

# Regina Association of Middle Eastern Dance



## *Newsletter June 2007*

- ❖ *Film review*
- ❖ *Articles*
- ❖ *Upcoming events and classes*
- ❖ *Performance and workshop reviews*
- ❖ *Membership information*
- ❖ *Contacts*

## Regina Association of Middle Eastern Dance

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## *Upcoming Events* (taken from the *RAMED* website)

### **A Workshop with the Phenomenal Nath Keo November 3-4,**

Show November 3rd at the Exchange Register and buy your tickets early this is for certain to be sold out. Check for updates on this workshop at

[www.ascherarose.com](http://www.ascherarose.com) Or contact Beve Gardner at 306-543-9762

[thornrose@accesscomm.ca](mailto:thornrose@accesscomm.ca)

***Continue watching for more great events...***

### **Congratulations Mark Yablonski -- 2006 Volunteer of the Year**

Mark Yablonski has been heavily involved in Regina's belly dance community for the past 20 years. He has helped with shows and haflas, and even performed once on stage. He has done every job possible behind the scenes from setting up to tearing down, hauling backdrops, hanging fabric and lights, and purchasing items at the last minute. Mark is usually one of the last people to leave the building after the show or party, and he always has a friendly smile. Mark is also our first male recipient and our first non-dancer to receive this award.

**Past Recipients:** Rose Brewster, 2005



the RAMED Library,  
a door to the world of belly dance



**For access to the library, contact**

**Samantha**

35 McCusker Avenue (306) 545-6717

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***for books, videos, magazines, patterns, music***

*The RAMED library is for RAMED members only.*

*Items are available for a 4-week loan period.*

*Late items are subject to a .50/day fine, and a revocation of borrowing privileges until the items are returned and the fine paid.*

# Articles, submissions

## International Bellydance Conference of Canada by Roxanne Rogowski

In April 2007, I attended the International Belly dance Conference of Canada in Toronto. "The goal of the . . . Conference was to put Canada on the world map as an international centre for belly dance-related arts. It created an exciting network environment for artists and presenters from around the world. The conference served to foster a broad range of education with workshops, panel discussions and lectures, performances and social events all geared towards enriching the belly dance community."

April 19th to the 22nd were four fun filled days packed full with the following:

- 16 two-hour workshops with star instructors.
- 14 lectures and 4 panel discussions by renowned speakers discussing a wide variety of topics and timely issues concerning belly dancers of today.
- Performances every evening and an open stage during the day.
- Music classes in zills and dumbek.
- And last but not least, shopping.

I left for the workshop every day at 8:00 a.m. and did not return to hotel room until 11:00 p.m. The only problem I had was that I could not

attend everything. There are so many great things I could write about for this



article, but since I spent most of my time in the workshops I will concentrate on my favorite instructors.

If I were to pick my top 3 favorite workshops, they would have to be the ones taught by Sahra Saeeda, Kaeshi of Bellyqueen and Amir Thaleb.

Sahra C Kent, "Sahra Saeeda," has performed and taught Egyptian style Orientale and Folkloric dance on five continents. Originally from the Los Angeles area, Sahra lived, danced, and researched in Egypt from 1989 to 1995. Since then she has been touring the world teaching and performing Egyptian Orientale and Folkloric dance. Check out her web site at: [www.sahrasaeeda.com](http://www.sahrasaeeda.com)

Sahra's workshops focused on Orientale technique. One of the interesting things she talked about is that the way the dancer positions her arms mean different things to Egyptian audiences. If the arms are down and away from the body in a low V, then this means you are a trained theatrical

dancer. If the hands stay near the body as if there were a column around the dancer, then this means you are an Egyptian dancer. If the arms are straight out to the sides at the shoulders, then you are a Westerner and probably not worth watching. If

the arms are above the head in a relaxed manner, then this is social dancing for weddings and with friends.

Sahra also described hand-body gestures that dancers use to communicate or flirt with the audience. The safest one to describe here is when the dancer uses one hand to frame one eye. This means "I know better".

