy. She expressed being scared to hold hands and that moving into the circle in the "Heart Sutra" dance was also scary. Another woman expressed appreciation for the use of different languages, which she felt were more beautiful than English. Another said she didn't have a problem holding hands with women but wouldn't hold hands with men. The woman mentioned above tried to understand why she had cried so strongly but could only say that she had been deeply touched. One woman supportively commented that her crying reflected what she was feeling but couldn't express.

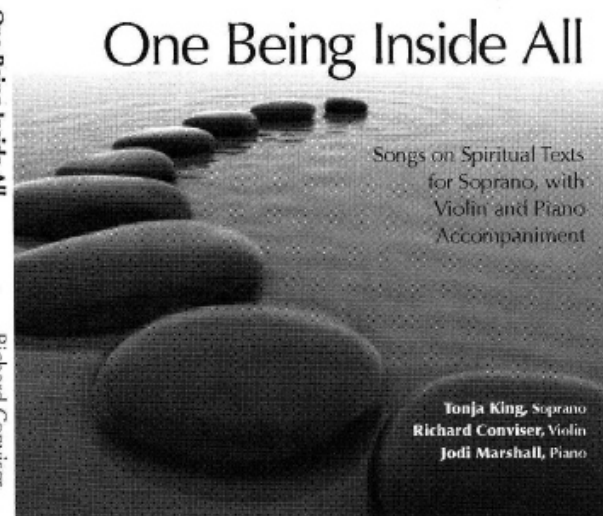
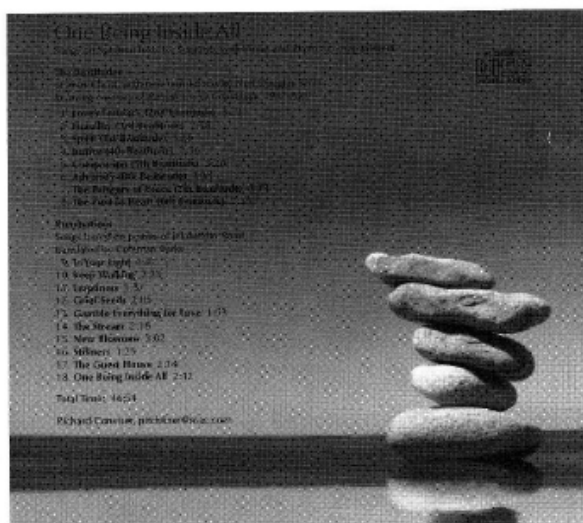
We continued the dance with "Abwoon D'bashmaya." Many of the participants were impressed with alternate translations for "Our Father..." I suggested that the

two people on either side of the woman who wasn't comfortable holding hands put their free hand on their hearts. This helped with the flow of energy through the circle. We ended in a circle singing "Return To Love." All the women were looking down. On the last time through, I suggested looking into each other's eyes as we sang. Most were crying by that time. Overall, it was very emotional, and I feel like it went very well. Although only an hour had passed by, I was exhausted and I recognize the work that it was for me.

We received a thank you note from the YWCA Stepping Stones therapist who organized the Day of Healing. I'm going to let her words bring this article to a close:

*"I wanted to thank you for your generosity in volunteering your time on a Saturday to help survivors of trauma. I was amazed at how powerful and moving the dances were. I have received great feedback from the participants. Thanks again for helping survivors find alternative techniques to healing from trauma!"*

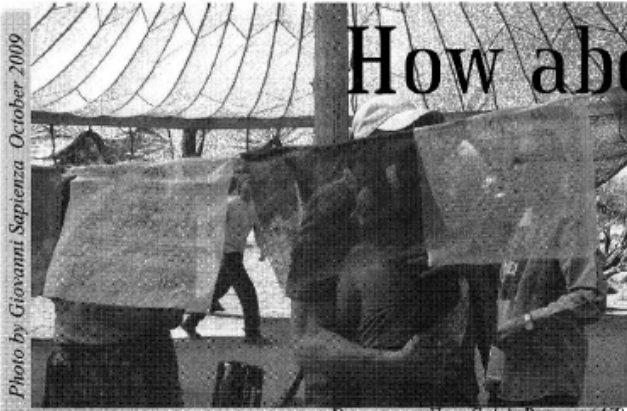
*-Naomi Wilansky is a Dance Leader and social worker living in Normal, Illinois.*



Now available: a collection of two new song cycles for soprano with violin and piano accompaniment, composed by Mansur Richard Conviser. The eight Beatitudes are sung in Aramaic, the King James translation, and new translations drawn from Saadi's work. The ten Ruminations have words from Rumi poems, as translated by Coleman Barks.

The collection is available as a CD for \$15 or a digital download for \$10.

Ordering information and song samples are available  
at [www.richardconviser.com](http://www.richardconviser.com)



*Dancers at Free Spirit Retreat (AZ)*

# How about a Hug? by Grace Marie

## To Hug or Not to Hug

### Suggestions on How to Hug or Not to Hug

These suggestions can be practiced at the dance as an empowerment practice. No judgments are made, and everyone works with it on their own. We

Before we move to the suggestions,

Personal boundaries are unique to every individual. We acknowledge the intimate nature of the dance and dancers to honor one's

Hugs on Automatic Pilot: Hugging can be on "automatic pilot" rather than hugs being a gesture that has emerged from the ground. This suggests one to be sensitive

Neediness versus Mindfulness: Sometimes it is neither about right nor wrong. It is just about what is

Hugging can be a practice where we remain present to the other person and their energies. It can be a way to share our intention to express "loving kin

#### CREATING A SACRED

- Make eye contact, and follow the movements
- Be welcoming when you hug. If either of you recognizes a need for safety, and the feeling that the two of you are
- Consider posture
- Do not confuse a "friend" hug with a "love" hug
- Unless you've hugged the person before, don't hug them
- If you know the person well, and have been hugging

#### CREATING A SACRED

- Be assertive and courageous with what you are expressing through body language
- If you see someone approach you with a hug, for myself, many times I prefer a handshake
- Put your palms together
- Exit the hug

We want to leave a dance feeling good

As dancers, we share an intimacy and friendship through the depth of the Dances by the gaze, holding hands, sharing the voice as we sing love to various partners throughout an event. Embracing after a dance has also been part of this tradition, worldwide. Our intention with the Dances and the embrace is to share a greeting and enjoy the continued intimacy of our friendship.

The issue of embracing has been brought to my attention by dancers, both experienced dancers and those fairly new. One shared that there were people who came for the first time who will not attend again because they felt the hugs were "forced" on them. Being a first timer to this kind of intimacy can feel overpowering and "too much." The last thing any of us want to do at a Peace Dance is to scare new people away because of an embrace whose intention should be, and is for many, innocent, and loving. For others, it is invasive and uncomfortable.

A second dancer shared that even experienced long timers felt the embraces were prolonged and felt inappropriate with certain people.

An embrace or a hug has been a tradition at the closure of Dances of Universal Peace meetings. There are many who heartily engage in this tradition and look forward to it. Some have said they would not attend if hugs were not available, and others do not attend because of it.

Some dances have hugs as part of the movement of the dance. Some partners engage deeply in the embrace, slowing down the dance throwing off the timing. Others give a quick "A-frame"-style hug and move quickly to the next movement, also throwing off the timing. -Two different dancers, two different kinds of hugs.

# Hug? by Grace Marie

## To Hug or Not to Hug

### **Suggestions on How to Hug or Not to Hug at a public Dances of Universal Peace meeting:**

These suggestions can be practiced at the dance, and then used outside of the dance space for personal empowerment practice. No judgments are needed or wanted on how people face this issue and work with it on their own. We simply honor and respect other's choices.

Before we move to the suggestions, consider these observations:

Personal boundaries are unique to every individual. We empower individuals to honor their boundaries.

We acknowledge the intimate nature of the Dances and emphasize/encourage dancers to honor one's own and other people's boundaries.

Hugs on Automatic Pilot: Hugging can be a 'habitual' group behavior where the group goes on 'automatic pilot' rather than hugs being a genuine expression of the living presence of 'loving kindness' that has emerged from the group practice of the Dances of Universal Peace.

This suggests one to be sensitive, mindful and considerate to this dynamic.

Neediness versus Mindfulness: Sometimes we are driven by neediness for human physical contact.

It is neither about right nor wrong. It is just part of being human. What is the level of our needs?

What is the intent of our hugs?

Hugging can be a practice where we remain present to our breath and heartbeat, as well as to the connection to the other person and their energies. It can be a practice to help us be present in the moment and share our intention to express 'loving kindness', without sexual energies or personal neediness.

#### CREATING A SACRED CONNECTION *WITH* HUGS:

- Make eye contact, and follow the movements and body language of the other person to avoid clumsiness.
- Be welcoming when you hug. If either of you requested the hug, then be warm and loving, creating the feeling of safety, and the feeling that the two of you are the only ones that matter at that moment.
  - Consider posture, strength, and duration.
- Do not confuse a 'friend' hug with a 'lover' hug, as things may get awkward and complicated.
- Unless you've hugged the person before, don't hug them without asking first. Use judgment and discernment.
- If you know the person well, and have been hugging for many years, by all means, enjoy the hug deeply and profoundly.

#### CREATING A SACRED CONNECTION *WITHOUT* A HUG:

- Be assertive and courageous with what your needs are with each person, using your own energy through body language, or say what you need.
- If you see someone approach you with open arms, extend a hand out for a handshake. For myself, many times I prefer a handshake while looking into the eyes of a person.
  - Put your palms together at your heart, and bow.
  - Exit the dance circle space.

We want to leave a dance feeling good. Take care of yourself. Be mindful of others.

"The hug has become the favorite social greeting when teenagers meet or part these days in the United States."

- For Teenagers, Hello Means 'How about a Hug?',  
New York Times, May 28, 2009

## Lot to Hug

### **Public Dances of Universal Peace meeting:**

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with each person, using your own energy  
r what you need.  
s, extend a hand out for a handshake.  
le looking into the eyes of a person.  
ur heart, and bow.  
e space.  
e of yourself. Be mindful of others.

While researching "Hugging" online at the libraries in Colorado, I found something very interesting, in that only children's titles appeared. Here is a list of a few hugging book titles for children: The Hugging Hour, Hugging the Rock, Daddy Hugs, Mommy Hugs, Suddenly, they're 13: The Art of Hugging a Cactus, Won't you be my Hugaroo, Hug Time, The Giant Hug, The Cuddle Book, It's Hug Day, A Hug for You, Hugs for Cats, Hug your Dog, Hug Me and the list goes on for a hundred or more.

Continuing the library search for adults using the word "embraces", #1 - 4 came up as: Embraces: Dark Erotica, Accusing Embraces: needful, painful remembering in Beloved, Twisted Triangle, and, believe it or not, Weeds, Season One.

Wow. Hugging for children sounds really great, loving and innocent compared to the adults.

