



The American Dance Circle

December 2014

Volume 35, Number 4

THE LLOYD SHAW FOUNDATION

The Lloyd Shaw Foundation is a non-profit organization with the following mission statement: "The Lloyd Shaw Foundation will

- share a diverse range of dance and music with a broad intergenerational audience;
- develop leadership in dance and music to ensure its continuity.
- retain records which document the past, present, and future of our American dance; and
- promote fellowship and enjoyment through the production of dance events, music, and dance materials;
- all of which emphasize the spirit and dances of Lloyd Shaw."

Membership in the Foundation is open to all who are interested in these goals. (See Membership Chair, back inside page.)

Square dances, contra dances, round dances, mixers, and quadrilles are chief among the kinds of dance the Foundation seeks to preserve and foster. The Foundation engages in a wide variety of activities, including:

- training teachers and dance leaders
- producing records, kits of dance materials, and other materials for dancers and dance leaders
- sponsoring recreational dance weeks
- publishing books and other printed materials pertaining to dance
- preserving dance material of historical interest through its Archives.

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LETTER FROM THE PRESIDENT



Dear Friends,

Summer is definitely over. Because of the unusually wet weather in our area I was still cutting hay in the middle of October, which is unprecedented in our area. Now all the farm equipment has been prepared and stored for the winter. Kathy and I are continuing to care for Kathy's parents on a daily basis. Their physical condition seems to be steady for now. Mental conditions seem to continue to slowly fade. Kathy and I continue to continue.

Now that farm activities are winding down I will be able to devote some time toward the removal of some pesky "trojans." from my home computers. My antivirus program has been working overtime and I'm hoping no viruses got through. I have had the computers disconnected from the internet since I discovered them a few week ago to avoid having them further contaminated. I've been using the local library's computers to gain limited access to my email. As such, this column was composed and sent from their computer, which explains its uncharacteristic brevity.

Gaye Fifer, Bill Wellington, and the rest of the committee are putting the final touches to Terpsichore's Holiday. This will be Gaye's and Bill's last year as this event's coordinators. The Lloyd Shaw Foundation is deeply indebted to these two for their contributions in carrying on the traditions of Terpsichore's

Holiday. Please consider supporting their efforts by attending this year. This is a wonderful family event. Both of the LSF's extended dance events, have the unique ability to seamlessly blend an amazing, diverse, adult dance program with a rich children's traditional dance program. This has rarely, if ever been fully duplicated. We will also be concluding LSF's 50th anniversary celebration. Registration information can be found online at www.lloydshaw.org

Speaking of our extended dance events, at this time I just heard from Karen Parker concerning the Cumberland Dance Week committee's search for a new home. At this writing there were two strong contenders of the five or six possibilities. One would require significant programming changes, while the other seems to fit their present program with little change. After Karen and Elizabeth Loiacono visited both places this past week and after consultations with the rest of the committee members, the decision was made to move Cumberland Dance Week to Camp NaCoMe in Tennessee. Initial reports sound exciting. In fact, there is significant room for growth in programming as well as attendance. More details will follow in another article but I am especially excited to hear about the many floors that are dancer friendly. Thank you Karen and Elizabeth for all your hard work.

Special thanks to all who were nominated to the Lloyd Shaw Foundation's Board of Directors. Congratulations to Enid Cocke and Bob Fuller on their election. They join current members, Nancy Kane, Bill Litchman, and Bill Wellington. I also express my thanks to Dale Sullivan, chairperson, and the election committee for another faultless election process.

I have more to tell but I'll wait until next time. As Thanksgiving approaches, at this writing, I am thankful for all the contributions of all those who have embraced the mission of our foundation in the past, enabling all of us, right now, to continue that mission into the future. Please remember to feel free to email me or any officer or board member with any questions or concerns. Kathy and I extend to everyone the hope for a wonderful holiday season and a very happy new year.

THE DANCING FOR BUSY PEOPLE BLOG

By Cal Campbell

A Blog is a website where specialized topics are discussed. The Dancing for Busy People Blog is for the discussion of beginner party dances and community dancing.

I am the sponsor. The Blog can be found at <http://blog.d4bp.com/wp> or by contacting me at calcampbl@gmail.com.

