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Folk Dance Scene

JANUARY 1998

Volume 33, Number 9



The 22nd Annual
AMAN INSTITUTE

"presented by the Aman International Music and Dance Ensemble"

A full day of workshops in International folk dance & music traditions, dinner, & an evening party

Saturday March 7, 1998

Featuring

Boris "Kete" Ilievski
 Macedonian Dances

Iliana Bozhanova
 Bulgarian Dances

Trudy Israel
 Singing

At PLAZA DE LA RAZA in Lincoln Park, 3500 Mission Rd., Los Angeles
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Free parking directly across from Plaza de la Raza at the Dept of Motor Vehicles, 3529 Mission Rd.

Schedule

Doors open at 9:00am for registration and continental breakfast for workshop participants,
 hosted by the Aman Support Council

Workshops 10:00 am - 1:00 pm and 2:00pm - 5:00pm

1:00 - 2:00 pm Lunch (Neighborhood cafes, or bring your own picnic lunch to enjoy in the
 picturesque Plaza de la Raza)

Special singing class with **Trudy Israel** 5:00pm - 6:00 pm

Dinner, Middle Eastern cuisine 6:00pm - 7:30pm

Evening party with Live Orchestras 8:00pm - 1:00am

A selection of drinks may be purchased throughout the Institute

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AMAN Institute 1998	Before	2/20/98	After	2/20/98	number	SUBTOTAL
REGISTRATION	PUBLIC	ALUMNI	PUBLIC	ALUMNI		
Workshops, dinner, evening party	\$57.00	\$47.00	\$67.00	\$57.00		
Workshops and evening party	\$45.00	\$35.00	\$55.00	\$45.00		
Dinner show and evening party	\$22.00	\$20.00	\$24.00	\$22.00		
Evening party only	\$10.00	\$9.00	\$12.00	\$10.00		
Workshops only	\$35.00	\$25.00	\$45.00	\$35.00		
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JANUARY 1998

Volume 33, Number 9

Folk Dance Scene

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FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore and culture of the peoples of the world. It is also designed to inform them of the opportunities to experience folk dance and culture in Southern California and elsewhere. In addition, it advises readers on major developments in the Folk Dance Federation of California, South, of which this is the official publication.

Views expressed in SCENE are solely the opinions of the authors and do not necessarily reflect the policy of the magazine or the Federation. Neither the magazine nor the Federation assumes responsibility for the accuracy of dates, locations, or other information sent in. The Editors have the right to edit and modify all submissions.

MANUSCRIPTS & NOTICES. The Editors will attempt to include all newsworthy items which are consistent with the policy of the magazine. News items should reach the Editors by 5 weeks prior to the month of publication for inclusion. Potential authors of feature articles should correspond with the editors prior to submitting their manuscripts.

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MEMBERSHIP. To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Membership at (562) 862-0521.

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Calendar

Note: Federation events are in bold
 *** Call to confirm all events

1998 JANUARY

- 2 **New Year's Party, Brockton School, 7:30p.m. Hosted by the West L.A. Folkdancers. Info: (310) 202-6166 or 478-4659.**
- 9-11 **Palm Springs Polkafest, Palm Springs Pavillion. Info: (406) 698-1454 or (619) 324-3483**
- 17 Klezmer Conservatory Band, 8 pm. Irvine Barclay Theater. Info: (714) 553-2422
- 18 Klezmer Conservatory Band, 8 p.m., at Alex Theater, Glendale. Info: (800) 422-9440.
- 25 **Pasadena Festival, 1:30-5:30 p.m.. Council meeting at 10:30 a.m. At the Scottish Rite Cathedral, Madison & Walnut, Pasadena. Info: (818) 300-8138.**
- 31, 2/1, 2/3, 2/8 Jose Greco II Flamenco Dance Company at Gindi Auditorium, University of Judaism. 15600 Mulholland Dr. Info: (310) 476-9777

FEBRUARY

- 1 **21st Annual IDASD Folk Fair at the Balboa Park Club, Balboa park, San Diego. Noon-5 p.m. The International Dance Association of San Diego County. Info: (619) 469-7133**
- 7 **Beginner's Workshop, 10 a.m.-4 p.m., Balboa Park Club, San Diego, CA. Info: (619) 469-7133**
- 6-8 **Laguna Folkdance Festival. Ensign Jr. High, Newport Beach. Institutes with Steve Kotansky and Marilyn Smith, concert, parties. Info: (714) 494-7683.**
- 14 Tziganka Russian Dance Co. 8 pm, Orange Coast College, Costa Mesa. Info: (714) 432-5880
- 18-21 Cloud Gate Dance Theater concert, 8 pm. Cerritos Center for the Performing Arts. Info: (562) 916-8501
- 20-22 **Westwood Co-op's Hess Kramer weekend, Malibu. Info: (310) 391-7382.**