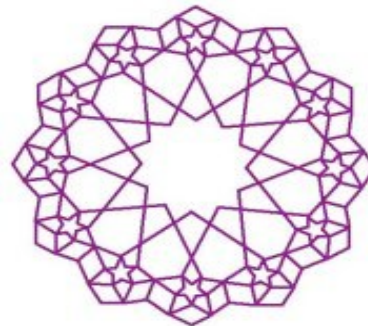
Many of you may know of Bellyqueen from the Bellydance Superstars DVD's. Bellyqueen™ Dance Theater is a professional world dance company based in New York City that is directed by Kaeshi Chai and co-founded by Amar Gamal. The Bellyqueen dance repertoire encompasses bellydancing in its traditional "Raks Sharqi" format, as well as Middle Eastern dance blended with other dance forms such as popping, hip-hop, modern, jazz, ballet, gypsy, flamenco, Chinese and Afro-Haitian. Check out their web site at: [www.bellyqueen.com](http://www.bellyqueen.com)

Kaeshi taught two workshops at the conference. At the first one she talked about various tips and tricks for balancing different objects. She shared a couple of her tricks to help object balance. On your sword, paint the balance point with glitter nail polish. When she balances a tray of candles, she uses poster putty to stick the candles to the tray and glues sand paper to the bottom of the tray to help it stick to her hair. Kaeshi's second workshop

was a fusion of belly dancing and popping. The basic theory is to move your body in a fluid way like you are a jellyfish swimming in the ocean. Contrast this by stopping the motion by contracting the muscles in your forearm to come to a complete stop.

There is only one way to describe Amir Thaleb. When he talks on stage all the women in the theatre scream. He was born in Argentina into an Arabian family. He is one of the premier Middle Eastern dance teachers and performers in the world. His web site is [www.amirthaleb.com/index.asp](http://www.amirthaleb.com/index.asp) Amir's workshops were all choreography, due mostly to the language problems. However, he had no problem getting his point across and his workshops were always well attended.

What I will remember most about this conference is all the wonderful people I met. From teachers to students everyone was friendly and outgoing and we all had a wonderful time. If they were taking registration for the next one I would have happily handed them my money. I'm going to the next one. Check out the web site at [www.bellydanceconference.com/](http://www.bellydanceconference.com/)



## Hypnotized and in Labour

HypnoBirthing advocates say child birth can be pain-free. Just close your eyes and relax

JENNIFER GRAHAM

Canadian Press June 12, 2007

REGINA — There won't be any "hee-hee-hooooing" when Becky Ell gives birth to her first child, and she's aiming for the whole experience to be free of pain and drugs.

Ms. Ell and her husband, John, plan to have their baby using HypnoBirthing - a method that focuses on relaxation and is not "hocus pocus," experts say.

"It just takes you through the steps to gently close your eyes and then let the muscles relax," said Ms. Ell, whose baby is due next month.

"It takes you through from your head to your toes and, by the time they go through that, you're just totally calmed and relaxed."

Becky Ell and her husband, John, attend HypnoBirthing classes at the YWCA in Regina. (Troy Fleece/CP)

The HypnoBirthing method, which started in the United States in 1990, teaches a woman to use self-hypnosis, imagery and special breathing to make birth more comfortable, whether it's at home or in hospital. The HypnoBirthing Institute in New Hampshire trains and certifies practitioners in the method.

Birth partners repeat relaxing phrases or gently touch to encourage a deeper focus.

"I think it actually makes me more involved in the whole birth of the baby," Mr. Ell said. "I feel more a part of it instead of just standing there scared in a corner."

Classes are offered in five 2½-hour sessions for anywhere from \$250 to \$400. The Ells are among three couples taking the course in Saskatchewan, where it's being offered for the first time by certified HypnoBirth practitioner Marie Berwald.

Ms. Berwald said the technique is

about conditioning and repeated exposure to relaxation.

"What happens is that most women get caught in a bit of a fear-tension cycle and they aren't able to get endorphins flowing," Ms. Berwald said.

A lot of the pain that people experience in childbirth isn't from the uterus, she said, it's from tension in the muscles surrounding the uterus and in the birth path. "So when you get into a really, really relaxed state, the body can work and it's not fighting itself," Ms. Berwald said.

Lorne Campbell, one of the foremost experts on HypnoBirthing, admits that eyebrows are often raised --even among fellow physicians --when he says that birthing can be pain-free. Dr. Campbell, who teaches at the Atlanta Medical Center in Georgia, has attended more than 300 births since he began following the HypnoBirthing method in the early 1990s.

