



International Network for the Dances of Universal Peace

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Dear Friend,

Thank you for your interest in and inquiry about the process of learning to lead the Dances of Universal Peace as well as the process of certification. We presume that you know something about the history of the Dances and Walks. If not, please consult the book *Spiritual Dance and Walk: An Introduction* or see the historical article posted on the MTG website, or request a copy of the article from the International Network for the Dances or your local Dance Regional Networker. Because people with varying levels of experience will be reading these materials, we have provided a brief guide to what you'll find and how best to consider it.

Contents:

- *Certification Guidelines
- *The Mentor Teachers Guild--A Way of Working and Ethical Guidelines
- *Questions and answers about Dance mentoring and peer supervision
- *Relationships to orders of Universal Sufism
- *Application for Dance Mentoring
- *Current List of the Mentor Teachers Guild

If you are relatively new to the Dances... The best way to learn the Dances is to do them with an accomplished teacher. Like many of the sacred traditions of the earth, this work derives from a native mysticism that has always been communicated from teacher to learner. For this reason, it is not possible to fully systematize their teaching, since the primary quality communicated in their transmission is sacred atmosphere. A person-to-person relationship with a more experienced teacher, a Dance Mentor, is the focus of our training model. This does not exclude the fact that substantial technical skill is necessary--voice, movement, musicianship--to convey the Dances as clearly as possible. The Certification Guidelines specify the quality of attunement you will need to demonstrate, as well as the number and type of Dances and Walks you will need to master. How you pursue your learning, demonstrate it, and arrange for the learning to be evaluated is negotiated between you and your Dance Mentor.

If you have not already participated in a weeklong Dance retreat offered by the International Network for the Dances or a Dance Region, we recommend that this be the first step in your

training as it will expose you to a variety of accomplished teachers and Mentor teachers (those who are empowered to carry on training).

If you have experienced the Dances for a few years.... You may know that the deepening within this spiritual practice, as with other disciplines, takes time. No two teachers are alike nor should they be. It would be a rare person who would be certified at level I in less than three years' time. Such a person would have to arrive already advanced in their personal spiritual development and be musically gifted, articulate and magnetic, needing only to learn the form and music of the Dances, a bit of lineage/history, and some basic Walking meditation. Because the process is based on an individual relationship with a mentor, each person is considered and reviewed individually--and this takes time. Compensation or exchange arrangements between mentor and student are also made individually between them.

If you have been leading Dance for awhile... You already know what a wide variety of Dances are available. It would be easy to limit oneself to one area of application or tradition of the Dances and develop quite skillfully. As part of the certification process, however, we are looking for those who are willing to develop both a breadth and depth of Dance experience so that they can help keep the Dances alive for future generations. No doubt, "experience counts!" and you will reap that benefit as you continue your training.

As mentioned, training towards certification in the Dances and Walks is negotiated between a Dance Mentor and mentee, through some form of a formal or informal "learning contract." That is, based on the certification guidelines, you and your mentor will discover jointly and work through which aspects of your Dance training have been rich and which lean. This may involve taking courses, individual study, apprenticeship in an ongoing Dance meeting, or some other method of learning. Having a companion through the process may be the most valuable part of seeking certification because one is no longer isolated with feelings of either grandiosity or low self-esteem. The Mentor Teachers Guild (MTG) comprises those who have made themselves available for supporting new teachers and continuing the transmission of the Dances and Walks for future generations.

If you have been certified under previous arrangements... The work which you accomplished is honored and recognized. Please read this packet carefully and consider it an invitation to join us. We take the Dances very seriously as both spiritual practice and strong medicine. We want the Dances to be there for our children's children. This is our present way of providing for depth and future. In order to have your certification recognized under current agreements, you will need to choose a Mentor to supervise your work, agree to the ethical guidelines, and be an ongoing contributing member of either the International Network for the Dances of Universal Peace (INDUP) or the Sufi Ruhaniat International (the two earth-plane organizations that support this work). As mentioned, this process involves spiritual companionship and peer supervision; both are an incredible benefit and are now considered a must by most transformational and therapeutic practitioners.

Following a Spiritual Path.... The Dances and Walks are first and foremost spiritual practice in motion, rather than artistic or cultural performances. For this reason, we ask that all certified teachers have pursued a deep, experiential study of themselves through a spiritual path.

This is the equivalent of a psychotherapist experiencing personal therapy during her/his training. The Mentor Teachers Guild of the Dances currently includes teachers who represent the Sufi, Buddhist, Christian, Hindu, Jewish and Neo-Pagan traditions. It is not necessary to follow one of these traditions to be certified in the Dances and Walks; however, it is necessary to study one tradition in depth for a period of time, in order to find “roots” somewhere. To fulfill their “spiritual path” requirement, certified Dance teachers have also apprenticed with Native American and Aboriginal teachers, or worked with spiritual directors or guides from the Islamic and other traditions. Fulfilling this requirement is negotiated as part of the “learning agreement” with your Dance Mentor.

Historically, the development of the Dances and Walks has occurred in relationship to branches of Universal Sufism. Murshid Moineddin Jablonski’s requests of the Sufi teachers in the Sufi Ruhaniat International regarding the Dances have been incorporated into the practices of the Mentor Teachers Guild. Pir Vilayat Inayat Khan of the Sufi Movement International, and Pir-o-Murshid Hidayat Inayat Khan of the Sufi Movement International, have endorsed the Dances and the Mentor Teachers Guild as the vehicle for training in the Dances and Walks. The MTG includes representatives from all these orders in its membership. For further information on these relationships, please see the certification packet.

How to begin leading.... Many people begin their relationship to leading the Dances by sharing a Dance in a local community gathering or meditation group. Commitment increases as one simultaneously chooses and feels chosen by the Dances as a spiritual practice. As a networking organization, however, the International Dance Network and its regions around the world will only refer inquirers to those Dance teachers who, whether certified or not, have a certified teacher supervising their work, are current in their membership contributions and who agree to the ethical guidelines of the Mentor Teachers Guild.

On behalf of the Mentor Teachers Guild, thank you for taking the time to consider the enclosed materials. If you choose to join this process, you will be helping to reawaken the sense of the sacred and the capacity to feel deeply which the human race yearns for today. You will be helping to continue the Dances of Universal Peace.

Yours in peace,

Saadi Neil Douglas-Klotz,
Co-chair, Mentor Teachers Guild
September 2002

Rev. Tasnim Hermila Fernandez
Co-chair, Mentor Teachers Guild

Transmission of the Dances and the Role of the MTG

by Saadi Neil Douglas-Klotz

The Dances of Universal Peace were initiated by American mystic Samuel L. Lewis (1896-1971), a Sufi murshid (teacher), Zen master and student of many sacred world traditions. As both a folk art and a spiritual practice, the Dances have a dual heritage: one free-flowing and expansive, the other a sacred trust and spiritual transmission.

The latter aspect deals with nurturing the growth of the Dances for future generations. Any transmission of the sacred has always been achieved, throughout human history, in a person-to-person relationship, a living existence regardless of organizations and institutions. This aspect of the Dance work is guided by the Mentor Teachers Guild of the Dances (MTG), a group empowered by Murshid Moineddin Jablonski (Samuel Lewis's spiritual successor) and the Sufi Ruhaniat International (SRI, the Sufi order started by Murshid Samuel Lewis). The work of the Mentor Teachers Guild has been confirmed by Pir Shabda Kahn, the present spiritual director of SRI. Guild members are of many faith backgrounds. Dance leaders are invited to join in a "traveling-with" relationship with a member of the Guild or another certified teacher.

The "traveling-with" (or supervision) is independent of any interest in certification. However, it does involve mutual agreement to written ethical guidelines and the Guild's Way of Working. In recommending teachers to the public, the Dance Network and its regional networkers give preference to certified and supervised teachers because of both their expertise and their agreement to be ethically guided in their leadership of these powerfully transformative practices. Similarly, use of the official Dance logo of entwined hearts is limited to supervised teachers who are dues-paying members of the Dance Network. For a full packet about the certification and supervision process, please see other links on the MTG web page or write the Dance Network administrative office, INDUP, PO Box 55994, Seattle WA 98155-0994, USA.

If you visit Dances of Universal Peace meetings worldwide, you should realize that Dance teachers differ dramatically in their experience, repertoire, ability, attunement and commitment. More than 400 different Dances currently exist and the body of Dances continues to grow to embrace all the sacred traditions of humanity. Some leaders know only a few Dances casually learned from a booklet or tape in order to share with their local community group or family. Others have studied for years, have deeply pursued their own emotional and spiritual processes with the Dances and have taken them as their life's work. It is natural for all levels of commitment to exist in a sacred practice which offers both surface and depth approaches, both the traditional and the radically creative.

Rev. September 2002

Aspects of the Relationship of the Dances and Walks to Universal Sufism

Historically, the development of the Dances and Walks has occurred in relationship to branches of Universal Sufism. Murshid Moineddin Jablonski's requests of the Sufi teachers in the Sufi Ruhaniat International regarding the Dances have been incorporated into the practices of the Mentor Teachers Guild. Pir Vilayat Inayat Khan of the Sufi Order International, and Pir-o-Murshid Hidayat Inayat Khan of the Sufi Movement International, have endorsed the Dances and the Mentor Teachers Guild as the vehicle for training in the Dances and Walks. The MTG includes representatives from all these orders in its membership. The information below is provided for members of these order and others who are interested.

If you are a member of the Sufi Ruhaniat International...The Dance/Walk training relationship now more closely resembles the central emphasis which the Ruhaniat places on the individual teacher-student relationship. In addition, Murshid Moineddin Jablonski's basic requests to all teachers representing Murshid Samuel Lewis's work became part of the agreements for those training Dance leaders as well as certified teachers themselves. These include the following:

- 1) In 1977, when the Ruhaniat Society and the Sufi Order International legally separated, Murshid Moineddin asked all teachers of the Dances to refer to them as the Dances of Universal Peace. Other names used by Murshid Samuel Lewis included specific types of spiritual Dances: Dervish Dance, Mantric Dance, Angelic Dance and Mystery Dance. But he named the entire body of this work Dances of Universal Peace.
- 2) In May 1985, Moineddin reaffirmed the Ruhaniat's longstanding policy requesting that teachers of Murshid S.A.M.'s work tithe to the mother organization. In relation to this, those conducting Dance teacher training now tithe from this work to either the Ruhaniat or the Network for the Dances, either internationally or to one of its formal regions (or both).
- 3) In 1987, Murshid Moineddin reaffirmed by letter to the SRI Jamiat Khass (the Ruhaniat leadership group) the necessity for every initiate and initiator to have a guide or peer supervisor for her/his progress. This carries on Murshid Samuel Lewis's practice in his own life. For the purposes of the Dance work, every Mentor teacher and certified teacher now also has a supervisor and agrees to basic ethical guidelines.

Many initiators in the Sufi Ruhaniat International are members of the Mentor Teachers Guild. Some have agreed to serve as Dance Mentors for their own spiritual students; some will accept other mentees as well. Please address Mentors individually for this information.

