

EAST EUROPEAN FOLKLIFE CENTER KEFTIMES

SPRING 2007 VOL. 12

INTERVIEW
WITH

BILL COPE

The summer after eighth grade, a friend gave Bill Cope the book, *The Last Temptation of Christ*, by Nikos Kazantzakis.

Reading it, he says, “was a signal event in my life. It was such a different way of looking at the world than I had grown up with, but it resonated tremendously.”

Throughout high school, Bill read everything he could find by Kazantzakis, soaking in the spirit that underlies Greek and Balkan music and dance—“the passion and the way of life, the view of the world and how we fit into it and how we relate to each other.”

As a high school senior, he asked a young woman out and went over to pick her up. While waiting for her to get ready, he started talking to her Greek father and Irish mother, and wound up not leaving their house until 4:30 the next morning. (He never took the daughter out.) They introduced him to bouzouki music, the film “Zorba the Greek,” Greek food and ouzo. It all connected deeply for him.

Bill planned to be a music composition major and received a scholarship to a fine arts performing school in Michigan, but changed his plans when his father had an auto accident and Bill was needed at home. He got a job and enrolled at San Jose State University, but not in the music program. He

Multi-instrumentalist Bill Cope has taught at more than 20 Balkan camps, played in a Who’s Who of Bay Area Balkan bands, and published the newsletter *Balkan Tunes*.

This year he teaches tambura at Mendocino.



wound up earning a B.A. in anthropology—half his language units were computer languages, like Fortran—with a minor in mathematics.

In a folkdance class as a freshman, Bill heard gajda (Balkan bagpipe) for the first time. Since starting on piano at age 6, he had gradually learned to play most of the orchestral brass and woodwind instruments, but, he says, “when I heard gajda, it was like the sound I had always been waiting to hear. I loved it.”

Shortly after that, Bill joined Vesna, a local folk dance performing group. There he met Dan Auvil and George Chittenden (and many others still active in the folk dance scene), and they wanted to have live music.

They ordered instruments from gajda-maker Richard Maheu in San Diego. The bags were vinyl and the reeds a composite material, but it was a

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2007 WORKSHOPS

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Mendocino, California
June 23-30

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Iroquois Springs
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August 11-18

For a brochure with registration forms write to:

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Or visit:

www.eefc.org

EEFC MISSION STATEMENT

The East European Folklife Center (EEFC) is a non-profit organization whose mission is to educate the general public about the folk music, folk dance and folklore of the Balkans through promoting and sponsoring activities which honor and celebrate the richness of these cultures; and to foster understanding and respect of all peoples through shared experiences of Balkan cultures.



Visiting Papasov Family in Summer 2005, from left Ivo Papasov, Bill, Joelle, Lacey, Kimberly, Maria Papasova, behind, Ivo & older brother Chris.

start. Dan bought a davul (tupan) from Turkish dance teacher Bora Özkök, and Bill, Dan and George started playing, first as Vadni Ratza (with Mike Gage) and later as Kaba Vençe, with Mary Wallace and later Tony and Zora Tammer.

In the late 1970s, Bill took up tambura. “Somebody had to wind up on strings,” he says, though he kept a hand in on gajda. He was also Musical Director for Westwind International Folk Ensemble.

In 1977, Bora Özkök brought over a dance group from Turkey, and Bill toured with them in the U.S. Afterwards he traveled to Turkey. He’s been back to the Balkans numerous times since.

MUSIC AND WORK

After returning from Turkey, Bill needed work. He’d been a programmer during college and wasn’t drawn to do it again. A friend working in a 7-Eleven store convinced him that a convenience store could be “a service to a community, like a village store.” Bill got a job as a clerk to see how he felt about it, and ended up purchasing a franchise, then a second one.

In 1980, he sold the second franchise for a good profit and “retired for the first time” to focus on music. For the next three and a half years he played with Aman Folk Ensemble in Los Angeles and at Epcot Center in Orlando. In 1981, he taught at Balkan camp for the first time. During his last year with Aman, he was Musical Director and Miamon Miller Artistic Director. When Miamon’s replacement was hired behind his back, Bill and Consulting Artistic Director Dick Crum quit in solidarity.

Returning to the Bay Area, Bill started working in a startup company he and some partners had launched with capital

from the sale of his business. They designed software for cash registers and needed test sites, so he also bought another 7-Eleven franchise. The startup was extremely successful at first.

During this time, Bill played a lot of music. Kaba Vençe geared up again and other bands coalesced, including Nishava, with Mike Lawson, Rich Thomas and Joe Finn; Zapadne Lole, a tamburitza band with Mark Forry, Joe Finn, Allan Cline, Suzanne Leonora, Mike Lawson and Kip McAtee; and the jazz/rock/fusion band The Balkan Noyz Boyz, with Dan, Steve Finney, Allan, Kip, and Ruth Hunter (buy the CD, page 7). Elsewhere, Bill gigged with Miamon Miller, Yuri Yunakov, Vassil Bebelev, Nikolay and Donka Kolev, Pece Atanasovski, Mile Kolarov, Kitka, Nevenka, Anoush, the Baksheesh Boyz, David Bilides, Mark Levy, Carol Silverman and Alex Eppler.

FINDING MORE BALANCE

In 1986, through a work connection, Bill met Kimberly, the woman who would become the love of his life. She was a complete newcomer to the folk dance scene and 15 years younger than Bill, and it took them a while to figure out they were going to be more than friends. This summer they celebrate their 19th wedding anniversary.

Kimberly convinced him that the 80 to 90 hours he was working per week were causing him to miss out on a lot in life. Now, some 21 years later, she’s come to embrace Balkan music and the community, and he says he’s happier with family life than he had ever expected—“as a person who, before age 30, didn’t think he would ever get married or have kids.”

FROM THE EDITOR

With this issue, *Kef Times* undergoes a major facelift, thanks to the art direction of Dan Auvil, board member and longtime tupan player/teacher at Mendocino Balkan camp. We're excited about the new look—especially the richness of seeing photos in full color—and very appreciative. Dan has helped Production Manager Rachel MacFarlane and me with many other aspects of production, too—thanks, Dan.

The transition from print publication to e-pub, at least for the time being, is not without its pangs. Clearly, thousands of dollars can be saved by not printing, processing and mailing the newsletters, which is the board's reasoning in making the change. (We have mailed a postcard to everyone on our mailing list to advise how to find the publication on-line.)

With lower production costs, *Kef Times* can be produced more frequently. And we've long wanted to make past issues available online, so this is a step in that direction.

