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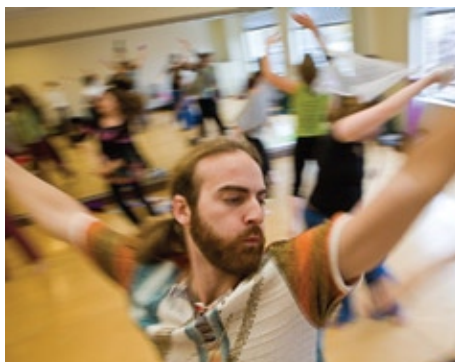
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Muisi-kongo Malonga is artistic director of Fua Dia Congo, a family-run performing arts company dedicated to Congolese culture.

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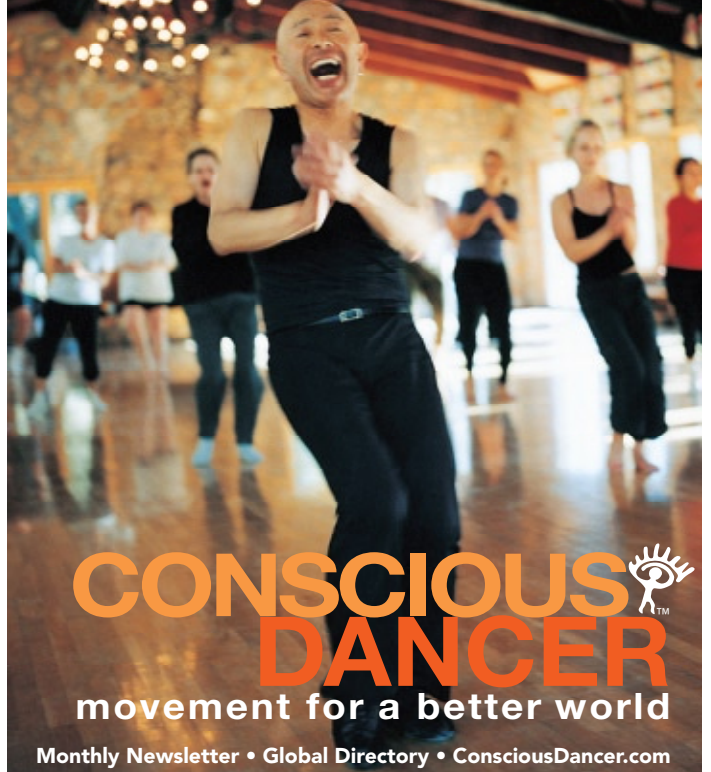


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Our newest team member, Sharon, brings with her a knack for numbers, a gift for research, and interestingly enough, a passion for the reality TV show *So You Think You Can Dance*. I tossed my television way back in the '80s, when pop culture offered little to interest me. Now I'm pleasantly surprised to notice that the media landscape has evolved to a point where I'm fascinated again.

When I meet people, they sometimes ask, "What kind of a dancer are you?" as if we're only allowed one kind. For me, it's more like being a foodie; I love and appreciate a huge variety, and one way or another, it's all nourishment. Which brings me back to these reality dance shows, a new type of dance to nourish us. With their wild popularity, these shows are giving society permission to move in a big way. Obviously our mission is to inspire people to expand their ideas about movement and dance, and find more ways to



Checking In

bring it into their lives or share it with others.

There's little doubt that movement is contagious. Have you ever seen strangers encountering an outdoor dance party by accident? The young kids and the older folks will start swinging and tapping their feet right away; sometimes the rest of the family even loosens up and joins in.

I see the current dance explosion as a great thing for society. These shows are doing a great service by providing a touchstone for people of different ages and stages.

When I dance, I feel my consciousness expand, as my mind quiets down and my body awareness grows. When I dance, it's easier to love and accept myself and others too. I hope that similar things are happening to the millions of people who are getting a taste of dance on the tube.

I trust you'll enjoy our winter issue! It's about moving forward with love, an exploration of the big themes of the season: acceptance, gratitude, and respect. And it's another chance for us to thank our many supporters, readers, and advertisers, who are always thrilled to hear that you saw them in *Conscious Dancer*.

In Movement

MARK METZ, Editor-in-Chief

PHOTO: LAURA CIROLIA

STAFF

FOUNDERS & PUBLISHERS Mark Metz & Aspen Madrone
EDITOR-IN-CHIEF Mark Metz
CREATIVE DIRECTOR Aspen Madrone
QUANTUM COMMUNICATIONS Laura Cirolia
EXECUTIVE ASSISTANT Deborah Meyer
SENIOR EDITOR Rachel Trachten
COPY EDITOR Jerod Allen
PRODUCTION DESIGNER Melissa White
STAFF WRITERS Laura Cirolia, Efrain Correal, Deborah Meyer, Mariana Thorn, Rachel Trachten
STAFF PHOTOGRAPHERS Laura Cirolia & Tyler Blank
SALES AND MARKETING Aspen Madrone & Bryan Kravitz
BOOKKEEPING Sharon Ostreicher
WEBMASTER Steve Shaw
IT ANGEL Luis Echeverria
LICENSING Efrain Correal
PRINTING American Web, Inc.

EDITORIAL mark@consciousdancer.com
AD SALES aspen@consciousdancer.com
CIRCULATION circulation@consciousdancer.com
SUBSCRIBE www.consciousdancer.com

OTHER INQUIRIES & SUBMISSIONS
 info@consciousdancer.com
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CONTRIBUTORS



Mariana Rose Thorn is a writer, dance performer, teacher, and lifelong student. Trained in the Silvestre Technique and traditional Afro-Brazilian sacred movement, she aims to communicate our human stories, through word or gesture, offering techniques and inspiration for understanding our deepest nature. In this issue, she brings us the stories of three families passing traditions from one generation to the next. Mariana lives in the Bay Area, and collaborates with The Goddess Alchemy Project. spirit.of.dance@gmail.com.



Alan Tower's passion for sound began with piano and led to 15 years composing for solo acoustic guitar. In 1991 a hand injury opened a door to instruments of resonance—the huaca, hang, and didgeridoo—captured on 9 original CDs. Alan has collaborated with world music luminaries Stephen Kent, Mark Deutsch, Jai Uttal, and Matthew Montfort. He launched Green Music Network (501c3) in 2003, and his life work is culminating in the development of a program called The Resonant Body Experience. www.alantower.net



Rachel Trachten is a writer and copy editor in Berkeley, California. Her articles and essays cover topics ranging from dance and health to food and nutrition. She's written for the Washington Post, the San Francisco Chronicle, the East Bay Monthly, Edible East Bay, Conscious Dancer, and several anthologies. Her story in this issue takes a delighted look at the many physical and emotional rewards of indulging in dark chocolate. The research was pure pleasure. You can contact Rachel at rtrachten@consciousdancer.com.



Kyle Hailey has been photographing the West Coast "techno-tribal" dance scene since 2003. In Hailey's words, "Capturing the inner experience, those feelings, sometimes mystical or other worldly, has been my driving passion. I want to share images that point to a reality beyond words and beyond images, a world that we only see hints of a few times in our lives." Hailey was voted best fashion photographer in the 2009 San Francisco Fashion Awards. He created the cover and images on pages 9 and 29. www.wetribe.com

COVER > The Dance Monks performing at the Hang Rhapsody Cave Concert.
PHOTO > Fine art photo treatment by Kyle Hailey.

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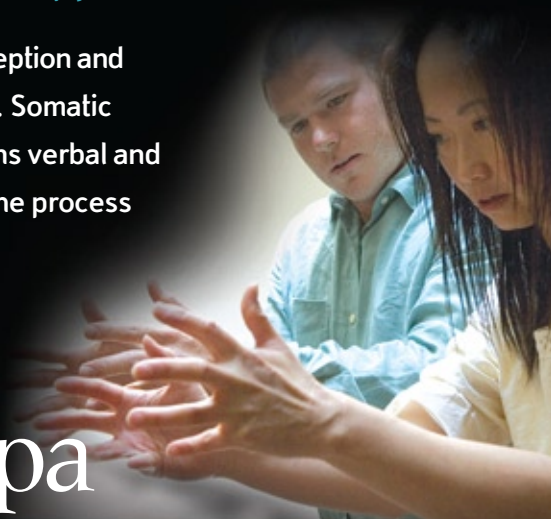
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A new palette. In a delicious blurring of the lines between paint and dance, a new artistic form is emerging. The crossover brings spectacular results and a sense of wonder. What could be next? As these worlds mingle, new modes of expression are springing up, both as performance and practice.

"Lifting my brush, I am dancing," says Tara Shorey, artistic director of HeARTistry in Motion. During live performances, Shorey creates paintings on large-scale canvas in an experience that is both meditative and charged with creative energy. Searching from within, she expresses herself through movement, color, and line. In her own words, she is "Listening to hear the unspoken, the unheard, the unseen, and give it life."

For those who can't wait to grab a brush and get started, Paint Dancing offers just that chance. "It's a lovely marriage between two of the most common modalities on the planet," says abstract painter Matt Jones, who was dancing and painting with a friend in his Seattle studio when inspiration hit. Jones purchased the URL paintdancing.com and opened his studio for Paint Dancing on New Year's Eve, 2006. He's had a full house ever since, and Paint Dancing has spread from Seattle to cities across the U.S.

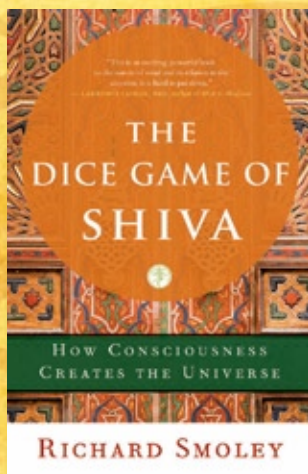
Some folks put brush to paper without missing a step; others alternate between palette and dance floor. Acid-free paper, a dazzling array of nontoxic paint, and assorted brushes are supplied, along with tunes from classical to Latin to hip-hop. The goal isn't masterpieces so much as creativity and fun. Some paint solo, while others collaborate, building friendships and community in the process. Paint dancer Abbie Koss describes the experience as "a stress reducer and a mood enhancer," adding, "The right side of the brain takes over and there's no thinking, just creating." **BY RACHEL TRACHTEN**



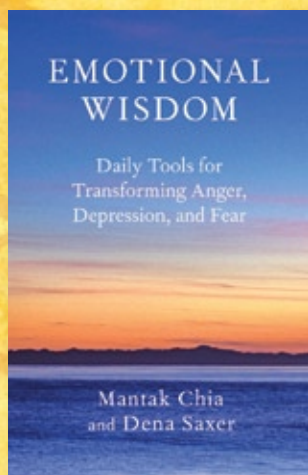
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AWAKENING KUNDALINI

Thank you for holding the center of an intricate web that connects and unites us in the dance. I just returned home from a sweet little Canadian island where I danced and dived deep for eight days with Leyolah Antara, creator of Kundalini Dance. Prior to this journey, I had no experience with this visionary teacher or this exquisite form of transformational movement. However, in mid-October, I sat at my grandmother's hospital bedside and read the Movement Menu from *Conscious Dancer* as she prepared for open-heart surgery. Reading through multiple luscious dance-in-community opportunities scheduled all over the world feeling grateful for my health; joyful that we're coming together to move and grow and enlighten our body/minds together. As I read about The Awakening, a warm, liquid sensation filled my body and a gentle buzz began. I felt called to this dance. About to turn 40 and witnessing my grandmother's heart failure stoked a fire, a deeper desire to awaken in my body, to live on purpose, to step out boldly and embrace my life dance. So I did. And I am. Exactly two weeks later I boarded a plane from Dallas to Vancouver and entered the sanctuary of The Awakening with a burning desire to know myself, to be free, to dance myself awake in this life, in this body, with this breath. I'm grateful, so grateful.

MONICA BLOSSOM HOCHBERG
Dallas, TX

BIG KICKS

As a volunteer distributor of *Conscious Dancer*, I get a big kick out of dropping issues off at local yoga centers, etc. down here in Southern Cal and watching over my shoulder as someone picks up their first issue and starts to look it over. They get absorbed so quickly! Love spreading the Dance Message—keep it up CD!

