

PARADISE REGAINED

Dance notes to accompany the CD of sacred songs by Nawal Gadalla.
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*Musicians: Nawal Gadalla, Bob Minney, Helen Oak, William Godwin,
Linda Rhodes and Mandy de Winter.*

SHIFTING SAND

Dance by Stefan Freedman. Relaxed, breezy style.

Circle, V hold.

Moving to the Right: Step R, brush Left, step Left, brush Right.

Face Centre: Sway Right, sway Left, complete turn anti clockwise Right, Left.

Travel Left: Grapevine x 2, crossing Right in front to start.

Moving to Centre: Step in Right, brush Left, step in Left, brush Right, step in Right, step back Left, then move back from centre with a complete clockwise turn in 2 steps, Right, Left.

Face centre: Rejoin hands. Step back Right, step in Left, step in Right, step back Left, sway Right, sway Left. (Each of these final two sways takes 2 beats. Bring arms up to "W" hold for sways).

GODDESS INVOCATION

This dance/song works as an opener for a dance session or ritual. It brings in the qualities of the Divine Feminine. The Goddess helps to reveal our inner wisdom, love, nurturing and above all, our connectedness. These things become present in a very real way in Circle Dancing.

GUITAR: Open tuned to CGDGGD, capo on 2nd fret. Use 2 middle fingers on the 2 higher Gs to play the tune, starting on the ninth fret. 4/4 time. Ignore "the" and start counting on "Godd..".

- (4) 12 3 4 12 34 12 3 4 123
1. The Goddess is beautiful, the Goddess is near.
4 12 3 4 12 34 12 3 4 1234
2. The Goddess is beautiful, the Goddess is here.
12 3 4 123 4 12 3 4 1234
3. Listen to her voice, her words are coming through.
12 3 4 123 4 12 3 4 123.....(beat 4 is at the top).
4. Listen to her voice, her words are in you.

DANCE: I use a Greek line/crescent dance, Sta Dhio. (It also fits a Syrtos). Stand close together, hands held, arms tucked in but bent at elbow with the forearms parallel to the floor. All face into the centre. The leader at the R hand end of the line takes the dance where they like, including snaking round in front of it so that the group can greet one another. Below is one dance sequence. Use two for each of the 4 lines of the song. Start with the singing.

Side right (on syllable God..)	12 (slow,
Cross behind with left foot	3 quick
Side right	4 quick)
Step in on left foot	12 (slow,
Rock back, weight on right foot	3 quick
" forward " " left "	4 quick).

Although the rhythm is 4/4, the 1st step of each bar takes up 2 of the beats and is therefore stressed as slow, followed by beats 3 and 4, which in turn feel quick. This is the Dactylos rhythm, from dactyl, meaning finger, and is said to represent the bottom part of the finger followed by the 2 shorter joints above it. I'm always amazed at the range of effects that 4 simple beats can have when stressed in different ways. The dactylos rhythm feels very transforming, because the long beat seems to propel us beyond what we have just experienced, while at the same time grounding us there with its strength.

Vocals, guitar, high drum: Nawal. Drum: Helen. Synthesizer: Richard.

GOD SPEAKS TO THE SOUL

The words of this song are from "The Flowing Light of The Godhead" by the 13th century Mystic beguine, Mechtild of Magdeburg (1210-1280). She was ahead of her time in many ways. She embraced a holistic, celebratory and Creation centred approach to spirituality, acknowledging the place of animals, the body, and the feminine face of God in her writings. She also pursued Church corruption. She writes with an intense, pure and passionate longing to be reunited with God. I wanted to capture some of that fervour in this song. It is really about Divine homesickness.

- Em Am
1. And God said to the soul
- Em Am
2. I desired you before the world began
- Em
3. I desire you now
- Am Em
4. As you desire me
- Em
5. And where the desires of two come together
- B7 Em
6. There is love perfected.

DANCE: Define couples around the circle. All facing into the centre to start, hands not joined. Start the dance after the first, quietly sung verse.