The site is a good source of dance material. It includes Square Dances, Contra Dances, Couple Dances, Children's Dances, Trios, Sicilian Circles, No Partner Dances, Solo/Line Dances, Quadrilles and Mescolanzas.

Other topics are also discussed: tidbits about teaching, dances that work well for elementary schools, and opinions about beginner dance parties and community dancing. It is a place where comments can be added by the readers and ideas exchanged.

You can either visit the website periodically or you can subscribe to the website and receive automatic copies of recent posts. New posts are added weekly.

It's Time to Renew Your Membership

Individual - \$25 Couple - \$40 Supporting - \$50

Sustaining - \$100 Patron - \$250 Life - \$1000

**Send your payment to Ruth Ann Knapp, Membership Chair
2124 Passolt, Saginaw, MI 48603**

Please consider giving a membership to a friend!

A SHORT HISTORY REGARDING THE SOURCES AND HISTORY OF WESTERN SQUARE DANCING

By Bill Litchman

Whenever someone tries to write about a subject in which opinions run riot and fact follows 'way, 'way behind, there is a risk that the author will have a very hard sell. When it comes to folk arts, one of the best ways to trace the sources is to follow the people. Square dancing in the mountain west came from the same places that the people did. When people move, they naturally take with them the things in their minds, their social life, and their hearts.

Many of the people in the mountain west came there through the southern states via Texas. So, looking back in time to find where the docey-doe and some of the visiting couple figures used in the west came from, we look to Texas and the Appalachian mountains. In Texas, the docey-doe (which eventually became the more modern do-paso) was a close relative to other forms of the docey-doe which were danced in Georgia, Kentucky, Arkansas, and other parts of the south. In fact, few square dances from that part of the country were ever danced without recourse to that figure.

In Georgia, it was called the Georgia Rang-Tang, in Arkansas it was the Arkansas Traveler, in Kentucky it was the mountain-style docey-doe but in Texas, it was simplified to the three arm turns between partner and corner. Turn your partner left hand around, your corner right hand around, and your partner left hand around. Perhaps the name docey-doe was really a variant on the phrase dos y dos as Rickey Holden has said. That meant "two and two" in Spanish. Commonly the figure is performed by two couples acting together. The very similar sounding figure, the do sa do (often pronounced do see do) danced by two dancers moving around each other back-to-back is quite different in form and action. This New England figure came from the French dos a dos, meaning "back to back." There is no real comparison of the two similar-sounding dance commands. The southern docey-doe was never danced in New England until much later in the twentieth century.

The visiting couple figures so common in early southern and western square dancing could be performed by any number of couples in large or small circles so are not restricted to a

square of four couples. Likewise, the Texas docey-doe can be performed by any number of couples in a large circle and for as long as the caller directs.

This form of dancing in a circle is reminiscent of the Irish set dancing where couples perform with each couple around a square in turn and then use arm turns and chaining figures (like grand chain – or right and left grand) to make up the figures of the dance. French quadrilles are based in figures involving couples across the set from each other (heads and/or sides) performing figures such as ladies chains or rights and lefts. Even the caller in the south generally led dances by calling out the figures based on his or her own impulse and not to a pre-determined or choreographed sequence. In New England, the leader or prompter simply reminded the dancers of the sequence of figures, which they already knew, just as the modern contra caller of today does.

So, the square dance caller as we now recognize him is a southern contribution to square dancing, improvising the choreography as he or she calls the dance. Jimmy Clossin (1900-1986) called this improvisation "Chop Suey," Les Gotcher (1905-1996) used the term "hash," and other callers have had their own term to describe this skill. It would be very difficult to determine who first used this skill and when. It seems to have been simply a part of southern square dancing from time immemorial.

Not surprisingly, many of the people who settled the southern United States came from Scotland via Ireland or directly from Ireland over many years. Immigration to this country from that corner of the world began as soon as people began coming to the New World and continued at least in the English colonies along the Atlantic coast until the time of the Revolution when the stream was cut off. Those landing on our shores moved quickly inland depending on where their landing point was but those landing at Philadelphia and south, moved along the Great Wagon Trail through Virginia, the Carolinas, Georgia, and into the mountains. They brought their music and their dance with them.

