

EAST EUROPEAN FOLKLIFE CENTER KEFTIMES

SPRING 2008 VOL. 13, NO. 1

JERRY KISSLINGER

By Julie Lancaster

Photo by Margaret Loomis



With this kind of focused intensity, it's not surprising that Jerry doesn't miss a beat.

Over the past 22 years, Jerry Kisslinger has taught tapan to hundreds of students at the EEFC Balkan Music & Dance Workshops. He was the first president of the EEFC board (1991), has been camp auctioneer at least a dozen times, was a founder of camp's Kafana, and has penned many a skillful phrase to benefit the organization, including the liner notes for the EEFC's CD "Balkanalia."

For his day job, he is Executive Director of Communications for

Development and Alumni Relations at Columbia University in NYC. He lives in the Bronx with his wife Leslie Boden, a community health planner, and their sons Daniel and Aaron.

Jerry Kisslinger started drumming in the fifth grade. He played his first snare—a cookie tin adorned with paper clips—with chopsticks. His family was living for a year in Japan for his dad's work. Back in the States, Jerry played in the school band, took piano lessons and, in seventh grade, started going to the Friday night folkdances at Heman Park Community Center in St. Louis, Mo.

"It was a place you could go and hang out," he says. "Everybody was between the ages of 13 and 25. I used to joke that I was the youngest folk dancer in 1970 and that I still was in about 1993—that's before the whole current wave of people got interested." The same community center had a soul dance on Saturdays where he also hung out sometimes. As the only white kid in his school's ninth-grade talent show (playing guitar in a soul band), he was getting a grounding in early '70s Black culture along with Eastern European dance music.



In a lighter moment, Jerry relaxes with wife Leslie at Buffalo Gap in 1993.

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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.

GIGGING IN BOULDER

When the family moved to Boulder, Colo., in 1972, Jerry fell into the booming folkdance scene there. At the Acropolis, a Greek restaurant downtown, the intrepid 10th grader introduced himself to the band as a drummer and soon found himself playing traps and tapan (at first a floor tom from a traps set, laid on its side) with those musicians, one of whose incarnations was as the Boulder Folk Dance Orchestra.

By age 16 he was gigging with the band at weddings for various ethnic communities, at folk dance events in Denver, Boulder and Fort Collins, for belly dancing at a Denver restaurant, and at St. Sava's Day celebrations at a mostly Serbian Orthodox church in Denver.

"It was amazing to me to be able to drive into Denver and be part of a St. Sava's celebration when I was 16 years old," he says. The son of a professor, he'd been exposed to lots of different kinds of people, but nothing like this.

"It changed my life—to see a priest out there leading a dance, holding a bottle of something. And to be in a house of worship where the priest was dancing with the little kids, with the old ladies, with the teenagers. . . . There was a certain kind of celebratory chaos there that I was really drawn to. And to have the unbelievable inside privilege of actually making the music for that—what an honor."

He was also playing in a blues and R&B cover band—Leroy and the Lug Nuts. ("There was no Leroy. We were all Lug Nuts.") And, at school, studying Russian. He felt drawn to Slavic culture and the notion of building bridges in the midst of the Cold War.

TO NEW YORK

When it was time for college, Jerry went to Columbia University in New York City, where he majored in Russian. Eventually he became disillusioned about Russian as a career path—being able to "make a difference" during the Reagan era seemed remote—but he loved early modern Russian literature. He earned a B.A. in Russian literature and Russian area studies and an M.A. in Russian studies and language.

During college, he attended parties thrown by the Balkan Arts Center (now Center for Traditional Music and Dance) that showcased local ethnic musicians, and attended an occasional Ethel Raim vocal workshop or concert by Ženska Pesna—"a real force, with Lauren Brody, Carol Freeman and Carol Silverman"—but there wasn't much live folk dance music. In the summers he came home and played with his Boulder groups.



Photo by Margaret Loomis
Like father, like son. Daniel drums up a dummy doubek at Ramblewood in 1995.



