



EDITOR'S NOTE:

The weather's finally getting nice and many of us are busy with the first of our summer outdoor performances and planning our trips to the numerous summer events around the tri-state area and beyond. Summer Carnival will be coming up later this summer. And, now is a good time to be checking to see if your membership is coming up for renewal!

As usual, my personal summer wish is to see more input from you, the members, as to what you are doing dance-wise. Take a minute next time you have a performance and write a couple of sentences about who/what/where/when and send that off to me along with a photo or two. If you have an event you are hosting in the late summer or early fall, send me advance information on that and I will gladly include it in the next newsletter (July-August). If you have a favorite Middle Eastern recipe, send it along with a photo so the whole group can give it a try.

The same goes for articles. Most of you have very interesting stories and/or lots of knowledge about your particular style to share with the group. Write about the trip you took to the Middle East with one the belly dance groups or that you took on your own. Write about your first instructor, or the instructor who made all the little light bulbs light up for you. Write about a dance experience you had that was hilarious, or exciting, or a perfect example of Murphy's Law.

Write up some tips for what to have in your gig bag, or tips about proper etiquette at a dance event, or tips for instructors and/or troupe directors, or tips for students to get the most out of their classes. Maybe you want to review a how-to dvd on dancing or drumming or playing some other instrument. Maybe you could write a book review of a belly dance book – be it fiction or non-fiction. Maybe you just re watched your favorite Arabic/Turkish/Persian language movie and you'd like to recommend it to the rest of us. Just write it up and send it to me! If you send me a photo of yourself, I can include a "profile pic" so everyone knows who you are!

And, for all that's listed in the above two paragraphs, you can send me a video. Whether it's of a performance, a how-to, or just a spoken article as opposed to written one, I'll be thrilled to get it!

Deadline for the July-August Newsletter Blog is June 30th!

Newsletter Editor, Kat Lebo

INBC SUMMER CARNIVAL!

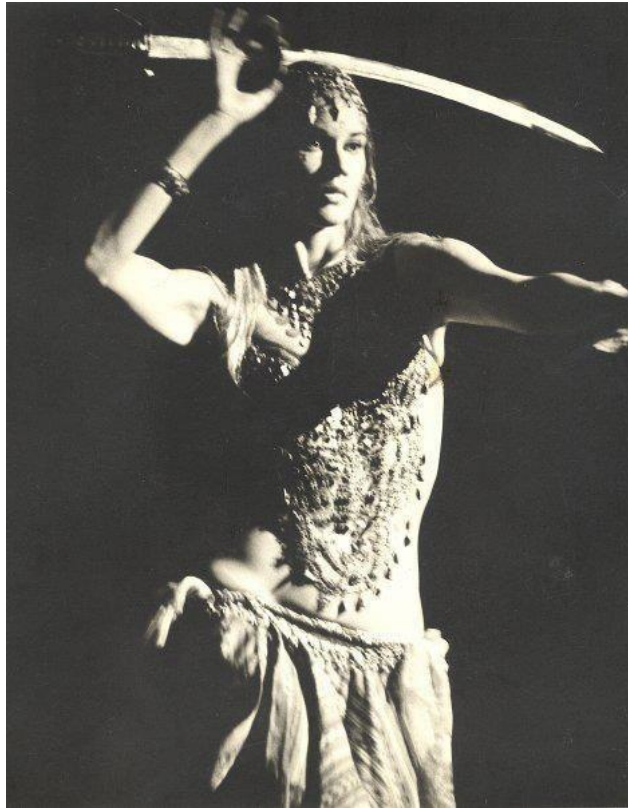
INBC's Summer Carnival will take place on August 17, 2019, at the Windfall Dance Studio in Bloomington, Indiana. This year's host is Virginia Hojas of Dark Side Tribal. Look for more information soon!



Editor's note: Thanks to Donna Carlton for giving permission to post her article from the January-February 2001 issue of the ISAMETD Newsletter.

De Ann, The Dream Dancer Remembered

by Donna Carlton



The dance community was saddened to hear of the passing of De Ann Adams on December 8, 2000, in California, after a long illness. De Ann "*The Dream Dancer*," was immortalized by her husband, composer and musician, Doug Adams, in several recordings including *Dream Dancer*, *Dream Suite*, *Valentine to Eden*, and *Dark Fire*. Selections from these recordings by Light Rain, mostly recorded in the seventies and originally released on LP, are still heard and performed to at seminar shows.