Those landing in the north and the English who came with them were more influenced by English music and dance forms and so never developed the visiting couple style of figure or the docey-doe until much later in the twentieth century when a general mixing of square dancing occurred. The music used in

dancing in the South is composed primarily of reels played in a distinctive style and usually with stringed instruments (fiddle, banjo, guitar). In New England, the music could easily be a jig or a reel, usually with a prominent tune and played often with more of an orchestra with instrumentation beyond the basic strings (sometimes with flutes or brass instruments, bass drum and piano). Obviously waltzes, polkas, and schottisches used on some of the multi-part quadrilles came much later after those forms were introduced to society during the nineteenth century.

So the true sources of western square dancing are Ireland and Scotland while the source of New England square dancing lies predominantly in England and perhaps Wales. Longways dancing and the French quadrilles (after the American Revolution) make up the bulk of early New England square and contra dancing.

A final note about the use of the docey-doe term in southern square dancing. Certainly, Texas dancing, being influenced by the Spanish from Mexico, contributed to the Spanish base for that name. However, Ireland was friendly and involved with Spain in much earlier years when the Spanish Armada was driven off-course by a great storm with most of the surviving ships landing in Ireland. Over the years since, many Irish went to Spain to make their fortunes, and the Spanish colony in Florida was not totally isolated from neighboring English colonies to the north.

Indeed, the French have some small role as well with their settlements in the Mississippi valley, and determining the extent and specific contributions of each is not very simple. Few printed or manuscript sources from the southeastern part of America in early years (from 1600 to 1850) remain extant for a number of reasons. Most printed material related to dancing originated in New England. We have to resist the temptation to assume that what was printed in the larger cosmopolitan centers of New England speaks for the rest of America during those years.

Two streams of immigration from foreign shores account for the early sources of American square dancing: the Scotch-Irish, and the English.

CAROLE HOWARD HONORED

By Ruth Ann Knapp

In the Spring of 2014, Creative 360 in Midland, Michigan honored dance leaders from across the state – those who have made exceptional contributions to all areas of dance from ballet to jazz, line dances to folk. One of those honored was Carole Howard, retired physical education instructor from Central Michigan University who hosted the first Lloyd Shaw Classes on campus in the early 1970s. She hosted two on the main campus before moving them north to the CMU Biological Station on Beaver Island where she sponsored workshops for a number of years. These classes included the experience of “calling a community dance” at the town hall in St. James for the local citizens. The walls rocked in that little hall. She started the CMU Country Dancers who were known throughout the state for their exhibitions and workshops. Carole also co-authored the revision of the LSF manual of Dances for Exceptional Students and produced of booklet of colorful old-time square dance calls.

MUSIC LICENSES EVEN IN THE STICKS

by Paul Moore

I really live in the sticks – five acres of forest adjacent to a National Forest. I do not have home mail delivery – or to be more precise, I have to travel one and a half miles to get to closest gang box the USPS delivers to. I have to generate my own electricity, either by solar panels or by generator. My largest use of electricity is to run the pumps in my well.

For those who have seen my mailing address, you need to know that there really is no North San Juan, California. Back in the gold rush days, North San Juan was a pretty big town (two or three thousand inhabitants). It was where the gold mining magnates built their luxury homes near the mines – they had their mansions in San Francisco. The population of North San Juan is now listed as 125 living in what historically was the town limits, but there has never been a formal city

government. And most of the houses built in the gold rush have either burnt or were taken apart for the materials.

There are some remnants of the old 'down-town' of North San Juan. Commercial buildings had been made with brick, and some of those still stand. One vacant (and unsafe to enter) building was home to the North San Juan Times newspaper. A hundred feet further along the only main road, California State Highway 49, is what is left of some two-story shops. I do not think the upstairs rooms are used any more, but there is a balcony that runs the full length of the building. Street level, behind the boardwalk, there are a thrift store, a bar (worth going into to see the gold rush artifacts that are hanging on the walls) and a pizzeria. The other major buildings in town are the gas station/convenience store and the post office.

Nevada City is worth a visit. In 1850 it was all forest and by 1860 there was hardly a tree left standing. All the wood was used to build houses and to make timbers to reinforce the hard rock mines. Also, thousands of old growth trees were cut to build the canals that delivered water from the High Sierra to the hydraulic mines. Many of the gold rush buildings of Nevada City are still standing. A walk up Broad Street will reveal the old brick buildings, which have been reinforced with steel to make them earthquake safe. At the top of Broad Street stands the historic Nevada Theatre, the oldest continuously operating theatre west of the Mississippi. Mark Twain played the Nevada Theatre, as did our local resident celebrity, Lola Montez. Nevada City is where the mine owners and operators built their mansions.

