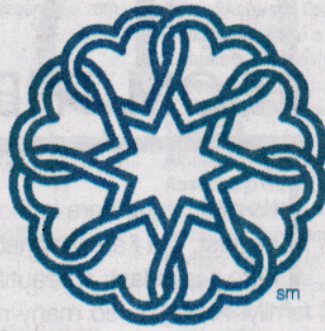


ISSUE 4, WINTER 2005/2006



THE DANCES OF UNIVERSAL PEACE North American Journal



En Lak' Ech, Wilderness Dance Camp, August 2005

Photo by Kathryn Majida Sky. Technical adjustments by Greg Heil.

USE US FOR THE PURPOSE

**North American Journal
OF THE DANCES OF UNIVERSAL PEACE**
Issue No. 4, Winter 2005/2006

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*The North American Region is affiliated with the
International Network for the Dances of Universal Peace*

EDITOR

FROM THE EDITOR'S DESK

It's mid-winter here in the northeast, the wind and snow are howling in protest, but I am warmed to the core. How is that possible? Because here it is at last: a beautiful new journal from our North American DUP family! I imagine so many members of our wonderful family around the region sitting down with a warm cup of tea and reading to your heart's content.

So many wonderful pieces were submitted for consideration that we weren't able to include them all. I think we've chosen wisely though and the range is as diverse as our community. We wanted to provide insights into the administrative side of PeaceWorks North America, reflections of different Dance communities around our region in words and pictures, poetry inspired by our experiences on the path, new Dances and even a few stories from Dance originators.

We are also excited to offer five as yet unpublished Dances in this issue (visit www.dancesofuniversalpeace.org to listen to audio clips of each one); Dances that are spreading around our region, Dances that have spoken to us as we Danced them for the first time, Dances that many of us hope we have caught well enough to take home and share with our own Dance circles. Our intention is not that the written Dances substitute for your experience of them. Our hope is that by publishing them here we can support the experience and clarify the transmission. And that you might . . .

Use Them For The Purpose . . .

— Aeolea Wendy Burwell

May the Road Rise With You . . .

The members of PeaceWorks North America Board of Directors, along with Sky Majida, the Volunteer Coordinator, wish to send our immense gratitude and hopes for bountiful blessings to these companions whose paths diverged from ours this year: Carol Hanson (ID), SierraLynne White (CA) and Peter Slonek (IL), retired from the BOD, and Rabiya (now Azima) Lila Forest (NM), the resigning Regional Administrator.

*. . . And Until We Meet Again,
May God Hold You in the Hollow of Her Hand.*



NEWS

FROM THE NORTH AMERICAN BOARD OF DIRECTORS

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

TRANSITIONS

The Board of Directors for PeaceWorks-Dances of Universal Peace North America continues to do most of its business on monthly telephone conference calls, with many e-mails in between. However, we also hold a face-to-face meeting each year. In 2005, as in 2004, the meeting was held on the site of the Wilderness Camp (Camp Wapiti, in Toelle, Utah) during the two days prior to the start of camp. In addition, prior to the Board's meeting in August 2005, we had a two-day facilitated consultation with **Nancy Stetter**, an organizational consultant who had previously worked her magic with the Oneness Project's Trustees Council. Nancy worked with us on both the individual level (setting aside our own 'stories' so that we could see more clearly what was before us) and the group level (to develop a statement of purpose and priorities for the coming year). We adopted the following statement of purpose:

PW-DUPNA encourages peace, love, and harmony through the Dances of Universal Peace by providing resources that nurture communication and connection among dancers and dance circles in North America.

PRIORITIES

We also took on the following four priorities:

1. Become a more transparent organization.
2. Establish and maintain a sound financial base for the organization.
3. Attract and train more people for the NA Board of Directors and committees.
4. Complete the IT project, including website.

We greatly appreciate both Nancy's productive work with the Board and

the financial support from Oneness that allowed us to work with her.

PROGRESS REPORT

Here is a brief progress report on each of the priorities we adopted.

1. The Board's members are endeavoring to deal with one another in a more open and up-front way.

2. We have continued to attend to the organization's finances and have achieved a rough balance between in-flowing and out-flowing dollars. The achievement of this balance is due primarily to our having (a) left the Seattle office that we had previously shared with the International (IN) and Publications (Pubs) branches of PeaceWorks, from which we formally separated in October 2004, and (b) adjusted downward the hours of the Regional Administrator for the North American Region (NA). **Rabiya Lila Forest** served ably as our Administrator out of her home in Silver City, NM. Late in December 2005, Rabiya (now Azima) stepped down and began to transmit her vast store of knowledge to the willing and able **Pamela Yamuna Devi Pierce**, who is taking on the very pivotal job of Administrator for NA. The office will be moving but the email address remains: NAoffice@dancesofuniversalpeace.org. **Our new office address is: PO Box 1401, Blythe, CA 92226-1401.**

Also toward the end of 2005, the PeaceWorks (IN) Board approved the split of financial resources that NA and Pubs had agreed to, and NA is now looking after its own funds. Late in 2005, we welcomed **Tasnim Janice Burton** as our Financial Advisor, and under her guidance have been putting the membership money you have sent us in higher-yielding accounts. We have begun working in a more focused way on applying for grants to give us more money to work

with – money that could help to support events for the Region and trainings for its leaders and musicians. We have also put in place a mechanism that allows local groups to become Chapters of PW-DUPNA and share in some of the financial advantages of our non-profit status. (See page 4 for information on becoming a Chapter.)

3. At its annual meeting, the NA Board welcomed three energetic new members to full status as Board members: **Aeolea Wendy Burwell**, who immediately stepped up to serve as editor of this Journal; **Patsy Saphira Boyer**, who is serving as our Secretary; and **Pamela Yamuna Devi Pierce**, who has become our Treasurer. We've also been talking with grant writers about helping us build financial reserves, get funds to help complete the IT project, and provide money for an ambassadors program that would allow Board members to travel around to events to promote membership in the organization (as we've been doing at the Wilderness Camp).

4. The IT project is turning out to take longer and to require more funds than we'd anticipated – something that we understand is not unusual for such projects. We continue to work on the project with new energies and strategies so that we can get it completed this year. One new strategy we are testing out is a new way to coordinate the databases for IN, NA, Dance circles, and the Mentor Teachers Guild; such coordination was one of the IT project's goals.

MORE TRANSITIONS

Three long-time Board members stepped down in the past year after making significant contributions to PW-DUPNA. (See preceding page.) And we invite **you** to join with us to work for a secure future for the Dances in North America.

PEACEWORKS NORTH AMERICA'S NEW FINANCIAL MANAGER

In late 2005, the PW-DUPNA Board of Directors found and hired a Financial Manager to help them deal with finances, fundraising and other fun. They are pleased to welcome **Tasnim Janice Burton** from South Carolina and introduce you to her.

Tasnim's first Dance meeting was in 1978 in Eugene, Oregon, at Smiling Forehead Sufi Center, led by Ishaq Jud and Mariam Baker. She says that the Dances have been a deeply healing force in her life, and she's been a member of PeaceWorks since its inception.

Her recent work operating a small marketing business is quieting down, opening a space for service opportunities. Says Tasnim, "It is a joy to join this dedicated group of custodians of the Dances of Universal Peace. May we work as a strong multi-faceted heart. I'm fortunate to be able to attend a few Dance or Sufi camps each year that have been in about a dozen states."

She adds, "I pray that I will be able to serve in this new role of financial manager. I see money as a form of manifested energy and a tool that we can put into service for the goals of PeaceWorks and the Dances of Universal Peace. The Board has already decided to invest reserve funds in Self-Help.org, a socially conscious credit union that supports community, child and environmental interests."

She asks us all,

"What are your goals and dreams for the Dance work?"

Let the Board know how we may empower your dreams and visions!

*May the Message of Love, Harmony and Beauty
spread far and wide!!!!"*



PeaceWorks - Dances of Universal Peace, North America Board of Directors' Statement of Purpose:

PW-DUPNA encourages peace, love, and harmony through the Dances of Universal Peace by providing resources that nurture communication and connection among dancers and dance circles in North America.



PeaceWorks, a non-profit public benefit corporation, was founded in 1982 to offer the Dances of Universal Peace to the global community, continuing the legacy of Samuel L. Lewis. For membership information, see page 37. For information regarding the Dances, events, or our publications, contact the Regional Networker or the administrative office listed on page 2.



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



Opinions expressed in this publication are those of the individual writers and not of the International Council, the PeaceWorks, Inc. Board of Directors (the International Core Council, ICC), or of the Mentor Teachers Guild for the Dances of Universal Peace.

DUP CHAPTER FORMATION NOW POSSIBLE UNDER NA NON-PROFIT UMBRELLA

DUP Circles and/or DUP Event providers in the United States can now take advantage of a new service available under the non-profit status of PeaceWorks-Dances of Universal Peace North America: as a non-profit corporation, we can offer Affiliate Status to those groups within PeaceWorks that qualify. The main benefits are the use of our non-profit umbrella for Chapters to have tax-exempt status, to receive up to \$25,000 in annual donations, to establish bank accounts, and to receive bulk mailing discounts.

A complete list of qualifications is available from our new office in California, with templates for articles of organization and bylaws that are consistent with the purpose of PW-DUPNA. Circles and event providers applying for Chapter/Affiliate Status need to submit appropriate paperwork, naming three directors/officers (one of whom must be a Dance Leader in good standing with the MTG), a \$50 annual fee, a chapter EIN (IRS Employer Identification Number, available online at www.federaltaxid.us), a two year budget for anticipated activities, and an agreement not to become a private foundation or school.

The PW-DUPNA Board of Directors is immensely grateful to Carol Hanson, Farrunnissa Lila Rosa and the charter chapters for spearheading and streamlining this new venture for the North American Region.

May All Circles Flourish!

Bismillah

To request information about forming a Chapter, contact the Regional Administrator at the NA office, Pamela Yamuna Devi Pierce
PO Box 1401, Blythe CA 92226-1401
(760) 922-2551
NAoffice@dancesofuniversalpeace.org

Pieces of Cloud

Music: Susan Sheely and Oraea Varis
Words: Birdsong by Rumi, trans. Coleman Barks
Movements: Susan Sheely

Choose partners, then face center of circle and take hands.

1. This is how I would die, into the love I have for you,

Step in with a Mevlevi walk on a diagonal to the right, starting on the right foot (R, L, pause), then step in on a diagonal to the left, starting on the left foot (L, R, pause). On “into,” step out, starting on a diagonal to the right (R, L, pause) and then to the left (L, R, pause). The hands are crossed over the heart.

Repeat these movements when the music repeats.

2. As pieces of cloud dissolve in sunlight.

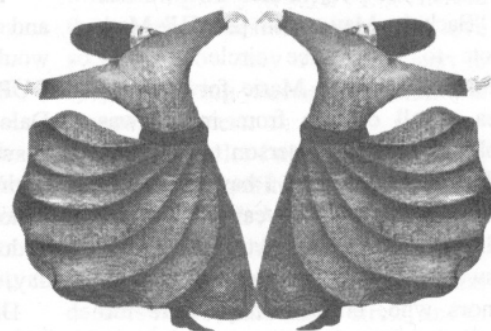
Face partner, take hands high with arms out from sides, and make a slow turn clockwise, one step per measure. On repeat, turn individually in a clockwise direction from the progressed position.

3. La illaha illa'llah. La illaha illa'llah,

Take hands in circle, facing right, and move to the right in a waltz movement (large R, small L, [optional small R]; large L, small R, [small L]; etc.) for both repetitions.

4. Hu Allah hu, Hu Allah hu.

Turn clockwise individually; on the repeat, turn counter-clockwise.



This can lead nicely into a zikr, continuing with repetitions of only the “la illaha” phrase, ending with “Allah HU.”

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

USE US FOR THE PURPOSE:

"The Gift of Life"

KATHRYN MAJIDA SKY

Sometimes we think we are giving, when all of a sudden the act of giving puts us in a position to receive. And sometimes we think we are the recipient, when lo and behold, everyone around us is seeing how much we are giving simply by being open to receive. It is inescapable: all things are connected. There is no better way to learn that than within the loving circle of our Dance community.

Mark Ottenberg is a tall, red-headed member of the Fort Collins CO Dance circle, with a bass voice and a strong ability to carry a tune. He also has an inherited kidney disorder that caused the deaths of his father and brother; at the beginning of December 2005, he was mere weeks away from having to go onto dialysis.

Dale Blindheim is a grinning gray-haired teddy bear of a man from Seattle, recently moved to Denver. A whirlwind of activity, he is a Dancer, hammer dulcimer and squeezebox player, professional photographer and video/audio recorder of Dance and Sufi events. As a gift to Mark, he now has one less kidney than he was born with.

Here's the story in their own words:

"Back in May or so [2005]," Mark wrote to his Dance circle in early December, "Grace Marie forwarded a plea to all of you from me. I was looking for a large person to donate a kidney to me because I have a genetic disease that has slowly caused my own kidneys to fail. I received many kind answers and a few serious offers from donors who, unfortunately, were too small. I received from a woman who had already donated a kidney to a family member a wonderful offer to speak with and answer questions for any donor that showed up. And I received more good wishes and prayers than I can even count.



Dale Blindheim and Mark Ottenberg at Colorado University Hospital in Denver

"I am proud to say that those wishes and prayers have worked!! As luck would have it, and as proof that we DUPers are a truly amazing community, Dale Blindheim... stepped forward to answer my call. After many months of testing, he was finally accepted as a donor for me and we are now scheduled to do the transplant surgery on Wednesday, December 14th!"

Dale's side of the story, also written in early December, goes like this:

"Over the last three months I have been tested for my 'compatibility' with Mark Ottenberg, a dancer from Fort Collins. Turns out we are a perfect match and his other donors were not quite right... Just today while I was

driving in Wyoming coming back from the Lava Hot Springs Dance Camp, the University of Colorado Hospital called with a date for the transplant... Mark's condition is worsening, so we are kind of rushing to make this happen soon; it's 'on the fast track' as they say...

"There is a strong spirit/dance connection in this story. Mark and I met while singing in Fort Collins when Nickomo and Rasullah [from the UK] visited two summers ago. They were teaching their *Harmonic Temple* singing, and Mark and I were placed next to each other in the Bass Section – actually I sidled up to him since he was a terrific sight reader and could hold his harmonies well. So all I had to do was match

his tone, and beautiful music happened...

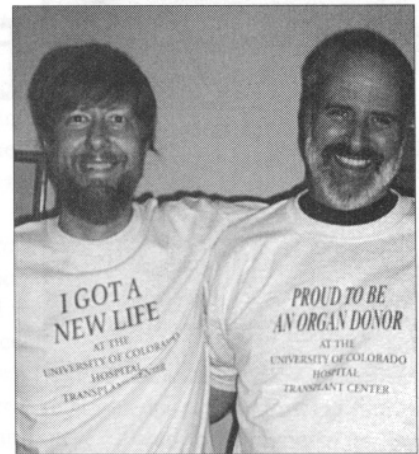
"Last summer, Grace Marie sent out an email about Mark's (inherited) kidney problems... Someone mentioned my name as a possible donor, and a Boulder dancer, Cimarron Jean Angell, who had seen the email, was able to snag me at the Dance and ask me if I was interested in possibly giving Mark a Kidney. I didn't say yes or no, but I said if we are the same blood type, then I'll think about it. So Grace and Cimarron put Mark and me back in contact via email... Turns out we are both A positive blood type and similar 'body surface area' so mathematically we were a good match too."

Over the next few months, in between working and attending various Dance camps and Sufi retreats, Dale went into the hospital for a multitude of tests. He gleefully wrote to Pir Shabda Kahn, his Sufi teacher and fellow Dance circle musician, "It turns out my heart has a beat that starts too soon – kind of comes in too early in the heart beat sequence – but it wasn't of great concern to the surgeons... But NOW I have a good excuse for you and Gayan when I RUSH the BEAT !!!"

Both the Fort Collins and Boulder Dance circles blessed Dale and Mark in their circles the weekend before the surgery. As has Mark, Dale has been receiving an outpouring of support. After an email announcement requesting prayers went out on his initially reluctant behalf, he wrote, "I am learning to be more open and receptive... I am now hearing from people I met at the Sesshin that I haven't heard from for a year – what a treat – an unexpected surprise/ blessing."