Photo by Margaret Loomis
Some able assistance from Aaron at Ramblewood in 2002.



Photo by Margaret Loomis
A serious investigation of string theory in 1987.



Photo by Margaret Loomis

Jerry, Mark Levy and David Bilides lock in with dance leader Pece Atanasovski at Larry Weiner and Margaret Loomis' Old World Music and Dance Labor Day Camp at Buffalo Gap in 1992.

Back in New York, in 1981, after a stint with a punk rock band, Mouth to Mouth, Jerry hooked up with David Skuse's band, the Balkanizers. They played in clubs, busked, and played at Columbia folk dancing, weddings and táncházés.

"We covered a whole range of traditional music, largely because of David's scope, skill and amazing transcription and musical abilities—from Bitov to Transylvanian to Macedonian," Jerry says. Paul Morrissett, also from Boulder, was in the band, as were Karen Whitman, Marjorie Selden, Ann Garvey and others. Jerry played bass, tambura, guitar and drums.

"Our music gelled in part by regular playing for Larry Weiner's camps at Buffalo Gap, where we also worked with David Bilides and Charlie Pilzer," he adds. "Larry brought Pece [Atanasovski] over three times. Playing with him—rehearsing, training, studying his repertoire—was a huge step for me."

In 1983, Jerry attended the first East Coast Balkan Music & Dance Workshop at Ashokan, N.Y., and drummed in the class that was to evolve into New York's now 25-year-old brass band Zlatne Uste (ZU; see *Kef Times* Vol. 7 No. 1), of which he is still a member.



Photo by Margaret Loomis

Jerry and Larry Weiner wish a "nice driveway" to all concerned.

At camp he also met Eran Fraenkel and Jane Sugarman, who gave him contacts and suggestions for his trip to Macedonia later that year. Of all the styles he had been playing, he found Macedonian music to be the most compelling, and he wanted to go over and learn more about it.

LEARNING A LOT

“Everything changed when I visited Macedonia for a month in ’83,” he says. At the Sveti Naum Festival at Ohrid, he slept on the ground amidst the chaos of bands playing and hung out with local musicians who sold him a drum and gave him “some very unfiltered criticism and critique and discipline.” He heard and field-recorded music in Skopje and elsewhere, met Mile Kolarov, and learned, as he puts it, A Lot.

He came back “aflame” and plunged into musical endeavors, including: Zlatne Uste (he was on the band’s trips to the Guča festival in Serbia in ’87, ’88 and ’90); Sevdah with Walt Mahovlich and Ismail Butera; serving as musical director of the Tomov Ensemble for their 1988 Carnegie Hall concert; Macedonian-Bulgarian church gigs in Harrisburg, Pa., with Walt Mahovlich; Akshambelah with Ruth Hunter and Christos Govetas; and, more recently, Turli Tava—with Walt Mahovlich, Adam Good, Sasho Dukovski and, on occasion, Michael Ginsburg; Pontic and other Greek with Beth Cohen, Demetri Tashie, Chris Tiktapanides and others; playing with the Yuri Yunakov Ensemble; and playing with Édessa at Mendocino and on recording.



Photo by Margaret Loomis

Jerry's great sense of humor and even greater sense of sartorial style have contributed to the success of many East Coast auctions. This one is from Ramblewood in 1994.

CIRCLING BACK

Along the way, Jerry circled back and connected with his Jewish heritage through music. Part of his early curiosity about Eastern Europe had come from having a grandfather from Austria-Hungary who didn’t like to talk about his background. Jerry’s mother isn’t Jewish and his family didn’t practice Jewish customs as he was growing up.

Through a friendship with Michael Alpert, he started playing klezmer music, including with a fiddler, Leon Schwartz, from a region in Bukovina very near where Jerry’s grandfather came from. Over the years, Jerry has played lots of klezmer music—with Michael Alpert, David Krakauer, subbing in the Klezmatics and playing on the first Klezmer Brass All Stars album, to name a few.