1. On "God", raise arms for 4 slow beats to reach up to the sky, but slightly forward, palms facing in. On "soul", walk in for 4 slow steps, as though drawn to the Divine presence in the centre. (RLRL).
2. On "sired" walk backwards for 8 small steps, wrapping arms around self in gesture of love, as though you are the individual soul that God seeks. (RL etc.)
3. and 4. Join hands altogether in the circle in a low "V". Take 6 slow "side R, close L" steps to the right for these two lines of the song, starting on "sire". At the same time, on the "you" in line 4, all raise arms to the sky, still joined, then let go and lower to cross hands over own heart on "me".
5. Face partner, take hands and swap places in 8 steps, turning clockwise.
6. Hug your partner for this line. The next time at line 5, face your original direction in the partners bit, and you will have a new person to hug!

Vocal, guitar: Nawal. Violin: Linda. Mandolin and bass guitar: Bob.

JAI SITA RAM

In Hindu mythology Sita, meaning "furrow", is one of the manifestations of The Great Mother – comparable with the Greek goddess of agriculture, Demeter. Rama is one of the male Divinities – a Father god. This lively song is intended to be in praise, therefore, of the mother/father principles as expressed in the Hindu faith. Use lots of percussion if playing it live!

MUSIC: I used my eight stringed Bulgarian tamboura, opened tuned to AADDAADD. You could play it on an open tuned guitar CGDGGD, with the capo fairly high up, using 2 middle fingers on the 2 higher Cs.

1. Jai Sita Ram
2. Jai Sita Ram
3. Jai Sita Ram
4. Jai Sita Ram
5. Jai Sita Ram
6. Jai Sita Ram
7. Jai Sita Ram
8. Jai Sita Ram
9. Rama Sita
10. Rama Sita.

DANCE: Define couples around the circle. The dance progresses to meet new partners. Face into the centre to start, hands joined. Start with the singing.

1. Step in on R on "Sit" then in on L on "Ram". Arms bend up from elbow.
2. Step back on R on "Ra", and back on L on "am". Arms back in place.
3. Repeat 1. 4. Repeat 2. 5. Repeat 1. 6. Repeat 2.
7. Step in on R on "Sit" then, on "Ram", turn to face partner quickly with hands in prayer position, and bow quickly. This should be done playfully.
8. Turn to the other side, facing a new person, and bow to them as in 7. on "Ram".
9. Still facing new partner, take 8 steps to swap places, clockwise, raising hands high on "Rama". Then bow down slightly, lowering arms with palms facing the earth, on "Sita".
10. Do arm gestures as in 9. but facing in to the centre. As the song fades at the very end, continue with 10.

The next time through, the person you bow to in 7. will be the same one as you have just turned with in 9. above.

Vocals, tamboura, drum: Nawal. Drum, woodblock: Helen. D whistle: William. Drum, cabasa, bells: Bob.

WILLOW

I have put English words to this Latvian tune. The dance is by Anastasia Geng. The Latvian songs and culture have very strong pre-Christian roots, and a love of Nature and Mother Earth is present. Anastasia's dances are steeped in herbal and plant lore, her best known ones being based on the Bach Flower Remedies. They have an earthy simplicity and power. Willow is a remedy for negativity, blame and resentment. The changes induced are a positive attitude, and the willingness to take responsibility for one's life. It also teaches us about rejuvenation and how we can start again after an injury or setback, as a slip of willow does when planted in the ground. The idea is that by doing the dance we invoke its healing qualities. The willow is also sacred to the Greek Moon Goddess, Hecate. I wanted to create a warm, pastoral feeling with this arrangement.

- Am G Am
1. Strength and grace and flowing beauty
Am G Am
2. Gently grows the Willow tree
C G Em
3. Sacred to the Mother Goddess
Am Em Am
4. Branches bending down to me.

N.B. GUITAR: capo on 5th fret.

DANCE: Start after the guitar. Hands joined in low "V" hold around circle.