Mark's gratitude is boundless. "THANK ALL OF YOU for being such a wonderful, loving, and supportive community!! I am eternally grateful and proud to be a member of this community. We really ARE changing the world! (And I, for one, am having a lot of fun dancing that change into our world!)"

Kathryn Majida Sky is a Dance leader, musician and poet, as well as the Volunteer Coordinator for PW-DUPNA and INDUP. She lives in Durango, Colorado.



*As of Christmas,
both men were home and
doing well in their recovery,
surrounded by the love and
support of their families
and communities.*



Poem 2

If everything was absolutely perfect right now.

If everything was exactly how you would imagine it to be in paradise.

If there was no one hungry or homeless or sad.

If we all lived in peaceful communities, helping each other, enjoying our days.

If everything was absolutely perfect right now.

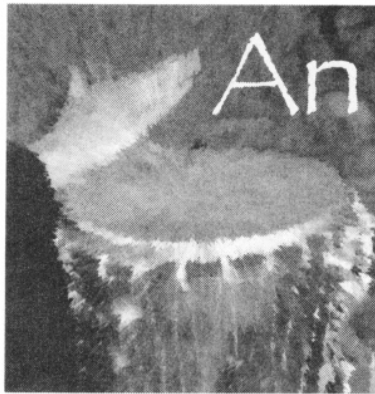
Who would you be?
How would you act?
What would you do?
And more importantly,
what is stopping you
from being that person
right now?

– Alex Shakur Namzoff (MA)



Dale and Mark surrounded by the Fort Collins, Colorado Dance Circle

Three photos by Anne Stanwick



An Evening with Rumi and Other Poets

AMINA LINDA McMAKIN

Last Fall, on a small stage at Wofford College in Spartanburg, South Carolina, Coleman Barks resonated his delightful Rumi renditions while Zuleika, extraordinary Sufi dancer and musician, danced and whirled to the imaginative improvisational music of David Darling – and thus the seeds were planted, unknowingly, for a future event: “An Evening with Rumi and Other Poets” to be held in Greenville, South Carolina.

Joining me in planning for this new and ambitious endeavor were friends: Joe Wrobel, Greenville’s own Shakespearian actor and co-creator of a CD of his own poetry; Scott Fray, talented drummer and accomplished musician of exotic instruments; and Mekare, sacred dance performer and leader of the Tibetan Tara dances, both from Winston-Salem, NC. We had all met at the concert, unaware that the other would be there! So inspired were we by the performance that afterwards we agreed – on the spot – to collaborate on a Rumi event of our own.

Months later, on the last Saturday in February, our usual public DUP gathering at a Greenville yoga studio was magically transformed into the festive ambiance of those long-ago Arabian nights! We “ate, danced and prayed together” in a beautiful room with wooden floors surrounded by deep crimson-painted walls. Tall lamps and ornate wall sconces radiated their soft lights joined by dozens of candles glowing warmly about the room.

It was fun gathering the props needed to create that ambiance! During the weeks of planning, as I pondered what to use for the center of the circle, my husband and dance drummer, Dave Awde, casually mentioned that he had a camel bag and Persian rug rolled up in our closet! So, of course, the camel bag became “the center”...on which sat a metal plate of assorted candles, surreally reflecting a camel riders’ campfire scene. The Persian rug, decorated with a variety of plants – palms and ferns among them – served as a

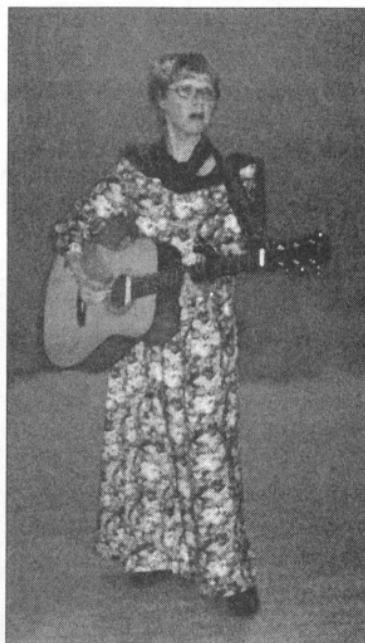
stage area for the musicians and readers, who, along with some of the dancers, were dressed for the evening in their “Persian” best.

Small tables were covered with altar cloths and placed around the room to display collections of poetry books by Rumi, Hafiz, and others. Pictures from Rumi and Hafiz calendars were mounted on foam board and artfully hung throughout the studio. Not to be forgotten were theme-related

refreshments: Persian tea, hummus, pita chips, and a platter of delectable dates and figs. This became a very popular meeting place throughout the evening!

Our program included Dances of Universal Peace inspired by the Persian poets, woven together with poetry readings and performance dance. Joe, in his Coleman-like resonance, opened the evening with a brief reading of Rumi followed by the first dance, “Come, Come Whoever You Are” (Rumi) led by Greenville Dance leader, Anne Bosch. After I led the next dance, “Sun is Wine, Moon is Cup” (Rumi & Hafiz), we lounged on floor pillows, sultan-style, and listened in silent awe at more of Joe’s Rumi recitations. As Mekare “spoke” the words through her interpretive dance, Dave’s intuitive drumming and Scott’s accompaniment on the cittern, a bazouki-type instrument that predates the guitar, amplified the scene.

The floor was then opened to local poets for readings of their own compositions, and the invitation extended to others who wished to recite or read a personal favorite from our featured Persian poets. Following this, Mekare performed a colorful and energetic dance using an exotic looking mask chosen specifically to reflect Middle-Eastern energies. This presentation was beautifully enhanced by Scott’s music on the cittern. Eventually, some of us picked up drums; and others joined in a free-form dance with Mekare with much enthusiastic clapping and whirling!



*Amina Linda McMakin
on Rumi Night*

After a revitalizing food-filled break, the last segment began with Joe reading his own poetry along with other Rumi selections. We then danced "Fill Your Cup" (Kabir) led by Nancy Vakil Kempf from Aiken, SC. For our final tribute to the Persian poets, everyone was invited to dance freely, drum, and/or sing along as I played Zuleika's "Rabia's Song" on the harmonium. Though this finale began with high energy, it gradually became a quiet meditation as, one-by-one, people sat and swayed to the rhythm. The haunting notes of "Allah, Allah" filled the room, and my heart overflowed with gratitude as I felt the vibration of Unity and Oneness created by all the dancers, musicians, poets – and Guides – who participated in this event.

Joe's concluding selection by Rumi was an appropriate choice:

*A secret turning in us
makes the universe turn.
Head unaware of feet,
and feet head.
Neither cares.
They keep turning.*



After silently breathing in this closing homage, we formed a circle for a prayer of thanksgiving. The evening ended with hugs all around and promises to "do it again next year!"

Amina Linda McMakin is a Dance leader and supervisor, musician, and Area Connector for South Carolina, living in Pelzer, South Carolina.



Rumi Night Musicians

Three photos by Kathleen Horner

A short poem about the energy of volunteering, to be read one line at a time.
Read a line, then close your eyes
and feel what you feel.

Remember

remember . . .

the rhythm of a heartbeat

remember . . .

the first song you heard with your ears

remember . . .

first time you danced to the music

remember . . .

feeling lost

remember . . .

living life unconsciously

remember . . .

asking "why am I here?"

remember . . .

the first time you danced for peace

remember . . .

being with the peace dance community

remember . . .

finding your Self

remember . . .

PeaceWorks exists because you care

remember . . .

*it is through our unity that we
heighten the remembering*

*Personally invite someone to be a member of our
community and help us spread the dances.*

~ Pamela Yamuna Shanti Devi Pierce

Sulha

Music: Sheikh Abu'l Qasim, Eliyahu McLean, & Pir Shabda Kahn
 Words: Sheikh Abu'l Qasim & Gaby Meyer
 Movements: Pir Shabda Kahn & Leilah Be

Open tuning, C minor

1

Sul-ha, sul-ha, Ya Al-lah, Sul-ha, sul-ha, Ya Sa-laam. Bid-na sul-ha

2

3/4

1

Ya Al-lah, Bid-na sul-ha Ya Sa-laam. Sul-ha, sul-ha El El-yon, Sul-ha, sul-ha

12

2

3/4

Le sha-lom. Rot-zim sul-ha El El-yon, Rot-zim sul-ha Le sha-lom.

Sulha: Reconciliation; **Bidna/Rotzim:** We beseech thee. In Hebrew, **El Elyon:** The Most High;
Shalom: Peace. Thus, the words of the dance mean:

Reconciliation, reconciliation, O God, O Peace!
We beseech/request/pray for Reconciliation, O God, O Peace!

1. For the Arabic version, move to the right in the circle, using a Zikr movement – right foot in, left foot back, swaying. Step forward (R) on the first ‘Sulha’, back (L) on the second, then forward on ‘Ya’ and back on ‘Allah’.
2. Take hands with partner and make a half-turn clockwise.
3. Make a half-turn individually, clockwise, with arms raised, to face next partner and bow to them while singing ‘Ya Salaam’ with arms crossed in front of the chest.

Repeat the movements in 2 with the partner you have just bowed to.

4. Again make a half-turn individually, but then take hands in the circle and bow toward the center.

Movements for the Hebrew version are the same, except that the circle does the Zikr movement to the left (rather than the right), starting on the left foot.

Rather than alternating Arabic and Hebrew versions, dance only the Arabic version for some time, then the Hebrew version.

After dancing these movements for some time, instead of taking partners on ‘Bidna sulha’ and ‘Rotzim sulha’, all move to the center on 2, raising arms, and out on 3, lowering arms. Alternate the Arabic and Hebrew words for 1, moving to the right in the Arabic version and the left in the Hebrew. End the dance by alternating only the ‘Bidna sulha’ and ‘Rotzim sulha’ sections, going in and out.

It is good to have some dancing on the breath and to attune the circle (sometime during the latter phase of the dance) by saying something about deeply praying for reconciliation.

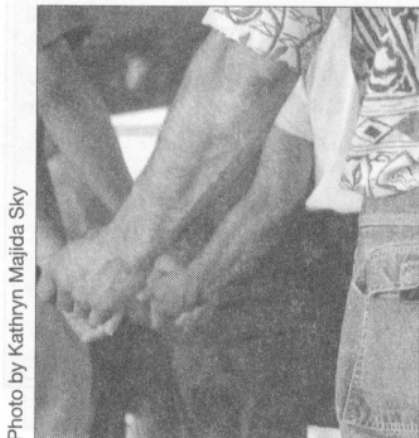


Photo by Kathryn Majida Sky

The Story of the Sulha Dance

ELIYAHU MCLEAN

The song of the Sulha Dance came to a Sufi sheikh named Sheikh Abu'l Qasim, also called the Green Sheikh. Originally Palestinian, he grew up in the Arab homes in front of the Western Wall in the Old City of Jerusalem before 1967; he lives now in London. He is called the Green Sheikh because he wears green robes and a green turban.

After the successful 'Sulha Way' gathering in the summer of 2004, in which over 4000 Israelis, Palestinians, and internationals gathered for three days (read about it at www.sulha.com), we, the organizers, felt so inspired that we wanted to honor our shared father Abraham by going to his tomb in Hebron to pray and celebrate. We gathered at the home of Ibrahim Abuelhawa on the Mount of Olives and drove to Hebron. With us were Ibrahim, Gaby Meyer, director of the Sulha project, Ihab Balha, Senegalese Sufi sheikh Fara Gaye, myself, Azriel Cohen, Connie Risk, the Green Sheikh and his daughters.

On the way to Hebron we packed into a small van, and as we drove into the West Bank, we could feel the spirit of Abraham welcoming us. Abu'l Qasim started singing "sulha, sulha ya allah, sulha ya salaam, bidna sulha ya allah, bidna sulha ya salaam" and before we knew it this became the mantra we were all chanting as we brought the message of sulha (reconciliation) to our shared father.

Gaby Meyer then translated it into Hebrew and we sang that as well: "sulha, sulha el elyon, sulha, sulha l'shalom, rotsim sulha el elyon, rotsim sulha l'shalom."

When we arrived in Hebron, we parked in the Palestinian part of the city and walked through the old Palestinian market – Jews, Christians, and Muslims – towards the Tomb of Abraham, called



Photo by Nicholas Leonardo Lizza

Pir Shabda Kahn teaching a dance, Boston Retreat, September 2005

Maarat Hamachpela in Hebrew and *Haram al Ibrahimiyah* in Arabic. When we arrived at the entrance of the tomb we saw that there were two separate entrances; one for Jews and one for Muslims, with soldiers heavily guarding the area. So we spontaneously formed a prayer circle, holding hands at the exact point where you need to walk separately to the Muslim or the Jewish entrance.

A young Israeli soldier standing guard saw what was happening and couldn't believe his eyes. "I've never seen anything like this," I heard him whisper. I invited him to join the circle, but he held back, as he felt he needed to be on duty.

Just then a Palestinian woman and a group of children stopped in their tracks and joined the circle as we started to sing. As we chanted and swayed, we knew that Abraham felt joy in our coming to him to show our unity, the unity of his children. Just then, I felt my

right hand being grasped by the Israeli soldier who took a small step towards me and joined the circle. I noticed a small tear coming from his eye.

This moment was captured on film by a NYC film student, Laura Beatty, and is now the closing moment in a documentary called, "On the Road to Sulha."

Shabda Kahn, Pir of the Sufi Ruhanat International, adds, "Eliyahu sang to me what he 'thought' was the melody, to the best of his musical ability, and from that I helped structure and arrange it."

For further information, email:
laurajbeatty@gmail.com

Eliyahu's website is:
www.jerusalempeacemakers.org

To learn about and support the Sulha Peace Project, see the website:
www.sulha.com

THE RELAXATARIAN DANCE CAMP

FILLING OUR CUP

KATHRYN MAJIDA SKY

Getting up early to hurry to the pre-breakfast class, remembering to do karma yoga, wondering if the afternoon workshop is at 2 or 2:30, rushing to change into a skirt and brush my teeth before the evening Dance, trying to schedule time to sit and talk with a long-missed beloved, juggling time for a nap in between everything else... does this sound like any Dance camp you've ever been to?

Pir Shabda Kahn talks about ease-atarians, which he used to call relax-atarians until, he says, people got the impression he meant lazing around in lawn chairs all the time. While that's not a usual lifetime ambition, it is a great gift to do it every now and then, in these days where life (and Dance camps) seem to be fully scheduled, and our ability to see how to be Used for a Purpose gets stretched thin by our heavily committed lifestyles.

In June, 2005, we held the second "Mancos Dance Camp," a week of relaxing in a forest meadow at 8500' near Mancos, Colorado, surrounded by tall trees, brilliant light, a few cows, and a family of beloveds. Various people commuted to and from the camp during the week, while a core group of us stayed the whole time, following the relaxatarian doctrine and holding a space for ease and restfulness. No classes, no early morning organized activities, feed yourself whenever you feel you want/need to, nap or hike or sit around as you feel called to.

The morning Dance sessions, scheduled for 10 a.m., slid later and later, until one day we didn't start until after 11 a.m. Dinner and the evening Dance sessions followed along in the sliding schedule, and yet no one minded: the air of ease, relaxation and enjoyment was so strong, and the Dance sessions were so full of energy and focus.

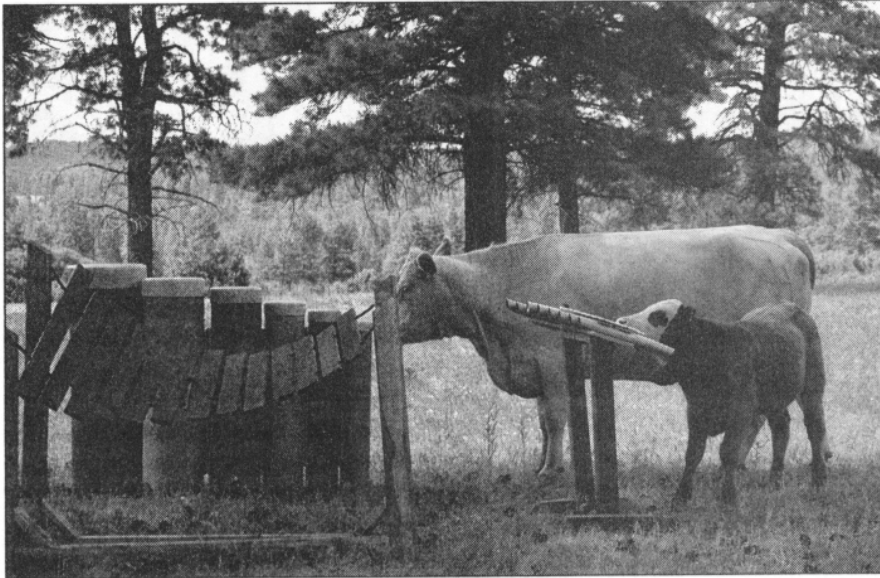
It was an amazingly regenerative time. We listened to the coyotes singing in the distance, watched the hummingbirds chirping and whirring around the prayer flags on the Oneness tent where we gathered to meditate, dance and sometimes nap. The cows learned to moo on pitch and attempted to learn to play the outdoor xylophones a local instrument maker had placed around the meadow for our enjoyment for the week; their favorite Dances were the Country & Western Hare Krishna and the Rawhide Zikr. The woodpeckers tried to pick up the percussion rhythms, and a squirrel shared lunch with us one day: as we sat lazily eating and talking in the outdoor kitchen area, it settled just off to the side to munch on a dandelion stem.