HypnoBirths tend to be shorter in duration than other births, and not one of the women wanted an epidural, he said. His percentage of cesarean births also dropped from 25 per cent to just three.

"There's no hocus pocus involved. All we're doing is teaching women how to relax," Dr. Campbell said.

The Society of Obstetricians and Gynaecologists of Canada, which also represents midwives, said it backs natural childbirth.

But Kelly Nolan, director of communications and public education, said it wouldn't be appropriate to comment on HypnoBirthing because the group hasn't specifically studied the technique.

"There's no clinical guideline on this," Ms. Nolan said. "It's not something that we've looked at at all, so it would be interesting to learn more about it. ..."

"We support natural childbirth. Our goal is to have healthy moms and healthy babies."

There are nearly four dozen certified HypnoBirthing practitioners across the country, mainly in British Columbia, Alberta and Ontario.

# dance & film



Thanks to her exquisite film based on two of her passions, Beatrix Moersch, known to her sister dancers as Trixi, recently convocated from the Uof R film school with Great Distinction.

It didn't hurt that the scenery was gorgeous, having filmed at some serene locations in Saskatchewan, such as Castle Butte at Big Muddy, and the Deifenbaker Sand Dunes, both under the most amazing prairie skies.

It seems that by combining the beauty of the natural landscape with that of the human landscape, and some fabulous music, Trixi has told a lovely story of the need for belonging and for sisterhood or community.

I had a chance to interview Trixi, so here's what she herself has to say about her work.

R: Trixi, what inspired you to do this film?

T: I wanted to express how I felt about tribal belly dance and I had a great desire to create something to represent my emotions visually and sonically.

R: How would you describe the film, or categorize it?

T: Well, it's not a narrative, meaning there's no dialogue or story, as such . . . more like a path; it's lyrical and poetic; it's hard to classify.

R: You found some beautiful Saskatchewan locations.

T: Yes, we shot on top of Castle Butte at Big Muddy, at the Deifenbaker Sand Dunes, and at the Manhattan Club here in Regina. To get to the dunes, we left Regina at 5:00 a.m., once there, walked for an hour into the dunes with all our equipment to get to the exact spot where we wanted to be. We wanted landscape that evoked an Arab landscape. I was flabbergasted to find out we had sand dunes in Saskatchewan, but I'm glad I did because it turned out fantastic.

R: Of course music was a big factor?

T: Yes, but not only music, sound in general is a huge element. People say that the best films also have intense and well-thought-out sound tracks. I put a lot of time and thought into it, especially because there is no dialogue. Besides I wanted music that helped me say what I wanted to say . . . it's unusual but I cut it to the music rather than the opposite; the emotion of the music drives how I cut the scenes.

R: Was it hard to get dancers to participate?

T: Actually, yes, to find enough who had the time. Just three days before shooting I finally found out I had enough dancers, seven, a perfect number.

R: Were there other challenges?

T: The weather! It was intensely cold on the butte. And we were always hoping it wouldn't rain. One day was really cloudy but I didn't regret the lack of light after all because the shots turned out really well.

R: You featured some Regina musicians didn't you?

T: Yes, Tribal Vibe drum circle, who plays the 3<sup>rd</sup> track to the dancers on Castle Butte; completely rhythmic.

R: What was most rewarding?

T: Believe it or not, the editing process where you start to see the images start to take shape and you can finally say, "this is beautiful". (Until that point, you don't even know if you've actually captured anything on the film). You start to really experience the results of all your effort.

R: How do you feel about the film?

T: It's a project I've wanted to do for a long time, but didn't have the guts or the means. Also it was my 4<sup>th</sup> (and final) year in university, so I finally realized I had to do it or I might not have another chance, especially when I realized I was surrounded by mentors, that my classmates were my colleagues, and that there was funding for 4<sup>th</sup> year students. That opened doors and helped me make my best film.



R: What have people told you about your film?

T: That they all got something out of it . . . most people said they say it as a journey, and

if I can add to that, it was a welcoming into a sisterhood, particularly after also seeing the dark side of belly dancing: the sexualization and objectification.