1. 4 slow steps to R, (RLRL). Walk in time to the drum.
2. Start with hands joined, take 4 slow steps (RLRL) coming in on a slightly shallow curve to the right, which closes the circle in a bit. Gradually over the four steps, let go of hands but don't drop them. Instead, spread the arms out at about waist height, and forward slightly, bodies and palms facing in to the centre. Everyone's arms should loosely intertwine, the effect being like a basketweave. Aim to have right arms over left arms, but don't worry if this doesn't happen. My feeling is that it shouldn't look too perfect, but natural and organic. It is as though the group is protecting something by enclosing it.
3. In this grouping, all do a slow sway R (Sacred to), and a slow sway L (the Mother Goddess).
4. Retrace steps backwards, (RLRL), along the shallow curve. This opens the circle out again. Rejoin hands into low "V" as soon as you can in line 4.

Vocal, treble recorder: Nawal. Guitar: Mandy. Viola: Linda. Tamboura: Bob. South American drum: Helen.

TEACH US AND SHOW US THE WAY

The words of this song are the final verse of The Chinook Blessing Litany, from the book "Earth Prayers", edited by Elizabeth Roberts and Elias Amidon, and published by Harper Collins San Francisco. The poem is in the Native American tradition. It's a moving plea to Gaia for guidance in these dark days of ecological catastrophe. Each verse ends with the line "Teach us and show us the way". If read aloud to a group, it's powerful to have them say the phrase with you each time, like a response in a traditional litany prayer.

GUITAR: Capo on 3rd fret. I alternate two chords throughout, quite simply and regularly. The first is an interesting F creation *, achieved by making an Am shape three frets up from the capo (i.e. first finger on sixth fret). The second is a two fingered E7 ** (an E shape with the third finger off) next to the capo, first finger on fourth fret.

* ** * ** * ** etc.

"We call upon all that we hold most sacred, the presence and the power of the Great Spirit of love and truth which flows through all the universe...to be with us to: Teach us, and show us the way". (repeat last phrase 3x more).

DANCE: Musically loose and improvisational, this track is designed for free dance, and a chance for personal expression. There are optional flowing movements, however, on the four "Teach us, and show us the way" phrases:

1. Bowing down, with palms towards the earth.
2. Reaching up to the sky.
3. Turning with arms outstretched, acknowledging the world around us.
4. Turning with arms around self, acknowledging our own inner teacher.

Vocals, guitar: Nawal. Drum, vocals: Helen. Tamboura, vocals: Bob. Flute: William. Violin: Linda. Egg shaker: Richard.

GO WHERE THE SPIRIT FLOWS

This meditation song floated into my head "ready-made" at Dance Camp Wales. I shared it an hour later and 200 of us sang it together. It works just singing it unaccompanied with a group, and can be an emotional experience.

1. Go where the spirit flows (x2).
2. You are your life (x2).

DANCE: Move freely, following your own spirit on 1. On 2, connect with another dancer, either holding hands, making eye contact, or hugging.

Vocals: Nawal. Flute: William. Synthesizer: Richard.

THE QUEEN OF NIGHT LULLABY

GUIAR: Open tuned to DADFsharpAD, capo on 1st fret*. I use 2 chord shapes as well as the open. For the 1st one, have your forefinger on the F sharp string, on the 2nd fret (i.e. closest to the capo) and your 2nd finger on the middle D string on the 3rd fret**. Play around with putting your 3rd finger on and off the top string on the 3rd fret to get the opening riff. For the 2nd chord simply move your 2nd finger to the low A string, 3rd fret, leaving your 1st finger where it is***. For intro alternate ** and *.

- * ** * ** *
1. New/Full moon is rising 2. The evening is clear
- ** * ** *
3. Bright stars are shining 4. And angels are near
- *** * *** *
5. The dreams you dream in darkness 6. Will always be your guide
- *** * *** *
7. The Queen of Night is with you 8. She holds you deep inside.

DANCE: An end of evening dance. Close circle in big hug. For intro music, sway R & L, x16 in all. Sing "new" or "full" depending on the night sky!

1. 8 slow steps back, hands not joined, starting on "moon". Gradually raise arms to a crescent shape above head, looking up. This opens the circle out.
2. Turn on own clockwise for 8 steps, arms still up.
3. Facing centre, stretch hands up and out like a twinkling star.
4. Sweep hands down to cross over heart, like an angel's wings, and bow slightly. (N.B. You could face a partner for 3. and 4.).
5. and 6. Join hands in a low "V" hold. Facing in, move to the left, crossing the R foot over on "dreams", and continue with a side L, cross R behind, side L. Repeat these steps three more times. (i.e. 4 "grapevine" steps).
7. All walk to the centre for 8 steps on "Queen" into the original back hug!
8. Do 4 slow sways, (RLRL), starting on "holds". These lead into 16 more sways (as intro). After the final sung verse, simply sway to the end.