One camper offered trager sessions, another gave a haircut to a shaggy friend, two of us spent one afternoon sitting together, reading our digital camera manuals and experimenting with our new cameras. We had a clothing exchange and fashion show, music jams and kirtans. We visited with each other and cooked meals together, sharing ingredients, cooking pots and potluck dishes. A day of rain that seeped into the tent via the carpeting didn't faze us at all. A calf carried off someone's work glove, used to help put up the big tent and then set aside under a tree, and returned it, somewhat slobbered on, later.

The Dance circle one night included a number of visitors and about ten children. A djembe was sitting upside down in the center of the circle when a drummer wasn't playing it. The children were rowdy. I decided to lead



Putting up the tent at the Mancos, Colorado Dance Camp, June 2005



Both photos by Kathryn Majida Sky

Many Thanks

*to the Oneness Project,
again, for the use of their
"small" tent for the
Dance gathering.
For more information on how
you too can use that tent,
please contact:
oneness@onenessproject.com*

"Fill Your Cup" to let the energy move, and noticed, after we started, that the children were actually running into the center of the circle on "Fill your cup, drink it up." I watched, and realized with delight that they were using the upside down drum as a well, dipping their hands into it to "drink" from, "filling their cup" from it, while we less-imaginative adults were just doing the standard movements. I couldn't stop grinning the rest of the night.

It was a restful week, a magical week full of unexpected wonder in the simple things that we took the time for. While sitting around in my lawn chair isn't my purpose in life, doing it for a good part of a week with a family of beloveds (human and non) returned a great deal of joy to my purpose, and I give thanks to everyone and everything who was a part of it!

Kathryn Majida Sky is a Dance leader, musician and poet, as well as the Volunteer Coordinator for PW-DUPNA and INDUP. She lives in Durango, Colorado.

*"...the fish in
the water's
not thirsty."*

Call to Prayer

I am neighbors to the geese,
I in my house, they on their sandbar in the river.
I have watched them through the spring and summer
hatching eggs and raising fluffballs.
They have, perhaps, watched me come and go on foot and in my car,
while not preoccupied with goosely lore:
how to swim in a regally straight single file,
to dunk and bathe without filling one's nostrils with water,
to amphibiously lift off and land with a semblance of grace
and no midair stalls,
to raise one's voice in full measure amidst the whole.
Now, in the autumn light they rest, motionless on their sandbar,
content with their labors and the success thereof.
In between my own labors, I watch them
soaking up the sun, bathing in the air,
living in the elusive shimmer of this moment's perfection.

Five times a day, perhaps, or more, in a wave of fullness,
they rise, an unmelodious multiphonic hallelujah chorus.
Beating their wings against the air
they rise in a graceful spiral that circles
over my house, over the trees and the cows and the
bumpy country road and the cyclists intent on the ground
beneath their wheels,
drawing us all in close.
Five times a day they rise,
a reminder, a call to prayer,
and I stop my labors
and my soul replies,
"Amen."

- Kathryn Majida Sky (CO)

A Funny Thing Happened on the Way to the Dance Booklet

MANSUR RICHARD CONVISER
CHAIR, PUBLICATIONS COMMITTEE



The Publications Committee has been moving forward, albeit slowly, on the first collection of Dances of Universal Peace from the North American Region (NA) with a working title of *North American Dance Booklet I: Dances from Wilderness*. The booklet and an accompanying CD or two will likely be ready by the end of 2006. Those who have been helping with the project are Munir Peter Reynolds and Michael Sheehan from the ONEness Project, and Aeolea Wendy Burwell, Linda Gibson, and Yana Viniko, from North American Region. We have also received valuable input from the project's two Mentor Teachers Guild (MTG) advisors, Malika Merrill Endres and Pir Shabda Kahn.

Because this is the first such project for NA, we have had a fairly steep learning curve. While there are no comprehensive written guidelines for the publication of Dance booklets, there are some principles that have generally been followed in past such efforts by PeaceWorks (prior to the creation of a separate North American Region) and groups in other regions of the International Network. In the interest of codifying Dance booklet guidelines, this article lays out the principles that have come to light.

LET'S BEGIN by reviewing several points made in the articles in last year's issue of this Journal on archiving and publishing Dances.

1. The mentor of a Dance's originator must give approval before it can be accepted as a Dance of Universal Peace.
2. There should be a concerted effort prior to a Dance's publication to ensure that the spiritual phrases it uses are consistent with the ways they are used in the spiritual traditions from which they are drawn.
3. A published Dance should be accompanied by an attunement.
4. Both the music and the directions for a Dance's movements should be notated as clearly as possible with final review given to the Dance originator.

Two additional points which may be fairly obvious but necessary to consider:

5. Before being published, Dances should have found wide acceptance among leaders and Dancers within the region publishing them, and perhaps beyond.
6. A Dance that has found such acceptance should be published sooner rather than later, to promote ready access to the originator's version of the Dance (given that in the Dances, as in all oral traditions, things change as they are passed along).

Three additional principles for publishing Dances have come to our attention during the process of working on the first North American booklet.

7. All of the Dances published in a region's booklet should have been originated by leaders from that region. This principle presumably protects regions with fewer resources from having their Dances published first by those with more resources.

8. Any Dance booklet project should have two MTG advisors. This principle is specified in print in the Volunteer Handbook for the International Network:

"Regions [that] wish to produce their own ... [recordings] containing original dances ... referred to as Dances of Universal Peace and which are created by leaders in that region should receive approval from at least two members of the MTG before production. One of these mentors should be a member of the Core Group of the MTG."

Exactly how extensive the approval process needs to be is not specified, and this has led to some interesting discussions on the current project. (Information about who is a Core Group MTG member is available from a link with the PeaceWorks website: www.dancesofuniversalpeace.org)

9. A majority of the Dances in a collection should be mantric; only a limited proportion of them should be in English (or whatever a region's mother tongue is). This principle is not documented in writing, but a quick review of the Dance booklets published in North America (prior to the establishment of this region) and other English-speaking regions shows proportions of English-speaking Dances ranging from about 10% to just over 50%. The vast majority of the booklets have had between 25% and 35% of their Dances in English.

With these principles in mind, we are continuing to move forward on the first North American CD and Dance booklet. Several of the Dances under consideration have been published in past issues of the Journal, and several others are in this issue. We are enthusiastic about being able to offer this collection and hopeful that it will be for sale this time next year!

Mansur Richard Conviser is a Dance leader, violinist, and the President of the PW-DUPNA Board of Directors, soon to relocate from Maryland to Missoula, Montana.

Photo by Kathryn Majida Sky; Canyonlands Retreat, September 2005

Allahu Ahad

Words: Traditional Sufi
Music and Movements: Leilah Be

1 Cm Fm A^b B^b Cm Fm A^b B^b

Hu, hu, hu Al-lah, Hu, hu, hu Al-lah,

5 Cm Fm A^b B^b 2 Cm A^b B^b 3 Cm A^b

Hu, hu, hu Al-lah, Al - lah hu A - had, Al - lah hu A -

10 B^b 2 Cm A^b B^b 3 Cm A^b B^b

had, Al - lah hu A - had, Al - lah hu A - had.

In the first part of this zikar, the leader's body can show a flowing, continuous motion, representative of drawing an infinity symbol with one's heart in the space before one. It would serve to have a devotional quality of deep reverence (a sense of being contained within Ahad, which means The One).

In the second part, the act of coming into the center and backing out again, with gratitude and celebration, issues forth from an assurance of the interconnectedness of all life in the One.

1. Moving to the right, with the lead foot a bit in front for weight shift, the body sways forward and back, very relaxed, with arms hanging loosely down while holding hands lightly (not a rowing motion).
2. Move to the center, holding hands, raising arms gradually, taking four steps in, starting with the right foot first.
3. Move out four steps, with the left foot first, lowering arms gradually.

Repeat 2 and 3.

If you would like to obtain a copy of the "Zikar Compositions" booklet by Leilah Be and the companion CD, which features Allahu Ahad, please contact Leilah Be at: (808) 573-8334 or beloveds@verizon.net



Al Ahad ~ The One

The Unity, in which all names, attributes, and relations are one.

Reaching Out



MUNIRA JUDITH AVINGER

Poetry and the Dances

An astrologer friend of mine told me recently that July 1998 had been a turning point in my life. She said that it was a sacred time during which I began to plan for the last stage of life when I would do my "true work." After I talked to her, I looked back in my journal and found that the summer of 1998 did represent a period of transition from a solitary meditative existence to a time of reaching out, of beginning to give back the inspiration I had received from my spiritual path. I wanted to contribute to the cause of peace in the world and I understood even then that to make a contribution, I had to open the door to my own creativity. I know that for each of us, creativity flows through whatever it is we most love to do. For me, that has always been music and writing. In 1997, I had started learning to lead the Dances, which became my vehicle for musical expression. I had also been writing a lot

"At some point, however, I began to see that the energy of the Dances was beginning to flow into my writing and that they actually enhanced each other."

of poetry. After the summer of 1998, I began to look for ways to share the Dances and the poetry with more people. In September 1998, I started my own dance circle; and the following spring, my first poetry book,

The Empty Bowl, was accepted for publication.

At first I thought that the Dances and the poetry were separate parts of my life and that I had to somehow divide my time and attention between them. At some point, however, I began to see that the energy of the Dances was beginning to flow into my writing and that they actually enhanced each other. Since then, many poems have been inspired by my contemplations of specific dances. For example, I loved the "Gate, Gate" dance the first time I experienced it. I knew that the words came from the mantra at the end of the Buddhist teaching called the Heart Sutra. I wanted to lead "Gate, Gate," but I didn't understand the Heart Sutra, and I felt that I needed to before I could lead the dance. Finally, I bought some books on the Heart Sutra, *The Heart of Understanding* by Thich Nhat Hanh, *Heart Sutra*, by Mu Soeng, and *Zen Words for the Heart*, by Hakuin Zenji. I read them all and then one summer evening, I was sitting on the deck watching the swallows fly and suddenly, I saw the empty dance of energy. I picked up my pen and wrote:

Emptiness

*Gate, Gate, Paragate,
Parasamgate,
Bodhi Svaha*

*(And he is gone, gone to the other shore,
We are gone to the other shore,
Hail the Being of Light.)*

High on the invisible air,
a swallow flies.
Light strikes sharp on flashing wings.
Deep within the swallow cells,
an empty dance of energy.

And he is gone...

Cloud mist,
the moon rises orange
behind the summer trees.
Fireflies –
Light upon light.

And he is gone...

Nights of watching,
waiting sleepless,
as Life unfolds
like fragrant petals.
Softly shining heart of mystery –
Empty, open, ever present.

And he is gone...

Finally, I had integrated the teachings of the Heart Sutra and I was ready to lead the dance.

After I'd had my dance circle for around a year, Kristina, my mentor, suggested that I lead "Radhe Bolo." Even though I enjoyed the dance, I found I wasn't really relating to the relationship between Radha and Krishna so I decided to read Swami Sivananda's book about Lord Krishna. When I read about the *rasa lila*, the night of divine love between Krishna and the *gopis*, I was moved by the beautiful image of Krishna

playing his flute down by the river. Then one night as I was lying in bed looking at the moon shining through the window, I imagined being a Gopi, perhaps even Radha, hearing the flute of Krishna in the distance. I sat up in bed, reached for my notebook and started writing:

Called

I awake to moonlight.

I am called by music, sweet in the distance,
the flute of Krishna, who waits,
dark blue and beautiful,
by the river.

And we leave our beds. All of us.

With bells on our ankles
and flowers in our hair,
we come.

He knew we would.

We leave our men sleeping,
deep in their dreams
and we slip away,
stolen by the music,
stolen in this night
of moon and starshine.

Perfume rises from our hair,
from our glistening limbs,
as we dance,
each one with him

Who has called us,
who is teaching us now
to hear his music,
as we dance by the river,

In this night of mystery,
this night of love,
when all who hear must come.

Once again, the act of writing a poem had brought my relationship to the dance into focus. I now had experienced Krishna and Radha from a different level and I could lead the dance with new inspiration.

It isn't only through learning about the mantras and sacred phrases that the Dances have influenced my poetry. It's also the embodiment of the dances, the movements, which have been translated into several poems, such as the following which I wrote after dancing and turning at the Abode in New Lebanon, New York:

Turning

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

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

We were not pressed by History.
The future did not come rushing
to swallow the moment.

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

Phrases from the Dances often spontaneously appear as in the following poem, which I wrote during a big wind storm:

The Wind

She moves through the forest
like a great being.

She touches the trees.
The pines undulate like mid-eastern dancers.
The tall stiff hickory bows gravely.
The proud young beeches wave
copper leaves like school prizes.

The wind blows all day.
She flings snowflakes
from the pockets of her cloud-gray skirt.
Prepare yourselves, she sings.
There's a shift in the air.
Purify and change your priorities.

She passes like the prophet.
Etaferallah, we cry.
Make us, like the forest,
clean and open.

In the days to come,
we try to forget,
but her song still echoes.
We wake in the morning
to her voice, crooning low
in the distance,
Are you ready, ready, ready?
Are you ready?

continued on page 18

So the poems, like the Dances, have become my way of reaching out, of doing my "true work" in the world. I know several other dance leaders who have used the poems as part of their attunement to a dance. One leader told me that she read the following poem before leading a Siva dance:

The Season Of Siva

The wind is blowing.
The snow is falling.
This is the season of Siva.

From the silent mountain top,
he rises,
and slowly, gently,
begins to dance.
Eyes closed,
he dances in the wind.

Everything falls apart.
Let it go.
Blow the earth white and clean.
Blow the mind pure and empty.
Dance the coming of the end –
And the beginning.

Munira Judith Avinger is a Dance leader, mentor and poet living in Lac Brome, Quebec, Canada.

Another one said that he planned to read this poem before leading a zikr dance:

Zikr

There is no reality but you
and me
and all the others –
Singing *hu* –
The sound of creation.

And we are created
and we do create
and the burning of life
and death
goes on.

And there is no reality but You.

I am immensely moved and gratified to see the poetry used this way. These poems, which have come out of the Dances, have gone out into the world, and the Dances have drawn them back into the circle of energy that created them in the first place. Like me, they have gone out and they have found their way back home.

Note: "Emptiness," "The Season of Siva" and "Zikr" are from *Lifting the Veil/Soulever le Voile*, Borealis Press, 2001.

"Called," "Turning" and "The Wind" are from *Hidden/Caché*, Borealis Press, 2005.

For further information, visit: www.munirabooks.com



New Year's Dance, 2005 in Providence, Rhode Island

Photo by Nicholas Leonardo Lizza

Who the Bleep is NA?

CAROL HANSON AND THE EDITORIAL BOARD

IN THE 1960s, SAMUEL L. LEWIS began bringing forth mantric dances with very simple steps, which became a practice within the Sufi Islamia Ruhaniat Society (since renamed the Sufi Ruhaniat International, or SRI). He gathered a large following in San Francisco; a number of the teachers and leaders within SRI are his direct students, like Wali Ali and Pir Shabda. After Murshid S.A.M.'s death, Moineddin Carl Jablonski became the head of SRI, and upon his death, the leadership passed to Pir Shabda.

