

MONDAYS WITH MERCE: Still modern after all these years

CONSCIOUS



VOL1#4 FALL 2008 FREE

movement for a better world

DANCER



SPECIAL ISSUE

Creating Careers

Gabrielle Roth

The mother of self-invention on the family of **5RHYTHMS**

Bongo Networking

A modern way to **DRUM UP** connections

It's a Job?

Playing with **7 IDEAS** that work

Andrea Weber of the Merce Cunningham Dance Company at the Dia Museum in Beacon, NY

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COVER PHOTO: *Stephanie Berger*



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a gripping new memoir from

DUNYA DIANNE McPHERSON

"a modern day Isadora Duncan" *New York Times*

about leaving
dance stardom for a
transformative path of
mystical motion

SKIN OF GLASS

FINDING SPIRIT IN THE FLESH

"Dunya's brave book launches a new genre of writing from the body."
—Mary Bond, MA author of *The New Rules of Posture*

"...exquisitely written...poetic and erotic..." —Carol Skolnick, *Soul Surgery* blog

"Dreamy, deeply searching, and so smart kinesthetically."
—Janet Soares, Professor of Dance Emerita, Columbia University

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NATURE'S ENERGY DRINK



CONTRIBUTORS



GABRIELLE ROTH is the author of three books, architect of the 5Rhythms movement practice, and has 15 releases on her label Raven Recordings. Founder of The Moving Center schools in New York and California, she is on the faculty of the Esalen, Kripalu, and Omega institutes. A resident of Manhattan with her husband Robert Ansell, her current passions include visiting her mother's garden, teaching and directing experimental theater, and working with kids and elders through the 5Rhythms Reach Out.



MASANKHO BANDA is an international ambassador of rhythm. From his roots in West Africa to his current work as an InterPlay leader and master storyteller, Banda articulates the spirit of rhythm to diverse groups worldwide. In 1997, he started Uchandanc, an organization that aspires to build peace and foster healing through dance, music, drumming, and storytelling. Banda was honored with the Unsung Hero of Compassion award by His Holiness The Dalai Lama in 2001.



MARIANA ROSE THORN is a writer, dance performer, teacher, and lifelong student. Trained principally in the Silvestre Technique and traditional Afro-Brazilian sacred movement, she aims to communicate our human stories, be it through word or gesture, offering techniques and inspiration for understanding our deepest nature. Mariana lives in the San Francisco Bay Area, working both independently and in collaboration with Moving Arts International and The Goddess Alchemy Project.



LLOYD BARDE has inspired and advised workshop leaders and music lovers for 30 years. He has an instinctive gift for finding and producing music for movement, meditation, and healing, and as DJ Heartbeat, he hosts concerts and events around the San Francisco Bay Area. He has recently launched Lloyd Barde productions, incorporating artist consulting and representation, music journalism, and event production.



RACHEL TRACHTEN is a freelance writer and editor in Berkeley, California. She is a regular contributor to the East Bay magazine *The Monthly*. Her work has also appeared in the *San Francisco Chronicle*, the *Contra Costa Times*, the *Berkeley Daily Planet*, and in anthologies about parenting and marriage. Her articles and essays cover topics including dance, health, food, education, and family.



On the move with Geneva in Central Park, New York City, July 2008.

Checking In

We're happy to bring you the fourth issue of *Conscious Dancer* and to welcome you on the journey as we enter our second year. We're here to honor everyone who has that special knack for bringing out our desire to move, and to pay respects to the communities and people dedicated to expanding the opportunities to feel more alive. Every day it seems we discover a new modality, meet a new facilitator, or get word of another community movement space. Helping people to actualize in the present moment is a common theme for many of our readers, and we strive to provide the tools and inspirations to help that happen. We love spreading the word about people who are making a difference, and sharing ideas between folks in different parts of the world. As much as anything, we are here to let you know that you are not alone, that "movement for a better world" is happening everywhere, and no matter what the cultural context or local flavor, it's a positive thing for people everywhere.

That's why we are expanding as well, with increased circulation, a monthly e-zine, and creative media partnerships. You can help too, by signing up for home delivery, or offering that special dancer in your life a gift subscription. You might even be our next subscriber of the month!

In this issue we welcome the words of a well-known figure in the world of intentional movement. Gabrielle Roth has done our readers a special favor by sharing her journey along the dancing path. To inspire you even more, we've collected seven stories of reinvention, examples of people who have taken the leap and made careers out of sharing their passion for movement. And on the topic of inspiring passion, we turn to that most ancient of artifacts, the drum, with an exploration of the roots of rhythm and a look into the story of the modern drum circle facilitator. I want to close by reminding you that our door is open and our welcome mat is out. *Conscious Dancer* is an ever-expanding circle of good intentions, made larger and richer with your ideas, stories, and inspirations. Drop us a line, send an email, or write a letter—let us know what this movement means to you. We're honored to serve you and your communities, and have nothing but gratitude for all the wonderful people who lead the way.

Till next time!

Mark Metz, Editor-in-Chief

Merce Cunningham in his work *Antic Meet* (1958).

I think of dancing as being movement, any kind of movement. And that it is as accurate and impermanent as breathing.

Starting in September look for Mondays with Merce, a series of free webcasts from his Manhattan studio featuring classes, rehearsals, and interviews.

MONDAYS WITH MERCE

From a career beginning in 1939 as a soloist for Martha Graham, till today, where he teaches a weekly Monday morning class at his Manhattan studio, Merce Cunningham has continually explored the frontiers of movement. He uses technology like DanceForms software, which allows visualization of steps in 3-D images, to enhance his process and innovation. "I do what I do hoping it will help the people who are participating," he says. Step across the boundaries of space and time and join Cunningham in his classroom at www.merce.org.



Antic Meet photo: Richard Rutledge; courtesy of the Merce Cunningham Foundation; Below photo: Andrea Mohrin/The NY Times/Redux

The Dance of Fit and Flow

Once asked myself why I could not dance like Alvin Ailey. Besides the humor in this question, my inquiry was a metaphoric investigation as to why I was blocking my own energetic flow. I began to intuitively interpret my physical, emotional, and spiritual landscape. As I reflected, it became clear that I expressed my inner self in the physical world with movement as well as clothing preferences.

When we dance, the combination of movement and music harmonizes both sides of the brain, releasing endorphins. In reaching for more loving thoughts about ourselves and others during these energized states, we physically reposition in shape and space. We grow and change physically and emotionally.

In this new reality, different styles and colors become attractive to us. Intuition awakens to assist in weaving elements of form into a flowing ensemble or introducing flow to a formal outfit. Coordination of yin (feminine)

and yang (masculine) energy allows us to embody our truest self, the multidimensional being in each of us.

Dancer Jen Tuggle, fashion director for Autumn Teneyl Designs, appreciates the interplay between movement modalities and choice of clothing. "Over the years, I've grown into expressing myself authentically. I challenge myself by wearing clothing more graceful than I'm accustomed to. The music and the sensation of fabric waving over my body guide me to internalize the flow. I feel power and femininity together."

The inner exercises were a brilliant mirror. As I continued to explore and release old patterns, my clothing choices began to expand from merely fitting to really flowing with my form. It became clear that "yes, I can dance like Alvin Ailey," by allowing myself to be freely expressive. With that recognition, the shapes, colors, and fabrics I chose became lyrical descriptions of my own flow.

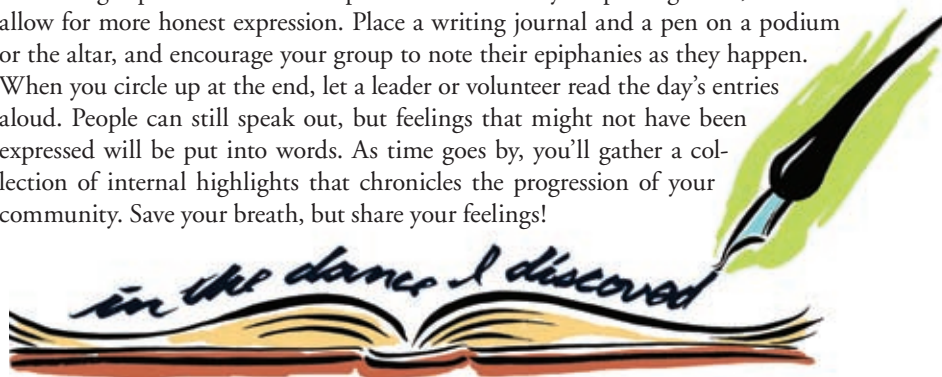
GOING WITH YOUR FLOW

- Clothing should fit well and be comfortable, allowing for expansive breathing.
- If alignment is key: make sure you can view your form for proper instruction.
- If flow is primary: make sure you have physical support where necessary.
- Choose natural or breathable fabrics.
- Be safe and considerate: select pants no longer than the base of your heel and skirts that are not underfoot. Use adornments that are held firmly in place.
- Add color and texture with hip scarves, overskirts, and hair accessories.