If you are a member of the Sufi Order International...Pir Vilayat has stated that the ultimate responsibility for training, certifying and vouching for Dance leaders lies with the transmission of Murshid Samuel Lewis. Pir Vilayat reaffirmed by letter in September 1994 that he wishes all representatives of the Sufi Order International who lead the Dances and Walks to participate in the certification and peer supervision process set up through the Mentor Teachers Guild.

Tasnim Fernandez is the primary liaison between the MTG and the Sufi Order Jamiat Khass; please contact her for any questions in this regard. Other Sufi Order representatives in the

current Guild's Senior Mentor group are Noor Helweg-McGuigan (Holland), Shahabuddin Less (US), Zubeida Suzanne Mitten-Lewis (Australia) and Akbar Manolson (US). Additional Sufi Order representatives and members serve as Mentors. If you wish to have your Dance Mentor be a Sufi Order initiate this is easily accommodated through the current Guild membership.

If you are a member of the Sufi Movement International... Pir-o-Murshid Hidayat Inayat Khan has fully endorsed the training guidelines of the Mentor Teachers Guild and requests that all Sufi Movement International teachers and representatives who wish to share the Dances of Universal Peace and Walking Meditations as an aspect of the brother/sisterhood work pursue formal training and certification through the MTG. Just as with the Sufi Order, there are also Sufi Movement members of the MTG.

If you have any **further questions** regarding these relationships, please write one of the members of the MTG Sub-Committee, a service committee for MTG business. Its members are indicated on the MTG list.

September 2002

Guidelines for Certification in the Dances of Universal Peace September 2002

Certification is a matter of validating the growth process of Dance and Walk leaders. This growth process involves the depth of feeling and increase of magnetism brought about by the practice of the Dances of Universal Peace. Our work as leaders is to share this light and feeling with the world community, with respect for ourselves and others as individuals and reverence for the traditions of all.

In addition, certification is part of the process by which the Dances of Universal Peace and Walks are kept alive for future generations. With increasing commitment to the transmission inherent in the Dances and Walks comes increasing responsibility for passing them on in their ever-increasing fullness, with respect for our ancestors. Finally, certification is a process of companion-ing by which we travel together, as guides and teachers for each other, remembering our place in the cosmic web.

Affiliation with a specific spiritual group or religious/esoteric tradition is not necessary. Attunement is. However, one develops more and more attunement to a teaching, teacher, religion or spiritual path as one participates in the experience offered by such relationships. This leads to authenticity when presenting or representing a particular stream of blessing. As Murshid Samuel L. Lewis, founder of the Dances said, "I do not believe you have to become a Sufi devotee to become perfect. I find perfection in devotees of many paths.... My friends include many realized souls of many faiths, and I can substantiate this with facts, not emotions." (Diary, November 9, 1969).

Contributing members of the International Network for the Dances of Universal Peace (INDUP) and/or the Sufi Ruhaniat International are eligible for certification. Contributing membership in and contact with the INDUP and/or the Ruhaniat must be current for the MTG, Dance Network office and website to vouch for a person's certification status. It is not necessary for a person to lead a regular Dance meeting to be or remain certified.

The responsibility for seeking certification or validation lies with the seeker. Dance Mentor teachers keep their own records of their mentees' progress, ongoing commitment to a path and fulfillment of the certification guidelines. It is the responsibility of mentees seeking certification to make any financial arrangements necessary with their Mentor for compensation of time or travel necessary for this training and evaluation.

Training is the responsibility of Mentors and mentees, not the International Network for the Dances (INDUP) or the Sufi Ruhaniat International (SRI). Participation in INDUP or SRI events and camps does not formally constitute training or qualification to represent the Dances or the INDUP. Payment for participation in such camps does not qualify participants to reproduce, record, film or republish any of the teachings or Dances offered. A student may wish to receive feedback or evaluation of leading skills at a camp or event, but this evaluation is not for the purposes of certification unless agreed upon in advance by both Mentor and mentee. Permission to represent more advanced Dances and cycles in public (like the Aramaic Lord's Prayer cycle) may be obtained directly only from their originators.

These guidelines are based on the guidelines of 1988. Modifications are based on feedback received and the experience of those who have been focusing on leadership training.

Certified Teacher (Level I):

1. Study and relationship with a qualified Dance/Walk Mentor: A person who wishes to learn to lead the Dances and be certified must develop a mentee relationship with an acknowledged Mentor or Senior Mentor. Certified Dance teachers must always have a guide, supervisor or check-in person who is a certified leader, whether or not that person is theoretically more "advanced" than they. Mentors work in different ways with students; those interested are invited to inquire of Mentors regarding their methods and preferences.

The Chair of the MTG is the designated representative of Pir Shabda Kahn whom Pir Moineddin Jablonski appointed to carry on the spiritual transmission of the work of Murshid Samuel L. Lewis. Currently there are Co-Chairs, Murshid Saadi Neil Douglas-Klotz and Sheikha Tasnim Hermila Fernandez, both of whom are mentored by Pir Shabda Kahn and at least one other MTG member. Other teachers are added as they choose to become active as long as they agree on the guidelines set for training, the ethical guidelines, the Way of Working and take responsibility for the attunement and conduct of their mentees, not only during their apprenticeship but throughout their functioning as Dance leaders.

2. Study and Relationship of at least three years on one sacred or spiritual path or tradition: For certification level I, this means an in-depth experience of and worship with at least one of the many sacred traditions of the earth. This should involve a personal process of contacting the stream of blessing of a particular tradition which gives vitality to the Dances. Included here is the principle of path, *dharm*a or regular prayer life. The relationship may include the formal giving of practices and initiation; be an active, committed engagement with a congregation or spiritual community; or be an informal "working relationship" or *sadhana* practice, where guide and seeker pursue a project together. This teacher may be the same as the person's Dance/Walk Mentor or not. The intention is that personal deepening in inner life occurs under guidance from an embodied being. Past experience with such a relationship, path or tradition will be evaluated by one's Dance Mentor for fulfillment of this requirement. Dance Mentors may also be sources of information about such relationships or traditions in paths outside their own.

3. Attunement: The willingness and ability, while leading, to attune and surrender to the blessing transmitted through the Dances is the single most important aspect of Dance leading. Indications of this for Level I would be the ability to present (with appropriate understanding) at least 20 Dances from a minimum of 6-8 major spiritual traditions of humankind. No more than three of the Dances counted for certification at this level may contain phrases in the vernacular language of one's country (for instance, English in predominantly English-speaking countries). This should include the ability to lead a partner Dance with progression, the ability to lead a Dance in combination with a Walking practice and especially the ability to lead several Dances in a row, building on a central tone or sacred atmosphere invoked by the Dances. In addition, one must master at least four of the original Dances of Samuel L. Lewis. These Dances provide a direct connection to the atmosphere and

feeling of the person who first brought the Dances into being (see the booklet *Original Dances of Murshid Samuel L. Lewis*).

4. Walks/Embodiment: These embodiment practices are necessary to integrate the states involved in the Dances into everyday life. Whether a leader uses them in every meeting is not as important as mastering their effects in one's being. At Level I, a Mentor will look for the ability to lead a simple heart-centered body awareness practice ("Toward the One" Walk or other) and a feet-centered practice (Earth Walk or other). At least one Walk should use as part of the group experiment a basic rhythm (4/4 or other). Other suggested Walks to be mastered in this first series include the Astrological Sun (positive) and Moon (receptive) Walking practices.

5. Sacred atmosphere, knowledge of the tradition of the Dances, and technical proficiency: One's Mentor will evaluate the ability to convey a sacred atmosphere consistent with the tradition and feeling of the Dance being represented. Ultimately, most Mentors regard this as the ability to efface one's ego-personality (even and especially when the personality is still present) in order to let grace flow through. It cannot be overemphasized that when working with the Dances "externally," they will have "internal" effects. The Mentor looks at one's ability to face oneself rather than praise or blame others.

The leader should be familiar with the basic history and tradition of the Dances of Universal Peace as exemplified in the writings of Samuel L. Lewis (*Spiritual Dance and Walk, Sufi Vision and Initiation* and other published writings), Hazrat Inayat Khan (especially *Unity of Religious Ideals* and writings on Music and Sound) and Ruth St. Denis (*Wisdom Comes Dancing*). Sufficient technical proficiency to "get the job done" with balance is required. Mentor and mentee should acknowledge any additional work needed with rhythm, voice or sound and have an agreement for how this work is occurring.

6. Evaluation for Certification: In all cases, an in-person evaluation or interview is preferred. The Mentor will review the student for attunement, knowledge of Dance history, Walks ability, and technical proficiency. This can be done at a Dance meeting or camp by pre-arrangement, or may happen naturally over time as Mentor and mentee meet. In some cases, at the Mentor's discretion, in lieu of a personal interview, one may be asked to submit in writing or on audio or video cassette a description of one's work with the Dances. This could contain several parts; for example: 1) speaking as though to one uninformed, tell a little about the Dances, much as you would introduce them to a meeting or class; 2) From your experience, describe two or three occasions when, while leading the Dances, a challenge was imposed by the circumstances (for instance, within your own class or by taking the Dances to another setting). What came of it?

7. Time: While the time taken to complete the first level of certification varies from person to person, most Mentors expect that an absolute novice (i.e., with no musical ability, experience with a path or experience with the Dances) will need at least three years of dedicated study to complete this level. Much of this time will be spent on the basics of learning to dance under another's leadership (see *Spiritual Dance and Walk*, "How to Dance--10 Keys").

Mentor (Level I):

Those working toward certification as Senior Mentors are certified teachers who feel, and whose Mentors agree, that their direction of work calls them to support others to learn to lead the Dances. They are called “Mentors” and as they work toward fulfilling the guidelines below, they are supervised by a Senior Mentor. For appointment as a Mentor (Level I), please see the Way of Working, following.

Senior Mentor (Level II)

Those recognized as Senior Mentors will have successfully trained certified leaders and assumed a larger responsibility or role in the Dance transmission as described below. For nomination as a Senior Mentor (Level II), please see the Way of Working, following.