In 1982, Neil Douglas-Klotz (Saadi), a student of Moineddin's, was on a spiritual retreat when he received a vision to take the Dances out to the world. He began the Center for the Dances of Universal Peace, with Tasnim Fernandez and Kamae Miller. So while the dances have been around for over 35 years, the Dance network has only been around for 24.

The Dance network incorporated as a non-profit public benefit corporation in the U.S., while mentors worked to "grow" new dance leaders who were not initiates in SRI and yet could hold true to the transmission of the Dances.

PeaceWorks-Center for the Dances of Universal Peace, Inc. (PW, Inc.) was the legal vehicle for this new Dance network. In the early days, small groups of devoted volunteers administered the network and offered guidance. A small office served both membership and publication needs.

IN THE 1990s, the administrative duties were taken on by Ellen Kaf-i-Mariam, Devi DeJardin, and Paula Vigneault (nicknamed the Triple Goddesses), who helped reorganize the workflow and sustain the administration to serve the growing network. A call was put out for more volunteers willing to come together and develop the next stage of action. Much of the discussion revolved around the new shape of a now global organization, how the U.S. now fit into the overall picture, the roles of other emerging regions around the world, publications, and other subjects.

The network was now large enough that the international focus and then North American focus needed to differentiate. Steve Centers, Cheryl MacLeod Darling, Linda Sala, and Wahaba Karuna stepped forward to join the Board of Directors of PW, Inc., and to form the North American Coordinating Council (NACC) to guide the work of the North American Network for the Dances of Universal Peace (NANDUP) – the North American region of the International Network for the Dances of Universal Peace (INDUP) – while INDUP administers the world-wide Dance Network and supports the work of the Mentor Teacher's Guild (MTG). At the same time, the PeaceWorks Publications Committee (PeaceWorks Pubs) was formed to manage the publication of Dance booklets and other writings, under the guidance of the NACC.

BY THE LATE 1990s, the term 'mitosis' came into the conversation as a way to envision the process of cellular division, growth, and development of this organism, the Dances of Universal Peace. The outer membrane is INDUP, the worldwide container for the Dances. Inside this membrane are the regions (increasing cells), each of which has its own structure and a representative to the International Council, from which an International Core Council (the ICC) handles administrative tasks.

IN JANUARY 2000, PW, Inc. formally underwent the mitosis which separated the management functions and budgets of the International Network (IN) and the North American Region (NA). At that time, NA included PW Pubs and the Seattle office functions, and IN and NA were still within the PW, Inc. corporate structure.

NA still needed to clarify its relationship with PW Pubs, which was managed by its own committee but under joint finances with NA. While working to further clarify the NA Region's financial status, we as NA continued to provide office services to INDUP, the network at large, and PW Pubs, while refocusing on our own development. In February 2002, the NACC called the first ever NA meeting with representatives from our six sub-regions (since further separated into generally smaller clusters) in Santa Fe, NM, to hear the needs, desires, and thoughts for the future from many voices within the region.

THAT SAME YEAR, during the PW Inc. annual meeting in Holland, the Directors heard from both PW Pubs and NA about their joint structure. The Directors requested that PW Pubs become autonomous and that NA complete any other restructuring necessary for the two entities to separate. It later evolved that, as another aspect of restructuring, INDUP retained the original corporate vehicle, PW, Inc., and NA was asked to form its own corporation, as there were no provisions for affiliates.

PW Pubs decided to stay under the corporate umbrella of INDUP. Subsequent discussions brought a final agreement on the separation of finances in July 2004 between NACC and PW Pubs. The NA Region's California corporation was approved on September 30, 2004, renamed PeaceWorks-Dances of Universal Peace North America (PW-DUPNA). We installed our first Board of Directors/Officers in October 2004 and set up a separate bank account at our own regional office. In June of 2005, we received our IRS provisional approval non-profit status.

With all this behind us, and the dust settling, we now publish our own regional journal (you're reading it), and are starting on our own regional publications and envisioning other projects. Such a journey . . . Hallelujah!

Toward the One, the Perfection of Love, Harmony and Beauty . . .

Oh Thou, Who Art the Perfection of Love, Harmony and Beauty, The Lord of Heaven and Earth

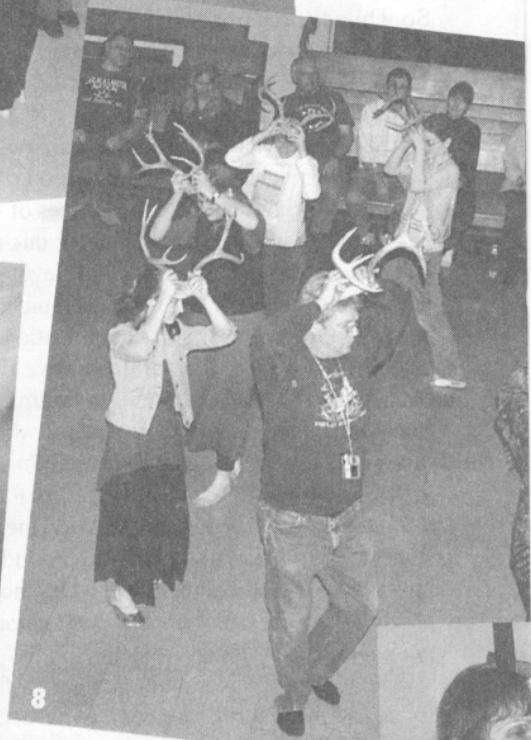
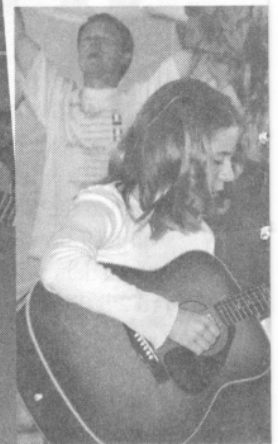
the Peace of Thy Divine Spirit and Write Us All in Thy Perfect Being. Amen ~ Pir Hazrat Inayat Khan



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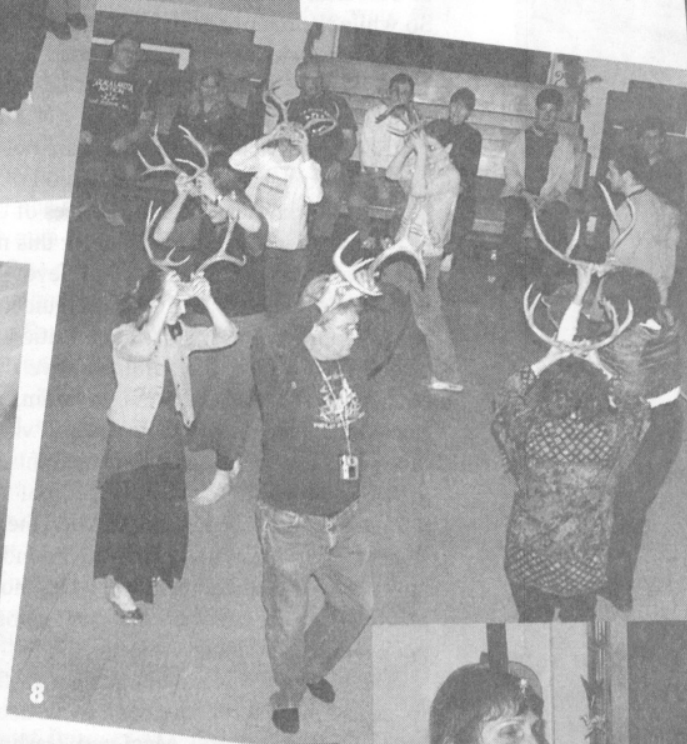
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1. Pir Shabda Kahn and friends at the Jamiat Ahm, Boston, MA 2005. Photo by Nicholas Leonardo Lizza
2. Beginning dance guitarists on "Om Hum So Hum," Wilderness Dance Camp, August 2005. Photo by Kathryn Majida Sky
3. Teaching by Saadi (Neil Douglas-Klotz), Wilderness Dance Camp, August 2005. Photo by Kathryn Majida Sky
4. Murshida Julia Khadija Goforth at the Jamiat Ahm, Boston, MA 2005. Photo by Nicholas Leonardo Lizza
5. The light of peace, New Year's Dance, Providence, RI 2006. Photo by Denise Morgan
6. Midnight zikr in the kitchen - Eat, Dance & Pray Together, Royalston, MA 2005. Photo by Nicholas Leonardo Lizza
7. Christopher Carbone, New Year's Dance, Providence, RI 2006. Photo by Nicholas Leonardo Lizza
8. Pagan Dance, Boston, MA 2006. Photo by Nicholas Leonardo Lizza
9. Making a joyful noise with instruments, Estes Park, CO. Photo by Dale Blindheim

Wing Forgiveness, Raise Us Above the Distinctions and Differences Which Divide Us. Send Us

mony and Beauty, The Lord of Heaven and Earth, Open Our Hearts, That We May Hear Thy

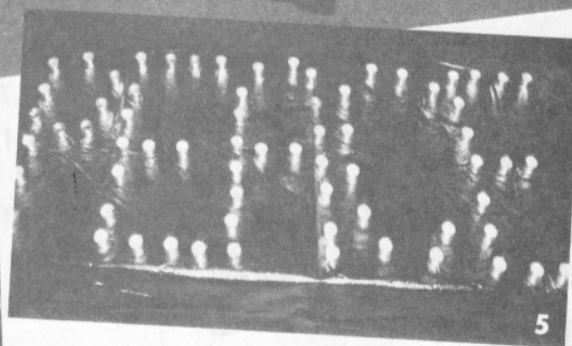
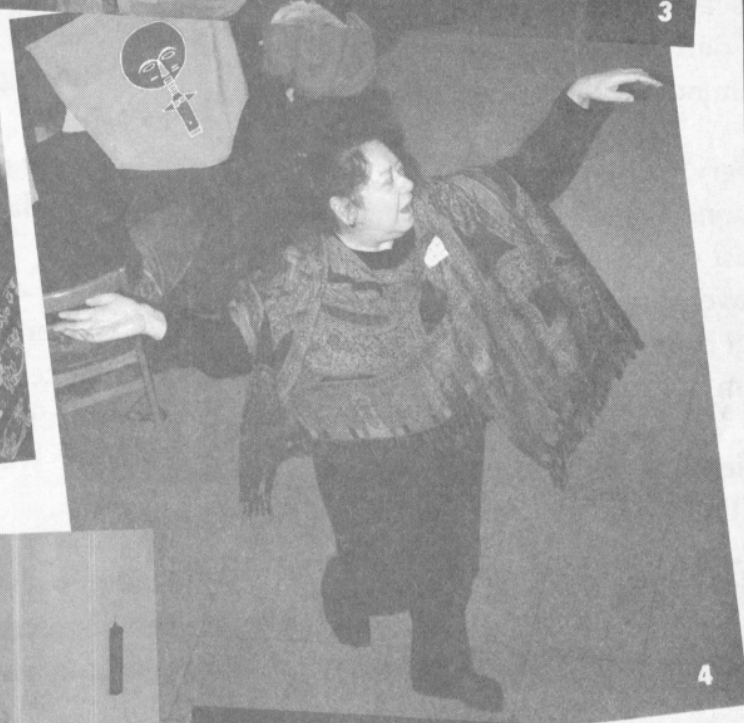
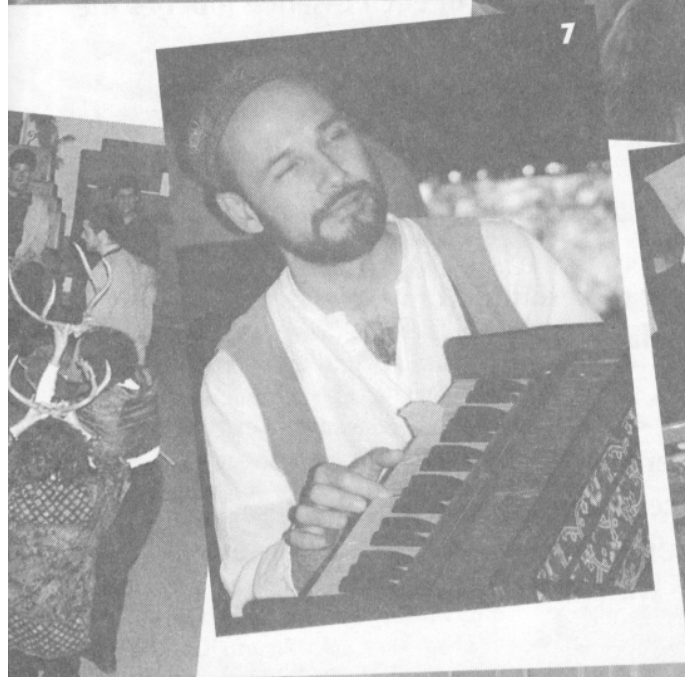


2005. Photo by Nicholas Leonardo Lizza
s Dance Camp, August 2005. Photo by Kathryn Majida Sky
camp, August 2005. Photo by Kathryn Majida Sky
A 2005. Photo by Nicholas Leonardo Lizza
Photo by Denise Morgan
oyalston, MA 2005. Photo by Nicholas Leonardo Lizza
6. Photo by Nicholas Leonardo Lizza
o Lizza
o by Dale Blindheim



Give us Thy Great Goodness, Teach us Thy Loving Forgiveness, Raise us Above the Distincti

Open Our Hearts, That We May Hear Thy Voice, Which Constantly Comes from Within



Disclose to Us Thy Divine Light Which is Hidden in Our Souls, That We May Know and Understand Life Better.

Most Merciful and Compassionate God, Give Us Thy Great Goodness, Teach Us Thy Lo

DANCING IN THE DESERT

Before we begin
mind racked with stress
the weight of a thousand souls
my body cannot bear it
I am not ready

Always fixing you
No time for me
My son, my daughter, my patients
Patience about to burst
I am not ready

Anxiousness closes around me
The cave grows smaller
They yell for me to start
A sea of frowns created as a mask
by perception sunglasses
I am not ready

Angry voices roar
As one against my ear
Dust chokes my words
Travels out of my ears like smoke
As I bake in this pressure cooker
I am not ready

Release
With a word
It is begun
Suddenly
I am ready

Poetry of the Heart

Here I am

I am present
The divine energy has taken me and I am free

To See
Sunglasses lifted
Frowns are now smiles
The cave is illuminated with the light of the dancers

To Smell
The commingled odor of each essence touches me
Warms my nostrils
Brings me to my essence

To Hear
The music grows louder
My voice
No Longer discernible from the rest
Music replaces the roar

We move as one
No Longer needing my guidance
The dancers under the spell of the desert
All is clear
I am one with all of them

Beauty
Subliminally sensible
Ego dissolved in the purity of song
We dance; all of us as one being

The weight not lifted, I have become the bearer
The thousand souls sustain my own
I know now I need them

They are me
I am them
We are one

– Kelsey Sheely
(son of Durango, CO Dance Leader Susan Sheely)

BELOVED

Beloved,
It is not possible
To speak your Name,
Even though nothing else
Is ever spoken or written.
I need an infinity of fingers
To point to all the God
Around me now.
Oh, God is the seer seeing,
The senses sensing,
And the finger pointing.
Not: This and this and this...
But all at once
And everything.
Only one hand, clapping,
One finger, pointing,
One word spoken,
One Being
Being Beloved.

– Adrianna Heideman (CO)

POEM 30

Every time we breathe
The sky becomes a part of us
and we become a part of the sky

Every time we take a drink
the ocean becomes a part of us
and we become a part of the ocean

Every time we speak
I become a part of you
and you become a part of me

So what is this self we keep speaking of?
The harder I search for my self
the wider I have to look
until eventually i disappear
like a trail of smoke in the wind.

– Alex Shakur Namzoff (MA)

POEM 52

Surrendering your life to god
is like trying to give a friend
the clothes he is already wearing.
We can't give god what she already owns!
All we can do is give up the fantasy world
we normally live in,
peer behind the stage curtains to find god
hard at work supporting us,
making our very lives possible,
and remember that she has been there
every second of every day.

– Alex Shakur Namzoff (MA)

HOW TRUTH COMES

We look for truth.
Truth comes as a camel.
We were expecting a horse,
sleek and graceful,
not nearly so gauche.
We wait for truth.
Truth comes as a magpie.
We were expecting a songbird,
demure and melodious.
not nearly so raucous.
We learn.
We nod wisely.
We know Truth now.
Truth comes as a princess.
We were expecting a hag,
not nearly so ... refined.
We surrender
and simply look,
letting Truth come however it wishes.