THE SHAREBACK SOLUTION

Do you ever wonder how to get really good feedback from your group, but still wrap things up on time? This simple idea will not only keep things brief, but will also allow for more honest expression. Place a writing journal and a pen on a podium or the altar, and encourage your group to note their epiphanies as they happen. When you circle up at the end, let a leader or volunteer read the day's entries aloud. People can still speak out, but feelings that might not have been expressed will be put into words. As time goes by, you'll gather a collection of internal highlights that chronicles the progression of your community. Save your breath, but share your feelings!



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7 REASONS TO FLIP

- Elongates the spine
- Enhances circulation
- Boosts brain function
- Releases tension
- Gravity-free yoga
- Swing like a kid again
- Fun playroom prop

MOONDANCING WHEN TIME STANDS STILL

Harvest is a time of gratitude and abundance. Autumn bounty sparks celebration and in the Celtic tradition welcomes the spirits to feast with the living. The veil between the worlds is thin and the darkness of the new moon allows the ancestors to offer guidance and inspiration. This is the day when "time stands still," a special moment of festivities and foolishness we now (in the U.S.) call Halloween.

Get Your Charge On!

Now this is what we call renewable energy! The UK cell phone provider Orange has unveiled their latest phone charging concept, the Dance Charge. It's an armband that cleverly uses magnets to generate free electricity from kinetic body movements such as dancing or jogging. With this handy device on your arm, your batteries will never be dead. The only downside is that you may get distracted on the dance floor thinking about all the juice you're generating. Wave your hands in the air and charge your phone like you just don't care! www.orange.co.uk



THE BODY'S BUSINESS | DEBBIE ROSAS

Activating Your Sensory IQ

“Stepping in” connects you to the present moment. Activating Sensory IQ is how you connect to sensation and prepare for the day. When living in a body becomes a conscious act and decisions are made out of self-love, we have the opportunity to create well-being in ourselves and the world around us.

It is your job to manage the sensations of pain and pleasure. Listen to how your body organically wants to move as you rise out of bed. Stand up and connect to the voices of your body, the language of sensation. Before you take your first step of the day, consciously affirm, “I am stepping into my day and I choose the sensation of pleasure as my guide.” Be guided by Sensory IQ. Move each body part, stretch and yawn, and seek space as you reach for your toothbrush, towel your body dry, and get dressed. Use each morning action to remain connected to sensation and pleasure.

How do I do it? I wake up, say hello to my body, and “wait.” I never move quickly or abruptly in the morning, but take time to enjoy the sensation of my spirit coming back into my physical form. I move with intention to get in touch with physical sensation, always seeking pleasure, and this sensory awareness guides me in moving safely. Preparing to place my feet on the earth is a conscious act. I roll out of bed, mindfully set my feet on the ground and say to my body, “Let’s step into our day together, connected. Let’s celebrate the sensation of pleasure as we dance through life today!”



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OUR FAVORITES AND WHY WE LIKE THEM



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ODWALLA – SWEET & SALTY ALMOND

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NATURE’S PATH – GOJI MOJI

Organic! *Everyone trusts Dr. Weil*



KIND – NUT DELIGHT

Crunchy! *Good for at least 90 minutes*

Become intimate with the motion of the soul in all directions and ground yourself in the present moment. Come to trust the source of your deepest knowing while inspiring each other to do the same, both in the dance room and in the everyday dance. Welcome!



A mystical movement ministry being developed by vinn martí

soulmotion.com

CAREERS IN MOTION

ACTUALIZATION } *Making more than a living with movement*

In this exploration of people who have reinvented themselves in the realm of movement, we found that each of these movers and shakers offers us a new way of thinking, creating, and experiencing life. They provide seven examples of “work” as participation in cultural evolution. Careers that are not something we do, but something we are. Indeed, there are infinite possibilities for each of us, and each profile highlights the variation. But beyond this, we realize that there is an evolutionary resurgence of energy movement arts that is taking shape—a remembering and reclamation of sacred existence through connection to our bodies. Read the extended profiles at www.consciousdancer.com. **BY MARI THORN**

Natural Reflections

SILVESTRE TECHNIQUE } *The body is an instrument of the universe*

SINCE CHILDHOOD, Rosangela Silvestre dedicated her small frame to ballet, and her expansive mind to investigating the complex world around her. Growing up in the heart of Salvador, Bahia, Brazil, she was infused with a deep understanding of the Afro-Brazilian spiritual tradition of Candomblé. Rosangela witnessed how in the temples, people danced for spirit. In the classroom and on stage, people danced only for form.

In 1982, Silvestre began to develop a dancers’ training technique bridging the spirit and symbology of Afro-Brazilian culture with the form and effectiveness of modern and ballet technique. In her own words, “The Silvestre Technique is based on the understanding of our bodies as instruments and reflections of the natural world, and of Spirit.” Each motion and pose is rich with sacred symbology, expressive movements, and profoundly effective muscle training for the sustained physical health of the practitioner. The basic philosophy is revealed through two principles. The first is an integration of the four elements—Earth, Water, Air, and Fire—through physical forms and gestures. The unique energy of each element is used in practice to create a variety of moods and feelings. The second speaks of the fundamental triad of balance, expression, and perception. From toes to pelvis, we train our bodies to move with balance for improvement of the body’s skills; through the torso we offer expression, which allows the interpretation of movements; and with our heads we gather perception, where we gain inspiration.

When asked what advice she has for people on the movement path, Silvestre reflected, “Find a discipline and improve your body skills with technique, but don’t forget to dance, don’t forget to listen to the Universe and let your body be an instrument of the Universe, your dance, your life. Be alive.”

www.silvestrelink.com



WHEN MICHAEL AND ANNELI met in dance, their spirits came together, forging a union that translates into their marriage and their collaborative career as movement facilitators. Conceived in 2003, Spiritweaves is the “spirit” child of the 5Rhythms, Soul Motion, and Susan Harper’s Continuum Montage. Spiritweaves is a movement sanctuary, a sacred place, a refuge where dancers can come together, fall apart, and dive deeply into their own dance, all while in community.

One unique element offered by the duo is a graceful balance of the masculine and the feminine in which they share the roles of guide, dancer, and DJ. The foundation of their offering is love; their media—poetry, music, and dance.

Michael and Anneli have both taken huge risks in the pursuit of their passion. Michael left a 20-year career with the U.S. Postal Service, trusting that the dance would provide, and it has—in many ways. Anneli moved from her homeland Sweden, leaving everything she knew behind. Her exodus shaped the essence of their teaching, speaking to the universal longing for connection and the need to belong. For Anneli, class is as much about community as it is about dance. “We are all in this together” is a repeated refrain expressing their philosophy that “at Spiritweaves, we are all teachers and we are all students.”

When asked to define Spiritweaves, Michael described it as, “a coming home to Self, to the body, to Source, to resource. It is a place of integrity, depth, and a willingness to hold space for it all. To quote Charlie Parker, ‘If you ain’t livin’ it, it ain’t gonna come out of your horn.’ Spiritweaves is who we are. It is how we live.”

www.spiritweaves.com

Poetic Movements

SPIRITWEAVES } *Cocreating community*

Unwinding and unbinding
unraveling as we are traveling
wandering together into the
center of who we are.



Planetary Medicine

GYPSIE NATION } *Spreading seeds of ritual for our times*

A WARM-HEARTED and lively man known as Poki is the visionary and founder of Gypsy Nation, an organization that creates accessible dance rituals for individual and planetary prayer. Over the years, working as a commercial fisherman, business owner, and corporate trainer, Poki began to bring his love for free-form dance and his spiritual apprenticeships to the forefront of his life. In 2001, following the sudden loss of both his partner and his mother, Poki turned to his dance and spiritual training, creating sacred dance rituals for himself. Their effects were so profound that he began to organize community dances on the Big Island of Hawaii, where he was living.

