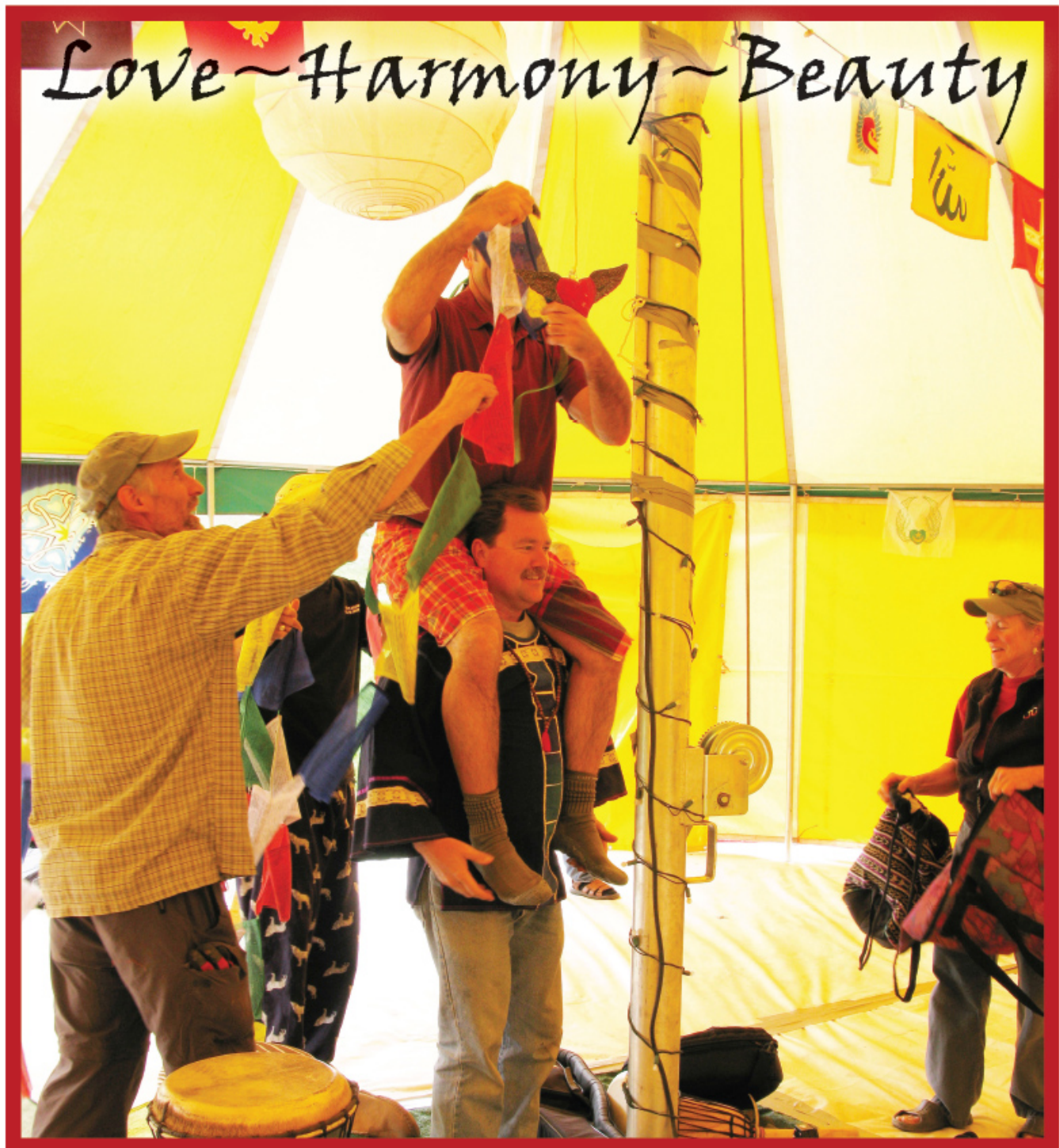


Issue 9, 2011

THE DANCES OF UNIVERSAL PEACE North American Journal



North American Journal
OF THE DANCES OF UNIVERSAL PEACE
Issue No. 9 - 2011

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From the Editor's Desk

TOWARD THE ONE

We began planning this issue of the North American Journal with a single vision of Love, Harmony and Beauty. We received many deep and wise writings in response, a wealth of stories and images, a real treasure of wonderful people with wonderful visions of their own. We discovered amazing things about deepening our practices, about overcoming distress and discord, about organizing ourselves, respecting each other, gathering together and exploring together. We began to wonder, is our vision of creation too limited? Is it possible that the "chief motto of life" might need to be broadened?

Gradually, the truth came to be revealed. In learning how to be of service, there is the greatest love. In learning about resolving differences, we find the greatest harmony. In telling our stories compassionately and openly, we reveal the greatest beauty. With right intention, we know beyond any doubt that Love, Harmony and Beauty weave their divine influence in our lives, in our Dances and among everything and all of us. With determination and effort, Love, Harmony and Beauty are allowed to be the prime aspects of all that we do. These aspects are in great abundance in the unbelievably generous sharings that have poured out from our community and into this Journal. We hope that you enjoy it and that you get as much out of it as we have.

Toward the One, the perfection of Love,
Harmony and Beauty!

~Bari Ramsey



*Hands and Heart, Dancing Peacock Paradise, FL.
Photo by Tom Bergbower.*

On our cover:

Sometimes in the name of Beauty, you just do what you have to do.

Cover photograph by Sky Majida Roshay, taken at the Mancos (CO)
Dance camp, June 2010.

North American Journal

Our Beloved Community Letter from the President, Lucinda Abbe

2010 was a very satisfying year for serving on the board of directors and feeling the pulse of the Dances of Universal Peace in North America. We were cheered to hear of every new Dance circle starting up and every circle that expanded. Some expanded by adding monthly Zikr evenings, or evenings of blended meditation and dance on the model presented at Sufi Sesshin. There seems to be a wave of creativity and enthusiasm. The new Dances that are cropping up and catching attention are so beautiful: like a surprise gift, the beautiful melody, the words and their meaning stir the heart and race through the body to show up as a big smile.

In this year of global financial recession, our amazing team of volunteer board members has taken up this wave of spiritual enthusiasm and found ways to increase the quality and quantity of services to our members without increasing our financial outlay. During this very productive period we welcomed Rahmana Elizabeth Sayre as a board member and felt joy watching her blossom with new ideas for the community.



The DUPNA Board of Directors and staff at The Four Immeasurables of Dance Leading, Prescott, AZ, March 2011. Photo by Wade Hanson.

One new initiative of our Board resulted in the creation of a Dance Organizer Toolkit, now posted on our website, which offers help for Dance circles that are starting up or rethinking their publicity: useful templates for flyers, promotional materials, and an invitation to submit your own posters to add to the collection. The website has received other upgrades as well: the ability to pay dues online, easily change your Dance circle time, date and location listing, upload your event flyer, and link to your local circle's webpage. Other new features are an events calendar provided to assist with event planning and a social media section, which includes an offer for circles to start Meetup.com groups. The website is updated frequently, and the home page points to current news. We also have a new Facebook page for the North American region.

Also new in 2010 was an email newsletter, to keep a flow of information going out to Dance leaders and dancers throughout North America. Everyone loves the "Song of the Month" feature: click to download a song!

2011, Issue #9

The Dance Collecting project continues, with great success, to gather and archive dances that have been created in our region. Many more dances were collected and published this year.

Quarterly telecons started in 2009, inviting connection, as dancers and Dance leaders come together to share expertise, thoughts, questions and plans in meaningful conversations. A particularly heartfelt discussion occurred last June when leaders of the Mentor Guild spoke about the new Guidelines and new structure of Dances of Universal Peace International. Other telecon topics this year were: smaller and rural Dance circles, social networking and young adults in the Dance community.

At the time this goes to press we are looking forward to working with our new Treasurer Patrick Adams. Welcome Patrick!

Our intention for 2011 is to focus on promoting harmony at every level of the organization of Dances of Universal Peace in North America. Martin Luther King Jr.'s vision of "beloved community" has captured our attention, and we

would like to see what that means for us as a board of directors and as members of our Dance circles. Can we use Love, Harmony, and Beauty to create a perfect environment for our spiritual growth? We hope so.

I would like to close with the "keywords" from the DC area Meetup.com page, which read like poetry:

*Sacred Dance - Self-Empowerment & Exploration
Spirituality, Personal Growth, Meditation
Dances of Universal Peace - Inner peace
Dance & Movement - Consciousness - Sacred Poetry
Meditation - Peace - Sacred Sound
Hand Drumming - Live Music*

I hope to meet up with all of you at the next Dance! Until then, enjoy the Dances as explored here in the pages of our 2011 Journal.

In peace and harmony,
Lucinda Abbe, President
Dances of Universal Peace North America

BLESSED ALWAYS AND GETTING IT RIGHT:

Documenting a Dance of Universal Peace

By Sky Majida Roshay

Since we started the Dance collecting project, we've had a number of write ups that have taken months (if not longer) to complete correctly, with a lot of back-and-forth between originators, musicians, researchers, copyright holders and notators, trying to get it right. This is the story of one of those adventures.

Some five years ago or more, I learned the dance "Blessed Always" from Pir Shabda Kahn, who said the song was by Rickie Byars Beckwith. Later, I tracked down a "bootleg" write-up of the Dance, where neither the music nor the movements matched the way I remembered learning them. And every time I led it in my local circle (at that time, Durango CO), a friend who had for years attended Michael Beckwith's Agape Church in Los Angeles told me that I didn't "sing it the way Rickie sings it." Wanting to be true to the original, and not knowing what that might be at that point, I respectfully stopped leading it.

In the spring of 2010, I was invited to be one of the Dance leaders at the public Dance session to open "Rhythm and Soul," a one-day festival of spiritual music and events with keynote speaker Michael Beckwith (and Rickie, of course), organized in part by the very friend mentioned above! I wanted to lead "Blessed Always", thinking that, besides being appropriate for a public session, many people might already know the song. So the hunt for accuracy began, and I didn't have much time.

I found a recording of Rickie singing it, and refined my version of the melody to match hers more closely. It also meant changing one word, transposing the music I had into another key and changing the chord progression somewhat. It still wasn't perfectly Rickie's but it was closer. I was concerned about singing my version of her song without her permission and wasn't sure how to deal with that.

The movements were another story. By this time I knew they were Leilah Be's, but I didn't have time to contact Leilah before the event. So I went with what I remembered (which, you'll recall, didn't match the write-up). I vowed that if things came together and I actually led the dance, I would introduce it as "a variation" and pray for forgiveness.

The day before the event, I was at the site listening to the sound checks and marveling at the array of talent that was going to perform, when Michael and Rickie Byars Beckwith arrived for their sound check. I introduced to them and explained to Rickie that I wanted to lead a Dance with her song but wasn't sure if the melody was right. She sang me her version, I sang her mine, and she agreed that mine was close enough. I also told her that I had originally learned it in C but felt that wasn't the right key for it. She immediately agreed: "That's too high. It needs to be in B-flat."

Rickie and Michael were very gracious and friendly, and said they wanted to come for the Dance session, if they could make it in time. I asked Rickie if she would be willing to come into the center of the circle and sing Blessed Always while everyone else was "on the breath." She was delighted to be asked. (I had thought about this for a long time before I decided to ask her. The Dances are not a performer venue, but we have talented musicians who play such beautiful music during those rounds of silence, and Rickie has the same level of spiritual attunement they do. I wanted her voice to be the instrument in this case.)

The next day, the Dances opened "Rhythm and Soul", an outdoor event held in a high meadow of the Colorado Rockies at about 8000 feet. It was a beautiful sunny day, after a weekend of rain. Our Dance circle had approximately 80 people in attendance, many of whom had never danced before.



Sky Majida Roshay and Rickie Byars Beckwith, "Blessed Always," Rhythm and Soul event, June 2010. Photo by Ulli Sir Jesse.

Rickie and Michael had not shown up by the time we got to the last dance (Blessed Always), so I led it as planned (announced as a variation), surrendering to right timing. They arrived right as it ended. So after a few announcements at the end of the session, we danced it again as a reprise, and Rickie and Michael joined the circle. It went beautifully and you can see their joy, as filmed by a friend, Ulli Sir Jesse, on a tiny little Flip camera, at: [youtube.com/watch?v=1DqDrS241rQ](https://www.youtube.com/watch?v=1DqDrS241rQ).

Ricki was so touched by the Dance, that when she sang Blessed Always to end the event that evening, she invited the "Universal Peace Dancers" to come up on stage and do the arm movements (ie, standing still) to the audience as she sang. We started it that way, but the audience stood up and joined us in the movements and everyone sang. It was incredibly moving to those of us who were part of it.

When I returned home, I realized I now had copyright permission from the writer of the music! I got it accurately notated by Mansur Richard Conviser and started corresponding with Leilah on the movements. Because of our schedules, this has been an ongoing game of tag, but we are close to completion at this point. (And, although I definitely led a variation, I was close!)

-Sky Majida Roshay is a Dance leader and mentor living in White Mountain Lake, AZ. Besides leading dances and playing guitar in her local circle, she co-sponsors the Canyonlands retreats and provides a myriad of services to the international and continental networks for the Dances of Universal Peace. One of those activities has been DUP North America's massive dance collection project, which is now being focused by Rahmana Elizabeth Sayre.

North American Journal

From the Carpet..... in the Center of Love

By abduSalaam John Galm

"What is it like to make music for the Dances in the center?"

"How do you know what to play?"

"How does it feel?"

"What do you experience?"

These and other questions are often asked of the musicians who sit on the carpet in the center of the Dances. My experiences of musiking in the circle are some of the most intimate and spiritual of my 50 years performing in orchestras, chamber ensembles, rituals, jazz and yes, military bands.

Some of the practical considerations of what, when and how to play are directed by the Dance leader, usually in my case, Timothy Dobson. His usual procedure will be to strum a few chords on the guitar and allow the dance/song to come forth. During this time the musicians will take this hint to establish the key, open tuning or a chant with just a rhythmic pattern. Then as the song is introduced, the musicians will quickly pick up the melody and the chords. If it is a new song, it may take longer to find the notes.

The drummer at this time will choose which instrument will be "in tune" with the chosen song: dumbek, riq, djembe, tambourine, Native American drum, bell, gong etc. This also depends on the number of dancers in the circle and how many instruments are playing to determine the volume and complexity of rhythmic patterns.

As the dance begins, the musicians keep the melodies and the rhythms simple to establish the music and the movements. Then as the dancers feel more comfortable with the song, variations and

additions are created by the musicians. This aspect of slight improvisation is guided by the idea that the musicians must always support the dance. In his advice to the dance leaders, Murshid Samuel Lewis instructs that this is not the place or the time to demonstrate one's virtuosity or musical prowess. And he especially indicates this admonishment to the drummers.