– Kathryn Majida Sky (CO)

EVENTS

2006 NORTH AMERICAN EVENTS

DANCES OF UNIVERSAL PEACE

If you would like a copy of the events listed on pages 24 through 26, please visit: www.dancesofuniversalpeace.org, or contact the PW-DUPNA Regional Administrator, Pamela Yamuna Devi Pierce, at (760) 922-2551.

March 24 - 31, 2006

**24th Annual Spring Renewal Sufi Camp on Maui
IMMERSING IN THE BLISS OF ONENESS**

Leilah Be, Auli'i Mitchell (Hawaiiana Teachings and Dancing) and other Leaders. A week gathering on the east side of Maui at YMCA's Camp Keanae. Waterfalls, Pools, Nature Hikes, Yoga, Meditation, Dances of Universal Peace, Zikr, Children's camp (ages 4-17), Gourmet Vegetarian Meals, Rumi Cafe and Communion with Sangha.

Contact: Jason D. Groode, (808) 879-5554
Email: shakuraloha@hawaii.rr.com

April 13 - 16, 2006

**Ocala, Florida Spring Retreat: Allaudin Ottinger & Lila Flood
DRINKING FROM THE WELL TOGETHER**

Dances; Zikr; Drum, Guitar, Voice Lessons; Wazifa; Laughter. "Leaving is a challenge – how to take so much joy into the world!"

Contact: Diana Anahita Kanoy
P.O. Box 376, Ft. McCoy, FL 32134, (352) 546-1345
Email: kanoy8@alltel.net

April 13 - 16, 2006

**Lava Hot Springs, Idaho
LIVE AT LAVA**

With leaders from across the Northwestern US; DUP, organic food and hot pool soaking!

Contact: Shahar Solander
Oneness Project, P.O. Box 1141, Hamilton, MT 59840
Email: shahar@onenessproject.com

April 13 - 16, 2006

**Lava Hot Springs, Idaho
YOUNG ADULT DANCE RETREAT
FOR YOUTH AGED 16-23**

Sacred dance, spiritual practice and fun, concurrent with Live at Lava!

Contact: Shahar Solander
Oneness Project, P.O. Box 1141, Hamilton, MT 59840
Email: shahar@onenessproject.com

April 21 - 23, 2006

**SPRING CALIFORNIA QUARTERLY
Isis Oasis, Geyserville, California**

Sharon Nurjehan Abercrombie, Ananda Hazzard, Ayat Kindschi, Christine Manz, Nancy Norris, Violetta Reiser, SierraLynne White. Please join our assembly of noble souls and dancers in Dances of Universal Peace, spiritual walks, silence, meditation practices, classes, zikr, drumming and gratitude. To register send check, name, phone number, email and address to:

Violetta Reiser, 127 Gates St., San Francisco, CA 94110
(415) 821-0939 Email: violettareiser@hotmail.com
Make checks payable to California Quarterly.
(We do not accept credit cards.)

June 22 - 25, 2006

**16TH ANNUAL ITHACA DANCE CAMP
A Dances retreat in Amot Forest, 15 miles from Ithaca, NY**
Participant-run. Dance leaders from many circles.
Family-friendly. Vegetarian meals. Hiking trails. Cabins or tents.

Contact Saoirse for more info: (607) 272-9088
213 W. Lincoln Street, Ithaca, NY 14850
Email: saoirsem@hotmail.com

August 3 - 6, 2006

**Trinity Center, Salterpath NC USA
BLESSINGS OF THE COSMOS**

Benedictions from the Aramaic Words of Jesus, with Murshid Saadi Shakur Neil Douglas-Klotz.

Contact: Farrunnissa Lila Rosa, (919) 361-2383
Email: NurLuna@aol.com

August 13 - 20, 2006

**Lama Foundation, San Cristobal NM USA
THE DANCE OF LIFE**

An Advanced Dances of Universal Peace Retreat for Dance Mentors and Certified Teachers, with Murshida Tasnim Hermila Fernandez and Murshid Saadi Shakur Neil Douglas-Klotz.

Contact: Farrunnissa Lila Rosa, (919) 361-2383
Email: NurLuna@aol.com

Al-humdu'lillah

August 20 - 27, 2006

**Luccock Park Camp near Livingston, MT
WILDERNESS DANCE CAMP 2006**

With leaders Bernie Heideman, Darvesha, Narayan Eric Waldman, Munir Peter Reynolds, Zareen Delaney and more. Children's program and concurrent Young Adult Camp

Contact: Shahar Solander
Oneness Project, P.O. Box 1141, Hamilton, MT 59840
Email: shahar@onenessproject.com

August 20 - 27, 2006

**Luccock Park Camp near Livingston, MT
YOUNG ADULT WILDERNESS DANCE CAMP**

With Camp Director Tara Andrea Swierkosz & special guests.

Contact: Shahar Solander
Oneness Project, P.O. Box 1141, Hamilton, MT 59840
Email: shahar@onenessproject.com

October 20 - 22, 2006

**FALL CALIFORNIA QUARTERLY
Isis Oasis, Geyserville, California**

Sharon Nurjehan Abercrombie, Ananda Hazzard, Ayat Kindschi, Christine Manz, Nancy Norris, Violetta Reiser, SierraLynne White. Please join our assembly of noble souls and dancers in Dances of Universal Peace, spiritual walks, silence, meditation practices, classes, zikr, drumming and gratitude. To register send check, name, phone number, email and address to:

Violetta Reiser, 127 Gates St., San Francisco, CA 94110
(415) 821-0939 Email: violettareiser@hotmail.com
Make checks payable to California Quarterly.
(We do not accept credit cards.)

December 1 - 3, 2006

**Lava Hot Springs, Idaho
LIVE AT LAVA**

With leaders from across the Northwestern US;
DUP, organic food and hot pool soaking!

Contact: Shahar Solander
Oneness Project, P.O. Box 1141, Hamilton, MT 59840
Email: shahar@onenessproject.com

December 1 - 3, 2006

**Lava Hot Springs, Idaho
YOUNG ADULT DANCE RETREAT
FOR YOUTH AGED 16-23**

Sacred dance, spiritual practice and fun, concurrent with Live at Lava!

Contact: Shahar Solander
Oneness Project, P.O. Box 1141, Hamilton, MT 59840
Email: shahar@onenessproject.com

December 31, 2006

**NEW YEAR'S EVE
GLOBAL PEACE DANCE CELEBRATION**

On New Year's Eve, Dance Circles world-wide will be joining together to dance and pray for peace. Come and help usher in the new year with joy and merriment and peace. Contact your local dance circle leaders to find the celebration closest to you.

**... May All Beings Return to Love,
Peace Be With You Forevermore.**

"Gathering the Tribe"

Youth Dances of Universal Peace Camp

August 20 - 27, 2006

Luccock Park Camp Livingston, Montana

*A week of dancing, jamming, singing, hiking, and
spontaneous creativity
for Teens to Twenty-Somethings*

*With Tara Andrea Swierkosz, Munir Peter Reynolds
and youth leaders and musicians from across the U.S.*

Ever wonder where the young people are who think and feel as you do...that life is sacred — a mystery to be explored, celebrated and lived with passion and dedication? *Come to the Youth Dances of Universal Peace Camp and find your Tribe!*

Registration Information: Visit www.onenessproject.com or contact Shahar Solander, Registrar, P.O. Box 1141, Hamilton, Montana 59840, shahar@onenessproject.com. (406) 363-7211



"Soaring into the Unknown"

Uniting the Eagle and the Condor (Mind & Heart)

Wilderness Dance Camp

August 20—27, 2006

Bernie Heideman, Camp Director

Darvesha MacDonald, Munir Peter Reynolds
Narayan Eric Waldman, Connie Zareen Delaney

Musicians Chalazon Clark and Brian McAdams
Scott Medina, Kirtan Coordinator; Adrianna Heideman, Counselor
Youth Dance Camp Tara Andrea Swierkosz,
Children's Program Amira Sara Dyer

Luccock Park Camp, Livingston, Montana

Children's Program
Teen/Young Adult Camp
New Dance Presentations

Kirtan & Meditation
Music Skill Classes
Dance Leader Practice Sessions
New Dance Incubator Session
Video Documentation Class

Wilderness Dance Camp 2006 returns to its roots in a truly stunning Montana wilderness setting on the edge of the Gallatin National Forest, 40 miles southeast of Bozeman, Montana and just 45 miles from Yellowstone Park. Established in 1929, Luccock Park Methodist Camp is situated in a high (5,616' elev.) meadow, surrounded by majestic mountain peaks. The camp facility provides rustic log cabin accommodations and simple meals, freeing campers from kitchen karma yoga to enjoy the natural beauty and relaxed connections with other campers.

Our dance staff leaders attend camps around the world and bring the best dances they encounter and create to Wilderness Dance Camp. Our theme, "Soaring into the Unknown," invites us to embrace the "mystery" through the profound practice of the Dances. Through breath, sacred sound, movement, connection with others and our transpersonal self, we may experience our true nature and build community based on that true nature. This year our main staff will include experienced leaders from the camper community in the main dance sessions. Special afternoon gatherings will be devoted to presenting new dances and incubating dances that have not quite matured. We will also offer kirtan (meditative singing) coordinated by Scott Medina, daily meditation, and Patsy Saphira Boyer will present ecstatic dance. Several afternoons, we will encourage campers to teach/present/network presentations on subjects about which they are passionate. Amira Sara Dyer will direct a colorful and diverse children's program with outdoor learning experiences for youth aged 5—12. Tara Andrea Swierkosz is inviting teens and young adults to co-create their own camp, **Gathering the Tribe**, through dancing, jamming, singing, spontaneous creative activities, and...? (A youth dance camp flyer is available at the OP web site). Come **Soar Into the Unknown** with us!

Registration Information: Visit www.OnenessProject.com or contact Shahr Solander, Registrar, P.O. Box 1141, Hamilton, Montana 59840, shahr@onenessproject.com, (406) 363-7211.



Do You Know the Way to Abdullah?

**Service: the function of serving, being of help, use or benefit to others,
a contribution to the welfare of others.**

Ever think how being in service might look in your life connected with the Dances? I certainly didn't when I began Dancing and receiving many personal benefits from my circle experiences. As with so many others, I caught the enthusiasm and a deep appreciation for my sense of integrated wholeness, and connection to Source. But my awareness didn't expand beyond that until I became concerned over the possibility of losing my local Dance Circle with the exit of our local Dance leader. I then took a step that began a wonderful journey. I signed up as a supervised Dance leader to continue my experience on another level. Thus, I began the first of what would become many new experiences associated with SAM's vision.

"Abdullah"

means "servant of God."

Of all the titles bestowed on Muhammad during his lifetime, this was said to be the one that he felt most honored and humbled by. An essential aspect of Muhammad's message was that from his time forth, every individual would be called upon to hear and live out the message of God from within; there would be no need for more world messengers. In the dance, "Ya Muhammad Abdullah", we call upon Muhammad's presence and blessing to guide us to our own path of service. May we all learn to be the servants of God by serving the well-being of all, however it is we are called to do so.

In the midst of this joyous challenge, someone asked for help for the network. Would any of us at the gathering "consider giving back to the Dances by working on the administrative level?" Such a thought; combine spirituality and business! Now therein lies a seductive challenge. Who was I to accept such a challenge? I couldn't come up with any real reason to say no so, much to my surprise, I said yes.

In innocence, I embarked on one of the most rewarding, although challenging, experiences of my life. I knew, with conviction, the Dances were to be an important part of my living a passionate, fulfilling life; and I was inspired to give back in some way. My recruiter assured me that was the best qualification I could possess. I began my journey with the North American Coordinating Council (NACC), the PeaceWorks Inc. Board of Directors (BOD), and am now completing my time on the PW-DUPNA, Inc. BOD.

The benefits I received, and continue to receive, in the form of self-knowledge, courage, patience and equanimity, stretched abilities to learn and strengthened skills that I didn't have before (including computer skills) and abundantly enhanced my evolution through these years. The best gift manifested itself in meeting incredibly wonderful new friends who work with open hearts and are inspired, devoted fellow Dancers, Dance leaders, founder/pioneers and mentors of the Dances. I now have a network of friends around the globe with a shared vision. These are friends with whom I can visit, Dance, and feel at ease. And when the opportunity to travel arises, I feel welcomed and at home. Hu knew, years ago, the experiences and gifts I would receive as a result of entering into service to the Dances?

How about You? Yes, you reading this note now!? Say, Yes! Find a way to volunteer, contact Sky, be curious and open to the unknown possibilities your skills can contribute to the further spread of SAM's vision locally, regionally, or globally. A world of potential and unexpected joy awaits you. We can "Use You for the Purpose!"

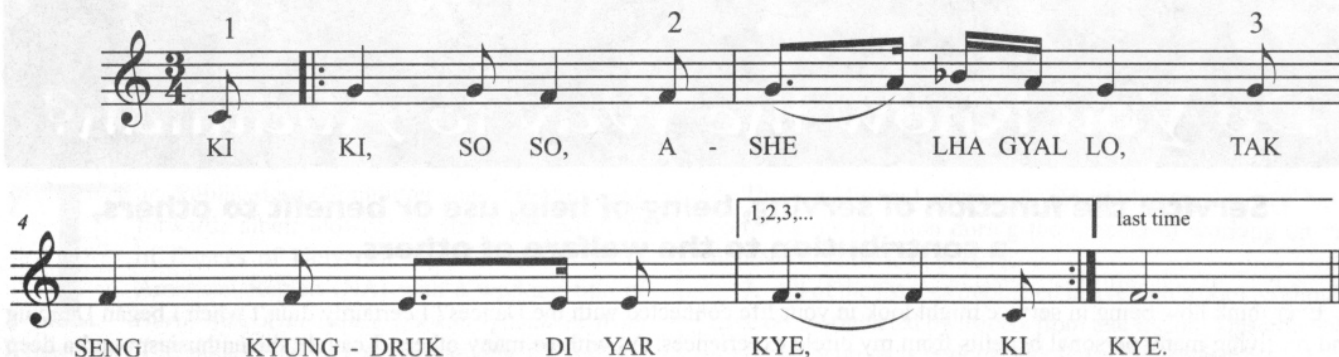
Carol Hanson is a Dance leader and recently retired member of the Board of Directors for both PeaceWorks, Inc. and PeaceWorks North America, living in Pocatello, Idaho.

In the loving light of service,
Carol Hanson

Shambhala

Words: Tibetan
Music and Movements: Gayan Gregory Long

Open tuning, guitar in C



This dance's words translate* thus:

KI KI, SO SO: Tibetan warrior cry

ASHE: Primordial stroke expressing unconditional confidence

LHA GYAL LO: Victory to the LHA!, the divine ones (heaven principles)

TAK SENG KYUNG DRUK DI YAR KYE: May tiger, lion, garuda dragon increase

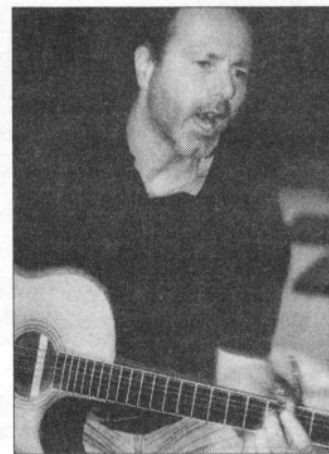
1. Face partner with shoulders uplifted and heart open. Each dancer's arms are in front of the dancer's own torso, with elbows bent and hands held in front of the hips. All four fingers are close together and the thumb is separated. Make a formal bow to the partner, lowering the head, neck, and the shoulders on 'KI KI' and lifting the shoulders, neck, and then head on 'SO SO'.
2. In waltz tempo and step, pass partner, right shoulder to right shoulder, to progress. Then face the center of the circle and take hands.
3. With the right foot, angle in to the left (the first step is on 'SENG'), waltzing R,L,R, then waltzing out (beginning on 'DRUK') L,R,L, and both in and out (on 'KYE'), for a total of four waltz steps during this entire musical phrase. After completing these movements, face the next partner to begin the dance again.

Shambhala wisdom teaches

that taking care of our world, helping others in need, and cultivating happiness in others are essential ingredients for our own happiness. When we realize that one's happiness is directly related to the well-being of others, a sense of celebrating the journey organically arises. Interdependency is alchemized from an annoying inconvenience into the Shambhala dance.

