

Regina Association of Middle Eastern Dance



Autumn 2007 Newsletter

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30 November 2007

Editor, Kelly Liberet kliberet@sasktel.net

First International Belly Dance Conference

By Charlene Bosiak

The 1st International Belly Dance Conference was a whirlwind of excitement, joy, and enthusiasm. Over 150 belly dancers from around the world attended the four-day event at the Hungarian Centre in Toronto in April 2007. Yasmina Ramzy, the artistic director of the Arabesque Academy hosted the event with flawless precision and enthusiasm.

There were so many things going on at once that you simply could not attend everything. Many of the workshops and panel discussions were scheduled at the same time. It was structured so there was eight hours of dance instruction per day, with each two-hour workshop being different. The eight-hour days of lectures, panels, movies, open stages and evening dance shows kept all our heads and hearts swooning and swaying with information overload!

My reason for attending was primarily to learn as much as possible about the physical dance aspect of it.

My first teacher was Randa Kamal from Egypt. She was the star of the conference and many people were eager to learn from her. Randa is a beautiful, powerful, and dare I say – large woman! She has a defined bone structure and a strong body, but still maintained a beautiful and feminine appearance (think of Xena - warrior princess!)



Her [dance]movements were daring, sharp, and concise, and performed with sheer class and elegance. She has some ballet influences in her form, such as grand rond-de-jambe (a straight leg extended forward, and kept at waist level, forming a half circle towards the back), but she used primarily Egyptian steps. For the grand rond-de-jambes, she would lift the leg upward to the front, with arms high above her head in the classical ballet 5th position or rounded arms above the head, swoosh the free leg towards the back in a half circle. The un-weighted leg would then fall to the ground and she would lower herself to the ground with her only supporting leg and arms in front to support herself, leaving her body in a very low crouched ground position.

Her English was poor, so she used an interpreter, and encouraged us to watch her body rather than listen to her instructions. Always smiling and with warmth in her body language, she demonstrated her style to us. Randa engaged the students in her lessons using large sweeping movements with her feet, large frame spaces with her arms, flirtatious poses; and used her hair with much flair! The movements were always drawn inwards, as Egyptian style is focused more upon holding the power inward than expressing or pushing it outward. She emphasised never to let the “energy” escape outwards. “Always hold it in” is what she taught.

As well, she spoke at a discussion panel of her experiences of being a professional dancer in Egypt. She said, “Many dancers use belly dancing as a means towards other things. They aren’t real dancers, but use it to prostitute themselves. Because of this, it has given Oriental dance a bad name and some television stations have banned it on T.V. If you want to be a professional dancer, and be respected in the Egyptian community, you have to prove yourself. You have to tell them and show them, that you are an artist, and not one of those other dancers, then you

will get respect.

My second teacher was Kaeshi, Artistic Director of Belly Queen based in New York. Her topic was on balancing props, and she spoke with much confidence and passion. Kaeshi has a flair about her and a touch of exoticism; Asian featured and with a brilliant Australian accent, she spoke about ancient wisdom and Eastern mysticism and entranced our class. One of her lessons was on balancing swords, “A sword – is a WEAPON!” An extra emphasis on the word, “weapon”. “How do you feel when you hold a weapon?” She inquired with mischievous eyes as she scanned the class. Answers from the crowd such as “empowered, strong, and womanly” were spoken. Her lesson was that if you use props such as weapons, use it/ hold it like a weapon.

Get to know your sword, what type of sword is it? She explained the difference between jabbing and slashing swords. An Arabic sabre – the usual used in belly dancing is sharp on one side only – hence side-to-side slashing movements are better suited. A double-edged sword is more designed for stabbing or jabbing. She noted never to place the hands over the ‘sharp end’, even if your sword isn’t very sharp – as your audience doesn’t know! Hairspray, surfer wax, and nail polish were all good methods of adding texture to the sword’s dull side to help prevent slippage.