MARCH

- 7 **AMAN Institute, Mayflower Ballroom, Inglewood.**

- 13 Irish Rovers. 8 p.m., Alex Theater, Glendale. Info: (800) 422-9440.
- 14-15 **Ethnic Express Festival, Las Vegas. Workshops and dances both days. Council meeting Sunday at 10:30 a.m. (changed from Saturday, 10:30 a.m.) Info: (702) 732-4871.**
- 14 Victorian Ball, 7:30 p.m. Masonic Lodge, Pasadena. Info: (818) 342-3482
- 19-22 Georgian State Dance Company. Cerritos Center for the Performing Arts. Info: (562) 916-8501.
- 21 Ballet Hispanico, 8 p.m., Luckman Theater, CSULA. Info: (213) 343-6600.
- 25-29 La Tanya Flamenco Company. Irvine Barclay Theater. Info: (714) 553-2422
- 28 Klezmer and Eastern European music with Miamon Miller and the Bucovina Band. 8 p.m. Valley Jewish Community Center, Sherman Oaks. Info: (818) 786-6310

APRIL

- 5 **Westwood Festival. Veteran's Memorial Aud, Culver City. 1:30-5:30 p.m. Council meeting 10:30 a.m. Info: (818) 998-5682.**
- 24-26 International Folk Dance Weekend at Sierra Club's Harwood Lodge. Info: (562) 424-6377.
- 25 Sephardic and Middle Eastern music with John Bilezikian. 8 p.m., Valley Jewish Community Center, Sherman Oaks. Info: (818) 786-6310.

MAY

- 30 AVAZ International Dance, 8 p.m., Luckman Theater, CSULA. Info: (213) 343-6600

JULY

- 12 **Festival hosted by the San Diego International Folk Dance Club, 1:30-5:30 p.m. Council meeting at 10:30 a.m. Balboa Park Club. Free! Info: (619) 422-5540.**

NORTHERN CALIFORNIA

- 2/7-8 Tribal Folk & Textile Arts show. Fort Mason Center, San Francisco. Info: (310) 455-2886.
- 5/22-25 1988 Statewide Festival. Russian Center, San Francisco

OUT OF STATE

Hawaii

- 3/8-15 Scottish Dance Week. Info: (800) 822-3435
- 7/16-19 Yve's Moreau's 50th Birthday celebration with Jaap Leegwater, Nina Kavardjikova, Joe Graziosi, Hironobu Senzaki. Honolulu. Info: (514) 659-9271.

Nevada

- 3/14-15 **Ethnic Express Festival, Las Vegas. Council meeting 3/15 at 10:30 a.m. Workshops and dances both days. Info: (702) 732-4871.**

New Hampshire

- 1/18-18 Ralph Page Legacy Weekend. Contra dancing. Info: (617) 354-1340
- 1/23-25 Ski & Scandinavian Dance Weekend in the White Mountains. Jackson, NH. Norwegian and Swedish traditional dances, Telespringar and Telgangar workshops. Info: 617) 661-3670.

North Carolina

- 6/24-27/98 National Square Dance Convention, Charlotte, N.C.



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Cover art for the original sheet music of "Maple Leaf Rag"

on the Scene

PASADENA CO-OP'S WINTER FESTIVAL...

is this month, January 25th, from 1:30-5:30 p.m. at the Scottish Rites Temple, 150 N. Madison in Pasadena. There's a council meeting before the festival at 10:30 a.m. at the same location. For directions to the site, or for more details, contact Sylvia at (626) 300-8138 or Marshall at (626) 794-9493.

RESEARCH & STANDARDIZATION COMMITTEE

The R & S Committee is looking for volunteers to train for the publication of folk dance notes in Folk Dance Scene. The dances to be published must have been presented here in Southern California by the original teacher and be danced by folk dance groups. Anyone interested should contact: Dorothy Daw, 12527 Chadwell St., Lakewood, CA 90715, (562) 924-4922, E-mail: g3608@aol.com.

PALM SPRINGS POLKAFEST

The 10th Annual Palm Springs Polkafest will be happening from January 9-11, 1998. This a major polka event of the year will be held at the Palm Springs Pavilion, with it's huge (11,000 square feet) dance floor. Matt Vorderbrugger, Jeff Walker, the Villagers and Sylvia and Fjordsong will provide nonstop polka music, and jammers are invited to bring their instruments and join in. The festival runs Friday and Saturday from noon to midnight and Sunday from 11 a.m. to 8 p.m. 3-day passes are available, and good accommodations are available at the Palm Springs Travelodge. For info, call Matt at (406) 698-1454 or (507) 450-1163.

HUNGARIAN FOLKLORE LISTSERVE

Anyone interested in Hungarian folk culture may join the Hungarian Folklore Listserve. Members include folklorists, professional and amateur dancers, choreographers, musicians and dance group leaders/artistic directors. Members discuss topics related to the culture, and may list their events, including concerts, performances,

tanchazes, and camps. Announcements can be made by sending e-mail to: folklor@majordomo.umd.edu. To subscribe to FOLKLOR, reply to Sylvia Balazs: akovacs@ndcinc.com, sbalazs@juno.com or send e-mail to majordomo!majordomo.umd.edu. In the body text, type: subscribe folklor [your e-mail address is not needed].