Gayan writes: "Shambhala"

is an homage to Chogyam Trungpa, the founder of a worldwide mandala of meditation and Shambhala retreat centers. Timothy Dobson planted the seed that my connection to this lineage might one day manifest in the form of a dance. That seed sprouted somewhere around 1998 when I received the melody and movements. Originally entitled "Four Dignities of Shambhala," the title was shortened to "Shambhala" for release on my 1999 Padma Thunder CD.



Gayan Gregory Long at the
Sufi Sesshin, January 2005

Photo by Dale Blindheim

Cultivating Happiness in Others: The Dance of Shambhala

~ by Gayan Gregory Long

Shambhala is a worldwide mandala of meditation and retreat centers. Founded by Chogyam Trungpa and led by his son Sakyong Mipham, the Shambhala teachings offer practical instructions on enlightened living.

In 1984, I began intensive study and practice in this tradition. The impact was profound. With the desire to share this good fortune with others, I staffed Shambhala training programs, was trained as a meditation instructor, and began taking on students.

I hosted weekly meditations in my home. Senior teachers from surrounding areas would occasionally offer teachings. Some of those senior teachers moved to the area. Eventually, a thriving Shambhala Center was founded in Fort Collins. The center later purchased a building a quarter-of-a-mile down the street from where I now live. Auspicious.

I've been active with the Dances of Universal Peace for about fifteen years now. The Shambhala wisdom and practices have remained central to my spiritual practice, dance leading, and teaching. This dance grew out of this connection, when in 1998 I received the melody and movements.

Sakyong Mipham's new book, entitled *Ruling Your World*, and Trungpa's classic, *Shambhala: The Sacred Path of the Warrior*, offer in-depth teachings on radiating confidence, relaxing within discipline, and rousing windhorse – the unlimited energy that guides one on the path of goodness. When we realize that one's happiness is directly related to the well-being of others, a sense of celebrating the journey organically arises. Interdependency is alchemized from an annoying inconvenience into the Shambhala dance.

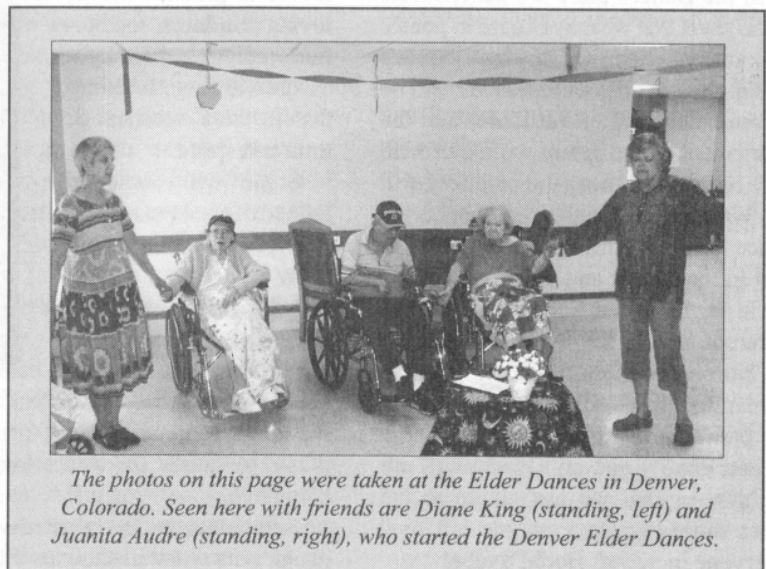
"Shambhala" is an homage to Chogyam Trungpa.

Gayan Gregory Long is a Dance leader, master drummer and guitarist, living in Fort Collins, Colorado. "Shambhala" is featured on his Padma Thunder CD, which can be obtained by contacting him at (970) 224-9452 or Padmathunder@earthlink.net

CHANGES

"Awakened" is not like "asleep",
like day is not like night.
Growing slowly,
it is difficult to tell
when outlines become distinct,
when shadows separate
from shapes,
when the path becomes clear
and pitfalls are revealed
as simply shady spots
blocking the light.
And yet it happens, and all
the definitions change.
What does love mean now,
in all this brightness?

– Kathryn Majida Sky (CO)



The photos on this page were taken at the Elder Dances in Denver, Colorado. Seen here with friends are Diane King (standing, left) and Juanita Audre (standing, right), who started the Denver Elder Dances.

Photos by Dale Blindheim

"Polishing the Facets of the Jewel of Enlightenment" Are the Dances of Universal Peace Enough?

ANAHATA IRADAH

In the early days of my Dances of Universal Peace training, I often heard this question asked: "Are the Dances a spiritual path by themselves or can a dance leader only be deeply attuned and accomplished in leading the Dances if s/he has deepened within a particular spiritual path."

Saadi used to say that the jury was still out about this question and that only time will tell if the Dances alone are enough for a practitioner to manifest the qualities of enlightened mind.

I look at it this way. There are many facets to the jewel of enlightenment, and a person can polish any one facet of the jewel and reach states of spiritual realization. In many spiritual traditions the practice of the awareness of the breath is a possible path to enter the enlightened state. Breath meditation can be the gateway to enlightened mind. Certainly, in the Dances of Universal Peace we have a lot of time and space to be aware of the breath, moment by moment.

In the Dances there are many facets of the jewel that we may choose to polish. Any one of them, in varying qualities and applied in different methods, can be present. The skill of the leader and the attunement of the group will determine how far and how deep the practices will go. We do not all enter the door to the dance meeting with the same qualities. Part of the beauty and magic of a dance circle is that all the members carry a different gift, or several gifts. How do we harmonize these gifts? How do we deepen together and help each other on the path? How do we give each other human dignity and still work with our frailties, so that we can all go to the other shore together...no one left out? Everyone included. Bodhi Svaha!

So for some of us, we will enter the Dances on the Bhakti ray. For these "devotional" beloveds, there is plenty of room within the Dances to cultivate this quality.

Others will enter on the ray of concentration, equanimity and mindfulness. Those friends will give the gifts of their precision, moment-by-moment awareness, attentiveness and absorption to the practice.

Yet others will enter with the spirit of Seva, to give service to their community. They will turn up early, make sure the lights are turned on and the floor swept. They will make sure there is water to drink and toilet paper in the bathroom. They will send out community announcements.

And others again will make of their dance work a time to practice Metta, loving kindness meditation, radiating their light all around them and into the furthest reaches of time and space.

Some will come as refined dancers, manifesting "body awareness" to show us that our bodies are the Temple of the Divine. Others will sing so beautifully that we rise above the denseness of the earth. Some will play music to satisfy the soul's longing for harmony.

Some dancers are talented with language gifts and will show us the correct

way to pronounce each word. Language is also a doorway to enlightened mind, according to the Vedas. Sanskrit pronounced precisely leads to states of illumination.

All the while in the Dances we are singing Mantra. Even if each syllable of every word is not pronounced exactly, they are still words of power designed to fill the mind stream with the essence of our highest human potential.



Photo by Kathryn Majida Sky

"En Lak' Ech" – Wilderness Dance Camp, August 2005

Murshid Samuel Lewis said that what must remain in the Dances of Universal Peace is the sacred phrase. The outer forms may change, but the sacred phrase

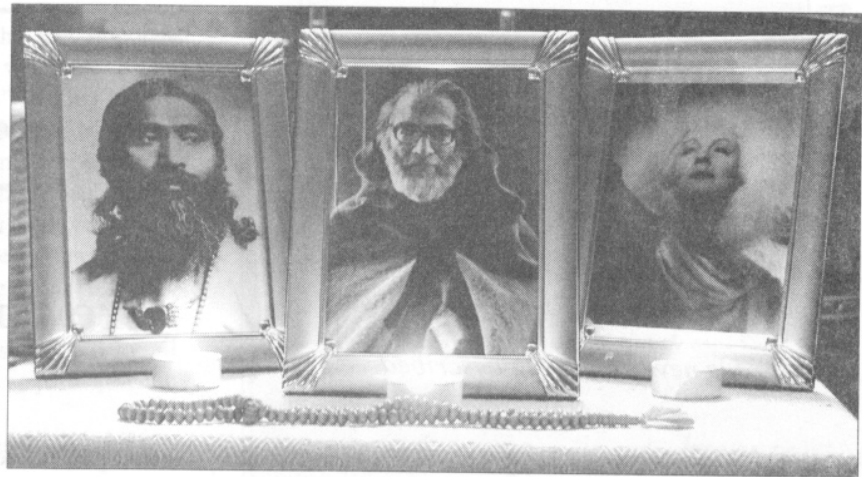
must remain. That is our connection to the source, the motor that drives the engine. Without it our activity is less powerful, less meaningful.

As a group we are focusing on peace within and without. At the end of our meetings we dedicate any power and merit that we have generated for the benefit of all sentient beings. We are doing the work of the Bodhisattva, purifying our mind streams and working for the benefit of all; we are planting the seeds of enlightenment.

If we find the Dances are not being used in a wholesome way, we must speak up. It would be sad if the Dances degenerate into something lower than their original intention. There are plenty of distractions in our world, but let us treasure the Dances of Universal Peace as a place in which we "fall awake" (to quote Joe Miller). If the dances are being used for self-aggrandizement, or the mis-use of power, or some other self-indulgent expression, then it is not serving the perpetrator to not name the game. Sometimes we "fall awake" through the dissolution of the ego due to painful circumstances and sometimes through the path of pleasure...and everything in between! When someone falls down, the important thing is to leave an opening through which they can be re-welcomed, re-membered. We all make mistakes. We all fall down. It is what we do at this point that reforms our character and sets an example for others. Nothing is permanent. Everything changes (the Buddha says 360 times a second everything disappears and reappears), and therefore there is infinite potential for healing and re-membering.

Over the years of practicing the Dances of Universal Peace, we accumulate the skills so that we can eventually polish several facets of the jewel at the same time. We enter a state of deep concentration as we sing words of power, manifesting boundless joy, radiating our loving compassion as we emanate peace and serve the friends in our community as we dance for our world! Not bad.

Then we must take these qualities from the dance meetings, just as a mediator must take the meditation from the cushion, out into the world, where we



Trio of Ancestors

Photo by Kathleen Horner

put into practice the tools that we have gathered in our refined environment.

Everyday life moves much faster. It is more challenging to stay present for each breath, to be current with each interaction. So we must practice in the Dances in order to build a storehouse of equanimity to use in times of need. The Dances give us joyous practice time. Time out from everyday awareness, time for refinement, time to plant the

seeds of enlightened mind. Time to feel where we are in our being, to send loving acceptance for things just the way they are right now! In these simple ways we purify consciousness and accumulate merit and stability.

Then we re-enter our daily lives a little more aware, a little more accepting, with a loving and tender heart that cares, knowing that it is interconnected with the pulsing WEB of Life. ~ *Svaha*

Anahata Iradah is a Dance leader, senior mentor, composer, musician and cat lover, home based on the island of Maui in Hawaii.

The angels' wings are not celestial goose down,
white and soft and pillowy safe.

The angels' wings are jagged fire,
colors I have no names for,

blazing flames of unfathomable splendor,
burning, burning, brighter than a million suns.

The angels' wings beat the universe into life,
into passion, into breath, into death,

a kaleidoscope of power I cannot escape

for, lo, the angel's wings are mine

and my flames engulf the universe

as my heart explodes, the fuel of God.

*God's
Fire*

~ Kathryn Majida Sky (CO)

...Networks... are the People

PETER MUNIR REYNOLDS

The word is never the thing described.

— J. Krishnamurti

Now that PeaceWorks-Dances of Universal Peace North America (PW-DUPNA) has emerged as a new incorporation with a fresh Statement of Purpose, all of us who are deeply involved in the Dances of Universal Peace in North America would do well to pause and think about what this means to us. The network is not the word, or the organizational lingo that we might use to describe it, it is not statistics, not a membership roll or a newsletter. Networks are people and the real relationships that exist between them. This may seem obvious; but it becomes very easy to lose sight of, with the need to create visibility, pursue programs, raise money, and so on.

I would like to suggest we pause and remember the heart of the matter – that awakening to the connection between human beings that transcends all differences is needed now more than ever before. Through the Dances of Universal Peace we share a bond that is indeed unique in the 21st century because it is not based on nationality, race, ideology, belief, or coercion of any kind. We haven't all studied the same sacred text or sat together in meditation the same way. Many of us have just stumbled into the Dances ... and found something so beautiful, so irresistible, that we may strain to describe what has captured us to our more traditional family and friends.

We have happened upon an orchard in springtime. Murshid Samuel Lewis wrote that spiritual dance takes us "beyond ourselves, bringing an initial taste of the state of non-being, which is really a balm for the soul." Many of us through the Dances have touched that essence of being – or non-being – which is indeed a balm. It was not the dance that created the balm – it was the release into the reality of our own being/consciousness and the laying down of the burden of identity that brought the kiss of peace. Experiencing the sheer unity of creation, and the realization that it cannot be any other way in this moment, is a rare and unthinkable

sacred gift. It lives within us and is not dependent on things going a certain way, either in our individual lives or in the world at large.

Networks are built, one person at a time, by making connections. One could say that the blossoming of a DUP network in North America is a natural extension in a larger context of what has already happened in the dance circle. Considering what we each have to give, there is an open hand that says, "Come to the garden." As Rumi wrote, it must

always be, "If you do not come, these do not matter. If you do come, these do not matter." Our friend may or may not come – it does not matter – but we have extended our hand and our job is done. Ours is not to know or care how others choose to live. But, we can choose wholeheartedly to dwell in the garden and join hands with others who do too.

We must not underestimate the importance of doing this. PeaceWorks co-founder Saadi Neil Douglas-Klotz, writing to members of the Mentor

Teachers Guild following Wilderness Dance Camp 2005, said: "Having lived in Europe for so many years, and now having become a Scottish (UK) citizen, I was happy to experience first hand what no doubt many already knew: the Dances of Universal Peace are alive and well in their country of origin. *And never were they more needed there.*" (emphasis added)

Amen to that last statement. We find ourselves in a time in which ideology, greed and obsession with image over facts threatens the very foundation of our civilization. This kind of sleep that many choose is rooted in the illusion of separation. Many are so frightened by the rate of change all around us that they become convinced that creating more repressive societies and asserting heavy moral codes of behavior on others will somehow save us. It is no use to condemn this...there is nothing new about it. It is the march of samsara in our time.

"I used to be
respectable, but
now all I can do is
dance and clap my
hands." ~ Rumi

But, we have this tremendous gift – that the dances are “alive and well” – and we can choose to join together and stand for something that requires no ideology, no image and no “spin.” The experience of the Dance simply speaks for itself.

Now is the time to build our network in North America. By that I don’t just mean paying our dues. I mean that we join hands literally, with sleeves rolled up, and help to make the human connections and build the consciousness behind it. The board members of the new PW-DUPNA have their work cut out for them – to connect with dance circles all over the continent, find out what is happening, who is doing it, what the needs are and how to meet them. Everyone in the Dances needs to work on making these connections and develop this sense of cohesion, direction and confidence that can guide us through these turbulent times.

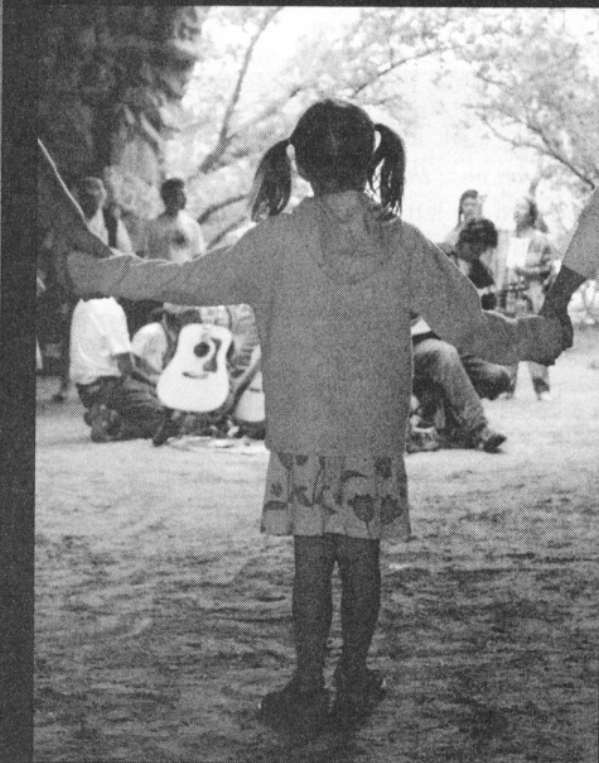
Imagine what might be possible if we realized the power of our shared connection and made this investment in one another? What if we each took the time to contact an NA board or staff member just to say hello, to offer some help or to give information about what we are doing in our area with the Dances? From such modest beginnings amazing things could grow, building support for each other and increasing the visibility and connectivity of the dance community. Ultimately, we each must do what we are inwardly guided to do: The dance community – our network – can be a still point

from which creativity and conscious action dedicated to wholeness flourishes in the midst of the storm. We do our work, invite others into the garden, and remain completely unattached to the outcome. Regardless of the numbers who ultimately join us, the fruit of the Dances may still open a door in consciousness that is vitally necessary for the evolution of the Whole.