The thing I'm not so sure about is how our editorial style fits in a publication designed for primarily online use. From what I've read, the brain reacts differently to material onscreen, maybe because we (OK, maybe not you, but those of us who do a lot of computer work) are inundated with onscreen reading matter. So we tend to scan text, pay attention to subheads and captions (true for printed writing, too, but to a lesser extent), and read short segments—bullet points, not narrative.

Whereas *Kef Times*, at least since I've been editor, tends toward longer, in-depth articles and profiles. Even though some people love that approach, it may not be so comfortable to read onscreen.

Obviously, there are options. You can grab highlights onscreen, read in depth on screen, or print a copy to read later at your leisure.

So we'd love to know: how do you plan to enjoy the new *Kef Times*? Are you reading it onscreen? Are you printing it to read later and, if so, will you actually read it? Should the articles and profiles be shorter? Same length as they are now? Do you long for a print (but black and white) publication in your mailbox? Do you have ideas for how to finance a printed publication? Send your comments to the [EEFC office](#); we appreciate all input.

And now, dig in and enjoy!

Julie Lancaster

Books from

OXFORD

Balkan Fascination

Creating an Alternative Music Culture in America

Includes CD/DVD
MIRJANA LAUŠEVIĆ

"Mirjana Laušević's lively account of Balkan music's transplantation to the United States and its development as a quirky musical subculture deftly links the Balkan music scene to broader currents in American social history. Laušević's insightful analysis comprises a first-rate contribution to current scholarship on the role of transnational culture and affinity communities in America today."—Theodore Levin, Dartmouth College.

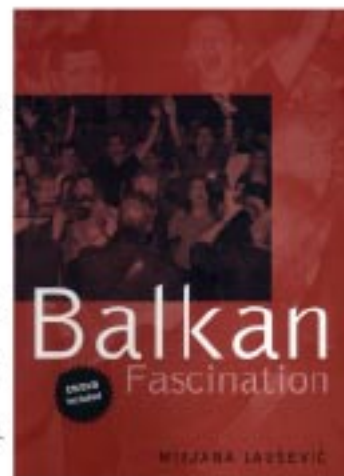
In *Balkan Fascination*, ethnomusicologist Mirjana Laušević's, a native of the Balkans, investigates why so many Americans actively participate in specific Balkan cultural practices to which they have no family or ethnic connection. Going beyond traditional interpretations, she challenges the notion that participation in Balkan culture in North America is merely a specialized offshoot of the 1960s American folk music scene. Instead, her exploration of the relationship between the stark sounds and lively dances of the Balkan region and the Americans who love them reveals that Balkan dance and music has much deeper roots in America's ideas about itself, its place in the world, and the place of the world's cultures in the melting pot.

(American Musicspheres)

2007 310 pp.; 45 halftones, 3 line illus.

978-0-19-517867-8

\$35.00



Balkan Idols

Religion and Nationalism in Yugoslav States
VJEKOSLAV PERICA

Based on a wide range of South Slav sources and previously unpublished, often confidential documents from communist state archives, as well as on the author's own on-the-ground experience, *Balkan Idols* explores the political role and influence of Serbian Orthodox, Croatian Catholic, and Yugoslav Muslim religious organizations over the course of the last century.

(Religion and Global Politics)

2004 368 pp.; 12 halftones & 4 maps

978-0-19-517429-8

paper \$29.95

OXFORD
UNIVERSITY PRESS

At bookstores everywhere.

Visit our web site at www.oup.com/us.

By 1991, Bill's formerly successful startup company went belly-up. He decided to try working for someone else, to make more time for family and music.

"It turned out I really liked it," he says. "I didn't have to worry about paying other people and I could actually take vacations." He's worked in technology ever since and is currently at Network Appliance, the only technology company besides Google growing at more than 30% per year.

BALKAN TUNES

In the early '90s, Bill and Kimberly and friends launched the subscription publication *Balkan Tunes*, inspired by the desire to share repertoire, food and stories within our far-flung community.

Each issue offered 20+ pages of articles, sheet music, lyrics, recipes and advertisements. A host of friends contributed material and advice, especially Dick Crum, Mark Forry, Dan Auvil, Miamon Miller and Marcus Moscoff. After seven issues, though, it was clear that the Copes had over-invested in "heart and time and dollars" and had to let the publication go. Bill plans to put the existing issues up on the web, having received Dick Crum's blessing to do so shortly before Dick's death.

In the mid-1990s, Bill became involved administratively with the EEFC and also served on the first formal board of directors.

The Cope Family in Koprivshitsa '05 performing on the International Stage. They were the opening act and were televised on Bulgarian National Television.



Recent musical involvements—with Bill variously on gajda, tambura, accordion, lauto and/or bouzouki—include Zabava! with Dan Auvil, Julie Graffagna, Rich Schultz and Brian Fox; Trio Zulum, with Vassil Bebelevkov, Dan Auvil, Bruce Cochran, and singers Maria Bebelevkova and Kimberly, Lacey and Joelle Cope; and, most recently, a Greek band, Yalazia with Aya Davidson, Lily Storm, Rumen Shopov and Evan Stuart. Also, in 2006, Bill won a gold medal playing gajda for the Meltemi Greek Orthodox folk dance group.

FAMILY BAND

Daughters Lacey, 17, and Joelle, 15, have attended Mendocino Balkan camp every year since birth. A few years ago, the family launched the Cope Family Band, with Bill primarily on gajda, Lacey on clarinet and saxophone; Joelle on tapan, percussion and violin, Kimberly on baritone, and all three singing. Their high point was opening the stage for foreign bands at the Koprivshitsa Festival in 2005. They're joined by various honorary relatives as the occasion arises, most recently Pat MacSwyney, Rikki Nicolae and Evan Stuart.

The Copes play other music together, too. This spring, Lacey, Joelle and Bill play in the pit band in their fifth musical at the girls' high school—this time, "Fiddler on the Roof." And they can whip up a rock/jazz band when the occasion warrants.

"A lot of kids grow up doing things their parents do," he says. "But when they hit their teenage years, they have a period where they don't want to do it anymore. Lacey and Joelle always loved camp, but when they were 10 or 12, there were a couple of years when they weren't enjoying the folk dance scene so much.

"I will confess, whatever people think, I actually made a deal with them that, when they went [to a dance event], I would give them \$1 for every dance they did," Bill says. "And if I were playing, I would give them \$2 for every dance they did. And they took me up on it." The high water mark was at one camp when he actually owed Lacey \$360 by the last day. Fortunately for him, shortly after that the girls said, "Dad, you don't have to pay us for this. We like this stuff."