MEMBERSHIP DIRECTORIES AVAILABLE

Folk Dance Federation of California South membership directories are available for \$3.00 from Carol Wall, membership Director, 9505 Stoakes Ave., Downey, CA 90240. Make your check out to Folk Dance Federation of California, South.

Please send updates/additions/corrections/deletions of phone number, area code, address, new president, delegates, etc., so she can change the directory information in the computer. Use the above address or call (562) 862-0521 or e-mail cewall@ix.netcom.com.

YVES MOREAU'S PARTY IN HAWAII

Yves Moreau will be 50 years old next summer and has decided to throw a big party for his folk dance friends worldwide from July 16-19, 1998. He is co-organizing the affair with his long-time associate, Hironobu Senzaki, a well-known Balkan dance leader and teacher from Tokyo, Japan, who will also turn 50. It was decided to hold the event in a convenient "half way" spot between Canada and Japan, so Hawaii was picked as a logical and exciting site! Activities include daytime workshops with well-known teachers such as Yves, Jaap Leegwater, Nina Kavardjikova, and Joe Graziosi, Balkan parties with live music led by George Chittenden and friends, Hawaiian luau, banquet meals, and many other surprises.

Registration is limited to the first 250 people. Over 100 persons have already sent in deposits from the USA, Canada, Japan, Taiwan, Hong Kong, Australia and Germany. Contact Yves at (514) 659-9271 to obtain your detailed brochure. Also see the ad in

this issue of "Scene".

CONTRA DANCING IN THE L.A. AREA

The California Dance Cooperative sponsors contra dance all over the Los Angeles basin. Contra dance is fun, very lively, and easy. The dances are prompted by a caller, partners are matched on-the-spot, and dress is casual. Transported from England in the early years of this country to the New England states, contras have since evolved into truly American dances which are still danced in New England towns. Following is a place to dance American contras in the area: South Pasadena - 1st and 3rd Fridays at the War Memorial Hall; Brentwood - 1st, 3rd and 4th Saturdays at the Brentwood Youth House on Bundy; Pasadena - 5th Saturdays at Throop Church; Sierra Madre - 2nd Saturday at Sierra Madre; Masonic Temple La Verne - 2nd Sundays at the Veteran's Hall. Starting times and class prices vary. For info, call Steve and Leda at (818) 785-3839.

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The LAGUNA FOLKDANCERS



Annual FESTIVAL

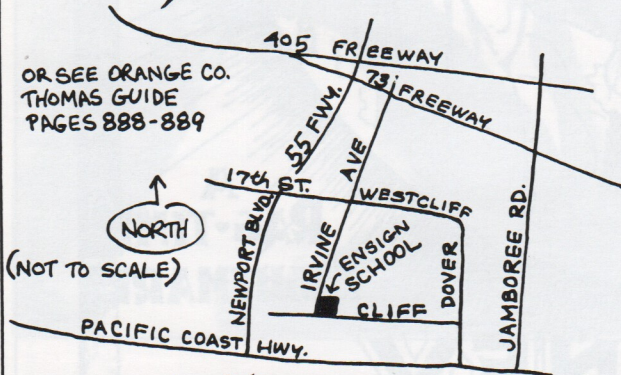
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DANCE WORKSHOP & WARM-UP	7:30-10:30 \$8.
AFTERPARTY	10:30-1:00 }
SATURDAY	
ADVANCED WORKSHOP	9:30-11:30 \$6.
INTERMEDIATE WORKSHOP	1:30-4:30 \$7.
VALENTINE'S DANCE	7:30-11:00 \$9.
AFTERPARTY	11:00-1:00 }
SUNDAY	
DANCE FESTIVAL w/BAND	12:00-2:45 } \$8.-
DANCE CONCERT	2:45-4:15 }
BALKAN HOUR	4:15-5:30 }



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5

Ragtime

Ragtime defies precise musical definition. It is best defined by the types of music that are included in the term. This forms a wide and constantly changing body of music...the concept of ragtime is not the same for Joshua Rifkin as it was for Scott Joplin. Some consider it a primitive form of jazz while others consider it a type of folk music. In fact, ragtime is both of those and more. Its roots extend back into the last century as America's first and most unique contribution to the world of music.

The word "ragtime" is thought by many to come from the concept of "ragged time" – tearing time apart. Other possible sources of the term are: the term "to rag", meaning "to tease", and the music does just that. It's full of surprises – unexpected shifts in rhythm and harmonies.

Musically, it is important to differentiate between rag and ragtime. A rag, strictly speaking, is an instrumental, syncopated march and follows the same formal conventions as the march. Ragtime, however, could be said to apply to almost any music that is syncopated. To rag a piece is to play it in a syncopated style, so ragtime includes instrumental rags as well as such diverse musical forms as the rag song and Dixieland.

Although syncopation is essentially of African origin, its combination with the European musical system accounts for the uniqueness of ragtime – a music of great contrasts. "This was the first significant musical innovation to evolve from the cultural interchange brought about by slavery in the United States." So ragtime is, at least in its inception, Afro-American music.