Today Jerry and his family belong to a small, Reconstructionist synagogue. He plays music for some services, and leads the synagogue’s teen klezmer group Yiddish Groove Machine (YGM). Although Jerry himself didn’t learn “in tradition,” when he works with those young musicians, he’ll occasionally “see the lights go on” and experience a sense of transmission within his own community.

STRONG DRIVES

“I know that for me, there are some really strong drives that are other than musical,” Jerry reflects on his overall musical life. “Some of it is preserving endangered species of music and some of it is . . . that feeling of playing exactly the right tune at the right moment for a community. That is one of the most satisfying feelings I’ve ever

had—of knowing what to do. There's a kind of natural context for this music. It's music, but it's music within a place; not just riffs."

Jerry's sons Daniel and Aaron (16 and 10, respectively) both have "a ton of music in them," Jerry says. Daniel, currently more focused on baseball, is a skilled violinist and plays in YGM, and Aaron plays drums in a rock band and has sat in with ZU on trombone.

"When you're a parent, you think about the choices you've made," Jerry says. "One of the things I feel best about is that [my sons] have grown up in this country and still are being exposed to a community of people doing this totally outside of commercial values." Balkan camp has shown his kids, he says, that people don't have to stop learning, you don't have to be a professional to make music, and that music doesn't have to be "canned and produced."

"You meet so many people who are afraid to sing or play or create music," he says. "We're such a repressed and commodified musical culture. I think this sense of an alternative value system is part of what we have found. Some of it was in the air more 30, 40 years ago because of the counterculture. I think it's even more miraculous now."

A BETTER PLACE

One night about four years ago, at about 2:30 a.m. at the Mt. Washington camp, Jerry and his wife Leslie were tired and heading to bed, but 12-year-old Daniel was still out. Although Jerry knew there were friendly eyes all over camp watching out for the kids, he didn't feel right going to sleep.

"I went down to the kafana, where I thought Daniel would be, and he wasn't there," Jerry says. "I got kind of concerned, and I walked over to the waterfront. And he was there with three of his friends. He had his violin out and was playing. And I just said, 'I can go to sleep.' He was doing what we all do there. . . .

"When we're together, where we hear Merita [Halili] singing in Albanian and nobody knows what she's singing about . . . but we all have tears streaming down our faces. . . . I think this is what we're feeling," Jerry continues. "Respect for what sets us apart, recognition of all that joins us together. Everybody brings their own emotional background to it but, for me, the thing we share goes back to that early idea of making a better place through music and dance, making that circle. And I really feel it." - **END**



Jerry's enjoys a playful moment with Daniel at Ramblewood in 1994.

Photo by Margaret Loomis

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"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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Ο Κύκλος – THE CIRCLE

By Jay House

Circles are an obvious shape for folk dancers. Our dances tend to take this form and certain of them recognize the rites of passage in the “circle of life.” There is also a circle in my own story, a story that is just beginning to become round—as beginnings and endings are merging to form a continuous whole.

As an almost completely assimilated Greek-American, raised by a second generation Greek-American feminist, I did not dance or cook or speak or worship in typically Greek forms. In fact, Greek dancing was one of those things on my list of regrets; something I thought I had missed the opportunity to learn. As I knew it, it was an activity primarily undertaken at annual church festivals by little Greek-American girls in blue polyester satin skirts and red velvet jackets. When I was that age, my mother had no way of knowing that I wanted to learn (and dress up in the special Queen Amalia costume) and I had no way of knowing I could have asked to do it. So I chalked it up to one of those things I had missed (like being a gymnast or ballerina) and moved on. Or so I thought.