The intention of Poki’s first dance, held in the mountain town of Waimea in 2003, was to ignite a global culture that would help mend the rifts between nations. From January 2004 to May 2005, Gypsy Nation offered over 180 dance rituals in five communities around the Big Island. The fast-growing contingent of Gypsy Nation volunteer ambassadors now holds weekly dances in Washington, New Mexico, and Colorado.

“A vision is not somebody’s, it is the Earth dreaming,” Poki stated. “We are all tapped into these rising energies that she wants us to connect with and bring into form.”

www.gypsienation.com





Body Language

DANCEMEDITATION } *Where matter and inspiration meet*

DUNYA DIANE MCPHERSON, like many professional dancers, has experienced the extremes of intensive training. At 28 years old, at the peak of a successful ballet career, McPherson experienced a personally apocalyptic series of events that changed the course of both her career and life. The impetus was a leg injury that put her out of work. She describes the three years that followed as a desperate period in which she felt utterly lost. At the end of this cycle she discovered Japanese Bhutoh performance, sacred Indian dance, and a Sufi practice that drew her deep within, resulting in a career centered in personal/spiritual transformation through movement and awareness.

McPherson is the founder and principal teacher of Dancemeditation, a healing movement system. Dancemeditation finds its spiritual lineage in Sufism, its physical roots in somatics, and its emotional underpinnings in art, together forming the deepest, most essential expressions of ourselves. Dancemeditation offers a blend of the rich practices of fluid yoga, deep-state motion, slow veil, Sufi Mudra, body poems, chanting, and belly dance for transformation and unification of the fragmented self.

McPherson offers short and long intensive trainings, gatherings, and performances. She has trained and licensed over 30 new teachers of Dancemeditation, and continues to offer teacher-training programs across the United States and abroad. The call is out for all looking to explore the convergence of matter and inspiration. Dancemeditation is an alive practice welcoming the seeker, the student, the teacher. People are finding their ways to the center of McPherson's classroom, and to the center of themselves, just as she found her way through dance and meditation.

"A Sufi teacher doesn't teach, she/he ignites...I've been a Sufi teacher for almost twenty years. I undo, uncover, remove, kindle, erase, and reuse."

www.dancemeditation.org

Mind-Bodywork

BREEMA } *The art of being present*

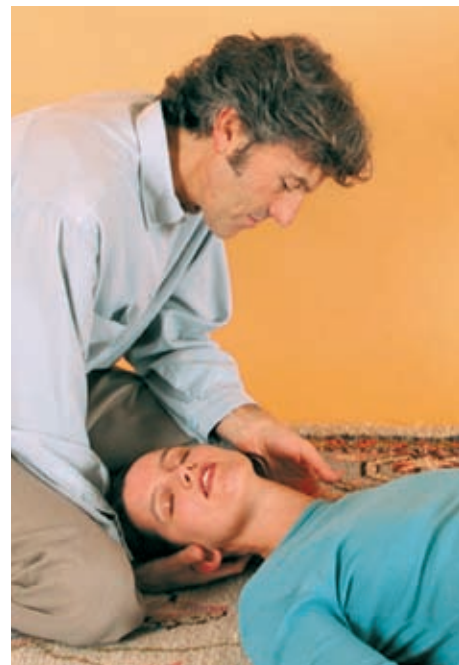
DESPITE HIS TRAINING in both medical and chiropractic methods, Jon Schreiber found himself still seeking a hands-on wellness modality—one based on a holistic and synergistic interaction between patient and practitioner. Exploring the juncture where awareness and embodiment meet led Schreiber to the creation of Breema, a dynamic form of movement-based bodywork that values surprise over convention.

Breema's acronym reflects its purpose: Being, Right now, Everywhere, Every moment, Myself, Actually. After experiencing Breema, our editor lightheartedly described it as "contact improv meets Thai massage in the realm of higher consciousness."

"When I give someone a Breema session, their body supports by being a constant reminder to be interested and engaged in the activity of my own body ... for being present with someone, without judgment, is the highest gift we can offer," says Marcie Romano, Breema instructor and practitioner.

Since the Breema Center opened in 1980, hundreds of people have become certified practitioners, starting independent practices across the U.S. and beyond. Schreiber provides 45-minute self-Breema classes—open to the public for only \$5, and offered on mornings and weekends at the Breema Center in Oakland, California. Workshops as well as intensive courses are plentiful. In Schreiber's words, "Breema is for anyone who wants to live a life in harmony and balance."

www.breema.com



Breema photo: Bruce Barrett; Dancemeditation photo: Stephanie Rudloe



Zumba was established in Miami in 2002. Over 20,000 people teach Zumba in 35 countries, making it a bona fide dance craze. Special programs are now offered for children and the elderly, and many places are reporting a shortage of teachers. One-day teacher trainings start at \$250.

Dance Fitness Party

ZUMBA } *Riding the mind-body wellness wave*

FROM HIS EARLIEST YEARS, Juan Pablo Santana was offering his energy, volunteering at local performing arts and karate schools in exchange for training. Raised in the rhythmic atmosphere of Manizales, Colombia, Santana's talent and passion for fitness brought him to Los Angeles in 2004 as a group and personal trainer. He immediately connected with the Zumba wave, and became a licensed instructor the same year. Today, Santana is one of the most recognized Zumba leaders in California. A celebrated guide in packed fitness and dance venues throughout LA, Santana shares the spirit of his heritage as he steps to the new tradition of Zumba—a mind-body wellness program rooted in Latin music and movements.

Santana writes, "I was excited beyond imagination to begin this new chapter in my life and took as many teaching jobs as possible. Soon, I was teaching Zumba to packed classes all over LA and word was spreading. I watched in awe as the lives of my students were changing in so many positive ways. It was and is an amazing feeling to lead a group of people who have such energy and zest for life. I realized that this dance program was more than just exercise. It was really an uplifting experience for everyone, including me! My students were coming to my classes again and again not only because of the changes that were happening in their bodies, but also because of how participating in my classes made them feel. I understood at this point that my mission in this profession is not only to lead my students to a healthier state of physical being, but to lead them to a healthier state of emotional and mental being as well."

www.latinzumba.com

Djembe Therapy

DRUMMM } *Building connections through rhythm*

JENNY SWERDLOW is a woman rooted in rhythm, arms extended in poetic resonance with Shel Silverstein's *Giving Tree*. After ten years as an art therapist working with traumatized youth, she met Arthur Hull, a key figure in the expansion of the international Drum Circle Movement. "Upon placing my hand on the djembe for the first time," says Swerdlow, "it was as if a door to the universe opened ... The joy, power, connection, and release I felt while drumming was like nothing I had experienced before."

Within two years, Swerdlow had created an independent business as a certified drum circle facilitator—giving birth to joy, release, transformation, and collective synchronization. The reemergence of drum circles worldwide is a modern movement, and drum circle facilitation is a fast-growing artistic career. Drumming brings Swerdlow to environments ranging from juvenile detention centers to corporate picnics and summer festivals. Facilitated drum circles are also being integrated into schools, therapy, groups for the elderly, criminal rehabilitation, special needs programs, corporate team building, and toddler playgroups.

Swerdlow sees the essence of her profession as connection—supporting people and community to connect around rhythm. "Through drumming," says Swerdlow, "we can ... connect to ourselves, each other, and perhaps even something bigger."

www.drummm.com



Urban Shaman
Gabrielle Roth
at The Moving Center
in New York City.



sweat

5 Rhythms of **GABRIELLE ROTH** in her own words

Each of us is a moving center, a space of divine mystery. And though we spend most of our time on the surface in the daily details of ordinary existence, most of us hunger to connect to this space within, to break through to ecstatic states of consciousness, to be swept away.

As a young dancer, I made the transition from the world of steps and structures to the world of transformation and trance by exposure to live drumming. The beats, the patterns, the rhythms kept calling me deeper and deeper into trance. These dances took me from the edge of myself to the moving center. And from there, I began to discover a more essential me.

Being young, wild, and free, it didn't dawn on me that in order to go into these deep ecstatic places, I would have to be willing to transform absolutely everything that got in my way. That included every form of inertia known to us: the physical inertia of tight and stressed muscles; the emotional baggage of depressed, repressed feelings; the mental baggage of dogmas, attitudes, and philosophies. In other words, I'd have to let it all go—everything.