A hug is not a Peace Dance requirement, nor is it something we should take for granted. Based on the few titles about adults embraces, we may seriously consider, as human beings, and as a community, to begin conscious, sensitive "hug" development. This may sound crazy to some. What happens to people from child to adult with sensitivity to "hugs" is related to love, goodness, family, but it also could be lack of trust, betrayal and pain. It may take time to develop the depth, consciousness and innocence of a loving gesture.

*Continued on page 24*

*"A hug is a form of physical intimacy; not necessarily sexual, that usually involves closing the arms around another person or group of persons. The hug is one of the most common human signs of love and affection, along with kissing. It is practiced publicly and privately without stigma in many countries, religions and cultures, within families, and also across age and gender lines. ... Hugs may ... be exchanged as a sign of support and comfort. ... Brief in most cases, [a hug can be] used to show many levels of affection. Not particular to human beings alone, there are many species of animals that engage in similar exchanges of warmth."*

*-Wikipedia, "Hug"*



*Leveling the hugging playing field, Yana Viniko & Mansur Krepps, at Wilderness Camp (MT), July, 2009, photo by Hayat Donna Bain.*



# Carrying Our Vision Into the Future: Planting Seeds of Peace in the Hearts of Our Youth

by Kathryn Ashera Rose and Tajali Theresa Tolan

In the early days of this nation, several native tribes banded together under the name of the Six Nations Iroquois Confederacy. One of the principle tenets of their 'Great Law' was that all chiefs consider the impact of their decisions on all of their descendants for seven generations. If we step into this 'wisdom view', we can see that the future impact of the Dances is immense - and especially if it is carried into the future in the hearts, minds and souls of our children. So we ask, what are we doing to ensure the continuity of the Dances for future generations?

How are our children being gifted with experiences of the Dances? In what ways do the Dances and the ways they are presented and shared need to evolve and change to reflect the new world that is emerging?

As we are demonstrating in schools through the work of the Children's Global Peace Project, and at many of the camps and Dance circles that are inclusive of youth and families, children really 'get' the Dances. They readily feel the flow of energy and love it. They strongly appreciate the way they are individually honored and recognized at a core level. And they intrinsically resonate with what creating peace is all about.

In the Children's Global Peace Project, Dance leaders and musicians conduct several sessions of Dances and related peace-making activities with groups of elementary and middle school children and their teachers. By the second visit, the children are eager to dance, often requesting their 'favorites'. They are soon eager to demonstrate and lead the Dances, and at the end of their time together, the whole community dances together. The children are empowered in this process to experience themselves as peacemakers, leaders and role models - even for the adults around them! A similar process happens at camps and in intergenerational Dance circles. Children naturally emerge as shining lights when encouraged.

The context and way of presenting dances is also evolving. At Dance circles, at camps, and to some extent in schools, we have a tremendous opportunity to create a sense of community wholeness. In the new paradigm of holistic community evolving in our time, we erase the barriers between generations, knowing that our 'new children' are star beings (as we are) fresh from Source



*Musicians in the SpiritKids program, affiliated with the Boulder (CO) dances and with Spiritkeepers.  
Photo by SpiritKids director  
Samia Gwindolyn Lehman*

and incarnating at this time to imbue our world with exactly the needed energies for our evolution. They entrain heart-to-heart with all living things to the extent that they will be urging us to take much greater care of all beings, including animals and plants, as well as people.

In creating programs that are inclusive of children and teens, we acknowledge that wisdom lives within everyone, no matter the age. We want to feature youth, honor them, and draw forth their gifts into the community, enlivening and sparking the new energies being brought

forth. We need to create a 'village' atmosphere so that all the adults present may step into connection with the children. If we encourage these connections that naturally arise, we will find that the basis of their forming is a shared resonance with a recognition that surpasses generational barriers.

We will see that a child will convey so much love to an elder that the elder is healed in some way, and a teen may on occasion save the day for an adult in need. A lone adult may entertain and care for a child in a way that gives a single parent a much needed respite. And so on.

We could all use a reminder of the passionate, break-the-mold energy of our teen years? Or to have our heart opened to the angelic realms by a singing child gently taking our hand? A small child skipping through the dance tent may awaken in us a remembrance of the fairy realms. Even the infants will entrain us with their light-filled gaze. One year, at the Creative Arts for Peace Camp, a one-week intergenerational peace village formerly held in West Virginia, we had such an infant. We all sat around her, like the nativity scene, and beheld the sacredness of this new life. The following year, as we honored and called forth our 'elders', she boldly took some of her first steps into the center of the circle. Honoring the many gifts of youth does not exempt us from providing safe, strong boundaries, teaching and guiding them. We need to carefully think through ways to engage children and teens and ensure that their needs are met. So how exactly do we create the 'perfect program' for our youth within a camp or gathering?

Think "earth, water, fire and air". Earth means structure, grounding, and boundaries. Water is flow, flexibility and feeling-heart connections.



*The kids join the dancing at the morning all camp class, Mendocino (CA) Sufi Camp, July, 2009. Photo by Shaffee Howard Ballinger.*

Fire is breakthrough, transformation, inspiration, creativity and humor. Air is spaciousness and freedom. How these elements are expressed depends upon your unique circumstances and the scope of your vision. Spending part of each day in nature helps create balance. Even for children, the quiet element of ether also pervades and is palpably present in moments of stillness, gratitude and oneness.

Here are some of the basic building blocks of creating a successful children and teens camp experience:

**Gather inspired staff:** Call in those who are energized, have vibrant personalities, a passionate connection with the arts, nature, music and/or the Dances, are 'crazy about kids' and are comfortable with groups of children and/or teens. Invest in the best! Weave in lots of family and community support, but keep core staff as anchors providing stability and continuity.

**Meet with the camp director & other leaders of the camp:** Explore ways that the camp theme can be experienced and shared by all ages. Find ways for the whole camp to come together briefly at least twice daily and for special sharing times/celebrations. Talk about giving youth usable skills and connections to take home with them. Invite leaders to come and share something with the children and teens (a midnight zikr for teens; Dances for children; a drum workshop, etc.). One wonderful way to create community is to start the morning with the children (present two dances or so, OR a story/game/experience and a dance). Then have the children return just before lunch to teach a dance or activity they have created/learned. Sing grace together, then off to lunch! The evening can likewise begin with one or two intergenerational dances.

**Empower everyone to share and co-create the program:** Before or at the beginning of the camp, create a council or councils of parents, children, teens and any other interested community members. Co-create the camp with everyone involved, even though you will already have many ideas and a grab-bag of tools already with you. Create a "heart agreement" with everyone that spells out how participants will help create a safe, loving, transformational experience for all. What heart agreements can you choose in order to make this the best camp ever? What do you want to see happen? Use additional meetings and other formats to inform, ask for support, and address issues that may arise. Divide the children into optimal groups: Children 4 - 8 years; tweens 9 - 12 or 13 years; and teens/young adults 13 and up seem to work well. It can work with two groups (combining children and

tweens) or one group, if the tweens/teens have extra roles and opportunities each day and also have some separate times that are extra-cool (such as sleepovers or special field trips). The teens/tweens can help care for the younger ones, including leading/creating brief activities for an afternoon/evening time.

**Create the space:** For each age group, you need a weather-proof open area for circles, rituals, dances and games; a craft and snack area/table; outdoor space to roam and play; and other cool places to go and explore, such as nature trails, bodies of water, places of spiritual power. A fire circle every night is great!

**Gather the tools:** Your grab bag might include some ritual elements to create sacred space, a drum and other musical instruments, plenty of rhythm instruments, some dancing scarves / costume pieces, several art/cooking/nature projects ready to go, open-use art materials, several inspirational storybooks, journals for the kids to dream and create in, and sports/play equipment. Add in a first aid kit with holistic and allopathic or standard items, cell phones or walkie talkies, snacks and water (kids bring refillable bottles), and you're set to go!

**Offer community support to families:** Make community requests for someone to spend time with a particular child or spell a single parent. Offer a spiritual parenting circle once or twice during a camp. Help parents create a child care co-op. Arrange for teens to do some child care.

**Honor the staff & don't burn them out!** A manageable schedule is a four-hour morning and a two-hour afternoon or evening, with some open time to recharge. Then, if all is in balance, staff may opt to rotate into other roles for additional time. Don't expect anyone to do a series of 12-hour days! Parents, volunteers or camp scholarship participants can help cover the afternoons or evenings with more 'open' activities such as nature hikes, or special experiences by 'guest artists'. Do as much as you are able to do well. Be clear about when kids are their parents' responsibility.

*Continued on page 24*



*Young people gather at the Mendocino (CA) Sufi Camp, July, 2009. Photo by Shaffee Howard Ballinger*

# Dance as Spiritual Practice *By HayraFatah*

I am a Dance leader and mentor with many years of initiatic practice on the Sufi path. However, at this point in my life, I now consider the Dances to be my primary spiritual practice. There is a wellspring of spirituality that comes through the Dances of Universal Peace. I am drawn to ask "What makes this a sufficient spiritual practice for me?"

I have examined my prior "in-depth experience" to see what it has provided in my own development, and then, how I have applied this approach to steeping in the Dances. Some key principles for me are: devotion, persistence, group practice, community (or sangha), self-discipline, individual practice, ritual, guidance, sequential progression, teachings (or dharma), regularity, and self-examination (including choices in daily living).

Most of us would agree that devotion, persistence, group practice, sangha, and self-discipline are going to be naturally engaged in the practice of Dance leadership, but what about the rest of these? In fact, I have found that the Dances are a spiritual practice that can even be done alone. Almost every day of my life, I move and sing the sacred

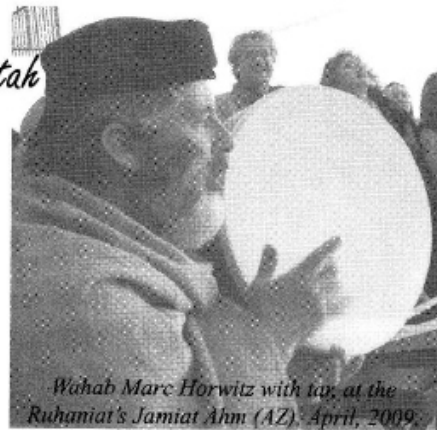
in my own living room (unless I'm doing the Dances somewhere else), as a rich individual practice. But in truth, I am not generally alone: Tara, Kwan Zeon, my teachers, tend to "show-up," along with many of the other masters, saints, and prophets, as do a number of dedicated dancers from our weekly Dance circle. The circle, at times, feels quite full. As in other spiritual practices (and life, in general), it may be most useful to recognize that

## Drum Circle Haiku

Rhythm takes the soul  
To the pounding of the drum  
My body accepts.

- Lori Malcolm

much is a matter of grace, and to accept, but not expect these gifts. My background, both as a studied musician and a Sufi practitioner, may have had a lot of influence upon my concept of daily practice. One can pick up the guitar and just play it. Or one can say an invocation, pick up the instrument and stroke the wood, in respect and gratitude,



Wahab Marc Horwitz with *tab*, at the Rahamat's Jamiat Ahm (AZ), April, 2009.