Five miles south of Nevada City is Grass Valley, the town where the miners lived because it was closer to the mine and its equipment and waste. Grass Valley was built around the Empire Mine, one of the most extensive underground gold mines in California. Grass Valley, like Nevada City, tries to maintain its historic downtown by using the old buildings for shops and cafes. In fact in both towns there are a lot of performance venues. One of the newest music halls is the Center for the Arts, which is a converted automobile sales and repair shop. Many of the restaurants in town advertise live

music, and we have musicians. If I had to guess, I would say that there are more good musicians per capita in Nevada County than any other place in America (except maybe Nashville and Austin).

I live 30 miles from the Big City, the old Gold Rush town of Grass Valley. As a tourist destination it boasts of restaurants with seating for a couple of hundred, down to small cafes that seat no more than 25. Most of these venues host live music, usually on the weekends, though some are live every night of the week. The talent ranges from nationally known travelling acts to wannabes.

So, this morning I grabbed the local paper (*The Grass Valley Union* – Established in 1864 to Preserve the Union) and headed for my favorite coffee shop. After chatting with a handful of friends who like me had moved into the area to get away from the noise and the politics and the regulations of the big cities, I opened the paper and saw this headline:

Recording Industry Quiets Local Music Scene

It seems that an agent from BMI/ASCAP had gone to a local venue one night that served a variety of teas and coffee and light meals and could hold about 25 patrons. But this small venue hosted “open-mike” programs. It was a place where amateurs could get some mike time and try out their material. Since these are beginners who are lucky to hit all three chords correctly, they do not write their own material – they do covers of well-known songs. And well-known songs are covered by copyright. The creators of the songs formed several organizations to try to market and to protect their material. Writing music is how they earn a living, and they get paid by musicians who use that music. BMI and ASCAP are the two biggest companies that help musicians collect the usage fees for music.

I recall back in the 1980s callers used music with no regard to copyrighting. But in that time period, BMI/ASCAP discovered how many square dances there were. They simply looked at the National Directory to see the number of square dance clubs, the number of festivals, etc., to know that a lot of

copyrighted music was being used with the creators of that music being cut out. BMI/ASCAP took their usual approach to the situation, which was to charge the music-using venue. That meant that each club would have to pay a fee based on the going schedule of fees.

In the case of our small coffee shop, which seated 25 people, that meant they would have to come up with the cash based on the following formula. Multiply the maximum number of seats by the number of nights live music was played times \$4.82. For the small club the average fee per year will come to \$750. That is a big chunk out of a small budget. The situation for square dance clubs was more dire. It was possible that a small club – two to four squares – got a deal to use the elementary school cafeteria which could hold 300 students at lunch. How much was the fee for the club?

CALLERLAB showed up and negotiated a plan that was a win-win for square dancing and the music corporations: Don't charge the clubs but charge the callers, the folks who actually use the music. And the rate charged for the music license was quite small. It was not based on a formula, but was a flat fee. The exception to this plan was that square dance festivals/conventions, since they were larger venues, had to pay for the music license.

Back home, I must admit that I wish there were a way for small venues or amateur wannabes to get a music license. It will be a shame when that club has to cut off the music because the license is too expensive. There ought to be a way to encourage the young artists to perform rather than "tax" them out of the business. On the other hand, the makers of the music should be paid for their songs. It is a conundrum.

Needless to say, I'm glad I have my music license. I get it through CALLERLAB, but it is available through American Callers Association too.

I will leave you with an old saying: Always leave a dollar for the piano player.

UPCOMING LSF EVENTS

**Terpsichore's Holiday, December 27, 2014 to January 1
Stonewall Resort, Roanoke, WV
See Center insert for registration information.**

**Cumberland Dance Week
June 27, 2015 to July 2**

After many years at the 4-H Center in Jabez, Kentucky, the search team has found a new home in Pleasantville, Tennessee! Nestled in a 600-acre forest, NaCoMe Camp and Conference Center is the historic site of Beaver Dam Springs Resort where ladies and gentlemen in the 1800's would travel to soak in the "healing" waters of Sulphur Springs.