Kaeshi then went into intermediate and advanced floor work. She strongly recommended yoga into a dancer’s regular routine to promote flexibility and strength in the body for floor work. She showed us the berber walk, getting up and down to the floor, and various floor poses. Her movements were sharp, but much more ‘American jazz’ than Randa’s. Kaeshi enjoyed incorporating hip hop into her belly dancing, by meshing many popping and locking movements. Kaeshi’s favourite move was to do a choo-choo shimmy across the floor and then to instantly drop to the floor, still balancing on the toes, then to taxim back up to a standing position. Another was to incorporate a hip hop arm wave with a cheat pop in between each arm wave (a crowd pleaser!).

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Next came Martine Werotte from Quebec. Influenced greatly by jazz and ballet, Werotte’s style was fluid, graceful, open, and floor covering as most Western dance styles go. I really enjoyed her routines with arms high and swooping around, and low arabesques. We did many 180-degree turns and figure-eight chest sways. Her style was fun, floating, and definitely Western-influenced. While Randa kept a reserve of energy always inward, her shimmies almost violent and wild, Martine graced across the floor fluidly and romantically. We did many bodily motions only to hold them in a freeze like pose, then slowly execute them to a full open pose – many I nicknamed “nymph” or “Greek goddess”, if you could imagine us posing like ancient Greek statues in a field of flowers.

My next teacher was one of my absolute favourites! It was Amir Thaleb from Argentina. His opening phrase was, “So you ready to die!?” And die many did! His routines were high energy, high sweat, and high drama! With his knee high white boots and huge sunglasses he was a living Diva! His style was fun, flirty, bouncy, and energy, energy, energy!! He taught “mini-choreographies”, meaning he taught multiple short combinations. He urged other teachers to do this in their classrooms, as he believes students have more fun getting up and dancing

little short choreographies, than to be working on technique over and over, which he says becomes very boring. He stated many people quit dance lessons because they are either not interested, not motivated by their teacher's style, or just simply tired. He engaged a lot of shimmies layered over figure eights, Mayas and hip sways. He enjoyed quick quarter or 180- degree turns. His music was traditional and upbeat.



He urged us to never give up and not be concerned with mastering everything at once. "Two steps performed very well, is better than one-hundred performed poorly". Like Martine, he enjoyed full use of floor space and encouraged us to do the same. He encouraged others to join him up on the stage to practice, as well, gave room to three members of Belly Queen to show of their new choreography!

My last, and well-known teacher was Tamalyn Dallal. She amazed us all with her superb skills. She began with moves such as horizontal figure eights (inward) with the hips, yet at each time the hips swung out to the side, she would add an undulation – so beautiful! She also demonstrated amazing layering to use in choreographies, such as undulating

and doing chest circles or chest figure eights, or doing oomi's while incorporating a belly roll! A travelling move I really adored was a 180-degree turns with an added hip bump on each weighted step.

This remarkable "crash course" of amazing teachers with over 10 hours of belly dancing instruction gave me an appreciative perspective on the many different styles, personalities, and techniques in belly dance. Even dancers within the same genre can make it their own through personality, charisma, and experience! I had been personally battling with myself about fusing belly dance with jazz or ballet, and feel much more comfortable with that after seeing BellyQueen and Martine Werotte and their warm acceptance by the belly dance community.

The 1st International Belly Dance Conference in Toronto not only gave me dance instruction but a new direction to take my own dancing and creating my own individual signature look as have the dancers mentioned in this essay. Happy dancing everyone no matter what your age, style, or background!

**International Belly Dance Conference
of Canada**

**April 23-27, 2008
Toronto Ontario**

Early Bird Price:

\$599 before Dec 31, 2007

For more information
please see their website

www.bellydanceconference.com

Dance Tips from IAMED

Show us your smile!



Your facial expression is important because it tells the audience how they should feel. If you look nervous and uncomfortable, the audience will be nervous and uncomfortable. If you look relaxed and happy, the audience will be relaxed and happy. Your face shows what you are thinking; so think positive thoughts, such as "I am beautiful," and you *will* be beautiful.

Your face needs just as much practice as your hips do, so practice your smile at the same time as you practice your movements. It's too late to think about your expression when you are about to start your performance!