Today's ragtime is composed within the European written framework – a notational system based on measures and divisions of measures. African music, on the other hand, is not notated. It is transmitted aurally, learned by hearing.

Additionally, African music is polyrhythmic. Unlike European music, African music gives at least as much emphasis to rhythm (instruments without pitch, such as drums) as it does to melody and harmony. As a result, much African music includes a number of sophisticated, complicated polyrhythmic patterns. To an extent, polyrhythms have been translated to ragtime, modified so that one rhythmic pattern dominates.

Another African musical element incorporated in ragtime is the emphasis on the percussiveness of the music, which results in a great variety and subtlety of accents. So, though ragtime is based on the traditional European major and minor scales, much of the music shows a preference for the pentatonic scale (achieved, for example, by using only the black keys on the piano), which is more prevalent in African music.

The above comprise only one facet of the contrasts between these two musical heritages. The fundamental differences go much deeper. Many elements of African music do not translate into European terms due to the cultural differences in the function and conception of music. In African societies, there is no separation between the musician and the audience. Everyone participates in musical events, through dancing, singing, or playing. And the music is not simply what is heard...it is the whole performance. Gesture and movement is as important as the sound.

European musical tradition, by contrast, tends to isolate the participants from the audience and the participants from the functions. The artist creates music for a separate audience. The music is often transmitted through the medium of notated music, so emphasis is placed on the written note rather than the total live performance that is so much a part of the Afro-American musical tradition. This is also roughly the difference between classical and folk music – and this is where ragtime sits – straddling the fence between the two.

The roots of ragtime extend back in time to the era of slavery in the United States. The slaves, barred from performing pure African music, performed European music in African style, improvising on it and frequently syncopating it. The large body of Afro-American music at the time was pure folk music, having evolved from the daily lives of the people. Most of it fell into one of three categories: religious music, dance music, and work songs.

Religious music evolved into the spiritual which became an integral part of African-American religious camp meetings. The camp meetings also incorporated a purely African form of dancing called the “ring shout”. In the “ring shout”, crowds of people formed huge circles, sang spirituals, clapped their hands, and danced in a shuffling movement. These camp meetings and ring shouts lasted well beyond slavery and into the 20th century and directly influenced a variety of ragtime composers.

Music of the second category, dance music, was played mostly on fiddles and banjos. Every plantation had at least one fiddle player to play music for the plantation dances which took place on almost all special occasions. After the Civil War, hundreds of the liberated Black musicians wandered the country picking up work and exchanging musical ideas in the process. Early ragtime was strongly influenced by these.

Though slave work songs are generally considered to be primary sources for the blues, not ragtime, many work songs directly influenced the rag writers. Work songs and Negro dances were disseminated by the Blacks who were employed as stevedores along the eastern seaboard, the Gulf coast and the many eastern rivers. They generally worked under terrible conditions, but were known to sing as they worked and dance when there was nothing to do. Their improvised music found its way up and down the various waterways of the United States.

“Real ragtime” developed in the areas surrounding the Mississippi River, especially around St. Louis. St. Louis, located on the travel routes of both the Mississippi River and the railroad lines, provided ground for the merging of many musical traditions. The population included a large German-English community (European classics), a Spanish-speaking population from Mexico provided a Latin flavor, and the Negro stevedores of the river and itinerant musicians provided the black music. These peoples met and merged their music in the tenderloin district, a place where boundaries were unknown. Other centers were Kansas City and New Orleans.

Ragtime hit New Orleans BIG...newspapers of 1898 show ragtime concerts and “monster white cakewalks” in which “dancers impersonated the colored population with the use of burnt cork”. The music was also performed in some less reputable establishments (houses of prostitution, etc.), where it flourished. Musicians came and jammed, playing for tips, and generally improvising to all hours of the night.

Minstrel Shows

Though ragtime had many roots in black music, when it finally emerged, it was directed at white audiences. It drew from the Afro-American folk sources, but even more heavily from the theatrical music of the minstrel shows of the 1830's. Professional white entertainers copied the material and style of black plantation entertainers.

An important tradition of the minstrel-show era was the "11:45" a.m. parade and concert, during which the entire cast, including the band, marched through town playing the popular marches of the day as a promotion for the evening show. Marches were particularly popular during the 1890's and eventually came to be the music used by dance masters for the new two-step which was to replace the waltz as the popular ballroom dance of the day. The march rhythms, too, found their way into ragtime music. Instrumental rag became an established musical form in the late 1890's.

Ragtime was first published in 1896, though it was part of the underground black subculture long before that date. It was preceded by two related musical fads: the cakewalk and the "coon song", both outgrowths of the minstrel show.

Cakewalks are thought to have originated as early as 1840 with slaves who dressed up in "high fashion" and mimicked the formal dances of their masters. Their caricatures were picked up by white performers and used in the grand finale of the minstrel shows. Later, blacks performing in the black-stereotype mold of the white minstrel shows picked up the dance. By the time the ragtime era began in 1896, the cakewalk was being performed by blacks imitating whites who were imitating blacks who were imitating whites.