Photo by Quan Yin

before even tuning. Likewise, one can acknowledge the instruments of one's body and voice, before stepping into a dance. These little bits of ritual are no less important in preparing the atmosphere for individual spiritual work than when we are doing the Dances as group practice. During the training to be a Dance Leader, one is (ideally) guided through a sequential progression of experiences (i.e. graduated challenges) which develop depth and skill, by calling forth what is ready to bloom next. This guidance is in the realm of the Mentor. I would add to this that there are specific teaching techniques that elicit a steady stream of successes, and that these techniques can also be applied to oneself.

The teachings (or dharma) in the Dance path are innately embedded in the sacred phrases that permeate our lineage, as well as in the writings of the Dance ancestors and the diversity of world traditions.

There is no shortage for those who are scholarly, nor for those who are more kinesthetically oriented. Daily practice is desirable, but any regular, ongoing commitment to practice at specific times is helpful to establishment divine connection. The more frequent and focused the practice, the more potent is the connection.

## Meeting your Spatial Needs for the Practice of Dance at Home

Before I had a dedicated Dance space, I situated the couch away from the wall so that I could move around the outside of the living room. Dances that moved in and out from center would only be fully danceable in limited arcs of the circle, but it worked. Consider hammocks, floor cushions, light weight sectional couches, and folding furniture.

There are comfortable reclining "lounge chairs" that fold flat instantly. There is also the potentiality of an oil-stained garage. Such was the manger in which the Dances of Universal Peace were birthed.

Other things that can enhance a space for your individual spiritual Dance practice include, an instrument, preferably one that you can move and sing with. Walking in a circle and playing a rhythmic pattern repeatedly, on a hand drum, is a powerful tool, even without a sacred phrase. Add the "mantra" of a slowly clicking metronome to this, and the development of those critical Dance leader (and Dance musician) attributes, steadiness and concentration, are integrated into the daily spiritual practice.

As in any tradition or spiritual path, the regularity of practice is ultimately determined by the will of the practitioner. When the Dances are accepted as a practice that can be done individually, as well as in community, regular practice in Dance is potentially unlimited.

Of the aspects, that I named initially, this leaves self-examination (including examination of choices in daily living). The inherent social forum that perpetuates the Dances requires that we develop and refine empathy and self-empathy. As the heart is getting polished, the mind becomes involved and had best be directed inward on a regular basis. In my experience, working with others (who are equally passionate about serving the Dances, but who likely have different perspectives on what that means) has required continual self-examination.

The relationships here (and elsewhere) will not allow us to hide from the assessment of right living. Tools like individual counseling and nonviolent communication can be invaluable in this process of self-examination.

The Dances of Universal Peace stand among the world's sacred traditions in providing ample ground for in-depth spiritual experience. The abundant wealth of the other world traditions is nonetheless an invaluable resource, from which any of us can perpetually glean rich depth. If/when we are "caught" by a world tradition that has endured longer (than have the Dances), we will benefit from intentionally steeping in it, for an extended period. This is highly advantageous at any stage of our development.

**-HayraFatah is a Certified Dance Leader, multi-instrumentalist, parent, teacher and area coordinator in the Dance network.**

**She has a passion for Dance outreach and inclusion. She is open to discussion and can be reached at [hayrafatah@gmail.com](mailto:hayrafatah@gmail.com) or 206-546-6092.**

## A GREAT DARKNESS

By HayraFatah

*This oral story goes with the Kali Metamorphosis dance, which you can find among the many dance write-ups at our website:*

*[www.dancesofuniversalpeace.org/dupna-dance-write-ups.htm](http://www.dancesofuniversalpeace.org/dupna-dance-write-ups.htm)*

*There was a great darkness... it lasted for weeks and weeks.  
The people chanted, "Sri Ram, Jai Ram, Jai Jai Ram!"  
Ram listened and responded, but the darkness prevailed.*

*There was a great darkness... it lasted for season upon season.  
"Parvati, surely with your grace, beauty, and integrity, this darkness will succumb to a request from you... that you may roll it back and tuck it into a discreet corner of the universe." But with all-respectful and gracious presentation, the deep gloom held fast.*

*There was a great darkness... it lasted for decade after decade.  
"Ahhh... Shiva! Of course, you who have danced this universe into existence... you, the great destroyer, can vanquish this darkness.  
Om Namo Shivaya!"*

*There was a great darkness... it lasted for millenniums!  
Not even the devotion, love, and passion between Radha and Krishna could budge this weighty veil!*

*So, the Goddesses gathered, and... in the way of women's talk... a desperate idea came forth and was allowed possibility. "Quick, set the largest pot to boiling and call all our Brothers to come immediately... we must make soup together!"*

*In an instant, every God and Goddess, stood before that boiling cauldron. "What is it, that is my greatest treasure, my jewel of jewels?" they each asked of themselves. And without hesitation, each shed their most precious attribute into the pot. As the last ingredient hit the foaming stock, with a quaking thunder... Kali Durga exploded into existence.*

*Durga... oh Invincible One! Kali Ma, Durge Ma!  
We cry out in earnestness, "MA!" as a newborn in distress cries.  
And you, great Dark Mother... like all mothers, are compelled to respond to that authentic infantile cry. Only you... who do not shirk the ugliness, stench, rancor, and darkness... can midwife us into the Light of our souls.*

*We are ready to leave behind old misshapen form, without knowing what will arise.  
MA!*



In my experience of teaching in South America at Dance events or other social circles, when total strangers are introduced, the two people exchange a kiss on the cheek, sometimes both cheeks. Some countries love to hug in addition to a kiss or two on the cheek. Some are somewhat reserved in hugging, but will hug and definitely practice the kiss on the cheek versus a handshake. In Mexico, everyone is family, so everyone hugs, kisses and laughs. In Europe, many Russians give a deep, strong bear hug. Some English hug deeply, some are reserved. In the United States, it can be anything from a handshake to a deep embrace. There are as many kinds of hugs as there are people.

The practice of hugging is part of many, if not most, Dance circles, but rarely discussed. Here in Fort Collins, we are talking about it! Fantastic! When we are aware of an issue, it gives an opportunity for growth in becoming more sensitive and conscious. The result may be a stronger person, community, and Dance circle, demonstrating that we can all take responsibility for our own actions, and help those we believe may need it. What could be so simple and natural for many is not always so simple for others. We need to be aware of how our physical touch during a dance can affect some people.

There is a lot that goes along with a simple hug for adults, and why not? For the average adult person who has never experienced the Dances, to be faced with holding the hands of strangers, and then to be asked to hug these same new people, can be very intimidating. And yet for some of the more experienced, it is something they look forward to because of a stressful life. They may find comfort in the sacred space of the Dances and in relationships new and old.

Each person comes into the dance with their own personality and history. I feel, we must be conscious of body language, feel the energy, and make good decisions to create a safe atmosphere for relationships, through the physical touch that happens at a public Dance meeting.

As a Dance leader, I cannot monitor everyone's behaviors, but I can share what comes to me from participants for your awareness and mine. It is not just about leading the movements, words and attunement. It is not just about dancing. It is about the practice of developing the relationship with our inner and outer

lives. Through feedback from dancers about issues – such as “hugging” – one can have awareness and develop our sense of intimate comfort level no matter where we are, when faced with it.

It may take time for this to really sink in deeply. A change or shift in the way we think or do things may seem uncomfortable at first, but the long term benefits will prevail.



*-Grace Marie is an international teacher of peace within the self, toward the global community, and for all sentient beings. She is a teacher for all ages: a group facilitator, keynote speaker, musician, sacred dance and voice teacher. She leads a weekly Dance of Universal Peace in Fort Collins, Colorado and has led at many other Dance events around the world. She has released 2 CD's: Kunda and One Love.*

*Carrying Continued from page 21*

Honor the teens as emerging members of the community by helping them to create and participate in 'rites of passage'. Create unique opportunities such as 'Inner Beauty Parlour' for the girls; special roles at a community celebration, a sleepover in dance tent, nighttime trust walk, midnight zikr in the dance tent, a field trip – something no one else can do!

We offer these tools as the wisdom view - one that reflects the divine wisdom in each child and the whole community. We believe that ensuring the continuation of the Dances for future generations is a worthy goal. Beyond this is the gift that our children offer in creating love, harmony and beauty in the world.

*-Kathryn Ashera Rose is a mentor teacher of the Dances and has directed intergenerational Dance camps. She published I Open My Eyes To You, a resource for those working with youth. To share ideas for working with youth for possible inclusion in the upcoming All My Relations publication, contact Kathryn Ashera Rose at SpiralRose@aol.com.*

*-Tajali Theresa Tolan is Co-Director of the Children's Global Peace Project and is a mentor teacher for the Dances, leading regularly in Madison, WI. Tajali has developed and directed 14 children/youth programs at DUP and Sufi events since 1995. Tajali is a Marriage and Family Therapist by vocation and is the mother of two children, ages 29 and 12. To learn more about the Children's Global Peace Project, or to sign up for one of upcoming trainings, visit <http://www.cgpp.org/> or email Tajali Theresa Tolan at [tajali@cgpp.org](mailto:tajali@cgpp.org).*

## Cultivating Joyous Gratitude:

Kate Johnson shares her experience of the October Workshop in Ocala, Florida

On October 4th, 2009, in Ocala, Florida, a large number of people emerged into the world bearing one of the best gifts we can share with others - Gratitude.

How does Gratitude, as a state of grace, manifest and come to be?

*"The sun and the moon and the rain and clouds,  
all are busy to prepare your food for you,  
and it is unfair indeed if you do not  
appreciate it in thanksgiving."  
Saadi Neil Douglas Klotz*

Our time together began in the heart of DiAnahita Kanoy, who with grace and tireless effort brought together Lila Flood and Allaudin Ottinger. She invited them to create a fully rewarding experience; found a setting; and coordinated all the people who provided the wide variety of experiences through which we all learned.

*"The first lesson we can learn in the path of  
thankfulness is to forget absolutely what we do for  
another, and to remember only what the other  
person has done for us."  
Lila Flood*

Those who return to these events experience the joy of finding new friends and keeping connected to long time friends. Those who are new find that they come into one of the most fully rewarding experiences they could expect. Dervish Dancing, Qui Gong, drumming, poetry, meditation, and Dances all flow along in a synchronicity seldom found in our everyday lives.

Allaudin Ottinger brings his own well perfected "Teaching by Doing" method, both for the dances and the drums. We come to be a part of the unity that is created from his strong leadership style and signature laughter. Lila Flood's voice embodies her inner spirit as it pours forth and inspires both the Sacred Harp of our voices and Sacred Hands playing the guitars to be as spirit-led as her own. Habiba's teachings in Dervish Dancing were a wonderful addition, as was her leading of Qui Gong early in the day.

