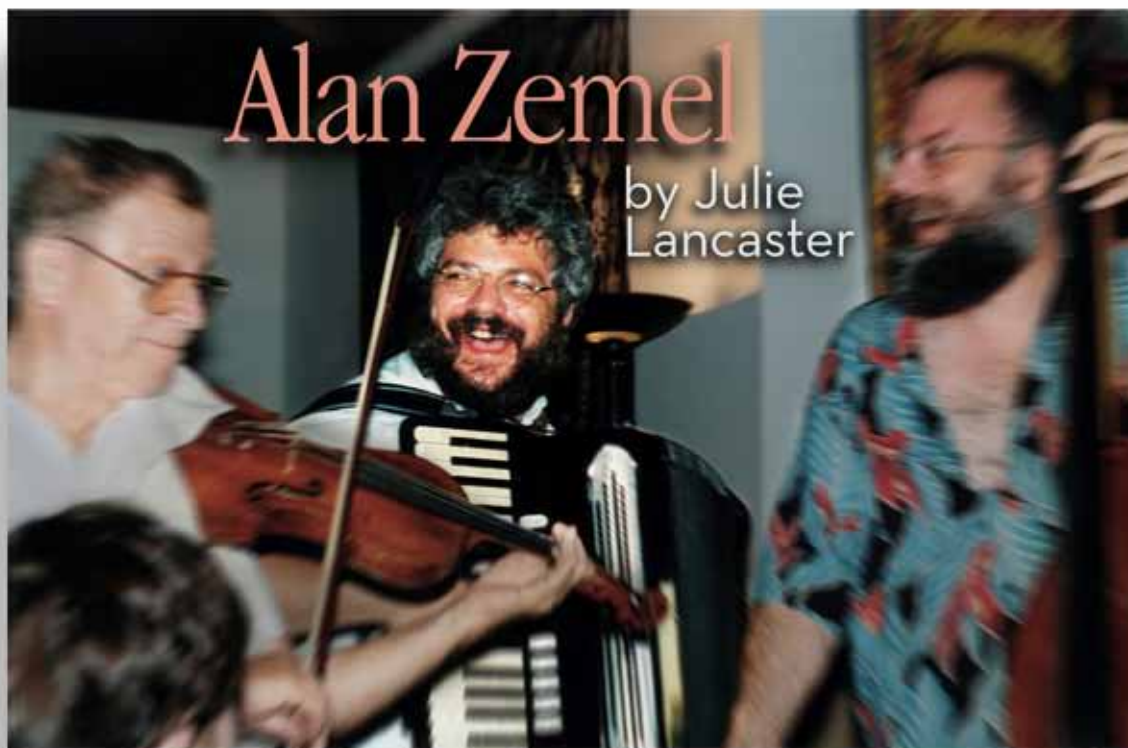


EAST EUROPEAN FOLKLIFE CENTER KEFTIMES

SPRING 2011 VOL. 16, NO. 1



Alan enjoying an evening party with George Caba and Charlie Pilzer at Ramblewood 1998. All photos for this article by Margaret Loomis.

Alan Zemel has been involved with the EEFC's Balkan Music & Dance Workshops since 1977, teaching, at various times, tambura, laouto or Greek Ensemble. For his day job, he is an assistant professor in the Department of Communication at the University at Albany, State University of New York.

Alan Zemel remembers his moment of first fascination with music from Eastern Europe. When he was in first grade in the Washington, D.C., area, his school district brought in a young woman fluent in Russian and German to offer language lessons to the elementary school kids in the mornings, before school started. His folks enrolled Alan and his sisters.

"One day the teacher put on some music, the Red Army Chorus," he says. "I remember hearing 'Kalinka'—you know, with that great Russian tenor. And I just stood in front of this record player, absolutely mesmerized, totally frozen and overwhelmed by the sound. And that's what did it. After that, I just kept plugging my way back to Russian music. I'd be practicing Mozart or Beethoven on the piano, and wander off into these Russian-style licks. My mom would holler down from upstairs, 'That's not Mozart, Alan.'"

Although the Zemels were Jews from Eastern Europe, there were no family members carrying folk music traditions by the time he came along. His father's family came from a town in Poland

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2011 WORKSHOPS

WEST COAST

Mendocino Woodlands
Mendocino, California
June 25-July 2

EAST COAST

Iroquois Springs
Rock Hill, New York
August 13-20

For a brochure with registration forms write to:

EEFC
P.O. Box 12488
Berkeley, CA 94712

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.



Alan as a proud parent. Above he has a counseling session with daughter Miriam on the swingset at Ramblewood 2001.



Here they play tamburas together at Iroquois Springs 2009.