Check in the mirror to be sure your expressions actually look like what you want it to look like. What feels like a big smile might actually look like a grimace if you are nervous!

VOLUNTEERS NEEDED!

for upcoming

Arabian Fantasy Show

&

RAMED workshop.

If you are interested in volunteering, email

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For the next RAMED submissions, please consider sending anything for the new For Sale section, and any book, video or cd reviews for a Review Section

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Mark your calendars
for some exciting belly dance
events!



RAMED Library Viewing & Potluck
Feb 9th 2008

Bad Girls - Good Girls
presented by Zarifah DanceTroupe
March 7, 2008
Ramada Inn

RAMED Workshop with
Egyptian Dance Master, Denise Enan
April 18-20 2008. More Details TBA

RAMED Annual Student Show,
May 3, 2008 Riddell Centre.

Suzy Workshop
May 31 - June 1, 2008

Shimmy and Sizzle 2008,
The Exchange, May 31, 2008

Sahira Workshop June 21, 22, 2008

Fire - June 21, 2008

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re-new your membership

Regina Association of Middle Eastern Dance

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Swaying Wheat and Swaying Hips: Why We Belly Dance in Saskatchewan

Andrea Kines

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It is a Thursday night in Estevan, Saskatchewan, Canada. You know Canada, sub-zero temperatures, snow banks taller than your house, home of the igloo and polar bear. But it isn't cold where I am, packed into a small school gym with fifty other women. We are all sweaty and red-faced. We are all facing the limitations of our bodies and our upbringing. We are all belly dancing.

It doesn't do to be narrow-minded, but it just isn't what you'd expect in the middle of the Canadian prairies. The stereotypical image of Saskatchewanians would suggest we spend our time driving tractors around barren fields, or sitting on the front porch watching tumbleweeds blow by. But instead there is some loud, exotic sounding music playing on the boom-box in the local school gym and the sisterhood of jigging thighs is trying to learn how to shimmy-walk. Our teacher's instructions for this most important of all belly dance moves are, keep your upper body still, jiggle the fat on the back of your thighs and then try to walk. Yes some people pick this up right away, and the rest of us look like cartoon characters getting a series of electric shocks as we move around the gym in a big circle. It is at times like these one feels telepathic. I know what you're thinking over there with your sweat pants, sweaty hair, and red shiny face. You are thinking, "What the heck am I doing here?" I know this because I am thinking it too.

Why? I ask myself. What is about this jigging and gyrating that makes me keep coming back for more? It may be a feeling that women have been feeling for generations. Although the history of belly dance is somewhat unclear, there is a general consensus that belly dancing had its origins in ancient fertility cults of the Middle East and Africa. The barefoot dancing was a connection to the earth, an embracing of life and fertility and womanliness. It was a way to prepare a woman's body for childbirth and to help one recover after childbirth. Contrary to the idea that it is a dance designed to entice men, in reality belly dancing was originally only danced for an audience of other women. So although the large majority of us here in Estevan are not culturally connected to this form of dancing, maybe we are connected to it because it is still a way for women to come

together -- to move our bodies and have fun in a safe supportive place.

Now I'm not saying that we women were all magically drawn to the local school gym wearing hip scarves covered in jingly coins by some ancient instinct to shake our flab. The inspiration, in fact, came to us in the form of Charlotte Roettger of Osage, Saskatchewan. Charlotte is our lady of the ripped abs and consummate shimmy. She studied belly dancing for several years in Weyburn of all places (home of W.O. Mitchell). Yup, it turns out that Weyburn produces great Canadian writers *and* belly dancers. Maybe you are familiar with that famous piece of Canadiana, *Who Has Seen the Shimmy?* Three years ago, Charlotte decided to share her love of this ancient dance form. A poster appeared at the local leisure centre, and about thirty people showed up for that first lesson. Today the class has expanded to two sessions, advanced and beginner, and about sixty students altogether in Estevan.