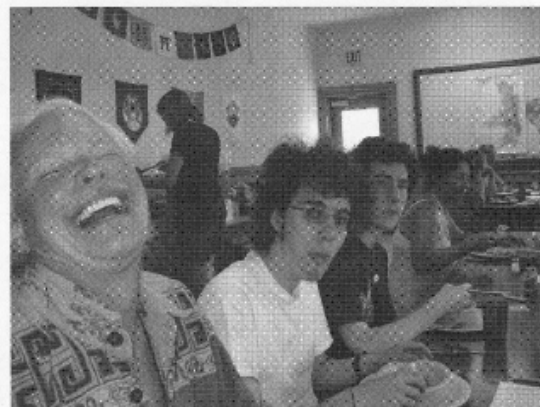
*We are "forgetting of our false ego".  
Lila Flood*

Tucking in times for rest, meditation and eating in community, with so many well loved friends, made all of the rest so much more meaningful. Even nature mirrored the events on Saturday night, as crystalline halos whirled around the moon above as the dancers whirled below. Even as we go about our lives now, a piece of each of us will always be turning in our hearts with the memories as we go forward. No better finale to the Workshop could be created than the Universal Worship Service on Sunday morning.

*Gratefulness in the character is like  
fragrance in the flower.*

All of those who participated felt the culmination of joy and connection that had been building in us the whole time. The music chosen for the Sunday service was particularly poignant. Many who attended, especially the singers in the chorus, felt the choices and preparation of the music were divine.

*-Kate Johnson has been dancing in the Universal Peace Dances for more than 10 years and feels as if she was reborn when she walked into her first Dance. Email: kate.n.j@gmail.com*



*Eat, dance, pray, and..laugh together: Chakra instructor  
Chris Englund lunching joyously with Ryan and Erin Gunn  
at Wilderness Camp (MT), July, 2009.  
Photo by John Bari Ramsey*



*The Hikers for Universal Peace (H.U.P.) pose at an Anasazi site near Canyonlands Camp (UT), October, 2009. Photo by Wade Hanson*

# DANCE EVENTS

**October 28- 31, 2010**

**Dancing Peacock Paradise,  
near Ocala & Gainesville, FL**

## **FLORIDA FALL SUFI AND DANCE RETREAT**

Leaders: Murshida Leila Be and Sheikh Bodhi Be  
Dances of Universal Peace, zikr, Sufi practices  
and teachings.

**Contact: DiAnahita Kanoy, registrar, (352) 546-1345**  
**P. O. Box 376, Ft. McCoy, FL 32134**  
**Email: FLRetreats@gmail.com**

**November 12- 14, 2010**

**Jemez Springs, NM**

## **DANCES OF UNIVERSAL PEACE WEEKEND**

Leaders: Tara Andrea and Maboud Charles Swierkosz,  
Sheika Darvesha Victoria MacDonald & friends;  
drums: Shems Nickle

Join us at Hummingbird Music Camp in a beautiful  
mountain setting with tall trees, river running through  
camp, and a natural hot springs nearby.

**Email: taraandrea@cybermesa.com**

**Contact: Tara Andrea, registrar, (505) 438-0820**  
**www.DancesofUniversalPeaceSantaFe.org**

For Complete Details on Events:

[www.dancesofuniversalpeace.org  
/allonetimeevents.asp](http://www.dancesofuniversalpeace.org/allonetimeevents.asp)



*Summer Solstice procession, at the Rocky Mountain Summer Solstice Camp (CO),  
led by Wali Ali Meyer and family, June, 2009. Photo by Samia Gwindolyn*

# Continued DANCE EVENTS

December 3- 5, 2010

**Lava Hot Springs, ID (near Pocatello)**

**LIVE! AT LAVA DECEMBER RETREAT**

Leaders: Narayan Eric Waldman, Connie Zareen Delaney, Bernie Heideman, Munir Peter Reynolds & Patsy Saphira Boyer

Oneness Project presents a weekend of Dances of Universal Peace, walks, zikr and natural hot water springs. Join us for another opportunity to eat, dance and pray together.

Email: [registrar@onenessproject.com](mailto:registrar@onenessproject.com)

Contact: Registrar, (406) 363-7211

Oneness Project, P. O. Box 1141,  
Hamilton, MT 59840

December 29- 31, 2010

**Trinity Episcopal Conference Center,**

**Emerald Isle, NC**

**DANCES OF UNIVERSAL PEACE**

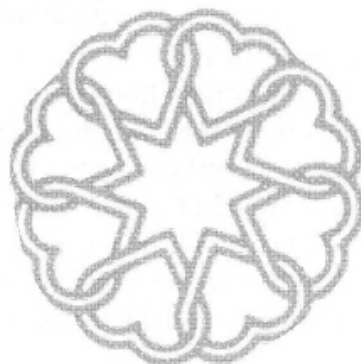
Leader: Akal Dev Sharonne;

musician: Mark Smith

Celebrate the holiday season with the Dances, along with meditation, chanting and yoga. There will be free time to enjoy the pristine beauty of the North Carolina Coast.

Email: [mgeesmith@juno.com](mailto:mgeesmith@juno.com)

Contact: Mark Smith, registrar, (919) 357-1967



*Life is so rich,  
how can you help but rejoice?  
Dancing to the joy,  
Dancing to the grief,  
Following your footsteps to the edge  
of the possible and leaping  
into the void.  
Every atom of the universe is in motion -  
Be the Dance,  
that's all there is.*

*- Sky Majida Roshay*



## Heaven on Earth Darvesha & Friends

A whirlwind of mantra, instrument and dance bringing Heaven to Earth. Recorded live at Wilderness Dance Camp with Darvesha & friends: Ahti Molana on sax; Munir Peter Reynolds and Eric Narayan Waldman, guitars; Allaudin Ottinger, drum; and Tolik Nitkin on key board. Also Wayne Talmadge, Zareen Connie Delaney, HayraFattah, and Russ Bertolette.

Enhanced music CD plays like a regular CD, but pop it into a computer and you can open .pdf files for notations of 5 Dances of Universal Peace. Eco-friendly packaging.

**To order Heaven on Earth, go to: [cdbaby.com/cd/Darvesha](http://cdbaby.com/cd/Darvesha)**



## DUPNA Financial Report for 2009

A year ago, we were in the midst of the 2008 financial credit meltdown and wondering how all of this economic chaos would affect us. Our board passed a budget that included a deficit (more expenditures than revenue) balance of \$ (7,500). As I write this report in early December 2009, it appears that our 2009 financial results will approximate our budget.

Our balance sheet was healthy at the end of 2008 and will continue to be healthy at the end of 2009. Our bank accounts had balances of approximately \$ 55,000 on December 31, 2008 and should have approximately \$ 47,000 in our bank accounts at the end of 2009.

We have begun our budgeting process for 2010. Again in 2010 we are looking at a deficit budget with expenditures about \$ (7,500) greater than revenue, similar to 2009. We are continuing to explore additional fund raising possibilities.

Look throughout these pages to see your membership in action.

Our web site is constantly improving to provide more useful information and connection to our Dance (and Walk) community.

The North American Board is committed to providing support and encouragement for the entire Dance community of the U.S. and Canada.

You may contact the DUPNA office for a complete financial report. Financial statements are open and available.

Membership dues and donations allow us to further our mission of fostering participation in the Dances of Universal Peace and Spiritual Walks in North America. We are grateful to our members for supplying us with the "green energy" of their dues and contributions. We will use your financial support to fulfill our mission. Since Oneness Project grants are no longer being received, almost all of our financial support comes directly from you, our members. Thank you.

May the spirit of the Dances continue to always flow through us.

-Jim Herren, Treasurer

*~The Universe's Love~*

*We awake one day knowing  
That we are more than the thoughts that we think with our minds  
We awake one day yearning  
Hoping to discover what our hearts all know inside  
That we are living, breathing proof of the One Divine*

*We awake one day understanding  
That we are more than the vessel that our ego lives inside  
We live our lives hoping  
That we should discover the truth above the pride  
That we are living, breathing proof of the One Divine*

*We are one body, one in heart  
We are one with all creation, a shooting star  
I am one and you are too  
A divine reflection of the universe's love  
-Jennifer Friedman*

*A line of dancers snakes across the lawn at Bakin in Beauty camp (UT), July, 2009. Photo by Jim Riddell*



*Dance instruments await dance musicians,  
Wilderness Camp (MT), July, 2009.  
Photo by John Bari Ramsey*

*We dance today ... everywhere*

*we dance today  
we dance together  
we barely touch the floor  
yet we are grounded to Gaia's core  
shining showers of healing light  
rain love across our faces and our feet  
we blend all our words & skip all our beats  
we merge with spirit singing,  
the very ether we engage  
growing near to such complete innocence  
that it is really as if, for that moment  
there has always been this Oneness  
between everyone*

*everywhere*

*- John Bari Ramsey*



*Dancing peacemakers clump together during a rain  
at Baking in Beauty camp (UT), July, 2009.  
Photo by Jim Riddell*

## THE DANCES NEED AN EXPERIENCED FINANCE PERSON

DUPNA is currently seeking a qualified person for the position of Treasurer, to serve a commitment of 2+ years. The successful candidate will become the Treasurer and may also become a Director on the DUPNA Board of Directors (BOD). There is an opportunity to help the North American Dance community in many ways through being in this position.

**Duties:** Duties of the DUPNA Treasurer can be performed from virtually any location.

**Monthly:** Approximately 2 hours per month to review the monthly Income and Expense report generated by the office, plus additional time to develop quarterly reports, and review/recommend strategies for investing surplus funds not needed on a daily basis.

**Monthly BOD/staff teleconference** phone call (approx. 2 hours) to discuss and vote on activities affecting DUPNA.

An additional 2 -4 hours monthly for email communications, preparing for the Board teleconference and following up on subjects previously discussed. The Treasurer is the financial resource for the BOD, able to research and communicate to the BOD the financial impact of impending BOD decisions, review proposals for projects, and provide other financial information.

**Quarterly:** Review and sign Federal and CA State payroll tax returns.

**Last Quarter/Year End:** Review and sign not-for-profit Federal and CA income tax returns prepared by the CPA. In October begin BOD discussions for the next year's budget; approximately 5-8 hours to review the year-to-date expenses and develop a year end report and the annual budget.

Attendance at an annual three day in-body meeting of the BOD and staff is required. Necessary travel expenses are reimbursed.

Email, spreadsheet and QuickBooks capabilities are necessary.

This is a volunteer position. A depth of experience with the Dances of Universal Peace and membership in DUPNA is required (membership can commence at acceptance). Familiarity with non-profit tax law would be a plus. There will be a period of overlap with the current Treasurer, to become familiar with the duties of the position, with the Board and its workings.