*The Heart has a
thousand strings
and can only be
tuned by Love
~Hafiz*

As the dance unfolds, the musicians are open to receiving musical phrases, rhythmic variations and collaborations that enhance the dancing experience. Here is where the spirit enters for me. The singing, other musicians, and the moment all come together to allow the love and the spirit to soar. It further develops as the "on the breath"

direction is given. Usually a tacit agreement is given to one instrumentalist to lead while the others play a supporting role. At the same time in the dancers' silence, the energy and the love will open new musical adventures for the people on the carpet.

I often feel the inner circle of the musicians creating waves to the circle of the dancers and then often the vibrations returning as sonic waves of love. At times, I even sense a third circle of all the ancestors who have danced with us for all times. They are holding a sacred container for us to continue our experiences of Love, Harmony and Beauty.

*-abduSalaam John Galm drums for the
Dances of Universal Peace in Denver and Boulder, CO.*



*Where would we be without our musicians?
Capitol Reef National Park, July 2010.
Photo by Sky Majida Roshay.*



*The sounds of the flute emerge, nestled among the
Dancers, Canyonlands Dance camp, Fall 2009.
Photo by Marshall MacElveen.*

The Spirit and the Bride

(Key of C, Standard Tuning)

The
Spi-rit and the Bride say: Come! Let
all - who - hear say: Come! May
all who thirst drink free - ly of the wa - ter of life!
Ru - ach, Kal - lah. Ru - ach, Kal - lah.

In Revelations 22:17 we read: “*And the Spirit and the Bride say, Come. And let him that heareth say, Come. And let him that is atheist come. And whosoever will, let him take the water of life freely.*” While reading “The Gospel of Mary Magdalene,” these words leaped within me as an invocation to Jesus and Mary, the Spirit (Ruach) of God and the Anointed Bride (Kallah). “The Teacher is like a spring that offers water to all who are thirsty”...and Miriam is the holy bride who unites with her beloved to say to all: ‘Come!’” (*The Gospel of Mary Magdalene*, by Jean-Yves Leloup)

- 1) The Spirit and the Bride say: Come!
- 2) Let all who hear say: Come!
- 3) May all who thirst drink freely
- 4) of the Water of Life!
- 5) Ruach, Kallah (*Spirit/Breath and an aspect of the soul: The Bride*)
- 6) Ruach, Kallah

Face a partner.

- 1) With hands crossed over heart, open arms widely to partner on “Come!” (as in Ya Fattah, the Divine Opener of the Way), keeping eye contact
 - 2) Face center and repeat 1).
 - 3) Join hands in circle, take four steps into center raising arms.
 - 4) With arms still raised, release hands and take four steps back; form a cup with hands, palms up, pouring the Water of Life down over your head and face.
 - 5) Turn to same partner with hands crossed over heart on “Ruach.” On “Kallah,” turn slowly to face next partner, hands still crossed. (Music and voices soften and tempo slows down to end.)
- Dance begins again

Words: Revelations

Music and Movements: Amina Linda McMakin

© Linda J. McMakin, April 2008



Dancing with Mary Magdalene logo, from a batik copyrighted by Betty Taylor.

Dancing with Mary Magdalene

By Amina Linda McMakin

I've been fond of saying that my unexpected journey with Mary Magdalene began during the Lent and Easter season of 2008. In retrospect, I think it really began in 1995 when a Sufi friend handed me a copy of "Prayers of the Cosmos," by Saadi Neil Douglas-Klotz, and said "You should read this." After I read through it, nothing much happened. I had not heard the words spoken or sung, let alone danced them (a foreign concept at the time). So the book went on the shelf. Two years later, I discovered the Dances of Universal Peace and immediately decided to become a Dance leader. In 1998, I danced the Aramaic Lord's Prayer cycle, and my life was transformed. Since then, I have been fortunate to be able to study the Aramaic teachings of Jesus with Saadi in workshops, retreats, and ultimately the Aramaic Interspiritual Leadership Program (AILP). I feel it was this gentle, gradual attunement to Jesus' teachings that opened the way for Mary Magdalene to make herself known to me.

There is a parallel in the way in which Mary appeared. During my study of the Gnostic gospels, I purchased the Gospel of Mary Magdalene by Jean-Yves Leloup. I read through it and put

it on the bookshelf. Then in 2008, as often happens when the time is ripe, the long forgotten book fell into my hands from the shelf while I was looking for something else. I flipped it open and was immediately drawn in by Leloup's beautiful and profound commentary, seeing it with new eyes. During the next few days of reading, I found myself experiencing Jesus and Mary's story anew as though I was an observer of the events leading up to and beyond the crucifixion. Most astonishing, Mary herself became real to me, no longer the shadowy, enigmatic woman in the background. And that's when the first dance came through, quite by surprise, on Easter eve. "Miriam of Magdala," as she is often referred to, tingled in my body with a sort of magical resonance, seemingly transmitted from the page I was reading. The music and movements certainly weren't typical of other chants and Dances I've received over the years. Perhaps it was Leloup's French influence that caused images of baroque dancers in fancy dress to be contained in this dance! The next day, Easter morning, "The Alabaster Jar" was born, inspired by the well known anointing story described in the canonical Gospels. It was here that Jesus prophesized that Mary would always be remembered by this act of devotion.

In the beginning, I really thought this was just a phase I was

going through, an isolated surge of inspiration. But I became curious about the popular controversy around the nature of Jesus and Mary's relationship. As I continued to study and research the Gnostic gospels and commentaries on the Gospel of Mary, I found that there was a treasury of information about Mary Magdalene out there, on the Internet! I discovered a whole new world called "Gnostic Christianity" and three more dances came through in April.

Prior to all of this, I had been invited to lead the April 2008 monthly Dances of Universal Peace meeting in Durham, NC. I decided I might as well take Mary Magdalene on the road, and introduced the first two dances at that meeting. Said one of the dancers afterwards, "'The Alabaster Jar' put me in outer space!"

Shortly after my rediscovery of the "Gospel of Mary Magdalene", I had joined two women friends in a Mary Magdalene book study. Between May and July, six more dances were inspired. On July 21, the three of us created a ceremony to celebrate Mary's annual feast day which occurs on July 22. During my ritual bath for the occasion, the "Invocation to Mary" dance came to me, complete with music and movements. We danced it at our ceremony, feeling Mary smiling and sending us her blessing.



Participants wearing their garlands made at the first Dancing with Mary Magdalene Dance cycle. Photo by Noorunnissa Nancy Schlessel.

For a number of years I have honored the seasonal quarters and cross-quarters as themes for Dances meetings in the Greenville, SC area. For the Lughnasadh/Lammas Dance in August 2008, I created a 3-hour workshop that combined labyrinth walks, ritual, meditation, and an introduction to several of the Mary dances. This was presented at Safe Haven, my home and retreat center in Pelzer. Twelve women attended, and it was evident that a profound energetic experience had occurred. Up until then, I had felt somewhat detached from the whole dance origination process, as though I was a messenger who wasn't involved in the message. Now, however, I began to realize that something was going on with these dances, and that I was a part of it! I came to the conclusion that the Mary dances all have the same energy and attunement. Most contain ancient sacred phrases and holy names from the Semitic languages and draw from the scriptures and stories of first century Jewish culture. When one experiences even a few of the dances all together, they create a powerful resonance to the lives and times of Jesus and Mary.

At this point, twelve dances had come through, and over the next six months, six more were added. In July 2009, I created the first "Dancing with Mary Magdalene" workshop with one of my reading companions. This workshop introduced Mary's Standing Stones ritual and wisdom sayings attributed to her, along with ten of the dances. Fourteen participants, men and women, donned garlands they had created for the closing Anointing Ceremony. By the end of the day, we were left speechless, immersed in Miriam's power and love.

In August 2009 I was invited to introduce the Mary dances

in Asheville, NC at the monthly Dance meeting there. For Samhain, October 31, I combined an "Introduction to Christian Gnosticism" workshop at Safe Haven with a two-hour Dancing with Mary Magdalene cycle in the evening. Then, in February 2010, I was invited to present the workshop in Asheville to a small, intimate group of eight participants. I expanded the format to include a 2-hour evening session, introducing for the first time a Universal Worship Service honoring the Great Mother. In the meantime, four more dances had come through bringing the total to 22.

In March 2010, the dance "Nashakh Ruach" was inspired by the now well-known verse in the Gnostic Gospel of Phillip which says, in part, "The companion of the Son is Miriam of Magdala. The Teacher loved her more than all the disciples; he often kissed her on the mouth." I led the dance for the first time in Durham at a DUP meeting, and then in Columbus, Ohio at an informal Dance circle formed by members of the AILP group at our final meeting in May. The Magdala had left the South!

In July 2010 I presented another Feast Day workshop at Safe Haven, and the next week-end went back on the road to Durham, NC with an even more expanded format that began on Friday evening with a public introductory Dance meeting. Twenty women participated in the all-day Saturday and evening workshop, the largest attendance so far. At this gathering I continued the same themes of ceremony, labyrinth walks, Mary's wisdom sayings, stories, meditation and silence, and journaling. The evening session included the Great Mother Universal Worship Service followed by a zikr in which we did Dances and seated practices. During this deepening session, I found myself in the center of a cone of energy

that arose from this group of holy women singing and dancing with Mary Magdalene. It was at that moment that I truly realized the gift that Mary had given to all of us. We were moving with, as and through her in a timeless Dance of the Spirit.

Over the course of my 2½ year journey with Miriam, I have come to believe that she represents the archetypal Feminine Principle that is liberating us, through the inner work of the heart, to find the balance within to empower our own creative potential. I also believe that these Dances were created as a doorway whether in individual practice or in dance community through which one may encounter their own experience of Miriam of Magdala. They reflect my tribute to Mary as a wisdom teacher as well as my own journey into the Magdalene mysteries. She has awakened out of a long, imposed sleep, calling us to "Come! Let all who hear say, Come!" Let us join hands and hearts and Dance with Yeshua and Maryam, the Spirit and the Bride.



Photo by Noorunnissa Nancy Schlessel.

-Amina Linda McMakin is a mentor/teacher for the Dances of Universal Peace, an ordained Cherag in the Sufi Ruhaniat International, and a graduate of the Aramaic Interspiritual Leadership Program. In 2010, Amina published the dance booklet, "Dancing with Mary Magdalene,"

containing the first 20 dances in the cycle; and she is now working on a revised edition along with a companion CD to be released by summer 2011. She is also publishing a small collection of new Mary Magdalene and Mother Mary dances. For information and a calendar of events, go to magdalamatrix.com or contact Amina at lindamcmakin@aol.com; 864-947-7028.

A Positive Feedback Method

By Allaudin Sandy Hill

I am very appreciative of the folks who fall in love with the Dances of Universal Peace. Some of us become so enamored that we take the plunge to become a Dance leader. Some of us are skilled musicians or experienced dancers from other forms. Some are not. For most of us the Dances of Universal Peace become a deep part of our spiritual life. We are blessed that the transmission of the Dances is both protected and promoted by the Mentor Teachers Guild. I appreciate the role that those folks have.

I work for love and money as a program coordinator in a teacher education program in British Columbia. I notice that people learning to lead dances are very much like the student teachers in my program. They are adult learners. They are enthusiastic about both who they lead and what the content represents. They are nervous about what they do not know. At the beginning they are somewhat acquisitive; new teachers want to learn a large bag of tricks while new dance leaders want to lead every new dance that they encounter. The professional certifying year for student teachers is a time where they undergo a transformation of consciousness and identity as they progress from being a university student to becoming a teacher. The anxiety that my student teachers demonstrate is always lurking under their veneer of studiousness and calm. The anxiety is as close to the surface as drywall is to the paint on the walls of my living room.

When I witness novice Dance leaders trying their new craft, I am struck by a couple of similarities with student teachers. After the dance finishes, the mentors in charge usually provide some praise and suggestions for improvement, or the novice leader collapses and begins a litany of failings of how that dance went.

Even when the mentors refrain from feedback and ask the new Dance leaders how it went for them, the responses are usually negative. This response is also the most common among student teachers after their first formal observations. I wonder why that is and what are the consequences? I know that too much early negative feedback from self or others can inhibit successful learning of new skills.

I worked in the culture of a teacher education program that stressed professional development through continuous reflective practice. I began to wonder if the same routines could be successful in mentoring Dance leaders. Is there a way to mentor new leaders so that they internalize a reflective practice that keeps them growing with confidence and without a lot of external motivation? Here is a suggestion. Before the dance I might discuss with a novice dance leader why and how she would lead a particular dance. I might ask what preparations she had done.

After experiencing the dance, I refrain from offering any feedback. I would ask the novice to list what went well. After the initial responses I would ask the novice for further positive attributes. After the novice has identified these, I may simply agree or offer one or two of my own. My responses are always fewer than the novice.

Next, I would ask what surprises happened during the dance that the novice leader had not anticipated. Responses here can be positive or negative. I would give time just to explore the implications of the surprise. Again I offer no more responses to this question than she has given.

The last question is, "What would you do differently if you led this again?" The important point here is that the number of improvements or changes cannot exceed the number



Bringing it all together in a pre-Dance session rehearsal at Free Spirit, the annual community-led DUP gathering near Snowflake, AZ, September 2010.

Photo by Celia Roberts, celiaroberts.com

of things that went well. This prevents the leader trainee from being overwhelmed with suggestions. As well, the number of suggestions by the mentor cannot exceed the number of changes suggested by the novice dance leader. This reinforces the novice's primacy in the novice's dance leading development.

If in this debriefing the novice does not comment on a critical problem, the mentor expresses curiosity about why the novice did not notice this critical issue. A conversation usually follows that gives both the mentor some ideas in how to support the novice and the novice a focus for future growth.

I found that I could use these routines even in collaborative settings where peers take on the role of mentoring. The important rule for me is that the discussion is always led by the person who led the dance.

I hope that you may have your own ways of adapting this method to further internalizing this reflective practice to improve Dance leading.

-Allaudin Sandy Hill is a mentor teacher and Vice President of the Dances of Universal Peace International.

Singing Harmony in the Dance Circle

By Bari John Ramsey

One of the wonderful experiences we can have in our Dance circles is when the singing really comes together, when it all harmonizes beautifully in the moment. Often this involves vocal harmony. Musically speaking, this means singing 2 or more tones together, to form chords. Singing harmony in the Dances is almost always welcome, if the feeling is right. I am one of those dancers who love harmonizing. Recently, I was asked how. While recognizing that this may not be for everyone, here is my how-to.

With hundreds of Dance creations in existence and more appearing every day, it makes little sense to me to try to memorize harmony lines for each of them. Few formal harmony parts have ever been included in our dance write-ups. So how does this all work? I cannot speak for everyone who is singing harmony in the Dances, but I suspect most are using an improvisational approach similar to my own. Improvisation is an organic blossoming, from the heart.

The first step in improvisation is to listen. If you can just listen, you will have done a great thing. Anyone can learn to do this. Listen to the dancers sounding the melody of the dance. With practice, with focus, you can listen to the blend of the voices while you yourself are singing. Is the blend producing a melodious sound, like the strum of a guitar that is beautifully in tune? Or is it a shade or two off from the ringing of true clarity?

