

# Regina Association of Middle Eastern Dance



Winter 2008 - 09 News letter

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The two years as editor of the RAMED newsletter have gone too fast! I must admit that I love putting the papers together. I hope I have served the membership well, and look forward to making submissions for the next person who puts it all together starting next Spring, . . . unless I may stay on longer doing this! It's so much fun.

I had been hoping to start a For Sale section. I would also like to add another section on Book or Video reviews about dance or music. If any of you have read or watched something really worthwhile, why not share your thoughts on it with us? Please contact me directly to let me know if you think either of these sections might be worthwhile.

This newsletter wouldn't exist without the submissions of all the people who write about what they love ~ dance and music ~ and do so with so much enthusiasm. So, please keep the words coming!

*Kelly Liberet*    [kliberet@sasktel.net](mailto:kliberet@sasktel.net)

## **RAMED Calendar of Events 2009**

**Saturday, 10<sup>th</sup> January**

### **RAMED Instructor Accreditation**

Anyone wishing to become a RAMED Accredited Instructor can submit an application. The form is available on the website.

Contact [ramed\\_ca@yahoo.ca](mailto:ramed_ca@yahoo.ca)

**Saturday, 10<sup>th</sup> February**

### **Open House / Afternoon Hafla & Bazaar**

Pasqua Rec Centre 2:00 – 4:30 p.m.

Dance demos every half hour, Library, Vendors, FOR SALE table.

Come out and dance with us!

**Saturday, 15<sup>th</sup> March**

### **Spring Free From Racism 2148 Connaught Street**

RAMED will again be supporting this great event; we hope to do 3 to 4 performances. Contact Andrea Schick or Dianna Graves.

**31<sup>st</sup> March**

### **Deadline for RAMED Arabian Fantasy**

See events page on website for submission requirements.

**Saturday, 18<sup>th</sup> & 19<sup>th</sup> April**

### **Annual workshop featuring: Rahmad Haddad**

**Saturday, 18<sup>th</sup> April**

### **Spring Halfa: Venue to be announced**

**Saturday, 9<sup>th</sup> May**

### **Arabian Fantasy: Western Christian College 7.30pm –**

## And the Survey Says.....

Thank you to everyone who participated the survey for last year.  
Here are the results.

**Have you ever attended a RAMED workshop? Yes 69% No 28%**

### Which styles would you like RAMED to offer in workshops?

Egyptian 62%,	
Drum Solo 48%,	Zar 3%
Folkloric 41%,	Turkish 3%,
Gypsy 69%,	Nubian 3%,
Tribal 52%,	Benaatebly 3%,
Polynesian 7%,	Khaliji 3%,
Fusion 45%,	Oriental 3%

### Which subjects or props would RAMED to offer in a workshop?

Zills 66%,  
Candle 38%,  
Sword 55%,  
Veils 41%,  
Cane 34%  
Drumming 45%,  
Costuming 28%,  
Rhythms 3%

### What length of workshop do you prefer?

2 Day 24%,  
1 Day 41%,  
1/2 Day 14% ,  
All the above 17%

**Have you ever attended a RAMED Hafila? Yes 79% No 17%**

### How often would you like RAMED to host Hafilas?

Monthly 10%,  
Semi-Monthly 7%,  
Quarterly 55%  
Semi-Annually 28%,  
Annually 14%

**Have you used the RAMED library? Yes 41% No 55%**

### Have you used your RAMED membership to shop at Gales Wholesalers?

**Yes 41% No 45%**

# Belly Dance - The Epic Story

By Roxanne Rogowski

Once again I had the pleasure of attending the tribal based workshop hosted by Linda and Carleen on November 15, 2008. Even though I am not a tribal dancer, I think we can all learn from different dance forms, and this workshop always provides a wonderful sampling of styles and local teachers. This year the workshop was even better than last.

Holly Andres started the day with a wonderful session of yoga. Her gentle style and peaceful spirit warmed up our bodies and opened our minds.

The next session was taught by Jennifer Neudorf. Jennifer has been studying and teaching Tribal Style Belly Dance in Saskatoon since 2002, and in 2006 was accepted into FCBD Teacher Training given by the originator of American Tribal Style (ATS), with Carolena Nericcio. Jennifer completed that program in early 06, and is proud to be the first accredited Fat Chance ATS teacher in Canada, and loves to share this dynamic style with other dancers.