ROBERT MENDEL
Los Angeles, CA

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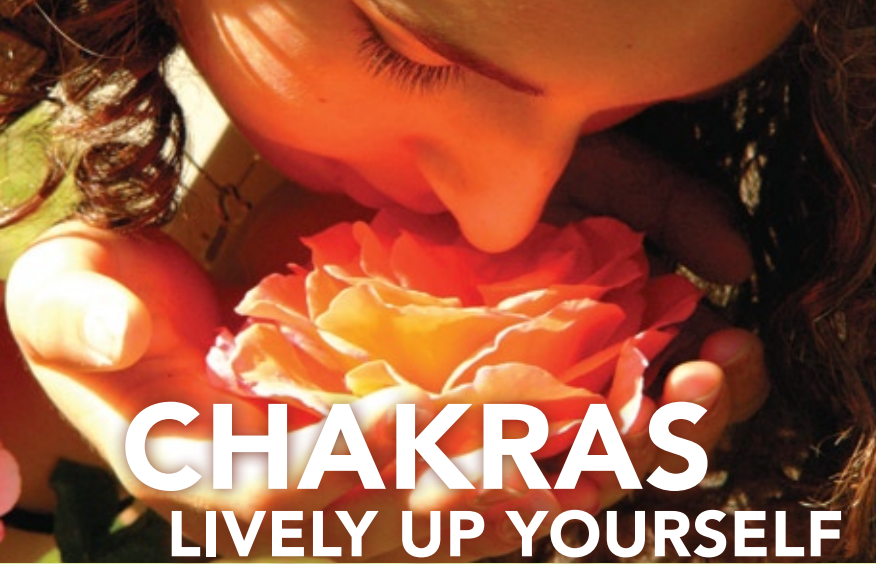
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FIRST CHAKRA: BASIC TRUST "I Have" The sensory function of this vortex located at the base of the spine is smell. By simply taking a stroll through your everyday life with the intention of heightening your awareness between the physical and spiritual planes, you can discover and inhale grounding fragrances of cedar, cypress, cloves, rosemary, and vanilla.

Your sense of smell is a powerful portal into the present moment. Solidify your trust in the earth's power to support you, and really feel your right to be here. Focusing on the first chakra can enliven your will to live, amp up physical endurance, enhance rhythm, and strengthen connection to nature. With the pulse of life energy vibrating through your feet, legs, and bones, you are naturally rhythmic, and potential for easy, graceful movement in all directions increases. Maintaining an earthy connection ensures our physical survival and health, thus creating a solid base for spiraling up in other areas of our life.

Try a few of these fresh and easy ways to shore up your foundation.

Aromatherapist Elizabeth Golden, founder of **Golden Earth Chakra Oils**, describes chakra balancing with essential oils as an intuitive practice. She suggests selecting a chakra oil by asking yourself, "Which chakra oil will bring me wellness today?" When the scent first hits your nostrils, take a meditative moment to awaken your intuition.

- **Chakra-tivity.** Write an affirmation that resonates with your goal or purpose on a piece of tree bark or a colorful leaf. Float it in your sea-salted bath water, bookmark a beloved author, tuck it into your pocket, or center on your mantel for embodied inspiration.

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We connect scents with events so this is a potent opportunity to create fragrant memories with others. Pass the spritzer or give a bouquet of flowers, sage, or mint. From live aromatherapy, roses, or citrus peels to **Bach Rescue Remedy**, mist the room or the moment whenever you feel like it.

BY LAURA CIROLIA



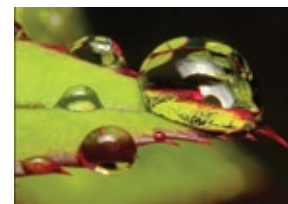
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the pulse

ASPEN MADRONE



Paint splashed near my foot, as the canvas accepted **Tara Shorey's** expression of dance, color, and the oscillation of her soul between shadow and light. She was expressing her creativity as an act of self love. (On page nine we share more about how she is turning her passion into action.) Lately, I've learned that my creativity is twofold; recognizing my gifts as a solo artist as creativity moves through me, and collaborating with others to shape the divine energy. **Rosangelas Silvestre** achieved this in her *Faces of Nature* performance by embodying the elements and inviting interaction. We asked our Facebook friends how they get in touch with wonder and

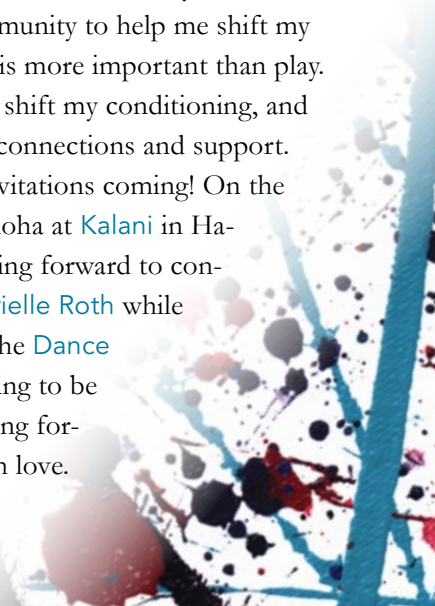


present moment awareness. **Nicole Miller**, a Nia teacher said, "through breath!" And **Kijo** founder Shelly Ross makes an intentional effort to know herself. Me too! And I relate to **Michelle Dubreuil Macek**, a Biodanza



teacher who is touched by wonder as she plays trucks with her five year old. Then, **Maria Reader** said, "Ask your body what it needs."

This response made me realize that mine wants more play and balance. Fortunately, I can lean on the dance community to help me shift my pattern that work is more important than play. You inspire me to shift my conditioning, and focus on the interconnections and support. Please keep the invitations coming! On the horizon is some aloha at **Kalani** in Hawaii, and I'm looking forward to connecting with **Gabrielle Roth** while in New York for the **Dance Parade**. It is exciting to be growing and moving forward together with love.





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REFRESHING > R.W. Knudsen's Sparkling > \$2.99 / 750ml.

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Whip up the fun...



Giving gifts when you are a dancer seems somehow ironic when what you most want to share is the gift of movement. **Why not bring home the goodies to whip up some fun,** and get the whole family involved in the action? Depending on the particulars of the group involved, this could be as simple as a made-to-order mix burned from your laptop's playlist to a full-scale one-for-every-size hula-hoop-making party. The idea is to connect

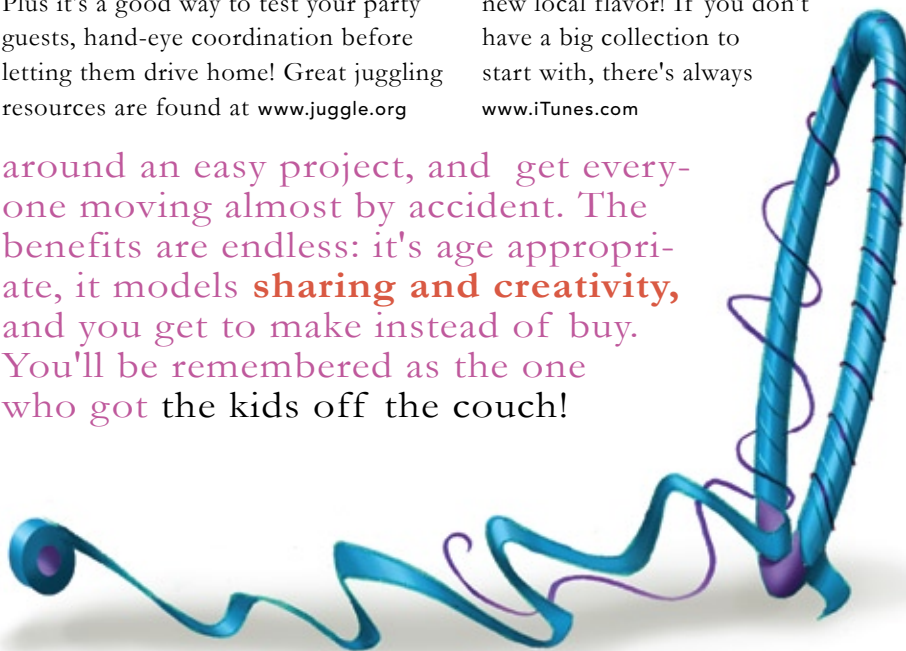
Poi Party The beauty of poi is that it's super easy to do the basic moves, and not that hard to get creative and adapt them for all ages. Poi synchronizes right and left brain, and one-year-olds are known to do it. You can even test-spin tennis balls in nylon stockings to get the hang of it, or with the right materials make beautiful sets that will be meaningful keepsakes for everyone. Get the inside info on making poi at www.playpoi.com

Juggling Playshop Bring a batch of bean bags or weighted balls to get things popping. It's a good idea to at least know the basics before trying to teach, but if you're all going to learn together, start with two balls on one hand. Juggling is sort of like riding a bike in that it's tricky to get started, but once you do you'll never forget. Plus it's a good way to test your party guests, hand-eye coordination before letting them drive home! Great juggling resources are found at www.juggle.org

around an easy project, and get everyone moving almost by accident. The benefits are endless: it's age appropriate, it models **sharing and creativity**, and you get to make instead of buy. You'll be remembered as the one who got the kids off the couch!

Hoop-de-whoop Hula-hooping is easy to learn and challenging to master. For less than you might spend on a professional hoop, you can buy enough tubing and tape to make several. Since you'll be helping everyone make their own hoops to order, there won't be worries about color or size. The perfect antidote to too much turkey! Learn how to make hoops for your family at www.jasonunbound.com/hoops

Mixtape Mashup Add a twist to the gift of music and let your playlist shuffle with a notebook and a pen nearby. Encourage folks to jot down their favorites and then burn everyone a "best-of" CD before they head home. Let the other music lovers in on the game before arrival and create a musical swap meet. Trade up with your distant relatives — go home with some new local flavor! If you don't have a big collection to start with, there's always www.iTunes.com



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TAKETINA – RHYTHM FOR EVOLUTION

Featured in the Fall 2009 issue of **Conscious Dancer**

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The Power of Play

If you're like me, you're driven to move and dance for the rush. Maybe it's the exhilarating feeling of being alive, of connecting your body to space, or the experience of unconditional freedom. Regardless of what motivates you, we movers love "the rush." Few things can tap us into an instant rush like the energy of play. Watch children and you will understand why play is so powerful: it mobilizes the body to move as a whole. Without thinking, without consciously intending to make "something" happen, a child naturally sets the body's 75 trillion cells in motion through play. Every cell in the body reacts to the simple command, "Let's play!"

The body is a dancer's business. We can use the power of play to turn our work, our dance, and our entire life into a healthy and pleasurable experience. By re-learning how to play, you can create the perfect environment to stimulate your body's cells, turning each day of your life, each step of your dance, into a magical, joyful, and transformational experience.

Seek the sensation of play all day. A daily practice of play prepares us to deal with life's stresses. Play strengthens the body, enlivens the emotions, motivates the spirit, and calms the mind to enhance everything you do. Recognize play as the sensation of "fun, personal satisfaction; no thinking, no concern," and as rhythmic, unrestricted freedom in your body's joints and tissues.

How I do it. I make play a priority each day by consciously maintaining a relationship with the sensation of play, inviting it into my life.

Debbie Rosas is cofounder of the Nia Technique.



Invite play into your day.

Start and end your day with this mantra: The ultimate expression of the human spirit is one of joy. I live to play at living my life.

When the sensation of "this is hard; this is work" occurs, stop and shift your perception, turning what appears to be work into a sensation of play.

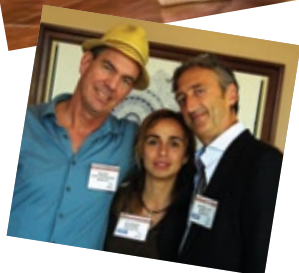
Play frees you of imagined limitations. To bring play to your day, swish your hips when you walk. Make silly sounds to release tension. Turn your mind off—and turn play on!

Bring your body to the conference



You can pack your laptop, notepad, tape recorder, and camera, but wait: Did you forget your body? Not if you were at the Science and Nonduality Conference in October. *Conscious Dancer* hosted the first ever "Experiential Room" featuring a full complement of body-based movement sessions. After sampling TaKeTiNa, one person said, **"My body now understands what my brain has been trying to learn all weekend. The embodiment room uplifted and connected me to everything I was taught today."** We believe that the mind can only take a certain amount of information before the heart needs to open and embody the wisdom. Look for more opportunities to connect mind and body at upcoming conferences. Go for a head full of knowledge, and return with a body of wisdom!

Above: A public display of Nia at the New Living Expo in San Francisco. Below: Our editor at one with Zaya and Maurizio Benazzo, hosts of the Science and Nonduality Conference in San Rafael, CA.