1. Current Spiritual Commitment: For recognition at certification Level II (Senior Mentor), we ask for an ongoing relationship with some spiritual path or tradition. This relationship may include ongoing apprenticeship with Native teachers, spiritual directors or spiritual teachers of any tradition, but must be a genuine relationship, not merely occasional attendance at workshops or retreats. Because the Dances have to do with respect and empowerment through the sacred traditions, ongoing psychotherapy and counseling--while very helpful and usually essential to the growth process--are not substitutes for this sacred relationship.
2. Attunement: Even greater emphasis is placed on one's ability to present with appropriate presence, magnetism and balance. One's repertoire should include at least 50 Foundation Dances; that is, enough to begin to help novices work on their first level certification. Foundation Dances are defined as using simple, non-vernacular, sacred phrases connecting the Dance deeply to a particular stream of blessing. At least 10 of the 50 Dances counted for certification at this level must be original Dances of Samuel L. Lewis.
3. Walks/Embodiment: The candidate will have leadership skills for the basic sets of embodiment Walks: Centering, Planetary and Elemental. The leader should, in addition, be able to lead any eight Wazifa (or Divine Attribute) Walks and be familiar with the experience of the Walks of effacement (Sufi term, *fana*) and realization (*baqa*). The further extension of heart quality via Tasawwuri Walks—effacement in one or more of the divine messengers of humankind—is expected of the leader at this stage. This demands a practical understanding of how the spiritual or expanded states produced by the Dances (Sufi term, *hal*) can be brought into one's everyday mode of living (*makam*) through embodiment work with the soul/self (*nafs*).
4. Mentoring: When working on requirements for this level, the student will be mentoring others in learning to lead the Dances and Walks, using her/his own Senior Mentor as a supervisor for the process. This may involve leading "foundation courses" or training retreats in the Dances, assisting in such retreats, individual mentoring or other experiments which aim to help new teachers acquire the feeling and skills necessary for level I certification. Candidates for Level II Senior Mentor will be evaluated partially on the basis of the quality of leadership of their own Level I certified students.

At this level, the ability to convey a sacred atmosphere becomes even more important. The Senior Mentors will look at one's ability to attune to the atmosphere of Samuel Lewis as well as

Hazrat Inayat Khan and Ruth St. Denis. This will also be reflected in the Level II candidate's creative/ outreach/service work.

5. Creativity/Outreach/Service: This will be evaluated by the Level II candidate's Senior Mentor, who will present the candidate to the MTG Level III Senior Mentor Group. One's creative work at this stage may involve developing relationships with new teachers, organizing or directing training events or outreach into new geographical or with special interest populations or areas of application (e.g., ecological). At this stage, creative work may involve further in-depth research of a particular tradition and/or work with bringing through new, foundational (that is, non-vernacular) Dances based on the original method: meditation on a sacred phrase which generates music and group movements. Practical service to the INDUP, SRI or in one's own Dance Region may also be a way in which one holds a larger "piece" of the Dance transmission. Achievement in at least two of these areas is expected. "By their fruits, you will know them, ripe or unripe."

Senior Mentor (Level III):

At this level, the quality of being and service which a person brings to her/his Dance work is most important, and usually shines for all to see beyond question. The guidelines below, therefore, are more of an effort to state what will already be present, rather than a checklist. For nomination as a Senior Mentor (Level III), please see the Way of Working, following.

1. Dances: The ability and attunement to lead more than a hundred Dances from virtually all traditions represented; that is, enough to lead both Foundation and Advanced Courses without assistance. Included are those Dances and Walks through which one can directly communicate the transmission of blessing of this work, such as Samuel Lewis' "Zikr of Blessing with Leader" or others through which magnetism is conveyed person-to-person.
2. Walks/Embodiment: Ability and attunement to lead advanced Walking Meditations including: Tasawwuri (Attunement to Sacred Persons); advanced Planetary (walking aspects, charts and signs) and advanced Elements (combinations; cardinal, fixed and mutable).
3. Mentoring: At this level, the teacher will be supervising Mentors and Senior Mentors, directing and organizing training retreats and events and actively involved with the work of the Mentor Teachers Guild as well as supporting the organizational work of the International Network for the Dances of Universal Peace and/or the Sufi Ruhaniat International. It is recognized that a teacher once active may also become inactive or take a sabbatical from the work. Such events are worked out with the co-chairs or supervisor of the Mentor Teachers Guild so that those being supervised by a Mentor teacher are not unduly affected.
4. Creative Work: Teachers at this level will be involved in advanced creative work in a particular area of the Dances and Walks: research of traditions, development of new Dances, musicianship, applications to new areas. At this level, teachers become channels for the Spirit of Guidance to meet the needs and possibilities of the human spirit. At the same time, teachers take responsibility for continuing the lineage of the Dances and Walks and are confident of their ability to do so, even in a foreign country, without assistance or written/recorded resources. They

are companions to all other dancers on this path and at the same time satisfied with their own company when necessary. They are open to help and at the same time do not ask of others more than they are willing to whole-heartedly give. As much as possible, they surrender results to the Only Being.

May all beings be well! May all beings be happy! Peace! Peace! Peace!

Recommended Reading for Students of the Dances of Universal Peace

Samuel L. Lewis. All writings, especially *Spiritual Dance and Walk*, *The Jerusalem Trilogy* (for his vision of universal peace) and *Sufi Vision and Initiation* (for his life story), *Original Dances* and other writings at the Mentor's discretion.

Hazrat Inayat Khan. *Unity of Religious Ideals* and *The Music of Life* (or Sufi Message Volumes 9 and 2). Other writings as may be applicable to the student's progress, including his Complete Sayings, Prayers and other Message Volume material.

Ruth St. Denis. *Wisdom Comes Dancing*. 1997. Seattle, WA: PeaceWorks. *An Unfinished Life*. *Lotus Light* and other writings as available.

Original Dances of Samuel L. Lewis

This list is not exhaustive, but includes the most commonly done, completed Dances. Murshid also left several incomplete Dances and Dance-sketches--such as "The Moon Dance of the Goddess Isis," which await completion by an inspired person. Many of these Dances are included in the booklet and tape/cd set *Original Dances of Universal Peace of Murshid Samuel L. Lewis*. The rest may be found in the 1980 edition of the Teachers Dance Manual.

"Dervish Dances"

Introductory Bismillah
Bismillah with Partners
Dervish Cycle
Zikr Devotional Dance
Dervish Zikr Dances 1 & 2
Ya Muhammad Abdullah
Three Wazifias Dance
Rassul Dance with Turns
Rahmat Dance
Rose Dance
Ya Hayy Ya Haqq
Ya Hayy Ya Haqq Partners Dance
Asalaam Aleikum Greeting Dance (2 versions, non-melodic)
Allah Snake Dance
Zikr Square Dance
Zikr of Blessing with Leader
Kalama Dance
Kalama Dance with Partners
Allaho Akbar Line Dance
Ceremony of the Heart

"Mantric Dances"

Ram Nam for Six and Five and other non-melodic Ram Nams (including Ram Nam Snake Dance, Ram Nam Partner Dance, Ram Nam w/ Grand Right and Left)
Hare Rama Hare Krishna Dance
Ram Sita Circle Dance and Ram Sita Thread the Needle
Om Nama Shivaya Square Dance (non-melodic)
Nembutsu Dance

"Angelic " and other Dances

'Tis the Gift to Be Simple
Hallelujah Snake Dance
Moon Dances
Message of God Dance (non-melodic)

Men's Sun Dance
Ram Dance
Beautiful Hu Dance
Chrysanthemum Dance

09/2002

What is the Foundation Dances and Walks Manual?

Highlights of what is included in the FDM

Compiled errors in various FDM printings

What is the FDM CD set?

Who may purchase the FDM or FDM CD set?

How to Order an FDM or FDM CD set

To Qualify for a Reduced FDM Price

What is the Foundation Dances and Walks Manual?

The Foundation Dances and Walks Manual (hereafter referred to as the “FDM”) is a compilation of 101 mantric Dances of Universal Peace inspired by many spiritual traditions. The collection includes 23 of the original Dances of Murshid Samuel L. Lewis; it has materials for the beginning as well as the experienced leader.

The FDM is the fruit of a project begun in September, 1995, by Radha Tereska Buko who was project manager and “servant” of the manual through its birth in June, 2001. Radha and the FDM Committee composed of senior mentors continue to guide FDM translation and distribution in service of training Dance leaders and the Dance transmission.

Highlights of what is included in the FDM:

- Attunements to each spiritual tradition written by experienced practitioners or by individuals steeped in the Dances who have given much time to the study of a particular tradition
- Articles by senior Dance teachers on the repertoire of Walking Meditations of Samuel L. Lewis
- Revised and expanded commentaries to most of the 101 Dances
- Dances formatted “sheet music style” and organized by tradition

Compiled errors in various FDM printings

As the various printings of the FDM have been used by leaders, typographical errors and omissions have been reported. The 2004 printing incorporated all errors reported to date. Look at the copyright/printings page near the beginning of your copy to see which copy you have.

Note: If you have downloaded the all the MTG webpage information via the .pdf file available, the errata sheets are not attached. You will need to return to the FDM web pages to obtain the errata file you need.

>>Amida..Links to the 2 errata files here, please

What is the FDM CD set?

Also available as a companion to the FDM is a two-CD set (audio) containing the entire repertoire of the 101 Dances. The sacred phrase is spoken and sung by a single voice followed by an additional recording with more voices and instruments. This set is intended as a teaching tool. Cataloged by track, each individual Dance is quickly accessible for review.

Who may purchase the FDM or FDM CD set?

The FDM is available to all members of PeaceWorks or Sufi Ruhaniat International who are current in annual membership dues. The FDM CD set may be purchased by anyone. You need not be a mentored/supervised Dance leader to purchase an FDM or FDM CD set.

How to Order an FDM or FDM CD set:

--In North America or for the English language version

The FDM English language version available through the Seattle office is priced at a sliding scale of \$77-101 plus shipping. The FDM CD set is \$33 plus shipping. Orders shipped or sold to Washington State will be charged state sales tax.

To order either/both:

Contact the PeaceWorks International Dance Network office.

INoffice@dancesofuniversalpeace.org

Provide Visa/Mastercard credit card info and shipping address or mail a check to

INDUP office

PO Box 55994

Seattle, WA 98155-0994 USA

1-206-522-4353

You can place the details of the order by e-mail and call and leave your credit card number on the secure voice mail, or you can split the credit card number/expiration date into two e-mails.

If you mail a check, please include your email address (if you have one) for any questions that may arise. If you pay by check, you will first need to write or call for the shipping amount.

However you place your order, specify the price within the sliding scale you wish to pay for the FDM. Specify how you want it shipped:

--Within the US: by Media Mail (5-10 days) or Priority (2-4 days) postal mail

--Outside the US: surface (4-6 weeks) or airmail (1-2 weeks)

The FDM sold by the Seattle office is in a vinyl bound, three-ring expandable binder embossed with gold colored lettering and logo. This format provides space for the user to add personal research information or other favorite Dances.

--Other FDM English-Language Regions

Australia and New Zealand sell the English language version to residents of their regions. Please contact the [Regional Networker](#).

--The FDM in Other Languages

Translations into Russian, French and German are complete as of this writing. Translations into Spanish and Portuguese are in progress. For Russian, French and German, please contact the [Regional Networker](#)

--The FDM CD Set

The FDM CD set may be ordered from Seattle. Some regions also have copies for sale. Please contact the [Regional Networker](#).

To Qualify for a Reduced FDM Price

The English-language version of the FDM is available from the Seattle office at a price of \$50 plus shipping (sales tax if applicable) for those mentored/supervised Dance leaders for whom a higher price would be a true financial hardship. The mentor or Dance supervisor should write the Seattle office to request the reduced price for the mentee in need.

June 2007

A Way of Working for Dance and Walk Mentoring and Supervision

The Mentor Teachers Guild (MTG) and Teachers Guild (TG) of the Dances of Universal Peace and all supervised teachers agree to this Way of Working.