So will we settle for a “network” that is a finger pointing at the moon...just another word that satisfies our categorically biased mind? Or will we, standing in “a place of the placeless, a trace of the traceless,” join hands with one another for the sake of the Whole? I for one will choose to experience, dive in and cultivate real relationships with a growing family of folks who, like Rumi, say: “I used to be respectable, but now all I can do is dance and clap my hands.”

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

¹ *Spiritual Dance and Walk: An Introduction to the Dances of Universal Peace and Walking Meditations of Samuel L. Lewis.* PeaceWorks International Center for the Dances of Universal Peace, Fairfax, California. ©1990, page 17.



Poem 9

Imagine a rose berating itself for
not blooming fast enough.

Imagine a sunflower failing to blossom at all
because it was afraid its petals would not be
as large or as bright as the flower next to it.

Imagine a tulip bragging to the others because
its petals were the pinkest or the softest.

Imagine teaching our children that who they
are is exactly who they are supposed to be.

Imagine sharing our gifts, our passions with each
other with no fear of being judged, and no
fear of failure, because the only way to fail
is to keep them to ourselves.

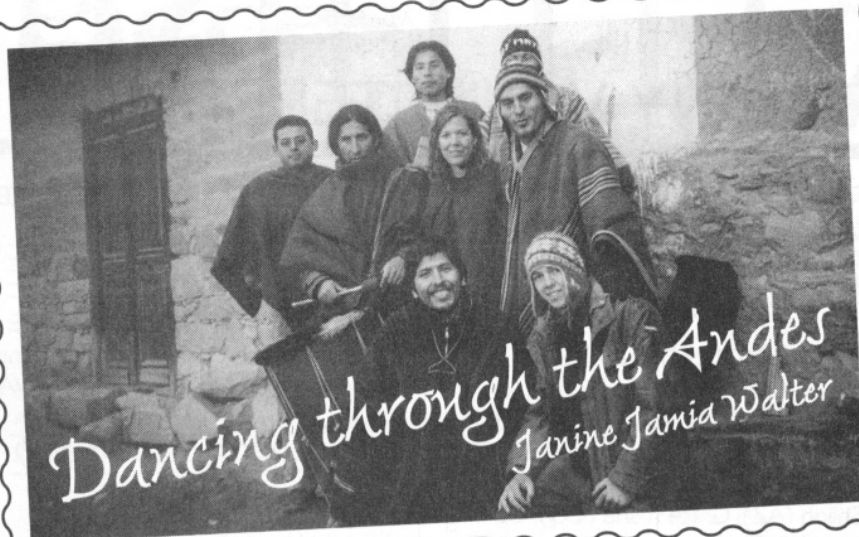
– Alex Shakur Namzoff (MA)

Photo by Kathryn Majida Sky; Canyonlands Retreat, September 2005

Music: Traditional Andean (Puno, Peru)
Words: Traditional, Spanish and Ketchua
Movements: Carlos Enciso, Miguel Molina Flores and Janine Walter

1. **Buenos dias Suti Tata** (*Good morning in the name of the Father*)
Move in toward center individually with arms raised, palms upward, saluting the Father.
2. **Buenos dias Suti Mama** (*Good morning in the name of the Mother*)
Move back out, lowering arms, with palms facing the earth, saluting the Pachamama. Repeat 1 and 2.
3. **Way, way Pachamama, Way, way Pachacamac** [*'Way' pronounced 'why'; '-camac' pronounced '-kamak'*]
(*Way: a Ketchua word which is used to raise the energy; Pachamama: the mother of all; Pachacamac: the father who provides all.*) Hold hands in the circle and move to the left with a grapevine step (left, right in front, left, right behind). This is a very lively, earthy grapevine step, where the hips turn from side to side, a bit exaggerated with the stepping. Maintain the same stepping rhythm throughout that was established on 'Way, way'. (The rhythm of the music on 'Pachamama' and 'Pachacamac' may tempt you to vary the stepping rhythm, but don't let it.)
4. Repeat 3, still in the circle, but moving to the right with a grapevine step (right, left in front, right, left behind).
5. **Muyurispá takirispá, way, way, Pachamama** (*Muyu means to turn, move, dance; rispa means circling or turning. Taki means to sing, so the whole phrase means dancing and singing in circles.*)
Take partner and stand with right shoulders together, facing in opposite directions. Hold hands, with right arms outstretched and left hand close in to one's own heart. Turn together in a clockwise direction.
6. **Muyurispá takirispá, way, way, Pachacamac**
Switch sides so that left shoulders are together, left arms outstretched, and right hand close to one's own heart. Turn counter-clockwise together. Remember to wind up on the opposite side of your partner than you started on so that you will have progressed to another partner for the next time through the dance.

There is a closing phrase for this dance, in Ketchua, **Urpi llai** [pronounced 'yai'] **Sonco llai**. These words express that a moment is very precious: **Thank you for this moment; it is like the heart of a dove.**



The Peruvian Dance of Universal Peace, Saludo, comes out of my deep desire to share some of the magic and beauty I experienced in Peru. During the fifteen months I lived and traveled in South America, primarily in Peru, I was blessed to be included in countless indigenous ceremonies and rituals, learned how to dance "Sikuri" style, and was companion to Miguel and his Andean group of musicians, Surimanta, wherever they were invited to play. These traditional musicians and dancers were a bit reserved with me at first, but much to my delight, we soon became as brothers and sisters. They taught me how to play songs on the Zampona, the Andes Pan pipes, they encouraged me to dance as one of them during performances... no matter that I am a white-skinned gringa, ignorant of Peruvian ways. The rituals I was able to participate in have marked my heart. My being is still permeated by the smells of Palo Santo (sacred Peruvian incense) and Agua Florida (flower water) and by the earthy taste of sacred coca leaves. I learned to pray with more of my heart by witnessing the rezos they offered with such pure and humble hearts to their beloved Pachamama, la Madre Tierra. The trust, respect and care of the earth that my Peruvian friends show in their lives on a daily basis has helped

make my connection to the Pachamama more solid and real than it ever has been.

Not quite three years ago I was guided to Peru for the first time by my mentor, Darvesha, who invited me to attend a dance leader training outside of Lima in 2003. I immediately fell in love with the magical, ancient mothering feeling of the Andes and her gentle people. After spending only two weeks there, I was a changed person. I remember, as I took my last steps on Peruvian soil on the way to the airplane parked outside the terminal, heading back to the United States, that I bowed my head to pray for the Pachamama's permission to return. A year later, Wira Cocha granted my wish.

Dancing in the Andes of Peru added a whole other meaning to getting "high." One of my favorite memories of sharing the Dances was when my friend Gustavo invited me to help him lead Dances of Universal Peace during a yearly festival in the high mountain pueblo, Rancash, where he grew up. The bus ride into the mountains took us to colder and colder climes, and when we stepped out into the freezing night air upon our arrival, I was so happy when we were immediately whisked into Gustavo's aunt's tiny restaurant for some hot potato soup to warm us. The next day as we walked through the pueblo, everyone greeted Gustavo... "Hola tio! Hola hermano! Hola hijito!" This town was filled with Gustavo's relatives! In the afternoon we

formed our dance circle. Campesinos came in shyly, not knowing what to expect. Surprisingly, they stayed. As usual, the Dances worked their magic, the warm hugs and bright eyes we experienced afterwards being proof.

Sometimes during my travels, sharing the Dances happened very spontaneously. Like dancing with Miguel's large family in front of his father's gravesite and after a Pago por la Tierra ceremony at his mother's house in Asangaro, or with groups of giggling children in San Pedro de Casta. On one occasion, I was on my way to spend New Year's Eve on top of a sacred mountain, Markawasi, site of Pre-Incan ruins. When my musician friends and I arrived at the top, we were greeted by people from Venezuela, Colombia and Peru who had set up camp right at the entranceway to the sacred rock formations. We were very cold; they offered us steaming hot cocoa and Panetton (originally an Italian sweetbread), which we eagerly gulped down to warm our bellies. To reciprocate their hospitality, Miguel and his friends broke out their flutes and zamponas and I found myself leading the group in Peruvian dances. I could hardly catch my breath at that altitude! I closed our circle of sharing with "May All Beings"; and as we went our separate ways, our hearts were truly filled and ready for the start of another precious year.

My heart feels so blessed to have had something as precious as the Dances to offer during my journeys. I experienced the power of these dances we all love so much. How they truly join heart to heart, breaking through cultural and language barriers.

In this article, I also wish to express my deep, deep gratitude to all who made my time in South America possible: To Darvesha who told me to take the leap, to Grace Marie and all the leaders and dancers in the Lima dance circle, and to my friends in Colombia and Peru who helped me have the courage to follow my heart. Everyone and everything I experienced on my travels continues to inspire and expand me. I am truly blessed!

May I continue to learn how to be a vehicle for love, harmony and beauty.

Janine Jamia Walter is a Dance leader and musician currently living in Tucson, Arizona.

GRATITUDE

FOR OUR MANY VOLUNTEERS

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

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... Now Sweet One Be Wise,
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~ Hafiz

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Listings subject to change. Locations, leaders & other info available online at: www.dancesofuniversalpeace.org/na

CANADA

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

Montreal: 2nd Tue, 7:30pm. Helga Schlee, 514-484-9314; hschlee@yahoo.com
West Brome: Occasional Dates. Munira Judith Avinger, 450-263-6685; javinger@serti.com

ALASKA

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

ARIZONA

Cornville: Last Sat, 7pm. Lance Yaqin Sandleben, 928-445-6506; lsandleben@qwest.net
Prescott: 3rd Sat, 7pm. Suzanna McDougal, 928-771-2408; suzanna@cableone.net
Snowflake: 2nd Sun, 2pm. Wren Kothrade, 928-536-4910; kothrades@hotmail.com
Tempe: 2nd & Last Sat, 7:30pm. John Firoz Hinton, 602-293-3052; om4u2@cox.net
Tucson: 3rd Sat, 7pm. Janine Jamia Walter, 520-979-0278; yamalika@yahoo.com

ARKANSAS

Deer: 1st Sat, 7:30pm. Khabir Don Kitz, 870-428-5503; khabir@jasper.yourmet.com
Fayetteville: 2nd & 4th Fri, 7:30pm. Sebastian Brian Jones, 479-527-9130; jones_b@sbcglobal.net

CALIFORNIA

Berkeley: 3rd Fri, 7:30pm. Hayat Helen Rubardt, 510-526-3401; helenhayat@aol.com
Carmel Valley: 2nd Sat, 7pm. Nancy Norris, 831-336-8461; healingvib@aol.com
Chico: 4th Sat, 6pm. Joy Mendoza, 530-891-8789; joyousone48@hotmail.com

continued on pages 38 & 39

Eureka: 1st, 3rd & 5th Sun, 7pm. Ananda Hazzard, 707-825-8700; ananda49@cox.net
Fairfax: (zikr) 1st, 3rd, & 5th Wed, 8pm (Sep-Jul). Amina Amy Carty Mezzulo, 707-576-1890; amina@suficircle.org
Fresno: 1st Fri, 7pm. Ellen Bush, 559-431-1462; milandra@comcast.net
Laguna Beach: 1st Sat, 7:30pm. Habiba Olivia Batchelder, 949-494-7539; obatchelder@cox.net
Marin (San Anselmo): 1st Fri, 7:30pm. Ayat Kindschi, 415-383-3018; peaceanddancing2003@yahoo.com
Nevada City: Various Sundays, 6pm. Ellen Kaf-i-Mariam Fietz Hall, 530-277-2679; ringsofbeing@hotmail.com
Palo Alto: 2nd & 4th Sat, 7:30pm. Jan Fisher, 650-368-6121; janfisher@aol.com
Pleasant Hill: 2nd Sat, 7pm. Sierra Lynne White, 925-685-2409; pathwork@comcast.net
Potter Valley: 3rd Sun, 10:30am. Carol Crandall, 707-743-1624; homearts@juno.com
Sacramento: 3rd Thur, 7pm (odd months only). Christine Manz, 916-457-5855; cmanz@surewest.net
Sacramento: 2nd Fri, 7:30pm. Joyce Belinda Bahati, 916-455-4391; joyousbahati@sbcglobal.net
San Diego: 2nd Sat, 7:30pm. Louise Jacobus, 619-667-3511; louisejacobus@earthlink.net
San Jose: 1st Fri, 8pm. Marilyn Saravati Carstens, 408-265-8937; marilyn.carstens@sbcglobal.net
San Jose: 1st Sun, 7:30pm, (Oct-Jun). Selim Michael Turnor, 408-945-9854; selimturnor@cs.com
San Luis Obispo (Los Osos): One Sat a Month, 7:30pm. Yarrow Michael Nelson, 805-772-3915; ynelson@calpoly.edu
Santa Cruz: Every Sun, 7pm. Nancy Norris, 831-336-8461; healingvib@aol.com
Santa Rosa: 1st & 3rd Mon, 8pm. Muiz Brinkerhoff, 707-526-4905; muiz@sonic.net
Sebastopol: 2nd & 4th Sun, 11am. Tui Wilschinsky, 707-829-8212; ishq@sbcglobal.net
COLORADO
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Denver: Every Wed, 7:15pm. Timothy Dobson, 303-440-5714; tvdobson@earthlink.net
Durango: 2nd & 4th Sat, 7pm. Kathryn Majida Sky, 970-385-7375; skyness@frontier.net
Estes Park: Once a Quarter, 7:30pm. Mary Ellen Garrett, 303-415-2770; mellenmail@yahoo.com
Fort Collins: Every Thur, 7:30pm. Grace Marie, 970-498-8422; grace@ezlink.com
Grand Junction: 3rd Thur, 7:30pm. Mark Kurey, 970-243-6080; markkurey@juno.com
Hotchkiss/Paonia: Once a Month, 7:30pm. Bernie Heideman, 970-872-2172; heideman@wic.net
Leadville: 3rd or 4th Sun, 6:30pm. Alison Lufkin, 719-486-9408; lufkinali@hotmail.com
Montrose: Once a Month, 7:30pm. Bernie Heideman, 970-872-2172; heideman@wic.net
Ward: Occasional Dates. Sandy Cruz, 303-459-3494
CONNECTICUT
Guilford: 3rd Sun, 4pm. Mary Azima French Jackson, 203-643-8033; houseoflight@earthlink.net
Hartford: Occasional Dates. Nicholas Leonardo Lizza, 401-232-5422; nicholasleonardo@verizon.net
Ledyard: 2nd Sun, 5pm. Zubin Mary Goldman, 860-444-1390; zubinmary@att.net
New London: 4th Sun, 6pm. Zubin Mary Goldman, 860-444-1390; zubinmary@att.net
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Cape Canaveral: 2nd Sun, 3pm. Joy Dolci, 321-783-1062; joydances@toll.org
Gainesville: 1st & 3rd Fri, 8pm. Diana Anahita Kanoy, 352-546-1345; kanoy8@alltel.net
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Miami (Coral Gables): 1st & 3rd Tue, 7:30pm. Hank Poor, 305-252-3540; hpoor@bellsouth.net
Ocala/Marion County: 4th Sat, 3pm. Diana Anahita Kanoy, 352-546-1345; kanoy8@alltel.net
Ormond Beach: Once a Month, 3pm. Jemila Janice Felisko, 386-253-2284; Jemila11@bellsouth.net
Sarasota: 3rd Sat, 8pm. Susan Safiya Slack, 941-378-9849; PeaceinaCircle@cs.com
Tallahassee: 1st Sat, 7:30pm. Tom Rahim Taylor, 850-656-9321; ttaylor@fsu.edu
GEORGIA
Augusta: 1st Sat, 7pm. Nancy Vakil Kempf, 803-643-0460
HAWAII
Big Island/Kona: Last Fri. Sandia Susan Siegel, 808-323-3320; mapu@ihawaii.net
Kauai/Kilauea: Near full moon. Mark Anderson, 808-639-6375
Maui/Kihui: 3rd Sun, 7:15pm. Kachina Pamela Palencia, 808-874-7412; kachina@mauigateway.com
Maui/Makawao (zikr): 2nd & 4th Sat, 7:30pm. Leilah Be, 808-573-8334; beloveds@verizon.net
Oahu/Honolulu: 1st Sat, 7:30pm. John Sausedo, 808-294-3096; jwsausedo@hotmail.com
Oahu/Kailua: Once a Quarter, 5pm. Valerie Noor Karima Payton, 808-262-9061; vpayton@lava.net