Today, the camp boasts most of its original buildings, upgraded and remodeled with wood harvested on site. Among other things, there's a creek which meanders through the camp, a swimming hole, a lake with kayaks and canoes, a playground, porches on every building (replete with rockers), a huge "barn" for dancing, world famous cinnamon rolls, and a welcoming staff.

We are updating the website as more information becomes available about next year's camp in this amazing new venue!
www.cumberlanddanceweek.org

DEWAYNE YOUNG, 1938-2014

By Enid Cocke

We are very sorry to report the passing of DeWayne Young from a recurrence of skin cancer in Blackfoot, Idaho on November 3.

He came to international folk dancing as a student at Brigham Young University where he became a member of their international folk dance performing group and later taught at Church College in Hawaii (now BYU Hawaii). He graduated from Idaho State University with a BA in English.

He was a founding member of the National Folk Organization and officiated at folk festivals in the US and abroad. Through folk dancing he made friends around the world. He also helped Vyts Beliajus produce the folkdance magazine *Viltis*. After Vyts' death, DeWayne edited and published a complete index of the articles that had appeared in *Viltis*, and he compiled and published Vyts' autobiography.

He was also very active in CIOFF (Conceil Nacional de Federations Folkloriques) an international group that stages folk festivals and competitions around the world. Through his work with CIOFF he traveled to South Africa and Asia as well as European countries.

DeWayne first came to the LSF in 2000 when RMDR was held in Laramie, Wyoming. Thereafter he taught folk dancing at RMDR in its various locations. After the RMDR weeks ended, he continued to keep in touch with and to visit the friends he had made there.

DeWayne was an extraordinary traveler and friend. Lew and I were glad to have three visits from him, the first with his mother, then with his BYU mentor, the ageless Mary Bee Jensen, and the third with his partner and travel companion Donald Silvius. Until the death of Dr. Silvius, the two of them spent their winters in Phoenix and their summers in Blackfoot. They traveled widely, including Poland, Bulgaria, China, the California missions, and most US national parks.

After his parents and sister had passed away, DeWayne, having no immediate family left, bonded with two "families" of friends and appointed them as his heirs: Greg and Monika Szlanga of Chojnice, Poland and Clayton and Jenna Handy of Chico, California. Clayton read a history of DeWayne's life at his

memorial service, which was held in Blackfoot on November 8. DeWayne was buried in Blackfoot, ID next to his parents and his sister, Karen Jane Young Kimball. How we will miss this fine dancer and dear and generous friend!

PUSH OL' MA AND PUSH OL' PA

Editor's note: at our local contra dance Jill Allen from Lawrence, KS recently included a traditional square in her program, one that many of us have danced to Bill Litchman's calling. The dancers, quite a few of them new to contra dancing, did the dance with ease and great enjoyment, so I asked Bill for the directions. You can find this dance and many others in Bill's book *A Rocky Mountain Caller*. Bill says he "learned 'Push Ol' Ma and Push 'Ol Pa' from Diane Ortner, a wonderful caller."

From a static square, the figure proceeds as follows:

Couple number one you bow and swing, go down the
middle and divide the ring
The gent go gee and the gal go haw, you go past two and
that is all
Now push ol' pa and push ol' ma, you swing 'em in the
middle with old grandma
(wait eight counts for the swinging couple to drift into the
space left by couple one)

Couple two as you did before, go down the middle and cut
through four
The gent go gee and the gal go haw, you go past two and
that is all
Now push ol' pa and push ol' ma, you swing 'em in the
middle with old grandma
(wait eight counts for the swinging couple to drift into the
space left by couple two)

Couple three let's have a little fun, go down the middle and
split number one

The gent go gee and the gal go haw, you go past two and
that is all

Now push ol' pa and push ol' ma, you swing 'em in the
middle with old grandma

(wait eight counts for the swinging couple to drift into the
space left by couple two)

Allemande left with your left hand, a right to your partner
for a right and left grand (eight counts of time appropriate
for patter here)

Meet your partner and promenade, take her on home now
in the shade.

The figure is then repeated with each couple taking the
lead. The caller should know that couples two, three, and
four dance the next time through, then three, four, and
one, and finally, four, one, and two. Be sure to stop after
three couples have gone down the center as when that is
finished, all couples will be in order but moved one place to
the left from home. Performing the allemande left and right
and left grand will cause the couples to meet about 3/4 of
the way around the square from home which makes a
slightly longer promenade than when starting from home.