In 1999 at the wedding of my cousin Jean, the groom and his brother performed a dance in costume. Suddenly I realized that folk dancing was something



Jay celebrating at this year's Greek Independence Day Parade in NYC.

that adults could do, too. Two years later, I moved to Astoria, N.Y., which houses one of the Greek diaspora's largest concentrations of Greeks outside the motherland, and almost without my knowing it, the transformation began. First and easiest was the food, which was familiar to me from childhood. Next were language classes, and baptism

in the Greek Orthodox Church. For some reason, even though I have always loved dancing in its many forms, dance came last. So, in 2004, five years after that wedding, I finally worked up the courage to begin attending classes at Greek American Folklore Society in Astoria (GAFS), a place that has given so much to those of us who love Greek dance.

Almost immediately I became aware of New York's very active and dynamic Balkan music and dance scene, but it took another three years before I could attend one of the EEFC's workshops, at Iroquois Springs in the summer of 2007. I was determined to attend this particular camp because I knew by then that I wanted to spend seven days learning from and dancing with Kyriakos Moisidis. Kyriakos had come to teach one class at GAFS in the winter before this camp, and since I knew there was no way

I could get to his annual seminar on the island of Ammouliani off the coast of Halkidiki in Northern Greece, a week in Upstate New York seemed the perfect solution.

Kyklos (or circle, in Greek) is also the name of the dance troupe based in Thessaloniki, Greece that Kyriakos directs. Like many others, I met Kyriakos at camp and was instantly captivated by the dances he has to teach and the work he is doing to research, document and share the dances of North Greece, and in particular of the former refugee populations who settled there.

I was so intrigued by what he is doing that I asked if it would be possible to have him bring the dancers to perform in a festival of Greek and Greek-American performing arts that I had been invited to curate in January of 2008. Hosted by [Queens Theatre in the Park](http://www.queentheatre.org) (www.queentheatre.org), this event came as the culmination of a few years worth of conversations that had been going on between the staff and me about putting up a festival that celebrates all aspects of Greek performing arts, including folk dance. It seemed natural to me that the *Kyklos* dancers should be a part of it, as they represent the future of our collective past.

The dancers arrived in New York in January 2008 ready to dance! Nearly 30 of them took the stage (including a few friends of the group, who came in from Toronto). They performed three incredible suites representing dances from Pontos, Anatoliki Roumelia and Makedonia. In each they were joined by some

much-loved musicians on the Balkan scene including Demetri Tashie, Kavala Brass Band, Lefteris Bournias and Hector Bezanis.

Things came full circle just recently. At a Friday evening event at Hungarian House in New York City that featured Greek music, a new friend of mine brought her Greek dance group to check out the scene. One of the dancers was my cousin's brother-in-law . . . one of the very same who inspired me to dance. I don't think the circle is closed, though. I just think we've looped back, taking the dance in a new direction.

Jay House lives in Astoria, N.Y., and works for Americans for the Arts, managing programs that focus on developing cross-sector relationships between arts organizations and businesses.



Kyriakos Moisidis leading a Pontic dance at Iroquois Springs 2007.

Photo by Margaret Loomis



From the Editor

This issue of *Kef Times* arrives as many readers are in preparation for the 2008 Mendocino workshop. Whether you're one of those lucky souls or not, we can almost guarantee you're too busy to read this online. We recommend printing the pages to read under your favorite shady tree with a tall lemonade.

This is the third issue of *Kef Times* to be presented in online format only. As with just about every past issue of *KT*, it contains some long stories that really would be better suited to a printed publication.

We'd love to be sending a print version to your mailbox, but on the other hand, we love saving all that money from postage and printing costs and applying it toward keeping Balkan camp affordable for campers and toward paying more meaningful staff honoraria.

However, this edition marks a new horizon in cost savings, and one that we hope won't have

to be duplicated. Both Dan Auvil, the graphic artist, and I, the editor, have contributed our efforts at no charge rather than charging our usual nonprofit rates. (Rachel MacFarlane, the Production Manager of the triumvirate, is salaried as EEFC General Manager.) The board told us the EEFC couldn't afford to pay anything this time. Rather than abandon this issue, we decided to go for it, but we can't afford to do that on an ongoing basis. (If someone out there wants to do this for free, please speak up!)