The peak of popularity for the cakewalk came around 1892, when cakewalk extravaganzas were being held all over the country. Dressed in fine clothes, each couple would march in, two by two, doing the high-stepping strut. Then couples took turns making up their own variations. At the conclusion, they would high-step in a circle and file out.

The most important single event in terms of bringing together all of the influences on the development of ragtime was the World's Columbian Exposition in Chicago in 1893.

Almost immediately upon its appearance, ragtime became an established American institution.



From all indications, early ragtime bands were pretty rough around the edges. As one musician describes them:

"If you heard them now, you'd laugh yourself to death. None of them could read, and they knew nothing about music theory. You know the slide trombone? Well, they started using that down here because the guy could start down at the end, slide up, and then stop when he found the right note! They were so bad you couldn't tell what they were playing until they got to the third chorus..."

MARCH A LA RAGTIME.

THE CAKE-WALK IN THE SKY.



BEN. HARNEY

There was a world of entertainment at the fair, ranging from "primitive" African music to the martial strains of the Sousa band.

The Ragtime Eras

Much of the black music of the time could be characterized as feigning happiness while masking underlying misery. The white music either lacked this duality or, in some cases, faked it. For the whites, ragtime was simply "happy colored music". For the black composers, it was much more...an expression of the alienation that came from being uprooted from communal plantation life and into a cold, mechanized industrial age. Blacks and whites could both relate to this alienation.

Negro ragtime might be seen in four different lights: first, as joyous and creative dance and entertainment music reflecting the background of men raised in the black subculture who could now bring their music to the larger public; second, as parody juxtaposing the inane grin of the minstrel show "coon" against the underlying misery of an oppressed race; third, as an expression of triumph pitting the old law and order against the new freedom from slavery; and, fourth, as an expression of the loss of innocence, placing the old black folk music in a new, mechanized context.

Something about this ragtime music has made it "classical"...classical in the sense that it has truly stood the test of time.

Of the innumerable ragtime composers, only one is particularly well known to non-aficionados – Scott Joplin. He led what could be considered the first "wave" of ragtime music, which is considered "classical" by most ethnomusicologists. According to Terry Waldo, "Joplin relates his music to "the dance". "The Ragtime Dance" (one of Joplin's compositions) IS dance music...it has directions for dancing. Ragtime was overtly functional as music for bodily movement. It was a highly physical celebration of the sensual present." Joplin's clear goal, it seems to me, was not to abandon and forget this aspect of it but to have it accepted. He was not working from folk music to concert music nor from the saloon and bordello to the concert stage. He was working toward the goal of tearing down the barriers, a goal that is still elusive. Ragtime came from the lusty, unsophisticated folkways and finally made it to the ranks of legitimacy." His music features surface gaiety juxtaposed against an underlying rigidity and sadness. Tension, achieved in a variety of ways, distinguishes the works (e.g., use of rhythmic clashes of syncopation, irregular stopping and starting of syncopated phrases, interspersed with simple, un-syncopated phrases). Also characteristic is the constant shifting between full harmony and single-note or two-note passages, and unexpected changes of key.

Commercial ragtime began in the 1890's when live music was the norm for entertainment. Published sheet music was intended for sale to people who would play the music at home. Though material sprang up from all parts of the country (New Orleans, Memphis, and other parts of the South), most published rags came out of New York, especially in the later years of the ragtime era (1910). Since that time, ragtime has enjoyed several revivals:

- 1940's revival - ragtime as jazz.
- 1950's revival - ragtime as honkey-tonk
- 1960's revival - back to the roots
- 1970's - the Joplin Revival

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- Waldo, Terry. *This is Ragtime*. Hawthorne Books, Inc., New York, NY. 1976.

BEAUTIFUL INSTRUMENTAL TRANSCRIPTION

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By the time the ragtime era began in 1896, the cakewalk was being performed by blacks imitating whites who were imitating blacks who were imitating whites.

Ragtime

the Dance

According to Edward A. Berlin in his book, *Ragtime: A Musical and Cultural History*, "From its earliest days ragtime has been associated with dancing. Performers who sang ragtime lyrics on the minstrel stage also danced to its rhythms. As the music moved to the ballroom, syncopated ragtime marches, two-steps and cakewalks coexisted with unsyncopated versions of the same steps." In some cases, the dances themselves acquired the ragtime label. Throughout the period there are references to specific steps being "rags" and to "ragging" as a style of dancing. More often, however, dances were simply associated with ragtime music. While almost any duple- or quadruple-metered step could be done to the music, some dances had an especially close affiliation with ragtime.

Ragtime sheet music frequently listed the "appropriate" dances to accompany the music. The sheet music, itself, is an important source of information on ragtime ballroom styles; a year-by-year survey of the sheet music reveals the gradual changes in fashions.

The dances named on the earliest ragtime sheet music are the cakewalk, march, and two-step. An indication of the lack of musical distinction made between these dances is that all, or any combination of the three, may be listed on a single piece of music (for example, "A Rag-Time Classic. Characteristic March Two-Step and Cakewalk," 1903). Sometimes another dance, such as the polka, is also included.