- Interview by Julie Lancaster

FROM THE BOARD



front row: Matthew Fass, Rachel MacFarlane, Emily Cohen, second row: Denys Carrillo, Linnea Mandell, Gitry Heydebrand, back row: Dan Auvil, Michael Sensor

Your Board got 2007 off to a successful start at the October 2006 meeting in Brooklyn by taking a close, hard look at our financial situation. The good news is that both workshops were full and completely successful. The bad news is that we lost money. Why? There are several reasons:

- Significant, unanticipated increases in travel costs, particularly airfare, meant that we spent more than we had budgeted in bringing staff to both camps.
- We are now paying a competitive market price for our East Coast site at Camp Iroquois Springs in New York State. Fortunately, we feel that we are getting what we're paying for: a well-kept and convenient venue, staffed by responsive and helpful people. We remain lucky with our West Coast site, as the Mendocino Woodlands is subsidized by the State of California.
- On the whole, overhead is on a constant upward path.

We made the tough decision to raise the tuition levels again, but feel that they are still very reasonable for what our campers receive. In fact, we are still below what many other music and dance camps charge.

Also, we have been looking at ways of lowering our costs. One step we've adopted regards the *Kef Times*—if you are reading this, you know that it is now a digital publication, for the time being. This will save printing and mailing costs. Many of us will miss the lovely paper edition, but fret not—we hope to bring it back when finances allow. We are working on reducing meeting costs, as well.

GUESTS OF THE BOARD

We are very pleased to announce the 2007 Guests of the Board: **Kent Bailey**, who was unable to attend as GOB last year, will be our Mendocino Guest, and **Joe Graziosi** will be our Iroquois Springs GOB. Our thanks to both of them for all they have done over the years to enhance everyone's camp experience. This summer, you guys...sleep late and party all night!

Our membership drive has been successful so far—if you haven't yet sent in your renewal or new membership, we'd love to hear from you soon! We have also put out a request for donations to help cover last year's loss.

For the long term, we are excited about the new Nest Egg Campaign. Monies raised by this campaign will not be used for operating costs, but will be placed in an interest-bearing account. Interest earned will be used to help offset the EEFC's operating expenses in the future, including keeping our tuition costs as low as possible. Members of our community (including every member of the Board) have committed to a challenge grant which totals \$6,400: this means that for each \$1 you donate, the challenge grant will add another \$1 (up to \$6,400), doubling your contribution. If you haven't yet donated to the Nest Egg Campaign, please consider doing so. For more information, please visit our website at www.eefc.org, or call the EEFC office at 510/547-1118.

Finally, we are in the planning stages of soliciting grants and major benefactors.

Other items—we're working on a new idea: partnering with other organizations. Our first Supporting Partner is the 2007 Bulgarian Folk Music & Dance Seminar, which is offering a 15% discount to EEFC members. [Click here](#) or go [page 7](#) to read about the seminar.

Check out the EEFC website in the next few months—we'll be updating and adding enhancements.

The board said goodbye to Barbara Babin, who served as our President for two years with grace, wit and acumen. We will miss her presence on the Board, and wish her well in her other pursuits.

Happily, Dan Auvil has joined the Board, and we are thrilled to have him with us. We have him to thank for both our beautiful membership package and the new *Kef Times* design.

Gitry Heydebrand is the new Board President, and the new position of Vice-President is filled by Emily Cohen. The other members are: Linnea Mandell, Secretary; Michael Sensor, Treasurer and General Counsel; Denys Carrillo, Advisory Liaison; and Matthew Fass.

In closing, we send you our sincere thanks for your good will and support. This community of ours is a wonderful family.

See you on the dance floor!

Denys Carrillo, on behalf of the Board

KEF TIMES

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P.O. Box 12488
Berkeley, CA 94712-3488

"Kef" is a word used in various forms throughout the Balkans to convey a spirit of pleasure and enjoyment, such as one experiences when partaking of good food, music, dancing and friendship.

For information about the East European Folklife Center, the Balkan Music & Dance Workshops, or to be included on our mailing list, contact us at the address above, or phone: 510/547-1118, e-mail: office@eefc.org website: www.eefc.org

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NEW & NOTABLE

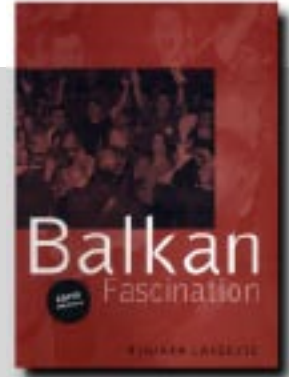
New recordings and books by EEFC associates, including workshop campers, staff and teachers, and other EEFC supporters, whose names are noted in **bold type** in each entry. Please address new entries to the Editor, Kef Times.

BALKAN FASCINATION: CREATING AN ALTERNATIVE MUSIC CULTURE IN AMERICA – Mirjana Laušević

Oxford University Press, 2007, book with CD/DVD

Mirjana Laušević has been a beloved regular teacher of Bosnian village singing at the Workshops. Beginning in 1997 she interviewed many of us about our experience with Balkan music and dance in the U.S. Here is the truly fascinating result of her extensive research, a must-read for anyone in our community, old-timers and newbies alike.

To order, see [Oxford University Press ad](#) in this issue.



VANDERLUST – Nikitov

Chamsa Records CD006

Vanderlust, the Yiddish equivalent to the familiar word meaning “a lust for travel and new experiences,” is the perfect title for this new recording by Nikitov, a band that performs Yiddish songs on both sides of the Atlantic. Travel from shtetl to shtetl... Nikitov ventures into ethereal vocal/guitar duets and wild romps on a horse buggy ride over the dirt roads of Eastern Europe. Fronted by Yiddish song maven Niki Jacobs, this new recording captures the sonic depth and unpredictability of the live shows and their deep sense for improvisation and groove. Featuring **Adam Good** on acoustic guitar, Jelle van Tongeren on violin and Jason Sypher on acoustic bass.

To order, visit <http://www.cdbaby.com/cd/nikitov2> or mail a check for \$15 to: Adam Good, 2801 Glenhurst Ave. S., St. Louis Park, MN 55416.



PASATEMPO – Christos Govetas

Christos Govetas and **Ruth Hunter** join up with guitarist **Dave Bartley** to create a collection of old Rebetika tunes from the 30s and 40s. Rebetika started out as music of the Greek underworld around the turn of the last century. It has endured and become the music of the Greek soul, often referred to as “Greek blues,” perhaps because of the themes which the music gives voice to. The songs deal with the timeless issues of love, heartbreak, drugs, jail, illness, exile and death. In spite of the heavy nature of those topics, Rebetika music also maintains an innocence and joy, a love of life and passion which transcend time and language.

To order go to: <http://www.cdbaby.com/cd/christosgovetas>



BOYS WILL BE BOYZ – The Balkan Noyz Boyz

Now you can buy on CD the music literally millions haven't heard and enjoyed!