This Way of Working is an ongoing work in progress and will be modified as the experience of the Mentor Teachers Guild and Teachers Guild unfolds.

1. Composition

The Mentor Teachers Guild (MTG) is composed of Senior Mentors and Mentors of the Dances, all of whom are certified teachers.

Senior Mentors are those certified at Level II or III who are most active and/or experienced in training and mentoring teachers.

Mentors are those certified at Level I who are training and mentoring teachers.

The Teachers Guild (TG) is composed of all certified teachers of the Dances of Universal Peace, including all Mentors.

A supervisee is a Dance leader who is in a supervision relationship with a certified leader, but who is not him/herself certified.

A mentee is a related term for a supervisee when the supervisor is a member of the MTG. A mentee may be certified or not.

2. Chair of the MTG

The Chair of the MTG is the designated representative of Pir Shabda Kahn whom Pir Moineddin Jablonski appointed to carry on the spiritual transmission of the work of Murshid Samuel L. Lewis. Currently there are Co-Chairs, Murshid Saadi Neil Douglas-Klotz and Sheikha Tasnim Hermila Fernandez, both of whom are mentored by Pir Shabda Kahn and at least one other MTG member. The MTG Co-Chairs consult, as appropriate, with all or some of the members of the MTG on issues of concern.

3. MTG Responsibilities

Members of the MTG have taken responsibility for being lineage holders of the Dances of Universal Peace. This responsibility includes training and supervising new teachers, issues of proper use of the Dances and the name and reputation of the Dances. MTG Members agree to uphold the TG Ethical Guidelines and this Way of Working and pay annual membership dues to the International Network for the Dances of Universal Peace and/or the Sufi Ruhaniat International. Members of the MTG accept the responsibilities mentioned in the Certification Guidelines and "Mission/Transmission Statement."

Each MTG member has another MTG member as his/her Mentor. Mentors are supervised by Senior Mentors (Level II or Level III). Senior Mentors may supervise each other as long as this provides a sufficient check on the training and development of their mentees. Mentors at any

level are discouraged from mentoring each other when they share mentees or training courses that lead to certification.

Mentors will not mentor or supervise those with whom they have an intimate personal relationship, e.g., partners or spouses.

4. Teachers Guild Responsibilities

Members of the Teachers Guild are available to provide peer supervision to each other as well as to Dance teachers not working toward certification, but who wish to be actively connected to the stream of blessing of the Dances and who agree to the TG Ethical Guidelines and this Way of Working. Members of the TG accept the responsibilities mentioned in the Certification Guidelines and "Mission/Transmission Statement." All TG members and their mentees or supervisees agree to the TG ethical guidelines and pay annual membership dues to the International Network for the Dances of Universal Peace and/or the Sufi Ruhaniat International.

Certified teachers shall have a Mentor or an active peer supervisor in the Dances. Certified teachers not on the mentoring path themselves who do not have a Mentor must maintain an active peer supervisor in the Dances. This can be any other certified teacher, and, as the name suggests, peer supervision is mutual.

Certified teachers will not supervise those with whom they have an intimate personal relationship, e.g., partners or spouses.

5. The Name "Dances of Universal Peace"

In 1977, when the Ruhaniat Society and the Sufi Order International legally separated, Murshid Moineddin asked all teachers of the Dances to refer to them as the Dances of Universal Peace. Other names used by Murshid Samuel Lewis included specific types of spiritual Dances: Dervish Dance, Mantric Dance, Angelic Dance and Mystery Dance. But he named the entire body of this work Dances of Universal Peace.

6. Respect for Dances

We promise to respect the integrity of the Dances and Walks created by Murshid Samuel L. Lewis, members of the MTG and others following this line of transmission. If a Mentor or teacher has asked that a Dance which s/he originated not be changed by others, we will respect this. We recognize that Dances can and often must be modified to suit special circumstances (e.g., working with children or the elderly). We ask mentees to first learn a Dance as it has been brought through before attempting to modify it in order to first feel clearly the transmission of the sacred phrase as it has been brought through by the Dance's originator. If a Dance originator asks that his/her personal permission is necessary for one to lead a Dance, we will respect this.

7. Service to Dance Network and Dance Communities

We wish to follow the example of Murshid Samuel Lewis whose life emphasized open-hearted service and generosity rather than a desire for recognition, wealth or power. Throughout the existence of the MTG, Mentors have worked in positions of service in their own Dance communities and in the International Network at large. They have donated generously of their time, money and resources in order to further the work in benefit to all beings. We encourage

Mentors to continue this tradition of service and generosity in whatever way they feel moved to do so.

8. Communication, Networking and Mail Meeting

In order to communicate important announcements to the entire Guild, the MTG maintains a listserv called MTG MAIL. Mentors are responsible to either subscribe to this listserv, view announcements on the associated website, or make arrangements with another mentor who does subscribe to receive important updates. On MTG MAIL Mentors also network with and provide support for each other around issues integral to the process of mentoring including, but not limited to, many of the subjects that follow below. We encourage Mentors to join the listserv for this reason as well.

9. Communicating with the MTG Secretariat

MTG/TG members who are actively working with mentees/supervisees will send the information on all their mentees/supervisees to the MTG Secretariat. The information will include name, address, phone and e-mail of all mentees/supervisees; indicate anyone who is certified, and at what level; and the date the relationship was begun, if known. Also indicated will be any relationships ended since the previous list and any co-mentoring relationships. Mentors/supervisors will receive annually a printout of their mentee/supervisee list from the MTG Secretariat for review and response by March 31.

10. Procedure for Appointment as a Mentor

If a certified teacher feels that his/her work with the Dances includes mentoring others and his/her Mentor agrees as to the timeliness of such action, then a certified teacher may begin to supervise developing teachers. These students should follow the usual procedures to request supervision, agree to the Ethical Guidelines and Way of Working, etc. The certified teacher may engage in other training-type activities as agreed by his/her Mentor.

When the certified teacher has been working with one or more supervisees for at least 6 to 12 months, the certified teacher and Mentor should discuss if mentoring continues to be part of the teacher's work and whether the supervisee(s) are, in fact, developing under the certified teacher's guidance. If the answer to both questions is "yes," then the Mentor will recommend that the certified teacher be appointed as a Mentor. Two Senior Mentors are needed to propose and second the appointment. If the certified teacher's Mentor is a Senior Mentor, then only one other Senior Mentor's approval is needed. The recommendation is made to the MTG Supervisor or one of the Co-Chairs, who will approve the appointment and then announce it to the full MTG.

11. Procedure for Appointment as a Senior Mentor Level II or III

When a Mentor is considered to have fulfilled the guidelines for either Level II or Level III certification, that person's Mentor will nominate him/her to the MTG Supervisor or one of the Co-Chairs. The Level III Senior Mentors will then consider the application and notify those involved of the result.

12. Sabbaticals and Life Changes

We recognize that Mentors are people whose lives change like those of anyone else. Moving, family crises and many other circumstances can affect a Mentor's ability to continue in the work.

We encourage Mentors to be as clear as possible with their mentees when they need to take a sabbatical from mentoring or to stop mentoring altogether.

If a Mentor has not worked with any mentees for a period of two years, his/her Mentor will contact him/her to ask whether it is still appropriate for the Mentor to remain a member of the MTG. We will endeavor to support each other through various life changes with understanding and compassion for all involved.

13. Transfer of Mentoring/Supervision

Changing Mentors/supervisors happens with proper respect for both old and new Mentors/supervisors. A Dance leader wishing a new Mentor/supervisor shall first contact his/her current Mentor and take formal leave of that person. When a new Mentor/supervisor has been identified, the Dance leader will ask his/her former Mentor/supervisor to contact the new one to describe the leader's Dance leading ability and, if relevant, progress in Dance training, and to make recommendations. A new Mentor/supervisor will not accept a transferring leader without prior contact from the old Mentor/supervisor. Mentors and leaders who part on unfriendly terms shall seek the help of another member of the MTG to arbitrate their "exit interview."

14. Compensation Received for Mentoring and Supervision

Mentors may charge reasonable compensation for time, expenses and travel in relation to training and evaluating a mentee for certification. They will donate to either the International Network for the Dances or the Sufi Ruhaniat International from training/supervision income, after deducting expenses, and from event income when they mention their affiliation with the International Network for the Dances for purposes of promotion. If such money is not needed by Mentors, they may donate all funds received.

Mentors may discuss on MTG MAIL all issues related to money and mentoring including what constitutes reasonable compensation for their geographical area, what equivalent training programs charge for instruction in therapy or bodywork, attitudes toward charging for workshops and individual mentoring and working by donation. We may also discuss compensation for mentoring which is only for supervisory purposes, not for training. We may also discuss and clarify for ourselves under what circumstances we will do training without compensation (e.g., for outreach in countries without hard currency).

Mentees/supervisees may appeal against what they perceive as unreasonable charges for training or supervision to their mentor's mentor.

09/2002

A Code of Ethics and Relatedness

The Dances of Universal Peace invite us to enter expanded states of consciousness--including expanded states of feeling--while joined in a circle, facing each other and moving together in pairs, often in close physical contact. As such, the Dances revolutionize traditional spiritual practice. Hatha Yoga, Kirtan, Sufi dhikr, Vipassana meditation and other forms of sitting meditation require very little interpersonal contact and involve low interpersonal risk. The Dances involve a high amount of personal contact and, while evoking feelings of joy, love, compassion and communion, present constant interpersonal challenges. One can easily confuse the feelings that arise with the person(s) who helped facilitate them.

Because of this, the Mentor Teachers Guild of the Dances and the International Network for the Dances of Universal Peace have articulated ethical guidelines for teachers. The leaders of this class, meeting, workshop or retreat have agreed to these guidelines as well as to a system of peer supervision, common to many therapeutic and healing professions. In part, these guidelines state:

“We will do our best to be faithful to the highest ethical standards of our own spiritual or religious path. We will not use our Dance meetings or mentoring/ supervising/leading relationships for manipulation of or indulgence in favors that would not otherwise be freely given. We will do our best to be sensitive to the dynamics of personal relationships, particularly when an imbalance of power may be perceived to exist....

We recognize that we are all affected by the less healthy parts of our culture around issues of money, sex and power; that we are all in this together and that no one is exempt from these influences of our society; and that mistakes and accidents happen. In this, we will continue our own process of healing and surrender to the Only Being.”

If you would like a full copy of these guidelines or have any difficulties with or complaints about the ethical conduct of a teacher of the Dances that you cannot resolve between you personally, please contact the office of the International Network for the Dances of Universal Peace (below).

We invite you to enjoy the Dances in all of their simplicity, profundity, freedom and depth of feeling. We invite you to honor your feeling, and to help us re-establish the meaning of healthy, honest contact and relatedness in modern life.