The cakewalk was a grand-promenade type of dance of plantation origins in which the slave couple performing the most attractive steps and motions would "take the cake." The dance enjoyed a dramatic revival shortly before the establishment of ragtime. Spurred by exhibitions and contests in the early 1890's, interest in the cakewalk eventually brought this plantation dance to the ballrooms of the United States and Europe, where it retained a following into the first decade of the 20th century. The basic music for the cakewalk was the march.

The cakewalk was the first of the three main ragtime dances to disappear from the sheet music. It died out by 1904. The march

began to decline in 1908, and the two-step in 1911; both dances, though, lingered on until the mid 1910's.

In the second decade of the century, new dances were cited on ragtime sheet music, but without the persistence of the earlier steps. The turkey trot had a short life, from about 1912 to 1914; the one step and fox trot were both prominent by 1913, the former lasting until 1917, the latter having an unmatched longevity. The slow drag was mentioned throughout the entire ragtime period. With less consistency, many other dances were associated with ragtime. The vocal version of Scott Joplin's *Ragtime Dance* is especially interesting for its inventory of dances, some of which do not appear in other sources. It is possible that the less familiar dances had a more restricted circulation and were known primarily in the black communities. The dances mentioned are the "rag time dance," "cake walk prance," "slow drag," "worlds fair dance," "clean up dance," "Jennie Cooler dance," "rag two step," "back step prance," "dude walk," "stop time," and "Sedidus walk."

Despite the variety of dance names appearing in Joplin's piece, almost all of the music retains the same rhythmic character. Only the "stop time" and "Sedidus walk" use music of a different style - "stop-time" music, which appears infrequently in published ragtime. It was not until the second decade of the century, with the appearance of the fox trot, that a major ragtime-related dance was again linked with music of a differentiated character. The rhythmic patterns associated with the fox trot tended to replace the accepted modes of ragtime syncopation, and this process ultimately led to the disintegration of ragtime as a distinctive musical type.

The ragtime era came to a close shortly before 1920 with the advent of the "jazz age." The end came gradually as the characteristics of ragtime were absorbed by jazz; for a while the two terms were freely interchanged. At last, supplanted by a newer wave of syncopation, ragtime ceased to be the emissary of the American popular culture.

Berlin, Edward A. *Ragtime: A Musical and Cultural History*. University of California Press, Los Angeles/Berkeley. 1980.

West Coast Ragtime Festival

If you love ragtime music, any of the many ragtime festivals held across the United States during the course of the year will thrill you. If you love the music AND you love to dance to it, too, the Ragtime Festival that moved to Sacramento from Fresno this year would be THE ragtime festival for you! According to festival director, Deborah Gale and West Coast Ragtime Society President, Susan Larsen, the West Coast Ragtime Festival is the ONLY ragtime festival in the country to incorporate ragtime dance as a regular feature.

This year's festival, from November 21-23, was housed at the Red Lion's Sacramento Inn in Sacramento — an ideal venue. Three large conference-sized rooms were set up with stages, pianos and good sound systems. Each of the rooms had concert performances rotating through every half-hour to every hour (depending upon the performer and the room), so that participants could hear top ragtime musicians play all day long, every day of the festival! Included in the "not-to-be-missed" pianists were Robert Milne and Mimi Blais, both of whom had really engaging stage personalities, some fun "acts" and a lot of outstanding piano playing. Another special group was "Bo Grumpus", whose concerts featured an incredibly talented guitarist, a bass player/pianist, and a percussionist. The percussionist's instruments included a metal washboard (played with everything from bottle brushes to tooth brushes to whisks), several gongs and bells, a set of cymbals, and several other sound-making implements. All together, totally delightful!!!

For the "academicians" amongst the festival-goers, one of the three rooms was the stage for seminars given by a number of the Festival performers. Included was a talk/performance on "Ragtime before 1897" presented by Edward Berlin, a seminar on Centennial Ragtime Recordings (Ragtime recordings around 1897) given by Galen Wilkes, and a talk/presentation by Ian Whitcomb entitled, "Ti-





tanic: Music as Heard on the Fateful Voyage" which was put together from information supplied by the survivors of that trip so many years ago.

Then, too, there was the "Store"...a room with sheet music, tapes and CDs, musical instruments, and all the information anyone would want about the various upcoming ragtime events across the country, as well as about the different performers at the festival.

The fifth room set aside for the festival was THE DANCE ROOM... a good sized room with a wood dance floor, plenty of seating around the dance area, a raised stage for the musicians and/or teachers, and a "bar" on the side for anyone needing refreshments. Dance teachers, including Stan Isaacs of Stanford, Bruce Mitchell from Stockton, and Mlle. Irene from the Los Angeles area taught basic steps and variations on the one-step, two-step, fox trot, cake-walk, and various marches. Lessons were scattered throughout the day, interspersed with live music played by all of the concert performers as well as several dance orchestras invited for the festival. Dancing continued throughout the day and well into the evening hours (for those who had the energy). Friday and Saturday evening dances included a Grand March, wonderful music, and a number of dancers in period costume. Even those without "period costume" "dressed" for the evening dance, adding to the gay atmosphere.