Vocals, guitar: Nawal. Accordion: Bob. Flute: William.

HOLD THE DREAM

This song is about holding the collective vision for a new era of peace, which is why I have used the singular for Heart and not the plural. Group visualization and prayer is very powerful, because the intention is magnified.

GUIAR: Open tuned to CGDGGD, capo on 7th fret. Use the 2nd and 3rd fingers on the two higher Gs to move up and down to play the tune.

1. We're holding the centre 2. We're holding time in our Heart
3. We're holding the centre 4. Waiting for love/peace to start
5. Hold the Dream 6. Live the Dream. 7. & 8. As 5. & 6.

DANCE: Circle, hands joined in a low "V" hold, facing the centre. Start with the singing. There are lots of harmonies you can add on the chorus!

1. Stand, holding stillness in the body. (Resist the temptation to sway!)
2. Bring L hand up to heart on "holding", then bring the R hand up to cross over L on "Heart". Keep body still.
3. Bring arms up and forward, bent slightly, with the palms facing in, like a blessing on the world. Keep body still.
4. Join hands in low "V" hold. Sway slowly R on "wait" and L on "start". This should be the first body movement in the dance, representing the movement, flow and softening that comes with peace and unconditional love.
5. Walk in 4 steps on "Hold" (RLRL). End in a group hug, or low "V" hold.
6. Sway slowly R & L.
7. As 6.
8. Walk backwards out of the circle for 4 steps (RLRL) on last "Live" etc. Stand still to start again.

Keep dancing through the last two instrumentals, coming in to the centre on the sung "Hold the Dream" (as in 5). Stay in group hug swaying to the end.

Vocals, guitar: Nawal. Flute: William. Vocals, accordion: Bob. Vocals, drum: Helen.

GOD BE IN MY HEAD

The words of this song are from the 1558 Sarum Primer. I added a "Thy" and "Our" verse to take it beyond the individual experience. I always loved the hymn as a child, although I could never remember the tune accurately, so I made up a new one. I feel that the journey through the body in this song correlates with the energy centres, or chakras, and have choreographed the dance accordingly. Visualize golden light moving into each part of your body.

Am	Dm	Am	E7
1. God be in my/thy/our Head		2. God be in my/thy/our understanding	
Am	Dm		E7
3. God be in mine/thine/our eyes		4. God be in my/thy/our looking	
Am		Dm	Am
5. God be in my/thy/our mouth		6. God be in my/thy/our speaking	
Dm	Am	E7	Am
7. God be in my/thy/our heart		8. God be in my/thy/our sensing	
E7	Am	E7	Am
9. God be at mine/thine/our end		10. And at my/thy/our departing.	

DANCE: All face centre. Danced individually. For verse 2, (thy), define couples around the circle and face a partner throughout, but still do gestures on own body. For verse 3, (our), the group holds hands in a low "V" and sways for the verse (4 sways per line). If you happen to have 6, 12, 18, 24 etc in the group, you could do verse 2 as normal in pairs, then go into threes for verse 3, with participants standing as though around a triangle. You'd need to find a way to organize this. Start with the singing. 6/8 time.

1. Sweep your arms outwards and horizontally up from the sides of your body and bring your palms to rest about 8 inches above your head, but with a space between them. This represents your Crown chakra, the point of entry for divine spiritual energy. The hands should arrive at this place on the word "head". (It should look as though your arms describe a big letter O).

2. Keep hands thus until "understanding", and then bring palms together above and close to the centre of the top of your head, as in a prayer gesture.

3. Keep hands thus until "eyes", then bring hands in front of eyes like a blindfold, fingertips touching at the centre of the brow. You can close your eyes. This is the centre for intuition and clear seeing.