R: Do you have plans for the near future?

T: I want to go to India where I know I will be inspired. I just need to figure out how to get that going.

Review by K. Obrigewitsch

As a percussionist I was thrilled to be part of the *Tribe* creation. Trixi is a very talented director, and she will go far with her inner visions....the film turned out fantastic! We watch it all the time. My children love to see the belly dancers! The music tracks in the three scenes tell so much of the tale of the single dancer in search of her tribe. The first scene the music and dancing are beautiful. The hypnotic loneliness drew me in instantly. Especially with the voice of Mother Nature stating the ancient connection woman have with their daughters, each other, and the land. The second scene with an original Saskatchewan song has the driving feel a cabaret dancer would need to please her audience. One of my favourite moments in the film is when we see the dancer's face as she exits the stage . . . a face her audience would never see. Sad and unfulfilled she entertains her crowd dancing for show, but not for herself.



The drumming in the third scene sounds to me like we're actually playing in a nearby cave or a sacred place, though we did the recording in the living room of our home. The magic of film! When the eagle cries out at the beginning of the scene my blood instantly starts moving a little quicker through my veins, my heart beats heavy in my chest. I can't wait for the pulse of the rhythm and dancing to begin! This film is beautifully shot. The dancing and the landscapes are captivating.

Kristy Obrigewitsch,  
percussionist and dancer in *Tribal Vibes, and Wild Fire*.

Polynesian and Poi Workshop with Aschera-Rose  
5 and 12 May, 2007

Eight years ago in the Cook Islands, I saw Polynesian dancers and have been captivated every since. The hips on those girls moved so fast and the rest of their bodies were so still. As part of the performance, they invited people up to join them in their dance.

When Aschera-Rose offered a Polynesian dance and Poi workshop, I jumped at the chance. It turned out to be a great two hours. The first hour was spent learning Polynesian dance. As always, Aschera-Rose did an excellent job of stepping us through the movements and within the hour, we were all participating in a simple choreography. The main movement is very similar to an Egyptian ohmi but – oh my – so much faster.

During the second hour, my fellow classmates and I got familiar with Poi. After watching Raja dance with Poi at the “Around the World in 80 Minutes” show I ‘needed’ to learn. It turns out that it is just as fun as I imagined but much harder to do than Raja’s confident performance implied. After a few moans and groans from whacking myself in the back, leg, arm and head I started to get the basic moves down. By the end of the hour, I could even change the direction the poi were moving.

So, after all of that motivation, I went home, already picking music and plotting my next performance. Just wait until I get back to the Cooks – I will be the first to jump up and volunteer!



## **Mystique: A Delight for the Senses**

By Azura (Barbara Tomporowski)

June 25, 2007

Copyright B. Tomporowski

On June 23, 2007, Darla Goettler-Trudeau and Exalta Dance Troupe hosted a dance show in honour of Midsummer Night's Eve. They marketed the show cleverly by refusing to divulge the venue until you purchased a ticket, which piqued my interest and gave the evening an aura of mystery. The secret venue turned out to be one of many pleasant surprises that greeted their guests. The show was located in the Wascana Centre Authority building, which I reached by following a curving path lined with floating candles. Tribal dancers, the Tribal Vibes drumming group and a fire dancer performed along the walkway. Sa'idah (Andrea LaChambre) improvised beautifully with her Isis wings at the top of a hill, and two gypsy dancers performed while Guy Trudeau played the guitar and Hugo Lavoie played the accordion. After wandering past these pre-show performances, guests entered a courtyard where they could enjoy a lovely repast of spanokopita, baklava and samosas before moving to the stage area.

The show featured performances around the theme of Midsummer Night's Eve. All of the dancers had their faces painted in summery colors, curving lines, flowers, and vines, which complemented the theme and their costumes. Kristy Obrigewitsch, Elisabeth Smith and Brett Bradshaw collaborated on the well-written script,

which provided just enough detail to explain each performance without losing the audience.

Darla Goettler-Trudeau opened the show by floating onto the stage with a sparkling transparent purple veil covering her head and shoulders. Guy Trudeau played the guitar and sang while Darla's silvery Isis wings framed her flowing movements and airplane turns. The use of Isis wings continued as Exalta performed to the languid music of Loreena McKennitt.