In a parallel universe, I was teaching movement to tens of thousands of people and, in them, I began to witness my own body/spirit split. Between the head and feet of any given person is a billion miles of unexplored wilderness. I yearned to know what was going on in that wilderness, not only in me, but in everyone else as well. It was clear that everything we think we know about who we are is located in the chat room above our necks.

Lyrical, and Stillness—and thus began my lifelong apprenticeship to the 5Rhythms.

The 5Rhythms were born in dialogue with the great emptiness I found in my dance when I moved to the edge of myself and leapt without knowing where I was going or why. They were my language, my way to communicate all that I was experiencing, feeling, seeing. They came to me in the night, in the sweat of dreams, in the dance that never stopped moving, in the peak of an orgasm, in the prayer of childbirth; they came to me raw in their silence, they came to me in waves that washed over me and emptied me and filled me with their aliveness, their presence, their spirit.

My dance has become so much bigger than me. It has evolved into a language that liberates the body from all its shackles, a prayer for freedom, a way to self-realization, an art form for the disenchanting and disenfranchised to reclaim themselves, to resurrect and reinvent, and to take themselves back from the fringes of freaky times. We are looking for a beat, something solid and rooted where we can take refuge and begin to explore the fluidity of being alive, to investigate why so many of us are stuck, numb, spaced-out, tense, inert, and unable to stand up or sit

your prayers

What I have learned so far is that to answer the question, “what does it mean to be a human being?” We need to defer to our feet and move back to our roots. These roots are made of light that connects us to 75,000 years of ecstatic dance tradition, to all who have danced to transport themselves out of their heads into the wilderness of their own psyches to experience, in poetic patterns, the shape of their souls.

Movement became both my medicine and my meditation. Having found and healed myself in its wild embrace, I became a mapmaker for others to follow, but not in my footsteps, in their own. I began to observe patterns that connected us, and I eventually named them—Flowing, Staccato, Chaos,

down or unscramble the screens that reflect our collective insanity.

And thus a body of work born in the sixties is now maturing into a contemporary movement practice that is planting its roots and spreading its wings into communities all over the world.

Through the 5Rhythms we discover our shamanic feet—feet that listen to the earth and are moved by her song. We discover our hearts in our hips, and a huge holiness in our heads and hands that reach out from our roots. We discover the spirit moving us, each of us, all of us. For me, god is both the dance and the dancer. I am just the part that gets in the way. Getting in the way takes too much effort. So, I created a practice rooted in surrender.

Egos hate surrender. The 5Rhythms are a threat to the ego as they can't be mastered or controlled. They teach us how to move through our insecurity, self-consciousness, and fear into fascinating, unpredictable, spontaneous, authentic beings. They demand that we be original; they shatter us and center us simultaneously.

They are for those willing to sweat their prayers. Prayer is moving. Prayer is offering your bones back to the dance. Prayer is letting go of everything that impedes our inner silence.

Each rhythm is a dynamic state of being, each one a master teacher. Together, they guide us to reweave the web of divine intelligence that defines us. They are a philosophy, a perspective, a practice, a performance art, and a prayer. Indeed, they are a cosmology, a modern medicine wheel rooted in trance, a series of interconnected maps to the moving center—the still point in a dancing world. The 5Rhythms move us far beyond freestyle dancing. They are specific catalysts, keys that unlock the psyche and put it in motion to heal itself.

Trance, like meditation, doesn't happen in an atmosphere of self-importance. Trance is a mindful state that only happens when we get out of our own way and fall so deeply into a true self that we are both being and witnessing ourselves simultaneously. It takes a lot of preparation to let go of being the mover and allow oneself to be

moved. Trance is a tribal vibe; it seldom happens alone. And thus, we need each other.

My mentors, my teachers, are all on the dance floor. It is my place of learning. My Zen masters came right out of the sub-cultures I served. They were from lost or forgotten tribes, like disabled kids or migrant workers or abandoned seniors or encaged schizophrenics. We met in the back wards of institutions with pea-green walls and stereo systems that didn't work. Mine was an ordinary world, and I have always felt that my work reflects its roots. I began teaching at sixteen. I didn't know anything except how to dance and even that wasn't useful, as I was teaching those who could barely move, much less execute a perfect pirouette. They taught me how to love, how to be present, and how to simply be a witness.

For mentors, wise and faithful counselors, I turn first to my son Jonathan, who long ago surrendered to the 5Rhythms as a practice. To watch your kid fall in love with your work, take it on, turn it inside out and offer it, not only back to you, but to his own generation and beyond, is a blessing. And I can always count on him to guide me gently back on track when I get lost, tired, overwhelmed, or just plain stuck.



The 5Rhythms **BODY OF WORK** Spans the Globe

The 5RT Physical Theater, (above) is Gabrielle Roth's innovative New York based performance dance company. The 5Rhythms are the center of a body of work extending beyond dance into the worlds of music, psychotherapy, theater, and local and international community service. Over 200 individuals have completed rigorous teacher trainings in the 5Rhythms methodology.

Three books: *Maps to Ecstasy* describes the cosmology of the 5Rhythms as a heal-

ing path; *Sweat Your Prayers* investigates the practice as a path to self realization; *Connections* explores the divine intelligence that moves us into an instinctive, intuitive way of being.

The Moving Center Schools in New York (Roth and her son, Jonathan Horan) and Mill Valley, CA (Kathy Altman and Lori Saltzman) offer the full 5Rhythms curriculum.

The 5Rhythms Center for Therapeutic Studies in Big Sur, CA (Andrea Juhan) fosters the relationship between psychotherapy and the 5Rhythms practice.

5Rhythms Reach Out is Roth's charitable 501(C)(3) effort to bring the healing power of rhythm to children to elders, from Connecticut to Cambodia.

Raven Recording, through which she has released 15 albums of tribal and world beat music.

Three DVDs: *The Wave*, *The Power Wave*, and *The Inner Wave* support the practice at home.

Sweat Your Prayers and other 5 Rhythms practices happen daily in hundreds of communities on seven continents.

And, then there are my friends and colleagues, many of whom began dancing with me over 35 years ago. They too have resurrected and reinvented themselves by using these maps, and their wisdom is invaluable to me. We have a tendency to seek exotic answers and teachers while those we love, those who are making the journey with us, have exactly what we need. Together we can take refuge in rhythm. There is no dogma in the dance. Together we learn to dance on the skin of the great mother with our ears deeply tuned to her every whim.

Teaching is my spiritual practice. I am the student of these rhythms, and of all the amazing people who seek their wisdom.

We recognize each other; we recognize our need for freedom and expression. The question I ask myself and everyone else is, "do you have the discipline to be a free spirit?" Can we be free of all that binds and bends us into a shape of consciousness that has nothing to do with who we are from moment to moment, from breath to breath.

We are now living in a time dominated by the rhythm of chaos and to learn to move with it is our survival art. The world moved to a staccato beat for 2,000 years and we were able to hide behind all kinds of structures. Now we need to shed skins, tears, masks, molds, and experience the breakdown—the shattering of borders between body, heart, and mind, between genders and generations, between nations and nomads. We are the transitional generation. Our grandchildren will be born and live in this rhythm of chaos and they won't have to deal with the same resistance to it. It is our responsibility to know it, to become comfortable with it, to embrace it and all its teachings, and to pass this on to future generations.

On the dance floor I have learned how to surrender to chaos, to move with it. Around the world, rigidity is the unconscious response to this dynamic rhythm, as though it can be controlled. The rise of many fundamentalist movements mirrors this panic. To deal with chaos rigidly is like trying to swim in a straitjacket. In the 5Rhythm cosmology, chaos is linked to puberty. Well, the world is in puberty, folks, and we will survive it just like we survived our own puberty by dancing like maniacs with the music turned up loud enough to drown out our thoughts. Chaos is ushering us into a whole new level of creative thinking that comes from deep within our intuitive, instinctive resources.

When we are centered it doesn't matter what is going on in the world—the inner or the outer world. We can learn to maintain our equilibrium. When an athlete is in the "zone," the whole game slows down in her or his awareness, regardless of how fast it is moving. Slow dancing with chaos, finding our zone in this modern maelstrom, is not only spiritual practice—it is survival art. May we move together in the heartbeat of our wild and crazy world!