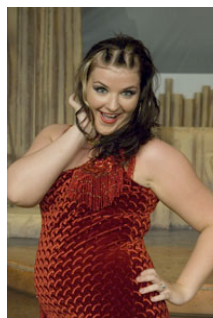
Tribal:Pura, her troupe in Saskatoon, is an exploration of the art and science of American Tribal Style belly dance. The

Tribal:Pura format is purely improvisational, using an established framework of synchronized movements with awareness of angles, sight lines,

posture and musculature. At the core of Tribal:Pura is the delight that ATS dancers experience when creating moving art with their tribal sisters.

The focus of Jennifer's session in our workshop was on duets within ATS. Duets add an extra challenge to the performance because the dancers must be able to move using 'mirrored' movements to their partners, and to interpret the leader's cues on the correct side. Jennifer gave us a crash course in moves such as the Arabic Orbit, the Turkish Shimmy Pass-by and the Double-back. OK, I think I only crashed into my partner once, but it was all in fun.

Dance Egypt Dance Co. is dedicated to the preservation, teaching and performing of traditional Egyptian dance, both folkloric and cabaret. Sara and Magan have both been dancing with Dance Egypt for several years and are a wealth of knowledge. They taught us the basics of Nubian and Haleegee. They also brought the dances to life by giving us a quick demo of each in full costume.



Linda and Carleen have been teaching and performing together since 2001. They share a common interest in gathering dancers to share in the joy of Tribal Style Belly Dance. So, the rules for the last session of the day were, “there are no rules”. Everyone joined the drums, zills and energy to dance together in friendship.

On Saturday evening, a long line up of people waited for the doors to open their show, Belly Dance The Epic Story. The following passage from the program gave us a sense of what to expect.

*“ Tribal Style Belly dance is a fairly new dance form with its origins in traditional Middle Eastern dance. Its history includes ritual and folk dances, the “gypsy” dancers that inspired the Orientalists of the 19th century and the introduction of the dance into the U.S at the Chicago World Fair in 1893. The dance then transformed into an urban cabaret meant style to please a colonial audience in Egypt. In the modern era, belly dance has changed to suit the expectations of its audiences. It has fused with many dance styles and is ever transforming but the roots stay the*

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Volunteers are need for our upcoming Workshop & Hafla in April and for the Arabian Fantasy Show Committee for the May show.

If you're interested in helping, please email Andrea Schick:  
[andrea\\_schick@hotmail.com](mailto:andrea_schick@hotmail.com)  
 or Dianna Graves:  
[d.graves@accesscomm.ca](mailto:d.graves@accesscomm.ca)  
 or contact [ramed\\_ca@yahoo.ca](mailto:ramed_ca@yahoo.ca)  
 or call us at: 352-5042

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*same: a joyful, empowering art form for women. Let's start from the beginning...”*

The audience was treated to a brief history of belly dance from 8000 BC to present day. The historians may argue about the authenticity of this history, but the audience saw a well-rounded show with all styles of belly dance represented.

I would say that the crowd's favourite was Princess Aphrodite Habibi and the girls: picture an '80's aerobics class and you've got the idea. It was well danced and well acted. Very funny (but so close to the truth as well)!

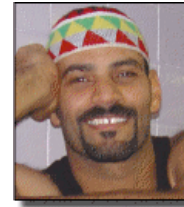
DanceEgypt took us back to 400 AD with a wonderful cane dance, then entertained us again with their version of Little Egypt from 1893. We saw Roman dance in 800 AD, and Jeanne did a 1925-style cabaret piece. The evening ended with Tribal Style, performed by Mayurichaal, Three Eyes Tribal and the Living Room Dancers. There isn't room to mention everyone, but every single act contributed to the wonderful story, and the audience loved the show.

Thank you to Linda, Carleen and all the volunteers for all your hard work. All of us are looking forward to the 2009 workshop and show.



## Tito from Egypt

By Mea Cicansky



I recently had the memorable experience of attending a performance by the world famous Tito in Calgary on October 5<sup>th</sup>, hosted by Suzy of Shimmy Dance Productions. It was such a fantastic show, I simply had to take a few minutes to share it with you!

Tito is from Egypt and began dancing at age 14. Within a short period he became one of the biggest names in the business. As a dancer, not only is he technically proficient but also innovative and completely mesmerizing.

To watch Tito perform is like watching a skillfully done pyrotechnics show. As he explodes on to the stage the room is filled with claps, yells, zagareets, and whistles, and Tito obviously enjoys every second of his time in the spotlight.