DANCE CENTER REPORT

By Donna Bauer

The dance center continues to be extremely busy.

Sunday: Waltz Cross Step 11:00 to 2:00 PM

Alternate dance classes on Sunday afternoons from
2:30–5:30

High Desert Dancers 5:45-7:00 PM

Monday: Private Practice 5:00–6:00 PM

Yoga 6:30–7:45 PM

Ballroom 8:00–9:00 PM

Tuesday: Private lessons 10:00 – 3:00 PM

Karate 5:30 – 6:45 PM

Tango 8:00–11:00 PM

Wednesday: Private Lesson 12:00–1:00 PM & 2:30-3:30,
4:30–7:30

Scandinavian 7:30 – 10 PM (1st, 3rd & 5th)

Thursday: Private lesson 10:00-11:00 AM

Karate 5:30 – 6:45 PM

UNM Continuing Ed. Ballroom Dancing 7:8:30 PM

Friday: Private Ballroom Lessons 10:00 AM–4:00 PM 5:30 –
6:30 PM

Dance party 6:30 – 10:00 PM 1st Friday

Two Step 8:00-10:30 PM 2nd Friday

Special workshops or Dance party 8:00–10:00 PM

English Country Dance 7:30 to 10:30 PM 4th Friday
with Live music

Saturday: Irish Step Dancing 8:00–1:00 PM

Tango 2:30 to 4:30 PM

Folk Dancing 7:00–10:30 PM

**It's finally here, the biography
of Lloyd Shaw, available on Kindle
or from Amazon as a digital download
or a paperback!**



*Lloyd Shaw and the
Cheyenne Mountain
Dancers*

by

Lloyd and Dorothy Shaw

edited and completed by

Enid Obee Cocke

Terpsichore



Dance Holiday 2014

*December 27, 2014 ~ January 1, 2015
Stonewall Resort, Roanoke, WV*

~ Featuring ~

*The Cosmic Otters, Adina Gordon, Janine Smith,
John Devine, Steve Hickman, T. J. Crow,
Gary Aurbach (The Frisbee Guy),
DeLaura Padovan, Leslie Milbourne,
Lynne Mackey, Gaye Fifer, Bill Wellington,
And more!*

www.danceholiday.net

Presented by the Lloyd Shaw Foundation

Registration Form 2014 Rates	Before 12/01	After 12/01	Your Cost
Adult - Solo or with children in a Standard Room	\$600	\$620	
Suite Upgrade: Additional sitting room + kitchen ¹	\$630	\$650	
Adjoining Rooms each equals the cost of a standard Room	Please add a \$200 sucharge for adjoining rooms		
Teen - ages 13-19 ²	\$375	\$395	
Child - ages 4 - 12 ²	\$280	\$300	
Commuter - Adult meals + activities	\$405	\$405	
Subtotal			
Multiply by 6% sales tax			
Add sales tax			
Subtract \$10 per adult member of The Lloyd Shaw Foundation			
Total Due			

Please Note:

¹ Suite upgrade fee is in addition to a Standard Room Rate. There are a limited number of suites available.

² A child or teen must lodge with a paying adult in each rm.

**Balance of all registration fees
due by December 1, 2014**

*If you have any questions regarding registration
pleas contact Gaye Fifer ~ (412) 731-3436 or
gayefifer@gmail.com*

Registration

This registration is for one room. Use additional forms for additional rooms. Enter the names as you want them to appear on nametags.

Family Name(s) _____

Adult _____

Adult _____

Child/Teen _____ **Age** _____

Child/Teen _____ **Age** _____

Child/Teen _____ **Age** _____

Child/Teen _____ **Age** _____

Address _____

City _____

State _____ **Zip** _____

Phone _____

Email _____

Number of vegetarian diners: _____

Please return this form with your check payable to the Lloyd Shaw Foundation, with a \$100 deposit per person (or the full fee) to:

**Gaye Fifer
1125 Laclair St.
Pittsburgh, PA 15218**

We are not able to accept credit cards. All deposits are due by December 1, 2014 to secure a space.

Cancellation policy: For cancellations before Dec. 20, all fees will be refunded minus a \$50 processing fee. After Dec. 20, cancellations result in loss of all fees.