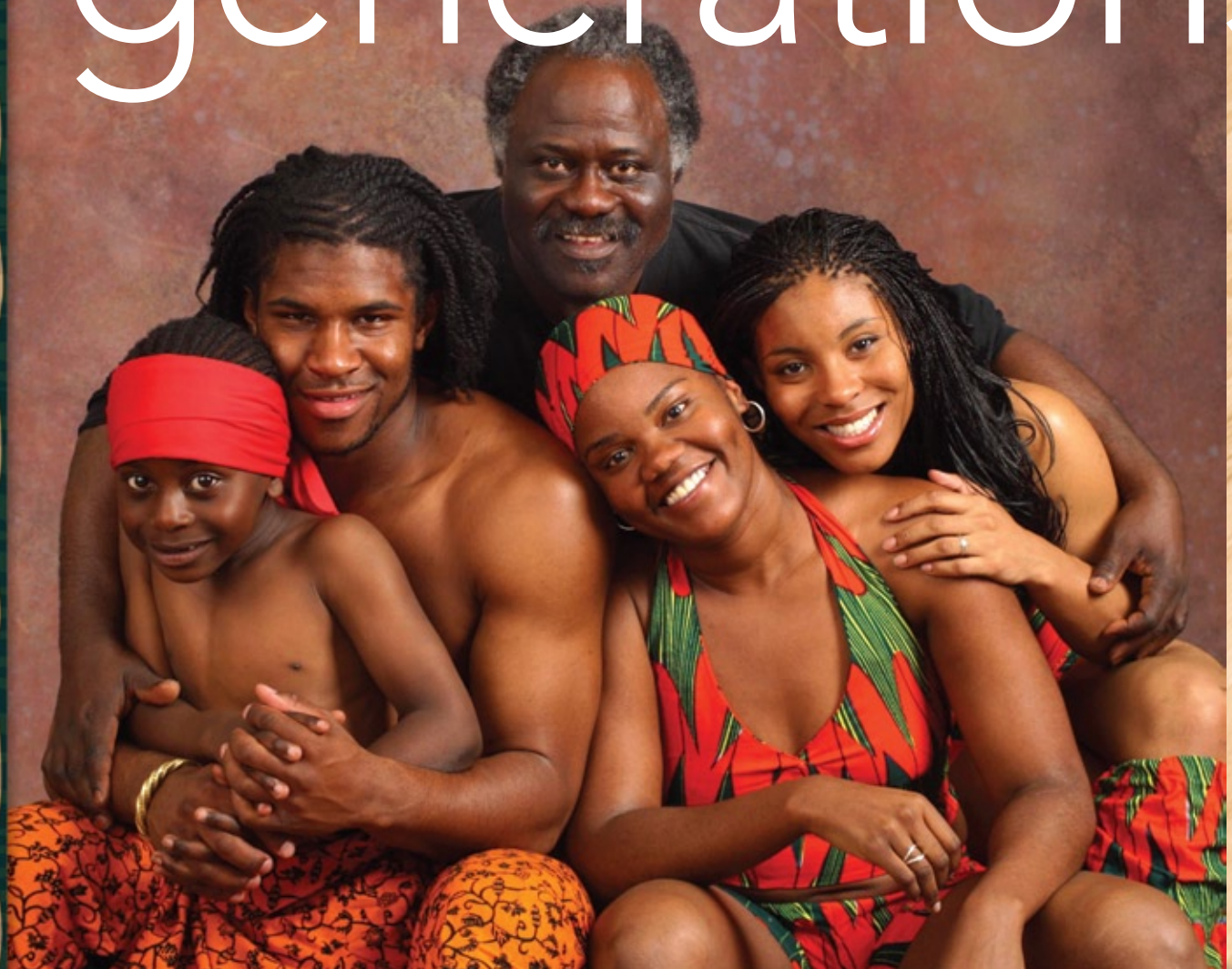
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generations



Meet three families who are passing rituals of movement and music through the generations: **The Malongas** bridge the worlds of the Congo and California with drumbeats of service and community. 5Rhythms' **Gabrielle Roth** is witnessing son **Jonathan Horan's** global ascension. And belly dancer **Suhaila Salimpour** is passing on an embellished fusion to her daughter. **BY MARIANA ROSE THORN**



of inspiration



(Top left)
Malonga Casquelourd, top, embraces his four children (left to right): Boueta Mbongo Malonga, Kiazzi Tsiakelo Malonga, Muisi-kongo Malonga, and Lungusu-Matondo Malonga. The family runs a dance center in Oakland, CA.

(Top right)
Jamaila Salimpour (center) has passed her love of belly dance to daughter Suhaila (below), and granddaughter Isabella.

(Left)
Gabrielle Roth and son Jonathan Horan share a vision for spreading the powerful energy of the 5Rhythms.



**For each child that's born
a morning star rises
and sings to the universe
who we are...**

And who we are is a cosmic blend of past, present, and fusion. Our past informs the present moment, where a body of matter and the life force fuse to embody spirit in the here-and-now. Our DNA lives not just inside, but externally as well, where creations and traditions transcend space and time.

We chose three stories that illustrate the magic of this kind of meta-DNA. The Malonga family is dedicated to bringing ancient traditions across the globe, breathing more life into them with each generation. The groundbreaking ecstatic dance practice 5Rhythms evolves in the present day as Jonathan Horan works with his mother Gabrielle Roth to call forth awareness and transformation in society. And an up-to-date fusion of past and present is happening in the life of belly dancer Suhaila Salimpour, as she molds her mother's traditions into a new form of dance and community with her daughter.

Lineage stories are full of heart and meaning. We think there is something valuable to learn here, especially this time of year. These stories are about moving forward with love.

**We are our grandmothers' prayers.
We are our grandfathers' dreamings.
We are the breath of our ancestors...**

– song lyrics by Sweet Honey in The Rock

Jonathan Horan's near tragedy brought **Gabrielle Roth's** son back to her work. Now 5Rhythms comes of age.

He grew up in the womb of it," says Gabrielle Roth of her son's connection to 5Rhythms. "I was dancing and teaching, pregnant and nursing, with him at my side from the beginning." Gabrielle birthed both the 5Rhythms modality and a baby boy when she was in her 20s. The three evolved together between the worlds of New York City and the Esalen Institute, an innovative arts center on the California coast. "It was organic to use the 5Rhythms as a prism to guide [my son] through his life," she says, "through his hurts, disappointments, and dreams; and it was a pleasure to share a way of seeing that was rooted in energy and not dogma."

"I was exposed to a life of actually processing what was going on in our community," says Jonathan. "As a child, I saw the vital cathartic energy, community tribal-ness, and the effect of 5Rhythms."

5Rhythms is a dance form and practice that touches and exposes each of our realms of humanness—mental, emotional, spiritual, and physical. During a practice, dancers experience the rhythms—flowing, staccato, chaos, lyrical, and stillness—in each realm of being. The "wave" is a metaphor for life itself.

"On the dance floor, everyone is equal," Jonathan reflects, "regardless of age or anything else. There is a conversation and a meeting between humans that is intimately fulfilling."

As a teenager, Jonathan had the opportunity to measure what his mother said with what she lived. "They lined up," he states with admiration. "There was no reason to fight against it."

Jonathan didn't always know that he would become the 5Rhythms teacher, organizer, and lineage carrier that he is today. In his early 20s, dissatisfied with his acting career, he left home on a quest for his true calling. After a serious snowboarding accident, Jonathan heard his doctors speak of amputation and a long rehabilitation process. "My heart exploded into a billion pieces," he says. "And I began relating to people in a different way. I realized all that I had grown up with."

In the winter of his 24th year, with humble gratitude and a healing leg, Jonathan asked his mother how he could give back for the grace he had grown up with. She offered him the chance to teach a workshop.

"I showed up nervous," says Jonathan.

"Then I put on the first song and was in full presence. It all came naturally." In that moment, the practice nurtured him through the fear of never walking again.

Jonathan's approach to 5Rhythms is much more than an imitation of his mother's work. He speaks of the increased numbers of men engaging in 5Rhythms and of his efforts to balance masculine and feminine through the practice: "I've instilled a lot of centering work into our physical practice," he says. "I try to bring in an awareness of where we are and whether we are out of balance. Then I try to create balance."

"Even when our children continue our path, they do it in their own way," says Gabrielle, "as teachings have to be integrated into each of us and that's a personal trek. You can't just learn the skills."



Suhaila: The best thing we can do as parents is to lead by example.

Gabrielle peers into the past and future. "Stepping back into the body was the first step. Now we have to step into the heart of the body and learn how to interact authentically and lovingly. This is the task of the next generation."

She's delighted to be sharing her life's work with her son. Looking at how it has all unfolded, she says, "There is always a divine intelligence driving us toward our true gifts. And this is what parents are born to nurture in their children."

Jonathan honors the import and beauty of all he's been given. "My mother's spirit is dancing in people all over the world."

Jonathan: As a child, I saw the vital cathartic energy, community tribal-ness, and the effect of 5Rhythms.



Muisi-kongo:

He instilled in us the belief that we are here to make the world a better place.

Malonga Casquelourd's mission was to bridge worlds with rhythm. His family carries on the vision of love, culture, and community.

Malonga Casquelourd wrote, “Wa Dia Fua Yika Dio... What you inherit you must add value to.” This was the great teaching behind his roles as teacher, parent, and human being.

When Malonga traveled from the Congo to the U.S., he brought not only the gift of rhythm, but the intention to create bridges between the two worlds. A global political activist, he used music and sound as his platform. Teacher, choreographer, and community leader, Malonga founded the first African dance camp, the Congolese Dance & Drum Workshop, and the dance and music ensemble Fua Dia Congo (of Congolese heritage). He was influential in solidifying the legitimacy of ethnic dance as a viable art form at many educational institutions, including San Francisco State University, Stanford University, San Diego State University, New York State University, and Hunter College, and taught at both private and public institutions. Beyond what he did, it was the way Malonga lived his life—with joy, deep

integrity, tradition, creativity, and love—that has left a lasting impression.

Malonga raised four of his own children and countless others into the Congolese traditions of music and dance in the context of Oakland, California.

They grew up in dance classes, drumming classes, youth companies, and ensembles. As small children they spent endless hours watching footage of company choreography, innocently beginning their independent graduate studies in dance and drumming before they could even write. In Malonga's household, education was respected, just as community was revered, as the most empowering tools for furthering one's life.

Growing up, each child was given the space to find his or her own way and unique relationship to the art forms. Muisi-kongo reflects that it was the youth company that engaged and raised her in so many ways. “There is beautiful integration that happens when young people can build community with their peers, and dance, and work together. In the youth company we learned how to support each other. There was a force field because we grew, matured, and sharpened our crafts together. It was a venue for us to express our own artistry, create, learn, and interpret.”

None of the four are parents yet, but they know that the legacy will continue with their own young ones. Already, younger relatives are participating as Malonga's children once did in the youth company, classes, camps, and productions. “When Malonga passed, we made a conscious decision,” says Muisi-kongo. “We chose to keep his name alive, to continue the legacy. The seed had already been planted in such a way that I am sure that my children will be a part of it. I will do this in the same way that my father did. By creating a place for children to learn, experiment, and discover their artistic voice. I will stress education, and that there is value in their culture. Culture is the key to making a difference.”

The glue, agree Muisi-kongo and Kiazi, is the community. Seeing all of the lives that their father touched, they knew that it was their role to continue.

“He instilled in us the belief that we are here to make the world a better place,” says Muisi-kongo. “A lot of what we all want to do is driven by social consciousness, a desire to impact the world, Oakland, the Congo, and the connection between the two.”

Kiazi adds, “We are finding a balance between what we do, and keeping what he had alive. To stop would be like turning my back on the mirror.”



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Suhaila Salimpour was forbidden to belly dance growing up. But her mother **Jamaila** taught her the art in secret. Now her daughter **Isabella** carries the torch.

Through belly dance, Suhaila Salimpour teaches women about the power of their bodies. Starting with an ancient tradition that prepared women for childbirth, Suhaila and her mother Jamaila have transformed the practice into a form of modern community building. Jamaila was a celebrated belly dancer who had joined the circus at age 16.

“I was a Greek and Sicilian girl,” she says, “living with an Armenian family and traveling with Ringling Brothers.” Drawn to its artistic counterculture, she moved from Southern California to San Francisco in the early ’60s. “I was making jewelry for Jimi Hendrix, practicing on the same stage as Janis Joplin, hanging out with Lenny Bruce,” she says. She became the first woman to own an Arabic dance club, although her strict Islamic father disapproved. She performed, taught, and eventually revolutionized the dance form by creating a new format for learning the folk tradition of belly dance.

When Suhaila was born, her father forbade her mother to ever dance again. Threatened by the sensual power of the art form, he swore he would break her legs if she ever set foot upon a dance floor, or taught their young daughter the tradition. Jamaila was able to convince him that teaching and performing for Western people was different from dancing in their own culture. She was forced to turn over her earnings, though, and resorted to sneaking her young daughter out of the house so she could watch Jamaila’s dance classes. “She learned in the old way, through osmosis,” says Jamaila. “She was only happy when she was dancing because our home environment was so oppressive.”

By adolescence, Suhaila’s experience with dance had imbued her with a strong sense of pride and self worth. Suhaila has passed this sense of pride to her own daughter, Isabella, now 11. “She has no idea what the word shame means,” says Suhaila.

After the birth of her daughter, Suhaila transitioned from performance into more teaching. The popularity of belly dance was growing in the West, and women were ready to rediscover their bodies and their power. Suhaila started to incorporate Western muscular learning into her training program and

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created an education system that has become a foundation for the tradition's most successful dancers and their students. Today, the world of American belly dance is a flourishing microculture.