This fall the board will be taking a close look at *Kef Times*, asking such questions as:

- Is the newsletter meaningful in its current online format?
- Is the EEFC maximizing the potential of the publication for outreach, publicity, etc.?
- Who reads *KT* in this format, anyway? When *KT* was a printed publication, we received lots of reader feedback. Now, not so much.
- Should we add an e-newsletter that lands in people's in-boxes and at least notifies readers when a new issue is posted?

Do you want *Kef Times* to continue? Let us know!

Email: office@eefc.org



- Are the *KT*'s traditionally longer, historical articles even meaningful in an era of sound-byte communication, or would our readers prefer quick paragraphs of "news," despite the wonderful job the listserv does at delivering news?
- Should *KT* become a perk of EEFC membership rather than be provided free to everyone?
- Should we actively solicit advertising to help cover the costs?
- Can we find outside funding to apply specifically to this project?

If you'd like to take a crack at any of the above questions, or others of your devising, we'd be thrilled to hear from you. Just email

office@eefc.org

and Rachel MacFarlane will forward your comments to all three of us.

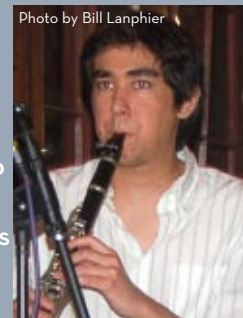
And in the meantime, enjoy the current issue!



Julie Lancaster

CORRECTION

Following publication of the "Kids at Camp" story in our last issue (Fall 2007), Greg Jenkins pointed out that the Mendocino Kids' Band, a key part of the kids' music scene in recent years at West Coast camp, wasn't mentioned by name in the article. Our sincere apologies to Greg, and to all the kids who have played in that band for this omission.



Greg Jenkins

The Mendocino Kids' Band was certainly present in spirit in the article. In fact, all three of the current *KT* production staff members were on hand that night a few years ago when the band first performed in the Mendocino dance hall, the members having organized themselves and rehearsed in secret all week, unbeknownst to almost everyone at camp.

Made up of kids of all ages who had been hanging out in the "kids' kafana" that year, the band coalesced under the direction of Greg, a young clarinetist who has attended Balkan camp with his family for most of his life. The band performed a few pieces to kick off the Saturday night party, including a sizzling Ramo Ramo, complete with wailing solos and teenage dance line leaders, captivating the crowd.

For the last three years, the kids' band, directed by Greg Jenkins, has been an official part of the children's program and the band's Saturday performance an eagerly anticipated highlight of the week.

From the Board

May 2008 - **It's an exciting and challenging time for the Board.** On the exciting side, we will have three new board members effective September 1st. They are, in alphabetical order:

Rick



Riccardo Heald is an active volunteer (is there any other kind?) for the Golden Festival organizing committee and has organized and run many camps and musical events. He plays fiddle (Cajun, Romanian, Hungarian), loves to dance and is a food and wine aficionado (which makes us board members very happy). Rick lives in New York and is an engineer by trade.

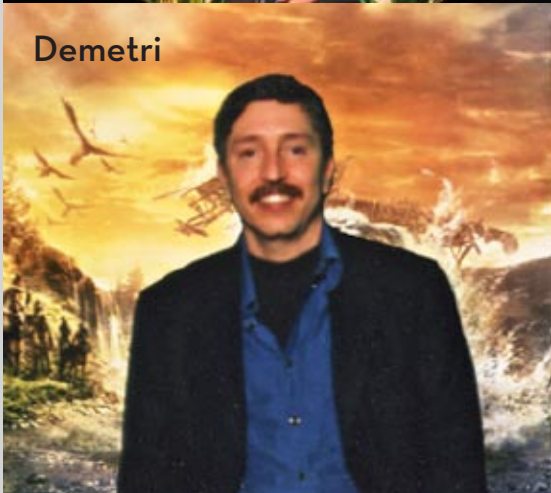
If for no other reason, you know **Brenna MacCrimmon** from her erudite and amusing posts on the listserv. She is a singer of international renown, has produced several popular CDs and has been a frequent teacher at our workshops. When not touring or traveling, she resides in Toronto, Canada.