I started out writing this from a position of confusion. How could it be that a bunch of women from the Saskatchewan prairies would flock to belly dance classes like farmers to a cattle auction? Here is what I think the one thing that keeps us going back week after week is. Belly dance gives us a sense of pride and acceptance of ourselves as we are at this moment. In spite of the fact that I consider myself to be a reasonably intelligent woman I, and I suspect many women, have at times succumbed to the notion that we must look different than we do in order to be considered attractive. Belly dancing comes as a relief. At the very first class of each session Charlotte makes sure we all know that belly dance is an art form that celebrates a woman's body, no matter what size and shape; and she makes it clear that it is crucial that one have some flesh to jiggle when dancing. That's kind of the point. So to be some place, at least for a couple of hours every week, where it is o.k. to be exactly who you are, where you can move to the music and laugh with friends is, well, bliss. I wish all women everywhere, not just in the Saskatchewan prairies, could experience this joy and acceptance, this brief utopia. As I write this, the temperature outside with the wind chill is -35 degrees Celsius and I can hardly wait for belly dance class tonight.

As well as attending a fun and invigorating weekly summer class with Aschera Rose (Beve), which focused on combinations by Nath Keo, this past summer, I took in two separate belly dance events. The first was the "The Nile Cruise" a show that was put on by Dance Egypt in Saskatoon.

This Middle Eastern dance theatre production took place on three consecutive Mondays in July. The venue was the same one as the "Shakespeare on the Saskatchewan" event, which is a very large tent on the bank of the Saskatchewan River. The weather was particularly hot, and added to the atmosphere of the show!! With some imagination, you could actually feel like you were cruising down the Nile River, stopping off at different ports and being entertained by a variety of belly dancers. The elevated seating was very comfortable and a nice warm breeze came in through the opening flaps of the giant tent. There was another tent set up as well to serve refreshments and snacks.

The show started with the Cruise Director waiting for the last few guests to arrive for the Nile Cruise on board the cruise ship Ramses II. Part of the story involved keeping a lookout for the notorious international thief, the Scarab, who was purportedly in Egypt to steal the newly discovered King Tut Royal necklace. This added an aspect of mystery and humour to the event. The show started with a Drum Solo, and then continued with different styles of dance such as Nubian, Turkish Gypsy, Saidi, Ghawazee, Bedouin, and Orientale. This was a very well produced and entertaining show, with a nice variety of Middle Eastern Dance. Along with the classical Orientale style, some of the Folkloric styles were represented which made it more interesting and authentic.

The second event I attended in mid August was the Denman Island Dance Retreat. Denman Island is one of the Gulf Islands off the coast of B.C. This was my third year in a row attending the wonderful 5-day retreat. Denman Island has a thriving belly dance and yoga community, and this retreat was their sixth consecutive. The retreat is limited to 20 participants, some who live on the Island and some like me, who come from elsewhere. This year the theme of the retreat was "Body Wisdom" and we started the retreat with each

woman sharing what that meant to her, with symbols that were spontaneously drawn. We quickly moved on to our morning yoga sessions and continued on with dance, which we did every day for 3 to 5 hours. Of course a portion of that time was taken up with discussion and breaks, but for the most part yoga and dance kept us busy! Part of the morning yoga sessions included learning a very beautiful & spiritual Temple Dance with Kathak influences. The individual morning & afternoon workshops included learning "Turkish Dance; Body & Soul", "From Cool Moves to Dance making", "Core Work in Raqs Sharqi/ATS", "Building Choreography through Body Impulse", "Body Rhythms" & "Owning our Sensuality". The "Owning our Sensuality" afternoon was different in that it included some burlesque moves/choreography that Bronwyn had learned. Burlesque seems to have gained in popularity lately...and tends to spark controversy amid the belly dance community. Bronwyn was taking a bit of a risk including this portion of the workshop in the retreat!