Alan and son Mark at Balkan camp in 1987 at Buffalo Gap.

outside Warsaw; his mother's side came from the western Carpathians. With the exception of one uncle, all the family members still in Europe were killed in the Second World War. But the family is decidedly musical. His mother was trained as a concert pianist, his grandfather played mandolin, his sisters are all musicians, and his niece, nephew and children are all involved with music.

DISCOVERING MUSIC AROUND PHILADELPHIA

After moving with his family to the Philadelphia area in his early teens, Alan discovered the University of Pennsylvania Balalaika Orchestra. He joined at 15, learned how to play balalaika, and then began to meet other musicians and discovered tamburica music. When he was about 17, he and some friends started a tamburica orchestra, the Iron City Tamburashi (they really liked Iron City beer).

By the early '70s Alan was listening to all the music he could get his hands on—Romanian, Serbian, Čalgija and more. He discovered the Pittsburgh Folk Festival and met Walt Mahovich. He occasionally went recreational folk dancing with friends, but he really wanted to play music.

"Basically this community of ad hoc musicians loosely affiliated with folk dancing split into two camps," he says. "There were those who were interested in the more southern style of music, and then there were those of us who were interested in the more northern style. I hung out with the tamburashi guys."

Then the group Novo Selo formed. Eran Fraenkel, who had spent time in Macedonia learning to play kaval, started the group together with Jim Finn, who was learning gajda, Dan Kollar on tupan and Jay Maynard on tambura. When Jay had to leave the area for professional reasons, Novo Selo needed a tambura player and Alan joined.

"I remember hearing the gajda and thinking, what a nasty-sounding and a nasty-smelling instrument," he says. "It gave me this terrible headache. But I really liked the guys. You know, they were fun, it was a really good vibe. So I said, 'Maybe I'll get used to it.' So I stuck with it. I can't say I ever fell in love with the gajda, but I didn't hate it."

Novo Selo brought gajda and kaval player Mile Kolarov over from Macedonia for a year in 1974, which led to a lot of learning, drinking and adventures. Novo Selo accompanied a dance group, Vardar, that Mile founded in Philadelphia, and recorded an LP, "Novo Selo: Traditional Music of Macedonia," produced by the Balkan Arts Center, now Center for Traditional Music and Dance. (Read more about Eran Fraenkel and Novo Selo in the [Spring 2001 and Fall 2001 issues of Kef Times](#).)

ADDING GREEK, ROMANIAN AND MORE TO THE MIX

"One night after I performed with the Penn Balalaika Orchestra, this very thin Greek-American guy comes walking up to me and says, 'Hey, man, you want to play laouto?' And I said, 'Sure! What is it?' I had no clue. I didn't know he



Alan's irrepressible spirit has helped grow the grill scene at the East Coast kafana. Inset shows Alan at the grill, Buffalo Gap 1988. The larger photo is from Iroquois Springs 2009: with is longtime Grill Friday Rachel MacFarlane: Musical partner John Roussos plays with Raif Hyseni, Morgan Clark and Mavrothi Kontanis, while Laura Pannaman dances and onlookers enjoy.

was Greek. I didn't know anything; I just wanted to know. He said, 'It's a stringed instrument, you could do it. Three chords. Very easy.'"

John (Yiannis) Roussos had just come back from Greece, where he had obtained a beautiful old Smyrnaic santouri, and he wanted a laouto player to accompany him. He and Alan got together and became good friends. John taught Alan how to hold the pick and play chords. He gave Alan a laouto that was warped and had terrible action, but Alan didn't know any better. He "got strong hands out of the deal."

He continued playing Russian music with the Troika Balalaikas (with Tom Walker and Patty Guz) and later, through the 1990s, with The Gypsy Balalaikas (with Steve Wolownik and Judy Sherman). He played for many years with the Balalaika Russe Ensemble, a larger group based in New York that performed at events for the local constellation of displaced Russian nobility.

In the early '70s, Alan's friend Carmen Valentino introduced him to the Romanian-American community in Philadelphia, made up of people mostly from the Banat region of Romania—ethnic Serbs, Germans, Romanians and a smattering of Hungarians. They held wonderful parties with delicious food and live music at the Romanian church.

"It was a very open and welcoming community," Alan says. "I started learning how to dance and we got interested in following the band Jorgovan with George Caba and going

out to the Serb churches in Lebanon, Steelton and the Harrisburg area. We went to all the Serb dances and the Romanian dances."

In the band Jorgovan, George Caba played violin and his brother Johnny played accordion; the other members played čelo, bass and bugarija. Made up of Croatians, Serbs and Romanians, it was, in Alan's words, "an ecumenical Austro-Hungarian kind of band" that could play events at all the churches.