The legacy began with her mother, but did not come easily. "I had to work for it," she recalls, "...it was a lot of pressure. I couldn't just show up and say that I was Jamaila's daughter. I had to prove myself as a dancer and a teacher. It was a lot to live up to. Yet it seems impossible to imagine not carrying on this lineage."

Suahaila's young daughter is already teaching and performing. Isabella was born into the legacy, but she will have to strive to find the path that resonates for her. "As a mom,"

Suhaila: It was a lot to live up to. Yet it seems impossible to imagine not carrying on this lineage.



says Suhaila, "it is my job to create a supportive environment for my daughter to be safe to evolve and be what she wants to be... It is up to us to show our children how to have healthy relationships in all directions—with parents, teachers, community, in our intimate relationships, and with ourselves. The belly dance community creates this kind of support network and offers women the power to dance for ourselves. The best thing that we can do as parents," she adds, "is to lead by example." ●

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GATHERING



POTENTIAL



Spice up your holidays with the secret sauce of the season. Movement is the magic ingredient that brings love and levity to your gatherings.

BY MARK METZ

G

eneva turns her head towards the music and starts to wiggle. A huge grin on her face, she twirls around with a wobble and jumps a full two inches off the ground, hands in the air. “I did it!” she squeals, radiating love and joy from every pore in her body. She runs forward and hugs me around the knees,

reaching up to grab my finger and pull me down to her level. “I show you!” she hollers, and demonstrates her best downward-dog-style frog jump, insisting that I hop right along with her. At 21 months, her spirit comes through loud and clear, and my wife Aspen and I learn from her every day. She has love, joy, and present moment awareness pouring out of her, qualities I would like to bring a bigger helping of wherever I find myself during the holidays. Perhaps movement is the magic ingredient that we can use to expand our gatherings and get back on Geneva’s level.

Ideally, we return from the holidays nourished from the loving connections we experience. But as the great poet Ram Dass once said, “If you think you’re enlightened, go spend a week with your parents.” Warm fuzzy holidays are a great ideal, but what can we do to make sure they don’t turn into cold prickly ones?

Start with a look at your ancestors. There were probably dancers somewhere along the line, and the physical and spiritual

merged for them through movement just as it does for us today. Geneva’s family tree leads back to cattle ranchers and mountain people. The only times I saw my parents on the dance floor was a period of square dancing, which came with a full complement of outfits and country music. Their dancing days have now clearly passed, but their love for the soundtrack lives on. When we visit with Geneva I give them a laugh by attempting a twirl and a do-si-do around the living room with Aspen, and the old-fashioned country music I record for them gets their toes tapping. It’s a touchstone we can enjoy and move to, while they watch, remember, and reconnect.

When the other side of Geneva’s family gets together, it calls for a feast. The movement begins in the kitchen with chopping, stirring, kneading, rolling, and dodging guests. Next, noses begin to sing as the smells of pies baking, veggies marinating, and sauces boiling fill the air. Chairs are moved and tables are set. The action builds to a crescendo until the moment we are all seated and the final dish is served. To me, it’s the moment when the out-breath of holiday preparations becomes the in-breath of gratitude and connection. I like the thought of in and out-breath as a metaphor for much of what dances through our lives. Giving and receiving, loving and being loved, connecting with others or reaching inside, all duets in the dance of polarities that define our oneness. Dance is a good metaphor to keep in mind when we meet with our family of origin. There’s a familiarity about coming home, even if things have changed. We don’t get to choose our families, but we can bring levity to our differences.

PHOTO: CLOCKWISE FROM BOTTOM LEFT: NIK PALMER, WWW.PALMERANDSONS.COM / FRANK BREWSTER, WWW.FRANKBREWSTER.COM / LAURA CIRIOLA, WWW.LAURACIRIOLA.COM / COURTNEY OF WIDEXSENSE, FLECKR.COM/PHOTOSCRYSTALGINN / VEGANVINYUM.COM / LAURA CIRIOLA

The simple act of asking someone to dance is a gift in itself, and one that can create memories and heal rifts at the same time. My friend Vinn Marti, founder of Soul Motion, puts it this way: “A dance with your aged Aunt Lilly from out of town can provide just the icebreaker needed for all those many years of not calling. The music selection, preferably from her generation, the touch of your embrace as you support her and move as one. Instant family unity!”

self-support

What if we're part of a group where dancing is out of the question, or we're going to be a total stranger at a holiday gathering? The trick is to bolster self-love first, and prevent feeling like a fish out of water. Ask “What can I do for myself that will make me feel great?” and then allow it to unfold. Be first in line when it comes to receiving love from yourself, and it will be much easier to be nice to everyone else. “Take care of yourself along the way,” says Toni Bergins, the live wire behind JourneyDance. “Singing and dancing for release is such a powerful tool; bring along your favorite ‘chair-dancing’ music for the drive, or a singer who inspires you to belt out the lyrics and just go for it. Then you can arrive already processed and ready to engage joyfully. Whatever happens, you know you can sing and dance your way home.”

It also helps to consider the holidays as a time to reflect more deeply upon the lessons learned through dance: How to listen, and not direct; how to shift with the collective energy; and how to hold on to your personal space when you need to. “When we come home to ourselves and community, we're in communion with everybody,” says Dancing Freedom founder Samantha Sweetwater. “Transcending our differences makes holidays holy days.”

Sometimes what is needed for self-support is a change in perspective. Trying something new is a way to sharpen our internal Aikido—moving towards and through what is. Not long ago, I stepped out of my ecstatic dance routine and found myself in a Rueda de Casino style salsa class at the ODC Dance Commons in San Francisco. In this class, I love how the group dances in a circle and exchanges partners in time with the steps. Afro-Cuban salsa is serious footwork for me, but really exciting. It reminds me of other circle dances where every person dances with every other member of the group, mirroring one another and matching energy. I asked Steven Friedman, a long-time



HOLIDAY CONNECTION

with community

Jump right in! Expand your social sphere with forms of dance that encourage and facilitate connection of each person to everyone else in the group.

Many are done in circles, with alternating pairs of partners, or steps that lead each person to another.

- Dances of Universal Peace
- TaKeTiNa
- Casino de Rueda
- Biodanza
- Contra dancing

with partners

Interact one-to-one. Mirror energy horizontally and practice balanced giving and receiving with another person. Sharing of energy is key to this style of interaction, whether it be weight, learning of steps, or a specific alternation of movements.

- Salsa
- Ballroom and step
- Contact Improv
- Swing
- Interplay

with self

Connect vertically with spirit. Look for activities where boundaries and individual spirituality are respected. Can be found in large groups where the emphasis is on sharing the energetic field as a whole, or in any number of solo, witnessed, or interpretive practices.

- Blindfolded Trance
- Ecstatic Dance
- 5Rhythms
- Authentic Movement
- Butoh
- Labyrinth walking

enthusiast from Alameda, CA, about the allure of the Rueda. “It breaks down the barriers and makes everyone comfortable with each other. I like how it’s intergenerational and builds community.”

fly away

Maybe you're one of the folks who spells holiday e-s-c-a-p-e? Sometimes the best choice is to be far removed from routine and culture, learning something new or going deeper into a practice, immersing in foreign culture, or simply relaxing in paradise. Taking really good care of yourself with well-intentioned travel is a great way to meet your needs for rest and relaxation, and charge up your spiritual batteries. As much as we love and care for our families of origin, our family of affinity is where we can often express our true self more authentically.

Sweetwater of Dancing Freedom says, “I plan to spend my holidays dancing.” She often leads dance retreats and workshops in far-flung locations, and puts it this way. “When you move your body, you come

home. Dance generates a sense of family.”

Things happen when you travel—somehow it opens the door for serendipity to appear, clouds in personal vision to clear, and goals to crystallize. Trust your gut. If the feeling is that your normal holiday rut is going to leave you with a flat tire in the new year, switch it up with something personal and rejuvenating. Bringing movement into the holidays might mean physically moving your body somewhere far away before you can relax and inhabit it.

invitation

It's helpful to have a few tricks up our sleeve to bring the magic of movement into the mix. I've often been an instigator, even though some of my attempts to start the dance have fallen flat. Remembering peoples' basic needs is important, especially if you hope to get them moving. Lisa Michaels, the author of *Natural Rhythms* has this to share: “When people are not used to moving, it increases emotional safety to turn the lights way down, and if possible get them to close their

eyes and take a deep breath to center.”

What we’re doing when we approach family gatherings with movement practices in mind is stewarding the relationships of the family as a dance. No matter what the dynamic may be, the give-and-take of dance is a helpful metaphor to keep in mind.

It’s never hard to convince the youngest members of a group to take the lead; in fact, it’s almost impossible to stop them. From the time Geneva could take her first wobbling steps, she’s been a living, loving invitation that’s irresistible. But what if you find yourself at a gathering surrounded by grownups who have forgotten how to play? Cynthia Winton-Henry, cofounder of InterPlay, has been lightening up gatherings with movement most of her life. “One of my favorite tricks is to have people stand in a circle. I instruct them to look down, find their right foot and give it a shake. Then I instruct them to step with it to the right, turn around, and then back to the left. Once we are doing the side-step dance, we can say or sing words over the rhythm of our feet. The feeling of success that comes from a simple way of moving together is a relief and a joy.”

reciprocate

The give and take of dancing is a great metaphor to keep in mind during “the season of sharing.” Especially if we are spending the holiday season alone, human con-

nection is key to warming up the winter and reminding ourselves that we are not alone. I’ve found that looking for ways to connect helps me be more thankful.

A lonely holiday in Denver turned into a rewarding one when I found myself drawn to an annual free turkey feast thrown by an urban philanthropist. This generous barbecue owner blocked off a street and fed upwards of a thousand people a full dinner with all the trimmings. I filled myself up, and then accepted an invitation to scoop mashed potatoes. It was like having pure gratitude for dessert!

willingness

Hokey Pokey or not, bringing love into the holidays is “what it’s all about.” Giving outside the gift box lights up the season with meaning. We can only imagine what goes on inside other people, but we can be willing to find love inside and be tender with our own less-than-loving inner children. Self-love is like a protective amulet to polish and wear when we gather, and using the ingredients of movement and dance to stay in touch with it is a recipe for a fulfilling season.

My New Year’s resolution is to find more ways to bring love and movement into my life. I think it’s about time for me to learn some square-dance steps and get in touch with my two left feet, so that next year’s visit will warm my folks up and give Geneva something to tell her kids about. ●



MOVING HOME

Dancing is a playful and nonjudgmental way to raise consciousness at family gatherings. Here are some easy tricks to have up your sleeve to lighten things up with levity and movement.

- Check beforehand to make sure there is a stereo or bring a boombox or an iPod loaded with a good variety of tunes.
- Check with the other guests to see if there are any musicians with instruments coming who could help encourage the group to move.
- Be the guest that asks the host about moving the table and chairs to make room for a little dance floor.
- Playfully challenge everyone with a non-competitive game or class that will get people on their feet. Musical chairs, Twister, or the Limbo, anyone?
- Pack some movement toys (or give them as gifts) like hoops, poi, or juggling balls to spark some action and get the ball rolling.
- Get the kids moving first with some literal and connecting dances like the Hokey Pokey.
- Be a cultural anthropologist into your family’s musical tastes. What was popular when they were in their teens and twenties is likely to move them today.
- Once the elders and kids are in motion, include the other adults with something more recognizable, upbeat, and funky.
- Teens, who are sometimes reluctant, will feel included if you ask them to add songs to the mix, and may take over entirely for the late set.



SAMANTHA SWEETWATER FACILITATES AT THE HAWAIIAN SANCTUARY RETREAT: “No matter how far you travel, when you arrive on the dance floor you come home to soul family.”



Chocolate Rapture

Your favorite dessert
may be just what your
body needs.

BY RACHEL TRACHTEN

Tantalizing wafts of dark chocolate float toward me, and I lean forward, inching closer to the sensuous aroma. I imagine a pot of rich, creamy hot cocoa bubbling gently on the stove, although this scent is actually rising from inside a blender.

This chocolate demo comes courtesy of raw-food chef Chaya-Ryvka, bakery supervisor for the Bay Area's Café Gratitude. She's making dark-chocolate sauce, an exquisite concoction of almond milk, vanilla, agave nectar, dates, and raw chocolate. I can't help but wonder when the sampling will begin.

If you're one of the millions irresistibly drawn to chocolate, take heart—beyond the blissful taste and heady buzz, this food is surprisingly good for you. In his new book, *Naked*

Chocolate, nutrition guru David Wolfe calls the raw cacao bean (the source of all chocolate) “nature’s most fantastic superfood.” Wolfe views cacao as energy-enhancing, powerful medicine, fashioned by nature and packed with nutrients. Using cacao in combination with other superfoods creates an opportunity to potentiate the benefits of the chocolate, and Wolfe recommends specific ingredients to devise the perfect alchemy. The array of supplements he offers up as enhancements to a warm cacao drink include a rich assortment of powerful superfoods—mesquite powder, spirulina, purple corn extract, the amino acid lysine, bee pollen, and maca, a powdered root from Peru.

