

when I was a boy and an apprentice. To my first dances. Because it's still the simple questions which puzzle me most. What is a dance? What is the difference between a good and a bad dance? Where does a dance go when the dancer finishes? Does it disappear? Or is there something left - in your memory perhaps. Or on the page.

Yes, I like that. Perhaps the dance goes on as long as

you can see it - in here. Or in here.

I never forget a good dance. And once or twice, now and again - I've seen perfection. And that is always with me.

YOUNG TOMLINSON gazes into space as MISS FRANCES in a dim pool of light dances the Menuet Solo, growing fainter and fainter until the stage is in darkness.



Notes on contributors

Laurie Bauer, a graduate of the University of Edinburgh, has taught at Victoria University since 1979. He is currently Reader in the Department of Linguistics. Among other research interests, he has studied differences between national varieties of English.

Ken Duncum has been a playwright and freelance writer for some years. His list of successful plays includes *Polythene Pam*, *Flybaby*, *Jism* (Dominion 1989 Play of the Year) and the award winning *Blue Sky Boys*. In addition to work for the stage Ken is involved in writing for television and is a theatre director.

Rae Marshall taught dance with her sister Pamela Lowe, and later established a dance studio in Lower Hutt. In Hamilton she has been the caretaker of the Lowe book collection, and active as a teacher of movement to music for pre-schoolers, and in recreational ballet.

Jennifer Shennan is a dance scholar, choreographer, teacher and performer who has specialized in Renaissance and Baroque dance reconstruction, as

well as in studies of Maori and Polynesian dance traditions. She has been dance critic for *The Evening Post* since 1982.

Allan Thomas is an ethnomusicologist specializing in Pacific Island and Asian musics in the School of Music, Victoria University of Wellington. He has written on 19th century music in New Zealand, and having edited the *Journal* of Joseph Lowe is engaged in research into the Lowe family in New Zealand.

J.M. Thomson has worked with Jennifer Shennan in recreating 19th-century dances on a variety of occasions, including 'Vauxhall Gardens - London and Dunedin', presented for The Friends of the National Gallery and The Early Music Union, Wellington.

Jane Woodhall is a freelance costume designer whose recent work includes the historical pageant *Waitangi* (1990), the film *The Governor*, The Royal New Zealand Ballet's *Swan Lake* (1985) and many productions of Wellington Opera, Downstage and Circa Theatres.