His first piece of the evening was a sight to behold as he performed a stick dance with not one, not even two, but FOUR sticks being in turn juggled, balanced, rolled and tossed by an obvious master. The excitement both on stage and in the audience was frenetic.

Next Tito performed a duet with his host Suzy. This piece was a great demonstration of how the same dance move can be tailored to be performed by either a man or a woman and look either appropriately manly or delicately feminine.

Last, but definitely not least, Tito performed his famous drum dance.

This piece was performed entirely atop a doumbek which was in turn balanced precariously atop a banquet table. The balance, strength and skill required to perform this piece is absolutely astounding. Of course Tito made it look like a walk in the park and grinned from ear to ear the whole time relishing the audience encouragement and appreciation. For a small taste of Tito's drum dance you can see it on the tube, although the clip does not nearly do justice to the incredible energy and presence Tito exudes live.

Although Tito was clearly the superstar of the evening, there were many other sparkling and memorable performances by Suzy and her dance troupe as well as guest dancers from Calgary and area who performed pieces in the Oriental style.

Regina, too, was well represented by Aschera Rose who performed a powerful interpretive double veil piece to "Zarathoustra"; Azura, who performed a graceful and delicate veil piece to "Raks Mimi"; and Zarifah dance troupe, which performed a tribal fusion piece by Sahira which offered a contrast to the other more traditional pieces.

All in all this was a truly enjoyable evening for all who attended and definitely left us all hoping for an opportunity to see Tito perform live again in the future.

2009 Annual Workshop Guest Artist:

*Rahmad Haddad*  
from Vancouver

Born in Edmonton Alberta, the first grandchild of early Lebanese immigrants, Rahma spent her formative years immersed in an Arabic speaking milieu, enjoying the food, music, dance and pampering of the Bekka Valley culture.

*“As a child dancing the ‘debke’ with the adults, I was fascinated by my maternal grandmother, Zakia, who would step out of the line to dance using fluid hand movements and cute little hip and shoulder movements. I would ask ‘What kind of dance is that?’ I was always told it was the women’s solo!”*

Rahma earned a Bachelor of Physical Education from the University of Alberta in 1967, and has a background in modern dance, Afro-jazz, folk dance and gymnastics. Since following her heart into ‘Raks Araby’ (bellydance) she has appreciated and learned from the diverse styles of many talented performers and teachers; she was most inspired in the late 70’s and early 80’s by Badawia, a passionate Jordanian-born dancer from Portland, Oregon.

A performer and teacher of belly dance since 1975, Rahma has an impressive record of film and TV appearances, articles and reviews -- both nationally and internationally. In addition to years of workshops and shows in the western U.S. and Canada, she was a guest performer at the Hilton in Addis Ababa, Ethiopia (1983), and the Ramses Hilton in Cairo (1989), where she received a standing ovation. She has also taught and performed in Sao Paulo and Bello Horizonte, Brazil (2001), and received a Canada Council Grant to teach and perform in Australia and Hong Kong (2006).

As a teacher, Rahma’s renowned ability to break down dance into easily learnable form stems from both her teacher training and her genuine desire for her students to learn. As a performer, the elegantly sensual and joyful expression of spirit that is embodied in Rahma’s personal style is dependent on her intense connection with, and spontaneous response to the music. She has been a true inspiration to many, from professionals to those who dance solely for personal joy and fitness.

*“...a gifted Middle Eastern dancer...Haddad’s dancing is enticing, even erotic at times with its subtle shimmies and canting hips. Here is a performer who, even swathed in yards of fabric and veiled, can raise a viewer’s pulse. Few leotarded [sic] modern dancers could claim as much.”*  
(Michael Scott, *Dance Critic, Vancouver Sun*. Sept. 14, 1992)

From 1975-2000, Rahma was a regular performer in restaurants, festivals, theaters and more, in addition to teaching regular classes. She is currently teaching 8-9 classes/week, and still performing at special events and private functions.



**Artist Statement** *"The edge between art and entertainment is not so fine in the Eastern world as it is in the modern west. With this in mind I have been able to use historical and cultural elements of the Middle East in a contemporary context to create a personal style of dance. This style can flexibly cover the range from art to public entertainment while retaining the sensuality and joyful grace of the tradition and the athletic demands of the dance."*

The workshop will be on the 18<sup>th</sup> & 19<sup>th</sup> of April, 09, and we are looking to have Rahma cover:

- Interpreting a drum solo
- Rhythms and signature movements
- Layering techniques, 2hrs.
- Interpreting the music, 2 hrs.