When the sound of the circle is less than perfect, the best harmonic contribution a strong singer can make is a sure singing of the melody itself. With proper discrimination, good adab, a careful singer will wait on harmony singing until it can be heard that the circle has learned the tune from the Dance leader. If the melody is unsure, vocal harmony just won't work.

All of this should be in service to the Dances.

In addition to listening to the Dance leader and to the sound of the singers, it is important to tune into the sound of any accompanying instruments. Most Dance circles have at least a guitar accompaniment. Usually, the guitar (or some other main instrument) is playing chords. Most of our Dance tunes are not very complex. Each chord strummed on the guitar consists of 3 distinct tones (usually), with some of those tones duplicated among the 6 strings. With attention



A moment of reverence at Free Spirit, the annual community-led DUP gathering near Snowflake, AZ, September 2010. Photo by Sky Majida Roshay.

to the instrument, you may be able to distinguish some of the individual notes of the chord. Often the chord doesn't change until it's been repeated for several beats. If you find you're able to hear those instrumental tones, then by all means, all of them are fair game to be substituted for the notes of the melody. When the melody is set, and the time is right for expansive harmony, let all those tonal vibrations sing and play.

If you find you cannot easily pick out the individual tones of the accompaniment, you might have better success identifying at least the chord's

fundamental tone. That's not nearly as technical as it sounds. When a chord is played on an instrument, are you able to sing back a note in imitation of that chord? Give it a try. If you can produce a vocal note that reflects each chord the guitar plays, then you can sing a harmony, just as the guitarist essentially plays a harmony.

This does not start or end in the Dance circle, and it is far from a short-term or one-time activity. You have to be in love with your music. To develop your sense of harmony, try blending your voice with any or many of the sounds surrounding you every day. Humming can be quite valuable for learning. Listen to how you sound in relation to the music around you when you try to blend your voice. See if you can fine-tune yourself to blend really well. Listening is the most important thing. If you can't hear the blend, make your sound a little quieter until you can. Harmony is not about being louder than your surroundings. Once you have done some self-tuning, you can bring what you have learned into the Dances.

If you are blessed with a voice that can harmonize, without formal voice training, you may be able to devise harmony parts in ways other than mirroring the accompanying instruments. Here's how easy it can be. You'll recall that the chords used in music usually contain 3 tones each (sometimes more). These tones are fairly evenly spaced across the 7 tones of whatever key the piece is written in, (Do, Re, Mi, etc., up to Ti).

So just about half the notes that you could sing, if they are actual notes of the scale, should work. If you land on a note that doesn't harmonize (preferably landing softly), you can quickly shift up or down a step and have good hopes of nailing a harmony. Then repeat the better sequence next time around. Don't worry about "wrong" notes - they will teach you.

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Most of the note sequences in our Dance tunes jump only 1 or 2 steps from one note to the next. Many harmony lines you could sing would be just like that. So that's a lot like singing part of a scale. You may recall the singing of a major scale in "The Sound of Music". It's Do-Re-Mi-Fa-So-La-Ti-Do, and then back down again. Not all dances are written in a major scale, but if you listen well, it can be a simple enough procedure to adapt this Do-Re-Mi sequence to any scale.

To find the scale of a song, you need to find the fundamental tone, the "Do" of the scale, what musicians call the "tonic". Many simple tunes, such as most dances, begin with the tonic, and most end with the tonic. Of all the tones in a scale, the tonic is the ultimate resolving note. To identify a tonic note, let's look at a simple Dance phrase most dancers know, from the dance "Gopala". The syllables that happen to be pitched at the resolving tonic of this tune's scale are shown in brackets as follows: "Go-pa-la-a, Go-pa-la-a, [De]-[va]-[ki]-nan-da-na Go-pa-[la]".

Now recall that last bracketed note and sing it as "Do". Then try singing the scale of the Gopala dance, from Do up to Do, and back down again. The specific key does not matter, as long as the pitches are comfortable to sing. By alternating the dance phrase and its scale, you can become familiar with the notes for harmonizing that tune. If needed, you can develop your pitch accuracy by tuning into yourself while singing each note. The pitches are accurate when you feel fully certain about singing them strongly. Now, with practice, with love for the music, you can try devising impromptu harmony lines by singing up and down small portions of the scale improvisationally, playfully. You can practice at home with your favorite recordings. There are truly no wrong notes.

Finding the tonic "Do" gives you a prime candidate for individual harmony notes. Another great candidate is the 5th note of the scale, the "So". In the above example, you could sing each syllable with the pitch of the So note throughout the first 2 Gopala's, and then with that of the low Do note for the rest. Or, for another style of harmony, just sing most of the melody as-is but plug in a different note here and there, maybe even only once in the phrase. That can be particularly effective on a note that is held longer than the others, such as that last "-la" syllable in Gopala.

Another simple style of harmony is the repetitive vocal drone. This is especially appropriate for some of the simpler Dance tunes, such as Buddhist inspired chants. You can select one note near the bottom of your comfortable vocal range to use throughout. You wouldn't want to do that in the Dance circle all the time, but it can be good for the right chant now and then. Quietly descend to a note that sounds right to you. Stay with it singing all the words of the dance. If you can find a note that sounds like what the low strings of the guitar are doing, you're on the right track. If there is a point in the dance where a different drone note would sound better (or just as good) during a particular chord change, you could alternate to that also.

For those who know how to do any of this, please don't hold back. Let us hear the harmonious sound of your voice. If your growing edge is to develop better "voice leading", or better combining with others, breath control or whatever else, please do not hesitate to bless us all by doing that too.

I hope these few words about this very deep subject have provided some helpful pointers for those interested in harmonizing. May our voices together fly harmoniously into the ether, and may they open our hearts and bring beauty to the world.

-Bari John Ramsey, in addition to editing this Journal, is a multi-instrumentalist, composer and singer who plays for the Dances of Universal Peace and has loved the Dances for 35 years. He is Vice President of the D.U.P. North America board.



"Some did not want to label themselves with the name of a certain organization and they refused to join the Order in spite of their keen interest. But the true reason of their refusal always is that they are not yet free from some label they have put upon themselves, of which they themselves are unaware. For once a soul is free, it is also free to join anything it likes, nothing binds it. For a free soul shows openness to all things."

- Pir-o-Murshid Hazrat
Inayat Khan

*Above Left Photo Credit: A versatile leader can set aside their instrument to demonstrate movements. However don't try this at home unless you are secure in the strength of your guitar strap (a locking end pin might be a good idea..)!
Longmont CO DUP, 2010. Photo by Dale Blindheim.*



May the Circle be unbroken

By Ayesha Candice Cruz



I love the sense of Divine Oneness the Dances of Universal Peace bring me. I delight in the sensation of unity I experience with those in the circle. I began dancing in 2006 and danced every Tuesday evening in Portland, Oregon. My heart was constantly open, allowing tears, joy and love to pour out of me and into me. I felt like I had found a spiritual home. I have much gratitude to The One and the dancers, musicians, and leaders that help create this experience then and now.

In Spring 2008, I continued to dance and that summer, the Dance circle went through many changes. It seemed there was an abundance of Dance leaders and not enough time for all to lead. My understanding was that a few members of the core team decided which leaders and musicians would be asked to stay. The others would not be asked to lead or play music. I was not a musician or a Dance leader in that circle. My experience was as a dancer, beginning Dance leader in another circle and friend to musicians and dance leaders in the Tuesday circle.

The Dance circle seemed broken from my vantage point. Those Dance leaders and musicians who were not asked to remain with the circle had decisions to make. They could continue to dance on Tuesday evenings but not lead or play. They could dance, lead and play music in other Dance circles outside Portland. A third alternative would soon be forthcoming. This story is from my point of view and not about the facts because I don't know all the facts. This story is about our humanness within and outside of these glorious, unifying Dances of Universal Peace.

Amazing events began happening over those next few months. Within two months, there were three new Dance circles meeting in Portland.

The Crystal Temple Circle started in September 2008 and continued through December 2009 meeting once a month on a Friday night. The musicians and leaders from Crystal Temple continue to play at other venues and are active participants in the Portland area Dances of Universal Peace. The Alberta Circle began in the Fall of 2008 and continues to meet every Friday night. This circle has hosted various Dance leaders and musicians from the local and surrounding area.

The One Heart Circle began later in the Fall of 2008 and still meets once a month on a Sunday afternoon. This circle has hosted a variety of Dance leaders and musicians and a community potluck.

Three new and vibrant circles have emerged out of the brokenness of the Tuesday evening Dance circle. In the meantime, the Tuesday evening Dance circle changed locations. The circle continued to meet weekly with a smaller group of leaders and musicians. It was losing numbers of dancers and energy that had been a part of that circle for many years. The decision was made to discontinue that particular circle. The last dance for the Tuesday Circle was in October 2010.

The very real piece of this story for me is about healing. I saw people leave the Dances or step down from previous commitments to the Dance circle. I felt

the unrest and grief of my friends who did not get to share their love of the Dances in this venue. I then saw how people were called to awaken to possibilities. Would these new Dance circles have been possible if the Tuesday Dance circle had not changed? Would the Tuesday Dance circle have ended if these changes had not been made? My personal piece of this is to look inward. I have experienced and shared much love, joy and peace. For these past years, I have pondered the very human

nature that draws us to this source of Unity and Love. I have wrestled many times with my loyalties and my judgment about these events.

At times I decided to dance less often with the Tuesday Dance circle and then changed my mind. My heart was fully engaged in these decisions. My spiritual practices were also fully engaged. These decisions were about whether I wanted to dance the Dances of Universal Peace, not whether I agreed with decisions made by others. This was about dancing in a way that glorifies and unites me with the Divine, the Divine Mother and all those participating. In the words of Hazrat Inayat Khan, I feel and felt the Dances "Raise us above the distinctions and differences which divide."

-Ayesha Candice Cruz is a dancer and Dance leader now living in Cambridge, MA. She moved to Cambridge to learn more about the Sufi path and Dances of Universal Peace on the East Coast.



"Have you taken your laughter medicine today?" A laughter yoga session during the Winter Dance camp in Puerto Morelos Mexico, February 2010. Photo by Celia Roberts.

DUPNA FINANCIAL REPORT 2010

Our 2010 budget planning was based on the activity of the two previous years and a trend of reduced income due to the global recession. In 2008, our income was \$50,605; in 2009, our income was \$37,117; and in 2010, it was \$33,883. In creating our 2010 budget, we cut down on our expenses and decided to dip into our savings by \$7,000 rather than close down our basic activities. As it turns out, we were a little ahead at the end of the year, using only \$4,603 from savings.

For 2011, we are again paring down our expenses, and anticipating that, as good fortune and financial confidence return to our members, we will see an increase in income from dues and donations. With our current level of income, we are able to maintain the membership database, keep the office open 17.5 hours a week, fielding emails and phone calls from all over, and keep up with the paperwork that enables us to have a non-profit status. Other benefits and services we provide, like staying in touch with our membership through email newsletters, mailings, telecons, the NA Journal and the website are the result of countless hours of volunteer work.

On a positive note, our income from membership dues has remained pretty constant over the last three years, pointing to the loyalty of our members in challenging times. Year-end donations and other donations are down by about 1/3.

Our income for 2010 looks like this: \$24,445 from memberships; \$8,814 from donations; and \$624 from investments. Total income was \$33,883. We have \$34,153 in savings.

Our expenses for 2010 consist of: membership related expenses – Leaders Guild dues paid to DUP IN (required), the cost to print and ship the NA Journal to members, office supply costs to contact members by mail, credit card fees, and the cost of a service to send out our monthly emails- total of \$14,818. Our expenses relating to the website and database were \$1,173 for software, hosting and contract services. We spent \$612 on our dance collecting project, and \$962 on fundraising projects including the holiday card. Board expenses were almost non-existent in 2010, as we held our yearly board meeting through telephone conference. Our office expenses consist of payroll and related expenses, internet and phone, office supplies, contract services and bank fees, a total of \$20,921 for 2010. Total expenses for the year were \$38,486. You may contact the NA office for a full financial report, which has a more complete breakdown of income and expenses.

The 2011 budget is presently on track, with income and expenses being closely aligned. The board considers any and all ideas for fundraising, increasing membership to cover expenses, enhancing services to members, and spreading the dances. Memberships and other donations are an important part of what powers the Dances of Universal Peace-North America and gets this Journal into your hands. Thank you!



DUPNA Goals for 2011

- Take measures to inspire DUPNA organizational support and increase membership to the earlier level of 700+ with a focus on resource building in order to raise awareness, build community, and fund outreach projects; in partnership with DUP IN, find and communicate with lapsed members
- Expand communication via periodic email newsletters including special mailings with our regional volunteer "Points of Contact", in order to reinvigorate the Dance community and encourage networking among Circles
- Explore and develop outreach and support to organizations that have a Dance component
- Support our next-generation dancers and Dance leaders; encourage them to attend 2011's Wilderness Camp and other events; invite them to engage social media with Dance-related interactivity
- Enhance exposure of the Dances and bring focus to community involvement through social media and other avenues
- Seek new volunteers to serve in specific roles including a Donor Coordinator to attract charitable contributions from individuals and corporations, and a Social Media Intern to assist in our ability to navigate social media tools.
- Continue our series of Regional Telecons for connection and sharing of information
- Give attention to creating "beloved community" within our Board, and see how this can extend to our larger community Dance Circles; hold an inbody meeting and BOD training, should finances allow
- Continue to improve, enhance, and update our website's functionality and features, adding more interactivity (message boards or blogs) for continued dialogue related to Regional Telecon topics, expanding the More Dances webpage to include additional originator-published Dance resources, and adding new elements to the Dance Organizer Toolkit, including updated flyers and brochure



BROTHER JOSEPH KILIKEVICE AND THE DARSHAN OF SHEMSUDDIN ACHMED

by Judith Kubish

Brother Joseph Kilikevich, OP, is a Catholic friar of the Dominican Order who leads Dances of Universal Peace in Oak Park, Illinois and as part of interfaith retreats far and wide. He uses the Dances as a spiritual means for the

experience of wisdom to be found in the world's religious traditions. This is a story of Joe's early years in the Dances and Sufism.

"Let's go Sufi dancing," was the invitation Joe Kilikevich heard in the late 1960's after two weeks of intense focus at an artist and spirituality retreat in San Jose, California. Having no idea what Sufi dancing was, but eager to get "off the mountain" for a bit, he and a sizeable group of retreatants piled into a station wagon, stacked double to a seat, and drove to a nearby church where a white-robed, long-bearded, dervish-looking Sufi led circle dances while chanting Arabic mantras.