For more information, please contact Jim Herren (current Treasurer) at [jim@jhcpa.net](mailto:jim@jhcpa.net) or Pamela Pierce (Regional Administrator) at [naoffice@dancesofuniversalpeacena.org](mailto:naoffice@dancesofuniversalpeacena.org)

The first part of the "Dance excavation" leads to Gregory Norbet's beautiful hymn which can be heard on the Music of Weston Priory site ([wpriorymusic.wordpress.com](http://wpriorymusic.wordpress.com)). I emailed Gregory to ask about his inspiration for the words. Here's part of his reply:

"I wrote the text and music sometime in 1972 and it is copyrighted by the Benedictine Foundation of Vermont (Weston Priory) in Weston, Vermont. It was recorded on the Listen album. The lyrics were crafted by me and were the result of meditating on the life of Jesus. The refrain relates to the spirit of preparing his followers for his leave-taking (his death). Hence his words to reassure his followers that his love would be with them always. The verses are simply thoughts about life and meaningful relationships.

"At some point in the mid to late '70's, we monks were invited to the Sufi Community in Lebanon, NY, which already knew my song, and we danced together as we sang it. My music has been well received in the US, Canada, and other English-speaking countries and that has resulted in a very busy speaking and singing ministry ever since. I am about to release my 21st CD early next year. 'All I Ask of You' will be included on that CD." Should you want to know more about contributions I attempt to make to a world so in need of peace and godliness, you may visit my site below. May goodness flourish in your heart and bless others beyond imagining."

-Gregory Norbet  
[www.gregorynorbet.org](http://www.gregorynorbet.org)

The second part of the excavation leads to the Abode of the Message in New Lebanon NY, where no doubt the song from the Friends gathering found its way, and was woven into the Dances of Universal Peace tradition by an as-yet-unknown Dance leader. This connection likely gave rise to the designation "Sufi & Shaker" in the kirtan community. And Gennyfer H.'s "over twenty years ago" is probably closer to thirty years. Even now, this Dance continues to shine blessings far and wide. Tonight at the holiday party of the vipassana group I sit with, I led this dance for the sangha and their friends and family. A number of people thanked me afterwards with glowing smiles and moist eyes, obviously quite moved. One couple shared that this dance was done at their wedding by their request.

Even though there are still gaps in the story (I'm currently on a search for Gennyfer H. to do some deeper digging), I've provided a write-up of the music and movements that I've found to have a kind of critical mass consensus among several long-time Dance leaders. I offer it here in the spirit of honoring the enduring light that is this dance, this song.

If you have any more information concerning this dance's history, please contact me at [NurLuna@aol.com](mailto:NurLuna@aol.com).

*Farrunnissa Lila Rosa is a Senior Dance Mentor from Durham NC, and leads dance meetings, workshops and leader trainings across the eastern U.S. She focuses the Rose Heart Sufi Community ([www.roseheartsufis.org](http://www.roseheartsufis.org)) and is a spiritual teacher in the Sufi lineage of Hazrat Inayat Khan and Murshid Samuel L. Lewis.*

### *For the love of our departed crone....*

*here we are.  
we each come with a one-way ticket.  
even with reading glasses on...  
no expiration date or destination is to be found.  
we fool ourselves into predicting averageness and then...  
as our life-expectancy approaches,  
we are ready to be exceptional.  
our wise old crone, who so consciously took care of herself,  
her communities, and mother earth, who went birdwatching  
in costa rica just last year; will likely never fly again.  
this latest trip has swept her into the care of her  
beloved children, far from us,  
as her intelligence begins merging  
into the vast undifferentiated "hu",  
tho her body can still dance.  
she might not recall our names or, recognize our faces,  
or be able to string words together  
on the thread of a thought....  
tho she spent many moons spinning the groundcloth*

*for re-confirming this community,  
when it was aching with its growing pains.  
our crystal clear matriarch, our amazingly calm kali, our  
infinite kwan zeon and...when i had suckling babes...  
she was my personal fairy godmother.  
i glance in the mirror and find myself wondering if the  
wrinkles on my cheeks will ever catch up with the ones on  
my forehead, so that I, too, have that lovely textured  
softness that invites others to be vulnerable.  
someone tells the story of how she dressed...  
always beginning with her socks...  
wild and playfull socks... with animal pictures, flowers,  
wild colors and patterns, or individuated toes.  
later, her housemate offers bags of clothes t  
hat had to be left behind.  
i'll pick them up, for the sake of the socks.  
let's all come dancing with playful feet...  
and dance right to the precipice of our lives,  
without the slightest concern for false dignity.*



Dances of Universal Peace International (formerly "PeaceWorks") is a non-profit, public benefit corporation, founded in 1982 to offer the Dances of Universal Peace to the global community, continuing the legacy of Samuel L. Lewis. For membership information, see next page in this issue. For information regarding the Dances or events, contact the administrative office at the address above, or visit our fully updated website: [www.dancesofuniversalpeace.org](http://www.dancesofuniversalpeace.org)

The circle of hearts logo is a service mark registered to Dances of Universal Peace International. Its use is limited to official business and members who are supervised Dance leaders. Contact the administrative office for a copy of the full logo policy statement.

Opinions expressed in this publication are those of the individual writers and not of these groups & organizations



*Women's drumming class at the Baja Dance Camp (Mexico), February, 2009. Photo by Sky Majida Roshay*



## T H A N K Y O U

The work of supporting the Dance circles and leaders in North America is done mostly by volunteers, who give what time and energy they can to nurture the Dances that we love. Thank you, to all who have worked so diligently this year for the Dances and for Universal Peace, including the following:

### **DUPNA Board of Directors**

Lucinda Abbe, Hayat Donna Bain, Patsy Saphira Boyer, Shivadam Adam Burke, Jen Friedman, Jim Herren, John Bari Ramsey, Sheila Richardson

### **Holiday Card Volunteers**

Lupen Grainne (artwork); Brian Dina (card layout and design); Lucinda Abbe and the Jackson WY circle; Hayat Donna Bain and the Arlington VA circle; Martha Bracken and Seattle WA circle; Barakat Carolyn Bryan and the Prescott AZ circle; David Buesch and the Las Vegas NV circle; Jen Friedman; Rebecca Nada and the Boise ID circle; Shirin Julie Purcell and the Durham NC circle; Violetta Reiser (CA); Sky Majida Roshay; Donna Schiller and Oak Park IL circle

### **Dance Collecting Project**

Patsy Saphira Boyer, Shivadam Adam Burke, Aeolea Wendy Burwell, Mansur Richard Conviser, Kabir Stuart McKinnon

### **Website/Database**

Shivadam Adam Burke, Connie Zareen Delaney, Bruce Heeter

### **MTG Advisors**

Malika Merrill Endres, Darvesha Victoria MacDonald

### **NA Journal Staff**

See masthead, page 2.

### **Regional Telecon Speakers**

Judith Munira Avinger, HayraFatah, Pir Shabda Kahn, Joanne Jalila Murray, Munir Peter Reynolds, Sky Majida Roshay, Farrunnissa Lila Rosa, Anjahli Patti Stratton, Abraham Sussman, Tajali Theresa Tolan, Radha Tereska Buko, Salim Matt Gras, John Hakim Bushnell, Damira Pamela Norris, Shivadam Adam Burke, Darvesha Victoria MacDonald, Malika Merrill Endres, Halima Sussman, Jon Maitreya Stevens, Katie Hamida Wiese, Alliann Rutherford, Heidi Stinson

### **New Regional Points of Contact**

Joyce Bahati, John Hakim Bushnell, Halim Dunskey, Farid Gruber, Diana Anahita Kanoy, Amara Karuna, Marie Kopen, Qahira-beejee Peco, Sky Majida Roshay, Donna Schiller

**THANK YOU ONE AND ALL !**

*Art by Cyndy Hodo.*



## JOIN THE NORTH AMERICAN REGION OF THE DANCE NETWORK!

Your membership entitles you to receive annual publications, our member newsletters, registration priority, and discounts at 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 currency rates, please contact the office.*

### THERE ARE THREE WAYS YOU CAN JOIN:

**Online:** <http://www.dancesofuniversalpeace.org/>

**Mail:** DUPNA, P O Box 1401, Blythe, CA 92226-1401 USA

**Call:** (760) 922-2551

**YEARLY MEMBERSHIP RATES:** Benefactor - \$500+ |  
Friend - \$125 - 499 | Couple - \$100 | Regular - \$65 |  
Low Income - \$45 | First time - SEE INSET.

## HEART PINS

Receive a FREE\*

heart pin with  
membership purchase.

Encourage your family  
and friends to become Network  
Members today! If you are already a  
member and would like to purchase a  
Heart Pin, they are available for \$5 each.  
To order, contact Regional Administrator  
at the DUPNA office: (760) 922-2551.  
If you are interested in participating in  
our logo pin fundraising project, please  
contact Jen at 303-746-5191.



*\*Offer good only for new membership, not  
renewals, while supplies last.*

## Love's Song

### One Breath

*sings this song of love  
reverberating  
through the spheres.*

*In this world  
we place a coin in the pot  
till a row*

*carry water  
and laugh*

*Love's song.*

*Serving and giving a hand  
to another  
holding this ladder*

*Love's refrain*

*The Song  
blesses itself  
in a smile.*

*- Matt Lipka*

## Breaking news!

### Introductory Memberships

The Dances of Universal Peace  
North America has created a  
new category of membership  
for those joining as members  
for the first time: only  
\$25 (USD) for the first year!  
(Not available to Dance Leaders)

Please tell all your dancing  
friends (in the U.S. and  
Canada) who have not joined  
the Dance network, this is a  
great opportunity.

(And..this makes a nice  
gift idea too...)

*Dance at Crystal Temple, in Portland, OR, September, 2009. Photo by Keira Phifer.*



## ONGOING DANCE CIRCLES

For complete details, please visit: [www.dancesofuniversalpeace.org/allcircles.asp](http://www.dancesofuniversalpeace.org/allcircles.asp)

### ALASKA

**Juneau:** Taproot Yoga Center, 2211 Dunn St., 99801, 1st Saturday, 7pm

### ARIZONA

**Cottonwood:** Old Town Center for the Arts, 633 N 5th St (at Main), 86326, Last Saturday, 7pm, [moonsinger.com/DUP.htm](http://moonsinger.com/DUP.htm)

**Phoenix (Chandler):** Unity of Divine Love Spiritual Center, 325 N Austin Dr, Suite 4, 3rd Saturday, 5pm, [phoenixdances.org](http://phoenixdances.org)

**Phoenix (Tempe):** Shrine of Holy Wisdom, 4625 S Ash Ave, Suite J-19, 85282, 1st Saturday, 7pm, [phoenixdances.org](http://phoenixdances.org)

**Phoenix (Tempe):** Southwest Institute for Healing Arts, 1100 E Apache Blvd (near Rural Rd), 85281, 2nd & Last Saturdays, 7pm, [phoenixdances.org](http://phoenixdances.org)

**Prescott:** Smoki Museum, 147 N Arizona Ave, 86301, 3rd Saturday, 7pm, [prescottdances.org](http://prescottdances.org)

**Sedona:** Sedona Community Center, 2615 Melody Ln, 86336, 2nd Saturday, 7pm, [moonsinger.com/DUP.htm](http://moonsinger.com/DUP.htm)