*" I like to teach people to feel comfortable improvising, and still being interesting to themselves and others."*

The workshop should be excellent for all levels of dancers and we hope to see you there. Brochures will be available in the near future.

- ❖ Early bird Workshop rate: \$120 for the weekend; or \$60/day
- ❖ After March 20<sup>th</sup> : \$150 for the weekend; or \$75/day

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## Greek Baked Beans (Fasolia) SERVES 6 - 8



This is an excellent and simple baked bean dish done the traditional greek way. Simple, healthy and delicious. Can substitute dried cannellini beans (soaked overnight) for the canned.

### INGREDIENTS

cannellini beans, drained, 3 (16 oz) cans  
 tomato sauce, canned (8 oz)  
 onion, 1 thinly sliced  
 garlic clove, 1 minced  
 olive oil, ¼ cup  
 oregano.1 tsp  
 water, ½ cup  
 salt and pepper to taste

### INSTRUCTIONS

1. Preheat oven to 350° F .
2. In a 9 x 13 inch pan, mix all the ingredients.
3. Bake for an hour.



**BELLYDANCING with AZURA**  
<http://azura.sasktelwebsite.net/>

Winter 2009 Classes at the Glencairn Recreation Centre

**Beginner Class:**

We will learn a drum choreography and explore props and folkloric styles of dance.  
Wednesdays starting January 14, 7-8 pm. \$75/12 sessions

**Advanced Class:**

We will cover layering, zilling to the saidi rhythm, interpreting and improvising.  
We will also work on an Oriental choreography with a veil section and a drum solo.  
Wednesdays starting January 14, 8:15 - 9:15 pm. \$75/12 sessions

To register call the Dewdney East Community Association at 789-6559  
or contact Azura at (306)352-3368 or [Azurabellydance@yahoo.ca](mailto:Azurabellydance@yahoo.ca).

**LESSONS FROM EGYPT: A WORKSHOP WITH AZURA**  
**Saturday, February 21, 2009**

Recently returned from performing and teaching in Egypt, Azura will teach a workshop featuring technique from top Egyptian dancers. This workshop will include combinations and movements used by Aida Noor and Raquia Hassan. These and other moves will be incorporated into mini-choreographies created by Azura. Ghawazi dance may also be covered.



This workshop is suitable for intermediate and advanced dancers. Limit 12.

**Location:**

The dance studio at Fleur'T Esthetics, 2060 Broad St., Regina

**Time:** 2:00-4:00 p.m.

**Cost:** \$40 before February 15<sup>th</sup>  
\$50 afterward.

**To register**

**contact Azura (Barbara Tomporowski)**  
**at**  
[azurabellydance@yahoo.ca](mailto:azurabellydance@yahoo.ca) or  
**phone 306 352 3368**

**For more information, see**

<http://azura.sasktelwebsite.net/>

*\* Photos from Azura's trip to Egypt are featured on RAMED website \**

**International Belly Dance  
Conference of Canada April 23 -27, 08**  
Seminar Presented by Dr. George Sawa on  
“Music: Aesthetics of Arabic Music and Dance”

(by Roxanne Rogowski)

There are so many workshops going on at the IBCC, you sometimes forget that there are an equal number of fascinating seminars and panel discussions as well. I was lucky to be able to attend a music seminar by Dr. George Sawa.

George Sawa was born in Alexandria, Egypt in 1947. He studied classical Arabic music at the Higher Institute of Arabic Music, specializing in ‘qanoon’ voice and theory. After immigrating to Canada in 1970, he studied ethno-musicology and obtained his doctorate in Historical Arabic Musicology at the University of Toronto.

Sawa has taught medieval, modern and religious Middle Eastern Music at York University and the University of Toronto, and is the author of Music Performance in the Early Abbasid Era 750-932AD, published in 1989. He has given numerous concerts and lecture demonstrations at universities, museums and art galleries in Europe and North America; has been teaching at Arabesque Academy, School of Middle Eastern Dance and Music Arts since 1995; and regularly teaches alongside Yasmina Ramzy in many dance workshops. Dr. Sawa was awarded the 1990 Ontario Folk Arts Recognition Fellowship for his performances and lecture demonstrations on the qanoon.

Dr. Sawa served as performer, composer and music coach in R. Murray Schafer's RA in Toronto (1983) and Holland (1985). He has served as Musical Director for the Egyptian exhibit at the Royal Ontario Museum, and has arranged

music for and directed the Arabesque Dance Company Orchestra since 1996 where he also plays the qanoon and naye.” (<http://www.arabesquedance.ca>).