The teachers of this retreat are Lynette Harper, who has 31 years of experience performing and teaching dance, and has inspired me tremendously during the few years I've been dancing; Bronwyn Simmons with eleven years of teaching & performing, is also a good and inspiring teacher; Gillian Saxby who led us in our morning yoga sessions, also teaches & performs with wonderful grace and finesse. Lynette's husband Bruce once again wowed us with his cooking skills, creating fabulous Middle Eastern dishes, and lots of homemade cookies for the breaks. You certainly are well fed and taken care of during this retreat! The Hafila on the final night was amazing, as always, although they did have some trouble with the sound system that evening so some of the dancers had to keep dancing while their music cut in & out! Thankfully that didn't happen during my performance. That would have been a challenge to say the least! Live drumming by the exceptionally talented drummer, Marco, was an awesome treat for everyone.

Unfortunately the 5-day retreat won't be continued, but there was mention of it morphing into something different; we'll have to see! Too bad, because five days makes a nice getaway as opposed to a 1-or 2-day workshop; and Denman Island is a wonderfully serene, relaxing place to be for a week in summer.

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Review of the Nath Keo Workshop

by Roxanne Rogowski

On Nov 3rd and 4th 2007, I was able to attend the workshop taught by Nath Keo at The Exchange, in Regina. Nath was here 2 years ago, and the first workshop was so wonderful that I was not going to miss this opportunity.

Nath is Canadian and lives in Victoria. He was born in Kav Lan Refugee Camp on the border of Thailand and Cambodia and immigrated to Canada at the age of nine. He has studied Middle Eastern Dance since he was 17. He has taught and performed in North America, New Zealand and South East Asia. His training in Cambodia was through the Royal Dance Academy; teacher's training at the School of Fine Arts in Phnom Penh; Rom Vong Cambodian folkloric studies; and Koh Thom tribe, Kandal province.

His Canadian training involves private tutoring from Touch Sophorn and Touch Sokarl, 3 years at Asmira's School of Oriental Bellydance, 2 years with Farideh, 1 year master class with Farideh, and a 1-year apprenticeship with Hadia. He has also attended many workshops led by top international instructors.

Nath has performed at many fundraisers, festivals and events since 1997 as a troupe member and soloist. His troupe experience includes that of Asmira Dance Theatre in 1998 and of Zincali under the instruction of dance master Farideh. In April of '03 he won the Adjudicator's Award at the Victoria Festival of Performing Arts. I last saw Nath perform at the Internal Bellydance Conference of Canada in April and he was the hit of the show. Sadly, he was not teaching this year, but that's not the case in 2008, when he will be performing and teaching.

Nath has also published a book, created several music CDs and instructional belly dance DVDs. Visit his website at www.nathkeo.com/.

The Saturday workshop focused on the rhythms of the Middle Eastern Dance. It covered the recognition of each rhythm with dance combinations and some zill patterns to go with each. Nat reviewed maqsoum, beledi, ciftetelli, masmoudi, saidi, fellahi, and malfoof. I have to admit that after all my years of dancing, I still find it difficult to identify the different rhythms by name, and any information I can get is helpful. Nath gave a great introduction to each rhythm. He also described the characteristics of each dance. For example, did you know that beledi means "of the people" or "of the country"?



On Sunday morning, Nath focused on cane work. Tahtiyb, a men's dance, done in Upper

Egypt (the region in southern Egypt known as the Said), is a martial arts dance, in which the dancers enact fighting with the long sticks as weapon. Raqs al assaya (the cane dance) done by Egyptian women arose as a playful imitation of this men's dance. Nath was able to demonstrate both the folk and Oriental style for each step as well as the male and female style for each step. We did have a couple of men the workshop so I'm sure they found this useful. We didn't do a lot of work with the cane, but focused more on steps danced in this style. On Sunday afternoon, Nath taught us a cute, sassy pop choreography. Everyone was happily dancing along by the end of the afternoon.

Nath is a fantastic instructor and dancer. Most importantly, he is great person with a boundless energy and love for this art form. Every workshop includes a bazaar and this one was no exception. People shopped till they dropped. Special thanks go to our chef for the weekend. All the food was prepared by John Gardner and it was excellent!

The last word of thanks goes to Aschera Rose (Beve Gardner). There are countless hours of work that go into arranging a workshop and show. It's wonderful that she has the dedication to arrange these workshops and provide us the opportunity for this quality of instruction.