Chaya-Ryvka's sauce calls for several

incarnations of chocolate—nibs, butter, and powder, all of which come from beans inside the melon-shaped fruit of the tropical cacao tree. Broken into tiny pieces, the cacao bean becomes nibs, and cacao butter is the bean's natural fat or oil. To make the powder, the oil is cold-pressed out of the raw nibs. Wolfe advocates raw, organic cacao and believes that its nutritional power is diminished through the heating and processing used in traditional chocolate making. “Chocolate was never meant to be adulterated,” he says.

But raw or roasted, chocolate evokes magic, joy, and healing. From the tree *Theobroma cacao* (meaning the food of the gods), chocolate was prepared by the Mayans and Aztecs as a bitter, frothy drink made by mixing roasted, ground cacao beans with water, flavoring them with chili peppers or allspice, and then creating a head of foam by pouring the liquid from one vessel to another. Even before sweet notes like vanilla, honey, sugar, and cinnamon were added, cacao was revered for its healing powers—curing childbirth fever, easing depression, countering the effects of snakebite, and relieving asthma. Its prowess also extended to the bedroom—the Aztec emperor Montezuma was known to feast on the beans to prepare for his romantic encounters.

From its origins as an ancient remedy and aphrodisiac, chocolate has come full circle as modern science affirms the power of the bean. Chocoholics worldwide have been cheered by studies showing that dark chocolate lowers blood pressure and contains high levels of the antioxidants widely believed to protect against heart disease, cancer, and other illnesses. In fact, dark chocolate has a greater antioxidant capacity than red wine, blueberries, artichokes, walnuts, or pecans, according to the USDA Agricultural Research Service. And darker is better. The Mayo Clinic reports that the darker the chocolate, the higher it's likely to be in flavonoids, the substance that acts as an antioxidant. And still more good news: the fat in chocolate—cocoa butter—doesn't increase blood cholesterol.

“The living voice of chocolate speaks to those who listen, and joyfully stimulates the heart and palate for all to receive,” says chef Chaya-Ryvka. The connections between chocolate and love remain a mystery, but it's hard to argue with the cravings of millions. Some speculate that chocolate ecstasy is a result of two chemicals found in chocolate, colloquially dubbed “the love chemical” and “the bliss chemical.” PEA (phenylethylamine) is a substance released by our brains when we fall in love, and anandamide is a lipid released when we feel happy.

My own chocolate cravings were fully satisfied after spending some time with chocolatier Panos Panagos of Alegio Chocolate. At his tiny, elegant shop in Berkeley, California, the tasting process became a conscious ritual, an experience of staying present to taste, smell, and savor each distinct flavor.

Cleansing the palate is essential according to Panos, so we sipped water between tiny bites. He advised a progression that started with the darkest bar, 100 percent cacao with nothing added, a powerful and bitter flavor. From there we moved to an 80 percent bar, and I followed his suggestion: smell it first, then drop it into your mouth and let the flavor slowly take its course. Rich and delicious, this chocolate left tiny crystals of unrefined sugar on my tongue, offering a surprising sweetness after the 100 percent bar.

Tasting also means looking and listening. "Chocolate should have a shine and a deep brownish color; it should snap or crack cleanly when cut," Panos explained. From the 80 percent bar, life just kept getting better:

75 percent cacao flavored with ginger; a crunchy, smoky bar made with fire-roasted cacao nibs; a 75 percent bar whose orange flavor hit at the very end; and a finale of peppercorns covered in dark chocolate—a popular choice for adding zing to a green salad.

Panos and his business partner Robbin Everson believe that chocolate is on the verge of revolution, poised to rise up and seize its rightful place alongside fine wine and coffee. His passion for chocolate suffuses his language with phrases like "undeniably mystical and irresistible," possessing a "silky texture, deep dark elegant color, sweet rich flavor, tantalizing aroma."

All the more reason to feel good about my chocolate habit. Before leaving Alegio, I studied the possibilities, contemplating the thrill of zesty bits of lemon wrapped in dark chocolate versus the delight of chocolate-covered pumpkin seeds. After all, it was almost time for dinner, a meal that invariably leaves me with an intense craving for rich, dark chocolate. ●



We learned how to SAMPLE CHOCOLATE

- Clear your palate • Start with the highest % of cacao • Savor aroma, feel texture, and enjoy beginning, middle, and finish • No more than 5 in one sitting

THE LOVE BEAN DEAR TO OUR HEART

From the darkest bars to those with spice, nuts, or mint, we sampled an array of organic or fair-trade dark and raw chocolates. Share our top tastes with the ones you love!

ASKINOSIE PURE DARK / 77% cacao

We can't get enough of the rich, earthy flavor and smooth, warm texture of this exceptional single-origin bar.

THEO SPICY CHILE / 70% cacao

This one tingles our tongues with its unique spicy orange flavor; refreshing, with a definite hint of chiles.

DIVINE / 70% cacao We love the transitions from one earthy flavor to the next, a journey through hay, oat, grass, and a taste reminiscent of nuts.

EQUAL EXCHANGE with cacao nibs / 68% cacao

We relish the long-lasting fruity taste and creamy, rich texture of this bar.

FINE AND RAW BONBON / 78% cacao

This fudge-like raw cacao bar scores with its smooth feel and deep and complex flavor.

SEEDS OF CHANGE with mango and cashew / 61% cacao

This remarkable bar brings pure pleasure, an addictive and satisfying mix of fruit, nuts, and chocolate.

ENDANGERED SPECIES MINT / 72% cacao

This bar feels like the answer to a craving for childhood treats, and saves the animals we've loved since we were kids too.

XOXOX GINGER / 65% cacao

We love the invigorating ginger notes that linger; this one is tantalizing, starting out sweet with a spicy finish.



Hang players (L-R) Aharon Bolsta, Laura Inserra, Evan Fraser, and Yogi Hedlin rhapsodize with the rare instrument that can only be obtained through personal connection with the inventors.

Opposite: A member of the Dance Monks is caught in a blur of color and motion at the Cave Concert in Marin County, CA, in this composition created by artist/photographer Kyle Hailey.

Sound and Beauty

New forms take shape deep in the earth with the Dance Monks and the resonant hang.

BY ALAN TOWER

The hang (pronounced hung) had me from the very first note. This is a common experience around the world. Emerging from the inventors' experience with building steel pan instruments, the hang showed up on the world music stage in 2001. It is generally played in the lap, with the hands instead of mallets, and looks like a metal flying saucer. The instrument initially attracted drummers and percussionists with its sound floating somewhere amidst steel pan, gong, and gamelan.

I started off composing for solo acoustic guitar in the late '70s, leading to five CDs of original music, until a hand injury in 1991 propelled me into the world of unusual evolutionary instruments. Since then I have worked with inventors to expand the sound and compositional capabilities of their instruments—the huaca, a three-chambered clay flute with split mouthpiece, the didgeridoo, the hang, and a modified shruti box, a small, hand-pumped wooden instrument.

"The hang... asks the player to listen in a particular way," says Mirah Moriarty of Dance Monks. "As dancers, it offers us an

emptiness, a quiet place to breathe. It transports us into a place where time feels suspended and there is spaciousness to dance and be alive." Listening to the hang in a cave concert, deep within a candle-lit tunnel, enhances the magical sense of timelessness.

Felix Rohner and Sabina Scherer are visionary musical metalworkers handcrafting the hang one by one with musicians in mind. For them the instrument is not meant as a commodity, but is more like a sound painting. Currently the demand is so high that the only way to obtain a hang is to write the makers in Switzerland and let them know what has attracted you to the instrument, and what your plans might include for engaging it in the world. I remember visiting them for the second time in 2007. Over their favorite wine on the patio, just above the Aare river, we began to investigate the question "What is it about this instrument that touches people so deeply?" They seemed just as amazed as everyone else at how the sound has captivated musicians and audiences around the world. It was a fascinating dialogue. Felix started with "It's a call to creativity," moving

to "It's a prayer," and ending at "It's a new form of love."

As a simple folk instrument, the hang is very accessible to beginning players, while in the hands of a master musician there is an almost limitless rhythmic and tonal expression available. The inventors of the hang shifted from building steel pan instruments to be played in large orchestras for a sharp, powerful sound to making an instrument designed initially for a solo meditative sound experience. The hang has found its way with street musicians, attracting audiences with its unusual look and sound, to concert hall settings with other musicians.

In 2004 I asked Felix to custom design an instrument for me with a low D3 ding (the dome in the center). At the time he was not sure it would work, feeling it would put extra pressure on the two shells that go together creating the acoustic chamber, but it did. Over time it has come to pass that all hang-hang (plural of hang) are now made with this low D central note. At that time there were generally nine total notes and around 45 different tunings. There are now eight notes

and one basic tuning, and three primary generations of instruments to date.

My visual and body memory are still fresh with the first piece I composed, "A Sweet Situation," the day my first hang arrived. There I was, like many others since, with a new world of sound available at my fingertips. Playing the hang is truly like a dance with the hands, its name translating as hand in the Bernese (Swiss-German) language.

The hang is often played improvisationally, as if entering a river, with the focus on a stream of rhythmic sound that flows along with different colors and changes shifting the flow over time. In this way it is akin to how the didgeridoo is most often played in the West, and this style can work beautifully with dance. Dancers are increasingly aware of the potential for this instrument to catalyze and integrate with movement.

Dancer Karen Attix of the Merce Cunningham Company recently attended one of my solo concerts focusing on the hang. "The sound of your hanghang compositions have a poetic logic," she says, "like a particle and a wave, both predictable and unpredictable at the same time. Transcends and includes duality. Takes you on a limbic journey—back to the dinosaur brain and forward to Thomas Berry's noetic consciousness. And for dancers, it moves through space."

The hang can also be played with more of a focus on melody and chords with distinct sections, as if moving through a changing landscape (woods to lake to mountains). Early on, I developed a stand that holds three hanghang for playing together. Solo pieces written for these three hanghang are likely the first to explore changing tonal centers within this landscape style.

Upon invitation in 2005, eighty of us around the world descended on the Hangbau studio in Bern, Switzerland, where the makers work their magic. We all were amazed at the variety of different playing styles we witnessed at this gathering within the two general forms mentioned earlier: from the meditative approach of Argentinean Leo Trincabelli, who played only with his thumbs, to Marcos, a wild Italian who was intent on creating the most splintering metal crashing sound possible, even using a violin bow at times to activate the center ding. It was here for the first time I saw how the hang has a certain resonance for dance.

Because the hang is a fixed pitch instrument

(most often set in a particular family of tones around D), other instruments generally play to it. It's wonderful solo, and in duos and trios, which can help produce an even more sensual sound. The physics behind the creation of the hang and its resonating sound chamber is astonishingly complex.

The evolution of this instrument has been remarkably fast, from the first generation (2001), which had a high-end shimmer and at times edgier tone, to the silky rich, somewhat dark tone of the current integral hang. The orientation of the note depressions in the nitrogen-fixed metal have been shifted so they are now tilted more towards each other in a community of relationship, whereas in the earlier generations each was oriented more to the central ding.

The makers take off each year to the Swiss Alps for a few months to free their minds for developing the next stage in the instrument's evolution. No one has ever been able to predict what Felix and Sabina will do next,

and so those of us in the community of hang always wait in anticipation for the next phase of this new instrument of the millennium, which continues to captivate audiences and musicians around the world.

Laura Inserra, director of the recent Green Music Network's Cave Concert, believes

"It's a call to creativity. It's a prayer. It's a new form of love."



that in the sound of the hang we can hear the essence of strings, flutes, marimbas, and brass. "I think the sound of the hang is compelling because it has such a wide range of frequencies in one instrument," she says. "As a result the sound reminds us of the different families of instruments all in one." ●

For more info please visit www.hangrhapsody.com and www.dancemonks.com

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1/4 c. Artisana coconut butter (not oil!)

COCONUT CREAM:
1 c. "fresh" macs (must be white and sweet! Not yellow, rancid and bitter!)
1/4 c. Artisana coconut butter (not oil!)
1 1/2 c. filtered water
1/4 c. date paste
1 whole vanilla bean (the whole pod, not just the seeds)

FRUIT:
4 spotted ripe large bananas, coarse sliced and then chopped.
1 1/2 c. blueberries (frozen is fine)

TO ASSEMBLE PIE:
press crust into pie plate. Use spatula to add banana layer, working the banana until all air pockets are gone and the banana forms a gel like smooth solid surface. Next, spatula about 1 1/2 cups of the vanilla cream across the banana layer, or more if you like. Finally, place a nearly solid layer of blueberries onto the cream. That's it! Enjoy! You can place it in the freezer for a couple hours to help firm it up before serving. It also freezes very well for longer storage.

Thank you to Christian Mastor of Sebastapol for this Awesome Recipe!