In the 1980s, some West Coast Balkan folkies (**Ruth Hunter**, **Bill Cope**, **Steve Finney**, and **Dan Auvil**) decided to go electric and recruited rock guy **Allan Cline** (the late Mendocino house bass player) and jazz guy **Kip McAtee** to form a band. In 1991 they went into a recording studio and recorded 11 tunes (some traditional, some original), mixed them down to 2-track digital, and released it on cassette (remember cassettes?). An unprecedented lack of demand has led to the reissue of this rare collector's item in the new, cutting-edge CD format. Call it what you will: plugged-in ethno/fusion, rockin' Balkan, or jazz/rock in prime-number tempos...just buy one!

To order, visit <http://cdbaby.com/cd/balkannoyz> or mail a check for \$12 (includes US shipping) to: Bill Cope, 402 S. Henry Ave., San Jose, CA 95117.

6TH ANNUAL EAST COAST CAMP 2006 PHOTO DVD

Need a reminder of that fantastic time you had at camp, or a way to show your friends and family that side of you they never really understood? Or are you thinking of going to camp, but are unsure of what to expect? Take a photo tour! This DVD contains 855 photos, including:

- evening parties and kafanas
- music and dance classes in action
- group sing
- auction on Monday night
- all classes performing at Friday's student concert
- Friday afternoon soccer game
- Friday's lakeside picnic
- candid and semi-candid shots throughout the week
- scenic views of Iroquois Springs
- many spontaneous moments

This photo DVD was produced as a fundraiser; all proceeds go to EEFC. It is available for \$25 plus \$2 shipping/handling in the U.S., from: Margaret Loomis, 10206 Day Ave., Silver Spring, MD 20910.

Phone: 301/565-0539; e-mail: mloom@mac.com.



SHOW YOUR SUPPORT EVERY DAY

Many items with our new logo may be ordered at:

www.cafepress.com/eefc

EEFC receives a percentage of all sales



WEB MOVIE ABOUT EEFC

Check out a 90-second movie about camps on our home page (www.eefc.org).



NEW LOGO

Thanks to Batja Bell and Jodi Hewat for developing our new logo from a rosette on a santouri designed by Yianni Roussos.

BULGARIAN FOLK SEMINAR IN PLOVDIV: A NEW CONCEPT AND A NEW PARTNERSHIP

By Larry Weiner



A few years ago, I was chatting with Lyuben Dossev, one of the deans at the Academy of Music, Dance and Fine Arts in Plovdiv, Bulgaria. Lyuben is a wonderful kaval player, teacher, longtime friend, and coincidentally my *svat* (we are “related” in that my son and his daughter are married). We were talking about Bulgaria’s impending acceptance into the European Union, the new economic situation in Bulgaria, and how much had changed since I’d traveled there in the late 1960s, particularly prior to 1989, when if a “Westerner” wanted to visit rural villages, it was troublesome for both the Westerner and the Bulgarians.

So much has changed since that time, and yet it is still difficult for someone interested in *izvoren folklor* (authentic dance, song and instrumental music) to make the right connections, and to be in the right place at the right time to learn more about a village’s music and dance. Moreover, while the major folk festivals in Bulgaria (such as Koprivshitsa, Pirin Pee and Rozhen) provide a broad view of some of the best representative samples of traditional music and dance, it is still almost impossible to spend enough time with any of the participants (“informants”) to have a more in-depth experience.

Lyuben’s and my discussions gave birth to the Bulgarian Folk Music and Dance Seminar in Plovdiv, now in its third year, held under the auspices of the Music Academy. The main characteristic that makes this seminar unusual and successful is that it combines the talent and

expertise of the academy faculty with the authenticity of village dancers and musicians from different ethnographic regions around Bulgaria. This year’s program, as in the past years, will include village dancers, instrumental musicians and vocalists from Dobrudzha, Pirin, Shopluk, Northwest Bulgaria, and Thrace. In addition, some “old masters” will serve as guest instructors, giving students a better understanding of the differences between older and more modern styles of traditional music. As one student commented, “Normally, a person interested in traditional music and dance needs to travel to the village to learn, but the seminar does this for us—it brings the village to the student (in Plovdiv). And, as if that weren’t enough, you (the seminar) also offer Bulgarian language classes, so we can improve our language skills.”

One new twist on this year’s program is the introduction of a new “Supporting Partners” arrangement between the Folk Seminar in Plovdiv and the EEFC. Essentially, the Music Academy has long recognized the unique way in which the EEFC has promoted Bulgarian (and other East European) folk culture, and as a way of promoting membership in the EEFC, the Folk Seminar is offering members a 15% discount on registration. At the same time, the Music Academy hopes that more EEFC members will take this opportunity to travel to Bulgaria and experience the seminar. Read more at www.folkseminarplovdiv.com.

Larry Weiner is International Program Coordinator for the seminar



People gather in the middle of Jackson State Forest for days of lessons and nights of parties. The evening's events usually begin in the rustic dance hall.



The horns are warming up for brass band...



...and the drums are ready to engage.



Vassil Bebelev's class...scenic beauty and wailing gajdas



George Chittenden's new tools to run old tunes

Bill Lanphier keeps a close eye on Georgi Zhelyazkov.

Photo by Lanita Hyatt

Unless otherwise indicated, photos on pages 8-9 by Bill Lanphier.

Photo by Thorn Roby

The party overflows into the woods.

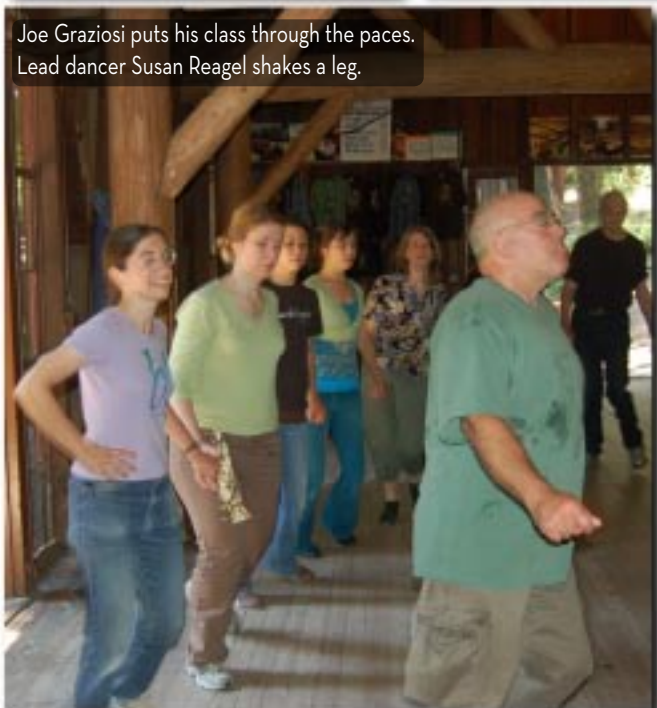
Future kavalista at the ready! Cas Graffagna on the path.