Overall a hugely successful festival, one anyone who enjoys ragtime music and dance should try to attend. Next year's festival is slated for November 20-22, 1998 at the same place. Anyone interested in going or in finding out more about the West Coast Ragtime Society, can contact the President, Susan Larsen, at (916) 369-7200, or write to the Society at PO Box 13346, Sacramento, CA 95813-3346.

West Coast Ragtime Festival

that takes the cake...

So, there's this dance contest for doing the best variations in the Cake Walk. And the prize is a cake! What kind of cake would this have been? Well, I don't know, but following is the recipe for a good cakes that would probably serve the purpose quite well. Anybody out there know of anything more "authentic"?

Sour Cream Chocolate Layer Cake

The Cake

3 oz. (3 squares) unsweetened chocolate
1/2 C boiling water
2 C sifted cake flour
1 1/2 tsp. double-acting baking powder
1 tsp. baking soda
1/4 tsp salt
6 oz. (3/4 C) butter
2 tsp. vanilla extract
1 C granulated sugar
2/3 C light brown sugar, packed firmly
3 eggs
1 C sour cream

Put rack in center of oven. Preheat to 375. Butter and lightly dust with fine breadcrumbs two 9" round layer cake pans.

1. Melt chocolate with boiling water in small, heavy saucepan. Stir occasionally until smooth. Set aside to cool.
2. Sift together flour, baking powder, baking soda and salt. Set aside.
3. Cream butter; add vanilla, and both sugars. Beat well, scraping sides of bowl with rubber spatula. Beat in eggs, one at a time, beating well after each addition.
4. Stir sour cream and cooled chocolate together until smooth. Add to batter, beating only until mixed.
5. Add sifted dry ingredients, mixing at the lowest speed. Continue to scrape the sides of the bowl with a rubber spatula. Mix only until smooth.
6. Turn batter into prepared pans. Spread tops smooth and then run the batter up on the sides a bit, leaving the batter slightly lower in the middle.
7. Bake 35 minutes or until tops spring back when lightly touched and layers come away from the sides of the pans. Cool in the pans for about 5 minutes. Then invert onto cooling racks to cool right-side up.

Filling and Icing

3 oz. (3 squares) unsweetened chocolate
2 T butter
3/4 C sour cream
1 tsp. vanilla extract
1/4 tsp. salt
1 lb. (3 1/2 C, packed) unsifted confectioner's sugar

1. In top of double boiler over hot water on low heat, melt chocolate and butter. Stir until smooth. Remove from heat and cool completely.
2. In small bowl, beat sour cream, vanilla and salt to mix, at slow speed. Gradually beat in sugar, scraping the bowl with a rubber spatula.
3. When smooth, add cooled melted chocolate and beat at high speed until very smooth.

To assemble the cake:

Put 4 strips of wax paper around the edges of a cake plate. Put one layer of the cake on the plate upside down. Spread with filling. Cover with the second cake layer, right side up. Make sure the sides are even.

Cover the sides and then the top of the cake with the remaining filling/icing. Smooth with a long, narrow spatula. Then put in swirls, if desired, with the back of a spoon. Remove the wax paper from the plate.

Felek

Turkey

The dance is a Kurdish from the town of Diarbakir, in eastern Anatolia. It is danced in *halay* style. Felek was presented by Ahmet Lüleci at the 1997 L.I.F.E. and Stockton Folk Dance Camps.

TRANSLATION: Fate

PRONUNCIATION: FEH-ləhk

CASSETTE: Anatolian Folk Dancing by Ahmet Lüleci, side A/1

FORMATION: Semi circle facing ctr, shldr-to-shldr with neighbor, elbows bent with forearms parallel to floor, and little fingers are joined and fwd at hip ht. Maximum number of people in a line should be no more than 10-12 people.

STYLE: Steps are on the small side and very precise.

METER: 4/4

PATTERN

Mea.

INTRODUCTION: 12 meas, beg with vocal

FIG. I: (Vocal)

Arms jiggle twice (down-up, repeat) on each ct (i.e., cts 1-&).

1 Facing slightly R of ctr - step R,L,R moving diag R fwd twd ctr of circle (cts 1-3); touch L heel beside R (ct 4).

2 Turning to face ctr and moving away from ctr - bend R knee (ct ah); step L bkwd onto bent leg (ct 1); step R,L bkwd (cts 2-3); touch R heel beside L (ct 4).

Fig. I is done a total of 6 times.

FIG. II: (Instrumental)

Arms remain in same pos, but move fwd and bkwd.

1 Step R heel to R and slightly fwd - forearms move straight fwd from elbows (ct 1); step on ball of L ft beside R heel (ct &); step R to R - arms move bkwd to orig pos (ct 2); step on L heel in front of R - arms move fwd (ct 3); step on ball of R ft close to L heel (ct &); step on L in front of R (ct 4).