4. Keep hands thus until "looking", then open your eyes and imagine light emanating from your brow as you spread your arms forwards and outwards, widening your horizon, at eye level.

CONT...

5. Keep arms thus until "mouth", then bring hands cupped and crossed at the wrists, in front of your throat. This is the centre for self expression.

6. Keep hands thus until "speaking". Then put fingertips and thumbs to your lips (like 2 bird beaks facing in), and immediately spread your arms out as in 4. but this time at throat level. This is sharing your truth with the world.

7. Keep arms thus until "heart", and then bring hands to cross over heart. This centre represents love and balance.

8. Keep hands thus until "sensing", then place hands on solar plexus. The tips of your third fingers should meet in this gesture of affirmation and strength. This centre is our most volatile, emotionally. It also represents our sense of self. In the original song the word is "senses". I changed it on purpose to take in how we sense things in an emotional as well as a physical way.

9. Keep hands thus until "end", then use same gesture as 8, just lower the hands to below the navel. This sacral centre is to do with our creativity, playfulness and sexuality.

10. Keep hands thus until "departing". Then in a gesture of release into the earth, push hands down away from you, and slowly bring them round and up. This is the point at which you started the dance. This final base chakra represents our physical connection with the earth.

Vocals, guitar: Nawal. Flute: William.

KALI

In the Indian Pantheon, Kali represents death, destruction, purification and transformation. She is the "Dark Mother" who robs us of our vanities and illusions and helps us clear away any unwanted debris in every aspect of life.

GUITAR: Open tuned GGDGGD, capo 2nd fret. Use 2 middle fingers on the 2 higher Gs to move up and down to play the tune.

1. She is passion and she is death

2. For no visible thing is eternal

3. She wears a snake around her waist

4. And skulls upon her neck

5. Her ten hands hold the swords of truth

6. That shatter your illusions and
kill your lies.

CONT..

DANCE: Dance alone anywhere in room. Or all face centre throughout. You could step out into a quarter turn R for each sequence, so you dance in the 4 directions. Another idea is to run amok/free dance during the drum break, and start the dance again after it (or not). Experiment! Start with the singing.

1. On "passion", open out R leg in big step to the side, knee bent; at same time sweep R arm in curve in front of body with upright palm to the centre, fingers spread out and elbow bent, as though waving. Kali is often depicted with her tongue out...it's up to you. Dripping blood, too, usually. On "death", mirror this with left leg and arm, ending up in the classic Kali posture, thus:



2. With palms facing centre and horizontal, bring backs of hands in front of eyes, then spread them open like a veil parting. Take whole line for this.

3. Run hands and wrists around own waist (behind and in front) in a sensuous, writhing gesture, moving the hips, but keeping feet firmly rooted.

4. As in 3. only this time around neck and collar bone.

5. Feet still rooted, but the arm actions as in 1. – on "ten hands" to the R, and on "hold the" to the L. Remember to keep fingers well spread as they are trying to represent Kali's ten hands! On "swords", clasp an imaginary hilt with your R hand in the air, and on "truth" mirror with left hand.

6. On "shatter" sweep sword diagonally down from top R to bottom L. On "illusions" sweep sword (still with R hand) from top L to bottom R. Mirror these actions with the left hand on "kill" and "lies". Top L to bottom R etc.

Vocals, guitar: Nawal. Bouzouki: Mandy. Accordion: Bob. Viola: Linda. Drum: Helen. Percussion: Bob and Nawal.

MERMAID

After the storm, the calm. I wanted this song to have a deliberate, childlike simplicity. A funny coincidence is that the sea sounds that Richard used here were recorded at the exact same part of the Cornish coast where I spent many happy holidays in my youth! Dedicated to Ann Gardner.

GITAR: Open tuned to DGDGBD, capo 4th fret. 6/8 time. CONT...
(12)

123	4	5	6	123456	1	2	3	45	6	123	456	
				1. My guiding soul is the Mermaid					2. Dream catcher on the shore			
12	3	45	6	123456					12 3 456 123 456			
				3. Swimming free and flowing					4. On the ocean floor			
12	3	45	6	12 3 456					12 3 4 5 6 123 45			
				5. Shells and spells and magic wells					6. Hidden deep in the sea			
6	12	3	456	12 3 456					12 3 45 6 123456			
				7. The Mermaid is the part of me					8. That I cannot see/want to free.			