Ann Norton and Mike Slama take five.



After-hours sets are in the Kafana—Dionysian revelry until dawn.



Joe Graziosi puts his class through the paces. Lead dancer Susan Reagel shakes a leg.



Polly Tapia Ferber directs her class in fascinatin' rhythm.

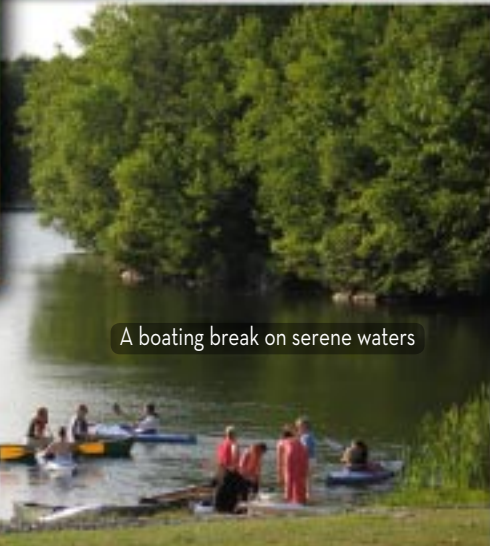


Nema problema! Camp is running smoothly! Camp Director Rachel MacFarlane and Briget Boyle.

Over in the Catskills, Zlatne Uste rocks the house!



A toast from Valeri Georgiev



A boating break on serene waters



Merita Halili & Raif Hyseni perform, always a highlight



Good pals Jeanne Busch, Dave Bergman and Henry Goldberg



Kalin Kirilov tickles the ivories



Greek salad with Beth Cohen, Yianni Roussos, Chris Rietz and Alan Zemel



Dancing *al fresco* at the lamb roast

The photos on pages 10-11 are copyright © 2006 by Margaret Loomis.

They are available on a DVD produced as a fundraiser for the EEFC. To order see

[page 6.](#)



Marlis Kraft-Zemel's students all grown up!



Gitry Heydebrand and Suze Stentz



Fiddling on the lake



Steve and Joe's Excellent Adventure!



Nikolay Kolev's gudyulka students pay close attention to his teaching...and his acute fashion sense.



A little late-night protein in the Kafana



Larry Weiner and Mark Levy swap camp stories.



Jerry Kisslinger and Matt Moran don't miss a beat.



LETTERS FROM THE 2006 SCHOLARSHIP RECIPIENTS

WEST COAST KEF SCHOLAR Ramona E. McDowell Wijayratne, *Seattle, Wash.*

Greetings, dear fellow campers! What a joy it is for me to be writing this summary as the West Coast Kef Scholar for 2006 Balkan camp. Now that I'm entirely recovered from the post-camp exhaustion (yes, it took a week), I'm ready to revisit the wonderful songs and dances that I was ravenously inhaling throughout camp. I say "revisit" because, as you know, catching up after a week away was certainly a full-time commitment. ☺ While my attempts at retaining all of the material and knowledge I was exposed to during camp are silly at best, I am not really concerned. The experience far outweighs my faulty memory. And, what an experience it was! Exactly like I've been hearing it would be for the past 10 or so years: simply magnificent.

Now, while I am on my lofty horse of description, let me begin with some things that, unexpectedly enough, were not the most extraordinary parts of camp. Perhaps one would expect that I would be overwhelmed by the friendliness and helpfulness of so many fellow campers. (I was!) I could also mention, as the most stirring part of camp, the remarkable and outstanding instructors who so willingly shared their knowledge with me. In truth, I find their significance beyond comment since they reign on the level of spectacular and breathtaking. But, while seemingly impossible to surpass, these were not the most inspiring part of camp.



Photo credit Bill Lanphier

(Is that really possible?)

Next, one might claim that the most extraordinary part of Balkan camp is the music. Yes, this is undoubtedly true. When so much one's life is filled with pre-recorded music, an entire week of your most beloved sounds played live, by your new friends, it is hard to comprehend, let alone accurately describe, the heartfelt impression it leaves with you. Perhaps the closest feeling would be knowing that this is where I am meant to be, and that is incredibly powerful, even if you knew your destiny all along. However, while deeply moving at the level of my soul, even the music was not what left the biggest impression.

Let me finally arrive at the most inspiring and moving event of camp before so many superlatives dull your interest. The auction. The what? Yes, you read correctly; the auction. You know, the comical event where you all paid to see Donka wear that atrociously heavy-looking sequined dress for her next performances at camp ☺ and where numerous people joined together to buy a gift for some other well-deserving camper rather than themselves, and where everyone's actions and donations, large and small, were unanimously focused on supporting the continuation of this yearly music and dance gathering. Yes, folks, this was to me, the most impressive and stimulating part of camp. In this one event, the true sense of a purposeful community passing the love of Balkan music and dance from generation to generation was a climax far greater than the weeklong camp's sum parts. For me, it is neatly summed by Harold Kushner, who said, "What cannot be achieved in one lifetime will happen when one lifetime is joined to another."

And now, I finally get to the true point of this letter, which is to say a warm and sincere "Thank You!" to all my fellow campers at Mendocino this year for welcoming me and sharing their love of Balkan music and dance. I hope to see you all again soon.

KATHY MITCHELL SCHOLAR Stefanie Anderson, *Port Townsend, Wash.*

For years, friends told me I had to go to Balkan camp, only it seemed I could never take that much time, nor had I the money to go. Last year, it finally happened. I truly felt so honored to have been selected as the recipient of the Kathy Mitchell Scholarship.

To be perfectly honest, I felt like there must have been so many other more deserving people out there, people who really would benefit from the outstanding music and dance teachers there. I mostly wanted to have fun and experience Balkan camp in a way that

would have made Kathy smile and her eyes light up.

I totally immersed myself in camp. I started out by staying up late and then getting up at dawn thirty for my first day of five classes. With kind of a guilty giggle, my morning class disappeared and so did one or two of my afternoon classes. I slept a little extra, shopped with the girls and still stayed up late, in love with the music and energy. I loved my drumming classes with Polly, and my dance classes with Joe and Michael and Steve as well as the



EAST COAST KEF SCHOLAR Antonio Dominguez, Boston, Mass.