For more information visit: www.gabrielleroth.com

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DRUMS

Drumming and dancing are activities that truly define the human experience. Common to every culture from before recorded history, the drum externalizes the rhythm of our heartbeats. This simple object that appears almost everywhere music and movement meet is still the most effective tool we have for connecting individually with the spirit within, and collectively with our communities outside. We invite you to explore the roots of rhythm and its meaning in the modern day in these two looks at the Spirit of the Drums.

Circling Back to Community

Arthur Hull and Baba Olatunji: The friendship at the heart of the modern drum circle movement **BY MARI THORN**

The hypnotic slaps, thumps, and crack of the drum have taken a turn that permeates the core with dissonance. Chaos ensues and the previous moments of harmony give way to a nerve-twitching racket. Waving his left hand high, the facilitator calls out, “I like choc-o-late” (dum clack, bom dun clack!). To the right he conducts, “I like straw-berries” (dum clack dum slap slap!). To the middle, “I like coffee” (dum clack boom!). Eyes closed, each player focuses on his or her section’s rhythm. For a moment, all one can think about is chocolate, strawberries, or coffee, until suddenly, the harmony returns. Hands seem to move of their own accord, repeating the phrase. The facilitator jumps from left foot to right, holding the downbeat, offering rhythm reminders, and sustaining a grin that could crack open the sky.

The modern drum circle was reignited in the United States through the passion and influence of a Nigerian-born man, Babatunde Olatunji. In Atlanta, Georgia, on a Rhodes scholarship in 1950, Olatunji decided to devote his talent to reinvigorating America with the traditions of sound and community. Along the way, Olatunji’s work attracted Arthur Hull, a college student who became his devout apprentice, and a key participant in the unfolding of what has become today’s thriving drum circle movement. (Hull



later honored Olatunji for bringing African musical elements to Western music in his book *Drum Circle Facilitation—Building Community through Rhythm*.)

What is drum circle facilitation? Where in society is it happening? And what are the implications of the re-emergence of this energy-movement-art?

Hulls states simply, “The definition of facilitator is ‘to make easy.’” Drum circle facilitators use their experience and awareness to make easy any gathering of individuals united and interacting through rhythm. Drum circles are gaining presence in nearly every segment of society, and they are arriving with institutional backing. Thanks to medical researchers like Dr. Barry Bittman, CEO and Medical Director of the Mind-Body Wellness Center, drumming has been shown to strengthen the immune system, improve mood, and ease tension, anxiety, depression, and anger.

These scientific results are tied to the “brain balancing” that takes place while participating in collective drumming.

Hull explains, “We mostly live our lives from the left sides of our brain, because that is where our analytical thinking processes





above: Remo facilitator John Fitzgerald leads hundreds of people in rhythm at a community drum circle in Hong Kong.

comes from. While drumming, we're involved in alternatively using left and right hand patterns while participating in an activity that requires you to pay attention to the rhythm that you're playing, while ... reacting to the constantly changing, 'in-the-moment' rhythm that surrounds you in a drum circle event." He continues, "Thus you drum from a more centered and balanced place [which] ... can then be easily translated from the drumming experience into how you live your normal, everyday life."

According to Remo Belli, founder of Remo Drums, "One of the biggest shifts that has come along with the drum circle movement is a welcoming for everyone to come and participate." Much like dance, drumming has become an accessible art form, a community-building activity that connects us with our bodies, our spirits, and with each other.

Facilitated drum circles are welcomed throughout our society, playing roles in settings that range from corporate team building to criminal rehabilitation. In schools and hospitals, facilitators are bringing joy, community, and ability to thousands of people with physical and developmental challenges. Since 1993, Hull has trained over 3,400 people to become drum circle facilitators in the United States, Asia, Europe, and India.

We return to the drum circle in the context of our globalizing world. That a person from the U.S. can train students in Asia, who then carry the torch of drum circles to the Middle East to foster peace speaks volumes about the potential for drumming to create both small and large-scale harmony.

Before Olatunji's passing in 2003, Hull asked his teacher, "What would you like to say to the growing number of facilitators who are coming forward and fulfilling this need in the community?" Olatunji's response: "The great teacher said, 'Blessed are the peacemakers, that they shall inherit the earth.' Facilitators should rejoice in the fact that they are messengers. They are given an opportunity to be the one who is called upon to help build the bond that exists between people."

Learn more at www.drumcircle.com and www.remo.com

Arthur Hull and Baba Olatunji forge their friendship through a shared passion for drumming and community.

Masankho photo: Robert Lindsay Geyer; Drum circle photo: Remo.com



Masankho Banda

The Power of the One

Masankho Banda tells the story of the three spirits that live within the drum

Every culture has the drum. In Africa we have the djembe, we have the gnuma, we have the djun-djun ... and the drum is the central instrument that calls people together. The drum calls the rhythm of the songs, keeps the rhythm of the songs, and is also the thread. If you talk to someone who leads a drum circle, they talk about the One—the central pulse that holds the drumbeat together, no matter how simple or how complex. So, understanding the power of the One, no matter how many multiples there are (of people, of ethnicity, of religious identity), is what brings you together. »



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I grew up in Malawi, Central Africa, in the 1960s, as Malawi was coming into its independence. The missionaries had come 300 years earlier, and then came the British to rule over the people. It was the time that our country was choosing freedom. This part of the story is important, because as with other freedom movements around the world, ours had its foundation in music and dance. We found that solidarity came from singing and dancing together, and also, we found that if you play the drum, it doesn't matter what language you speak, you can understand each other in rhythm. After all, we spend nine months under the primal drum of the beating heart. So as we were coming into independence, song and dance were a huge part of our life. We expressed our hopes, our intentions, and our disdain for oppression through song and dance.

Now, it's very important to understand, however, that this was in a sense, a re-emergence of song. Because when the missionaries came to Africa, one of the first things that they tried to do was to stop the drums, stop the dancing. "No dancing, bad. No drumming, bad. It is paganism, it is heathenism..." and all of these isms. And so, first they took it out of the church, and the next thing they did was take it out of the village. And we were told to be good and follow the British way of life, to wear suits and have our hair cut short, and all of those things. So as we came into our independence, the call rose among us: "Ohhh, let us pick up our songs. Let us pick up our dancing. Let us pick up our drums and all the ways of being in community that have been with us for as long a time as we can remember."

In Africa it is almost impossible for a child to be born without hearing music. Each person has his or her own song. They are sung, called into creation with their own song. It enters and leaves with them. At every point in our lives, we are introduced to song, and introduced to rhythm. On some very deep level I have that understanding and that knowing of my being a child enveloped by a unique rhythm that is mine, that coexists with the unique rhythm of my brother, my sister, my cousin, and all of the other people in the village. And essentially, it is that understanding that comes to the forefront of a community understanding its connectedness. We are inherently, in ourselves, rhythm. The drum itself, as we understand it, is the coming together of three entities. In the beginning, the master drummer would go into the forest, and listen, and look to find the tree that will

form the trunk, or what's called the body of the drum. In those days, the skin was sometimes made from antelope hide. If an antelope wasn't available, then goatskin, or cow's skin. So there was an understanding of the spirit of the tree, the spirit of the animal, together with the spirit of the human. The three form a trinity—plant, animal, human. And in bringing that triangle together, anything in the middle of that triangle is energized by the synergy of those three entities.

...it doesn't matter what language you speak, you can understand each other in rhythm

And the drum becomes not only an instrument of communication, or an instrument of creating rhythm, but also an instrument reminding us of our place in the triangle of life. Not of our dominion over life, not of having life serve us, but of our place within the triangle of life. And like the impossibility of the two-legged stool, the drum is a reminder that without the tree, you have no body, without the skin you have no sound, and without the hand you have no one to bring the others together in music. So, the inherent connection between tree/plant, animal/skin, and heart/spirit is an unbroken bond that is the drum, its power, and its strength.

Angelique Kidjo has a song in which she asks, "Do you remember the sound of the drums?" What she is in fact asking is, do you remember who you are at your essential core, within the inherent rhythm of life? Do you remember who you are at your basic, primal place where rhythm occurs?