DANCE: Circle, hands joined in low "V" hold, face centre. Begin with the singing, which starts faintly as the Mermaid emerges from the sea! The dance moves clockwise. The body should move up and down with a lilting wave-like feel, following the natural rhythm of 6/8 time, stressing the first beat of the bar. The arms will follow naturally, but don't let them rise too high.

1. Cross R over L on "gui", side L on "ding", cross R behind L on "soul", side L on "the". Repeat for "Mer-maid". (i.e. 2 "grapevine" steps in all).

2. Facing L a little, cross R over L on "Dream", side L on "cher", cross R over L on "on the" going up on the toes, with L foot lifted a bit behind you. Reverse these three steps (still facing L), by stepping back on "shore" onto L foot (beats 1&2), side R (beat 3), and cross L behind R (beats 456).

3. As 1.

4. Facing in, step onto R on "On the", and in on L, dipping a little on "ocean". Step back R, L on "floor".

5. Still facing in, let go of hands, cross R slightly in front of L as you step in on "shells", transfer weight quickly onto L on "and", step R on "spells". R arm sweeps low across body through this, leading with wrist. Repeat all this, but starting in on L on "ma-gic-wells", with L arm moving.

6. Take 4 twisty steps back (RLRL) starting on "hid". The arms move freely.

7. As 5.

8. As 6. *After 8. turn on own for 4 bars anti and then 4 clockwise, with arms outstretched (16 floaty up/down steps each way) before singing starts again. Do the dance x5 in all. Then Repeat *. When the recorder comes in, break off into free dance for what is the 2nd and final instrumental.

Vocals, guitar, treble recorder: Nawal. Appalachian Dulcimer: Bob.
(13)

SHIFTING SAND

GUITAR: Open tuned to DADFsharpAD capo 4th fret. There isn't a dance to this freewheeling song. Make one up if you want to!

The Lady of Life she deals you a hand.
Sometimes it's hard, and you won't understand.
Your destiny keeps changing, we're only passing through.
And all the people in your life are images of you.

Tumbling through time, you hope you're in control.
It's only passing moments though, and fragments of the whole.
You'll ride the Wheel of Fortune, and see where it will land.
The Universe keeps moving on, it's always shifting sand.

The conspiracy of silence, it gets you in the end.
Where conversation is everything, the messages we send.
While you were sitting on your own with your master plan,
Waiting for your life to start – it already began.

Vocals, guitar: Nawal. Violin: Linda. Drum: Helen. Tamboura: Bob.

BEREAVEMENT (OPENING THE WAY TO HOPE)

I wish I hadn't had to write this song. It is dedicated to two dear circle dance people, whose daughter died in 1995. It is about the grieving process.

GUITAR: Open tuned DGDGBD, capo 3rd fret.

1. Opening the way to hope (x2). 2. Challenges rise, challenges call.
They open your eyes, they catch your fall.

Opening the way to hope (x2). The fear is strong, you can't let go. The road is long and the journey slow.

Opening your heart to hope (x2). You want to feel. You want to know that time will heal, that pain will go.

Opening your heart to hope (x2). Life is moving, death is strange. A circle danced of birth and change.

Opening your heart to peace (x2). Impossible things have possible wings.
Broken voices will one day sing.

DANCE: Circle, hands in low "V" hold. Face in. Start with the singing.

1. Sway R on "Opening the", flex your knees slightly and complete the sway R on "way". It feels like double one, but moving only to the R. Repeat to L on "to hope". Repeat. This symbolizes a calm, and balanced positivity.

2. Face R, take 2 steps (RL) around the circle on "Challenges rise". Turn to face L, take 2 steps backwards, still moving anti-clockwise around the circle on "challenges call". Repeat. This symbolizes the "two steps forwards and two steps back" aspect of bereavement. The fact that the dance does move on, however, symbolizes progression in the process, even if we can't see it at the time, as well as hope. Repeat 1. and 2. for whole song.