Brenna



Demetrios Tashie is a talented musician playing, among other instruments, lauto and zourna and has attended many EEFC camps on both coasts. Demetri's been a long time mover and shaker with the Greek American Folklore Society (GAFS) and is currently on their board. He is also a respected judge for the FDF and HDF Greek festivals. He lives in Jackson Heights, N.Y., and is a graphic designer

Demetri



Continuing members are:

Dan Auvil (Berkeley, Calif.)

Denys Carrillo (Port Townsend, Wash.)

Linnea Mandell (Arcata, Calif.)

Michael Sensor (Hockessin, Del.)

Sadly, leaving the board will be:

Emily Beth Cohen (Brooklyn, N.Y.)

Matthew Fass (Brooklyn, N.Y.)

Gitry Heydebrand (St. Louis, Mo.)

We thank our departing members and look back on some significant accomplishments. With the generous support of our community, this board and our General Manager **Rachel MacFarlane** have put the EEFC back in the black after four years of operating losses. We've begun to develop programs for the long-term economic health of our organization. Programs such as the **Nest Egg Fund** which, in its first year, with the help of matching donations from the board and members of the EEFC community, raised \$13,000. This money has been invested with the interest last year adding about \$1,200 to our bottom line. And several people have magnanimously joined our new **Lifetime Membership** and **Endowment** Programs.

But now we get to the challenging side. To honor the spirit of the EEFC to keep the workshops as affordable as possible (despite considerable upward cost pressure) and to fund some long-term goals expressed by our community (e.g. a database of Balkan folklore, instrument lending library) we need to develop outside sources of revenue.

Fortunately, all our new board members have experience in fundraising development. And we will be tapping into our community talent pool for help with specific tasks. We will report our strategy in more detail as it takes shape in the next few months.

But you'll hear from us even earlier if you're not a current EEFC member. Our membership campaign has had unprecedented success, but as of publication, we are at only 85% of our 2008 goal. To sign up go to: <http://www.eefc.org/site/index.php?Membership>

Working together to keep the magic alive!

The EEFC Board



from left to right: General Manager Rachel MacFarlane and Board Members Emily Cohen, Gitry Heydebrand, Michael Sensor, Dan Auvil, Denys Carrillo, Linnea Mandell and Matthew Fass shown on the porch of Michael Sensor's home in Delaware during our fall '07 board meeting.

MARKETING DIRECTOR

Thanks to the work of our new EEFC Marketing Director **Briget Boyle**, the EEFC is now on [Facebook](#) and [MySpace](#). Among other projects that help keep camps affordable, she is selling costumes and [Balkanalia CDs](#). A hearty thanks to Briget from the board. If you'd like to help or have some ideas about marketing for the EEFC, you may contact Briget at eefcinfo@gmail.com

GUESTS OF THE BOARD

In recognition for their continued support of the EEFC and Balkan music and dance, we've invited **Annie Bachar** to Mendocino and **Jerry Kisslinger** to Iroquois Springs as 2008 Guests of the Board.

NEW AND *Notable*

New offerings by EEFC associates, including workshop campers, staff and teachers, and other EEFC supporters, whose names are noted in **bold** type in each entry.

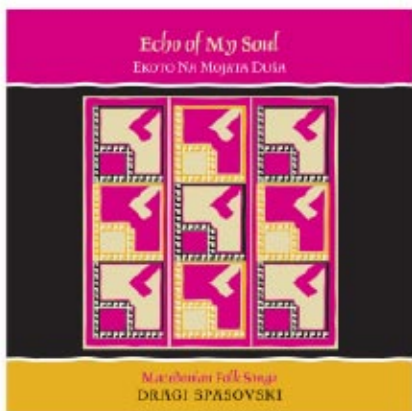
IZVOR MUSIC ANNOUNCES THREE NEW DRAGI SPASOVSKI CDS



VOICE OF MY SOUL

Recorded in Macedonia with the Goran Alački Orchestra, this CD features Radio Skopje artist **Dragi Spasovski** singing urban songs of love, longing, drinking, and exile, accompanied by Goran's tasteful arrangements. Top-notch Macedonian musicians on clarinet, guitar, violin, percussion, bass and synthesizer back up Goran's accordion playing. There are also some čalgija songs and new versions of rural favorites.