**Snowflake:** Horizon House, Horizon Rd, 85937, 2nd Sunday, 2pm

**Tucson:** Yoga Oasis, 2631 N Campbell Ave, 85719, 2nd Saturday, 7pm

### ARKANSAS

**Deer:** HeartSong Retreat Center, HeartSong Dr, (off Hwy 16), 72628, 1st Sunday, 3pm

**Eureka Springs:** Eureka Unitarian Universalist Fellowship, 17 Elk St., 72632, 3rd Friday, 7pm

**Hot Springs:** 2nd Sunday and 4th Wednesday

### BRITISH COLUMBIA

**Cranbrook:** Cranbrook Society for Community Living, 22 14th Ave S, V1C 2W8, 2nd Sunday, 10am

**Ganges:** Ganges Yoga Studio, 115 Fulford-Ganges Rd, Salt Spring Island, V8K 2T9, 3rd Sunday, 7pm

**Nelson:** Moving Centre, 533 Baker St, upstairs, V1L 6M3, 1st Sunday, 3pm

**Parksville (Errington), Vancouver Island:** Errington Hall, 1390 Errington Rd, V0R 1V0, 1st Sunday, [islandhealing.ca](http://islandhealing.ca)

**Vancouver:** Quaker Meeting Hall, 1090 W 70th Ave, V6P 2X9, 3rd Friday, (Sept.-June), 8pm

**Victoria:** Religious Society of Friends, 1831 Fern St, V8R 4K4, 1st Tuesday, 7:30pm

**Victoria:** Unity Church of Victoria, 838 Pandora St, V8W 1P4, 2nd Friday, 7pm, [unityvictoria.ca](http://unityvictoria.ca)

### CALIFORNIA

**Bayside:** Unitarian Universalist Fellowship, 3471 Jacoby Creek Rd, 95524, 1st, 3rd & 5th Sundays, 7pm, [GardenOfTheHeart.org](http://GardenOfTheHeart.org)

**Berkeley:** Durant House, 2330 Durant Ave, 94704, 3rd Friday, 7:30pm

**Carmel:** Unitarian Universalist Church of Monterey Peninsula, 490 Aguajito Rd, 93923, 2nd Saturday, 7pm

**Chico:** Subud Hall, 574 E 12th St, 95928, Monthly, 7pm

**Fairfax:** Semahane Room, Redwood Mosque, 781 Bolinas Rd, 94930, Monthly, 8pm, [marinsufis.com](http://marinsufis.com)

**Fresno:** First Congregational Church, 2131 N Van Ness, 93704, 1st Friday, 7pm

**Laguna Beach:** Neighborhood Congregational Church, 340 St. Ann's Drive, 92651, 1st Saturday, 7:30pm, [lagunadances.com](http://lagunadances.com)

**Marin (San Anselmo):** Turtle Island Yoga Center, 7-A Mariposa Ave, 94960, 1st Friday, 7:30pm, [sufipaths.net](http://sufipaths.net)

**Nevada City:** Nevada County Library, 980 Helling Way, 95959, Various Sundays, 6pm

**Palo Alto:** Unitarian Universalist Church, 505 E Charleston, 94306, 2nd & 4th Saturdays, 7:30pm

**Potter Valley:** Middle Mtn Home of Arts and Science, 11051 Mid-Mountain Rd, 95469, 3rd Sunday, 10:30am

**Sacramento:** Sacramento Friends Meeting House, 890 57th St, 95819, 1st Friday 7 pm, and 2nd Friday 7:30pm, [sacramentodancesofuniversalpeace.org](http://sacramentodancesofuniversalpeace.org)

**San Diego (Pacific Beach):** Christ Lutheran Church Pacific Beach, 4761 Cass St, 92109, 2nd Saturday, 7:30pm, [OneSunSanDiego.com](http://OneSunSanDiego.com)

**San Francisco:** Mentorgarten, 410 Precita, 94110, 2nd Sunday, 11am

**San Jose:** First Unitarian Universalist Church, 160 N 3rd St, 95112, 1st Friday, 8pm

**San Luis Obispo:** San Luis Obispo Public Library, 995 Palm St, 93402, Monthly Saturdays, 7:30pm

**Santa Cruz:** Live Oak Grange Hall, 1900 17th Ave, 95062, 1st & 3rd Sundays, 7pm, [scsufi.ning.com](http://scsufi.ning.com)

**Santa Cruz:** Live Oak Grange Hall, 1900 17th Ave, 95062, 2nd, 4th, & 5th, Sundays, 7pm, [sufievents.com](http://sufievents.com)

**Santa Cruz (Aptos):** Unitarian Universalist Fellowship Hall, 6401 Freedom Blvd, 95003, 1st Thursday, 7:30pm, [scsufi.ning.com](http://scsufi.ning.com)

**Santa Rosa:** Earle Baum Center of the Blind, 4539 Occidental Rd, Room 3, 95401, 1st Monday, 7:30pm, [sufipaths.net](http://sufipaths.net)

**Sebastopol:** Sebastopol Community Center Youth Annex, 425 Morris St, 95472, 2nd & 4th Sundays, 11am, [sufipaths.net](http://sufipaths.net)

**Tecopa:** Tecopa Hot Springs Resort, 860 Tecopa Hot Springs Rd., 92389, occasional dates

**Ukiah:** Yoga Mendocino, 206-A Mason St, 95482, 1st Friday, (Oct.-June), 7:30pm

**Walnut Creek:** Mt Diablo Unitarian Universalist Church, 55 Eckley Ln, 94596, 2nd Saturday, 7:15pm

**Willits:** Exley Ln, 95490, 2nd Tuesday, 7pm

### COLORADO

**Alamosa:** Hospice Del Valle, 514 Main St, 81101, Occasional Dates, 4pm

**Boulder:** Boulder Mennonite Church, 3910 Table Mesa Dr, 80305, Every Friday, 7:15pm, [dup-co.com](http://dup-co.com)

**Boulder (Dancing Deeply):** Starhouse, 3472 Sunshine Canyon Dr, 80302, 2nd Saturday, 7:15pm, [dup-co.com](http://dup-co.com)

**Boulder (Spiritkeepers):** West Boulder Senior Center, 909 Arapahoe Ave (at 9th St), 80302, 2nd thru 5th Sundays, 10am, [dup-co.com](http://dup-co.com)

**Colorado Springs:** Unity Church of the Rockies, 1945 Mesa Rd, 80904, 2nd Friday, 7pm

**Crestone:** Crestone Sky House, 4383 Twin View Overlook, 81131, 3rd Friday, 7pm

**Denver:** Christ Church United Methodist, 690 Colorado Blvd (at 7th Ave), 80206, Every Wednesday, 7:15pm, [dup-co.com](http://dup-co.com)

**Denver (Women's Dance):** St. Barnabas Episcopal Church, 1280 Vine St (at 13th St), 80206, 4th Tuesday, 7pm, [trigoddess.org](http://trigoddess.org)

**Durango:** St Mark's Episcopal Church (usually), 910 3rd Ave (at 9th St), 81301, 2nd & 4th Saturdays, 7pm

**COLORADO continued**

**Fort Collins:** Congregation Har Shalom, 725 W Drake Rd, 80526, 1st Tuesday, 7:30pm, trigoddess.org

**Fort Collins:** Masonic Temple, 225 W Oak St, 80521, 1st 3rd & 5th Thursdays, 7:15pm, and 2nd Friday, 7:15pm, kundagrace.com

**Fort Collins (Women's Dance):** Masonic Temple, 225 W Oak St, 80521, 4th Friday, 7:15pm, kundagrace.com

**Grand Junction:** Global Heart Spiritual Center, 1622 Glenwood Ave, 81501, 2nd Saturday, 7:30pm, bernieheideman.com

**Hotchkiss:** 11126 3500 Rd, 81419, Once a Month, 7:30pm, bernieheideman.com

**Longmont:** 505 Main St, 80504, 3rd Sunday, 4pm, jenniferfriedman.com

**Loveland:** Sunrise Ranch, 100 Sunrise Ranch Rd, 80538, 2nd Tuesday, 7pm, trigoddess.org

**Salida:** Salida Yoga Center, 112 F St, 81201, 1st Friday, 7:30pm

**CONNECTICUT**

**Ledyard:** Dragon's Egg, 401 Shewville Rd, 06339, 2nd Sunday, 6pm

**New London:** Blissworks Yoga Studio, 228 State St, 06320, 4th Sunday, 6pm

**DISTRICT OF COLUMBIA**

**Washington:** see Arlington, VA

**FLORIDA**

**Daytona (Ormond Beach):** Unitarian Universalist Society, 56 N Halifax, 32176, Usually 2nd Sunday, 3pm, a-rest.com/DUP.htm

**Gainesville:** United Church of Gainesville, West Wing, 1624 NW 5th Ave, 32603, 2nd Friday, 7:30pm, a-rest.com/DUP.htm

**Jacksonville (St Johns):** Unity Church for Creative Living, 2777 Race Track Rd, 32259, Monthly, a-rest.com/DUP.htm

**Ocala (Fort McCoy):** Dancing Peacock Paradise, CR 315, 32134, 4th Saturday, 3pm, a-rest.com/DUP.htm

**Orlando:** First Unitarian Church of Orlando, 1901 E Robinson St, 32803, Usually 3rd Sunday, 7pm, a-rest.com/DUP.htm

**Sarasota:** Rising Tide International, 5102 Swift Rd., 34231, 1st Tuesday, 7:30pm, risingtideinternational.org

**Sarasota:** Unitarian Universalist Church of Sarasota, 3975 Fruitville Rd, 34232, 2nd Wednesday, 7:30pm, a-rest.com/DUP.htm

**Tallahassee:** Unitarian Universalist Church of Tallahassee, 2810 N Meridian Rd, 32303, 1st Saturday, 7:30pm

**HAWAII**

**Big Island / Captain Cook:** Paleaku Peace Gardens, 83-5401 Painted Church Rd, 96704, Last Friday, 6pm

**Big Island / Kealahou:** 81-2133 Haku Nui Rd, 96750, Occasional Dates

**Big Island / Puna:** 96749, 2nd Weekend

**Kauai / Kilauea:** 96754, monthly

**Maui / Makawao (zikr):** Makawao Union Church Hall, 1445 Baldwin Ave, 96768, Most 2nd & 4th Saturdays, 7:30pm, sufishawaii.org

**Oahu / Honolulu:** Niu Valley Intermediate School, 310 Halemaumau St, 96821, 1st Saturday, 7:30pm

**Oahu / Kailua:** Windward United Church of Christ, 38 Kaneohe Bay Dr, 96734, Occasional Sundays, 5pm

**IOWA**

**Des Moines:** PVA Meeting Room, 3703 1/2 Douglas Ave, 50310, 1st Sunday, 5:30pm

**Iowa City:** Unitarian Universalist Society of Iowa City, 10 S Gilbert St, 52240, 2nd Sunday (Sept.-May), 6:30pm

**IDAHO**

**Boise:** Hyde Park Mennonite Fellowship, 1520 N 12th St (at Eastman), 83702, 2nd & 4th Fridays, 7:30pm

**Moscow:** Feldenkrais Center, 112 W 4th St, 83843, 1st Monday, 7pm

**PaSalmon:** 197 S Saint Charles St, 83467, 2nd Friday

**ILLINOIS**

**Bloomington:** Unitarian Universalist Church of Bloomington-Normal, 1613 E Emerson St, 61701, Monthly Saturdays, 7:15pm