PeaceWorks International Network for the Dances of Universal Peace
PO Box 55994
Seattle, WA 98155-0994 USA
Phone: (206) 522-4353
Email: INOffice@dancesofuniversalpeace.org

09/2002

Ethical Guidelines of the MTG

Section A. Ethics Guidelines

1. We recognize that we, leaders and dancers, are all affected by the less healthy parts of our culture around issues of money, sex and power. Out of respect for the Dances of Universal Peace, for ourselves and for those who dance with us, we regard ourselves as responsible to act in the most ethical manner possible at all times. We are all in this together and no one is exempt from these influences of our society. We also recognize that mistakes and accidents happen. In this regard, we will continue our own process of healing and surrendering to the Only Being. We will uphold hold basic ethical guidelines common to the precepts of all sacred paths and religions.
2. We will do our best to be sensitive to the dynamics of personal relationships, particularly when an imbalance of power may exist or be perceived to exist.
3. We will be honest in our dealings with money and do our best to be explicit about fees we charge or contributions that we expect as reasonable compensation for time, expenses and travel in relation to certification and supervision and dance leading.
4. We will be honest in our communications with each other and with participants, and do our best to practice respectful, clear, and direct communication.
5. We will not use our Dance meetings or mentoring, supervising or leadership relationships for manipulation of or indulgence in favors that would not otherwise be freely given.
6. To avoid sexual harm and exploitation, we will refrain from sexual relations between students and teachers, between supervised and supervisor, between event participants and staff until at least 1 month after those roles are mutually acknowledged as ended.
7. We will not abuse or misuse intoxicants, and not use intoxicants or be affected by them when leading the Dances or at any Dance event.
8. We agree to handle difficulties of an ethical nature through the Ethics Chairperson and Committee.

Section B. Ethics Chairperson

1. The MTG will select an Ethics Chairperson from its members to receive reports of any abusive incidents or violation of ethical guidelines. Volunteers for this position will apply to the MTG through its mail meeting or directly to the MTG Chair who will ratify the choice through consultation with the MTG Senior Mentors. The Ethics Chair will be confirmed annually by the Senior Mentors. In the absence of a current Ethics Chair, the MTG Chair will serve as the Ethics Chair.

2. The Ethics Chair will inform both the MTG Chair and Pir Shabda Kahn of such reports and after consultation appropriate action will be taken. All persons acting for the MTG will maintain the strictest confidentiality of all reports of alleged violation of ethical guidelines.

3. If anyone involved is dissatisfied with the handling of the situation at any step they may request the next step.

4. The Ethics Chair will ask the concerned person(s) if they have tried to address and resolve the issue directly with the leader. If they have not, the Ethics Chair will encourage them to do so. If requested, the Chair will assist them in developing a way to approach the leader, perhaps with a mediator.

5. If this does not resolve the issue, the MTG and Ethics Chairs will consider whether the complaint can be satisfactorily handled by them or if it warrants calling a committee. If the issue isn't resolved within an agreed upon time, then a committee will be called.

Section C. Ethics Committee

1. If an Ethics Committee is called it will consist of:

a) The Ethics Chair

b) The MTG Chair

c) The "accused" leader's supervisor/mentor

d) One other MTG member to be appointed by the Ethics Chair

e) The leader's spiritual director/teacher/initiator (if they have one) will be invited to join the committee.

If a) or b) is also c) or e), then the Ethics Chair would appoint enough members to have at least three on the committee. If a) or b) is the "accused," then the other would do the appointing and the "accused" of course would not be on the committee.

2. The Committee will address the complaint by some inspired and considered creative means specific to the situation or by more traditional procedures if that seems warranted. The Committee will meet via e-mail, conference call, correspondence or other method as necessary.

3. Neither the MTG nor the Ethics Committee is a legal or quasi-legal body. We work on the basis of collaboration, consent and mutual respect. If the Ethics Chair or Committee perceives that legal issues may be involved, she/he/they will refer the parties involved to the appropriate authorities. As the MTG gains more experience further ethics procedures may unfold accordingly.

A short statement of the Ethical Guidelines is recommended for use at regular public meetings and other ongoing classes in the Dances of Universal Peace and Walking Meditations.

Rev. September 2002

PEER SUPERVISION & MENTORING

Some Commonly Asked Questions and Answers

>>Does peer supervision mean that someone else critiques my Dances or Dance technique?

Peer supervision has to do with the ethical guidelines and the way of working and with a sense of being connected to a wider circle. It is in these two senses that “we are all in this together.” Peer supervision does not deal with technical matters of leading Dance or really with attunement either, except as it might affect one’s ethical behaviour at a Dance meeting. For instance, if a member of one’s peer support group or peer supervisee was showing up to lead Dance drunk, that would be a matter to deal with in the group or by the supervisor.

>>How does peer supervision relate to mentoring for certification?

One can be in peer supervision without working toward certification. Certification has to do with developing a certain quality of leadership and naturally involves learning from someone who knows more. It is here that attunement and technique become an issue.

>>Why are peer supervision and the INDUP’s referral policy linked?

Referral is linked to peer supervision because of the ethical guidelines. If one feels connected to a peer support circle or peer supervision (mutual or not), one is less likely to abuse money, sex or power. It is trying to embody Donne’s “no man is an island.” Peer supervision is an “easier” option in that it doesn’t necessarily involve learning anything from another. Hopefully, as one comes to know and love the Dances more, one would have the humility to want to learn more.

Certified teachers continue with peer supervision (with another teacher or with a group). There is no standard for how often the “check-in” must be. Again this is a matter of affirming one’s connection publicly. This type of peer supervision is common to virtually all psychological, healing, and spiritual direction fields.

>>Does a person who is working toward certification have two supervisors, a mentor and a peer supervisor?

Whenever a person is in mentorship (that is, towards certification Level I, or as an Apprentice Mentor, towards Level II [ed. note: now called “Mentor”]), then that person’s mentor usually also serves as their supervisor. When that isn’t the case, then they need a peer supervisor (or supervision group) to remain connected, accredited and referable.

>>Is there any spiritual basis for this? Doesn’t life provide enough “feedback” for us?

It was Murshid Samuel Lewis’ practice always to check in with someone as a “supervisor” even if that person was not more advanced than he. He felt that it was a necessary check on the ego. The spiritual background on this is contained in his chapters on “The Formation of the Spiritual Group in the Presence of a Teacher” and “The Formation of the Group in the Absence of a

Teacher” in Introduction to Spiritual Brotherhood. In the former, one allows another person to serve as the embodiment of guidance and one learns. In the latter, one allows the group to take on that function. Both ways have their advantages and pitfalls, as Murshid describes.

If one can allow neither an individual nor a group to serve as guide or ego-check for one, then one should not be teaching. According to Murshid S.A.M., that person then becomes a cult or cult-leader in the original meaning of the word “to cut oneself off from others.”

--Neil Douglas-Klotz, MTG Chair

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Dances of Universal Peace: Sacred Mission and Transmission

A Report on Training and the International Center for the Dances, 1982-1992

by Saadi Neil Douglas-Klotz

Murshid Samuel L. Lewis began the Dances of Universal Peace within the context of his work with disciples in approximately 1965. This work was later organized and incorporated as the Sufi Islamia Ruhaniat Society (renamed Sufi Ruhaniat International [SRI] in 2002). For basic history about the Dances, please refer to the volume *Spiritual Dance and Walk: An Introduction*. This paper reports on the successes and challenges faced by those of us who have sought to train teachers in the Dances outside of the esoteric relationship of the Sufi path over the last ten years through the International Center for the Dances. While I am the primary author of this paper, it was the result of many discussions held during 1991 with all of those represented on the Mentor Teachers Guild of the Dances. In addition, Murshid Moineddin Jablonski has been involved in helping us with our certification guidelines since they were initially formulated in 1986, and he has had active input into this paper and the new guidelines as well.

Sacred Mission: Freely Sowing the Seeds

The International Center for the Dances of Universal Peace (originally, the Center for the Study of Spiritual Dance and Walk) was formed on January 15, 1982 to propagate the Dances and Walks in a wider sphere and beyond a particular esoteric or spiritual order. At the same time, this extension of the Dance/Walk work was authorized and supported by the spiritual director of the Sufi Islamia Ruhaniat Society, Murshid Moineddin Jablonski, whom Samuel L. Lewis designated as his spiritual successor. [ed. note: This authorization was confirmed by Pir Shabda Kahn, the present spiritual director of SRI.]

The Center opened a more extensive aspect of the Dance work which did not depend on one's affiliation with the Ruhaniat Society. Until then, the Dances had been largely viewed as spiritual practice within that particular Sufi order, for which one needed training and authorization from a teacher in order to share publicly. The new opening through the formation of the Center recognized several realities: 1) A great need of the world is for more Dances to be done by more people; 2) Any person or being, "trained" or "untrained," may become an instrument of divine wisdom and purpose at any moment of life and serve to enliven the unfolding Story and Purpose of the Cosmos. The purpose of esoteric training and apprenticeship are that this occurrence be conscious or at least more than accidental.

After ten years of concentration through the vehicle of the Center, the Dances now function extensively on a very wide level.

--Bestowal of Blessing (the words of Murshid Samuel L. Lewis): that is, the free dispensation of magnetic life-love-energy to all beings. This has always been the most important part of the "public" Dance work. Murshid Samuel L. Lewis felt that the failure of Western culture to deal with the problem of life energy -- how to feel it and what to do with it when we do was behind most of the war, fanaticism and addiction on the planet. Wherever the Dances are done, wherever the tapes are listened to and chanted with devotion, whether connected with the Center for Dance or not, this blessing functions.

--Deep Peace-Making, Deep Multi-Culturalism: a healing of the fear and superstition between peoples of various cultures by plumbing the depths of feeling available generated by the sacred traditions of the earth. On this level, even "giving information about" a tradition may help to break down superstitious concepts. The feeling of the practice does even more. The Center's very successful activities in citizen diplomacy and training of Dance teachers in Eastern Europe and the former USSR are well known. Less well-known are the numbers of university and school programs which now include them as a regular part of the curriculum. The Institute in Culture and Creation Spirituality, a graduate program at Holy Names College in Oakland, has been a leader and model for this; each year 50-75 students most of whom are already teachers and community leaders take the Dances with them back home to their own programs.

--Therapeutic/Transformational: Samuel L. Lewis called this aspect of the Dances his program of "Joy without Drugs." The Dances may serve to heal addictions of all sorts which have increasingly damaged the earth and other peoples. This includes healing from racism, consumerism and all other -isms. Ten years ago, few if any therapists considered using the Dances in their programs. Now we have teachers using them in 12-step groups, somatic therapy groups and work with the mentally handicapped both in North America and Europe.

--Deep Ecology: the Dances break down the barriers to actual feeling and to connection with all beings; as such they can uncover -- behind the apathy -- feelings of despair about the plight of the planet in our time. Only after acknowledging this despair and grief can empowerment come. Beyond the increased presence of the Dances in Earth Day celebrations, several teachers have included them in sharing the "Council of All Beings" and other eco-feminist work.