Dr. Sawa's translations of ancient texts relevant to dance and music, such as, The Required Qualities of Dancers; From the Oration of the Geographer Ibn Khurdadhba (d. 911); In front of the Caliph al-Mu'tamid (d. 892), give us an interesting look into the minds of ancient peoples.

[According to these texts], the dancer needs certain qualities such as,  
1- Natural Disposition: grace, charm, a good innate sense of rhythm, and to joyfully seek creativity in dance.

2- Physical Dispositions: a long neck and long side burns, coquetry and flirtation, good nature, ability to sway the sides of the body, narrowness of waist, sprightliness and agility, good body proportions, floating girdles, circular shape of bottom of dress (while turning), good breath control, patience in enduring the process toward a goal, graciousness of feet, suppleness of fingers and mastery over finger movements in such dances as the camel and horse, suppleness of joints, speed of motion during turns.

3- Performance: What s/he needs is knowledge and mastery over a large repertoire of dances, turning around well while feet are in control during rotation, left foot similar to right. The setting of the feet on the ground and the raising of them off the ground is done in two ways, but what is better and more perfect, is the one which follows the *iqā'* because it relates to love and beauty; as for the one that lags, what is better and more perfect, is that in which the foot leaves the ground with the *iqā'*, but touches the ground lagging behind it.

Characteristics of Melodies  
(from *The Grand Book of Music*  
of al-Farabi, d. 950)

“The things from which a melody is realized are of two types: a type through which its necessary [most basic] existence is realized and a type through which its better, more excellent existence is attained.”

... Every melody consists of two types of notes. The first type is equivalent to the warp and woof in a cloth, the mud bricks and wood in buildings. The second type is equivalent to the carving, engraving, facilities and exteriors in buildings, and the dyes, smoothing [ironing?], ornaments and fringes in the cloth. This is apparent in the melodies to every person who listens attentively to them, and very apparent to those who practice music. The notes which are equivalent to the warp and woof in a cloth we shall term basis and fundamentals of melodies while the second type we shall term *tazyidat* (additions, embellishments) to the melodies. Then we find melodies whose additions are pleasant and they make the melodies gain more beauty, [and melodies whose] additions are not beautiful, thus detrimental to and spoil the melody to the hearing sense. Therefore, some additions are natural and [bring] perfection to the sound and some are not.

(translated by George Dimitri Sawa in *Music Performance Practice in the Early Abbasid Era. 132-320 AH/750-932 AD*, p. 72. Quoted here with permission of the publisher. The Institute of Mediaeval Music, Ottawa, [mediaeval1@rogers.com](mailto:mediaeval1@rogers.com))

THE ESTHETIC OF  
ARABIC MUSIC &  
DANCE

Characteristics of a Good Singer (from the  
*Book of Songs* of al-Isbahani, d. 967)

“The good and sound among singers is the one who ornaments the melodies, fills the [musical notes with proper and sufficient] breath, scans the poetic measures, clearly articulates the words,...takes care of the grammatical inflections, holds long notes and cuts off short notes according to their proper time values, performs [the songs correctly according to their various] genres of *iqa*’s (rhythmic modes), grasps the places of the intervals and follows them on his accompanying instrument.”

(translated by George Dimitri Sawa in *Music Performance Practice in the Early Abbasid Era. 132-320 AH/750-932 AD*, p. 172. Quoted here with the permission of the publisher: The Institute of Mediaeval Music, Ottawa, [mediaeval1@rogers.com](mailto:mediaeval1@rogers.com))

Relation between Musical Rhythm and Poetry. Sense of Rhythm (from *A Select Choice from the Book of Entertainment and Musical Instruments*)

“Ishaq ibn Ibrahim al-Mawsili (d. 850) said: ‘The position of the *iqa* (rhythmic mode) with respect to singing is similar to the position of prosody (*arud*) with respect to poetry.’... And Ishaq said, “The *iqa* is the measuring; the meaning of correctly keeping rhythm is to measure; not correctly keeping rhythm is to get off the measure, and getting off the measure [occurs] either because of slowness or fastness in the measure.”