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W I N T E R H I G H L I G H T S

EDUCATION

Authentic Leadership: The Art of Making a True Move

June 6-12 Shambhala Summer Institute, Halifax, Nova Scotia, Canada

Authentic leadership begins with an integrated relationship between body, mind, and environment. This leadership development program combines skill-building modules, creative process workshops, and meditation. Bring together your love of movement with your growth as a leader in your work and life. Integrate your understanding of embodied presence and improvisation with the skills of social innovation and organizational change. Whether you are a business leader, entrepreneur, middle manager, or front-line worker in government, health, business, community, or education, please join us for the 10th annual Summer Institute. www.aliaainstitute.org

Body-Mind-Spirit Educational Conference

APR 14-18 Santa Clara, CA

An education conference for teachers of the mind-body movement. As teachers, it is a goal to help clients make the connection between the mind, body, and spirit. This is also the intention of the conference. To create inspiration in your daily teaching skills and to help you connect with yourself and others. www.bodymindexpo.com

Sila Djiquba – African Dance Conference

APR 1-4 New York, NY

Maimouna Keita School of African Dance proudly presents 2010's conference with an amazing lineup of teachers. Experience four days of traditional African dance, drum, and history workshops from Senegal, Guinea, Mali, Haiti, and the USA. Each season, the annual conference presents a concert with the Maimouna Keita Senior Dance Company, Junior Dance Company, and a variety of guest artists and musicians who present an electrifying stage performance. www.maimounakeita.com

Psychedelic Science Conference

APR 15-18 San Jose, CA

Psychedelic Science will showcase contemporary psychedelic research and psychedelic psychotherapy. Programming includes issues relevant to health care and mental health professionals, as well as social, cultural, and psychological issues surrounding the therapeutic and spiritual uses of psychedelics. Presentations by integrative medicine proponent Andrew Weil, M.D.; cofounder of transpersonal psychology Stanislav Grof, M.D.; consciousness researcher and psychotherapist Ralph Metzner, Ph.D.; visionary artists Alex and Allyson Grey, founders of Erowid.org Earth and Fire Erowid; pharmacologist and chemist Alexander "Sasha" Shulgin; and many more! Open to the general public; continuing medical education credits are available for medical doctors and other health-care professionals. www.maps.org/conference



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The Art of Making a True Move - pg. 31



Biodanza: The AbunDance of Life - pg. 35



MELT Somatic and Improvisation Intensive - pg. 37

Toward a Science of Consciousness

APR 13-17 Tuscon, AZ

The Tucson conferences are known for rigorous, interdisciplinary approaches to conscious experience. As in previous conferences, the program will include plenary and keynote talks, concurrent talks, poster presentations, experiential demos and exhibits, pre-conference workshops, side trips, and social events. A major focus for the conference will be the interrelated topics of stimulus-independent thought, brain default networks, mind wandering, and unconscious processing. www.consciousness.arizona.edu

Winter Music Conference

MAR 23-27 Miami, FL

Winter Music Conference, in its 25th year, is regarded as the singular networking event in the dance music industry, attracting professionals from over 70 different countries. With its high concentration of top international artists, DJs, and industry professionals, WMC permeates the international press and is thereby one of the most publicized events in the business. Every aspect of the industry is represented including the top technological innovators, artists, DJs, producers, radio and video programmers, retailers, distributors, audio manufacturers, and many more. There are countless reasons why people from all over the world return year after year for this event, the most outstanding one being that there is nothing else in the world like it. www.wintermusicconference.com

EVENTS & PERFORMANCES

1/2 Life

JAN 28-30 Minneapolis, MN

This evening-length work at the Walker Arts Center investigates the survival of the body amidst a world of scientific research, data, and control. The performance hovers geographically at the edges of the Pacific Ocean — connecting nuclear superpower USA, atomic survivor Japan, and nuclear free New Zealand. Performers from these three countries team up with a physicist to pursue experiments in objectification, understand the physics of nuclear power through interpretive dance, build contemporary folk dances, translate data into movement, and distill reality into a series of marks on a chalkboard. www.bodycartography.org

Alvin Ailey American Dance Theater

APR 15-18 Boston, MA

The genius of Alvin Ailey changed forever the perception of American dance. Judith Jamison's remarkable vision has preserved and extended Ailey's legacy. Join this extraordinary dance company at Wang Center for the Performing Arts as they celebrate Judith Jamison on the occasion of her 20th anniversary as artistic director of Alvin Ailey American Dance Theater. With Ailey, beauty, spirit, hope, and passion know no bounds. www.celebrityseries.org

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EVENTS & PERFORMANCES

Dance Parade New York

JAN 31 Call for Registration

Dance Parade New York seeks 10,000 dancers in its Fourth Annual Parade and Festival on May 22, 2010. Be a STAR and dance down Broadway! Go online, today, to register and promote your dance troupe, school, club, or community organization. The Dance Parade celebrates the history of dance and is followed by DanceFest in the park. Register by January 31, 2010 for an opportunity to dance on stage or teach workshops at DanceFest after the parade. For more about the parade, scholarships, floats, and festival information go to www.danceparade.org

Defy Gravity With Caroline Myss

JAN 16 Unity Village, MO

Caroline uncovers the missing factor in the holistic healing model: understanding the nature of mystical consciousness and transcending the limitations of ordinary thinking. Profound and lasting healings are, ultimately, mystical experiences that cannot be generated by the power of reason. These mystical experiences are spontaneous occurrences of a highly Divine nature that originate within the soul, and as explained in this one-day workshop, it is that source that also contains the capacity to heal illness. The event includes healing exercises and learning how to channel grace. www.myss.com

The Butterfly Effect and Other Beautiful Catastrophes

JAN 15 Fort Worth, TX

A collaboration between Austin composer William H. Meadows and choreographer Kerry Kreiman with members of the CD/FW company, this work uses interactive technology to transform dancers' movements and gestures into sound using Nintendo WiiMotes. Meadows will use a variety of programs he has constructed using Kyma DSP software to exploit the buttons and accelerometers on the WiiMotes, which have been configured for real time control of LIVE software. The blending of technology with the raw physicality of dance will highlight the unusual interplay of the physical and virtual worlds within daily life in our current culture. Utilizing ideas from chaos and catastrophe theory as part of a chance structure, each performance is a unique event. www.cdfw.org

Yoga on the Dance Floor Tour Kickoff

JAN 24 Santa Monica, CA

Ekayani and the Tom Glide Space, a Brooklyn-based singer and European DJ and house music producer have created a top-selling album, Yoga on the Dance Floor and Sanskrit Mantras, that combines world class electronic dance music with Bengali and Sanskrit chants. Released at the Amsterdam Dance Event and rated four stars (Time Out), the act bridges the gap between trad Asian culture and nightlife. Part guided meditation, concert and dance party, their reggae dub and Brazilian flavored tour begins January 24, 2010 at the Bhakti Yoga Shala. This disco for yogis brings grooves to the Shree Yoga Taos and Yoga of Santa Fe on February 5-6, then arrives in Austin for a Valentine's lovers weekend. www.ekayaniandthetomglidespace.com

FESTIVALS

Bali Spirit Festival

MAR 31-APR 4 Bali

Fusing the personal transformative process of a spiritual retreat with the ecstatic communal energy of a world music and dance fest, the Bali Spirit Festival offers an exultation of the sacredness of Being. The festival opens with a day-long offering of SILENCE, fasting, and prayer. From the warmth of sacred silence, participants INHALE and enter a transformative retreat intensive. Emerging centered and whole, participants then join together in an EXHALE of love and profound gratitude with celebratory days of yoga, dance, music, drumming, and meditation workshops, as well as nightly concerts, kirtans, and dance gatherings. www.balispiritfestival.com

Los Angeles Improv Dance Festival

JAN 6-11 Venice, CA

Featuring an all-male cast this year, with special guest artists Scott Wells & Dancers, Charlie Morrissey, and Rudy Perez. A week of movement workshops, performances, and jams in sunny Venice, California. The 6th annual festival is an exploration and celebration of improvisational movement styles and alternative dance techniques, featuring Contact Improvisation, performance structure, ensemble movement, and integrating sound, voice, and sets into performance. www.idfest.org

Pasadena Dance Festival

FEB 20 Pasadena, CA

The Pasadena Dance Festival is dedicated to building community through dance in Pasadena, greater Los Angeles, and beyond. Showcasing excellence in all forms of dance from the student level through the finest professional companies in Los Angeles, the Festival seeks to embrace the transformational power of dance for participants and audience alike. The 3rd annual all-day event will offer an array of dance classes and workshops for all ages from novice through advanced levels, a variety of showcase performances, and a professional performance on the main stage with Lineage Dance and invited guest dance companies. www.lineagedance.org

Rainbow Serpent Festival

JAN 22-25 Beaufort, Victoria, Australia

For many of the 7,000 plus people that attend each year, Rainbow has become an institution and annual reunion, a marker in the year that's looked forward to for months in advance. For others it's a fresh discovery of opportunity and escapism, a chance to connect with like-minded individuals and to celebrate nature, community, and harmony. Perhaps the continued success of Rainbow can be accredited to the broad experiences and opportunities on offer. No longer just an electronic music festival: you can expect to experience a unique combination of music, art, dance, performance, spiritual education, relaxation, and healing. www.rainbowserpent.net

River Moon Festival

JAN 24-FEB 1 PachaMama, Costa Rica

Nature, love, and rock 'n' roll. The River Festival is a tribal musical gathering that combines world music, live chanting, singing circles, and rock music, and ends with a Goa-style trance party with DJ Tyohar. The Festival is held on the riverbanks of a magical pristine forest in the valley. During the festival the PachaMama village closes down to move undisturbed into this jewel of nature, melting into it and celebrating with it. www.pachamama.com

RETREATS & WORKSHOPS

A Visionary Soul Motion Weekend with Vinn Marti

MAR. 19-21 Haiku, HI

Visionaries simply imagine what does not yet exist. We glimpse into a possible future. Soul Motion provides a vehicle for gazing toward each moment as movement. Our practice is unrehearsed and unknown, while being approachable and accessible. Each time we immerse in the Conscious Dance Practice of Soul Motion, with a backward step of experiencing the experience as it unfolds, we manifest our intentional vision. This practice is for you, come and experience your next movement moment as Souls in Motion. www.thestudiomaui.com

American Dance Festival January Intensive

DEC 28-JAN 7 NY, New York

This nine-day workshop is designed for students interested in learning about New York's dance scene from the artists who are creating it. The design of the Intensive is artist centered. This allows students a broad range of explorations, study, and inquiry into the profession of dance. If you have ever considered making New York City your dance home, this workshop is a great way to experience more and ask questions in an environment that supports the shaping of young artists. www.americandancefestival.org



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LOCATIONS

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www.ecstaticdancehouston.com
(281)748-8080

Hope Stone

with Leslie Scates
1210 West Clay #26
Houston, Texas
www.hopestoneinc.org
(713) 824-1197

Austin Yoga School

1122-C S Lamar Blvd.,
Austin, Texas
www.dancingtogether.org
(512) 923-4643

Crazywood Dance Spa

1416 Sam Houston Ave
Huntsville, Texas
www.crazywood.org
(936) 662-5250

5Rhythms Classes

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www.dancingfirelizards.com
ldeland@earthlink.net
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www.bodychoir.org
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Austin, TX 78704

SCHEDULE

MONDAY

7:30 - 8:30pm **Nia** (Heather) PureWellness
7:45 - 9:45pm **Dancing Together** Austin Yoga
7:45 - 9:45pm **Body Choir** Galaxy Studios

TUESDAY

6:00pm **Nia** (Donna) NiaSpace
6:00 - 7:30pm **Partner Yoga / Contact Improv** Crazywood
8:00 - 10:00pm **Contact Improv** Austin Yoga

WEDNESDAY

9:30 - 10:30am **Nia** (Heather) Studio B
7:45 - 9:45pm **Dancing Together** Austin Yoga
7:45 - 9:45pm **Body Choir** Galaxy Studios

THURSDAY

6:00pm **Nia** (Donna) NiaSpace
6:30 - 7:30pm **5 Stages** (Heather) PureWellness
7:00pm **Women's Ecstatic Dance** NiaSpace
7:30 - 8:45pm **Conscious Dance** (Heather) PureWellness
7:30 - 9:30pm **5Rhythms®** Galaxy Studios

FRIDAY

7:45 - 9:45pm **Body Choir** Galaxy Studios
7:45 - 9:45pm **Dancing Together** Austin Yoga

SATURDAY

10:00am - 12pm **5Rhythms®** Galaxy Studios
(beginning January 3, 2010)
10:40am **Nia** (Donna) NiaSpace
10:00 - 12pm **5Rhythms®**
Sweat Your Prayers Galaxy Studios
(First Saturday of the month)

SUNDAY

10:00am - 12pm **Body Choir** Galaxy Studios
10:00am - 12pm **Dancing Together** Austin Yoga
10:00am - 12pm **Ecstatic Dance Houston**
with SunShine at Planet Funk
1:00 - 3:00pm **5Rhythms®** Galaxy Studios
(until December 27th, 2009)
6:00 - 8:00pm **Contact Improv** Hope Stone
(see website for details)
4:30 - 6:00pm **Contact Improv** Austin Yoga

EVENTS

MONTHLY DALLAS EVENTS:

ALL-AGES BAREFOOT BOOGIE & HEALTHY POTLUCK

Unity Church on Greenville Ave. Dallas

CONSCIOUS DANCE EVENT Chi Yoga

Check website for dates/details
www.drumdancesingsilence.com

DANCE SLUMBER PARTY Last Fridays at Crazywood

Dance Slumber Party: Arrive Friday evening after 6 pm. Depart Saturday by 6pm. Pot luck buffet, overnight, and spa.