--Co-Creation/Nurturing the Creative Spirit: the Dances/Walks foster the understanding that each person carries the ability to dance, sing, make music and reclaim her/his birthright as an artist of the beautiful. As a non-elitist folk-style art, the Dances convey the message that we do not need to give over our creativity or inner Artist to professionals to carry for us. For this reason, the Dances have always relied on the human voice and live music for accompaniment rather than recorded music which sets an artificial standard for comparison. Taught in courses like "art as meditation" at the graduate level down through undergraduate, high school and elementary level, we now have many more students of all ages exposed to their creative potential as singers, dancers and artists.

--Renewal of Ritual/Liturgy/Play: These three connect at a deep level. Samuel Lewis foresaw as an ideal a "religion of free men and free women" which would heal culturally-based gender discriminations as well as provide a loose forum for all to celebrate together the best and deepest that the world's sacred traditions have brought into being.

--Gender Healing: the Dances promote the breakdown of gender stereotypes which have kept women politically disempowered in Western society. These same stereotypes and degraded, materialistic myths keep both women and men emotionally isolated from each other and themselves. This deep lack of intimacy in Western society serves only those who profit from the addictive and consumerist trends in culture and religion. Work with the Dances in women's and men's groups has risen dramatically over the past five years.

Global Scope: In addition, directly due to the efforts of people working through the Center for Dance, the work has geographically extended far beyond the San Francisco area where it began. Qualified teacher trainers now work in four different North American regions as well as England, Holland and Germany. Qualified representatives work in Poland, Russia, Japan, Australia and New Zealand. In addition, further outreach of the Dances has touched Costa Rica, Chile, the Baltic Republics, the Ukraine and Israel. Serious citizen exchange and teacher training has begun in 1992 in South Africa and is planned for 1993 in the Middle East.

Sacred Transmission: Nurturing Growth for the Coming Generations

On an intensive level, the lineage holders of a practice or tradition are responsible for its continuing growth and survival through their own unfoldment and work with students. This is apart from any outward "certification" model; nevertheless, all models are given life by the spiritual realization of their members.

Looking at the earth's history of sacred traditions, a lineage holder (by whatever name, whether shaman or zen master) is responsible for "passing the torch" to at least one other person, often several. Sometimes a person's responsibility is clearly set at birth (as is the case with the Dalai Lama). In other cases, a person's responsibility and accountability increases with involvement and commitment until the "novice shaman" discovers that behind the master's mask is her own face. In the religion of Old Europe, the Green Man withers and dies in the fall/winter only to be reborn as the light waxes again. But the Goddess - the underlying reality - persists through all faces. Like this is the relation between the "transmission" of a genuine spiritual practice and those through whom the transmission passes.

We say that our work with the Dances is more than a pastiche of folk movements and chants from around the world. We strive to avoid the "sacred/cultural strip-mining" indicative of much of the recent "New Age" movement which is the psychic counterpart to what Western society has done to the resources of native peoples and the earth. As such, it is important to tell the story of our own lineage, to uphold the value of sacred transmission and make common cause with other inheritors of native wisdom.

That our own transmission is rooted in Native Middle Eastern mysticism through the form called Sufism goes without saying. Yet Samuel Lewis also participated in a genuine, long-term spiritual apprenticeship (student-teacher relationship) in Kabbalah, Buddhism and Hinduism. From this experience of traveling more than one path, as well as from his apprenticeship with sacred dance mentor Ruth St. Denis, he began the Dances and Walks.

The sacred human relationship--whether called apprenticeship, mentoring or the initiatic relationship -- is essential to the genuine transmission of the sacred and has always been so. The stories, chants, practices, feeling, breath, and touch of the earth's traditions have always been conveyed person-to-person, because they were first conveyed from a human being's intimate touch with the Cosmos. It was only when Western culture "ascended" into the cognitive mind that it began to operate under the delusion that wisdom could be conveyed by a book or even a

seminar without an ongoing intimate relationship and commitment to the embodied conveyor of that wisdom.

This is not to say that each person is not capable of receiving wisdom from the Cosmos, God, Nature as our ancestors did. But if one wishes to learn the feeling and touch of a specific practice or native tradition (including the Dances) one must be around that feeling and touch for long enough to re-member and embody it. For learning to Dance (in the way that Murshid Wali Ali mentions in *Spiritual Dance and Walk*), the feel and touch of the circle for a certain period is sufficient and powerful. For leading the Dances and Walks, the feeling and touch of another leader for a certain period is necessary and effective.

This model takes its image from the earth, not the sky: "I am the vine and you are the branches of it." It is not pyramidal or patriarchal but deeply rooted in the story of its own tradition. We value this grounding in native traditions, why not our own Dance tradition? Those who wish to glean from sacred traditions while making a commitment to none, those who wish to harvest where they do not sow, find nowhere to stand on the earth. They are like the patriarchal marauders of the ancient world or the rain forest clear-cutters of the modern one.

In the apprenticeship relation, self-discipline, consistency, willing surrender and service are the key themes and prove the existence of genuine growth, attainment and ultimately the ability to carry the magnetic-love current called transmission or lineage in certain traditions. Here the words of Jesus are again to the point: "By their fruits ye shall know them - either connected to the source (toubw, ripe) or disconnected, out of rhythm/time with the source (bisha, unripe)."

The source, in the area of the Dances/Walks, is the ultimately the heart of God. The essential nexus or connection is the being of Murshid Samuel L. Lewis and his successors in this line. There is no transmission in this area without a genuine connection to this being, albeit his personality or how he embodied on earth is only a doorway to an attunement with his ongoing presence, as well as that of his own teachers, Hazrat Inayat Khan, Ruth St. Denis and others.

A person may be an inspired or inspiring Dance teacher without a connection to Samuel L. Lewis, even a wonderful conveyor of Dance "technique." Yet such a person cannot be said to hold part of the transmission of this work without a clear relationship through apprenticeship to the source. Just as Vipassana, as it has been extracted from historical Buddhism, is more than just the calm exchange of air in the lungs; as Yoga is more than simply the assumption of certain postures, so the Dances of Universal Peace are more than learning the words, melody and movements. The Walks are more than knowing the breathing pattern and some stereotypical movements.

Ultimately, those closest to the source of transmission and who bear responsibility for it initially feel that it is their teacher/mentor who works through them and that they were chosen contrary to, or at least without the awareness of, their conscious will. At some point there may even be resentment at having been "stuck with the job." Yet through the personal unfoldment which apprenticeship involves, one comes to know the depths of one's psyche, both the integrated and unintegrated reaches, the light and shadow. Then one realizes that one did choose at a deep level and can only decide whether or not to keep choosing. Historically, to be most efficient, the

lineage holder may decide to concentrate on transmitting to one person intensively or to several; that is, to run as many connections as possible to the source in the hope that some will "take."

On this level, it has been the intensive purpose of the International Center for the Dances to provide an external vehicle for any possible lineage bearer(s) in this line to work. If the spiritual authority -- through the work of lineage holders -- were to leave the International Center for the Dances, one of its primary reasons for operating would leave also. This is so for two reasons: first, the intensive work fuels the extensive and provides it with the power of lineage and authenticity, as we have seen. Second, any authority or responsibility for training ultimately resides in the transmission.

Ultimately, organizations do not and cannot hold spiritual authority for a transmission; only human beings can and do. This is a consistent theme of Murshid Samuel Lewis's writings and life: he was not an "organization man."

As mentioned, Murshid Samuel L. Lewis invested the spiritual authority of his transmission in his successor, Murshid Moineddin Jablonski. In 1977, when the Ruhaniat Society and the Sufi Order in the West legally separated, Murshid Moineddin asked all teachers of the Dances to refer to them by their original name -- Dances of Universal Peace. Other names used by Murshid Samuel Lewis included specific types of spiritual Dances: Dervish Dance, Mantric Dance, Angelic Dance and Mystery Dance. But he named the entire body of this work the Dances of Universal Peace.

Within the scope of his trust, Murshid Moineddin has, over the years entrusted certain concentrations to representatives. In this regard, he authorized the formation of the International Center for the Dances and has since designated this person as responsible for the Dance transmission. In this regard he wrote to the Ruhaniat Society Board of Trustees on November 28, 1989 in order to clarify the relationship between the International Center for the Dances and the Ruhaniat Society. He begins by quoting from my January 1982 letter to him reporting the results of a retreat and proposing the initiation of the Center. Then he comments:

"I mention these things so that all of you will know and appreciate that the work Saadi is doing has its origin in divine vision the same divine vision that has placed Saul responsible for the Healing work, Ana responsible to carry on Frida's work, and yours truly responsible to oversee the continuation and growth of the esoteric order. The organizational and legal bifurcation of SIRS [ed. note: now SRI] and PeaceWorks a few years ago in no way affects the integrity of Murshid's work as a whole."

This trend toward decentralization goes along with Murshid Samuel Lewis's prediction that at sometime in the earth's evolution, for its survival, the "group-unit" rather than the individual would become the nexus of spiritual authority.

In discussions both with Moineddin and myself, Pir Vilayat of the Sufi Order in the West has stated his belief that the ultimate responsibility for training, certifying and vouching for Dance leaders lies with the transmission of Murshid Samuel Lewis and the Ruhaniat. He told Tasnim Hermila Fernandez and myself that he is not willing to add the Dances formally to the

work of the Sufi Order, because it would mean adding as a course of study all of the practices and lessons on heart, breath, walk, tasawwuri and dance given by Murshid Samuel Lewis. At the time of our last conversation on this matter, June 1988, he felt that his own practices and those directly from his father, Hazrat Inayat Khan, were already more than most mureeds could assimilate.

In order to be responsible for keeping the Dances alive for the coming generations, we must take steps to clarify who is willing to take up the larger intensive aspect of the work of the Dances of Universal Peace: not just the latest Dance with which to enliven a workshop, but the work of the Dances themselves as a path and a gift for all humans of all cultures.

Within the context of the Center for the Dance, we have struggled with the issues of respect for transmission and lineage bearing. Sometimes these issues have seemed almost in opposition to the freely-given extensive mission of the Dances. These issues have also become entwined with certification, expectations of certified teachers, and financial relationships of teachers to the Center. This has caused all of us to look at our own issues around self-worth, gratitude, need for recognition, support, friendship and ultimately, choice. Initiation, in its broad sense, means choosing to take a step in an unknown direction (according to Hazrat Inayat Khan). At the same time, Hazrat Inayat Khan also said that the only value in surrender and service lies in its willingness.

In April 1991, I proposed that the Center for Dance acknowledge its "failure" in respect to being able to carry the esoteric transmission of the Dances/Walks and acknowledge its "success" as an exoteric organization which helps connect Dance teachers through a network, newsletter, outreach, domestic and international development projects (such as our USSR exchanges.) As mentioned, an organization has never been successful in transmitting what is essentially a human trust between two people. This acknowledgement leads to the changes in the attached certification guidelines.

Over the past year, those of us in the Mentor Teachers Guild who have been active in training teachers and who have staked our lives in this work have talked extensively. There has been unanimous agreement on most matters. So on the intensive level, the growth has also been important:

[ed. note: This was written in 1992. Many of the following statements remain accurate; however, the reader is directed to the current certification guidelines and way of working for the most up-to-date statement of guidelines.]