The village was a place I could go to remember who I was. When I danced, I was connected to source. In one language, God. In another language, the ancestors. When I would dance, I knew even as a ten, or twelve, or fourteen-year-old, that I was connecting with something else. You cannot stand on the shores of Lake Malawi, or under the bareback tree with 14 drummers, somebody playing the top part, somebody playing the melody, somebody playing the lead, and not be transported to the center of spirit, to the very center of who you are.

For more information, visit www.ucandanc.org

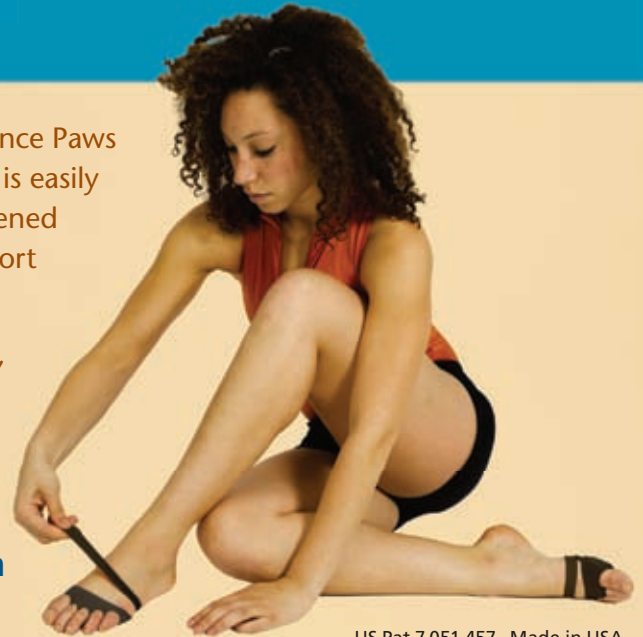


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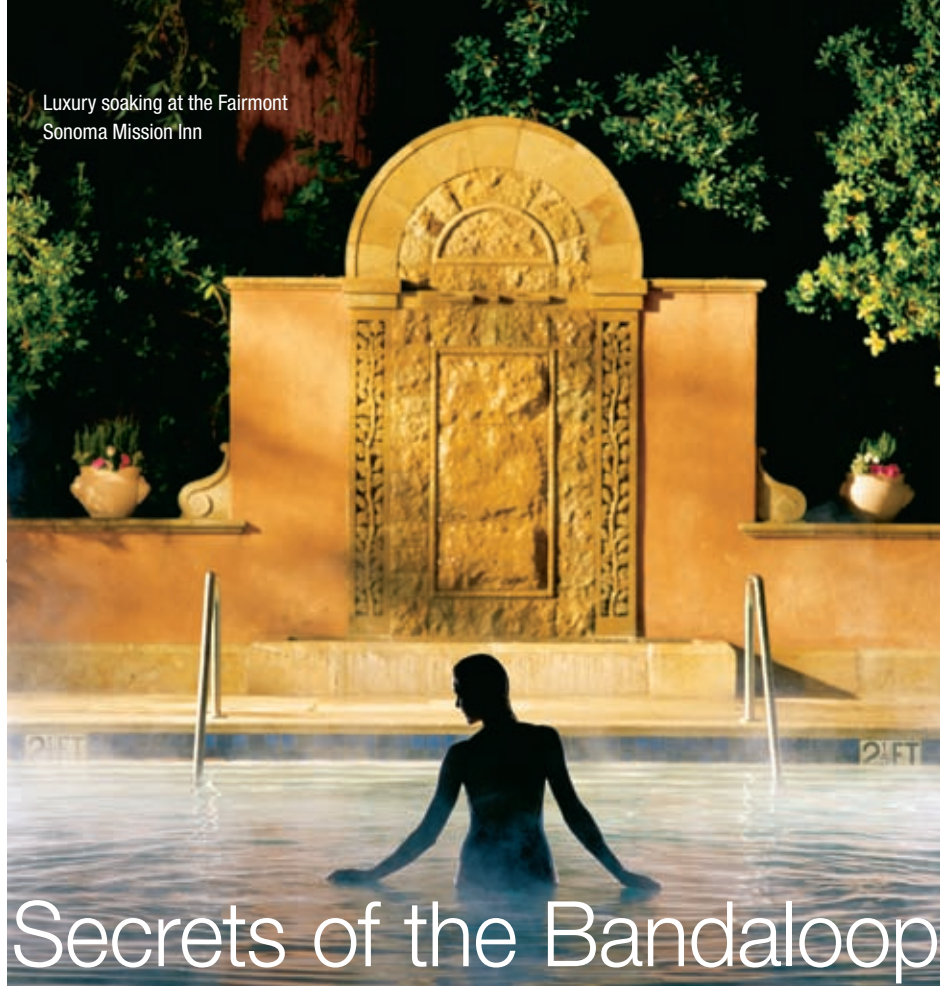
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In Tom Robbins' epic novel *Jitterbug Perfume*, a mysterious ancient tribe known as the Bandalooop attribute their unusual longevity to a practice involving hot mineral springs and cold water. The secret to a long life boils down to daily immersion in hot, then cold water, three times in sequence. The book may be fiction, but the benefits of hot/cold soaks are not.

Dr. Richard Miller, resident health expert at Wilbur Hot Springs in Northern California, says, "One of the main benefits of a hot/cold water treatment is improving circulation, bringing more blood and oxygen to all locations in the body." Miller notes that heat causes physical matter to expand, and that expanded muscles are

more flexible and more relaxed than cold ones. Immersing in sulfurous waters is also excellent for healing many dermatological conditions such as acne and psoriasis.

Our editor recommends a quick cool shower as better preparation for the hot spring than entering from a warm pool. "Don't skimp on the cold," he adds. "Let yourself really relax into it. When your lungs start to tingle, you'll know you've had enough."

The mythical Bandalooops were certainly on to something. As Dr. Miller says, "People have been immersing themselves in natural hot mineral water for thousands of years of recorded history. Why? Because hot water feels good!"

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Photo: Fairmont Sonoma Mission Inn



Raw in the Now

Satisfy your inner gardener with a constant crop of nutrition. **BY RACHEL TRACHTEN**

Soy sprouts were used in ancient China to cure rheumatism and grow hair; Captain Cook brewed a malt from sprouted beans to protect sailors from scurvy. Prized for their high nutritional content and crunchy, fresh taste, sprouts are currently a favorite of raw foodists, gourmet restaurants, and health researchers alike.

Sprouts begin as dry seeds, beans, or grains, then germinate (or sprout) when soaked in water and drained. “They’re just on the verge,” says Paddy Lawrence, general manager of the Bay Area raw food restaurant Café Gratitude. “Sprouts contain all that energy and readiness for growth; the plant is still alive and will keep growing until you’re ready to eat it.” The variety is tremendous: consider nutty sunflower sprouts sprinkled on salad; spicy mustard or radish sprouts to perk up a sandwich; sweet,

crispy mung bean sprouts sautéed with fresh veggies. Because they’re baby plants, sprouts contain a high concentration of the nutrients needed to sustain plant growth. Sprouting increases their nutritional value and converts starches to simple sugars, so sprouts are not only packed with vitamins, enzymes, and protein, but are also easy to digest.

“Over the past 15–20 years, sprouts have moved from the health food market to the mainstream,” says Barbara Sanderson, owner of the New England company Jonathan’s Organic and one of the founders of the International Sprout Growers’ Association (ISGA). But even though you can purchase a wide variety of sprouts at local markets and chains like Whole Foods, it’s surprisingly easy to sprout your own seeds. “Get inspired by what you see at the farmers’ market,” says nutrition educator and healing foods chef

Artisana
Evolutionary Organic Creation

Artisana celebrated our 6th Anniversary on Friday, June 27th. We hosted a party in San Anselmo, CA and many of our friends, family and community came out to join us. We want to take a moment and express our deep gratitude to all of the great people who helped make our celebration a wonderful time... and every day of our lives truly special.

Thanks to Seven Delaney and Teresa for hosting, Kim and Andy from Kimestry, Dino and Gita, Lydia @ Lydia's Organics, Cynthia, Angela... Mimi, Jenna, Zohara, Mindee, Eric and Sandra for making the trip, Anna, Amanda, Veronique from The Organic Wine Company. All of our team that made it there, all of our team that couldn't. Special Thanks to Saul, Cole, Jason & Tristan for putting it all together.

Thanks to the excellent musicians including David Kai, Avasa & Cosmos, Francisco Aviles, ToLife!, and Rhythm Village.