ARABIAN SPICES SHOW WITH NATH KEO – review by Elisabeth Smith

On Nov. 3rd, 2007 Nath Keo and many other performers graced the stage of the Exchange with their excellent dancing, vibrant costumes, and welcoming smiles. Keo, who currently resides in Victoria, B.C., is a remarkable young dancer & teacher, having trained in classical Cambodian dance as a child, and learning belly dance from some of the experts in the field. He has also put his talents into creating music for dance.

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The first dance of the evening was a group drum solo by Maysa' Ahlam with music by Nath Keo. Maysa' Ahlam included Jeanne, Beve, Mea & Tammy, all talented Regina dancers. Their years of dance training and expertise showed in this piece.

Next up was a lively gypsy dance by Seher & Sidra. (Kate & Roxanne). This dramatic goth inspired dance was a little edgy as it involved the use of daggers as props! Anja performed a drum solo, which was danced very professionally. I heard the comment, "she looks like she has a drum inside of her". Fabulous!

Three members of DancEgypt (Barb, Megan and Sara) from Saskatoon graced the stage next with an upbeat folkloric Saiidi dance. With great costumes and bouncy folkloric steps, they showed the crowd another side of belly dance.

Emilia, a teacher and performer who hails all the way from Toronto, impressed us greatly with a "wow" Oriental number. Thank you for sharing your enthusiasm for dance, and your expertise!

Next up was Regina's own Aschera Rose (Beve) who made us smile with a very lively large Skirt and Fan dance with wonderful music from Zorba the Greek that got everyone clapping along. Beve's great sense of humour often shows up in her performances!

Zarifah Dance Troupe was entertaining as always, performing a very beautiful Egyptian Oriental number originally composed for Nadia Gamal.

To finish off the first set, Nath Keo blew everybody away with a Cambodian/Hip Hop/Belly dance fusion piece. Only he could have pulled that number off as successfully as he did!

To start off the second set, Aschera Rose impressed everybody as always with a traditional Oriental and drum solo piece. Beve's many years of dance training, teaching and performing is evident. And, her gorgeous costume outshone all the stars in the night sky!

Next up was another group from Saskatoon! Al Amar performed a very beautiful, fun and dynamic cabaret veil piece. Thank you to Victoria, Terri & Marcy, who are members of Al Amar for joining us in Regina.

Next, our very own talented Jeanne made everyone take notice, with a very dramatic double sword dance. This was finished off by a

lively jumpy pop piece that is Jeanne's speciality. People always look forward to watching Jeanne dance, as they know they are in for a treat!

Raja (Mea) performed an Egyptian Cane dance that started off on a serious note, and transformed into an upbeat, bouncy number that was danced with perfection.

We were then entertained by a group from the Weyburn & Estevan area called the Prairie Nile Dance Troupe under the direction of Charlotte Roettger. This was a large group of dancers who performed a Latin/Reggae fusion number with maracas in hand. I think everyone felt like joining in! Well done!

Next up was one of Regina's best-known dancers, Azura (Barbara T.) She danced a very beautiful, moving Oriental piece with veil, and shared her emotions with the audience by her grace, beauty, charm and dancing abilities.

A Review of *India to Spain, the Epic Journey*, by Andrea Schick

On Saturday November 10, I had the opportunity to attend "India to Spain, the Epic Journey" at the Centre for Performing Arts. This was the third annual Epic, hosted by Linda Yablonski and Carleen Rozen, and I do believe "epic" is the correct word used to describe this show! It was truly a wonderful experience with variety to tantalize the senses!

The show began with a beautiful video, "Tribe", by Beatrix Moersch, followed by the entrance of the dancers. The volume of dancers entering made this sensational! It was lovely to see the variety in costumes, attitudes, and especially some men among the dancers!

Forgive me for not mentioning every dance group, however the majority of dancers were from Regina, with some additions from Saskatoon, Winnipeg, and Edmonton. The audience was taken through a journey across countries, represented by cultural dances. We were treated to Kathak, Turkish, Romanian, Nubian, Flamenco, and tribal fusion styles, among others. All dances deserved a standing ovation, however before you knew it, the next dancers were up!