1. We have re-clarified the functions of certification and validation of Dance teachers as based in the relationship between mentor and apprentice, rather than between applicant and organization. Based on guidelines agreed upon by all, each mentor is free to pursue training as she/he sees fit, including financial arrangements with students. Responsibility for seeking certification/validation lies with students not mentors.
2. The certification process is a doorway into taking responsibility for the Dance transmission. Certification on the basic level may mean being able to give outside

validation for one's work to a sponsoring group or event at which one wishes to present. Increasing commitment also increases responsibility to help keep the Dances alive for the next generation. When working on the second level of certification, teachers begin to share what they have learned and train new teachers. They become "apprentice mentors." When their students progress and become certified, apprentice mentors are welcomed as full members of the Mentor Teachers Guild.

3. Because all those who represent the Dances are connected we all rise and fall with each other each certified teacher is supervised by another. Not just during his "training" but throughout his life, Samuel Lewis always maintained a receptive relationship with at least one other teacher or spiritual director as a "check on his ego." This is now commonly recognized as essential in the therapeutic field and we now follow the same example. Because the Dances are "powerful medicine," their potential for being misused for manipulation in a society with skewed values, whether for sex, money or power, is also great. For this reason, it is in the interest of all who have dedicated their lives to the Dances to require that each certified teacher, including all mentors, have a supervisor. In addition, the Mentor Teachers Guild is working on formulating basic ethical guidelines; as an interim measure we are using the guidelines drawn up by the Vipassana teachers association.
4. The International Center for the Dances of Universal Peace, as the organizational vehicle for Dance outreach, publishing and networking, does not involve itself in training guidelines, determine what constitutes a genuine "Dance of Universal Peace" or supervise leaders. It relays to inquirers the names of certified teachers and mentors in their area as well as news of events and training retreats. It archives Dances and publishes tapes/booklets as funds allow in consultation with representatives of the Mentor Teachers Guild. When possible, it funds the start-up of training events (like Lama Dance Camp), directors of which are drawn from the Mentor Teachers Guild.
5. Mentors help provide the "green energy" to keep the organization going. Mentors and their apprentices who are working on certification must be contributing members of the International International Center for the Dances and/or the Ruhaniat Society (if they are Ruhaniat initiates) for their certification to remain active. The Ruhaniat Society is included here because it is the only other organizational structure dedicated to keeping alive the work of Samuel Lewis and because the International Center for the Dances existed under the Ruhaniat's non-profit umbrella for nearly eight years until it formed its own non-profit corporation. Mentors tithe (a minimum of 10%) from every event in which they either offer Dance teacher training or mention their affiliation with the International Center for the Dances for purposes of promotion.
6. For purposes of referral to the public, the Center for the Dance will recognize several distinctions:
 - a. Members of the Mentor Teachers Guild who are: 1) representatives of Murshid Moineddin, supervised by him; 2) teachers certified at the second or third levels who have a supervisor and who constitute the core group of the Guild, and (3)

Apprentice Mentors (those working on fulfilling Level II) and Adjunct Mentors (those whose main work is not Dance training but whose past experience qualifies them for this work and who are available as mentors on a limited basis).

- b. Members of the Teachers Guild who are certified at the first level, contribute to either ICDUP and/or SRI (as above) and who have a supervisor. Members of the Teachers Guild may apply to co-sponsor a Dance event with the Center; those who are also members of the Center may use the Center's logo in advertising their activities.
 - c. Contributing Members of the Center for Dance (including members of the Advisory Council and Board/Executive Council) or Ruhaniat Society who may or may not be working through the certification process. Regardless of certification status, they must have an active supervisor for their Dance work and agree to the basic ethical guidelines of the Mentor Teachers Guild. Their supervisor may be any other certified teacher. Members of the Center for Dance who have a supervisor may use the Center's logo for their Dance work; we recommend that a tithe from all events advertised by the logo go back to the International Center for the Dances.
 - d. Non-members of the Center for Dance or Ruhaniat Society, not involved in training or certification are referred to inquirers only with the clear statement that they are not affiliated with the Center and that no one from the Teacher's Guild is supervising their Dance leadership or conduct.
7. Because training is the responsibility of mentors and apprentices, not the International Center for the Dances, participation in Center events and camps does not formally constitute training or qualification to represent the Dances or the Center. Payment for participation in such camps does not qualify participants to reproduce, record, film or republish any of the teachings or Dances offered. A student may wish to receive feedback or evaluation of leading skills at a Center camp or event, but this evaluation is not for the purposes of certification unless agreed upon in advance by both mentor and apprentice. Permission to represent more advanced Dances and cycles in public (like the Aramaic Lord's Prayer cycle) may be obtained directly only from their originators.
 8. The Mentor Teachers Guild is currently composed of initiates of two different Sufi Orders (the Ruhaniat and the Sufi Order in the West). Apprentice Mentors and certified teachers currently represent a much wider range of sacred traditions, including Buddhist, Christian, Hindu and Jewish. We pray that this representation will lead, by the end of the century, to a truly universal Mentor Teachers Guild.
 9. Should the International Center for the Dances cease to remain a viable organization, its elements and assets should return to their source: the Ruhaniat Society. Should the Mentor Teachers Guild fail in its charge, its responsibility for the Dances returns to Murshid Moineddin, as Samuel Lewis's successor. [ed. note: presently Pir Shabda Kahn;

the reader is reminded that the date of this report is 1992; please read the current guidelines and way of working for resent guidelines.]

Ultimate responsibility for the Dances and their continuance lies with human beings. The Dances are a gift for our remembrance of cosmic unity and diversity as well as the preciousness of all life. Should an organizational apparatus fail or need to be traded in for a new vehicle, the Dances will continue through the dedication of individuals who step forward to say "I can!" and who remain companions to each other on the way.

We acknowledge that organizations lend themselves to the type of dysfunctional behaviour many of us experienced in our families. We vow to stay clear with each other, recognizing the veils that lead us to project our un-grownup expectations and judgments onto each other. We vow to step forward joyfully, gratefully and without expectation that any organization will feed, support or empower us. Ultimately this nurturance and power comes progressively from ourselves, each other and the Only Being.

Rev September, 2002



September 26, 2002

Dear Friends,

We are now celebrating twenty years of the Aramaic Prayer work. Thanks be to the One! In the years since 1982, I developed the translation and interpretation work now available in three books: *Prayers of the Cosmos*, *Desert Wisdom*, and *Hidden Gospel*. Over the years, many people have been inspired and have responded to this work by asking for permission to lead or share it in various settings. I have been asked to clarify the expectations for preparation and how to obtain permission to publicly present the Dances of Universal Peace to the Aramaic Prayer (as well as the Beatitudes cycle and other expressions of the Native Middle Eastern work). This work is experimental, not only for the Dances of Universal Peace but also for spiritual practice in general. Because of this, the way that these particular Dances, and all other facets of the Aramaic work, are presented to the public is very important. For those who are not familiar with the Dances of Universal Peace, this is the context/crucible in which this work first was created, presented and developed as described in the booklet *Dancing with the Aramaic Jesus* (available from Abwoon Study Circle, see contact information below).

I deeply appreciate the many people who have felt touched by the Aramaic work, have taken it to their hearts and have developed their ability to teach it. The information and suggestions contained in this letter are based on their positive experience over the past 20 years. Additionally, some of these guidelines have been created in response to situations in which the work has not been presented with the proper attunement, respect or embodiment, and consequently has alienated people from the work. In the latter case, individuals have assumed that experiencing the Aramaic Prayer Dance cycle once then qualified them to teach workshops on it in public. It is perhaps a societal-level problem that we have lost the concepts of ripening and deepening which, of course, take time. This letter presents guidelines for appropriate offerings at different stages of experience with this work.

The Aramaic work calls for dedication. These Dances are not easy to lead, and the attunement necessary to present them in context with the scholarly work that developed from them also takes study and patience. In general, I now say to people wishing to publicly share this work that they should plan on at least five years' study and experience, no matter what their background.

Encouragement for Any and Everyone:

*I encourage people of all backgrounds who are inspired by this work, as well as by **Prayers of the Cosmos, Desert Wisdom and Hidden Gospel**, to use the body prayers and readings in these books, along with the chanting tapes, in small informal study groups, to explore and deepen in their own spiritual process. There are no prerequisites to begin working in this way.*

In order to share something, one must have integrated and embodied that which is to be shared. With the Aramaic material, this means that first a person must integrate the work into her or his spiritual practice. To deepen in one's own knowledge and understanding with guidance means taking the time to study, pray, chant, and move with the lines. Some may choose to do this alone, others may choose to gather a small group together for study and spiritual practice. This is the singular best way to begin to work with the Aramaic Prayer.

Specific Instructions for Those Who Desire to Lead The Aramaic Prayer or Beatitudes Dance Cycle

For those who are already involved in a mentoring relationship through the International Network of the Dances of Universal Peace (INDUP), the certification guidelines state what many consider to be common sense: longer, more complex Dance cycles require greater experience. There is information below that can guide you as you integrate your commitment to the Aramaic and Native Middle Eastern work as part of your training as a Dance leader.

If you are not a part of the INDUP and would like to begin leading the lines of the prayer as a Dance cycle (moving beyond study, prayer, and chanting) you can begin this process by choosing an approved Dance Mentor. For specific details concerning the Dance Mentor relationship and a listing of approved Mentors, I refer you to the website www.dancesofuniversalpeace.org and click the tab marked "MTG" for the Mentor Teacher's Guild section.

For Dance Leaders of All Levels (including beginners):

I freely encourage teachers of the Dances of Universal Peace of all levels (including beginners) to:

1. Dance the first line of the Aramaic prayer, with counter-melody peace prayer, wherever and whenever they can. The basic music and movements must remain as they are transmitted in the booklet. Of course, you would have experienced this Dance with a knowledgeable teacher several times before sharing it. Similarly, you can also share the Dance to the First Aramaic Beatitude, if you have experienced it at least three times.

2. Start informal study groups (as above) to work with the body prayers and meditations in ***Prayers of the Cosmos, Desert Wisdom and Hidden Gospel***, deepening in your own attunement to the words, sounds and feelings of the Prayer, Beatitudes and other sayings. Specific resources designed for use in these contexts include: the Aramaic Teaching tape, Desert Wisdom Body Prayer tape, Hidden Gospel tape set, Original Prayer tape series, and other tape series available through the website www.abwoon.com.

For all Supervised Dance teachers:

I encourage all supervised Dance teachers (that is, those who have a certified teacher or Dance Mentor as their supervisor) to:

1. Work gradually with the Dance movements to the other parts of the Prayer cycle (in the ***Dancing with the Aramaic Jesus*** booklet), presenting them step-by-step in their Dance meetings or study groups if you have experienced the entire cycle at least three times. This does not include permission to teach public “workshops” or “retreats” in the Aramaic Lord’s Prayer or other work based on ***Prayers of the Cosmos***.
2. Work gradually, step by step, with the Dance movements to the Aramaic Beatitudes cycle, as above, in small study groups and Dance meetings. Again, this does not include permission to teach public “workshops” or “retreats” in the Aramaic Beatitudes work.
3. Work intentionally with your Dance supervisor throughout this process, or (in some cases) with another adjunctive Mentor specifically attuned to the Aramaic work for special instruction and guidance.