(translated by George Dimitri Sawa in *Rhythmic Theories and Practices in Arabic Writings to 339AH/950AD. Annotated Translations and Commentaries*. In preparation, to be published by The Institute of Mediaeval Music, Ottawa, [mediaeval1@rogers.com](mailto:mediaeval1@rogers.com))

Al-Farabi's Classification of Musical Instruments: A Hierarchical, Aesthetic, Culture Specific and Philosophical System (from his *Grand Book of Music*, pp. 77-80 of the Cairo 1967 edition)

The system starts from the lowest to the highest:

- 1) Instruments used in war to frighten the enemy. These are very loud and unbearable to the human ear, e.g. bells used by the ancient Egyptian kings, instruments used by the Byzantine kings, or shouters used by the Persian kings.
- 2) Zafn, which consists of moving the shoulders, eyebrows, head and similar organs. These are only movements so generate no sound.
- 3) Clapping, dancing, playing the tambourine, the kettledrum and cymbals. All these are of a similar class and they are superior to the zafn because they produce a sound at the end of the movement. However, they do not produce musical notes.
- 4) The 'ud (lute), tunbur (long-necked lute), mi'zafa (lyre), rabab (spike fiddle) and mizmar (oboe) are superior to the above because they produce musical notes.



Musician with ud

- 5) Nothing is more perfect than the voice because it contains all the qualities of the above instruments, and, probably in the mind of al-Farabi, because it uses words that have meanings and express emotions.



Musician with mizmar

Al-Farabi then divides category 4 into instruments which imitate the voice best, that is, those having a sustained sound similar to the voice and affect the

listener in the same way, such as the rabab the mizmar, the ud, and the mi'zafa.

(Summarized and translated by Dr. George Dimitri Sawa)



**By Aschera  
Rose**

In November I took a workshop with Amar Gamal in New Brunswick. She is one of the best workshop instructors I have studied with. The participants had a broad range of abilities from beginning

dancers to professional. She didn't overwhelm the beginners or bore the professional which is a real task. She modified if she thought it would be too difficult for the group. Suggesting modifications and challenges throughout. The energy levels in the room were very high right up to the finish on Sunday. Almost no one was sitting by the side on late Sunday afternoon; an unusual occurrence at the end of an 8 hour workshop!

She taught us an Afro Cuban style Drum Solo and a modern Egyptian choreography. The pieces were very upbeat and could be used for either group or solo pieces. She taught the combinations and new steps in the morning session and then put it all together in the afternoon. She also provided us with a handout of the choreography and let us video tape ourselves at the end of the day so we could bring the visual image home to study if we wanted to.

The show in the evening showcased performances from all over New Brunswick, Nova Scotia, Maine, Saskatchewan and of course New York. It was awesome to see all the different dance styles and it was exciting to see my home community's dance scene growing. The dancers there are so enthusiastic

about learning more, and I know some of them traveled over 5 hours to get to the workshop and show. For a Maritimer that is a long way to travel. We are used to traveling 8 or 9 hours to go shopping in Calgary or Edmonton but that is unusual there. The biggest centre is probably Bangor Maine and it isn't that big. The highlight of the evening was seeing Amar dance. Her first piece was an oriental style piece, then later she performed one of the best cane pieces I have ever seen. Her last performance was the Afro Cuban piece that she had taught us. She is a very dynamic performer, more dynamic live than on video. John my husband who has seen a lot of professional dancers thought she was one of the best. He especially loved the cane piece. I am looking at

bringing her to Regina in 2010 or 2011.



**Hey Dancers!  
Love to Dance?**

**This is for You!**

**Zarifah presents**

**a MARDI GRAS HAFLA**

**The last one was amazing!**

**Saskatchewan, you have some  
great talent and sure can party!**

**Contact us early to perform!**

**Performers get in for free!**

**The Exchange MARCH 7th 2009**

2431 8th Ave Doors Open 7:00pm Show  
7:30pm Adults \$15/advance \$20/door Children  
under 12 \$7/advance \$10/door

Yummy Food, great Music & Dancing! Prizes!

e-mail [zarifahbellydance@yahoo.com](mailto:zarifahbellydance@yahoo.com).



# Shimmy and Sizzle 2009 June 27th A Belly Dance & Burlesque Show

Want to perform? Not sure where  
to start!

Watch for my Solo Workshop  
Series!