Wearing a simple white sheath dress and a garland of vines and flowers, Linda Yablonski performed as Mother Nature. Linda used the element of anticipation in her entrance, as the audience wondered where she was until they heard her singing as she danced through them to reach the stage. After performing for a few minutes, Linda beckoned to other dancers whose headpieces depicted the different seasons. They joined Linda on the floor and performed in the tribal style. An impassioned spin by Carleen Rozen, with flower petals falling around her feet, was one of the highlights of this performance.

Bashira (Barb Bell) and Acenath (Samantha Leippi) entertained the audience with their fun interpretation as "Priestesses of Bast." Looking very

fetching in black and silver costumes with black cat ears and tails, they danced to a medley of classic Oriental music, a drum solo by Amer Matri and the “Stray Cat Strut” by the Stray Cats. Their routine featured saucy shoulder accents, and it ended on an upbeat note as they did forward snake arms with their fingers extended like cats’ claws to the lyrics, “I got cat class and I got cat style”.

In the “Water Healing” routine, Sa’idah and Rani (Devri Apperley) entered the stage with the veil completely covering their head, shoulders and hips. Their mottled silk veils rippled like the wind on water, and they occasionally held the veils taut at hip level to frame their isolations.

In another highlight of the evening, Zahira (Brett Bradshaw) performed as a sultry “Desert Sorceress”. Her dark brown harem pants and matching top accentuated her pelvic rotations and undulations. Her mayas and body waves were very effective as she faced away from the audience and exited the stage.

With veil, candle, tribal, gypsy and cabaret performances, Mystique was a very

well-balanced show. (The only way it could have been *more* well-balanced is if it had featured Oriental or Egyptian style and zills!) The one thing that would have improved the show would have been to provide risers or a stage for the dancers. As the audience sat in rows of chairs that were on the same level as the dance floor, people who were seated beyond the third row had difficulty seeing the performances, particularly the floor work.

The show ended with all of the performers dancing to a powerful ayooob rhythm led by the Tribal Vibes. From the pre-show entertainment to the energetic ending, Mystique delighted the ear with live music as much as the eye with the dance and costumes. The organizers, volunteers, musicians and performers deserve congratulations for an excellent event.



**The Wildfire Dance Theatre is a social and economic development project that strives to use the arts as a means of inspiration to ignite positive moral and social change in schools and communities around the world.**

**Young or old, you will laugh, have fun, and be deeply moved.**

**Wildfire tells the story of our planet's present challenges! We take audiences through a process of reflection. This reflection leads to greater understanding and ultimately positive change. Among the issues addressed are:**

- Racial Unity**
- Extremes of Wealth and Poverty**
- Equality of Women & Men**
- Substance Abuse**
- Gang Violence**
- Domestic Abuse**
- Peer Pressure**

**City Hall**

**2476 Victoria Avenue**

**8:00 p.m. – Thursday, June 14, 2007**

**Admission: Students (13+) \$ 2.00, Adults \$ 5.00 (Children – free) - Tickets only at the door.**

**Sponsored by: The Regina Bahá'í Community**

Aschera Rose held her annual Shimmy and Sizzle on May 26th 2007 at the Exchange. The Exchange always proves to be a great venue as anywhere you sit is a great sight to behold.

First up in her lineup was Al Wasee's Gypsy piece. What can you say about gypsies? They are funloving, adventurous, bold and oh so cheeky! The costumes are always colorful and full of flirty fun.

Secondly was a veil piece to music sung by Holly Cole and Jesse Cook performed by me, Tahirah. It is very hard to critique oneself as I am always picking out my flaws and looking for ways to improve. This was a bit different for me as it was my first floor work piece and challenged me to slow down my dancing as my pieces are usually done to pop music.

Sehar-Shadiya and Nadhira-Quamar are two young dancers that chose a very fun duet. Hakim's Walk like and Egyptian. These girls enjoy performing and every time I see them together they show improvement. Raja was next, with her fun Egyptian Cane piece. Raja always does things to perfection and this lively piece was no exception!

Anja chose a piece that was so well done that after the show someone commented to me that her drum piece was like she had a drum beating inside of her body. It was very well done and kept the audience engrossed. Well done Anja, I would love to see her perform this piece again!