De Ann was from Northern California and began her oriental dance studies with Jamila Salimpour in San Francisco. For a time she was the featured dancer in Salimpour's troupe, *Bal Anat*, including when the troupe performed at a huge rock music festival on Mt. Tamalpais. She had fallen in love with Arab music when she heard Fadil Shaheen play the oud at the famous Casbah in San Francisco. Shortly thereafter she decided that belly dance was something she was born to do. Accompanied by Doug Adams on violin and Michael O'Conner on doumbek, De Ann danced at numerous cafes, night clubs, fairs, parties, and even on the streets of San Francisco.

Her most memorable performances were with the Dream Dancers troupe accompanied by Light Rain. She taught numerous workshops over the years, including one in Indiana, where she passed on the long-remembered choreography, *City of Dreams*. A documentary of De Ann's performances was released on video a few years ago, as well as an instructional zills audiotape.

(Source: "De Ann, The Dream Dancer," *Wiggle Hips*, Vol. 3, 1)

Caravan In The Desert

**To the Left, to the right
Sand and more sand,
Nothing but pathless desert;
A caravan passes, silently moving
Like a dream-vision, wonderously.**

**And a sound rises, swells and dies away
Ast the camels stride upon the aird plain.**

**Din-din, din-dan
This is the song of the doomed.**

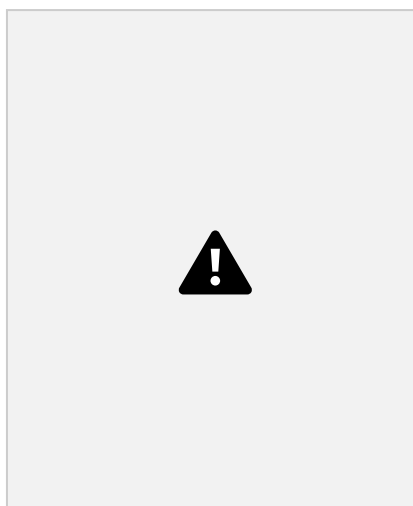
**Be silent and bear
Drum and pace on.**

(“Orcha Bamidbar” – Israeli folk song submitted by Donna with this article.



Thanks to Andy Smith for suggesting this podcast site for inclusion in this issue of the Newsletter. In fact, Andy recommends the entire site of taqs.im as a great source for learning more about the music we use.

https://taqs.im/taqsim-podcast/?mc_cid=b983a3cf58&mc_eid=9f0704550c&fbclid=IwAR2GwV3qlcenVCSI9x7ElhdoyR_rHqDcUN5i-yAc57tdtBE0J52ZBBQRmwk



A ROSE BY ANY OTHER NAME WOULD SMELL AS SWEET

By Kat Lebo

Most of us are familiar with the quote from Shakespeare's *Romeo and Juliet* from English Literature classes we took in high school and/or college. However, when the name of a song is given incorrectly, it makes it difficult to find the lyrics!

For example, I've had the song *Ya Hawa* on my "solos" list for several years now. I pulled it from the *Bellydance with Jillina Instructional Series Companion CD*. I loved the energy of the song, but no matter how hard I searched, I could not turn up lyrics. I wanted to dance to it in the May 11th Mosey Down Main Street this year, so I once again went hunting. I stumbled across a request in a forum for lyrics for this song (listed on Jillina's CD as being *Ya Hawa* by Shady Sayegh). No one gave the requester the lyrics she sought, but one person did tell her that the song was not titled *Ya Hawa* as shown on the CD, but *Omry Kelo* (which means "My Entire Life") and that it was a pop song made famous by the Lebanese singer, Wael Kfoury. A quick youtube search turned up this video (<https://www.youtube.com/watch?v=nA1RuA28l2k>) complete with Arabic lyrics, plus their transliteration and translation. Those follow:

Transliteration:

Omry Kelo:

ya hawa rou7 we 2elo

**2elo kteer eshta2telo
law bado 3omry kelo ba3th
x2**

**we lama ya 3omry tredo
ar7 kamel 30mry 7ado
nary tafelo bardo we dafeh**

**redo ya hawa le3andy 2 aaserly el masafat
7amel be edy wardy ahat we zehrayat
x2**

**7abebe yalle ba7ebo alby m3ala2 be albo - x2
we 3ambe 7lam feh**

**bghanelo mabyesma3ny
7ata ye 7en we ye2sha3ny
men yawm le wadany bnadeh**

**nayamt el sora 7 adu
ghafayto 3al mkhady
ghamadt 3eyony we bady ghafeh**

**redo ya hawa le3andy
2aserly el masafat
7amel be erdy wardy ahat we zekrayat**

x2

7abebe yalle ba7ebo

alby m3ala be albo

x2

we3am be7lam feh

ya hawa ro7 we 2elo

2elo kteer eshta2telo

law bado 3omry kelo ba3teh

welama ya 3omry tredo

ra7kamel 3omry 7ado

nary tafelo bardo we dafeh

redo ya hawa le3andy

2aserky ek nasafat

7amel be edy wardy ahah we sekrayat

x2

7abe yalle ba7ebo

alby m3ala be albo

x2

redo ya hawa le3andy

2aserky ek nasafat

7amel be edy wardy ahah we sekrayat

x2

7abebe yalle ba7ebo

alby m3ala2 be albo

x2

we 3am be7lam feh

ENGLISH TRANSLATION:

Translation:

hey love, go and tell her,

tell her that I've missed her so much

if she asks me to give her my life I'll do it

x2

and when you return her back to me

I'll complete my life with her

my love will keep her warm

hey love, return her back to me

shorten the distances for me

I'm carrying a rose for her

and all my suffering and memories

x2

my sweet heart who I love

my heart is stuck to hers

and I'm dreaming of her

I'm singing to her but she doesn't listen

to forgive me

from the day she left I'm calling her
and I keep her picture always next to me
and I wish she would return
and I close my eyes and imagine myself with her
hey love, return her back to me
shorten the distances for me
I'm carrying a rose for her
and all my suffering and memories

x2

my sweet heart who I love
my heart is stuck to hers
and I'm dreaming of her
hey love, go and tell her,
tell her that I've missed her so much
if she asks me to give her my life I'll do it
and when you return her back to me
I'll complete my life with her
my love will keep her warm
hey love, return her back to me
shorten the distances for me
I'm carrying a rose for her
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my sweet heart who I love
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hey love, return her back to me
shorten the distances for me
I'm carrying a rose for her
and all my suffering and memories

x2

my sweet heart who I love
my heart is stuck to hers
and I'm dreaming of her

But, of course, I had to keep searching – and I also turned up this video of Kfoury's version, with slightly different lyrics:

<https://www.youtube.com/watch?v=zaaEcXEIppQ>.

I also found this version, obviously from some sort of Idol tv contest, with subtitles in Arabic and Hebrew: <https://www.youtube.com/watch?v=gGulcWUUfn0>.

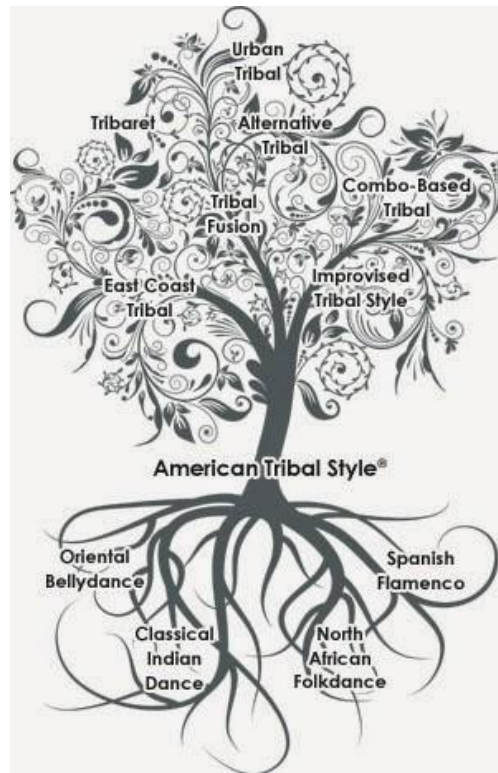
And still another version, this one from the TV show *Arab Idol*:

<https://www.youtube.com/watch?v=5WTgHXCaiM0>.

But, in the end, I'm going with my original choice, the version by Shady Sayegh:

<https://www.youtube.com/watch?v=dIMYMOi9YmU>

Because, at least IMHO, this rose of a different name smells the sweetest.



What Is "Tribal Style" Belly Dance?

by Maria Spratford



As an American Tribal Style dancer, I get asked this question quite often. It's a hard question to answer, because these days there are so many varieties of "tribal style". I'll start off with American Tribal Style, or [ATS®](#), since that's the one I'm most familiar with.