AT LAST! LLOYD SHAW'S STORY

By Enid Cocke

As this issue of the *ADC* is going to press, my husband Lew has helped me submit the manuscript of *Lloyd Shaw and the Cheyenne Mountain Dancers* to Amazon. The book will be available in either electronic or book form.

This book was begun in 1952 when a former student wrote Lloyd asking him to write his autobiography. Lloyd wrote some chapters about the dance team and the exhibitions they performed across the country, but he died in 1958 before the task was finished. His wife, poet Dorothy Stott Shaw, continued work on the book, writing about his childhood and the many extraordinary programs at Cheyenne Mountain School, where Lloyd was the superintendent. After Dorothy passed away, the book had to wait yet again until I retired and had time to complete the project.

The title was to be *In Dulci Jubilo*. You will understand the rationale for the choice in the following excerpt, but Lew and I reasoned that a title in Latin might not be the easiest way to find a biography of Lloyd Shaw; thus we have chosen the more prosaic title. What follows is the introduction that Lloyd wrote to explain the reason for the title he chose and to give the reader a look into what came to be called "the Cheyenne experience."

IN DULCI JUBILO

By Lloyd Shaw

A little after seven o'clock the boys would be out at the hotel entrance with the baggage trunks piled between them, and the bus would come curling up the driveway and stop at the entrance. The boys, well organized, would set to work with amazing speed. A couple would be on top of the bus immediately and strip the canvas cover off the carrying rack, and other boys would be tossing the costume trunks up to them. The girls and a few of the boys not assigned to this loading of the bus would begin stringing out of the hotel and climbing into the open door of the bus, everybody kidding and

speaking pleasantly to one another as they quickly filled the bus.

The trunks would be loaded on the top by now, and the canvas cover would be spread over them and be instantly strapped down to place. Howard, our driver, would give his approval to the job that was done and would enter the bus again. The boys would all be inside by now. And at the last minute some late-comer would come rushing from the door of the hotel and just make the bus in time.

Everybody kidding and excited! A lot of changing of seats and getting settled down. Questions as to how we were going, comments on the last experiences in the hotel, laughter, and joyous talk filled the bus for a while. Then gradually as we neared the auditorium at which we were to perform that evening, the bus would become strangely quiet. Perhaps someone who had not caught the mood of the crowd would have to be silenced, but it was always done inconspicuously.

Then in the dead silence, the low voices of the singers would come to me. "In Dulci Jubilo," they always sang. It had unconsciously become their own song. In four rich parts, it gradually grew in volume, the sopranos sometimes taking the lead for a few bars, then the tenors leading into the next part, then the basses taking their turn. The song would swell in volume, all of them putting their whole hearts into the part they had chosen to sing.

In this beautiful arrangement it is a difficult song with tricky parts and strange balances. We had sung it for years at our annual Christmas service, and somehow they had chosen it as their song of approach for a coming show. It is an old 12th or 13th century carol, and it carries the longing and the faith of that period. It is a beautiful thing. And the kids had chosen it instinctively as their preparation for an evening's show. It was a form of prayer with them, a reaching for that beauty and that harmony that lies beyond the use of words.

"In dulci jubilo let us our homage show!" "In dulci jubilo" and some of them couldn't have translated it, but they knew that it meant something beyond words; it meant something beyond the stars for them. "In dulci jubilo" might, for instance, be translated "in sweet joy," but it would miss entirely the meaning, and the meaning as well of the creators of the song. The word "dulci" can be translated merely as "sweet," but it means so much more than that. Sweetness, loving tenderness,

all that is beautiful is included in the ancient meaning, and joy means more than mere joy, wonderful as that word is. There is a sense of jubilation, of overflowing, to the joy that is meant. In this untranslatable phrase let us show our tender homage to all that is most beautiful and worthwhile in the world. And homage is a word that we use but little today. We might call it allegiance touched with reverence, but it goes back to old medieval times, when a man expressed homage to his lord, with an allegiance that was more than loyalty and a reverence that showed more than respect or honor. It is a beautiful word by which we can express our loyalty and our faith to the great powers that lie beyond this world.