Having felt a very positive connection with those in the circle at this first experience, Joe responded enthusiastically to a flyer posted at Mundelein College in Chicago, again announcing an offering of "Sufi Dances" in 1971. Hoping to renew his initial experience, and eager to support this kind of art-as-meditation, Joe went to these circles a number of times, but stopped going because he felt there was not enough dancing. An artist, singer, teacher, and spiritual seeker, Joe was attracted to the holistic expression, sense of community and spiritual centering the Dances promoted.

In 1982, when Matthew Fox moved the Institute of Culture and Creation Spirituality from Chicago to California, he invited Joe, who had been teaching art as meditation in the program, to teach in the new location. Joe couldn't immediately go because he was taking care of his ill mother, "midwifing her into her next life," in his words. Although this dedication was a very meaningful experience, her death left him physically, emotionally and spiritually drained. Having Matt's invitation to fall back on, Joe drove West to California in January, 1983. As he drove, the landscape changed from the barrenness of winter to the promise of spring. Joe felt himself get lighter and lighter. Once in San Francisco, he drank in the beauty of the blooming camellias on Holy Names College campus. He went into the greening California hills for hours of restorative sun-bathing.

Creation nurtured his journey through grief. He now recognizes that there was "something about my being empty enough long enough" to "open to what comes next." And what came next was a connection that has reverberated ever since. Joe decided to look up Sufis to dance again. His first phone call taught him not all Sufis are dancing Sufis! Directed to the Ruhaniyat, however, he found a dance meeting every Monday night at Noe Valley Ministry Church. An hour of dance there was followed by a break for teaching, then more dancing.

When Martin Mize, the drummer at Noe Valley, noticed Joe's consistent attendance, he invited Joe to Sami Mahal, the Sufi community house in San Rafael, for Wednesday night gatherings. Here Joe experienced a diverse group of participants, including Saadi Neil Douglas-Klotz and very importantly, Shemsuddin Achmed. It was about the third time Joe had come to Sami Mahal to dance when he walked into a beautiful wood-paneled entrance-like room and noticed, on the opposite side of the room, a "rather short, dark-skinned, white-haired man" who caught his eye. As Joe relates,

"Our eyes met and that's when I experienced what I later found out was darshan. My whole body became warm and I knew something good was happening to me. I just walked over to him and introduced myself. He told me his name was Shemsuddin. I had never heard that word so I asked him to repeat it about three times to be sure I got it. The dancing began then and all during the dances I was kind of distracted by this experience of being looked at by this man who didn't know me, didn't know who I was, didn't know my name, or anything about me. I am not one given to prize out-of-body experiences or anything paranormal. I frankly don't think I need it; waking up every morning is more than enough of a miracle for me."

But this look and the brief friendship which followed, is something that has never left him. During this time, Kamae Miller and Saadi announced that they would be leading Dances at the local community center. Wanting to get to know Shemsuddin and be in his presence and his energy more, Joe asked him if he would be at the other Dance meeting. Shemsuddin replied that he didn't have transportation. Joe had a car and offered to drive. He became Shemsuddin's driver and the recipient of his continuous blessing.

Joe learned that Shemsuddin had travelled with Mahatma Gandhi and was part of the group around Gandhi who prayed interfaith prayers together. Shemsuddin was very devoted to world peace.

Knowing he was ill, Shemsuddin's recurring message was, "We don't have much time. The world needs peace." Discovered by Saadi and others travelling in Pakistan, Shemsuddin had been helped by the Sufi community in California to come to the United States, where he hoped to visit the makbara of his teacher, Samuel Lewis. Shemsuddin was Saadi's original teacher of Arabic translation and a direct influence on Saadi's work in translating sacred texts into the exquisite meanings we have become familiar with in Saadi's books and other works.

If Joe and Shemsuddin arrived late for a Dance meeting, everything would stop as people came to him, to kiss his hand, acknowledge and greet him. This kind of student-teacher guru practice was unfamiliar to Joe, but he recognized in it the receptiveness and honor he was also feeling about this holy man. When Joe reflected to Shemsuddin how he noticed the Sufis' respect and love for him, Shemsuddin was quick to respond, "We don't need any more teachers. We have enough teachers. The time of the teacher is over. All we have to do is go back to the teachers we already have, and listen carefully to their words, uncover their words. My teacher is Mohammed. He founded a whole movement based on peace and Muslims aren't a peaceful people. Your teacher is Jesus. He founded a whole movement based on love and Christians aren't a loving people. Uncover their words and live by them. The sacred texts, the Koran and the teachings of Jesus in the Aramaic, will bring peace to the world.

Understanding, singing, dancing them, this is the sacred work we are to do."

This amazing person, woven together in Joe's life story with the Dances, and with the Aramaic story, still inspires deep gratitude in Joe. Joe learned that what he initially experienced with Shemsuddin was darshan, the look given by the teacher, a look Joe had experienced as "a spirit of unconditional love," a look Shemsuddin shared with everyone he saw. Darshan became a blessing Joe extends in his teaching and retreat leading. Anyone who attends an event led by Joe is reminded that everyone is capable of blessing with their eyes. He asks us to remember that we look with the eyes of all of our teachers and to look at others with love.

The darshan of Shemsuddin reached into the emptiness in Joe, and even deeper, into his openness to a call and to a ministry to interfaith spirituality and peace. Joe didn't see Shemsuddin again after that brief semester, and Shemsuddin returned to Pakistan in 1984. Joe's heart and soul carry his darshan and impart it, through Joe's eyes, to circles of Dances of Universal Peace around the world.

-Judith Kubish, a certified dance leader and mentor teacher, has led Dance meetings, trainings, retreats and seasonal celebrations with her husband, Hal Dessel, in Milwaukee, Wisconsin since 1990. She is a Life-Cycle Celebrant and can be reached at Heartlandlifeceremonies.com.

I do dimly perceive that whilst everything around me is ever changing, ever dying, there is underlying all that change a living power that is changeless, that holds all together, that creates, dissolves and recreates.

-Mahatma Gandhi



The drummers' attunement, Capitol Reef National Park, July 2010. Photo by Sky Majida Roshay.

For the Drummer
by Noorunnissa Nancy Mills Schlessel

No glory here for you--
No crowds of cheering fans - no bows.
You drum to serve the dance.
Attend the leader--
Feel the needs of mood or phrase.
Be rock that links the heart to breath.
Drum on! Your service here today repaid
In grateful thanks from all the feet that pray.

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"A sustainable lifestyle requires a moral
unity of humankind."

Islam and Sustainability
Dora Marivova

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INTRODUCTION TO GENESIS

AS A PERSONAL CREATION PROCESS *By Grace Marie*

Throughout history, stories are written or told to convey a teaching, such as the parables of Jesus. The deeper meanings of these simple parables were easily interpreted and used as examples to help people develop characteristics that would allow them to live as better human beings.

The first chapter of the Bible, Genesis, tells the story that in 7 days, God created heaven and earth. As a child born into a strict Polish Roman Catholic practice, my perspective on this story called forth an image of an all-powerful, awesome God whom one feared and did not question or look into more deeply. One accepted on faith (and a fear of the consequences of not believing) that these events happened and were true.

As often happens when one grows older and is exposed to higher education, this story became fantasy. It was not in a form that I could accept, be attracted to, study, or talk about. I discovered that there were others who felt the same way. The story was considered far-fetched when one studied the theory of Evolution and viewed it from an "educated" perspective. Looking more deeply though, the sequence of Evolution does follow Genesis if you keep in mind that a million earth years, as our human minds can conceive them, might equal one day in the mind of the divine.

My interest of Genesis re-surfaced during a class with Dr. Neil Douglas-Klotz in the Abwoon Interspiritual Leadership Program. Although I had attended his Genesis workshop twice previously, it was not until the third time that its deeper personal meaning began to unveil its mystery. The wall between Genesis and me was coming down stone by stone, and I became very curious about what was on the other side.

Using Neil Douglas-Klotz's book *The Genesis Meditation: A Shared Practice of Peace* for

Christians, Muslims and Jews, to make simple translations, and using the outline of the cycle of Genesis Dances from his accompanying CD "Beginnings", I began to feel within a shift in my thoughts and feelings around the subject. That led me to consider the questions:

What is the story of Genesis all about? What aversions do I feel toward it and why? How can I interpret the story to understand how it can personally affect me through its hidden meaning?

GENESIS/CREATION

To unveil the mystery, I looked at Neil Douglas-Klotz's work to help decipher the Genesis myth. Here is an outline using the Hebrew phrases from the chapter of Genesis in the Torah interpreted into their very simple approximate meanings, as indicated with the words in English that are shown in parentheses. Additionally, there are phrases from Proverbs; one phrase listed is from the Quran in Arabic; and another phrase is a combination of Aramaic and Greek.

If one speaks an additional language fluently, one understands the concept of translating from one foreign or non-native language to one's own native tongue. There are nuances that simply cannot be conveyed into words. The interpretations given below, are a combination of approximate, literal and my own translations.

1. BEFORE THE BEGINNING (Gen 1:1)

B'reshit (beginning) bara (created) Elohim (the One who is many, or God) et hashamayim (heaven or wave, light vibration) ve'et ha'aretz (and earth or form, particle).

King James Version: "In the beginning God created the heaven and the earth."

My interpretation: In the beginning, the Many created form through wave, vibration, light, and particle.

2. EXPLORING THE GERM OF THE SEED (Gen 1:2)

Wa ha'aretz (the earth) hayeta tohu (without form) wa bohu (and void).

King James Version: "And the earth was without form and void."

My interpretation: No form existed, only void.

3. PLAYING WITH RESISTANCE, CONFUSING THE CONFUSION (Gen 1:2)

Wa choshekh (the darkness) 'al-penei (was on the face/surface) tehom (of the deep/deeps).

King James Version: "And darkness was upon the face of the deep."

My interpretation: Deep Darkness, a black hole, existed.

4. BREATHING INTO THE FLOW (Gen 1:2)

Wa ruach (the breath/spirit of) Elohim mera-he-fet (began to move) 'al pennei (on the surface/face of) hammayim (the waters of the primordial flow).



Toward the One. Photo by Shivadam Adam Burke.

King James Version: "And the spirit of God moved upon the face of the waters."
My interpretation: From the energy of the Many working together, a primordial wave began to flow, in the first sign of movement.

5. BIRTH OF A NEW CONSCIOUSNESS (Gen 1:3)

Wayyo'mer'elohim yehi'or (the vibration, wave of consciousness was, is and will be) wa (the whole realm of existence) yehi'aor (aor – light).

King James Version: "And God said, Let there be light: and there was light."

My interpretation: The light, wave and vibration of consciousness, and the whole realm of existence was, is and always will be.

6. CELEBRATING THE NEW CONSCIOUSNESS (Gen 1:4)

Wa yara (looking into the whole of existence) 'elohim (the One who is Many) et haor kitob (blessed its new reflection of consciousness.)

King James Version: "And God saw the Light, that it was good: and God divided the light from the darkness."

My interpretation: The One who is Many, looking into the whole of existence, blessed its new reflection of consciousness.

7. EMBRACING THE NEW (Proverbs 8:22)

Ya (the Divine) qanani (had to have me) re'shit (from the start) darko (head of the caravan) quedom (from the oldest of times) mif'alaw me'az (in the pivotal moment of the Aha!).

King James Version: "The Lord possessed me in the beginning of his way, before his works of old."

My interpretation: The One who is Many was drawn to me from the start, from the oldest of times, from the head of the caravan, in the pivotal moment of attraction.

8. POURING OF THE SELF (Proverbs 8:23)

Me'olam (time starts in small parcels from one moment to the next) nis-sakhti merosh (in this first beginning-ness, I poured myself like holy wine) miqqadamei aretz (though there was no ground, earth, form or individuality to absorb me).

King James Version: "I was set up from everlasting, from the beginning, or ever the earth was."

My interpretation: Time begins in small parcels of moments, and in this first beginning-ness, I poured myself like holy wine, though there was no ground, earth, form or individuality to absorb me.

9. DANCING IN THE NEW UNITY (Proverbs 8:24)

Be'en tehemot (there was no depth or deep where I could dance as the Great Dark) cholaleti (but I danced anyway, writhing, pausing, waiting, moving in time with my partner, knowing that what would come, had not yet been) be'en mayonot (the spring of existence of beingness) nikhbaddei mayim (from which the glorious, but heavy, flow of life would stream).

King James Version: "When there were no depths, I was brought forth; when there were no fountains abounding with water."

My interpretation: At that time, there was nowhere I could be who I am, but I existed, writhing, pausing, waiting, knowing that what would come had not yet been, yet my young existence was glorious, though heavy, with the streaming flow of life.

10. FIRST REMEMBRANCE

(Sura 7:172, Quran)
 "Alastu bi rabbikum. La illaha illa llah."
 (Question)
 "Ba'ala shahidna. La illaha illa llah."
 (Answer)

The Quran describes when the One Being reaches into the depths of the First Human and asks the question of all future human beings. My interpretation:

Question: "Do you agree to reflect the fullness of consciousness of all beings who have gone before you, and do you agree that there is only one reality that we all share, One Being behind all of the abundantly diverse forms of being?"

Answer: "Why not? We agree to experience and live by this!"



Sweeping out the chamber of our hearts, Canyonlands Dance camp, May 2010. Photo by Sky Majida Roshay

11. IN THE IMAGE OF UNITY (Gen. 1:26)

Nahaseh (let us inlay into) adam (the first human) betzalle menou (a living shadow of ourselves).

King James Version: "And God said, Let us make man in our image, after our likeness."

My interpretation: Let us inlay into the first human a living consciousness of ourselves.

12. UNFOLDING, MIXING, ROLLING - FOR BETTER AND WORSE (Gen. 1:28)

Pherou wa rebou (reign together with the creatures) wa mila'ou (redeem, save, replenish your existence) et ha'arets (earth, earthiness), wachi-beshuha wa redou b' (live with, live amongst).

King James Version: "And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth."

My interpretation: Live together and amongst, and reign with, all of the other creatures of the earth, and learn to be a human embedded in nature, to redeem and replenish your existence as a human being.

13. SEVENTH DAY: RENEWAL AND RETURN TO SOURCE (Gen. 2:3)

Wa i sheboth (rest or return to original state) bayom ha shibihi (after activation or progression), wa isheboth elohim (the rested One who is many) mi-chol mila chetho (embodied the work) asher (primordial fire of life) hasha (creation)

King James Version: "And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made."

My interpretation: Return to the source, and re-member how it all began.

14. CREATION CONTINUES (John 1:1)

B'rishith a itawa hewa melta. (Aramaic)

En arche timi ho logos. (Greek)

King James Version: "In the beginning was the Word".

My interpretation: "From the beginning of time, creation continues."

UNVEILING THE PARABLE and the Hidden Meaning of Genesis

Humans are the living story of Genesis - from the darkness of the unknown before a beginning, to becoming a twinkle in the eyes of our parents, to gestating and growing in size within a womb, then being manifested or born of creation, into creation, to continuously create and re-create. Genesis is in the DNA of our very biological nature: the bloodline, our human lineage from before the beginning, is in our bodies, hearts and souls, to re-member and live the creation process daily. Psychologically and emotionally understanding the steps of Genesis can significantly decrease our fear of the unknown and of darkness or "dark times". We interpret, understand, and accept that a certain period of void, darkness, and the unknown is needed for any creative aspect of oneself to emerge. There is no need to be afraid of this process, as it is natural and good.