5RHYTHMS® WORKSHOP

Write of Passage w/ Lori Saltzman
February 26-28, 2010
Lisa DeLand (512) 444-0443
ldeland@earthlink.net
www.dancingfirelizards.com
Clear Spring Studio
605 Copeland, Austin, Texas 78704

ECSTATIC DANCE HOUSTON

Starting in November, Sunshine will begin teaching a loosely guided form of ecstatic dance called JourneyDance™. This instructor has just received her certification for this dance form and invites you to join her for a life altering dance experience. Call or email for info: (281) 748-8080 sydneystrahan@hotmail.com.

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RETREATS & WORKSHOPS

Aqua NIA

JAN 30 Eugene, OR

Facilitated by Nia White Belt Katie Strong, this workshop offers the joy, freedom, and support of dancing in the water. Aqua Nia uses inspiring music, diverse rhythms, and the nine movement forms from Classic Nia to deliver a fun, safe, and creative workout. In this workshop you will be introduced to Classic Nia moves on land, before we play together in the water. Adaptable and safe for any ability and fitness level, Aqua Nia allows participants to guide their own practice through awareness of sensation, intention, and modification. Aqua Nia develops flexibility, agility, mobility, strength, and stability by activating each of the body's 13 major joints. Come see why students rave about the ease and quality of this body, mind, and spirit fitness practice. www.nianow.com

Attuning the Chakras with Sound Healing JAN 8-10 Ascutney, VT

An in-depth study of the nature and development of the chakras and their relationship within the subtle bodies and the human psyche, with attunement exercises via alchemical practices, esoteric exercises, and sacred sound transmissions. We will offer cognitive information on the nature of the chakras, and skill development utilizing sound to balance and energize the chakras in therapeutic settings. www.thecenteroflight.net

Contemplative Movement as Spiritual Practice

FEB 11-14 Westfield, MA

Enjoy a weekend of Contemplative Dance/Authentic Movement practice in the comfort of winter with Alton Wasson and Daphne Lowell. As a group, you will create spaciousness, permission, and safety around transitions from old to new. In particular, you will explore spiritual dimensions of the practice, and silence and sound, using such practices as movers containing experience, silent witnessing, and nonverbal forms of being in community. As always, there will be time for bringing rest and play into practice. www.contemplativedance.org

Beyond Skin with Spiritweaves

FEB 5-7 Culver City, CA

A movement meditation that encourages you to move your body beyond the surface: to a place within where you can be content with your strengths and your struggles. A dance exploration that inspires you to move beyond the patterning to a place of source. You will be called to move beyond the separation to bring what is outside of you to play within and what is within to play out in the world. We will use the potent practices of the 5Rhythms and SoulMotion. www.spiritweaves.com

Biodanza®: The AbunDance™ of Life

JAN 10-15 Big Sur, CA

Fall in love with life as you journey into the sensuality of being. Biodanza: The AbunDance of Life is an integrative movement system of human potential aimed at organic renovation, reeducation in love, and a relearning of the original functions of life. This integration is proposed through music, voice, movement, and encounters within a safe group setting. Biodanza is a scientifically sound method that can reduce stress, release emotions, promote wellness, and establish holistic homeostasis. Through creative expression we learn to understand, embrace, and manage our emotions while seeing ourselves and the other with compassion. www.biodanza-dancesoflife.com

Body Part Mapping for Women

JAN 31-MAR 14 Oakland, CA

Liz Boubion facilitates this 7-week movement-based expressive arts therapy model developed by dance pioneer Anna Halprin and Daria Halprin at the Tamalpa Institute. Start the New Year with a journey through each body part with movement expression, drawing, poetic dialogue, sounding, and mindful witnessing. Expand your creative voice and explore your personal mythology within a supportive group dynamic utilizing the Halprin Life-Art Process. Email lizboubion@gmail.com. www.monkeyyoga.com/bpm.html



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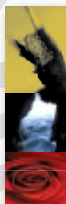
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RETREATS & WORKSHOPS

Body Tales Spring Retreat MAR 26-28 Santa Cruz, CA

Three days of Body Tales, beauty in nature, hot-tubbing, rest, camaraderie, creativity, and healing. Body Tales retreats offer participants powerful opportunities to restore and strengthen their core relationship with body, self, and world. Retreat sessions are held primarily in beautiful indoor movement spaces — sometimes spilling out onto outdoor decks or secluded meadows. This creative time brings us into powerful and rich relationship with the earth and with primary sources of inspiration and belonging. www.bodytales.com

Brain Dance JAN 21-MAR 18 Olympia, WA

In this 8-week class, learn fluid brain-based development movement sequences that enrich soma and psyche, and underlie all movement activities. These movement practices strengthen neural pathways that support whole brain function, movement efficiency, and psycho-social well-being. Learning the fundamental movement patterns will help you to re-pattern inefficient movement habits, access whole brain function, improve postural alignment, and contribute to pleasurable, well-coordinated movement expression. Develop your kinesthetic intelligence and become a more coordinated, graceful, dynamic mover. These practices are especially beneficial to those with coordination challenges, attention deficit issues, head injuries, and learning disabilities. www.wildgracearts.com

Breakthrough Breath and Dance JAN 27-29 Pune, India

Access a deep awareness of your authentic flow from within. Led by Rohi Custage-Elliott. Experience BioDynamic Breath Therapy, bio-energetic exercises, and a variety of dance techniques to explore the space of meditation through movement. You will dance until you lose yourself in an ecstatic flow. Some dance techniques will be familiar; most will be unique and unexpected. You will process, express, and transform what comes up for you in the breath work by accessing and celebrating your authentic self. www.energyofbreath.com

Core Energetics: Sexual Awakening FEB 5-7 Snellville, GA

Sexual energy and life force energy are the same. When we experience ourselves as fully developed sexual beings, alive with vibrant energy, we feel more connected, creative, and better able to discover our gifts and bring them to the world. Core Energetics uses body-based techniques to help us feel our resistance to pleasure, understand the wounds that caused it, and learn to trust. Techniques are taught to free up energy, so that you may access more pleasure and fulfillment. www.core-energetics-south.com

Dancing Freedom Facilitator Training FEB 15-23 Mount Shasta, CA

Calling all Movement Masters! Come co-create our growing Dancing Freedom Community. Gain self-understanding, core resilience skills, clear vision, internalized wisdom, and expanded capacity as an Embodied Leader. In the MASTERY module, we learn masterful, practical tools for soul-empowered manifestation of our dreams, vision, and purpose. And we learn to map our lives, our relationships, and the universe through the lucid navigation of the five Fields of Consciousness: Instinct, Emotion, Empathy, Psychic, and Intuition. www.dancingfreedom.com

International InterPlay Trip JAN 3-22 Southern India

Share InterPlay in four cities over two weeks: Bangalore, Chennai, Pune, and Mumbai. Be an InterPlay "ambassador" and play a significant role in community building. By traveling with InterPlay leaders to India and providing body-to-body support in various groups, you'll increase the "yes" factor in the experience; listening at the heart and the edges of the group, and sharing personal experiences using InterPlay forms. The gift of people-to-people intimacy accelerates friendship and understanding between our different cultural contexts. What a powerful way to experience another country! www.interplay.org

Let Your Yoga Dance with the Sun and Sea
MAR 19-21 St. Augustine, FL

This annual chakra fusion celebration is a favorite getaway for people all over. Open to all levels, shapes, sizes, and abilities, Let Your Yoga Dance® is a great way for people to discover their own unique dance of sacred, funky, healthful, joy-power! Prepare for three days of inspiration, renewal, grace in motion, and sunshine. There will be daily classes in Let Your Yoga Dance along with time outside, dancing on the beach! www.letyouryogadance.com

Medicine Dance with Jonathan Horan
MAR 6-13 Nosara, Costa Rica

The 5Rhythms® are a contemporary medicine wheel and Medicine Dance is a journey through the primary maps of the wheel — Waves, Heartbeat, and Cycles — nourishing the warrior-healer that is alive in each of us. Dancing for oneself, for each other, for our families, and for our communities is powerful medicine, a way to create a loving ripple effect in this world. This is a 5Rhythms workshop for both advanced and beginning students. www.gabrielleroth.com

Purification & Healing Retreat
JAN 13-23 Kauai, HI

Join dynamic spiritual educator and healer Karen Korona, M.S., on a journey of purification rituals, and healing techniques, yoga, dance, and meditation. Karen will teach spiritual practices to open the innate wisdom of the body and the soul, transcend karmic patterns, and awaken Divine Consciousness. She will reveal ancient yogic, meditation, and Shamanistic healing techniques from the Master teachers of Lemuria. Choose a 7-day or 10-day program. Beautiful ocean view accommodations and two daily Ayurvedic meals. Contact Lorrie: 970-729-1783 lorrie@peaksrealestate.com

Sacred Sensual Splendor Retreat
MAR 6-13 Troncones, Mexico

Calling all divine goddesses! At this retreat, allow layers of armor to melt away and reveal the hidden jewel of sacred sensual splendor that dances within you. Sacred dance, yoga, nature's loving embrace, soulful ritual, and a circling community of the sensually sacred feminine will seduce your spirit, profoundly awaken your sensuality, and invite the creative essence of your being to soar. Warm sand, gentle breeze, lapping waves, a sensually loving expression of the divine feminine abounding all around you, reflecting your very essence, you will not be able to resist her flirtatious charms. www.vividexistence.com

TRIBAL-HULA-FUSION: Belly Dance Retreat
APR 2-9 Kalani Oceanside Retreat, HI

This is an opportunity to study the impressive Unmata fusion style of belly dance as well as Egyptian, Folkloric, Power Belly, and a bit of Hula. Delilah will be teaching Power Belly with musician Erik Brown and then sharing each day with two award-winning artists, Dahlia Moon and Amy Sigil of Unmata fame. www.kalani.com

Wassa Dances with Aloha
MAR 20-27 Big Island, HI

Merge with the vibrations of Aloha, the power of earth-based rhythms, and sink into your essential being in this weeklong 10th anniversary dance intensive with facilitator Lara McIntosh. Each morning, meet for an extended and deep immersion in dance, metaphor, music, and guided movement meditation. Dancing will be inspired by some of the planet's newest earth, an active volcano, the oceanside, rainbows, a lush tropical setting, and movement crafted from the heart of rhythm. The soundscape will include the ever-present ambient tones of the tropical environment along with music scores derived from Lara's extensive African and World Music library. www.wassadance.com

Winter MELT 2010
JAN 4-22 New York, NY

MELT Intensives are a series of daily workshops in technique, somatics, improvisation, composition, and other areas. Taught by Movement Research's internationally recognized faculty as well as acclaimed guest artists, these workshops provide students with the unique opportunity to engage with some of the most highly regarded and innovative artists in the field of dance today. www.movementresearch.org



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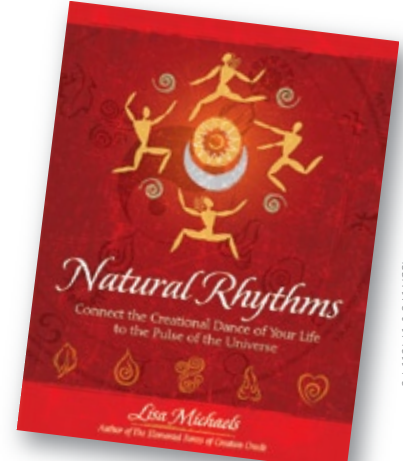
8:00 pm
 Thursday December 31, 2009

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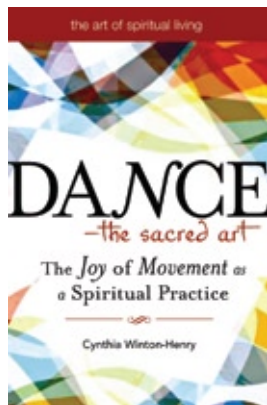
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DANCE: The Sacred Art
The Joy of Movement as a Spiritual Practice
by Cynthia Winton-Henry

The idea of dance as a spiritual tool is nothing new, but InterPlay cofounder Cynthia Winton-Henry offers an unusually thorough and articulate exploration of the topic in her new book. Affirmative and inviting, this volume embraces movement in a way that is captivating and accessible for readers with any level of knowledge about dance.