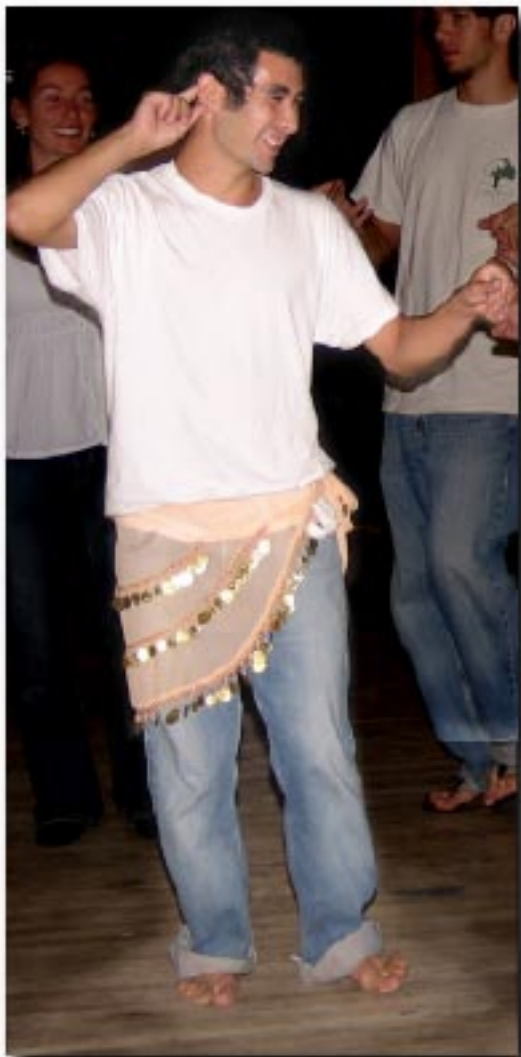


Photo credit Margaret Loomis

At the age of 21 in the month of August 2006, I had to pinch myself to ensure that I, in fact, was alive. I was discovering myself and what I had been missing. Amidst the whirl of taksims, pravos, horns, screaming, stamping and dancing, I felt refreshed. A fire ignited inside me that I never knew existed. How could I have been missing this? Where was I every August until now? What possibly could compare to a week at the EEFC Balkan camp?

I am a student in many ways. It was fantastic to study under Beth Cohen and Kalman Magyar, to name a couple of teachers. Their mastery over the violin is inspirational. Listening to them play, chat and teach was a moving experience. As you watch them bow their violins, you not only hear music, you hear a full conversation. And I look forward to the day when I can express myself that way.

In my little village where I had been living in Maine, I hardly had the chance to see a Joe Graziosi lead a line to a droning lyra or a Steve Kotansky in a hot and lively čoček. Watching everyone dance with such style

and grace was a lesson in itself. I found myself saying, "My! The music is an extension of them!" As I watched them dance I started to understand the subtleties that the body can create.

I fell in love with the nightly parties. Listening to the musicians, eating and drinking, laughing till my stomach hurt at a table in the Kafana at 3 a.m.... No picture, video or explanation can accurately describe the camp experience.

I arrived at Balkan camp with many acquaintances and a few friends. The day I left, I felt like I was leaving my whole family behind. When it is all said and done, Balkan camp is about community. For me, it was about connecting with people who like the same peculiar things that I do. It is about finding a group of people you feel comfortable with and getting together to let the real world slip away for just a little bit. I was told that once you go to camp, you come back every year no matter the cost. I am proud to announce that I am stuck on Balkan camp.

**For more information on scholarships, please visit our website at www.eefc.org
Please note that 2007 scholarship slots have been filled.**

bonus of getting to meet and connect with so many friends in a way that isn't possible with just a weekend camp. I thought I would be nervous about the student concert at the end of camp, but it turned out to be so supportive and inspirational that it didn't really matter if I missed a drum beat.

New to Balkan camp this year, besides me, was a mentor program, pairing up veterans with newbies. My mentor, Denys, made sure I didn't miss anything, especially the auction which turned out to be incredibly fun. I bid on

the gentle wake up call (read: no zurnas) and breakfast in bed from Polly and Haig. I wish you all could have been in our cabin moments before our breakfast serenade. We were actually all awake but desperately trying to stifle the giggles while we were pretending to be asleep so we could be "wakened." It still makes me laugh. Then Polly and Haig came into our cabin and started playing the most beautiful music I could ever hope to be wakened by. Our breakfast bearers bringing coffee, orange juice and tons of breakfast items followed them with Davor right behind, filming the whole

event. My demeanor quickly changed to tears of gratitude, wonderment and appreciation for the gift I had been given in coming to the 2006 Balkan camp. It is a memory I will cherish for the rest of my life.

So, with sincere and heartfelt appreciation, I want to thank all the donors to Kathy's scholarship for giving me this gift and a huge thank you to Dan Auvil for selecting me.

Thank you so much!!!

The Kathy Mitchell Scholarship, a full-tuition scholarship established in 2006, is given to a first-time camper at the Mendocino workshop.

TOP 10 REASONS TO JOIN THE EEFC

10. You won't have to settle for a 3-piece polka band as the only live music all week.
9. EEFC won't have to fundraise by selling the movie rights to "Borat Goes to Balkan Camp."
8. On your way to lunch, no gauntlet of busking staff musicians.
7. We won't have to share camp with Druids who'll recreate a life-sized Stonehenge in the middle of the dance floor.
6. Seconds (and thirds!!!) on scrumptious meals will remain FREE!
5. The lights in the dance hall can stay on way past 8:30pm.
4. Singing, instrument and dance classes won't have to be taught by EEFC Board members.
3. Tupan players won't be charged by the pound.
2. No \$15 box lunches consisting of a single dolma, wilted Shopska salada and vaguely suspicious bottled water.
1. No 4-day long auctions.

Thank you

for your generous support of the East European Folklife Center! Our 2006 membership drive brought in **\$26,998**, with 421 of your households and organizations joining in support of EEFC's programs. In addition, we received **\$2,380** for our Dick Crum/Kef Scholarship fund and **\$1,746** towards the Kathy Mitchell Memorial Scholarship fund. Our 2007 drive is well underway—please see our [website](#) for a list of current donors, and to add your name to that list by joining or rejoining EEFC today. Consider an additional donation to our Dick Crum/Kef Scholarship and Kathy Mitchell Scholarship funds, or to our Nest Egg Fund!

EEFC membership is based on the calendar year. If you're not sure whether you renewed your membership, check the website Membership page or e-mail the office at office@eefc.org.

To find out more and download a membership form: www.eefc.org/site/index.php?Membership

IN MEMORIAM - Emil Cossetto

On July 2, 2006, workshop singing teacher John Morovich wrote to the EEFC listserv: "It is poignant that just a few days ago at Mendocino Balkan camp, where the campers sang and played such an exuberant rendition of 'Ladarke,' that sadly I inform the members of the EEFC [that its composer], Emil Cossetto, one of Croatia's best-loved composers and directors, has passed away in Zagreb."