Seher performed a remarkable piece to Eternal Egypt that was done

with beautiful red wings. It truly is a showcase piece and even the Exchange's low ceiling was accommodating.

Brenda ventured out and performed her very first solo. A fun pop piece is always enjoyable to do as a first number and she did it with ease and a fun loving style.

Amy performed another upbeat and lively piece to the Black Eyed Peas. Amy dances with a free spirit and always appears to enjoy the music she chooses.

Another cheeky drum solo was performed by a great bunch of young girls named Layla Suha.. These girls had so much enthusiasm in the back dressing room that I could hardly wait to see them on stage. You could tell they were having so much fun and it was hard to believe this was their premiere piece. I look forward to seeing these girls dance again.

The last piece before intermission was a Egyptian Oriental piece by Jala' Izdihar. A traditional oriental piece with a variety of beautiful costuming showcased the more traditional Egyptian style of belly dance.

Fadiyah was the first performer after the intermission. When she first told me she was doing a 7-minute piece, I wondered how she would do it as I am not quite brave enough to choose such a long piece. When she told me it was to "Sting's" *In the Book of my Life*, I was anticipating her performance.

Fadiyah began with candles, incorporated veil, and added some Bollywood moves to her very moving piece. It was one of the best performances of hers I have ever seen.

Another Drum piece was under way with Atyaf, These young girls gave their premiere performance which was very entertaining. They chose a piece they could have fun with and it showed.

Mambo Fusian featuring Regina's very own fun loving gal Elisabeth was a pure delight. She had the audience laughing with her comedy piece and ventured out where few belly dancers dare to go. Way to go Elisabeth; this is your niche!

Moose Jaw's Azma Azhar performed some traditional oriental. This is another group of ladies that are continuously improving. They dance with ease and grace.

Another duet, featuring Courtney and Kaylee. These girls know how to rock. They danced to a lively Gasolina and showed great enthusiasm to the art of dance.

Come Clubbing with Jeanne! This gal knows how to entertain. She captivates the audience with her moves, grace and exuberance. She is an enjoyment to watch always.

A jazzy fusion by Surayyah and Anne Marie was a new approach to using belly dance moves. Norah Jones was the choice of music and it was very well choreographed. This soulful piece shows the diversity of using bellydance to various kinds of music.

Zarifah is a local group that has been together for almost 10 years. Members have come and gone but this group stays loyal to the art of

belly dance. This classic piece is fun, energetic and polished. We look forward to Zarifah hosting an awesome 10-year anniversary event! Aschera Rose closed the show with an interpretive soulful piece by K.D. Lang's, Alleluiah from the Hymn's of the 49th Parallel. I was mesmerized when I saw this piece. It brought out very emotional feelings and truly celebrated the art of dance.

Kudo's to Aschera Rose, once again, for hosting a wonderful event showcasing a variety of pieces that truly entertain us each and every time. Shimmy and Sizzle never disappoints the audience. Here's to next year's event!

**Aschera Rose & Zarifah Dance Troupe Upcoming Classes & Events**  
**306-543-9762 - thornrose@accesscomm.ca - www.ascherarose.com**  
**Looking for Belly Dance Supplies? Give me a call or drop me a line!**  
**Aschera Rose is the Distributor for Son of the Pharaoh and Shariwear in Saskatchewan.**

**Fall Classes start Sept 15<sup>th</sup>**

**Belly Latin Dance Shimmy & Sculpt**  
Sat 10:45-11:45am Intro \$80/10

**Pilates & Weights on the Ball**  
Mon 5:30-6:30pm \$80/10  
Sat 9:30-10:30am \$80/10

**Teen Drills & Choreography (12-15yrs)**  
Tue 5:45-6:45pm \$48/6

**Mother/Daughter Belly Dance**  
4-11 & adult Starts Oct 30<sup>th</sup>  
Tue 5:45-6:45pm \$72/6 (extra daughter \$24)

**Intro to Belly Dance Level 1**  
Tue 7-8pm \$96/12

**Belly Latin Aerobics at the Fieldhouse**  
Thurs 12:10-12:55 Starts Sept 6<sup>th</sup>  
\$7.10 Drop In - Fieldhouse Members Free