We can understand that at times, our creations are completely successful. At other times, ideas fail, but they can be re-created into something better, new or completely different. We just need to go back into the void or free space to allow time for consideration. In terms of natural selection in the natural world, this is also a very real process. Some live and some don't, based on various factors like timing and geographical location.

When we begin to pour ourselves into our ideas or projects to manifest, we are "energized" in this newness and flow with it as it continues to come forth. Manifested, we can continue the project, bless it, and look back and remember. And the Genesis, or Creation process, lives on, again and again and again.

For more information and workshops with Grace Marie, contact her at grace@kundagrace.com or visit kundagrace.com.

GENESIS AS A PERSONAL CREATION PROCESS

Now, the foregoing foundation outline of Genesis/Creation is converted into a simple process, for practical everyday personal understanding and use. It is meant that you reflect upon each element of the process, to consider and compare it to how your ideas and creation begin. Then, to enhance your understanding, bring a creative project or an idea to mind, and compare its manifestation process to the outline below:

1. BEFORE THE BEGINNING

I bless what was, bless what is, bless what will be.

2. EXPLORING THE GERM OF THE SEED

Nothing. Dark. Void. Without form.

3. PLAYING WITH RESISTANCE, CONFUSING THE CONFUSION

Darkness, unknowingness. I am confused, and things keep getting more confusing.

4. BREATHING INTO THE FLOW

My breath and spirit self begin to move on the surface of the deep, dark void. I feel something. I breathe and am aware with the darkness, but I still don't know what that "something" is. But I do know that there is "something".

5. BIRTH OF A NEW CONSCIOUSNESS

Breath is married with darkness. I accept the darkness and breathe with it. I surrender and have an "aha" moment. An idea is born.

6. CELEBRATING THE NEW CONSCIOUSNESS

I look into the first mirror of a new "baby" idea. Now what do I do with it?

7. EMBRACING THE NEW

Attraction to the idea. It had to have me. I must have it.

8. POURING OF THE SELF

I pour myself like Holy Wine into the idea and attraction.

9. DANCING IN THE NEWNESS

I dance "with" and "in" the newness.

10. FIRST REMEMBRANCE

I realize that I forgot. Now, I remember. I wanted this idea.

11. THE IMAGE OF UNITY

Within my creation, this idea, this project, a source of consciousness inlays an image of myself.

12. UNFOLDING, MIXING, ROLLING - FOR BETTER AND WORSE

Following the purpose of my conscious creation, accepting its fate for better and worse,

I walk with purpose while including those who surround me.

I walk with purpose, while including those in my wider community.

I walk with purpose, while connected to the Source of All and all of Creation.

When I lose track, when I forget where I am, I join with others in love and compassion.

13. RENEWAL AND RETURN TO SOURCE

I rest. I bless. I re-member how it all began. I bless again.

14. CREATION CONTINUES - I AM / I CAN

I daily create a part of what I AM. I understand that part of what I am. I can create. I AM... I CAN... I CREATE...

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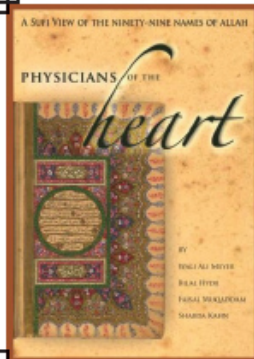
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Pir Shabda Kahn, Murshida Taj Inayat, Murshida Fatima Lassar, and Murshid Wali Ali Meyer share stories about their teacher, Murshid SAM, during the Sufi Sesshin, January 2011. The stories were shared with the North American DUP community on the regional telecon later that month. Photo by Lucinda Abbe, lucindaabbe.com

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Dance Leader Update!

If you have not yet seen it, the completely redesigned DancesofUniversalPeace.org is now online. This is our international website, linking you to our worldwide Dance community. Included are website links, contacts and calendars of international events and Dance Leader Training events. The site also offers many resources for the Leaders Guild, the collective body of all mentored Dance leaders. Leaders Guild members may log into the Resource Library containing over 250 Dance write-ups, recordings, articles, esoteric papers and more. Portions of the site are now available in Spanish, with other languages to follow.

By the time this Journal is published, we will also have online the Worldwide Directory of Mentored Leaders in the password-protected area of the website. Here you will find up-to-date contact

information for our 1,200 Leaders Guild members. We hope that this resource will greatly benefit the connectivity of our Leaders Guild community, replacing the print directory that we used to publish in the We Circle Around magazine.

We ask all Dance leaders to log in now to make sure their contact information is correct and to notify us if you do not want your contact information included in the directory.

Dances of Universal Peace International, the worldwide alliance of Leaders of the Dances of Universal Peace, provides resources, guidance and inspiration to cultivate excellence and spiritual depth in leading the Dances of Universal Peace.

-Munir Peter Reynolds, Executive Director, Dances of Universal Peace International, director@dancesofuniversalpeace.org

How I Became a Teacher of the Dances

by Robin Devi Mallor

My first Sufi Dance - for that is what it was called at the time - was in the summer of 1975. I was pregnant. I had just graduated Nursing School. Greg and I were still deeply in our romantic love but I felt with a baby coming I wanted to be part of a loving community in which to bring forth new life. We found a small, dedicated group of Sufi dancers who welcomed us with unconditional love.

We danced weekly with this young, vibrant Sufi group. The dance leaders were initiates of Pir Vilayat's Sufi Order of the West. After our son was born, we brought him along. He often slept peacefully in the center of our circle. Occasionally we attended the Sunday Universal Worship or an evening study on the teachings of Hazrat Inayat Khan, Pir's father and teacher.

In 1978, we parted ways with our spiritual friends. My husband and I had not become Sufi initiates. Our path led to New Delhi where we lived for 4 years attending satsangs and learning the teachings of our SatGuru, the Nirankari Baba. I didn't think much about the Sufi dances, but I did make time to visit the shrine of Hazrat Inayat Khan in South Delhi.

In 1982, we returned to Michigan, this time living in Detroit. I worked part-time in nursing and also worked as a homebirth midwife while raising a family.

Then in 1989 I received an invitation to a week-long immersion in the Dances of Universal Peace. I learned that the Sufi Dances were no longer the exclusive prerogative of the Sufis but had been opened up to a wide variety of teachers and teachings representing all the world's religions and cultures. I wanted so very much to go to that retreat. But how could I? With 3 small girls and a son in high school, I was a busy mother and very short of cash. Still I dreamed of going and mentioned it to my son. He had a small fortune from royalties accrued through acting in a Nintendo commercial when he was 10 years old. He offered to pay my way. I was stunned! I would never have asked for that, but he offered out of the goodness of his heart. I accepted.

So it happened. My husband took charge of the household, and I with my youngest child went to that first ever week of dances in Michigan. My baby was only a year old and not yet walking, which made it easy to contain her. She was well accepted by the Dance community. I was able to attend most of the Dance sessions each day. There was also

musicianship training and much talk about the sacred transmission of the Dances. One of the mentor Dance leaders, Saadi Neil Douglas-Klotz, has gone on to create many new dances on the Aramaic teachings of Jesus and written several excellent books.

I did not come home from that wonderfully deep and refreshing week with any intention to teach. I learned that the Dances were being offered in Ann Arbor every month and went to a few dances there. They were very well attended. I spoke with the Dance leader who told me that he had simply decided to offer what he knew and this was the result. It gave me the courage to begin a circle in Detroit.

A good friend offered a space at her church, the First Unitarian Universalist Church of Detroit, and made the arrangements. I made flyers and posted them in a few likely places. I bought a doumbek drum and took drum lessons. I contacted a few friends to provide music. How surprised I was to see a room full of people that first night, so many of whom I had never met before! - people who were attracted to the Dances, just as I had been, from a place inside themselves that wanted to sing and dance and pray with others outside the boundaries of religious formalities.

I was very insecure about my teaching ability in those early days. I spent hours preparing what I would teach, rehearsing the words and movements so as to do everything correctly. At the end of an evening I was exhilarated! It felt so good to share these special dances. That was almost 20 years ago!

In those early years I was mentored by Mary Martha Metzler. She gave me invaluable training and feedback. Eventually I became a Certified Dance Leader. I attended several weekend retreats at Niagra Falls and organized several Dance and leadership training events in Michigan. Nowadays I provide Peer Supervision for several Dance leaders. It's one of those things that one learns by doing until it is simply a part of one's being. Al-hamdulillah! All praise to the One!



Photo by Persaphone Mallor.

-Robin Mallor leads the Dances of Universal Peace at the Woodside Church in Flint, Michigan. She is an RN and beekeeper. She and her husband run Three Roods Farm in Columbiaville, MI threeroodsfarm.com.



Circle Administration: Calling Higher Selves

By Sophia Bowie-McCoy

Imagine a tall Ferris Wheel. You and other Dance leaders take a seat and ride around for one, several, or many turnings before you dismount. The view at the top broadens your scope of awareness.

This image appeared to Dance leaders during an administrative meeting in 2008 in Eugene, Oregon. The image captured the feeling that we leaders serve for a temporary time. Our scope is broadened. The Dances continue to turn after we have moved on. How did we receive this image of the Ferris wheel? What does it have to do with administering a Dance circle? This and other images have helped to increase the love, harmony, and beauty of our circle, within and beyond administrative activities.

My increased involvement with leading Dances began with an internal call that came after our beloved Dance leader, Sheikh Ishaq Jud, died in 2006. Our other primary leaders, Kerima and Michael Furniss, moved back to Arcata, CA and providing continuity and leadership, Khalila Zarzycki and Devi Mitchell continued to hold the post for the circle. I joined them.

We began as near strangers and ended with a collaborative experience of leadership. We all agree that what enabled this stabilizing was a series of "administrative meetings." I have often heard concerns regarding the administration of circles: who will lead which dances? how do we improve communication? how much and what type of outreach to do? how much do we ask for donations? At first, Khalila and Devi were concerned about the time commitment. After our first meeting, there was never difficulty in rallying them every few months. The meetings saved time, produced results and were enjoyable.

*Above Left Photo Credit:
Circle Administrators celebrate in the pool, February 2010.
Photo by Echo Hollow Pool attendant.*

Mythic Images, Phase 1: Call to Dance Leadership

At our first meeting, we laid a foundation for the next 2½ years by visualizing what "called" us to become leaders of Dances of Universal Peace. The visualization exercise was from Jean Houston's the Hero's Journey. From my work with Jean, I have become accustomed to working on personal and group projects at four levels: the physical, the psychological, the mythic and the spiritual. Given the occasional contrast between our uplifted consciousness following a Dance evening and our consciousness around mundane circle administration, I thought we could fill that gap with a mythic perspective. The Hero's Journey is a mythic story that allows us to see our lives and choices from a larger perspective. All of us embark on a Hero's Journey when we commit to the Dances. The Journey begins with our accepting a Call to Adventure. It ends with expanded consciousness, after facing obstacles, finding allies, surrendering, and returning to the mundane world.

At our first meeting, I led a guided visualization about who might be our Allies on this Hero's Journey. In a state of deepened awareness, we accessed the archetypal realm for our allies, each of us finding an image of ourselves that related to the Dances. Khalila had a wildly original image of a brown egg on 4 bird legs that cracked open and shot out an egg yolk of light. Above it was a small rainbow. Baba Yaga, the wild transformer, came to mind. Devi had pillars of light from Australia and a lighthouse shining above the rocks and waves. She was drawn to be a triumphant light warrior, quiet, clear, a beacon during troubled times. Sophia had an image of Noor-un-Nisa, playing the veena and surrounded by several doors. These doors seemed to open to other groups.

Dance leaders are familiar with this mythical level in a number of dances. In Murshid Sam's dance, "Hare Krishna, Hare Rama," we can experience some of the feminine/masculine qualities of the archetypes of



Photo by Teresa Deitze.

North American Journal

Krishna and Rama. The dance, "Altísimo Corazón," evokes the love and protection of Our Lady of Guadalupe, an archetype that has aided indigenous and Catholic cultures to co-exist under difficult circumstances for 500 years. "Thou Holy Asha," refers to a myth about the renewal of fertile crops each growing season.

Not only can we experience mythic wisdom in the Dances themselves, but we can apply this to the circles' administrative concerns. Our three archetypes aided in our collaboration as leaders. Devi led more dances related to themes of light and refuge. She was also the contact person, kept attendance records, and represented the circle at area meetings. Khalila exhibited dynamic, decisive leadership in difficult situations. Sophia continued to open new doors through leadership meetings, and hosted a social night for the larger circle. These archetypes inspired our Mission Statement:

For 2009, the Eugene Circle will evaluate its actions according to three principles:

- 1. We are strengthening our conscious contact with the Spirit of Guidance (our Higher Selves) and following that Guidance.*
- 2. We create an atmosphere of peace, joy, and love. The Circle is a place of strength and inspiration—a rock during the vicissitudes of life—a safe haven.*
- 3. We live the Dances consciously and connect them with our lives outside of the Circle.*

Each of these principles reflects one of the archetypes from the original visualization exercise. The archetypes were also reflected in the types of duties that each leader took responsibility for. At that first meeting, we also visualized images for the group. In addition to the image of the Ferris Wheel of Dance leadership, I also had an image of all the core leaders focusing on 20 Dances each, as recommended by my original Dance Mentor, Azima Lila Forest. The image from the visualization showed magnets around each leader and the circle, suggesting that the level of magnetism would shift for our circle. My co-leaders each agreed to focus on 20 dances. Less than a year later, we had strong consensus that this concentration allowed us to be more relaxed, consistent, efficient and trusting. We had regularly received feedback from dancers both by email and in person about the seamless cohesion among leaders and about the depth of the Dances. With this stability, we reached out to more Dance leaders, musicians and volunteers. One of the ways that these images were able to influence the development of our circle was



Naptime dreams are better when accompanied by a Dance circle. The Winter Dance camp in Puerto Morelos Mexico, February 2011. Photo by Dennis Roshay.

that we actively refreshed them when we got together. We reflected on how they might be serving ourselves and the circle.

Mythic Images, Phase 2: Call to Reach Out to Younger People

In 2010, new leaders and musicians who joined our circle were ready to meet and connect as a group, and look at our interest in reaching out to younger people. After calling forth the mythic images in the Hero's Journey, we discovered that Spider Woman, Gaia (2), Moses, Coyote, Jesus, Aphrodite, and Nataraj Shiva were among those that came to us. Participants do not have to know or expect a mythic partner. Their energy in the process suggests it to them or helps suggest it to others. Recognizing the readiness of new people to reach out to younger people, we held a leadership transition meeting three months later. With the facilitation of Rabia Pam Prichard, a mentor from Salem, and Devi Sara Mitchell, we made plans for our transition.