At the University of Regina Riddel Theatre  
There is a limited space for soloists and  
outside groups. Get your request to dance  
and music & lighting cues in early.  
[www.ascherarose.com](http://www.ascherarose.com) or e-mail  
[thornrose@accesscomm.ca](mailto:thornrose@accesscomm.ca)



## Hula Hoop Making Workshop

March 22nd from 1-3pm  
\$35 includes all your supplies.  
Pre-registration required. (306)543-9762  
or e-mail

[thornrose@accesscomm.ca](mailto:thornrose@accesscomm.ca) [www.ascherarose.com](http://www.ascherarose.com)



**Need  
Some  
Stuff?**  
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call  
(306) 543-9762

or e-mail [thornrose@accesscomm.ca](mailto:thornrose@accesscomm.ca)  
[www.ascherarose.com](http://www.ascherarose.com)

Come to the RAMED Open House  
Feb 7th!  
or my Super March 1st  
Blow Out Sale!

**17 Halleran Cres from 1-4pm**

Hip Scarves, Veils, Canes, Music, Zills,  
Workout & Dance Gear

Distributor for Son of the Pharaoh &  
Sharifwear  
Special orders for other products from Son of  
the  
Pharaoh or Sharifwear can also be arranged.  
Teachers who are interested in selling hip  
scarves to your students on consignment please  
contact me.

## Who is Jim Boz ?

**By Aschera Rose**



I had the opportunity to  
see Jim perform and  
speak on a panel at the  
International Belly  
Dance Conference in  
Toronto this year and  
was impressed by his  
grace and strong

masculine presence on stage and by his  
wit and professionalism that showed so  
well when he spoke on the panel on Men  
and Belly Dance. I have also spoken to  
dancers who have studied with him and  
they have been very impressed by his  
teaching and how much fun he is as a  
teacher.

The following are some facts that I got  
from his website.

After a successful career in the software industry in Silicon Valley, CA, Jim Boz moved to Portland, OR, and began to pursue his musical dreams. He discovered belly dance in 1994 on a whim and a tongue-in-cheek attempt at regular exercise. A year later, he expanded his dance training to include many folkloric and authentic techniques.

*"An excellent performer, tasteful, fun; a pleasure to watch and to dance with!"*  
Morocco

*"...a true professional in our industry." -*  
*The Belly Dancer Magazine*

His solo performances include a variety of tempos, textures and rhythms, bridging the emotional spectrum of the dance style. He often uses sword work (single or double) or other balancing techniques for solo performances to complement his strong presence. He has also studied Moroccan tray dance and is also adept at a variety of veil and cape dance techniques, in addition to many folkloric men's and women's stylings.

*"Jim Boz is a dancer to the core."*

Rachel Brice



*"A fantastic presentation!"* Raqia Hassan

Jim Boz lives in San Diego, CA where he teaches beginning through advanced levels of Middle Eastern dance. He also travels internationally to perform, teach

and share his love of the art. His professional dance troupe, SANDSTORM, has been hired coast to coast for their innovative stage presentations of Middle Eastern Dance styles.

**You can study with Jim this fall in Regina on his "Shut Up and Shimmy Tour!" Oct 17th and 18th 2009**

See <http://www.jimboz.com/>

**Check my website closer to the event for details! [www.ascherarose.com](http://www.ascherarose.com)**

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**Continuing Classes with Jeanne**  
(must have one Beginner Class under your coinbelt)

**Tuesdays 6:30 - 7:30**  
**27<sup>th</sup> January - 31<sup>st</sup> March 2009**  
**\$75.00 / 10 sessions**

**Pasqua Neighbourhood Centre**  
**263 Lewvan Drive Regina,**  
**Saskatchewan**

**Registration:**  
**Tuesday, 13<sup>th</sup> January 7 – 8 p.m.**  
**at the Pasqua Neighbourhood Centre**

*If you are interested in classes or want to suggest other class times, please contact Jeanne*

**Tel. (306) 585-6588**

**Email [derosier@sasktel.net](mailto:derosier@sasktel.net)**

**Private Classes, Workshops Available**

# Belly Dance with Linda

## Winter 2009 Classes

11<sup>th</sup> Ave. (the corner of 11<sup>th</sup> and Albert St.)  
(enter parking lot from Sask. Dr.)

### Registration Night Thursday Jan. 8 6:30- 9pm

**Beginner** (no experience necessary) Warm up those cold winter nights!  
Make peace with all of your body parts; toning and cardio. **Warning:** we laugh a lot in this class.