**Intro to Belly Dance with Anja at the Fieldhouse**  
Mon 1:30-2:30pm \$30/6 Sept 24-Nov 5th No class Oct  
5 \$30 Call 777-play to register

**Save \$20** on the following if paid by September 11th.

**Belly Latin Dance Shimmy & Sculpt**  
Mon 8-9:15pm \$120/10  
Thurs 5:45-6:45pm \$100/10

**Belly Dance Technique Level 2**  
Mon 6:45-7:45pm \$100/10

**Belly Dance Technique Level 3**  
Wed 5:45-6:45pm \$116/12

**Belly Dance Technique Level 4**  
Wed 6:45-7:45pm \$116/12

**Belly Dance Technique Level 5**  
Thurs 7:00-8:00pm \$116/12

**GROUP CHOREOGRAPHY**  
**Pop/Veil & Egyptian Style**  
Wed 8:00-9:15pm \$140/12

**Choreography Styles (advanced)**  
**Tribal Fusion & Egyptian Pop**  
Thurs 8:00-9:00pm \$116/12

**See website for registration  
and info on summer classes!**

**Zarifah Dance Troupe presents**

**A Swingin' September Hafla**

**Sept 21st** at the Exchange 2431 8th Ave

Doors Open 7:00pm Show 7:30pm

Adults \$15/advance \$20/door

Children under 12 \$7/advance \$10/door

Doors open 7pm dancing to start at 7:30pm Yummy

Food, great Music and great Dancing!

**Got an idea! Want to work on it over the summer!**

**Come and swing your stuff at this great Halfla!**

**See application form for dancers at  
www.ascheraose.com.**

**Nath Keo Workshop**

**Nov 3rd and 4th 2007**

Exchange 2431 8th Ave

**Early Bird:** \$75 - 1 day

\$130 - 2 days & \$45 - 1/2 day

**After Oct. 15th:** \$85 - 1 day

\$150 - 2 days

Lunch is included

**Aschera Rose Presents**

**Arabian spices**

**with nath keo**

**Nov 3<sup>rd</sup>** at the Exchange 2431 8th Ave

Doors Open 7:30pm Show 8:00pm

Adults' \$20/advance \$25/door Under 12 \$7/advance

\$10/door

**Upcoming for 2008**

**Zarifah dance troupe presents**

**Bad Girls - Good Girls**

**Dinner & Show Date TBA**

**Shimmy & Sizzle show 2008**

**& workshop with suzy!**

**May 31st and June 1st at the**

**At the Exchange 2431 8th Ave**

**Watch the website at for details!**

**BELLYDANCING with AZURA**

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

**Ongoing Classes at the Glencairn Recreation Centre**

Beginner Class, Wednesdays  
September 19 - December 5, 2007 (7-8 pm)

**Intermediate/Advanced Class, Wednesdays**  
September 19 - December 5, 2007 (8:15-9:15 pm)

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



# Belly Dance with Linda

Summer Classes in my new studio - 2536 11<sup>th</sup> Avenue

**“Moving Meditation”** Mondays 7:00 – 8:30pm

July/August - 7 Weeks \$80

For those who just can't sit still - based on the book  
“Sweat Your Prayers”

no experience necessary - come enjoy the freedom

No class July 2<sup>nd</sup> or 30<sup>th</sup>

**Belly Dance Classes July/August - two 4 week sessions \$40 each**

Beginner (no experience necessary)

Classes for Dancers with some experience

*All Ages Tuesdays 2:00 – 3:00*

*Tribal Basics*

*Wednesdays 7:45 – 8:45*

OR 7:45 – 8:45

Wednesdays 2:00 – 3:00

OR 6:30 – 7:30

must have taken beginner

**Tribal Style I Thursdays 6:30 – 7:30**

need 1 previous session of tribal

**Tribal Style II Tuesdays 6:30 – 7:30**

To register phone Linda at 545-4623

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

need 2 previous sessions of tribal

**Cabaret Style Thursdays 7:45 – 8:45**

(class includes veils, zills & shimmies)

must have taken beginner

Class size is limited please register early

**Grand Opening of my New Studio!!!**

**Friday July 6<sup>th</sup> 7:00pm -12:00am**

**Come and help me bless my new space**