Indeed, scores of people in our community have sung the stirring "Ladarke," either in performance or in an impromptu rendition at Balkan camp. The late Dick Crum reported, during a camp interview some years

ago, that one of his first experiences of being grabbed by Balkan folk music was when he heard the women of the Lado Ensemble sing those first penetrating harmonies of the slow movement.

Emil Cossetto was born in Trieste in 1918 and grew up in Zagreb. During his career, he directed the choral sections of the ensembles Joza Vlahović (later the Emil Cossetto Choir), Moša Pijade (later the Lira Choir), the Zagreb Radio Mixed Choir and the Lado Ensemble for Folk Dances and Songs. He briefly conducted the Symphony Orchestra of the former Yugoslav National Army in Beograd.

"As a composer, he is best known for his compositions based on native musical folklore—especially Croatian and Jewish—as well as the musical folklore of other European countries," wrote Mark Forry in notes prepared with Dick Crum's help and published in 2006 for a Mendocino Folklore Camp benefit workshop. "In addition to Ladarke and other vocal works on national themes, he...created numerous works in conventional classical genres."

Cossetto also composed or arranged numerous other pieces well known in the international folk dance community, including Moja Diru Dika, Posavski Drmeš (Kiša Pada) and Dobri Denek.



Emil Cossetto composed "Ladarke" and many other pieces well known in the folk dance community.