For All Certified Dance Leaders:

I will give permission to any certified teacher of the Dances to:

1. Present the entire Aramaic Lord’s Prayer cycle as a public Dance ritual (for instance, around the Winter holidays) if she/he has danced it at least six times (at least three times with me personally) and has gradually worked with all the individual parts in a small study group over at least two months, progressing from the first line to the first half, then the second half as mentioned in the Aramaic Prayer booklet. Please take this up with your Dance Mentor first as part of your overall program for development in the Dances.

This again does not include teaching public “seminars” or giving lectures on the scholarly research in ***Prayers of the Cosmos***, ***Desert Wisdom***, or ***Hidden Gospel***. It is the latter situations which have, in some past cases, cast discredit on the Aramaic work because the person was not qualified, either emotionally or intellectually, to field the questions and responses which arose. The clear distinction here is to keep your presentation on the level of a teacher of the Dances of Universal Peace, to stay with the sacred phrase, the movements, and music given and your own experience. You do not help the work when you attempt to give scholarly explanations which you are not qualified to give, and I have not authorized anyone to represent my own research in public in this way.

2. Present the Dances to the second through seventh Aramaic Beatitudes if she/he has experienced them a minimum of six times (at least three times with me personally), and as above, has worked with them in a small study group over at least two months time. No movements or music may be changed. Since there are no published notations for these, you must have them completely in your body.

Please request this permission from me personally. If you have followed the gradual process outlined above, having worked first with a small, informal study group, I will be very happy to give it!

Other Permissions Granted

In addition, I have given permission to a very few advanced Dance teachers to proceed beyond this and to give experiential Dance and process-oriented retreats and workshops based on the Lord's Prayer and Beatitudes cycles or to include the Prayer cycle or individual or other Beatitudes as part of their Dance teacher training retreats.

Finally, I am working directly with several ministers and priests in the established Christian church to whom I have given special permission to bring this work into more mainstream settings. Currently we are developing a support network for professional religious workers (whether Dance leaders or not); information on this network can be obtained by e-mailing abwoon@abwoon.com. There is a web-based group that has been formed for professional clergy and spiritual workers to share creative ministry ideas with the Aramaic Prayer as well as other Abwoon Study Circle materials. You can join this group, Sacred Space, by first registering with Yahoo Groups at Yahoo.com and then sending a blank email to: sacredspace-subscribe@yahoogroups.com.

Referrals and Scheduling

For persons or groups desiring this Aramaic and Native Middle Eastern work to be brought to their local areas, there are two routes for obtaining leadership. First, for those that would like me personally to lead a workshop, seminar, or retreat, please note when extending your invitation that I currently schedule two and three years in advance. Secondly, Abwoon Study Circle maintains a list of recommended leaders who have trained with me over a number of years. Since such a listing is in constant flux, we make referrals individually in lieu of publishing a set list. If you desire someone to lead a retreat in your local area, please contact abwoon@abwoon.com to obtain current referrals.

Here I will mention that for those persons interested in the more scholarly aspects of my research and writing, we now post some of my academic papers on the website. Again, I refer the reader to www.abwoon.com.

Prohibitions

I have not given permission for anyone to:

1. Change any of the words, music or movements for the Aramaic Prayer cycle, as notated in *Dancing with the Aramaic Jesus*, for the Beatitude Dances or for the "I Am" Dances.
2. Copy or reproduce any of the material in that booklet or in *Prayers of the Cosmos, Desert Wisdom*, or *Hidden Gospel* as their own work without credit. (This has happened in two widely published books in Europe.)

Acknowledgements and Credits

If you use a lyric sheet for the Aramaic Prayer, please make sure that it is the one that includes the following credit at the bottom. Alternately, if you include quotes from *Prayers of the Cosmos*, *Desert Wisdom*, or *The Hidden Gospel* listed in church bulletins or other programs, please use the appropriate credit line(s) given below. This greatly helps spread the work, and failure to include the credit has had very unfortunate consequences:

Transliterations and translations are from *Prayers of the Cosmos: Meditations on the Aramaic Words of Jesus* (Harpers SanFrancisco, 1990). Copyright 1990 Neil Douglas-Klotz. Reprinted with permission. All rights reserved including the right to reprint in whole or part. (Alternately)..From *Desert Wisdom: Sacred Middle Eastern Writings from the Goddess to the Sufis* (Thorsons, 1995). Copyright 1995 Neil Douglas-Klotz. (Then as above). (Alternately) From *The Hidden Gospel: Decoding the Spiritual Message of the Aramaic Jesus* (Quest, 1999). Copyright 1999 Neil Douglas-Klotz. (If quoting from the German, Dutch, or Portuguese translations, please substitute the appropriate publisher information.)

For more information on this work, including recordings of the Aramaic Lord's Prayer and Beatitudes, please address **UK:** Abwoon Study Circle, 7 East Champanyie, Edinburgh EH9 3EL Scotland. Email: narada@abwoon.com. **USA:** Abwoon Study Circle, P.O. Box 361655, Milpitas, CA 95036-1655 USA. Email: selim@abwoon.com. **Germany:** Tänze des Universellen Friedens, Ruth Jaeger, NdL Secretariat, Tel. (030) 8639 9436, Email: NdLNetz@yahoo.de. **Holland:** Wali Wim van der Zwan, Hans Memlinglaan 2, 3723 WJ Bilthoven, **Netherlands** Email: zwan0060@wxs.nl. **Abwoon Study Circle international website:** <http://www.abwoon.com>.

Tax Deductible Donations for Outreach

Since this Aramaic and Middle Eastern language research is not financially supported by any group, including the International Network for the Dances of Universal Peace, I have requested that those who receive payment for any public presentations of any of my Aramaic Dances donate a tithe of the proceeds to the Abwoon Study Circle. These donations help further this work not only in support of research and writing, but also primarily through the partial funding of retreats and trainings in non-hard currency countries where the interest is great. If you would like your contribution to be tax-deductible, it must be received through the Shalem Center by mailing to: The Shalem Center, 885 High Street, Suite 106, Worthington, OH 43085 (marked: *for Abwoon*) or simply contact donations@abwoon.com.

Thank you for your interest and dedication in this work.
Eth-phatah! May the way be open for it to spread and deepen!

Dr. Neil Douglas-Klotz

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Edinburgh EH9 3EL
Scotland
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Abwoon Study Circle
P.O. Box 361655
Milpitas, CA 95036-1655 USA
(408) 945-9854

APPLICATION FOR DANCE MENTORING or SUPERVISION

NAME _____ PHONE _____

ADDRESS _____
(Street) (City) (State/Province)(Zip/Country)

Mentees/ Supervisees: Please contact the member of the Mentor Teachers Guild or Teachers Guild whom you would like to have as your Dance mentor or supervisor. He/she will tell you how much of the following to answer (feel free to use extra sheets). Then fill out at least the name/address section, sign and send the form to your mentor. She/he will contact you further regarding costs and other agreements of your mentoring process. If this application is for certification, your mentor must be a member of the Mentor Teachers Guild. If this application is for supervision and referral only, your mentor must be a member of the Teachers Guild (Level I certification). In either case, you must be a contributing member of the International Network for the Dances of Universal Peace or the Sufi Ruhaniat International.

Mentors: Keep a copy of this form for your files and return a signed copy to your mentee. Whether this application is for certification, or for supervision and referral only, please send as soon as possible the names, addresses, phone numbers, e-mail addresses, dates when the relationships began, and dates and levels of any certifications of your mentored and supervised leaders to MTG@dancesofuniversalpeace.org or to the MTG Secretariat, c/o International Network for the Dances of Universal Peace, PO Box 55994, Seattle, WA 98155-0994 USA. Dates can be approximate.

Are you a member of or affiliated with any particular church or religious/spiritual organization? If so, for how long?

Do you lead a regular Dances of Universal Peace meeting? If so, for how long?

Do you lead Dances elsewhere (school, worship service, therapy group, etc.). If so, where or in what context?

How many Dances have you led? If you have led, please attach a copy of your current repertoire.

What are your special skills or interests in relation to the Dances (particular traditions, applications, etc.)?

Do you play guitar, drum or another instrument for the Dances? How would you assess your current relationship to you voice?

I apply to _____ to supervise my Dance leading for the purposes of certification or validation (circle one) as recognized by the Mentor Teachers Guild, the International Network for the Dances of Universal Peace and the Sufi Ruhaniat International. I agree to the Ethical Guidelines of the Mentors Teacher Guild and to the Way of Working. I further understand that, if this mentoring is for formal certification, there may be some compensation involved for this evaluation and that this will be negotiated with my Mentor as part of our agreement.

Dated:

Signed: _____
Mentee/Supervisee

Accepted for Mentoring

Dated:

Signed: _____
Mentor/Supervisor

May 2004 rev.

**Mentor Teachers Guild of the Dances of Universal Peace
as recognized by PeaceWorks International Network
for the Dances of Universal Peace
and the Sufi Ruhaniat International**

[Updated May 27, 2007]

All MTG members who have given permission to be listed are shown here.

MTG Supervisor: Shabda Kahn, 304 Devon Drive, San Rafael, CA 94903-3755, USA; Tel. 1-415-499-1778; E-mail: shabda@marinsufis.com

MTG Co-Advisor: Saadi Neil Douglas-Klotz, 3 Abbey Street, Flat 8, Edinburgh, EH7 5SJ, Scotland, UK; Tel. 44-(0)131-208-1331; E-mail: saadishakur@mac.com

MTG Co-Advisor: Tasnim Hermila Fernandez, 243 N. Reese Place, Burbank, CA 91506-2139, USA; Tel. 1-818-841-3246; E-mail: tasnimf@aol.com

MTG Ethics Committee Co-Chair: Abraham Sussman, 6 Upton St, Cambridge MA 02139-3809, USA; Tel. 1-617-876-5272; E-mail: sussman@thecia.net

MTG Ethics Committee Co-Chair: Quan Yin Lyn Williams, 624 E 22nd Ave, Spokane, WA, 99203-2336, USA, 1-509-747-2277; Email: QuanYinLyn@gmail.com

MTG Secretariat: Azima Lila Forest, 907 West St, Silver City, NM, 88061-4629, USA, 1-505-534-0431, mtg@dancesofuniversalpeace.org

MTG Listserve Coordinator: Farrunnissa Lila Rosa, 5611 Buttonwood Court, Durham, NC 27713-2513, USA; Tel. 1-919-361-2383; Email: MTGMail-Moderator@dancesofuniversalpeace.org

FDM Committee: These Mentors and Senior Mentors serve on the committee to oversee the changes, additions, and corrections to the [Foundation Dance Manual](#) and CD, its distribution, translation, and future volumes:

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