The root vocabulary of ATS® comes from Jamila Salimpour's format through the filter of Carolena Nericcio's teacher, [Masha Archer](#), although Masha made some significant changes to the style. In 1974, in San Francisco, Masha directed a dance troupe that was a blend of Egyptian, folkloric, and whatever styles of dance she found interesting. Carolena Nericcio, the founder of [ATS®](#), began her dance career as a member of that troupe. She later developed moves and combinations based on what she learned from Masha, adding material derived from Rom, North African, and Flamenco influences, and created the troupe known as Fat Chance Belly Dance. From there she moved on to formulate a set vocabulary of movements that has spread across the world. What makes ATS® distinct from Jamila's style is the improvisational approach and specific stylization of the arms, posture, and costume. Improvisational cues and transitions for the group formations are used by ATS® dancers to create a polished performance. The result is that dancers from all over the world, without having previously met, can all dance together as long as they know the basic vocabulary.

[ATS®](#) is not always well received by the more traditional belly dance community because it is a departure from the norm. The name American Tribal Style Belly Dance was adopted to distinguish it from classical belly dance, and to make it clear that this was an American invention, not a traditional style. "Tribal Style" refers to how the dancers work together, and to their "tribal look". Costuming is usually folkloric and colorful, with large full skirts and/or pantaloons, Indian-style cholis, decorated bras (coins, textiles), layers of hip scarves, tassel belts and/or long fringe, and some sort of detailed head wrap, decorations, flowers, or turban.

[ATS®](#) is primarily improvisational in style. Formations and cues are the building blocks that allow the dancers to present a synchronized, exciting performance without the need for a set choreography. Dancers are able to adapt to different stage settings, audience locations, and dance spaces, because they are familiar with the vocabulary, and are able to see the arm, head, or body cues from the lead dancer. Occasionally, (eg. for a special stage performance), a choreography will be used, but it will be based around the foundation of the formations and cues. One of the more exciting aspects of ATS is the interaction among the dancers. It allows the dancers to work together as one entity to create a dance on the spot and in the moment.

There is another form of group tribal dance that has been designated as ITS (Improvisational Tribal Style). In an ITS troupe, many of the principles of [ATS®](#) are practiced. They learn a vocabulary, and stick with the improvisational format, but, whereas [ATS®](#) moves are primarily right-side oriented, they may do the moves to the left and right. Where [ATS®](#) works from a set vocabulary, ITS troupes are free to create, add, or subtract moves as desired. Established troupes such as Black Sheep Tribal and Gypsy Caravan have developed their own ITS formats. Examples of ITS troupes that have been Isametd members were Black Rose Caravan and Blue Fire Tribe.

Tribal Fusion is another frequently heard term. Many tribal fusion dancers got their start in [ATS®](#) —Rachel Brice, Jill Parker, Heather Stants. Jill Parker, in the late 90's began to scale down the tribal costume and work with modern music mixes. Later, Heather Stants started introducing new elements including modern dance, hip hop,

and street dance styles. Some famous fusion troupes were Urban Tribal, Read My Hips, and Unmata.

Rachel Brice was the first to perform tribal fusion as a soloist. She referred to her dance as “cabaret, with a tribal aesthetic”. The “fusion” in tribal fusion came from fusing the style of [ATS®](#) with other styles. It has since morphed into a style of its own, with slow, tension-filled movements, often using pops and locks as a core element. Many tribal fusion dancers, such as Rachel Brice and Ashara, also have a background in traditional and folkloric styles of belly dance, and continue to teach those styles in workshops across the country. Costuming sometimes includes flared, Melodia-styled pants or skirts, with layered hip wraps and lots of dangles. Some people refer to this style as “alternative belly dance”, since they feel it is influenced more by interpretive dance than tribal.

Tribal fusion can also be interpreted as classical style belly dance married with influences of other dance styles that are not necessarily belly dance, such as Indian Odissi, Bhangra, African dance, ballet, etc. In cases where the tribal influence is no longer apparent, these fused forms are sometimes referred to as Tribaret, “fusion”, or “alternative tribal”.

Urban Tribal is a fusion of hip hop, funk, club dance, and modern dance. Costuming tends to be more minimalist, and the overall mood is one of aloofness. Some feel that it is too far from either tribal or traditional belly dance to be considered in the fusion category, but it remains under the general category of “tribal”.