Wednesday Jan. 14	6:30 -7:30 pm	12 weeks - \$120.00
Wednesday Jan. 21	12:00 –1:00 pm	10 weeks - \$100.00
Saturday Jan. 24	12:00 –1:00 pm	10 weeks - \$100.00
Thursday Jan. 22	12:00- 1:00 pm	10 weeks - \$100.00 (continuing class)

Class size is limited please register early. Phone Linda at 545-4623  
or email at [linday@sasktel.net](mailto:linday@sasktel.net)

### “What do I do after Beginner class?”

### Classes for Dancers with **some experience** !

Tribal Style 1 Tuesday Jan. 13<sup>th</sup> 6:30– 7:30 pm 12 weeks - \$120.00

*This 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 1 Tuesday, Jan. 13<sup>th</sup> 7:45– 9:00 pm 15 hours - \$150.00

*There is alot more to learn!*

We will explore

- Middle Eastern Rhythms and their signature moves
- Zills (finger cymbals)
- Elegant Veil work

***Class size is limited please register early phone Linda at 545-4623***

or email [linday@sasktel.net](mailto:linday@sasktel.net)



## Classes for Dancers with **much more experience**

**Tribal Style 2** Monday Jan. 12<sup>th</sup> 6:30 – 7:30 pm 12 weeks - \$120.00  
The fun goes on and on, for those with 1 year previous Tribal experience

**Cabaret Style 2** Wednesday Jan. 14<sup>th</sup> 7:45 – 9:00 pm 15 hours - \$150.00

- For dancers who **have completed Cabaret Style 1.**
- We will explore shimmies and the art of improvisation.
- A rhythm choreography will be taught.

**Tribal Sweat** Saturday Jan. 24<sup>th</sup> 11:00- 11:45 am 10 weeks - \$75.00  
Led by Carleen. Come practice the moves you know, have fun and **sweat!!**

**Registration Night** Thursday Jan. 8 6:30- 9pm  
**Come and pay, stay and dance**

## Performing Tribes

**Harvest Celebration** Thursday Jan.15<sup>th</sup> 6:30 – 7:45 pm 15 hours - \$150.00  
A lot more moves to learn!! We will focus on drilling.

**Organic Hhareem** Monday Jan. 12<sup>th</sup> 7:45 – 9:00 pm 15 hours - \$150.00  
Each winter we focus on drilling. More fun duets to learn.

**Private lessons** 1 hour - \$50.00

With 23 years of Belly Dance experience I use numerous techniques to help every dancer be the best that they can be. My main goal is to ensure that every dancer is having fun while learning. I am available during the weekday.

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### “Belly Dance The Epic Storey”

A Tribal Belly Dance Experience

was held Saturday November 15, 2008 8pm U of R Ed Auditorium

**Produced by Linda and Carleen** (Hope you were there!!)

*“It was Fantastic... Totally Awesome...Excellent variety...”*

- Quoted by the audience

**Vegetable Moussaka** serves: 4      EACH SERVING: 7 portions vegetables

Ready in: 1 hour 10 min (prep 15; cooking 55)



This is a clever variation on the traditional, meat-based Greek dish that is usually quite high in fat. The meat has been replaced with a selection of vibrantly coloured vegetables. The protein is supplied by Borlotti beans.

### Ingredients

2 zucchini, sliced  
 1 eggplant, sliced  
 300g new potatoes, scrubbed and sliced  
 2 red capsicums, deseeded and cut into thick strips  
 400g can borlotti beans, drained and rinsed  
 4 ripe tomatoes (about 500g in total), chopped  
 ¼ cup (5g) roughly chopped fresh basil  
 2 tablespoons olive oil  
 ½ cup (130g) low-fat natural yogurt  
 1 egg, lightly beaten  
 ⅓ cup (30g) grated parmesan cheese

**protein 17g**  
**fat 14g**  
**sodium 315mg**

### Preparation method

1. Preheat oven to 180°C. Bring large saucepan of salted water to the boil. Add zucchini and cook 2 min. Remove from the water with slotted spoon and drain well on paper towel. Add eggplant slices to the water and cook for 2 minutes, then remove and drain. Add potato slices to the water and cook about 8 min until just tender. Drain and set aside with the other blanched vegetables.
2. Meanwhile, heat a cast-iron, ridged grill pan over a high heat. Cook capsicum slices about 5 minutes, turning occasionally, until slightly charred all over and starting to soften. Remove from pan and roughly chop.
3. Combine all the cooked vegetables with the beans, chopped tomatoes and basil in a large baking dish. Drizzle olive oil over top, season to taste and stir thoroughly.
4. In a bowl, stir together the yogurt, egg and parmesan until blended. Spread this mixture on the vegetables in an even layer (it mightn't cover vegetables completely, depending on the shape of the dish).
5. Bake moussaka 40 min or til veggies are tender, and topping golden brown.

***Bonne appetit!***