Most of all, we want to thank you for being a member of the community, dancing, and reading this beautiful and unique publication that our friends work so hard to put together.

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Angela Huang. “Be the farmer yourself.” Because you can sprout year-round in your own kitchen, sprouting is an easy way to satisfy your inner gardener whether you live in a sprawling farmhouse or an urban high rise. Either way, the rewards come quickly. “You can eat them anywhere along the way—you can start tasting even after a day,” notes Sanderson. Kids, are especially delighted by the speedy results (generally 4–7 days for the whole process), and sprouting cultivates both their desire to grow food and their pleasure in eating greens.

“It’s also much more economical to do it yourself,” says Huang. In most natural groceries, a pound of beans costs \$1 or less and produces a hearty amount of food (a quarter pound of mung beans, for example, makes four cups of sprouted beans at a cost of about 25¢). To avoid seeds treated with fungicides, Sanderson suggests buying organic seeds from a health food store or from www.sproutman.com. At sproutman, a pound of organic red clover seeds costs \$7.49; a one-pound mixture of bean sprouts goes for just \$3.29.

For a tasty variation on sprouted seeds, try sprouted nuts. At the San Francisco–based company Living Intentions, nuts are soaked in water, activating the dormant enzymes and nutrients and transforming fats into healthier amino acids. Drying the nuts at low temperatures protects the live enzymes and nutrients and leads to scrumptious products like Sun-Dried Marinara Almonds and Pistachios. At Café Gratitude, sprouted cashews make creamy cheeses, sprouted almonds are turned into hummus, and nut milks become flavorful ice creams.

Sprouted seeds or beans likewise add zest to many dishes. Sanderson notes that

leafy green sprouts like clover are perfect for barbecues, more nutritious than lettuce and better able to cling to a burger. Among her favorite sprout recipes: Jonathan’s Sprouts Tabouleh featuring sprouted peas, lentils, and adzukis, and Bean Sprout and Pesto Pizza made with mung bean sprouts. When baked into breads, sprouted wheat berries or quinoa create a nutty flavor.

And while chefs and home cooks appreciate the taste and versatility of sprouts, scientists are studying their many health benefits. At the Johns Hopkins University School of Medicine, Dr. Paul Talalay isolated a compound in broccoli, sulfofane, that helps the body to ward off cancer cells; in broccoli sprouts, the cancer-fighting strength is 20–50 times greater than that in the mature plant. The Annual Review of Nutrition cites sprouts as a significant dietary source of phytoestrogens, which play a role in the prevention of menopausal symptoms, heart disease, and osteoporosis.

Scientific research has also brought advances in sprout safety through the development of highly sensitive tests to detect bacteria in seeds. Sanderson notes that the industry is highly attentive to food safety and that the FDA regularly inspects sprout companies and teaches safe manufacturing techniques.

For many, sprouts symbolize the rewards of a diet rich in raw foods. “As the raw foods movement spreads,” notes Lawrence, “people are becoming much more aware of how their bodies respond to different foods, feeling a change when they eat more raw foods and less meat and dairy; people are experiencing live and sprouted foods and feeling healthy and energized.”

Sprout it Yourself!

You don’t need any special knowledge, talent, or expensive equipment

Paddy Lawrence starts with just a mason jar and a mixture of alfalfa, clover, fenugreek, mustard, and radish seeds. Here’s her kitchen sprouting method:



SPOON two tablespoons of your seed mixture in a jar, cover it with a screen or cheesecloth, then screw the lid on.

FILL the jar part way up with water, soak the seeds for 8 hours, turn upside down, drain, rinse, then drain again.

RINSE and drain each morning and night, leaving the jar upside down in a dish rack; in 4–7 days the sprouts will be ready.

SWISH them in a bowl of water until the hulls come off. Enjoy them as is or add a handful to your next salad or stir-fry!

Ecstatic chants with
Jai Uttal at the Omega
Institute in Rhinebeck,
NY, September 2007.



The Call of Kirtronica

Dance music born from the union of electronics and kirtan. **BY LLOYD BARDE**

The explosion of Yoga practices and centers across the cultural landscape has brought awareness, commercialization, and new levels of health and fitness. Alongside this trend, enthusiasts are flocking to any and everything that falls within the broad parameters of “Yoga music.” Interest in *kirtan*—singing for the divine in a call-and-response style—has risen steadily, giving birth to *kirtronica* as it blended with electronica. In a fusion of interactive expressions, rampant dancing has become a regular element of many of these events, with hints of the old “Dead” shows. Kirtan generates lots of energy, and what better way to ride these waves than through dance and movement?

Like Southern gospel and other transcendent forms of spiritual music, this ancient musical form moves people, and the inclusion of kirtan tents at many recent festivals and community uprisings is another notable progression. Mantras and sacred chants may be taken from Sanskrit, Sikh/Gurmukh, Hebrew, Qawwali, Sufi or other traditions.

Pioneers such as Jai Uttal, Suzanne Sterling, Donna DeLory, Girish, and Sacred Earth are veritable high priests and priestesses of the dance/chant craze. Jai Uttal has been at the forefront of the kirtan movement, and landed there after a series of world fusion CDs with his Pagan Love Orchestra group, which intermingled chants with their world fusion brew. Recently, Jai collaborated with Rara Avis in a remix CD called *Dial M for Mantra*, wherein electronic beats and well-aimed treatments took the chants to the next level, and beyond, and did so without merely pushing buttons to trigger incessant beats. Rara has been part of the Shaman’s Dream collective and a key player in the Desert Dwellers group, has released his own CD, and contributed tracks to collections such as *Max.Chillroom*.

Since then, labels like Kosmic and White Swan have issued new CDs that take these groundbreaking hybrids a step further. *Varanasi* features Sweden’s Martin Landquist, who, under the name Naid (pronounced “Noyd”) takes a decidedly trancelike approach to blending rich female Indian vocals/chants. It is reminiscent of some of the luscious recordings of Deep Forest and William Orbit, but the sound and execution is more fluid, organic, and moving. Naid treats the same chants you might hear at a darshan with Amma, but with a very different approach that somehow brings you to the same blissful place. Track after track opens up and

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Suzanne Sterling with her harmonium at the 2008 Harmony Festival in Northern California.



expands the feeling of sacred rhythm and trancelike chant/ dance forms that shift and leave imprints deep into the soul. The voices behind Naid are a trio of young women that go by the name of Dakshinamurthy. Their divine voices harmonize beautifully and are backed by pulsating, driving, sophisticated, and breathy beats.

Similarly, MC Yogi's *Elephant Power* appears this summer with mesmerizing hip-hop electronica, takes on chants like "Ganesh is Fresh" and "Krishna Love" (both featuring Jai Uttal), as well as the hottest "Om Namah Shivaya" you could imagine. MC Yogi channels the ancient devotional spirit of India in a completely original way with love, respect, humor, and joy.

Even more hip than *Dial M for Mantra* is the brand new *Cosmix* CD, just out on the Waveform label. This one brings the whole idea full circle, mixing the expressive words of Ram Dass into an inspired blending of mantra-like repeated phrases

that merge into the pulsing elements of electronica. The chanting of "Om Mani Padme" throughout the track "Mantra" will turn you upside down and inside out while restoring balance at the same time. On *Cosmix*, this new blend of music and spirituality comes to fruition for a new generation.

"Kirtan is like a magnet, inviting and begging grace to enter our hearts and our lives," says Jai Uttal. "It is a most precious thing, something to be cherished and practiced with total gratitude, and those who learn how to enter into it will feel God's grace and presence as the closest of the close, the dearest of the dear—our true beloved."

