

the Philadelphia area—much wider outreach than usual. To provide an easy-to-remember link, we established the website, DanceWithJaneAusten.com. Two Wednesdays featured the Jane Austen theme. Our regular dancers were excited about welcoming newcomers and making the events special (many dressed-up, or brought refreshments). These events enjoyed a huge surge in attendance, averaging over 80 dancers per night. Despite this success, we did not pick-up any new longterm dancers.

Some thoughts:

- 1) Piggybacking on TV/movie publicity gave us a priceless boost in visibility.
- 2) Many non-dancers are willing to try dancing, given a special opportunity.
- 3) Next time, we might put less effort into PR, and more into thoughtful, systematic follow-up of new prospects.

Our next Hive Mind topic: MILESTONE CELEBRATIONS. People celebrate birthdays, weddings, memorials, anniversaries, and more with music and dance. Please share your story of such a celebration. What elements made it special and memorable? Were there any lasting effects for the community?

Please submit your brief story (200 word limit) at <http://www.cdss.org/hive>.

(Back Row Bands, continued from page 11)

Some Back Row musicians will advance to Front Row playing, while others will be forever content with participation in the Back Row. No matter what the goals of a Back Row player, this setting provides a hands-on, ears-on, in-the-moment, on-the-fly experience with advantages laid out above. The hired band has the pleasure of two kinds of participation in its music—that of the dancers on the floor along with the energy and enthusiasm coming from the Back Row behind. Encouraging a Back Row is the essence of “Welcome” for musicians—a strongly held value throughout our entire community. I hope those of you not already doing so will add this possibility to your dances.

Discuss Back Row Bands further on the List-Serv musicians@lists.sharedweight.net and on Facebook at Contra/ECD/traditional dance musicians.

*Sue Songer has been playing for contra dances in Back Row and Front Row bands since the early 1990s. She directs the 75-member Portland Megaband and, along with Clyde Curley, is the editor of The Portland Collection tune books.**

*available from the CDSS Store, <http://store.cdss.org>

Dancing Lad

by Marge Bruchac

She's thinking of a dancing lad
who caught her eye with soulful glance
when she was young, and wild, and free
and nothing loved more than to dance.

Perhaps it was his steady gaze
that caught her heart and held it fast
perhaps it was his artful steps
or was it when he made her laugh?

While all around them swirled the crowd
in that small space, the world stood still
apart from cares of work and time,
no anger, sorrow, love or loss
in that old wooden dancing hall
the music paused, they held their breath.

Two strangers met, and danced, and then
the music called them off again
to other lives.

It matters not, the name, the time,
the places where we solace find
betwixt where we would like to be
and where we are.

Outside the bounds of dancing halls
none can predict the steps we'll take
or mark what notes will sound the tune,
what voice will rise to call the dance
how to progress.

The music moves her, slower now
she ponders all that life has dealt.
And though her memory fades at times,
she still can spot that dancing lad,
she sees him now, across the hall.

His eyes meet hers.
She laughs.

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