I’ll conclude with the observation that while there are many categories of tribal belly dance, and still more opinions about whether or not it fits under the belly dance umbrella at all, I have found a home in American Tribal Style. This dance style has a wide appeal to audiences of all ages. Dancers of all ages, sizes and abilities find camaraderie, comfort, trust, and friendship through the [ATS®](#) experience, continuing Masha Archer’s “tribal” philosophy, insisting that all dancers must be an “unwavering support” for each other on stage. The opportunity to dance as a group, communicating through the body and the music, provides a connection and a sense of community that is hard to find these days. I’d like to thank my teachers, Jeana Jorgensen and Virginia Hojas, and the members of Indy Tribal, Dark Side Tribal, and Muse Carnivale, for providing that experience for me.

MEMBER NEWS



Donna Carlton's Spring Recital was fun for all. The "All About Bellydancers" had a blast at Spring Recital this past April 6 in Bloomington performing a choreography they learned from Donna. Left to right: Samira, Amara, Birdie and Denise.

IANA DANCE PODCAST
*Episode 61 featuring
Donna Carlton*



**BELLY
DANCE
LIFE**

*Myths and
Scandals Around
Little Egypt*

www.ianadance.com/podcast

The image is a promotional graphic for a podcast. It features a portrait of Donna Carlton on the left, smiling and wearing a blue and green patterned top. The text on the right includes the podcast title "BELLY DANCE LIFE" in large, bold, black letters, followed by the subtitle "Myths and Scandals Around Little Egypt" in a smaller, italicized font. At the bottom, there is a red banner with the website URL "www.ianadance.com/podcast" in white text.

Donna Carlton was the guest for this Podcast Interview.
<https://www.ianadance.com/bellydance-life/episode61>

Donna says this about the experience: In the past couple of years, I've started listening to a lot of podcasts and recently discovered "Belly Dance Life Podcast" featuring very informative interviews with dancers from all over the world. The series

goes behind the glitz and glamour so performers can tell their stories and share how they have grown. Coincidentally, this past April I was contacted by the producer/host, Iana Kormanytska, for an interview about my research. She said she happened upon my book, *Looking for Little Egypt*, a few years back while doing research in college. Iana is an internationally known performer based in Toronto, Canada. She had some great questions and really knows how to keep the flow of conversation going in all of her podcasts. If you'd like to listen here is the link to Episode 61 with my interview but be sure to check out some of the other podcast offerings. In my opinion, it's a wonderful resource.

<https://www.ianadance.com/bellydance-life/episode61?fbclid=IwAR2bYKWMcMkTgLX4VwmygBwMuv8bB8vvxjE7RXKkSYQkk7Lxb6VW4s5Vflc>

Liz Carr-Wray and Anna Ruble had the following to say about their experiences at this year's Tribal Massive.



Tribal Massive is a week-long, 48 hour training for advanced dancers. It is held every March in Las Vegas. Dancers are able to study with some of the top teachers in tribal fusion. This year the instructors included Zoe Jakes, Kami Liddle, Jill Parker, and Mira Betz. Tribal Massive offers tracks for advanced dancers, professional dancers, as well as performance intensive opportunities. At the end of the week there are two shows, the FISSION showcase and the world-famous Massive Spectacular. The certificate acknowledges that we completed all 48 hours of training. They are very strict about attendance so it's special recognition to complete everything.

Anna and Liz had a lot of fun and worked hard to earn their certificate of completion. "I have never been so challenged and my mind exploded," said Liz.

Indy Tribal and Indy Raqs both performed at the Nashville Shimmy & Shake on April 13, 2019. The following is a Youtube video of their joint performance .

<https://www.youtube.com/watch?v=NnsJqdLEnhg>

Below are some photos taken at Shimmy & Shake by Kelly Ann Zimmerman.







Dark Side Tribal also performed at the Nashville Shimmy & Shake Event.



Dark Side Tribal performed at the Bloomington, IN 4th Street Fair.