And our dancers simply did that! They knew that they had a beauty to express for which there were no words. They simply appealed, in this simple and beautiful old song, to that great power that lies beyond us all, for help, for preparation for the job they had to do that evening. They dedicated themselves without knowing what the word dedication meant. But they knew instinctively that if their mood became imbued with this seeking that they might find a little of the beauty that they sought. That this subtle beauty might seize their audience!

We never talked about it. We never said a word. We just sang our school song as any school might do. But deep in our hearts we knew that our song was different, and we knew that if we sang it sincerely enough, doors opened up above us, and we could wander out into the very light of the stars.

Many of the students, I am sure, didn't understand what it was all about. But since everyone else was quiet, they became quiet too, and since everyone else sang, they sang too. And unconsciously feeling something intangible happening to the group, they felt it too and took a special and unspoken delight in it. To a few of them it became a real need; to the others it became a pleasant and very moving custom. And I was never able to tell exactly which was which. I knew only that the hunger existed, and I thanked God that it did.

Sometimes they would misjudge the distance and then have time to sing other school songs. But these were different. They were pleasant but didn't especially count. Sometimes they would time it exactly so they finished their special song just as the bus pulled up to the auditorium. And sometimes they would be a little late in their calculation, and we would sit in the bus until the song was finished.

Then quietly they would leave the bus, and as soon as they were outside they would be gay and happy, talkative and natural, as though nothing at all had happened. We would rush the costume trunks into the auditorium and assign the dressing rooms, and soon everything was in the noisy commotion of getting ready for a show.

But as we approached the theater or the auditorium, I soon learned to judge the excellence of the show that night by the sincerity with which they sang their prayer of transformation. When the hunger was great, and their spirits were deeply moved, they would go on beyond themselves, and touch heights of beauty that they had never touched before. And when they took an engagement more or less for granted and merely sang their song without much feeling, the whole evening's entertainment was on this lower plane.

Now and then they would reach for a beauty that was beyond all understanding. They would simply thrill me with their dancing. They would venture far up on their way to the stars. And the beauty of their striving would make my pulse beat faster and my heart open with an unknown joy.

A QUOTE FROM THE PREFACE OF THE ROUND DANCE BOOK

By Lloyd Shaw

Martha Graham once said to me that so many dance books that have careful and accurate descriptions of the steps entirely miss the spirit of the dance. On the other hand, she said, there are books that catch the spirit but fail completely to help you with the mastery of the details of the dance. And she was kind enough to say that my first book, *Cowboy Dances*, was unusual in that it had both of these qualities at the same time to a very remarkable degree. . . I want this book to give you all the detailed help you need in order to dance these old dances. But more than that I want it somehow to carry the hilarious joy, the laughing abandonment, the rhythmic ecstasy, the contagious good fellowship, without which the dances are nothing at all.

LLOYD SHAW FOUNDATION MUSIC RESOURCES

By Cal Campbell

Did you know that the LSF music catalog has 25 hoedowns? Many of them are old favorite tunes such as Cripple Creek, Chinese Breakdown (two versions), Old Joe Clark, Ragtime Annie, etc. Some are names that don't give you a clue as to the fact they are really good hoedown records. Mama's Boy, Steve Green and Arizona Stomp are examples.

These are good hoedowns originally recorded on many famous square dance labels and licensed to the Lloyd Shaw Foundation. They vary in tempo from 124-139 BPM and some of them have been extended to over nine minutes in length. The longer recording can also be used for contra dances.

If you want to save time searching the LSF list at <http://lloydshaw.org/Catalogue/lsfrecordinglist.html>, you can find a table of Hoedowns on the Dancing for Busy People website at <http://d4bp.com/wp/dance-resources/lsf-hoedowns> which lists details about all 25 hoedowns.

If you are not inclined to type in long URLs, just do a Google search on the "Lloyd Shaw Foundation" and click on Catalogue at the top of the menu. Or, google "Dancing for Busy People" and click on Resources in the top menu bar.

Each of these resources will provide a 21-second sample of each tune so you can hear the instruments used and get an idea of the style of music.

They can be purchased as MP3 files for only \$.75 each. That is a really bargain these days.

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WE PRINT OUR MEMBERS' NAMES AND CONTACT INFORMATION EACH DECEMBER TO HELP PEOPLE KEEP IN TOUCH WITH ONE ANOTHER. NEEDLESS TO SAY, THIS INFORMATION SHOULD NOT BE USED FOR COMMERCIAL PURPOSES.

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