For me, this meeting indicated that my primary work with the administration of the circle was complete. My image from the 2010 meeting was of an old pick-up truck carrying old growth logs. I brought them to a community where we together built a log cabin. When I expressed discomfort about building with old growth logs (I love their presence and am opposed to cutting them), my colleagues reminded me that they symbolize the ancient wisdom of spirit and nature. In the spirit of this image, I am now getting into "my truck and driving" to Georgia to bring this kind of deepening to another community. The Ferris wheel of the Dances keeps turning.

—Sophia Bowie-McCoy began bringing her son to Northwest Sufi Camp when he was 5. She is currently training in Mariam Baker's SoulWork. As a certified Dance Leader, Sophia wants to make dance circle administration as meaningful and pleasurable as dancing or leading Dances of Universal Peace. She is the creator of Moving Intentions, a process that introduces people to their body wisdom.

Dances of Universal Peace Events.....

EVENTS

for North America 2011

May 28, 2011 - CA - see next page

July 15-17, 2011

Friends Meeting House, and the Music

Explorium, Durham NC

DANCING WITH MARY MAGDALENE:

THE INNER JOURNEY

Leader: Amina Linda McMakin

2nd annual Mary's Feast Day for women, introducing the "Magdalene Sesshin". Also, ceremony, meditation, labyrinth walks and cycle dance leader training. Contact Hayat Laurie Lindgren, 919-614-4089, lgl@nc.rr.com Website: magdalamatix.com

July 17, 2011 - CA - see next page

July 22-24, 2011

Ft. Wayne, IN

TUNING THE HEART

Leader: Murshid Allaudin Ottinger

Third annual Summer retreat, with the Dances of Universal Peace.

Contact: Liz Monnier or Jarin Hart, 260-424-6574, info@fwdc.org

Website: fwdc.org/dupecircle

July 23, 2011

Safe Haven Center, Pelzer, SC

DANCING WITH MARY MAGDALENE

Leader: Amina Linda McMakin

4th annual Mary's Feast Day for women, with the "Magdalene Sesshin". Also, ceremony, meditation, labyrinth walks and the Mary Magdalene Cycle of Dances.

Contact: Amina Linda McMakin, 864-947-7028, lindamcmakin@aol.com

Website: magdalamatix.com

July 24-30, 2011

Flathead Lake United Methodist Camp, Rollins, MT

WILDERNESS DANCE CAMP

Leaders: Darvesha MacDonald, Munir Peter

Reynolds, Bernie Heideman, Zareen Connie

Delaney, Saraswati Rain, Vayu Brian Jameson, Jorge Calero, Maitreya Jon Stevens

Heaven on Earth, Heroic Action and Radical Hope

Contact: Eve Fagergren, 360-789-4013,

registrar@onenessproject.com

Website: onenessproject.com/events/wdc/wilderness.info.htm

August 14-21, 2011

Camp Adams, OR

NORTHWEST SUFI CAMP

Leaders: Asha Lela, Leilah & Bodhi Be, Wali Ali Meyer,

Khadija Goforth, Rani Kathleen McLaughlin, Munir

Reynolds, Quan Yin Lynne Williams and many others

"Peace at the Beginning", Practices, Dancing, Teen Camp, Children's Program

Contact: Subhan Michael Tindall, 503-381-1881,

nwsuficamp@gmail.com; Website: nwsuficamp.org

August 17, 2011 - NM - see next page

September 9-12, 2011

Camp Santa Maria, near Bailey, CO, west of Denver

DANCING WITH THE GODDESS

Leaders: Sára Rain, and a dozen other fabulous

CO women leaders

An all women's weekend retreat with DUP, ritual, drumming, movement, The Charge of the Goddess music and dance cycle, crafts and community.

Contact: Sára Rain, 970-227-5275, rain@trigoddess.org

Website: trigoddess.org

September 16-18, 2011

Prama Institute, Marshall, NC

DANCES OF UNIVERSAL PEACE WEEKEND

Leaders: Akal Dev Sharonne, with Mark Smith,

Dance musician; Dance in a magnificent dome in a gorgeous rural setting in the North Carolina mountains. Delicious food and comfortable lodgings.

Contact: Akal Dev, 828-264-1384, mgeesmith@juno.com

September 22-26, 2011

Comb Wash Campground, near Blanding UT.

CANYONLANDS FALL CAMP

Leaders: Bernie Heideman and Sky Majida Roshay

Dances of Universal Peace, Laughter Yoga, potlucks, campfires and expeditions with the Hikers of Universal Peace.

Contact: Sky Majida Roshay, 928-537-0126, skyness54@gmail.com

September 23-25, 2011

Indianapolis, Indiana

DANCES OF UNIVERSAL PEACE RETREAT

Leaders: Abraham and Halima Sussman

Dances, etc. - home hospitality available

Contact: Paula Saffire psaffire@butler.edu, 317 257 0537



Photo by Sky Magida Rechy, September 2010.

Dancing beneath the parachute at Free Spirit, the annual community led DUP gathering near Snowflake, AZ

September 29 - October 2, 2011
Ocala Conference Center, Ocala, Florida

FREELY GIVE, FREELY RECEIVE

Leaders: Allaudin Ottinger & Lila Flood
 Music, dance, humor, Sufi teachings, choir, drumming, zikr & whirling, in the beauty of natural Florida. Also a training day on October 3, for leaders and dancers.

Contact: DiAnahita Kanoy, 352 546-1345,
 FLRetreats@gmail.com; Website: PeacockParadise.org

September 30, 2011 - WA - see at right

October 7, 2011 - HI - see at right

October 15-17, 2011
Aldermarsh Retreat Center, Whidbey Island, WA
UNVEILING THE MYSTERY OF EMBODIMENT

Leaders: Gayan Gregory Long and Grace Marie
 Weekend experience as sacred chalice, singing, dancing, zikr, walk, rest, meditation, journaling, with dance leader training on the 18th.

Contact: Linda Lindsay, 360-331-5471, llindsay@whidbey.com
 Website: whidbeydup.com

November 4-6, 2011
Camp Burton, Vashon Island, Near Seattle, WA
NW ANNUAL REGIONAL DANCE RETREAT

Please join the NW Dances of Universal Peace community in a joyous weekend of song and Dances.

Contact: Martha Bracken, inoffice@dancesofuniversalpeace.org, 206-367-0389, Website: seattledup.org

November 10-13, 2011
Pine Summit Camp, outside Prescott, AZ
RETURN TO THE HEART OF THE DANCE

Leaders: Murshid Saadi Neil Douglas-Klotz and Murshida Tasnim Hermila Fernandez

A residential retreat, deepening in our heart-process with Dance, Walk, meditation, body prayer, contemplation, breathing practice and storytelling.

Registrar: Barakat Carolyn Bryan,
 carolynnbryan@hotmail.com, 928-717-2017

ALSO - The following is a list of this year's North American events where you can have the experience of dancing with Pir Shabda Kahn.

The website for all these events is:
marinsufis.com/schedule.php

Nevada City, CA Sufi Retreat
 May 28-29, 2011
 Contact Peter Lipa, plipa@omsoft.com

Mendocino Sufi Camp (CA)
 July 17-24, 2011
 Contact Jelehla & Kabir Ziemba,
mendocamp@goldengatesufi.org

New Mexico: Lama Mountain Sufi Sesshin
 August 17-21, 2011
 With Pir Shabda and Sheikha Darvesha
 Contact Rick Gomes, rick7@lamafoundation.org

Seattle Sufi Retreat (WA)
 Sep 30- Oct 2, 2011
 Contact Salim Matt Sean Gras,
mattgras@comcast.net

Maui Sufi Camp (HI)
 October 7-14, 2011
 Contact Jason Groode,
dechenmaui@hawaii.rr.com

Sufi Sesshin
 Institute of Noetic Sciences, Petaluma, CA
 January 6-15, 2012
 Contact Alia Greenfield,
heartandwings@comcast.net

Kauai Sufi Camp (HI)
 January 20-22, 2012
 Contact Joan Levy, joan@joanlevy.com



Pir Shabda's bouzouki. Sufi Sesshin 2011.
Photo by Teresa Deitze.

Global Peace Dance

By Swami Jahnava ananda

"The pulse of space beats to the rhythm it is charged with, and this we call atmosphere. The atmosphere is made of vibrations, and the life substance in it is charged with the same rate of vibrations as that of the person who happens to be there. The atmosphere one creates and leaves in a place remains unchanged, although in time it loses its vitality."
-Pir-O-Murshid Hazrat Inayat Khan, "The Music of Life"

New Years Eve 2010 marked the 20th anniversary of the Global Peace Dance, the night that many Dances circles around the globe each take their turn, in dancing, chanting, and meditating the New Year in, with a world-wide focus on Peace. The event was initiated by Jahnava ananda, a Seattle area Dance leader.

In 1994 Jahnava wrote her guidelines for the event, and included some of her vision for it. A few years later, she commented, "It feels extremely important to remind Peace Dancers around the world how valuable and powerful it can be if we each in our own community circles sing and dance the Ram Nam Pranam - each of us at some point within the 24 hour shift, offering this same prayer for peace - like bells sounding, one after the other, across the globe. The Guidelines [were] written early in the inception of this vision, to lay the ground of preparation and attunement for offering a Global Peace Dance in your community. Even if it means just sitting in your own living room, chanting the mantra alone or with friends, it all adds something to the one Holy Breath of the living Akasha. Together we can be linked in the cosmos by this practice we love as we cross the threshold into the new age."

"The great work of initiates hence forth will be to spread baraka (blessing). By so doing, they will purify the general atmosphere, and by that the Message which belongs to the sphere itself will gradually touch the hearts and minds of all who pass through it, who breathe the air or go to the places where the seeds of baraka have been sown. This is the selfless propogation of the Message." -Murshid Samuel Lewis



A guitar quietly soaks up the atmosphere of the space.
Global Peace Dance, 2010, Seattle, WA.
Photo by krsna das Greg Heil.



Musicians attuning to each other in the quiet before the Dances. Global Peace Dance, 2010, Seattle, WA.
Photo by krsna das Greg Heil.

GLOBAL PEACE DANCE Inspirational Guidelines Swami Jahnava ananda Ashram revised May 1994

The Global Peace Dance is an annual event scheduled for December 31st each year. It is a time for individual Dance circles to gather in their communities, to consciously link ourselves with other Dance circles around the world. We invite all Dance circles to join in this common purpose as we focus our prayers for world peace.

The central practice of the Global Peace Dance is the Ram Nam Pranam Dance for Partners, (Spiritual Dance and Walk, page 102). Following the dance, all will sit together for a 20 minute meditation, breathing in silence, the Ram Nam Mantram as a concentration for world peace. This is the core of our Global Peace Dance practice as it was given - the Ram Nam Pranam Dance followed by a meditation on the mantra. Dance leaders may offer a container for this concentration in any way one feels guided, with walks, prayers, rituals, and other dances all geared to support and expand the given practice.

The Tarika Mantra, (Om Sri Ram Jai Ram Jai Jai Ram), was given to Murshid Samuel Lewis by Papa Ramdas and the melody comes to us through Mother Krishnabai, Papa's closest disciple. Even now at Anandashram, the mantram is going on daily from 6am to 6pm along with the usual prayer and bhajans of their devotional practices.

The inspiration for the Global Peace Dance came when introducing the Ram Nam Pranam at a local dance gathering.

"The Ram Nam Mantra is thousands of years old, the melody itself, ancient. In those thousands of years, its vibration of peace has continually been fed into the atmosphere. Through our chants, we are ourselves continuing to feed that vibration of peace into the atmosphere, replenishing it in the Akasha and keeping it alive."

The unspoken purpose in our taking up this practice comes from the spiritual teachings on the Akasha, vibration - the mysticism of sound, and the spreading of baraka. Murshid Samuel Lewis and Pir-O-Murshid Hazrat Inayat Khan hold in their Being the realization of these teachings.

There are many ways to experience the depth and meaning of the Tarika Mantra, and many ways to focus it within the Dance circle. Most important at this time is its direct effect on those of us who chant the sounds and its effect on the atmosphere around us. As we build together our magnetism for this mantra and unite in our circles of peace, know that it does permeate the atmosphere and does manifest a vibration of peace at all levels of our Being, both personal and impersonal.

Om Sri Ram Jai Ram Jai Jai Ram! Om Shanti, Shanti, Shantihi



Florida's Dancing Peacock Paradise 'Deeper into the Heart of Love' with Leilah & Bodhi Be

By Patrick Harrigan

"Love produces harmony and harmony creates beauty, therefore the chief motto of life is 'Love, harmony and beauty' ... By love, harmony and beauty you must turn the whole life into a single vision of Divine glory." -Hazrat Inayat Khan

Southern live oaks with gnarled limbs stand draped in dervish robes of Spanish moss as forest sentinels. Formations of soaring grey cranes are reflected in a placid heart-shaped lake. The forest's peace is not broken, but deepened and yet elevated by voices and hearts united in song.

This is Dancing Peacock Paradise, an outpost of the Dances of Universal Peace, whose magnetism draws aspiring souls from all across northern Florida to its monthly dance events. Retired educator and charismatic Dance leader DiAnahita Kanoy, has transformed fifty wooded acres into a virtual paradise on earth for peacocks and other fowl, eight Himalayan cats and humans alike as her dual mission of environmental stewardship and celebration of Murshid Samuel Lewis' transmission of spiritual awakening through sacred music and dance.

Each autumn, DiAnahita and friends host northern Florida's autumn Dance retreat featuring luminaries of the Dances of Universal Peace. In October 2010 the visiting luminaries were the much beloved Leilah and Bodhi Be, from Maui, whose presence attracted participants - many of them dance leaders themselves - from all over Florida, and even from as far as New England and Canada.

Through her deep appreciation of the power channeled through sacred phrases, music, and dance, and awareness of each person's level, Leilah communicates the reverence and joy embodied in each movement and in each phrase. Every session - morning, afternoon and evening - was to highlight a great religious tradition or theme. So the initial morning session was devoted to Buddhist themes of awakening heartfelt compassion, with a later session addressed to spiritual healing: Ya Shafee, Ya Khafee, 'O Healer, O Remedy'.

Each morning began at lakeside with exercises led by Bodhi to awaken mind and body to the currents of energetic grace flowing within and without, and to connect with Mother Nature's healing energy.

Bodhi accompanied Leilah on drum and led special sessions for drummers to attune to the rhythms of the dance, to each other, and to themselves.

"Ancestors sky people
all here today
Hear my heart song.
Hear my respect.
Hear my love.
Hear my grateful tears fall.
I am truly blessed.
You are truly blessed.
We are truly blessed."
-Harmony Grisman,
(inspired by Native American tradition)

The final Saturday evening - full moon and All Hallows Eve - brought with it a sense of relaxed celebration. At Bodhi's surprise challenge that "everyone wear a costume", everyone vanished and reemerged in a completely different persona. The younger twenty-somethings united in musical medleys, while Katya and others gave performance of haikus composed a day earlier. Yet, despite an air of gaiety, the theme of zikr permeated and sublimated the evening into the most uplifting Halloween in anyone's memory.