Online Resources

JAI UTTAL www.jaiuttal.com
 SUZANNE STERLING www.suzannesterling.com
 NAID www.kosmicmusic.com
 MC YOGI www.whiteswanmusic.com
 COSMIX www.waveformhq.com

Kirtronica Worth Calling For

DAVE STRINGER > *Divas and Devas*
 JAI UTTAL > *Loveland*
 KRISHNA DAS > *Door of Faith*
 GIRISH > *Shiva Machine*
 SNATAM KAUR > *Grace*
 DAVID NEWMAN > *Lotus Feet*
 DEVA PREMAL > *Embrace*
 SUZANNE STERLING > *Bhakti*
 SACRED EARTH > *The Way Home*
 DONNA DELORY > *The Lover*



Photo: GatheringForGood.com

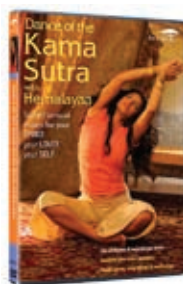
BOOK REVIEW



Aerial Dance
Jayne C.
Bernasconi and
Nancy E. Smith

Why is it that dancers insist on improvising movement, exploring space, and defying gravity? In this fascinating study of a process informed not only by post-modern dance, but also by circus arts, theater, and trapeze, the authors dig deep into the motivations of people who prefer to fly. Eleven essays from leaders in the field speak from the heart of the genre, while informative chapters on the evolution and aesthetics of aerial dance give cultural context. Complete with a DVD of a dozen performances and a thorough discussion of safe rigging techniques and injury prevention, *Aerial Dance* heightens awareness for those new to aerial arts and raises the bar for multimedia movement publications. www.humankinetics.com

DVD REVIEW



Dance of the Kama Sutra
Hemalayaa

The concept of a woman getting in touch with her sexuality through dance is hardly a novelty. Yoga and dance instructor Hemalayaa goes further: in her *Dance of the Kama Sutra* instructional video, sensual dance leads to greater freedom in body and spirit. The video delves into the heart of the sacred feminine, helping women to enjoy their bodies and discover the goddess within. A plush atmosphere with Sanskrit chanting in the background accompanies moments of contemplation and slow, languorous stretches. Hemalayaa asks viewers to tap into their greatest desire and dance in that spirit. For women who aren't drawn to the abandon of striptease fitness, this video presents movements that are comforting and alluring. www.acacialifestyle.com

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Kara Masters Founder of Fathom

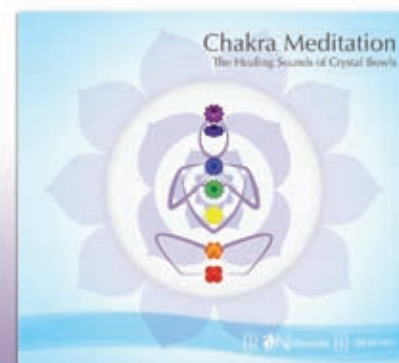
That such enormous energy can emanate from such a tiny figure is indeed hard to fathom, but one trip to her dance floor lets you tap into the source. Host of weekly journeys at Dance Home in Santa Monica and the Masonic Temple in Venice, Masters invites you to "dance deep in the mystery; move, meditate, and make light of it all."

www.eyeartdance.com

FATHOM MIX

ARTIST/TRACK TITLE/ALBUM/CONTACT

1. Yuval Ron Ensemble feat Najwa Gibran / Light of Destiny / Tree of Life / YuvalRonMusic.com
2. Nitin Sawhney / Say Hello / Human / NitinSawhney.com
3. Les Nubians / El Son Reggae / One Step Forward / LesNubians.com
4. Luciano Supervielle feat Adriana Varela / Perfume / Tango Club / LucianoSupervielle.com
5. Karsh Kale / Liberation / KarshKale.com
6. Safri Duo / Samb-Adagio / Episode II / SafriDuo.com
7. Brooklyn Funk Essentials / BigApple Boogaloo / Cool and Steady and Easy / BrooklynFunkEssentialsMusic.com
8. India Arie feat Bonnie Raitt / I Choose / Testimony: Vol 1 Life and Relationship / IndiaArie.com
9. Anoushka Shankar feat Norah Jones / Easy / Breathing Under Water / AnoushkaShankar.com
10. Lisbeth Scott / Hope is a Thing / Rough & Steep / Lisbethscott.com



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connecting to raise the vibration of the planet, but scientists are using technology to prove it.

The Global Consciousness Project at Princeton University in New Jersey uses a global network of random event generators—specially programmed computers that examine subtle correlations reflecting the presence and activity of consciousness in the world. Readings

from 65 locations around the planet registered a markedly higher frequency during the 2007 Global Om and Prayer.

Read more about the aesthetic and scientific rationale behind this exciting project at <http://noosphere.princeton.edu>, and locate the Earthdance event nearest you at www.earthdance.org.



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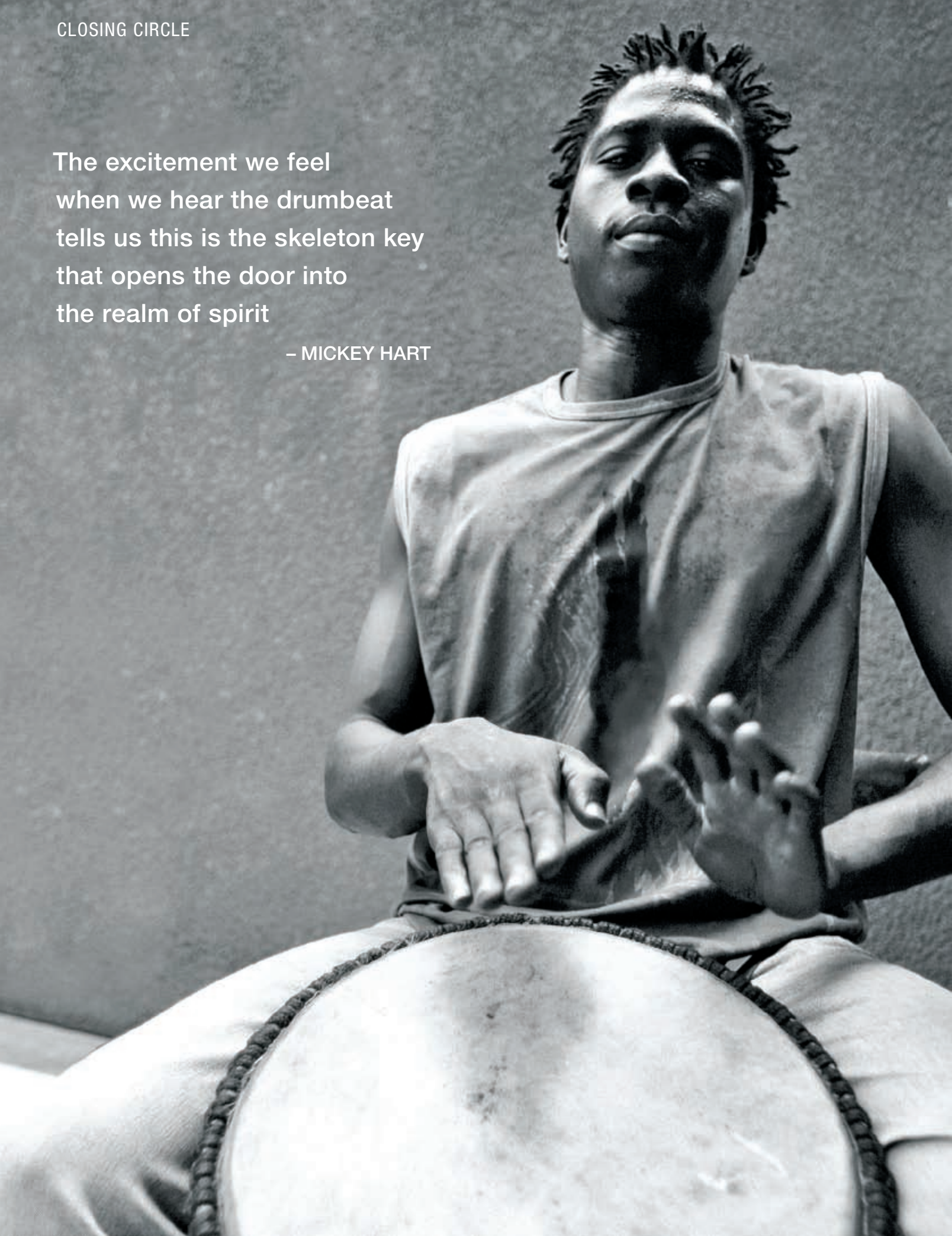
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-The United Nation's Food Agriculture Organization

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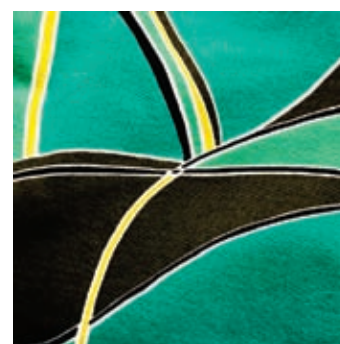
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