2 Bounce on L as R ft lifts beside L calf - forearms move sdwd R as in a R windshield movement (arms slightly fwd with hands at approx chest ht) (ct 1); step R to R (ct &); step L in front of R - arms move sdwd L (L windshield) (ct 2); repeat cts 1-&-2 (cts 3-&-4).

Fig II is done a total of 6 times.

SEQUENCE:

The dance is done a total of 3 times.

Ending: Do Fig. I, 12-1/2 times more to end of instrumental music. During the first couple of meas, lines move close tog (shldr-to-shldr), join hands in "V" pos with interlocked fingers with arms slightly bkwd of body. Continue dancing and moving out then in after music has stopped. End dance with meas 1 (moving twd ctr), and replace L heel touch with - stamp L beside R on last ct.

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R&S'd from observation and video by dd, 8-97



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CRESTWOOD FOLK DANCERS	Mon, 7-8:15 pm	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
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DESERT INTERNATIONAL FOLK DANCERS	Mon, 7:30-8:30 pm Call to confirm	(760) 342-1297 Helen, (760) 564-0599 Dwight, (760) 323-7259 Shelley	PALM SPRINGS, Pavilion 401 S. Pavilion Way
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	(805) 643-2886 Ann Zacher	VENTURA, Temple Beth Torah 520 Foothill Rd. (corner Kimbal)
ISRAELI DANCE	Tues, 7-8 pm	(213) 938-2531 x2228 Jeffrey Levine	LJS ANGELES, Westside Jewish Community Ctr., 5870 W. Olympic Blvd.
ISRAELI & INTERNATIONAL FOLK DANCERS	Tues, 7:45-10 pm	(310) 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Sat, 12:30-3 pm	(619) 469-7133 Rochelle Abraham	SAN DIEGO, North Park Rec Center, 4044 Idaho St.
LAGUNA BEGINNER'S FOLK DANCE CLASS	Sun, 7-7:45 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center, 384 Legion Ave.
NORTH SAN DIEGO COUNTY BEGINNERS	Thurs, 7:30-9:30 pm	(760) 747-1163 Faith Hagadorn	ESCONDIDO, Methodist Church Rec. Hall, 4th & Kalmia

CLUB ACTIVITIES

OJAI FOLK DANCERS	Wed., 7:30 pm	(805) 649-1503	OJAI. Ojai Art Center
PASADENA CO-OP BEGINNER'S CLASS	Fri, 7:45-8:30 pm	(626) 794-9493	PASADENA, Throop Memorial Church, 300 S. Los Robles
SAN DIEGO INTERNATIONAL FOLK DANCE CLASS	Wed, 7-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club Balboa Park
SANTA BARBARA FOLK DANCERS	Wed, 7:30 pm	(805) 967-9991 Flora Codman	SANTA BARBARA. Carillo Rec. Center 100 E. Carillo
SIERRA MADRE FOLK DANCE CLASS	Mon, 8-9:30 pm	(626) 441-0590 Chuck Lawson	SIERRA MADRE, Sierra Madre Recreation Bldg, 611 E. Sierra Madre Blvd.
SKANDIA FOLK DANCE CLASSES	Tue, 7:30-10 pm Wed, 7:30-10 pm	(714) 533-8667 (310) 558-8352	ANAHEIM, Senior Center, 280 E. Lincoln CULVER CITY, Peer Gynt Hall, 3835 Watseska
SOUTH BAY FOLK DANCERS	Fri, 7:45-8:15 pm	(310) 377-6393, Bea (310) 370-2140, Ted/Marilyn	TORRANCE. Cultural Arts Center, 3330 Civic Center Dr. (310) 781-7150
VESELO SELO BEGINNER'S CLASS	Thurs, 7:30-9:30 pm	(714) 530-6563 Pat (714) 265-1691 Veselo	FULLERTON. Hillcrest Recreation Center, 1155 N. Lemon
WEST LOS ANGELES FOLK DANCERS	Mon, 7:30	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
WESTCHESTER LARIATS	Mon, 3:30-4:30 pm Mon, 4:30-5:30 pm	(310) 288-7196 LynnAnne Hanson	L.A., Westchester Methodist Church Emerson & 80th Pl.
WESTSIDE JCC ISRAELI DANCERS	Tues & Fri, 9-10 am	(213) 938-2531 x2228 Naomi Silbermintz	WEST L.A. Westside Jewish Ctr 5870 W. Olympic Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-9 pm	(818) 998-5682 (310) 476-1466	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

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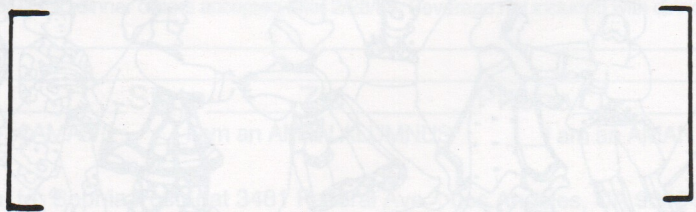
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