Vocals, guitar: Nawal. Viola: Linda.

THE GARDEN OF THY HEART

I was walking in the park in Chester and I came to a rose bed. There was a small plaque in the soil that read : "In the Garden of Thy Heart, plant naught but the Rose of Love". I was struck by the beauty of these words, which are by Bah'u'llah, the founder of the unitive world Bahai faith. I added the second line. I wanted a rich sound, like a luscious, fruitful garden...paradise? I have a soft spot for this song, it was the first one of the 15 on the tape that came to me, back in 1992. Although I didn't use a guitar on the tape, it can work well, so here are the chords:

Dm	Am	Dm	Am
1. In the garden of thy heart		2. Plant naught but the rose of love	
Dm	C	Dm	E
3. In the garden of thy heart		4. Plant naught but the rose of love	
Dm	Am	Dm	Am
5. In the temple of thy soul		6. Sow naught but the seeds of love	
Dm	C Am	Dm	E
7. In the temple of thy soul		8. Sow naught but the seeds of love.	

DANCE: Firstly set the scene by visualizing a beautiful, abundant garden. Define couples around the circle A and B. One faces clockwise, and one anti-clockwise. N.B. This will NOT be the direction in which they progress. Try to maintain eye contact with partners. If people are self conscious, remind them that they are not looking at the personality level of their partners, but rather seeing their transpersonal, divine essence. Keep a sense of focus and stillness in the body. Start with the singing.

1. As and Bs, from facing each other, each turn away clockwise on "garden" for 4 deliberately slow steps, RLRL, to face person behind them. Open arms expansively. By the end of the line hands should be crossed over own heart.
2. On "plant naught", place hands, palms down, at waist height, in a gesture to the earth. On "rose of love", As and Bs raise hands to heart level, palms away from self. Bring them forward to touch each other's, both do expansive gesture up, round and down, in the shape of a shared heart.
3. As and Bs then join hands and together turn 180 degrees clockwise in 4 slow steps on "garden", RLRL, so they have swapped places.
4. As in 2.
5. As in 1., As and Bs turn to new person, arms high, with palms facing out on "temple", as though reflecting the other person's aura or body temple. By the end of line have own hands together in prayer position, and bow slightly.
6. As in 2.
7. As in 3.
8. As in 2. The dance then commences as in 1. with a turn to a new person!

Vocals: Nawal. Accordion: Bob. Flute: William. Violin: Linda.

PEACE RIVER

This is meant to remind us of the continuity of our inner spiritual life, which flows ceaselessly, lest we become too fragmented and forgetful.

1. There's a river running through my life (x2).
2. Peace (x3). Ah Peace.

DANCE: Line or crescent, moving anti-clockwise. Low "V" hold, leader meanders around room, like a river. Start after introductory 2.

1. Side R on "river", cross L in front on "through", side R "li" and cross L behind on "fe". Repeat. (i.e. 2 slow grapevine steps).
2. As 1., only raise arms on 1st & 3rd "Peace", lowering on the 2nd & 4th.

Violin, viola: Linda. Vocals: Nawal.

Paradise Regained - *the journey*

Although I wrote these songs over a three year period, when I came to record them they definitely seemed to want to go in a particular order. I recognised a theme was present, and felt as though I was following a journey. Let me share it with you:

We begin with the GODDESS INVOCATION, in the womb of the Great Mother, feeling safe, warm, secure, sensuous and innocent. In GOD SPEAKS TO THE SOUL we move to God, the father spirit, with a yearning to return to our pre-physical existence, to unite with our essence, our purity, our spirit "before the world began". These two songs represent the first split in our consciousness, when we lost paradise, and began to experience God and the Goddess as separate partners within ourselves.

In JAI SITA RAM, we sing joyfully to two mythical parents: Rama, the father protector, and Sita, the providing mother. They give us everything we need, and we expect them to be separate entities, because that's what parents are. We feel secure with them because they feel more personal than the archetypal goddess and god in the first two songs. The Hindu tradition has a vivid and colourful pantheon. They are often depicted dancing.