It was wonderful to see Belly Dance and the dancers performing with other styles of dance, giving our art form increased exposure in the Regina Dance community.

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Zarifah entertained us again with a Raks Assaya (stick/cane) dance from Upper Egypt. Dancing with a cane or a sword can be somewhat more nerve wracking, as a great sense of posture and balance is required. Zarifah Dance Troupe did a great job and pulled this off without a hitch!

To finish off the evening of entertainment, Keo once again wowed everyone with a traditional Raqs Sharqi and Drum Solo number. Everyone who had seen him dance previously kept telling me what a fabulous dancer he was, and now I know what they meant. We were all duly impressed.

Thanks a million to Aschera Rose for bringing Nath to Regina for the workshop & show. Kudos to all who helped out, and to those who entertained the appreciative crowd that special evening.

And of course, an honorary mention needs to go to the Narrator, Barb Bell. Linda informed me this was the first year the Epic has been portrayed with a narrator, and it was a lovely touch! Barb outlined the journey of an English woman traveling, exploring new cultures, and continually becoming enthralled at the new dances she was seeing. As she walked us through her journey, the audience became lost in the dances as well as the narrator's experiences.

"Thank you" to Linda and Carleen for the great show, and a huge "thank you" to all the Regina dancers who performed!



Jeanne

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9:15 pm)

Classes are \$75. To register contact Azura at 352-3368 or azurabellydance@yahoo.com

Invitation to the Belly Boutique's Christmas Bazaar

*Please join me on Friday, December 7th from 7:00 to 11:00 PM for the
Belly's Boutique Christmas Bazaar!*

*Start or finish your Christmas shopping with Boutique gift certificates, tribal
and cabaret items for your favorite belly dancer plus items for all your loved
ones - jewelry, Egyptian perfume bottles, specially made exotic scents,
gorgeously painted papyrus, Egyptian glass Christmas ornaments, Gypsy
Christmas Gems, wraps, wall hangings, pillow covers, Casual Shalwar Kameez
made from soft Jamavar, and much more. Many items will be discounted
allowing you plenty of incentive to shop, shop, and shop.*

Enjoy a hot toddy or rum eggnog, relax and dance your stress away.

Please join me to celebrate this lovely time of year. Darla

Only 25 days until Christmas!

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Belly Dance with Linda

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All classes at my new studio **2536 11th Ave.** (corner of 11th and Albert St.)

Beginner through Advanced classes available

Tribal Basics **Tuesday Jan. 15th 7:45 – 8:45 pm** **10 weeks - \$100.00**

This class is too much fun!

Based on a sense of community and strong feminine power
Short combos are put together for a new experience every week

Cabaret Style **Thursday Jan. 17th 12:00– 1:00 pm** **10 weeks - \$100.00**

There is a lot more to learn!

We will explore the Middle Eastern Rhythms and their signature moves
Zills (finger cymbals)
Elegant Veil work

Cabaret Style 2 **Wednesday Jan. 16th 7:45 - 8:45 pm** **10 weeks - \$100**

For dancers who have completed Beginner and Cabaret Style.
We will explore shimmies, drum solos, and the art of improvisation.

Class size is limited please register early

To register phone Linda at 545-4623

or email at linday@sasktel.net

Private lessons 1 hour -- \$50.00

With 22 years of Belly Dance experience I use numerous techniques to help every dancer be the best that she can be. My main goal is to ensure that every dancer is having fun while learning.

I am available during the weekday.

Darla's Winter 2008 Belly Dance Classes

Monday Classes

Shimmy It Off - Belly Dance Fun and Fitness Class

RQHR Employees Only

January 14 to April 7, 2008 12:10 PM to 12:50 PM

Pasqua Hospital Auditorium

10 Sessions

No Classes Feb. 18, Feb. 28, March 24, 2008

Register with RQHR

Tuesday Classes

Tribal Belly Dance Performance Class – Intermediate to Advancing

January 15 to March 18, 2008 8:00 PM to 9:00 PM

Fleur't Studios

\$70 for 10 Sessions

Register with Darla at badriyah_raks@hotmail.com or gdjrudeau@sasktel.net

Deadline – January 1, 2008

Thursday Classes at the YWCA

Introduction to Belly Dance and Choreography – Beginner Level

January 17 to March 20, 2008 5:45 p.m. to 6:45 p.m.