Starting from a solid background in theology and dance, and complementing the book's many stories and personal anecdotes with 46 simple step-by-step movement practices, Winton-Henry illuminates our world with ideas that bring us closer to spirit regardless of belief or background. She shows us that the pathway to spirit starts deep in our bodies; her gift and her calling is to share playful tools of movement to light our way. Finding spiritual direction is not always easy for people in today's world, yet by following the paths set forth here we can discover doorways to the divine in practices as simple as a hand dance. Movement as a spiritual practice allows us to get in touch with our emotions and unify body and mind, encourages us to deepen our relationships and strengthen our communities, and gently offers us ways to work through trauma or crisis and restore spiritual well-being. Like a reassuring touch from a trusted friend, this volume reminds us that we don't need to be coordinated, graceful, or in shape to get in touch with our essence. "Dancing helps us embrace all this humanity. Dance connects us to the holy of life."

With chapters covering wide-ranging topics such as dance for healing, dance for spiritual direction, and dance as peacemaking, this book drills down into all levels of human experience with remarkable parables, practical examples, and precautionary tales. InterPlay, the modality that Winton-Henry founded 20 years ago with Phil Porter, is just one of the practices reflecting the wisdom of the body described in this gem of a book. As one who has spent her life bringing movement into unlikely environments such as the church and political arenas, Winton-Henry has unique perspectives and lessons to share. Since we are all spiritual beings living the human experience, we can welcome and celebrate the arrival of a down-to-earth manual on "the art of spiritual living." www.skylightpaths.com

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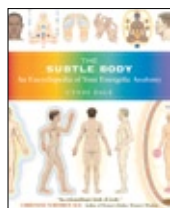
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For information or to register contact: Mary Ann Brehm
mabdance@aol.com
817-677-3661

THE SUBTLE BODY: An Encyclopedia of Your Energetic Anatomy—by Cyndi Dale

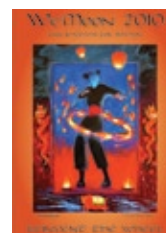


If you are interested in the body's energetic systems, this is the encyclopedia you've been waiting for. This comprehensive collection brings together many different disciplines including the chakras, acupuncture, ayurveda, reflexology, energy meridians, color and sound

healing, shiatsu, and more. Created for healing professionals, but accessible to everyday readers, *The Subtle Body* is a fascinating resource filled with quality illustrations, useful facts, and scientific research. Largely based upon the premise that our world is constructed from energies that are imperceptible to our five senses, and that "all of reality is created from organized and changeable systems of subtle energy," this volume connects the worlds of allopathic Western medicine and integrative Eastern healing techniques with another component of full-spectrum health care—subtle energy medicine.

Dale takes an approach that satisfies skeptics, covering the latest developments in the field where history meets research to yield proof. Each section of the book emphasizes the scientific evidence substantiating the existence of subtle energy structures. Dale also addresses the morals that healers should pay attention to in order to be of the highest service, including boundaries, intuition, and ethics. Fostering understanding of the physical, energetic, and spiritual elements of human health is the goal of this new encyclopedia; using this knowledge intentionally has the potential to distinguish good healers from great ones. www.soundstrue.com

WE'MOON 2010: Gaia Rhythms for Women—Reinvent the Wheel



Begun 29 years ago by a group of women living in a community in Denmark, *We'Moon* (we of the moon) is an empowering artistic anthology and calendar that offers a perfect way to chronicle your year. This datebook is an expression of women's spirituality as well as a useful guide to lunar rhythms

and astrological cycles. Contributions come from women all over the world, based on an annual theme selected by the *We'Moon* publishers. This year's theme, Reinvent the Wheel, is expressed by artists and writers offering hopeful images of next steps for 2010. Described by its creators as a "wake-up call," the theme embraces ideas such as personal healing and restoring planetary balance.

The book is arranged according to lunar cycles, which means the first day of the calendar is Dec. 16, 2009, the first moon and beginning of the astrological sign of Capricorn. The dates, days, and months all follow the traditional solar calendar, and each day shows the positions of the moon and planets. Astrological information also includes a description of the influence of the sun and moon in different signs. Especially exciting are the contributions that unfold as each page reveals the original paintings, photographs, poems, quotes, stories, or articles from *We'Moon's* international group of contributors. It is these beautiful and thought-provoking selections that make this datebook one you will want to purchase and keep as a beautiful chronicle of each year. www.wemoon.ws

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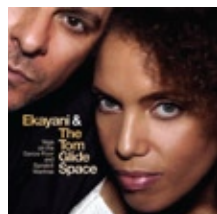
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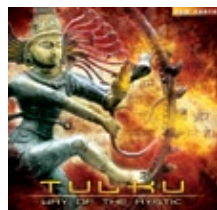
CDs



YOGA ON THE DANCE FLOOR: Ekayani and the Tom Glide Space

"Yoga parties are replacing discos!" Ekayani and Tom Glide proclaim on their blog. Indeed, if they

have their way, yogis at every studio on the planet will be dancing soon. The New York singer and the Paris composer teamed up to create a new crossover sound in dance music grounded in chunky house with world flavors, with evocative vocals from Ekayani bringing the bhakti. Hot yoga takes on new meaning with this duo making the yoga circuit on their upcoming U.S. tour. Dance your downward dog! www.ekayaniandthetomglidespace.com



WAY OF THE MYSTIC: Tulku

"We are joined by the transformative power of music," says Jim Wilson, the Grammy-winning producer behind the New Age sound of Tulku. Wilson's passion for bringing together gifted musicians

from different cultures translates into a spectacular and lush musical journey that takes the listener around the world. *Way of the Mystic* features the devotional vocals of kirtan maestro Jai Uttal, ancient Aztec flute melodies from Mazatl Galindo, and percussion from Pops Mohamed. These tracks transcend the boundaries between ancient tribal wisdom and modern technology. www.newearthrecords.com

DVDs



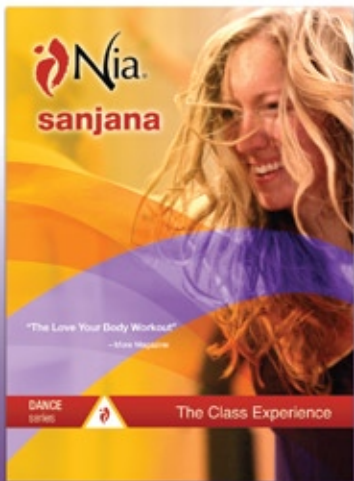
GOTTA DANCE: The movie

Proving that dreams can come true no matter how old you are, *Gotta Dance* is a delightful documentary that captures passion for movement in a real-life scenario. Thirteen very diverse and charming seniors are selected through a rigorous process to become the "NETsationals," the first over-60 hip-hop dance team for the New Jersey Nets basketball team. This heartwarming look at the transformation experienced by this group of role models is inspiring and touching. Witness the joys and triumphs as this unlikely crew demonstrates the adage "you're never too old." www.gottadancethemovie.com



BELLYFIT: Earth

Until now, the union of fitness with Middle Eastern dance was an inspired idea waiting to happen. It's found its form in *BellyfitEarth*, an appealing fitness video with Eastern-influenced music, costumes, and embellishments. Skilled facilitator Alice Bracegirdle demonstrates an impressive awareness of the body and of proper alignment as she instructs the aerobic, core development, and flexibility sections of this workout. The clear instruction accompanied by melodic background of tablas, sitar, and harmoniums makes this DVD a marvelous addition to any home dance-fitness collection. www.bellyfit.ca



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proud! The great DJ Zoë can sure please a crowd. Experience taught her much musical wisdom, the joy of her daughters helps her to listen, all of her sons keep her smiling with glee, we're all her dance children, dancin' at Spree. The Big Apple knows her, and Boston, and France: Find DJ Zoë if you really... want... to... dance. —poetic tribute by DJ Root.

The DJs for the Dance New England collective are trained and mentored, and receive peer reviews. Nancy Farber (aka DJ Zoë) is part of a long tradition of musical selectors for the barefoot-freestyle dance jams of the East Coast. www.dancespree.org, www.dne.org

DJ Zoë — Top Ten

TRACK TITLE / ARTIST

1. SAFRI DUO - Crazy Benny
2. EQUITORIAL - Dub Tribe
3. YA RAYAH - Dahmane El
4. MORENITA - Cubismo
5. FUNKY NAWAARI - Jeff Stott
6. AFRICAN DRUG - Bob Holroyd
7. TRIKA TECHNOLOGY - Krafty Kuts
8. CHAIYYA CHAIYYA - Bollywood
9. PAPER PLANES (DFA REMIX) - M.I.A.
10. STARRY EYED SURPRISE - Paul Oakenfold

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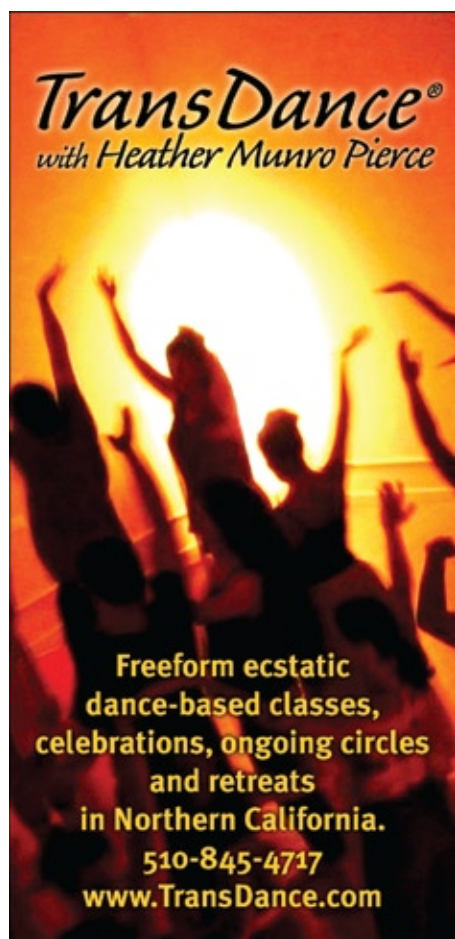
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I LIE COMFORTABLY ON A LOW TABLE. Using her hands, Julie guides my right leg through a gentle reality check, asking with each subsequent movement for one more piece—hip, pelvis, vertebra—to participate. Free of the need to activate on its own, my nervous system relearns the possibility of easy motion. Julie and I continue our



A Feldenkrais practitioner in action.

exploration, searching for the place where movement originates freely, absent of the Parkinsonian tremors.

Parkinson's has exacted a physical and an emotional toll. I'd been a lifelong dancer, and fluid movement was not only a way of life, but at the core of my very self-image. Without dance who was I? I struggled with the demands of the disease, and eventually turned to friend, mentor, and Feldenkrais® teacher Julie Francis for both moral and physical support. Together we entered into a pas de deux that would lead us both on a remarkable journey of self-discovery and personal transformation.

Julie came to the Method because her daughter has cerebral palsy. "Like Mary Lou, I had struggled with the emotional discomfort of wanting 'perfection' where it wasn't likely," she noted. "The Feldenkrais Method taught me to instead hold perfection not as a goal but as a potential that informs individual exploration."

JULIE SET OUT TO HELP ME reach that state of acceptance from which anything is possible. She saw me as a dancer even when I felt I wasn't. "Dance is Mary Lou's essence," Julie adds. "I encouraged her to move for movement's sake, to revel in fluidity within a small range of motion, and to become her own choreographer using her limitations as creative opportunities."

I HAD FLIRTED WITH THE Feldenkrais Method for years, curious about its focus on movement as part of the healing process. Little did I know how profoundly it would impact my life. Prior to my diagnosis, I went to Julie for Feldenkrais lessons for pain I was experiencing in my right hip. I wanted her to "fix" me. When she couldn't, I became angry. But she didn't give up on me. Instead, she suggested I enroll in a Feldenkrais training so I could learn for myself how to explore my own possibilities for healing. It was an aggravation and a gift. I thought of myself as open-minded, but now realize I blocked some learning because I saw things as all black or white, good or bad. When even the training didn't cure my hip pain, I chose surgery. Determined to dance again, I reached out to Julie for help. When I received a diagnosis of Parkinson's, I hit bottom.

"I know how difficult it is to see dreams crumble," Julie says. "We all want the big, the grand. But it's focusing on the small that opens the door to possibility, even elegance."

THAT LESSON HAS MADE all the difference for me. I'm no longer concerned with trying to be the dancer I was. Instead, I stay focused on becoming the dancer I am. I've realized that my essence is the joy of movement. Recognizing that, I am now more alive to the larger dance we call life. I no longer think of myself as needing to be fixed, but instead dance with possibility.

Without dance who was I?



Mary Lou Tromanhauser

Retired dance teacher and studio owner. Westchester, Illinois.
Age: 74
Activities: Evocateur of women's dance circles and a student of Chicago Parkinson's dance class and Feldenkrais.

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