Next we experience the nature aspect of the Great Mother with the earthy and simple WILLOW. The extract from the Chinook Blessing Litany, TEACH US AND SHOW US THE WAY, gives us a glimpse of the unity of Earth and Spirit, in a way that the Native American tradition manages so beautifully.

This leads us on to our own individual path in GO WHERE THE SPIRIT FLOWS. We must be who we are, and each follow our own star. We return to the realm of spirit in this song, before falling into the lap of the mother, in the womb of night, under the spell of the moon. In THE QUEEN OF THE NIGHT LULLABY, we have trust in the dark, and surrender to the unconscious.

After our sleep, we awaken with a new vision. HOLD THE DREAM is human hope expressed, maybe together we can make the dream a reality. We have grown up. God and the Goddess must work through the human family, we must act for them, not as them.

If we recognise their divinity within us, then we need also to acknowledge that our physical bodies house this divinity. We must act from integrity, truth and love, in our actions and in our words. In GOD BE IN MY HEAD we have the chance to enact this. It is a dance of purification.

Purification can take other forms, however. If we allow ourselves to become too dominated by the abstract principles of thought and the super rational mind at the expense of our feeling and instinctual side, we can provoke a terrible split. The way we have polluted the earth, and used impersonal technological solutions - often at the expense of our humanity - could be seen as a direct example of the feminine and masculine principles being out of balance. A natural order will struggle to reassert itself. This is when the angry face of the Great Mother appears. She may come as an earthquake or an illness, but she surely reminds us she is there. We must hold her in respect. I wrote KALI to honour her. She is seen as destructive, but she is also

purifying, as our egos and illusions are stripped away and recognised as our own shadow in her great mirror. We are for ever trying to usurp the throne of the gods, and it invites hubris. The protection and escape to the euphoria of spirit, as experienced in the first two songs, are cruelly taken away. As humans in the world, we seem to have to have these encounters with Kali. They seem senseless. They can however bring about a psychic wholeness and a depth of understanding and empathy that was missing before. Maybe they put some iron in the soul. Life is after all, a Mystery School. Secrets are revealed through experience. Paradise can only be regained if we surrender to our share of earthly initiations and lessons, some joyful, some painful. Kali here represents a turning point. In spite of ourselves we clear the decks and generate deep change, travelling paths we could not have anticipated.

After the storm, calm. MERMAID brings softness, and a cleansing, healing balm, to soothe us after our fears. Always slightly out of reach, she inhabits the fanciful and imaginative aspect of our consciousness. If we could embrace her completely, we wouldn't be human. And Kali has reminded us that we are very human. The mermaid is that "part of us that we cannot see". We will never be as innocent as she is, she visits from the watery realm.

SHIFTING SAND is still concerned with balance, and light and shade. Still learning from Kali, we meet the "lady of life" - call her Luck, Fortune, or Fate. Her message is to take life as it comes, and be in the now. Don't waste it, or try to hold on to it too tightly. Now that your ego has been tripped up by Kali, you are more free than you imagine, so express yourself, communicate. Life is too short not to.

The BEREAVEMENT SONG which follows is about how we try to cope with what Fate brings into our lives - the personal experience of grief and loss.

Then we come to GARDEN OF THY HEART which seems to represent the moment when we re-enter paradise, as a symbolic garden. We started whole, then we put the Masculine and Feminine into different compartments. They, and therefore we, became dangerously split. We lost our innocence and experienced pain. Our heart is symmetrical, balanced, it unites our two halves in love. Reclaiming this balance surely needs to be the inner work of each individual on the planet. Only then can we begin to heal the pain in the world.

We have learned that the "rose of love" has thorns, but that it also holds the seeds of our renewal. The image of the naturally luscious, exotic and beautiful garden in the song, returns us to the memory of paradise and the divine feminine. The temple of thy soul, in the song, acknowledges spirit, the divine masculine principle which needs to soar and explore. They are inextricably linked within us. Paradise is the place of non separation however, where duality is transcended anyway, so that we are both, and yet neither, the masculine and the feminine.

PEACE RIVER is a kind of coda, an afterthought. We drift away from the journey as though it was a dream, aware of the continuity of life and its ever-changing patterns. Where will it journey on to, when we have left it?

Nawal Gadalla 1996