\$70 + GST for 10 Sessions

Candle Choreography - Intermediate Level

January 17 to March 20, 2008 7:00 p.m. to 8:00 p.m.

\$70 + GST for 10 Sessions

Introduction to Tribal Style Belly Dance – Beginner Level

January 17 to March 20, 2008 8:00 p.m. to 9:00 p.m.

\$70 + GST for 10 Sessions

YWCA Dance Studio

Register with YWCA 525-2141

Deadline January 1, 2008

**For further information about any class or costuming
please contact Darla at gdjrudeau@sasktel.net or badriyah_raks@hotmail.com**

Or link to www.earthmovebellydance.ca

Or www.bellyboutique.ca

Recipes from the Middle East

<u>Egyptian Chili</u>	(serves 6)
fava beans	6 cans x 15oz each
tomatoes	4 large, seeded, finely chopped
garlic	8 fat cloves, finely chopped
onions	2 medium, finely chopped
scallions	18, finely chopped
bell pepper	1 large, chopped
Serrano peppers	6 chopped (seeds ok)
brown sugar	1 tbsp
honey	2 tbsp
harissa	1 can or make your own
white vinegar	1 tbsp
ground cayenne	6 tbsp
hot paprika	1 tbsp
red pepper flake	3 tbsp, crushed
Doc's hot sauce	2 tbsp
allspice	1/4 tsp, ground
cinnamon	1 tsp, ground
cumin	1 tbsp, ground
coriander	1 tsp, ground
salt	1 tsp or to taste
black pepper	1 tbsp
cloves,	a pinch, ground
saffron	a pinch
turmeric	1/2 tsp
fresh mint	1/4 cup, chopped
fresh parsley	1/4 cup, chopped
fresh cilantro	1/4 cup, chopped
olive oil	for frying and drizzling
goat cheese	crumbled

Directions:

1. Sauté onions and 12 scallions in olive oil until golden; add bell pepper, 4 chopped garlic cloves, and chopped serranos. Continue several minutes.
2. Lower heat to med.-low and add harissa; drain fava and cook 5 min. taking care not to burn.
3. Transfer everything to a large soup pot and add chopped tomatoes, honey hot sauce, vinegar, and all dry ingredients. Simmer 30 min. or til thick.
4. During final 2 min. of cooking, add mint, parsley and cilantro. Remove from heat and add the last 4 garlic cloves.
5. Mash the fava beans right in the pot and stir thoroughly afterward.

Top individual servings with feta or goat cheese and remaining scallions and drizzle with olive oil.

Serve over rice or pasta, and try hummus as an accompaniment!



Very warming!

Egyptian Lentil Soup

olive oil	1 tbsp
onion, minced	1
garlic, minced	1 clove
ginger, ground	1 tsp
cumin, ground	2 tsp
coriander, dried	2 tsp
red lentils	1 cup, rinsed and drained
chicken stock	5 cups
lemon slices	2 thick wedges
tomatoes, diced	2
cayenne pepper	1/4 tsp
salt and pepper	to taste
rice, cooked	2 cups

Directions:

1. Saute onions and garlic in large pot til soft. Stir in ginger, cumin and coriander, sautéing for 1 minute.
2. Add lentils, and sauté 1 more minute.
3. Add stock, lemon slices, tomatoes and cayenne; bring to boil for 10 minutes.
4. Reduce heat and simmer covered for 45 minutes, until the lentils are tender.
5. Remove lemon slices, puree the soup in a blender or processor, and return it to the pot.
6. Season with salt and pepper and stir in the rice, heating through.

Serve garnished with coriander, if desired.

Bon appétit!