**Chicago (Hyde Park):** University Church, 5655 S University Ave, 60637, 3rd Thursday, 7pm

**Mokena:** Namaste House, 11113 Bryant Rd, 60448, 1st Friday, 10am

**Naperville:** First Congregational United Church of Christ, 25 E Benton Ave, 60540, 3rd Tuesday, 7pm

**Oak Park:** First United Church of Oak Park, 848 Lake St, 60301, 1st Saturday, 1pm

**Oak Park:** SHEM Center for Interfaith Spirituality, 708 N Harvey Ave, 60302, Occasional Dates, shemcenter.org

**Park Forest:** Unitarian Universalist Community Church, 70 Sycamore Drive, at Western Ave, 60466, 2nd Sunday, Aramaic Cycle dances 2pm, other dances 3pm

**Plainfield:** Plainfield Congregational United Church of Christ, 24020 W Fraser Rd, 60586, 3rd Sunday, 2pm

**Rockford:** Just Goods Listening Room, 201 7th St, 61104, 2nd Thursday, 2pm

**INDIANA**

**Bloomington:** Unitarian Universalist Church, 2120 N Fee Ln, 47408, 3rd Monday, 6pm

**Evansville:** Bodyworks Massage Institute, 2112 Maxwell Ave, 47711, monthly, 6pm

**Fort Wayne:** Fort Wayne Dance Collective, 437 E Berry St, 46802, 2nd Saturday, 7pm, fwc.org

**Indianapolis:** 6506 Ralston Ave, 46220, 1st Saturday (usually), 7:30pm, blue.butler.edu/~psaffire

**KANSAS**

**Topeka:** Topeka Friends Meeting House, 603 SW 8th Ave, 66603, 3rd & 4th Fridays, 7:30pm

**LOUISIANA**

**Lafayette:** Camelia House, 708 Jefferson Blvd., 70501, 2nd Sunday, 2pm

**MAINE**

**Portland:** Portland Yoga Studio, 616 Congress St, 04101, 2nd or 3rd Saturday, 7pm, portlandyoga.com

**MARYLAND**

**Accident:** Flowery Vale Fitness Center, 204 S South St, 21520, 2nd Tuesday, 7pm

**Annapolis:** Unitarian Church of Annapolis, 333 Dubois Rd, 21401, Occasional Dates

**Baltimore (Oella):** 612 Hollow Rd., 21043, 2nd Sunday (usually), (Sept.-June), 3pm, Potluck follows dance

**Eldersburg:** Mid-Atlantic Gymnastics, 5320 Enterprise St., 21784, Occasional Fridays, 7:30pm

**Finksburg:** Carroll County Public Library, 2265 Old Westminster Pike, 21048, 3rd Friday, 5:30pm

**MASSACHUSETTS**

**Cambridge:** Cambridge Friends Meeting House, 5 Longfellow Park, 02138, 2nd Saturday, 7:30pm, also 1st & 3rd Fridays (Sept.-June), 7:30pm, northeastuufis.org

**Gardner:** Unitarian Universalist Society, 66 Elm St, 01440, 2nd Thursday, 7pm

**Littleton:** Everyday Yoga, 28 Dogwood Rd, 01460, 4th Saturday, 7:45pm, dance\_acton.tripod.com, Overnight guests welcome with advance notice

**West Concord:** Yoga and Nia For Life Studio, 50 Beharrell St, 01742, 3rd Sunday, 7pm

**MICHIGAN**

**Ann Arbor:** Ann Arbor Friends Center, 1420 Hill St, 48104, 1st Friday (Sept.-June), 7pm, peacedance.multifaithjourneys.org

**Benzon:** Llama Meadows Farm, 1176 West St, 49616, Occasional Dates, llamameadows.com

**Flint:** Unitarian Universalist Church of Flint, 2454 Ballenger Hwy, Occasional Sundays, 1pm

**Grand Rapids:** Sacred Spaces, 58 E Beltline Ave SE, 49506, 3rd Friday, 7:30pm, peacefultsisters.com

**Holland (Fennville):** Lakeshore Interfaith Institute, 6676 122nd Ave, 49408, 3rd Saturday, 3pm, peacefultsisters.com

**Midland:** Midland Center for Creative Arts, 1801 W St Andrews Rd, 48640, Occasional Dates

**Port Huron:** Full Circle EcoHouse of Prayer, 2532 South Blvd, 48060, Occasional Dates, fullcircleecreat.org

**MINNESOTA**

**Duluth:** Friends Meeting House, 1802 E 1st St, 55812, 1st Saturday, (Sept.-May), 7pm

**Minneapolis:** Pathways, 3115 Hennepin Ave, 55410, 1st Friday, 7pm

**St. Paul:** Friends Meeting House, 1725 Grand Ave, 55105, 1st, 2nd & 3rd Sundays, 7pm

**MISSOURI**

**Columbia:** Unity Center, 1600 W Broadway, 65201, 2nd & 4th Fridays, 7:30pm

**Kansas City:** Body & Soul, 649 E 59th St, 64110, Every Thursday, 7:30pm, shining-heartcommunity.org

**St. Louis:** Unity Christ Church, 33 N Skinker Blvd, 63105, 3rd Friday, 7:30pm

**MONTANA**

**Billings:** Billings Unitarian Universalist Fellowship, 2032 Central Ave, 59102, 1st & 3rd Sundays, 4pm

**Bozeman:** Unity of Bozeman, Westridge Center, 1919 Fairway Dr, 59715, 3rd Sunday, 4pm

**Hamilton:** First Christian Church, 328 Fairgrounds Rd, 59840, 4th Saturday, 7:30pm

**Helena:** Covenant United Methodist Church, 2330 Broadway, 59601, Occasional Saturdays, 4pm

**NEVADA**

**Las Vegas:** Stillpoint Center for Spiritual Development, 8072-D W Sahara Ave, 89117, 2nd Friday, 7pm, dupsn.raincloudpub.com

**Pahrump:** Haven Selah Retreat Center, 1680 N Blagg Rd, 89060, 2nd Saturday, Even Months, dupsn.raincloudpub.com

**NEW HAMPSHIRE**

**Barrington:** 254 Beauty Hill Rd, 03825, Occasional Dates

**NEW JERSEY**

**Highland Park:** Soma Center for Yoga, 511 Raritan Ave, 08904, Last Saturday, 7:30pm

**Leonia:** Presbyterian Church in Leonia, 181 Ft Lee Rd, 07605, Occasional Saturdays, 7:15pm

**Summit:** Calvary Parish House, 31 Woodland Ave, 07901, Occasional Fridays, 7:30pm

**NEW MEXICO**

**Alamogordo:** Unitarian Universalist Fellowship, 1010 16th St, 88310, Monthly Saturdays, mystic-wonders.com/dancesofuniversalpeace

**Albuquerque:** Friends Meeting House, 1600 5th St NW (at Bellamah), 87102, 3rd Sunday, 5:30pm

**Santa Fe:** Unitarian Universalist Congregation, 107 W Barcelona Rd, 87505, Usually 1st Sunday (Sept.-May), 5:30pm, dancesofuniversalpeacesantafe.org

**Silver City:** 1st Church of What's Happening, 609 Arizona St (at 7th St), 88062, 2nd & 4th Saturdays, 7pm

**NEW YORK**

**Albany:** Unitarian Universalist Society, 405 Washington Ave, 12206, 2nd or 3rd Saturday (Sept.-June), 7pm

**Buffalo:** Unitarian Universalist Church of Buffalo, 695 Elmwood Ave (at W Ferry), 14222, 2nd Wednesday, 7:30pm

**Buffalo:** Unity Church of Practical Christianity, 1243 Delaware Ave, 14209, Occasional Dates, 7pm

**Cutchogue:** Curry Peace Center, 875 Fleetwood Rd, 11935, Occasional Dates, 6pm

**NEW YORK continued**

**Ithaca:** Foundation of Light, 391 Turkey Hill Rd, 14850, 1st Saturday, 7:15pm  
**New Lebanon:** Abode of the Message, 5 Abode Rd, 12125, Occasional Dates, theabode.net  
**New Paltz:** Living Seed, 521 Main St, 12561, 1st Friday, 7:30pm  
**New York City:** 3rd Friday, 7:30pm, [northeastufis.org/newyorkcityarea.html](http://northeastufis.org/newyorkcityarea.html)  
**Orchard Park:** Unity Southtowns, 2881 Southwestern Blvd, 14127, Occasional Dates, 7pm  
**Rochester:** Friends Meeting Hall, 84 Scio St, 14604, 2nd Saturday, 7:30pm

**NORTH CAROLINA**

**Asheville:** Asheville Arts Center, 308 Merrimon Ave, 28801, 2nd Sunday, 7pm, [carolinasufi.info/asheville.htm](http://carolinasufi.info/asheville.htm)  
**Boone:** St Luke's Episcopal Church, 170 Council St, 28607, 4th Saturday (Jan.-May, & Oct.-Nov.), 7:30pm, [carolinasufi.info/boone.htm](http://carolinasufi.info/boone.htm)  
**Chapel Hill:** Unity Center of Peace Church, 8800 Seawell School Rd, 27516, 4th Tuesday, 7:30pm, [beautycircles.org](http://beautycircles.org)  
**Charlotte:** Unity of Charlotte, 401 E Arrowood Rd, 28217, 1st Friday, 7pm  
**Charlotte:** Yoga for Life, 1920-B Cleveland Ave., 28203, occasional Saturdays, 7:30pm, [charlottesufi.org/dances.htm](http://charlottesufi.org/dances.htm)  
**Durham:** Durham Friends Meeting, 404 Alexander Ave, 27705, 3rd Saturday, 7:30pm, community potluck 6pm, [beautycircles.org](http://beautycircles.org)  
**Franklin:** Unity Church of Franklin, 80 Heritage Hollow Dr, 28734, Last Thursday, 6:30pm, [franklindances.homestead.com](http://franklindances.homestead.com)  
**Raleigh:** Raleigh Friends Meeting, 625 Tower St, 27607, 2nd Saturday, 7:30pm, potluck at 6pm, [beautycircles.org](http://beautycircles.org)  
**Waynesville:** Creative Thought Center, 449-D Pigeon St, 3rd Thursday, 7pm