To order, go to <http://www.izvormusic.com>



ECHO OF MY SOUL

Dragi Spasovski recorded these tracks in Macedonia with the Stefče Stojkovski Orchestra. This collection features songs from more rural sources, with themes of love, courtship, dancing and marriage, accompanied by Stefče's own arrangements. First-rate Macedonian musicians on gajda, kaval, tambura, zurla, tapan, and other village instruments join Stefče, a talented multi-instrumentalist.

To order, go to <http://www.izvormusic.com>



BEYOND THE MOUNTAIN

Recorded in Seattle, Washington, this CD features Macedonian folk music performed by **Dragi Spasovski**, accompanied by **David Bilides** on kaval, tambura, percussion and synthesizer. Dragi sings rural and urban songs of love, war, drinking, flirtation, envy, and family tragedy. On several tracks, Dragi sings a new vocal part to accompany several of his mother's original čalgija recordings. Rajna Spasovska also recorded at Radio Skopje, and it was from her that Dragi first discovered his love of singing and learned a large part of his repertoire. The entire 3-CD project is dedicated to her. The Goran Alački Orchestra and the Stefče Stojkovski Ensemble also put in appearances.

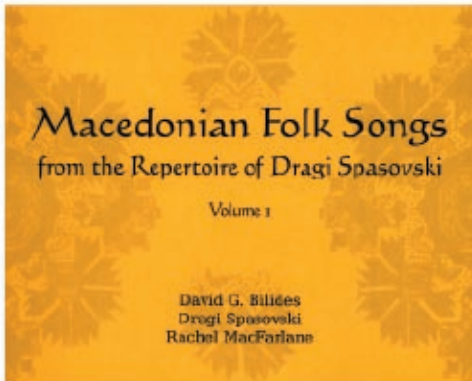
To order, go to <http://www.izvormusic.com>



CULPABILITY - BOBBA CULPA

Debut release from Bobba Culpa, a band from the Albany, N.Y. area that has appeared regularly at the East Coast camp kafana. The CD includes an eclectic assortment of vocal and instrumental tunes from around the Balkans, in styles ranging from traditional to modern. Members include **Barbara MacLean, Bob Schulz, Sarah Cohen, Karen Klevanosky, Nancy Peterson** and Donna Eastman.

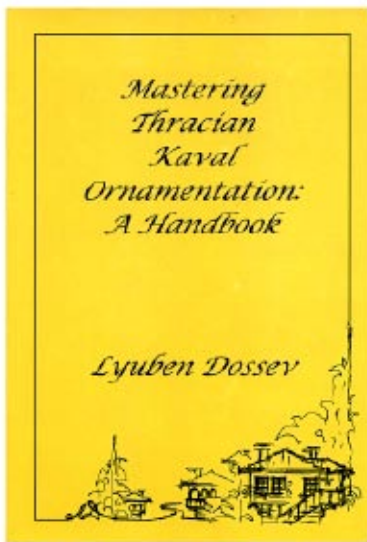
More info, sound clips and order at <http://cdbaby.com/cd/bobbaculpa>



MACEDONIAN FOLK SONGS FROM THE REPERTOIRE OF DRAGI SPASOVSKI - VOLUME 1

This 168-page book written by **David Bilides, Dragi Spasovski** and **Rachel MacFarlane** and published by Izvor Music, is a complement to Dragi's three new CDs. It contains complete lyrics and translations to all 54 Macedonian folk songs found on the CDs. It also includes transcribed notations of all the vocals (with ornaments), plus all of the tambura and accordion interludes (with ornaments), notes on the songs, a map, a glossary, tablature, a pronunciation guide, and a special guest review of this project by Goran Alački.