The final Sunday morning's session presented itself, naturally, in the form of an old fashioned hand-clapping Southern revival meeting, with Leilah leading at the keyboard. With each day of the retreat, the Dances of Universal Peace opened the eyes and hearts of all, uniting three generations in an unforgettable experience of unity transcending all differences. We parted feeling as old friends, our hearts swelling with zest and reverence for all life, each of us looking forward with eager anticipation to the next opportunity to serve, share, and learn.

-Patrick Harrigan danced in the mid-1970s until departing to India in 1976. He recently returned to the States where he once again dances and publishes dancingpeacock.org.



Musicians for Leilah and Bodhi Be, Dancing Peacock Paradise, FL, 2010. Photo by Tom Bergbower.

"FILL MY HEART, LORD, WITH THY LOVE, HARMONY AND BEAUTY."

-HAZRAT INAYAT KHAN

THE ONE WHO POURS Prologue:

A dance leader accepted a nod and stepped into the center of a large circle of retreatants. His inhalation recalled to me the sight of a hooked fish pulled ashore. He reached into a rear pocket for the attunement poem, gasping at a bit more air futilely... so full he might burst.

I did not know what I would say, but found myself stepping toward him. He obediently paused to hear my undetermined words... a question? ... a whispered advise? ...a correction? I heard my voice say "I love you."

It was enough to release his exhalation and a smile entered his being, as he turned to his dancing companions. Somehow he had heard the real message... "God does the pouring." The random vessels brimmed and the movement of arms and legs set loose the fragrance.

Ages ago, in a vast dark place
You found the loose end of the twine,
And drew it toward your heart.
The cardboard box sighed open
And tempted your hand to search inside.

Nestled in the crumpled pieces of archaic news,
Your fingers found a cool curved
lip, so fine, that you knew it was
real crystal. You hesitated, then
cleared a piece of the yellowed
newsprint to spy the edge of an
exquisite vessel.

As if ashamed of your forward-
ness, you hastened to replace
the protective packaging and
interlocked the four corner flaps
into a mute closure. Climbing to
a distant corner of the attic, You
stowed it behind the packing
material. As you descended the
ladder and then folded it back
into the ceiling, Your fingers
echoed remembrance of that
silken crystal edge.

Pondering later, you stumbled
upon the lose twine, left behind... Wound and bound it
into a tight coil And wedged it in behind the pencils and
paperclips... Promising yourself that you would replace
it, next time you were up there.

Years go by and as you sleep a few feet from that box,
Your dreams, prayers, and prostrations drift up
thru minute cracks in the ceiling plaster and slip under
those softening cardboard flaps... nestling into the
carafe. Eventually, they form more than a stain, And the
moist vitality of your being begins to ferment. Now, as
the tazbih slips between your fingers, the slight friction
creates just enough heat to warm this wine and waft its
alluring fragrance back to you.

Annihilated by its
subtlety, Your limbs are
drawn to share in the
prayers, your eyes feast on light, your aura trembles and
quakes anew. Three a.m. dreams continue to fill the
vessel, occasionally... waking you to write strands of
music in predawn light.

By HayraFatah



*Childrens Hour at Wilderness Dance camp, MT,
July 2010. Photo by Rahmana Elizabeth Sayre.*

Packing material horded from
so many UPS deliveries,
Accumulates around and over
the box, Yet the flaps cannot
hold in this ripe fragrance. Now
and then, while looking for
an eraser, your fingertips fall
upon the forgotten twine and
The echo of the touch, is that
of a silken glass curve. This
provides only a momentary
distraction from amending your
flawed bookkeeping. Over
time, the pages of the ledger
also yellow and eventually
fall away, While your sacred
body... insists upon dancing
every prayer.

Meanwhile, out on weekend
strolls, Garage sales add generously to your odd collec-
tion of mismatched sherbet cups, snifters, champagne
glasses, and crystal steins... Some of etched glass, some
tinted, others with emblems and names of cities remi-
niscent of forgotten tourist shops.

Now with your cupboard full, God calls a banquet and
assigns you to host! Guests gather in a circle,
unconcerned by the mismatch of their goblets. And
there you are... a full carafe.

To invite God to pour, You need only fully inhale that
fragrance. With that first breath... the dance begins.



By HayRa Katinka Beurskens and friends

was so successful that we wanted to do it again the next year, so we did. There were 43 people from age 16 to 22. Some of us skipped school because we wanted to be there. Some had to sleep on camping mats since the venue was actually meant for no more than 35 people. The invitations were sent via e-mail, and those who answered the next day were put on a waiting list. But in the end those who wanted to come could come, and that is the most important thing. On Wednesday the 5th of January we arrived, and it seemed as if no time had passed since Camp. During the four days until Sunday our love-tanks were filled up again. This "Winter Camp" now belongs as much to our yearly plan as the "Summer Camp". But we wouldn't have been able to do all this without all the support we received. Thank you!

-HayRa Katinka Beurskens is a 19 year old who is from Hamburg, Germany.

She is currently working as an Au-Pair for a Dance family in Halifax, West Yorkshire, England. HayRa danced at Sufi Zenith Camp in Switzerland each year until she was 13 years old. She and her fellow campers feel it is very important that people all over the world know there are teenagers who love the Dances and actually even organise everything themselves.

That thought grew louder and louder inside most of the teenagers every year. Then finally, during the Summer German Dance Camp in 2009, we got down to business and within two days the wish to meet more than once a year at Camp began to seem like a real possibility. We soon found a good location and the time was set the first week of January. On Market Day at Camp we raised enough money so that nobody had to pay more than € 100, for four nights with food and accommodation. That was also thanks to the people who run the farm on which our retreat would take place, because they supported us by giving us a huge discount. We got a lot of (mostly financial) support.

The two adults we asked to lead the Dances for us didn't ask for any money. Our retreat



The great leap at Ithaca Dance camp (NY), June 2010. Photo by Rahmana Elizabeth Sayre.

Here are some thoughts some of us have about our retreat:

"The dancing & singing in the circle of the community gives me the feeling of arriving home. I can meet myself and the world with Love."

"My daily routine is often defined by work, time pressure, appointments and hurry. Even though I have a big circle of friends and I know a lot of people, even though I do a lot of things and have a lot of fun, I often arrive at the point where I realize that a lot of my 'contacts' aren't real friendships. Only on rare occasions does one leave the surface and reveal true feelings. Then I meet up with these people who have become so well-loved over all these years. Many I only see once a year, but my trust in them is so much greater than with 'friends' from my daily life. I am able to be more myself and don't have to hide. Standing in the circle, being held and holding, is one of the greatest feelings I was able to experience. The energy that rises within this community is an indescribable gift."

"It is beautiful to feel the community, the Love, the support and the safety which is shared here. Here you can be how you are and show how you are feeling just now. You are being carried and supported and fill up on energy."

"Here there is room for every kind of energy, for every mood, both sadness as well as the greatest happiness. Even without words you are being understood."

"You feel involved, integrated and safe in the community. Everyone is a part of it, and nobody has to feel excluded."

"To dance, eat, laugh, cry, live together brings us close together as nothing else can. This heart-closeness also makes it hard to say good-bye each time. But every time we meet again, it seems as if no time at all has passed. This feeling only exists because our heart-connection does not change. It gives me strength, knowing that, no matter what, in our hearts, we are still connected."

Invocation

For today,
may I dance with the Divine.
May my heart beat to the rhythm of the universe;
May my breath flow with the sweet inhale of
creation and the sure exhale of dissolution.
May I feel the dance so strongly that
every step is firmly placed;
every word is rich with truth;
every act full of grace.

And may I trust so strongly that
every self-judged inadequacy
is released to the Dance as
being in perfect step,
no matter what my perception is.
May the Dancer of the Universe
direct the dance through me,
And may I dance in that flow forever.

~Kathryn Sky Majida Roshay



*Take me up higher and higher. Ithaca Dance camp (NY),
June 2010. Photo by David Valentino.*



*Wedding guests at the wedding of dancers Marty and Jennifer on Folly Beach,
South Carolina, October 10, 2010, dancing "The Ocean Refuses No River,"
Photo by Jennifer L. Rone, seastararts.com*



Photo by Warren Lynn.

Roger Lynn writes, "My wife (Veronica Lassen) and I discovered the Dances while we were living in Hamilton Montana in 2009. It transformed our lives and provided us with a powerful experience of connection with the Sacred. So when Veronica died suddenly in early 2010 it seemed appropriate to include an experience of the Dances as a part of her memorial service. Several of our friends travelled to Pullman Washington from the Hamilton area to be present for the service and lead four Dances afterwards. It was a profoundly powerful experience which I will never forget and for which I will forever be grateful. The Dance leaders were: Tom Halim Schmeling and Diana Mariam Schmeling (Corvallis MT) and Saladin Frank Pelfry (Hamilton MT)."

Thank you...

GRATITUDE

.....to our many volunteers

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 the following people for offering support in the following ways:

DUPNA Board of Directors

Lucinda Abbe, Bari John Ramsey, Jen Friedman, Jim Herren, Patrick Adams (trainee), Hayat Donna Bain, Shivadam Adam Burke and Rahmana Elizabeth Sayre.

Holiday Card Volunteers

Mike Muraq'abba Monahan and Lucinda Abbe (artwork); Mike Muraq'abba Monahan, Lucinda Abbe and Brian Dina (card design); distribution: Violette Reiser (CA); Claire Bakewell (CO); Shivadam Adam Burke and Phoenix AZ circle; Jen Friedman and Longmont CO circle; Rebecca Nada and Boise ID circle; Donna Schiller and Oak Park IL circle; Kay Rasch and Hamilton MT circle; Charlotte Henson and Helena MT circle; Julie Purcell and Durham NC circle; David Buesch and Las Vegas NV circle; and Martha Bracken and Seattle WA circle.

Dance Collecting Project

Rahmana Elizabeth Sayre, Sky Majida Roshay, Kabir Stuart McKinnon, Mansur Richard Conviser, Shivadam Adam Burke.

Website/Database

Shivadam Adam Burke, with support from Bruce Heeter (database).

Leaders Guild Advisor

Yasmin Germaine Haut.

NA Journal Staff

See masthead, page 2.

Regional Telecon Speakers

Pir Shabda Kahn, Murshid Wali Ali Meyer, Radha Tereska Buko, Shivadam Adam Burke, John Hakim Bushnell, Jen Friedman, Salim Matt Gras, Taj Inayat, Fatima Lassar, Darvesha Victoria MacDonald, Malika Merrill, Damira Pamela Norris, Sky Majida Roshay, Alliann Rutherford, Jon Maitreya Stevens, Heidi Stinson, Abraham Sussman, Halima Sussman and Katie Hamida Wiese.

Membership

Carol Hanson

DUP Calendar on website

Krsna Das Greg Heil

Organizational Support

Thank you to all the housemates and partners of the staff and the Board and others, who cook dinners, turn down music and/or TVs and readjust their own schedules in order that the work of the organization can continue, including: Parvati Forrest Burke, Aaron Friedman, Tom Morledge, Dennis Roshay and James Warner. And to all the others, known and unknown, who pitch in in so many ways to carry this work forward.



The Dances of Universal Peace, a non-profit, public benefit corporation, was founded in 1982 (as Peaceworks Inc) to offer the Dances of Universal Peace to the global community, continuing this legacy of Samuel L. Lewis. For membership information, please see page 32 in this issue. For information regarding the Dances, events, or our publications, see our website or contact the Regional Networker or administrative office at naoffice@dancesofuniversalpeace.org. Dances of Universal Peace is a ray of the work of the Sufi Ruhaniat International, led by Pir Shabda Kahn.

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

Opinions expressed in this publication are those of the individual writers and not of the DUP Boards of Directors, international representatives, the Leaders Guild or the Sufi Ruhaniat International. Submission of materials constitutes irrevocable authorization for DUPNA to use such materials in whole or in part as it sees fit, in perpetuity.

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.*

The Moments Between

The moment before the dance begins:

Before the guitar strums, and the raised foot lowers,
this every moment: fleeting, pregnant...
before an event, a tragedy, or the flash of enlightenment.

This is now:

both feet on the smooth sand,
and the air a caress.

All these nothing moments before the grand SOMETHING,
during and after it,
are now and now and now.

If you find yourself waiting,
breathe into all the moments between.

~Adrianna Heideman



*"We have fallen into the place where everything is music."
Meadow xylophones tempt Dancers on their way to the Dance tent,
Mancos (CO) Dance camp, June 2010.
Photo by Sky Majida Roshay.*



*The moment of silence before the start of a Dance. Winter Dance camp in
Puerto Morelos Mexico, February 2010. Photo by Celia Roberts.*

Introductory Memberships

Dances of Universal Peace North
America has created a 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.



Tightening down the tent for the Canyonlands Dance camp, May 2010; two different approaches. Photos by Lee Torrence.