2006 CONTRIBUTING MEMBERS

Ed & Amy Abelson	Chubritza	Elliot, Kathy & Zachary Fine	Emerson Hawley & Ester Scaini	Julie Lancaster	Claire Molton	Johanna Rubba	Dimitra Tamarexis & Catalin Iliu
Andy Adler & Ann Braude	Morgan Clark	Sylvia Fine & Emily Eames	Mary Hawley	Esther Landau	Judy Monro	Jody Rush	Wendy, Jacob & Jeffrey Tanz
Jerry & Stefni Agin	Joyce Clyde	Jonathan Finger	Jim & Marie Hayes	Ari Langer & John Hill	Diane Montgomery	Peter Rushefsky	Sarah & David Tanzer
Theresa Allaway	Rena Cochlin	M. J. Fischer	Riccardo Heald	Bill Lanphier & Lanita Hyatt	Yves Moreau	Nancy Lee Ruyter	Demetri Tashie
Shelley G. Allison	Bruce Cochran	Folk Dance Fridays	Jo Farb Hernandez	Mirjana Laušević	Ann Mosconi	Elizabeth Ryan	Joanna Thompson
Stefanie Anderson	Beth Cohen, Randy Edmunds & Jamie Cohen-Edmunds	Flo Fooden	Biz Hertzberg & James Hoskins	Michael Lawson	Linda Mucyn	Joane Rylander	Holly Thuman
Susan K. Anderson	Emily Cohen & Eric Frumin	Kathy Fors	Gitry Heydebrand	Jacob, Debbie, Sarah, Rebecca & Jane Lazarovic	Fanche Nastev	Jonathan Ryshpan	Steve Salemsen
Becky Ashenden	Martha Cohen & Marc Wolman	Barbara Freed	Susan Hinkins & Richard Gillette	Thomas F. Hixon & Suzanne Rizer	Carol Newman	Clayton Newman & Nancy McGhee	RosieLee C. Salinas
Martha Awdziejewicz & Dennis Weis	Milton Cohen	Joan Carol Friedberg	Thomas F. Hixon & Suzanne Rizer	Mary P. Lea	Clayton Newman & Nancy McGhee	Jim A. Nicolet	Olga Sandolowich
Jessica & Kent Bailey	Sarah Cohen	Barbara Friedman	Frances G. Hoeningwald	Michael Leach	Alina Niemi	Alina Niemi	Bonnie Sangster
Judith Baizan	Gladys M. Comeau-Morales	Barbara Furgason	Robert J. Hoffnung	Bob Leibman	Nancy Norris & Nick Littlestone	Nancy Norris & Nick Littlestone	Felicia Savchenko
Barbès	Cheryl Cook	Lydia Fusetti	Sandy Hollister	Genevieve Leloup	Ann Norton	Ann Norton	Betsy Schiavone
Gloria Barello	Roger Cooper & Judith Olson	Michael Gage, Sandra Cherin & David C. Gage	Peter Holmes	Sonne & Nick Lemke	Marya Nowakowski	Marya Nowakowski	Jo Schlesinger
Judy Barlas	Cope Family Band	Sharon Gardner	Margaret J. Hord	Liz Levin & Ira Gessel	Orkestar Zaedno	Orkestar Zaedno	Rich Schultz & Christine Montross
BEA Systems (corporate match)	Barbara & Katie Cordes, Pete & Greta Gustafson	Lynette Garlan & James Rumbaugh	Georgia Horn	Robertta Levine	Boyd Osgood	Boyd Osgood	Robert Schulz
Becton Dickinson (corporate match)	Jane Corey	Rod Garnett	Sally Howlett	Mark Levy, Carol Silverman & Nesa Levy	Craig Packard	Craig Packard	Leslie Scott
Paul Beck	Delores Crawford	Jim & Betsy Garrett	Lily Huang	Holly Lewis & Neal McBurnett	Laura Pannaman	Laura Pannaman	Kelvin Seifert & Barbara Fuller
Margaret Beissinger	Meg Crellin	Ken, Alexandra & Gaelen Genetti	Norma D. Huff	Sue Lindner & David Porter	Ann Partlow	Ann Partlow	Marjorie, Bill, Ted & Becky Selden
Jeanne Benioff	Lisa & Tom Croen	JoAnn Gentry	Jeremy Hull	Mike Lipsey & Louise Kanter-Lipsey	Susan Patterson	Susan Patterson	Michael & Donna Sensor
Michelle Benoit	Irene S. Croft	Erica George	Humboldt Folk Dancers	S. Lipsky	Jasna Pečarić	Jasna Pečarić	Alice & Robert Shapiro
Dora A. Benton-Bardach	Carrie Crompton	Sarada, Craig & Daniel George	Melinda Hunt	Sonia Lipson	Nancy J. Peterson & Ed Kautz	Nancy J. Peterson & Ed Kautz	Peggy L. Sharp
Fran Berge	Jerald Dalian	Erika Gerson	Anna Huskey	James G. Little & Linda Persson	Marci Phelan	Marci Phelan	Matt & Joan Shear
Gail Berlin	Janice Darling	John Gibson	Joni Hyerle, Justine & Jeremy Milburn	Paul Litsky	Giovanni Pietrobon	Giovanni Pietrobon	Wendy & Doug Shearer
Frederick W. Bialy	Alan Davidson, Tomoko Hachisu, Aya & Yui Davidson	Michael Ginsburg & Belle Birchfield	Millie Illin	Shulamit Locker	Susan Pinkham	Susan Pinkham	Mary Sherhart
David Bilides & Sandra Dean	Naomi Segal Deitz	Steve Ginzburg	International Folk Dance Association of University City	Margaret Loomis & Larry Weiner	Lita Pinter	Lita Pinter	David Shochat & Gini Rogers
Dena Bjornlie	Dennis Demakos & Nora Lyman	Dennis Godfrey & Andresa Wells	Peter & Trudy Israel	Meg Mabbs	Terry W. Plampin	Terry W. Plampin	Leonard Plodzien
Ken Blackwood	Kathryn N. Demos	Bob Godfried	Marshall Johnson	Barbara MacLean	Planina Songs of Eastern Europe	Planina Songs of Eastern Europe	Lisa Poppleton
Bill & Diana Blanchard	Joyce deSaussure	Jim Gold	Shirley Johnson	Pat MacSwyney	Leonard Plodzien	Leonard Plodzien	Sandra Siegienski
Barbara & Joseph Blumenthal	Susan Cohen & Tony DeStefano	Henry Goldberg	David Johnston	Kalman, Beatrix & Csege Magyar	Sophia Poster	Sophia Poster	Simon/Garaventa Family
Laura Blumenthal	Sonya DeWitt	Melanie Goldberg	Susan M. Jones	Joseph Mandell	Karen Powell	Karen Powell	Jonathan B. Skinner
Marion Blumenthal	Mary Dickinson	Barbara Golding	JPMorgan Chase (corporate match)	Linnea Mandell & Craig Kurumada	Georgeanna Presnell	Georgeanna Presnell	Mike Slama
Boeing (corporate match)	Judy Donaldson	Mathew Good	Andy Kacsmar, Glynis Hawley & Kate Albrecht	Alydda Mangelsdorf	Primack/Pollock Family	Primack/Pollock Family	Slavic Soul Party!
Abigail Bordeaux	Mary Ann Downs	Gradina Serbian Dance Group	Kafana Klub	Ksenija Marinković	Carol B. Purdy	Carol B. Purdy	Catherine D. Smith
Ed Boring	Brian Dowsett	Linda Green	Kitty Kagay	Kathy Maron-Wood & Terry Wood	Diane Rainsford	Diane Rainsford	Lewis R. Smith
Erika Borsos	Szilvia Drimusz	Jim Greenwald	Carole & Paul Kantor	Mary Marshall	Rakiya	Rakiya	Matthew Smith
Elefterios (Lefteris) Bournias	Jerry & Jill Duke	Chilton & Patsy Gregory	Luba Kazakoff	Michael Mavris	Bev Rasmussen	Bev Rasmussen	Bob Snider
Radica & Davor Braletić	Deborah Dukes	Kris & Tom Grinstead	Solange Kellerman	Gergana May	Dick Rawson	Dick Rawson	Corinna Snyder
Katherine L. Brawley	Marlene Dworkin	Peter Gronwold	Marcia Kemble	Evy Mayer	Susan Reagel	Susan Reagel	Cheryl Spasojević
Carolyn Brent & Holly Baldwin	Laurie Edelman	Ellen & Nels Grumer	Emma K. Kempf	Katia McClain	Laurel Redenbaugh	Laurel Redenbaugh	Carolyn Spier
Dean Brown & Dee Ramee	Édessa	Jennifer Gubrud	Jenny Kilgore	Abraham McClurg & Christy Matson	Margo Reich	Margo Reich	Catherine Springer
Patricia A. Buhl	Marian Eines	Francesca Guido	Bill & Pat King	Nancy & Jim McGill	Liz Reid, Errol, Aaron & Sasha Strelnikoff	Liz Reid, Errol, Aaron & Sasha Strelnikoff	Ruth Stanton
Jeanne Busch	Debbie Elkins	Aloke Gupta & Molly H. Shor	Richard King	Mark & Sally McIntee	M. Allyndreth Stead	M. Allyndreth Stead	M. Allyndreth Stead
Ellyn Bush	Necdet & Leah Erez	Sandor Halasz & Roberta Jaskolski	Randall Kirschman	Jean McIntosh	Clara Stefan	Clara Stefan	Clara Stefan
Nancy Butowski & Hannah Martin	Marilyn Morrison Erway	Thomas W. Hall	Nancy Klein	Michael McKenna	Suze Stentz & Richie Leonard	Suze Stentz & Richie Leonard	Suze Stentz & Richie Leonard
Priscilla Carlson & Karen Wells	Dale Eskra	Jill Clay Halloran	Karen Klevanosky	Leanne Mennin	Lucy Roberts	Lucy Roberts	Cara Beth Stevenson
Denys Carrillo & Joe Finn	Sheila C. Ewall	Joan Hantman	Deborah Knox	Mila Vocal Ensemble	Tom Robertson	Tom Robertson	Myron F. Steves, Jr. & Rowena M. Young
Tom Carruthers & Cara Tate	Frances Farber-Walter	Drew Harris, Teresa Twomey, Ariana, Katherine & Elizabeth Harris	Steve Kohn	Jelena Milinković	Victor Robin	Victor Robin	Jim Stoyanoff
Elin Chadwick	Margot L. Fass	Frances Hatfield & Mark Forry	Peter Kowalski & Carolyn Wember	Gini Milkey	Thorn Roby & Jessica Bondy	Thorn Roby & Jessica Bondy	Jim Stringfellow
Marsha Chevalier	Christine Fayad	Susan Hatlevig	Marlis Kraft-Zemel & Miriam Zemel	Melissa Miller	Carrie Clausen	Carrie Clausen	Helen Stuart & Family
George Chittenden & Lise Liepman	Bette Felton & Bruce Gibbs	Karen Havens	Paul & Elise Kreiss	Miamon Miller	Rocke	Rocke	Jane Sugarman
	Polly & Casey Tapia Ferber		Judy & Noel Kropf	Amy Mills	Melissa Rodgers	Melissa Rodgers	Robert Sullivan
			Sheila Krstevski		Norman & Barbara Rosen	Norman & Barbara Rosen	Jerry Summers
			Carol Kycia		Sanna Rosengren	Sanna Rosengren	Swirači
					Myra Rosenhaus	Myra Rosenhaus	Debby Szajnberg
					John & Georgia Roussos	John & Georgia Roussos	Terri Taggart

Thank you!