IDAHO

Boise: 2nd & 4th Fri, 7:30pm (Sep-Jun). Rebecca Nada Davis, 208-338-1384; rdavis5572@cs.com
Pocatello: Call; 7pm. Carol Hanson, 208-232-3464; dance4pc@earthlink.net
Salmon: Occasional Dates. Connie Zareen Delaney, 208-756-3076; mzareen@yahoo.com

ILLINOIS

Bloomington: Occasional Dates, 7:15pm. Naomi Wilansky, 309-825-8818; nwlilan@yahoo.com
Chicago (Hyde Park): 3rd Thur, 7pm. Nancy Zoelzer Pfaltzgraf, 708-478-8478; revdancer@comcast.net
Evanston: 2nd Fri, 7:30pm. Carolyn Salima DeMots, 847-568-0588; csbdeMots@msn.com
Mokena: 1st Fri, 10am. Nancy Zoelzer Pfaltzgraf, 708-478-8478; revdancer@comcast.net
Naperville: 3rd Tue, 7pm. Ann Kuhn, 630-552-8201; annofplano@mymailstation.com
Oak Park: Occasional. Joseph Kilikevice, OP, 708-848-1095; josephshem@aol.com
Oak Park: 1st Sat, 1pm. Pat Fitzgerald, BVM, 708-386-4667; fitzpl4@aol.com
Park Forest: 2nd Sun, 3pm. Pat Hakima Segner, 708-748-2217; patsegner@yahoo.com
Plainfield: 3rd Sun, 1pm. Rev. Nancy Zoelzer Pfaltzgraf, 708-478-8478; revdancer@comcast.net
Rockford: 1st Sat, 7pm. Dori Aziza Kearney, 815-874-2923; goldynlady@aol.com

INDIANA

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

IOWA

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

KANSAS

Wichita: 1st & 3rd Sun, 2pm. Kathryn Hull, 316-267-3860; kathy.hull@wichita.edu

KENTUCKY

Crescent Springs: 2nd Fri, 7:30pm. Mary Ann Mariam Weidner, 859-727-1137; maweidner@earthlink.net

LOUISIANA

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

MAINE

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

MARYLAND

Baltimore: 3rd Wed, 7:30pm. Mumtaz Kammerer, 410-323-6883; mkammerer@jhmi.edu
Eldersburg: 1st Fri, 7:30pm. Richard Nur-al-Haqq Martin, 410-215-0328; yanur@yahoo.com

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

Glenwood (Cooksville): 1st Sun (Feb-Apr '06), 4pm. Mansur Richard Conviser, 410-489-7981; conviser@alummi.reed.edu

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

MASSACHUSETTS

Acton: 4th Sat, 8pm. Michael Malik Rosenblum, 978-263-8233; rc@mikerosenblum.com
Amherst: Seasonal, 7:15pm. Nicholas Lizza, 401-232-5422; nicholasleonardo@verizon.net

Arlington: 2nd Sat (Oct-Mar), 8pm. Michael Malik Rosenblum, 978-263-8233; rc@mikerosenblum.com

Cambridge: 1st & 3rd Fri (Sep-Jun 2), 7:30pm. Auliya Westcott, 617-776-5767; awestcott@aol.com; Abraham Sussman, 617-876-5272; sussman@thecia.net

Cambridge: Dance Deepening, 4th Thur, 7:30pm. Abraham Sussman, 617-876-5272; sussman@thecia.net

MICHIGAN

Ann Arbor: 1st Fri, 7pm. Sylvia Majid Middlebrooks, 734-996-1332; smidd@comcast.net
Ganges: 3rd Sun, 3pm. Jane Sky, 616-887-5138

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

Southfield: 2nd Sat, 7pm. Mary Frances Uicker, 248-354-5948; fjhm@worldnet.att.net

MINNESOTA

Duluth: 1st Sat (Sep-May), 7pm. Andrea Suria Gelb, 218-724-2326; gelba@co.st-louis.mn.us

St. Paul: 1st, 2nd, 3rd Sun, 7pm. John Hakim Bushnell, 612-827-4424; ruhusr1@aol.com

MISSOURI

Columbia: 2nd, 4th Fri, 7pm. Hakima Tomi Greentree, 573-474-4974; tgreentr@coin.org

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

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

MONTANA

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

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

NEVADA

Las Vegas: 4th Fri, 7pm. Jeanne Gutterman, 702-631-4160; zoorevue1@cox.net

Pahrump: 4th Sat, Alt. Months. Jeanne Gutterman, 702-631-4160; zoorevue1@cox.net

NEW JERSEY

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

NEW MEXICO

Albuquerque: 2nd Fri, 7pm. Judy Gulistan Cardoza, 505-867-7243; DesertDances@juno.com

Santa Fe: Alternate weeks. Maboud Charles Swierkosz, 505-438-0820; maboud@cybermesa.com

Silver City: 2nd Sat, 7pm. Darvesha Victoria MacDonald, 505-574-2733; darvesh@starband.net

NEW YORK

Albany: 2nd or 3rd Sat (Sep-Jun), 7pm. Farid Robert Gruber, 518-392-9718; farid@taconic.net

Buffalo: Occasional Dates, 7pm. Anna Marie Sinatra, 716-627-6545; AnnaMarie@SinatraSolutions.com

Buffalo: 3rd Wed, 7:30pm. Linda Noor Nicolai, 716-883-1275; nicolai@buffnet.net

Ithaca: 1st Sat (Sep-May), 7:15pm. Diane Olden, 607-272-7582; dianeolden@hotmail.com

New Lebanon: 1st Fri, 7:30pm. Sarmad Michael Tide, 518-794-7834; sarmad@sufiorder.org

New York City: 4th Sat, 7:30pm. Jeanne Ayesha Lauenborg, 215-877-2777; suficaravan@aol.com; Nicholas Leonardo Lizza, 401-232-5422

Orchard Park: Occasional Dates, 7pm. Anna Marie Sinatra, 716-627-6545; AnnaMarie@SinatraSolutions.com

Rochester: 2nd Sat, 7:30pm. James Inayat Leff, 315-946-9854; jrleff_dc@yahoo.com

NORTH CAROLINA

Asheville: 2nd Sun, 7pm. Lucy Zarifah Oliver, 828-225-0515; lucy.oliver@juno.com

Boone: 3rd Fri, 7:30pm. Akal Dev Sharonne, 828-264-1384; akaldev@yahoo.com

Chapel Hill: 3rd Sat, 7:30pm. Farrunnissa Lila Rosa, 919-361-2383; nurluna@aol.com

Franklin: Last Thur, 6:30pm. Celeste Dickson, 706-212-2054; solstice@alltel.net

Greenville: Quarterly, 4pm. Debi Habiba Niswander, 252-756-6088; dupt-reg@cox.net

Hendersonville (Flat Rock): Occasional Dates, 7pm. Amina Linda McMakin, 864-947-7028; lindamcmakin@aol.com

Raleigh: 2nd Sat, 7:30pm. Perry Wali Pike, 919-680-3883; perrito_wali@yahoo.com

OHIO

Bath: 3rd Fri, 7pm. Tom Leonhardt, 216-651-4362; cartomhl@earthlink.net

Cincinnati (Crescent Springs, KY): 2nd Fri, 7:30pm. Mary Ann Mariam Weidner, 859-727-1137; maweidner@earthlink.net

Columbus: 2nd Sun, 4pm. Hilal Basha Jane Smirniotopoulos, 614-261-3337; smirniotopoulos.1@osu.edu

Elyria: 2nd Sun, 5pm. Jessie Ferriols, 440-775-1210

Lakewood: 1st Wed, 7pm. Eileen Taj Pappalardo, 440-543-6422; pappalosa@aol.com

Toledo: 3rd Thur, 7pm. Judy Lee Nur-un-nisa Trautman, 419-475-6535; judy@multifaithcouncil.org

Yellow Springs: 3rd or 4th Sun, 3pm. Thomas Nuraddin Malcolm, 937-767-2293; tgm@al@aol.com

OKLAHOMA

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

OREGON

Ashland: 1st Sun, 2pm. Shoshanna Rose, 541-772-1749; shoshanna@nourishery.com

Ashland: 1st & 3rd Fri, 7:30pm. Khalil Mark Elliott, 541-482-4902; mpjamell@charter.net

Breitenbush: Every Thur, 7:30pm. Jamshed-Ken Storer, 503-854-3320 x344; jamshed@breitenbush.com

Corvallis: 1st Fri. Kerima Jalilah Christine Furniss, 541-758-9500; tree@watershed.org

Eugene: 2nd & 4th Sun, 7pm. Kerima Jalilah Christine Furniss, 541-758-9500; tree@watershed.org

Portland: Every Tue, 7:30pm; 2nd & 4th Sun, 7pm. Devi Elena DeJardin, 503-238-7603; dancingone@mail.com

Salem: 2nd, 4th Thur, 7pm. Pamela Rabi'a Prichard, 503-881-8253; pam_purr@hotmail.com

PENNSYLVANIA

Chambersburg: 1st or 2nd Sat, 7:30pm. Rashid Robert Revicki, 717-766-2182; daleroland@hotmail.com

Erie: Occasional Dates. Joann Calabrese, 814-455-3325; jocal23@yahoo.com

Harrisburg: 2nd Sat, 7:30pm. Yasmin Germaine Haut, 717-761-0888; haut@mindspring.com

Lancaster: 4th Sun, 2pm. Yasmin Germaine Haut, 717-761-0888; haut@mindspring.com

Philadelphia (Chestnut Hill & Media): Occasional Dates. Jeanne Ayesha Lauenborg, 215-877-2777; suficaravan@aol.com

Reading: Occasional Dates. Marcia Rahmana Graff, 610-926-4485; mgraff@fast.net

State College: Occasional. John Cierpilowski, 570-748-3227; cierp@yahoo.com

RHODE ISLAND

Providence: 4th Fri, 7:30pm. Ellen Lara, 401-245-8841

Providence: 2nd Fri, 7:15pm. Nicholas Leonardo Lizza, 401-232-5422; nicholasleonardo@verizon.net

SOUTH CAROLINA

Aiken (Augusta, Ga): 1st Sat, 7pm. Nancy Vakil Kempf, 803-643-0460

Charleston: Once a Quarter. Diane Postnieks, 843-856-1629; post10@earthlink.net

Columbia: Occasional Dates. Laura Rich, 803-782-1964; laura@borenya.org

Greenville (Pelzer): Once a Quarter, 7pm. Amina Linda McMakin, 864-947-7028; lindamcmakin@aol.com

TEXAS

Alpine: Every Sun, 4pm. Denise Green, 432-229-3755; dgreen@presidio-isd.net

Austin: 2nd & 4th Tue, 7:15pm. Ata'allah Bill Meacham, 512-291-4300; ata@towardtheone.com

Dallas: 1st Tue, 8pm. Reggie Whitehead, 817-626-4948

Denton: 2nd & Last Tue, 8pm. St. Andrew's Episcopal Church

Ft. Worth: 1st Fri, 8pm. Nirtana Teri Lee Thompson, 817-838-9155; vajra108@swbell.net

Houston: 2nd Sun, 3pm. Subhana Elizabeth Ferrio, 281-651-0722; eferrio@houston.rr.com

UTAH

Cedar City: Occasional Dates. Bonnie Lynn Mitchell-Green, 435-865-7220; bonnielynn8@yahoo.com

Salt Lake City: 2nd Sat, 7pm. Jimmy Aalen, 801-272-8313; Jim.Aalen@datamark.com

VERMONT

Burlington: Monthly. Radha Tereska Buko, 802-658-2447; radhatereska@adelphia.net

Essex Jct.: 1st & 3rd Thur, 7pm. Jeanne Alima Ross, 802-482-2836

Hinesburg: 4th Fri, 7:30pm. Jeanne Alima Ross, 802-482-2836

Montpelier: 2nd Sun, 4pm. Jeanne Alima Ross, 802-482-2836

VIRGINIA

Alexandria: 1st Thur (Sep-Jun), 7pm. Ruthann Pippenger, 703-465-9306; danceoflife@verizon.net

Blacksburg: 4th Sat, 7:30pm. Vajida Paula Markham, 540-953-5587; paulatmarkham@msn.com

Charlottesville: 1st Sun, 7:30pm. Latifa Jennifer Till, 434-242-6510; rassouljt@mindspring.com

Oakton: 2nd Sat, 7:30pm. Kathryn Ashera Sprowls, 703-573-1236; spiralrose@aol.com

Richmond: 3rd Fri, 7:30pm. Alan Farid Schintzius, 804-359-3947; faridalan@fusioncafe.biz

Roanoke: 2nd Fri, 7:30pm. Diana Elliot, 540-344-6036; dwolf@davishelliot.com

Virginia Beach: 2nd Sat, 7:30pm. Melody Safia Lubich, 757-313-4962; melody@series2000.com

WASHINGTON

Bellingham: 1st Sat, 7pm. Khrystie Jan Phoenix, 360-758-2099; kjphoenix@dancingflowers.com

Bothell: 3rd Sun, 5pm. Brian Dina, 425-485-2019; brian@briandina.com

Lopez Island, San Juan Islands: Occasional Dates, 7:30pm. Asha Lela, 360-468-2838; ashalela@rockisland.com

Olympia: 1st Thur, 7:30pm. Safiya Crane, 360-943-2623; safiyaturn@aol.com

Olympia: 3rd or 4th Sun, 7pm. Jo Thornton Curtz, 360-352-2209; jo@nuprometheus.com

Port Townsend: 3rd Tue, 7:30pm. Vakil Forest Shomer, 360-385-6114; ziraat@olympus.net

Seattle: Every Wed & 2nd Sat, 7:30pm. Phil Murad Notermann, 206-781-1225; philn@igc.org

South Whidbey: Last Sun, 7pm. Linda Lindsay, 360-331-5471; llindsay@whidbey.com

Spokane: 2nd & 4th Thur, 7pm. Bruce Khidr Calkins, 509-220-5160; BrusedBooks@turbonet.com

Tacoma: 2nd Sun, 5pm. Farishta Karen Lindsay, 253-882-7166; tacomadup@yahoo.com

Tri-Cities/Richland: Occasional Dates, 7pm. Janet Tyler, 509-547-3927; jlytler@charter.net

WEST VIRGINIA

Morgantown: 1st Sat (Sep-May), 7pm. Sky Bear, 304-845-9572; dskybear@juno.com

WISCONSIN

Madison: 1st & 3rd Fri, 7pm. Ken Basir McCullough, 608-277-0340; kmccullough101@yahoo.com

Milwaukee/Brookfield: 2nd Fri, 7pm. Judith Kubish, 414-221-9293; judithkubish@mcleodusa.net

Mukwonago: 3rd Fri, 7pm. Paul Matejcek, 262-642-9227; matejcek@wcf.net

Sheboygan: Occasional Dates. Annie Horzen, 920-467-3886; dancinannie@milwpc.com

Viroqua: Occasional Dates. Richard Yahia Smith, 608-269-2694

WYOMING

Cheyenne: 3rd Fri, 7pm. Joanne Cook, 307-634-6019; jcook@pmch.com

Jackson Hole: Monthly, 7pm. Lucinda Wiles, 307-739-9847; awiles@wyom.net

www.dancesofuniversalpeace.org/na



*In the silent beauty of night,
the possibilities are infinite . . .*

Mancos CO Dance Camp, June 2005. Tent by Oneness Project. Photo by Kathryn Majida Sky

PEACEWORKS

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