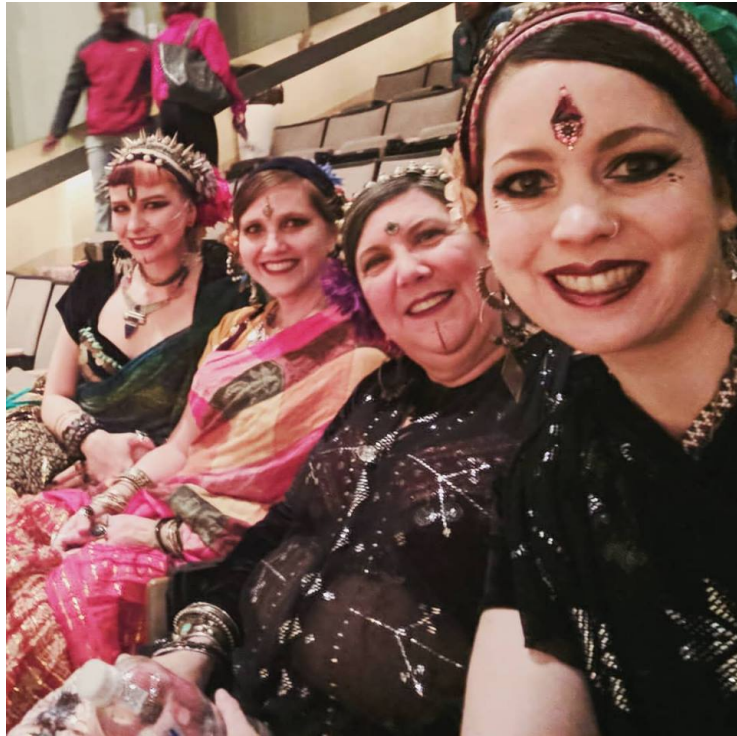




● Laci Samira taught a Bellydance Fitness class on Wednesday, May 15th, at the Southern Indiana Body Movement, Yoga and Wellness studio in Paoli, Indiana.



Indy Tribal also attended and performed at the Ball State Hafla in Muncie, Indiana on March 24, 2019.



On May 4, 2019, Indy Tribal also braved the rain, wind and chill to perform at the Indianapolis Mini-Marathon.

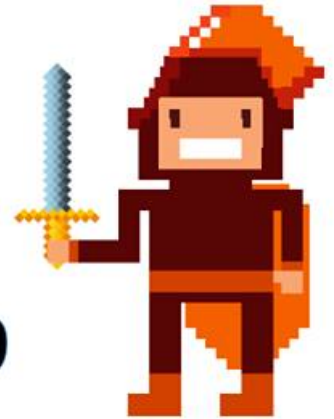


On Saturday, May the 4th, Rebellyon hosted a Geek Themed Hafla in Muncie. Nineteen acts each with a different theme performed. Some of the themes included Harry Potter, Twilight, Mortal Combat, Pokémon, Westworld, the Pink Panther, and Magic the Gathering were just a few. Visiting troupes and performers from Fort Wayne, Anderson, and Indianapolis really made for a fun night. Rebellyon would like to thank all of the dancers and guests who came to support the show!

Among the performers at this show were Adam Riviere, Mandali Tribal Sisters and Indy Tribal.



**Rebellyon's
Geek Themed
Belly Dance Show**



May 4, 2019

\$5 admission

Big Shots Ballroom

6:00pm

2170 W White River Blvd

Muncie

**FAMILY FRIENDLY! ALL AGES WELCOME!
GEEK THEMED RAFFLE PRIZES!!
AFTER PARTY FOR 21+ AT BIG SHOTS PUB**







Rebellyon's next event is the annual December Hafala and Fundraiser for Cornerstone Center for the Arts. Save the date for December 14.

Kat Lebo's Troupe Oasis will be performing the 2019 Mosey Down Main Street festivals in downtown Lafayette, Indiana. The Troupe performs in the same spot and same time frame at each Mosey. While the May 11th Mosey was a rain out, Oasis is looking forward to the June 8th Mosey, when they will be joined by Shalimar Dance Company, Indy Tribal, Yalla Bibi Dancers, and more! Her Summer 2019 classes have started, also, so if you or someone you know is interested, drop Kat a line by messenger.



UPCOMING: On June 4th, Jeana Jorgensen will be offering American Tribal Style (ATS®) classes for Level 1 and 1.5 at the Phoenix Rising Dance Company in Indianapolis, IN. Check out the details in her event page:
<https://www.facebook.com/events/869224543418846/>



**OFFICERS' MEETING: The next officers meeting will be held on June 15, 2019.
Members are welcome to attend. Time and place TBD.**

**That's all, folks! Remember, the deadline for the next Newsletter blog is June 30th!
Send in those articles, photos, videos, and member news bytes!**