To order, go to <http://www.izvormusic.com>



MASTERING THRACIAN KAVAL ORNAMENTATION: A HANDBOOK - LYUBEN DOSSEV

This 193-page book by kaval master **Lyuben Dossev** unveils the mysteries of ornamentation of the Bulgarian wooden end-blown shepherd's flute, the kaval. It contains more than 200 diagrams of musical examples played by Professor Dossev, which can be heard on an accompanying CD. There is also a collection of songs with notated kaval accompaniment. Published by **David Bilides'** Izvor Music.

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LESS PACKING FOR CAMP - BUY AN EEFC T-SHIRT

Save room and weight by travelling to camp short a shirt. Then, upon arrival, flesh out your wardrobe by buying the official 2008 EEFC t-shirt. This year's design, explains **Dan Auvil**, "is a visual echo that hearkens back to the optimistic heroism of eastern bloc retro poster art and captures the dynamic diversity and industrious activity oftentimes present at the workshops." Well, we don't know about that, but we do know that production coordinator **Margaret Loomis** has picked some very cool colors that'll ensure you'll study in sartorial splendor.

2008

CONTRIBUTING MEMBERS AS OF MAY 2008

Thank you for your generous support of the East European Folklife Center! As of May 23rd, our 2008 membership drive has raised \$33,961. But, unfortunately, it's only 85% of our goal of \$40,000. Membership dollars have become an essential part of the EEFC operating budget. Please see our website for a list of

Bands, Choruses & Dance Groups

Balkan Babes
(Pittsburgh, PA)
Balkan Cabaret
(Seattle, WA)
The Balkanics
(Washington, DC)
Bosilek Bulgarian Folk Dance Ensemble
(New York, NY)
Chubritza
(Arcata, CA)
Cope Family Band
(San Jose, CA)
Eastern Exposure
(San Diego, CA)
Édessa
(San Francisco Bay Area, CA)
Gradina
(Vancouver, BC)
Humboldt Folk Dancers
(Arcata, CA)
Lyuti Chushki
(Washington, DC area)
Planina Songs of Eastern Europe
(Denver, CO)
Rakiya
(Watertown, MA)
Svirači
(Santa Clara, CA)
Trio Zulum
(San Francisco Bay Area, CA)
Vancouver International Folk Dancers
(Vancouver, BC)
Zabava!
(San Francisco Bay Area, CA)
Zaedno
(South SF Bay Area, CA)
Zdravets
(Boston, MA)
Ziyiá
(San Francisco Bay Area, CA)
Zlatne Uste Balkan Brass Band
(New York, NY)

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(Abiquiu, NM)
The Buttery
(Santa Cruz, CA)
Folk Dance Scene
(Southern CA)

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To find out more and download a membership form:
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THANK YOU!



Photo by Barb Cordes

The seemingly ageless Jerry Duke performs with finger cymbals at Mendocino in 1985.

BLASTS *from the* PAST

PHOTOS OF CAMPS LONG AGO AND FAR AWAY. FASHIONS, HAIR COLOR AND BODY SHAPE MAY CHANGE, BUT SO MANY THINGS STAY THE SAME...



Photo by Barb Cordes

Alex Eppler and Steve Finney demonstrate technique for shared-kaval at Mendocino in 1984.



Photo by Barb Cordes

Jane Sugarman and Carol Silverman share a song at the 1984 Mendocino camp.



Photo by Margaret Loomis

The late, great Dick Crum sings with Johnny Morovich and Michael Alpert at Buffalo Gap in 1987.



Photo by Margaret Loomis

David Bilides watches as Miamon Miller leads the "Wall of Sound" Trans-Carpathian Ensemble at Buffalo Gap in 1987. This photo only shows a mere fraction of the band, but can you spot Bruce Sagan, Joe Finn, and Yianni Roussos?