**NOVA SCOTIA**

**Halifax:** Unitarian Universalist Church of Halifax, 5500 Inglis St, B3H 1J8, Occasional Dates

**OHIO**

**Bath:** Crown Point Ecological Learning Center, 3220 Ira Rd, 44102, 3rd Friday, 7pm, [neodup.webs.com](http://neodup.webs.com)  
**Columbus:** Columbus Mennonite Church, 35 Oakland Park Ave, 43214, Monthly Saturdays (Oct.-April), 7pm, [shalemcenter.org](http://shalemcenter.org)  
**Elyria:** Crystal Era, 608 Middle Ave, 44035, 2nd Sunday, 5pm  
**Kirtland:** East Shore Unitarian Universalist Church, 10848 Chillicothe Rd., 44094, 1st Friday, 7pm, [neodup.webs.com](http://neodup.webs.com)  
**Lakewood:** Lakewood Presbyterian Church, 14502 Detroit Ave, 44107, 3rd Thursday, 6:30pm, [neodup.webs.com](http://neodup.webs.com)  
**Toledo:** Unity of Toledo Church, 3535 Executive Pkwy, 43606, 3rd Thursday (Sept.-June), 7pm, [peacedance.multifaithjourneys.org](http://peacedance.multifaithjourneys.org)  
**Yellow Springs:** Rockford Chapel, President St (at E Whiteman St), 45387, 3rd or 4th Sunday, 3pm

**OKLAHOMA**

**Oklahoma City:** Theatre Upon a StarDanceSwan Studio, 3022 Paseo St, 73103, 1st & 3rd Wednesdays, 7:15pm

**ONTARIO**

**Kingston:** St. James Anglican Church, 10 Union St W (at Barrie St), K7L 2N7, Usually 2nd Saturday (Sept.-May), 7pm  
**Ottawa:** Champlain Field House, 149 Cowley Ave (at Clearview Ave), K1Y 1A1, Monthly Saturdays, 7pm  
**Pembroke:** Marguerite Centre, 700 Mackay St, K8A 1G6, 2nd Sunday, 7pm  
**Renfrew:** United Church Trinity St. Andrews, 291 Plaunt St, K7V 1N2, Occasional Dates, [peacedances.org/canada-east-dance-circles](http://peacedances.org/canada-east-dance-circles)  
**Toronto:** Metropolitan Community Church, 115 Simpson Ave, M4K 1A1, 1st Tuesday (Sept.-July), 7:30pm

**OREGON**

**Ashland:** Hidden Springs Wellness Center, 1651 Siskiyou Blvd, 97520, 1st Thursday, 7:30pm, [ashlandsufi.com](http://ashlandsufi.com)  
**Bandon:** Fast & Fit, 50211 Hwy. 101, (behind Ray's Market), 97411, 2nd Friday, 7pm  
**Breitenbush:** Breitenbush Hot Springs, NF 890, 97432, Every Thursday, 7:30pm  
**Eugene:** Friends Meeting House, 2274 Onyx St, 97405, 1st Friday (Sept.-May) and 3rd Friday (Jan.-Dec.), all 7pm  
**Hood River:** Hood River Valley Adult Center, 2010 Sterling Pl, 97031, 3rd Friday, Odd Months, 7:30pm, [pdxdances.org](http://pdxdances.org)  
**North Bend:** Jevanna's TreeHouse, 2690 Liberty St, 97459, 4th Saturday, pm  
**Portland:** St Michaels & All Angels Church, 1704 NE 43rd Ave, 97213, Every Friday, 7:30pm, [celebratedup.com](http://celebratedup.com)  
**Portland:** Grace Memorial Episcopal Church, 1511 NE 17th Ave., 97232, Every Tuesday, 7:30pm, [pdxdances.org](http://pdxdances.org)  
**Portland:** Mt. Tabor Presbyterian Church, 5441 SE Belmont St, 97215, 1st Sunday, 4pm, [pdxdances.org](http://pdxdances.org)  
**Salem:** Unitarian Universalist Congregation of Salem, 5090 Center St NE (at Cordon Rd), 97301, 3rd Thursday, 7pm  
**Talent:** Dolphin House Self and Soul Center, 9820-A Wagner Creek Rd, 97540, monthly, 7:30pm, [selfsoulcenter.org](http://selfsoulcenter.org)

**PENNSYLVANIA**

**Camp Hill:** Just Plain Yoga, 1845 Market St (at 19th St), 17011, 2nd Saturday, 7:30pm  
**Chambersburg:** Zion Reformed Church, 259 S Main St, 17201, 1st or 2nd Saturday (Sept.-June), 7:30pm  
**Erie:** Unitarian Universalist Congregation, 7180 New Perry Hwy, 16509, Occasional Dates  
**Pittsburgh:** Waldorf School, 201 S Winebiddle St, 15224, 3rd Saturday, 7:30pm (and Other Dates)

**Reading:** Penn State, 3rd Saturday, 7:30pm

**State College:** Friends Meeting Hall, 611 E Prospect, 16801, Occasional Dates

**QUEBEC**

**Montreal (Westmount):** Visual Arts Centre, 350 Victoria Ave, H4A 2X7, 2nd Sunday, 7pm, [fullcirclemandala.com](http://fullcirclemandala.com)

**West Brome:** 129 Wells Rd, J0E 2P0, Occasional Dates

**RHODE ISLAND**

**Providence:** St Martin's Episcopal Church, 50 Orchard Ave, 02906, 2nd Friday, 7pm

**SOUTH CAROLINA**

**Columbia:** Unitarian Universalist Fellowship of Columbia, 2701 Heyward St, 29205, 1st Saturday, 7pm, [carolinasufi.info/columbia.htm](http://carolinasufi.info/columbia.htm)

**Greenville (Taylors):** Unity Church of Greenville, 207-A E Belvue Rd, 29687, 8 Saturdays per year, 7pm, [greenville.carolinasufi.info/dances.htm](http://greenville.carolinasufi.info/dances.htm)

**TENNESSEE**

**Elizabethton:** First Presbyterian Church Elizabethton, 119 W F St, 37643, 4th Sunday, 7pm, [fpcelizabethton.org](http://fpcelizabethton.org)

**TEXAS**

**Austin:** Occasional Dates, [sufidance.org](http://sufidance.org)

**Ft. Worth:** Occasional Dates, [home.swbell.net/vajra108/danceofthesoul.html](http://home.swbell.net/vajra108/danceofthesoul.html)

**UTAH**

**Cedar City:** St Jude's Episcopal Church, 60 N 200 West, 84720, Occasional Dates

**Salt Lake City:** Inner Light Center, 4408 S 500 East, 84106, 2nd Saturday, 7pm, [utahdup.org/](http://utahdup.org/)

**St. George:** Unity Church of Positive Living, 1071 E 100 South, 84770, Occasional Dates

**VERMONT**

**Burlington:** 05403, Once a Month, [vijam.org](http://vijam.org)

**Essex Junction:** Unity Church, 56 Main St, 05452, 1st & 3rd Thursdays, 7pm, [vijam.org](http://vijam.org)

**Hinesburg:** 794 Beecher Hill Rd, 05461, 4th Friday, 7:30pm, [vijam.org](http://vijam.org)

**Montpelier:** Shambhala Meditation Center, 64 Main St, 05602, 2nd Sunday, 4pm, [vijam.org](http://vijam.org)

**VIRGINIA**

**Arlington:** Unitarian Universalist Church of Arlington, 4444 Arlington Blvd, 22204, 3rd Sunday, (Sept.-June), 4:30 pm, potluck meal at 6 pm

**Blacksburg:** Unitarian Universalist Fellowship, 1301 Gladewood, 24060, 4th Saturday, 7:30pm

**Charlottesville:** Charlottesville Friends Meeting House, 1104 Forrest St, 22903, 1st Wednesday, 7:30pm

**Glen Allen:** Unitarian Universalist Community Church, 11105 Cauthorne Rd., 23059, 1st Friday, 7:30pm

**Lexington:** Lylburn Downing Community Center, 300 Diamond St, 24450, 2nd Tuesday, 7:30pm

**Richmond:** Richmond Friends Meeting, 4500 Kensington Ave., 23221, 4th Saturday, 7:30pm

**Roanoke:** Unitarian Universalist Church of Roanoke, 2015 Grandin Rd SW, 24015, 3rd Friday, 7:30pm

**WASHINGTON**

**Bainbridge Island:** Seabold Hall, 14454 Komedal Rd NE, 98110, 3rd Friday, 7:30pm

**Bellevue:** Center for Spiritual Living Eastside, 13850 Bel-Red Rd, 98005, 2nd Sunday, 6pm

**Mt Vernon:** Center for Spiritual Living, 1508 N 18th St, 98273, 1st Sunday (Sept.-March & May-June), 7pm

**Mukilteo:** Community for Peace, 98275, Occasional Dates

**Olympia:** United Churches, 110 11th Ave SE (at Washington), 98501, 3rd or 4th Sunday, 7pm

**Seattle:** Keystone Church, 5019 Keystone Pl N, 98103, Every Wednesday, 7:30pm

**Sequim:** Center of Infinite Reflections, 14 Tripp Rd, 98382, 1st Friday (May-July), 6pm, [tinyurl.com/beatrizgiraldo](http://tinyurl.com/beatrizgiraldo)

**Shoreline:** Shoreline Unitarian Universalist Church, 14724 First Ave NE, 98155, 3rd Sunday services, 7:30pm

**Spokane:** Unity Church of Truth, 2900 S Bernard (at 29th), 99203, 1st & 3rd Thursdays, 7pm

**Vashon Island:** Puget Sound Zen Center, 20406 Chautauqua Beach Rd, 98070, Occasional Dates

**Whidbey Island (Freeland):** Unitarian Universalist Congregation, 20103 SR 525, 98249, Last Sunday, 7pm, [whidbeydup.com](http://whidbeydup.com)

**White Salmon:** White Salmon Grange, 1085 N Main Ave (at Estes), 98672, 3rd Friday, Even Months, 7:30pm, [pdxdances.org](http://pdxdances.org)

**WISCONSIN**

**Madison:** Gates of Heaven Synagogue, 312 E Gorham St, 53703, 1st & 3rd Fridays, 7pm, [madisonsufis.com](http://madisonsufis.com)

**Milwaukee (Brookfield):** Unitarian Universalist Church West, 13001 W North Ave, 53005, 2nd Friday, 7pm, [wisdup.org](http://wisdup.org)

**Mukwonago:** Mukwonago United Church of Christ, S93 W30740 Hwy NN, 53149, 3rd Friday, 7pm, [wisdup.org](http://wisdup.org)

**Sheboygan:** Unity Church, 2409 N 8th St, 53083, Occasional Dates, [wisdup.org](http://wisdup.org)

**Viroqua:** Old Main Building, 311 E Decker St, 54665, Occasional Dates

**WYOMING**

**Cheyenne:** Unitarian Universalist Church, 3005 Thomes Ave, 82001, 3rd Friday, 7pm

**Jackson Hole:** 83002, monthly, [groups.yahoo.com/group/JHDUP](http://groups.yahoo.com/group/JHDUP)



# Dances of Universal Peace North America

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## Toward the One, United with All



People and shadows dance together at the California Quarterly Retreat, January, 2009.  
Photo by Penelope Sallinger