ONGOING DANCE CIRCLES - Updated April 8, 2011

For complete details and contact information, please visit: www.dancesofuniversalpeace.org/allcircles.asp

ALBERTA

Edmonton: Westmount Presbyterian Church, 13820 109A Ave. NW, T5M 2K1, 4th Tuesday (thru June), 7:30pm

ALASKA

Juneau: Aldersgate United Methodist Church, 9161 Cinema Dr., 99801, 1st Thursday, 7pm

ARIZONA

Cottonwood: Old Town Center for the Arts, 633 N 5th St (at Main), 86326, Last Saturday, 7pm, moonsinger.com/DUPhtm

Phoenix (Tempe): Shrine of Holy Wisdom, 4625 S Ash Ave, Suite B-15, 85282, 1st Saturday, 7pm, phoenixdances.org

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

Prescott: First Congregational Church, 216 E. Gurley St., 86301, 3rd Saturday, 7pm, prescottcircle.org

Sedona: Keep Sedona Beautiful, 360 Brewer Rd., 86336, 2nd Saturday, 7pm, moonsinger.com/DUPhtm

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

Little Rock (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, 3rd Sunday, 3pm

Parksville (Errington), Vancouver Island: Errington Hall, 1390 Errington Rd, V0R 1V0, usually 1st Sunday, islandhealing.ca

Victoria: Religious Society of Friends, 1831 Fern St, V8V 1T3, 1st Tuesday, 7:30pm

Victoria: Church of Truth, 111 Superior St, V8W 1P4, last Friday, 7pm

CALIFORNIA

Bayside: Unitarian Universalist Fellowship, 3471 Jacoby Creek Rd, 95524, 1st, 3rd & 5th Sundays, 7pm, 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, 3rd Saturday, 7pm

Fairfax: Semahane Room, Redwood Mosque, 781 Bolinas Rd, 94930, Monthly, 8pm, 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, 3rd Sunday, 4pm, lagunadances.com

Nevada City: Nevada County Library, 980 Helling Way, 95959, Various Sundays, 6pm
Potter Valley: Middle Mtn Home of Arts and Science, 11051 Mid-Mountain Rd, 95469, 2nd Sunday, 10:30am

Sacramento: Sacramento Friends Meeting House, 890 57th St, 95819, 1st Friday 7pm, and 2nd Friday 7:30pm, sacramentodancesofuniversalpeace.org

San Diego (Pacific Beach): Christ Lutheran Church Pacific Beach, 4761 Cass St, 92109, 2nd Saturday, 7:30pm, 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, 2nd Saturday, 7:30pm

Santa Cruz: Live Oak Grange Hall, 1900 17th Ave, 95062, 1st & 3rd Sundays, 7pm, groups.yahoo.com/group/santacruzsfis

Santa Cruz: Live Oak Grange Hall, 1900 17th Ave, 95062, 2nd, 4th, & 5th, Sundays, 7pm, sufievents.com

Santa Cruz (Aptos): Unitarian Universalist Fellowship Hall, 6401 Freedom Blvd, 95003, 1st Thursday, 7:30pm, scsufi.net

Santa Rosa: Earle Baum Center of the Blind, 4539 Occidental Rd, Room 3, 95401, 1st Monday, 7:30pm, sufipaths.net

Sebastopol: Sebastopol Community Center Youth Annex, 425 Morris St, 95472, 2nd & 4th Sundays, 11am, 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: 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

Boulder: 2250 Floral Dr, 80304, 1st Thursday, 7:30pm

Boulder (Dancing Deeply): Star House, 3464 Sunshine Canyon Dr, 80302, 2nd Saturday, 7:15pm, 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

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

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

Fort Collins: Congregation Har Shalom, 725 W. Drake Rd, 80526, 3rd Tuesday, 7:30pm, trigoddess.org

COLORADO cont'd

Fort Collins: 210 E. Oak St, 80524, 2nd & 4th Sundays, 7pm, kundagrace.com
Grand Junction: Global Heart Spiritual Center, 1622 Glenwood Ave, 81501, 2nd Saturday, 7:30pm, bernieheideman.com
Hotchkiss: 11126 3500 Rd, 81419, Monthly, 7:30pm, bernieheideman.com
Longmont: The Meditation Place, 940 Kimbark St, #4, 80503, 3rd Sunday, 4pm, (Oct-May), jenniferfriedman.com
Longmont: Tower of Compassion, Kanemoto Park, Missouri Ave. & S. Pratt Pkwy, 80501, 3rd Sunday, 4pm (June-Sept), 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, & Reston, VA

FLORIDA

Daytona (Ormond Beach): Unitarian Universalist Society, 56 N Halifax, 32176, Monthly, 3pm, a-rest.com/DUP.htm
Gainesville: Unity of Gainesville Church, 8801 NW 39th Ave, 32606, 3rd Thursday, 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, Monthly 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
St Augustine: Discovery Yoga, 3 Davis St, 32084, Usually 2nd Friday, 7pm
St Petersburg: Thibado Taekwondo, 3942 Tyrone Blvd N, 33709, 3rd Saturday, 7:30pm (Jan-Nov)
Tallahassee: Unitarian Universalist Church of Tallahassee, 2810 N Meridian Rd, 32303, 1st Saturday, 7:30pm

GEORGIA

Roswell (Mountain Park): Heron House, 102 Russell Rd, 30075, 3rd Saturday, 7pm

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, 7pm
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, 6:30pm, (Sept.-May)

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
Salmon: 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 Foe Ln, 47408, 3rd Monday, 6pm
Evansville: Bodyworks Massage Institute, 2112 Maxwell Ave, 47711, Last Sunday, 6pm, evansvilledancesofuniversalpeace.org
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, 1st Saturday, 7pm, portlandyoga.com

MARYLAND

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

MASSACHUSETTS

Cambridge: Cambridge Friends Meeting House, 5 Longfellow Park, 02138, 2nd Saturday, 7:30pm, also 1st & 3rd Fridays (Sept.-June), 7:30pm, northeastuufs.org
Gardner: Unitarian Universalist Society, 66 Elm St, 01440, 2nd Thursday, 7pm
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
Benzonia: Llama Meadows Farm, 1176 West St, 49616, Occasional Dates, llamameadows.com
Flint: Woodside Church, 1509 E Court St, 48503, 1st Saturday, 10am (Nov.-June)
Grand Rapids: Sacred Spaces, 58 E Beltline Ave SE, 49506, 3rd Friday, 7:30pm
Holland (Fennville): Lakeshore Interfaith Institute, 6676 122nd Ave, 49408, 3rd Saturday, 3pm, peacefulsisters.com
Midland: Midland Center for Creative Arts, 1801 W St Andrews Rd, 48640, Occasional Dates
Mt Pleasant: Unitarian Universalist Fellowship of Central Michigan, 319 S University Ave, 48858, 3rd Sunday, 7pm
Port Huron: Full Circle EcoHouse of Prayer, 2532 South Blvd, 48060, Occasional Dates, fullcircleetreat.org

MINNESOTA

Duluth: Deep Peace Wellness Studio, 31 W. Superior St, #501, 55802, 1st Saturday, 7pm, (Sept.-May)
Minneapolis: Pathways Minneapolis, 3115 Hennepin Ave S, 55408, 1st Friday, 7pm, peacedancemn.com
St. Paul: Friends Meeting House, 1725 Grand Ave, 55105, 3rd Sunday, 7pm, peacedancemn.com

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, shiningheartcommunity.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

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, 5:30pm, (Sept.-May) 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, 1st or 2nd Saturday, 7pm, (Sept.-June), albanydancecircle.org
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 cont'd

Ithaca: Foundation of Light, 391 Turkey Hill Rd, 14850, 1st Saturday, 7:15pm
 New Lebanon: Abode of the Message, 5 Abode Rd, 12125, Usually 2nd Friday, 7:30pm, theabode.net
 New York City: Monthly, 7:30pm
 Orchard Park: Unity Southtowns, 2881 Southwestern Blvd, 14127, Occasional Dates, 7pm
 Rochester: Friends Meeting Hall, 84 Scio St, 14604, 2nd Saturday, 7:30pm
 Rochester: Physikos, Village Gate Square, 302 Goodman St N, #201, 14607, Usually 4th Saturday, 7pm, (Sept-July), potluck 6pm, sufiorderofrochester.org

NORTH CAROLINA

Asheville: West Asheville Yoga, 602 Haywood Rd, 28806, 2nd Sunday, 7pm, carolinasufi.info/asheville.htm
 Boone: St Luke's Episcopal Church, 170 Council St, 28607, 3rd Saturday (Jan.-May, & Oct.-Nov.), 7:30pm, carolinasufi.info/boone.htm
 Chapel Hill: Unity Center of Peace Church, 8800 Seawell School Rd, 27516, 4th Tuesday, 7:30pm, beautycircles.org
 Charlotte: Unitarian Universalist Church of Charlotte, 243 N Sharon Amity Rd, 28211, 3rd Saturday, 7pm, potluck at 6pm, uuccharlotte.org
 Durham: Durham Friends Meeting, 404 Alexander Ave, 27705, 3rd Saturday, 7:30pm, beautycircles.org
 Durham: Music Explorium, 5314 Hwy 55, rear #102, 27713, 1st Sunday, 10am, beautycircles.org
 Franklin: Unity Church of Franklin, 80 Heritage Hollow Dr, 28734, Last Thursday, 6:30pm, franklindances.homestead.com
 Raleigh: Raleigh Friends Meeting, 625 Tower St, 27607, 2nd Saturday, 7:30pm, beautycircles.org
 Waynesville: Creative Thought Center, 449-D Pigeon St, 3rd Thursday, 7pm

NOVA SCOTIA

Halifax: 1313 Hollis St, B3J 3M5, Occasional Dates

OHIO

Bath: Crown Point Ecological Learning Center, 3220 Ira Rd, 44102, 3rd Friday, 7pm, neodup.webs.com
 Columbus: Columbus Mennonite Church, 35 Oakland Park Ave, 43214, 2nd Saturday (Jan-Nov), 7pm, 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 (family friendly, bring a snack to share)
 Lakewood: Lakewood Presbyterian Church, 14502 Detroit Ave, 44107, 3rd Thursday, 6:30pm, neodup.webs.com
 Toledo: Unity of Toledo Church, 3535 Executive Pkwy, 43606, 3rd Thursday, 7pm, (Sept.-June), peacedance.multifaithjourneys.org
 Yellow Springs: Rockford Chapel, 515 President St (at E Whiteman St), 45387, 1st Saturday, 3:30pm

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, 3rd Saturday (Sept-Oct, & Dec-April), 7pm, (and 4th Saturday in Nov)
 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 S, K7V 1N2, 3rd Tuesday, 7pm (Sept-June)
 Toronto: Neighbourhood Unitarian Universalist Congregation, 79 Hiawatha Rd, M4L 1Z4, 2nd Thursday, 7:30pm
 Toronto: Metropolitan Community Church, 115 Simpson Ave, M4K 1A1, 1st Tuesday (Sept-July), 7:30pm, peacedances.org

OREGON

Ashland: Hidden Springs Wellness Center, 1651 Siskiyou Blvd, 97520, 1st Thursday, 7:30pm, ashlandsufi.com
 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: HeartGate Sanctuary, 2121 Reed Rd, 97031, 3rd Friday, Odd Months, 7:30pm, pdxdances.org
 North Bend: Jevanna's TreeHouse, 2690 Liberty St, 97459, 4th Saturday, 7pm
 Portland: St Michaels & All Angels Church, 1704 NE 43rd Ave, 97213, Every Friday, 7:30pm, celebratedup.com
 Portland: Mt. Tabor Presbyterian Church, 5441 SE Belmont St, 97215, 1st Sunday, 4pm, pdxdances.org
 Salem: Unitarian Universalist Congregation of Salem, 5090 Center St NE (at Cordon Rd), 97301, 1st Friday & 3rd Thursday, 7pm
 Talent: Dolphin House Self and Soul Center, 9820-A Wagner Creek Rd, 97540, monthly, 7:30pm, 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, Monthly
 Reading: Penn State, 3rd Saturday, 7pm

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QUEBEC

Montreal (Westmount): Visual Arts Centre, 350 Victoria Ave, H4A 2X7, 2nd Sunday, 7pm, fullcirclemandala.com
 West Bromie: 129 Wells Rd, J0E 2P0, Occasional Dates

RHODE ISLAND

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

SOUTH CAROLINA

Charleston (North Charleston): Unity Church of Charleston, 2535 Leeds Ave, 29405, Fridays, every other month, 7pm, southemdup.org
 Columbia: Unitarian Universalist Fellowship of Columbia, 2701 Heyward St, 29205, 1st Saturday, 7pm, carolinasufi.info/columbia.htm
 Greenville (Taylors): Unity Church of Greenville, 207-A E Belvue Rd, 29687, (5/21/11, 9/24/11, 11/12/11), 5pm, southerndup.org

TENNESSEE

Elizabethton: First Presbyterian Church Elizabethton, 119 W F St, 37643, 4th Sunday, 7pm, fpcelizabethton.org

TEXAS

Austin: Occasional Dates, sufidance.org
 Ft. Worth: Occasional Dates, homeswbell.net/vajral08/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, (Sept-June), utahdup.org/
 St. George: Unity Church of Positive Living, 1071 E 100 South, 84770, Occasional Dates

VERMONT

Burlington: 05403, Once a Month, vijam.org
 Essex Junction: Unity Church, 56 Main St, 05452, 1st & 3rd Thursdays, 7pm, vijam.org
 Hinesburg: 794 Beecher Hill Rd, 05461, 4th Friday, 7:30pm, vijam.org
 Montpelier: Shambhala Meditation Center, 64 Main St, 05602, 2nd Sunday, 4pm, vijam.org

VIRGINIA

Arlington: Unitarian Universalist Church of Arlington, 4444 Arlington Blvd, 22204, 3rd Sunday, 4:30pm, (Sept.-June), potluck at 6:30pm
 Blacksburg: Unitarian Universalist Fellowship, 1301 Gladewood, 24060, 4th Saturday, 7:30pm
 Charlottesville: Charlottesville Friends Meeting House, 1104 Forrest St, 22903, 2nd Friday, 7:30pm (Sept-July)
 Lexington: Lylburn Downing Community Center, 300 Diamond St, 24450, 2nd Tuesday, 7:30pm
 Reston: Unitarian Universalist Church of Reston, 1625 Wiehle Ave, 20190, 1st Tuesday, 7pm, meetup.com/Dances-of-Universal-Peace-DC-Area
 Richmond: Richmond Friends Meeting, 4500 Kensington Ave., 23221, 4th Saturday, 7:30pm
 Richmond (Glen Allen): Unitarian Universalist Community Church, 11105 Cauthorne Rd, 23059, 1st Friday, 7:30pm, uucglenallen.org
 Roanoke: Unitarian Universalist Church of Roanoke, 2015 Grandin Rd SW, 24015, 3rd Friday, 7:30pm

WASHINGTON

Bellevue: Friends Philosophy & Tea, 13850 Bel-Red Rd, 98005, 2nd Sunday, 6pm, seatledup.org/Bellevue.htm
 Bellingham: Presence Studio, 1412 Cornwall Ave, 98225, 3rd Sunday, 7pm, presence-studio.com
 Mt Vernon: Center for Spiritual Living, 1508 N 18th St, 98273, 1st Sunday, 7pm, (Jan-June), seatledup.org/mt_vernon.htm
 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, 7pm, (Oct-Dec), tinyurl.com/beatrizginaldo
 Spokane: Unity Church of Truth, 2900 S Bernard (at 29th), 99203, 1st & 3rd Thursdays, 7pm
 Suquamish: Suquamish Community Congregational United Church of Christ, 18732 Division Ave NE, 98392, 1st Saturday, 7:30pm
 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
 White Salmon: White Salmon Grange, 1085 N Main Ave (at Estes), 98672, 3rd Friday, Even Months, 7:30pm, pdxdances.org

WISCONSIN

Madison: Gates of Heaven Synagogue, 312 E Gorham St, 53703, 1st & 3rd Fridays, 7pm, madisonsufis.com
 Milwaukee (Brookfield): Unitarian Universalist Church West, 13001 W North Ave, 53005, 2nd Friday, 7pm, wisdup.org
 Mukwonago: Mukwonago United Church of Christ, S93 W30740 Hwy NN, 53149, 3rd Friday, 7pm, wisdup.org
 Sheboygan: Unity Church, 2409 N 8th St, 53083, Occasional Dates, 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

Dances of Universal Peace
North America

P.O. Box 1401
Blythe, CA 92226-1401

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Dancers Connected, by Linda Solomon (WA), paintingsthroughlinda.com, who says, "I dance as I paint. Painting is my prayer. When I paint, I get in touch with the Higher Power within myself."