"Eventually Johnny Caba decided he didn't want to play, so I started playing accordion with George in Jorgovan and struck up a lifelong friendship with the man," Alan says. (Read more about George Caba in the [Spring 2010 Kef Times](#).)

APART FROM THE MUSIC

A year after joining the Penn Balalaika Orchestra, Alan enrolled at Penn. He says his freshman semester consisted of playing music, falling in love and getting really bad grades. By second semester he got his grades more or less back up "so that nobody would find an excuse to keep me from playing my music."

He graduated in 1976 with two degrees, a bachelor's and a master's, with double majors in regional science and economics, and started Ph.D. studies but dropped them. Eventually he returned to graduate school in the '90s, earning a Ph.D. from Temple University in rhetoric and communication in 2002. He did post-doctoral research at Southern



Alan just loves to play, whether on land with Chris Rietz at Iroquois Springs 2006, or, in the water, with Adam Good, Ralph Iverson, Ted Turner and Mike Gage at Ramblewood 2000.

Illinois University School of Medicine and research and teaching at Drexel University before his recent move to the University at Albany-SUNY, where he is enjoying teaching. His academic interests include learning and instruction in medical settings and computer-mediated communication.

BALKAN CAMPS

In 1977, Novo Selo was invited to teach, along with the West Coast bitov-style band Pitu Guli, at the first weeklong Balkan Music and Dance Camp in Mendocino. The site was Mendocino Woodlands Camp 2, a more rustic site than the current Camp 1 location.

“We had a good time playing out there and hanging out with the West Coast crowd,” Alan says. “I particularly remember the fire circle and a Macedonian guy named Nestor Georgievski. He wore a fez, played kaval and sang beautifully. It was wonderful.”

Alan tells, with gusto, the story of the Great Meat Rebellion—a standoff between the meat-eaters and the mostly vegetarian cooks that led to an orgy-like barbecue of beef on bedsprings flung atop the fire circle. (See *Kef Times*, [Fall/Winter 2002-2003](#)).

“The other thing I remember from those camps is just how dark it gets,” Alan adds. “Under those redwoods, the darkness is complete. You can’t see your hand in front of your face. It’s a spooky feeling.”

The East Coast camps began in 1983 with Alan on staff teaching Macedonian tambura.

He met Jerry Kisslinger there. He also met Marlis Kraft, who became his wife (they have since separated) and mother of his daughter, Miriam.

He has taught Macedonian tambura many times at camp, laouto on occasion, and he taught the first Greek Ensemble class at East Coast camp. These days he comes to camp without any playing responsibilities other than those he takes on himself.

“I’m no longer involved with teaching at the camps, and I really like it that way,” he says. “I’m hired now by the kafana staff to be the grillmeister of the East Coast camp. I start my food prep at around 9 p.m. and cook until people have passed out completely or until the gas runs out at the kafana. I like it because it allows me to create a hospitable environment for musicians to hang out.”

Alan brought his son Mark, born in 1981, to camp for years. Mark was quite interested in doumbek for a while. He has since moved on to become a video editor/producer of indie bands in Brooklyn at [pitchfork.tv](#), part of [pitchfork.com](#)

In those days, Alan says, not a lot of people coming to camp had kids, and there was friction between those who wanted an adults-only camp (read: skinny-dipping) and felt kids cramped their style, and those like Alan and his son, who felt that Balkan camp should include all ages. (They didn’t object to nudity, either).

By the time Miriam was born in 1991, things had



Wherever there’s music, Alan will be in the middle of things. Here The Triangle Liberation Front treats kafana listeners to Russian tunes at Iroquois Springs 2009.

changed. More people had started having kids, and families were embraced at camp.

“Balkan camp has been an extraordinarily important part of the lives of many of these kids,” Alan says. “Especially with the Web, Facebook and chatting, some of them are maintaining long, deep friendships across space and time that have lasted since they started growing up together at Balkan camp. If you talk to them, they can’t really explain this experience to their non-Balkan camp friends. It’s a really intimate, important thing.”

“FROM IMITATION TO SOMETHING MUCH MORE CREATIVE ...”

“I think that the Balkan camps and the EEFC have provided the opportunity for a community to grow, transgenerationally, that’s involved not just with the music but with the cultures and with the people,” Alan says, pointing out that Balkan camp has given his daughter and other kids invaluable tools for dealing with people and life experience.

“The other thing that’s started to happen, which I really love, is that the music has emerged out of that faithful reproductive phase, where we were trying to imitate, into something much more creative,” he adds. “People are contributing to the furtherance of the music because we know people in the Balkans, people know us, there’s back-and-forth. We don’t have to worry about imitating some little old lady in some little old village in central Serbia or the Rhodopes and only do it that way. . . . Playing, enjoying and dancing to this music has become ordinary life—for us and for our kids, because they grew up with it.”

Alan’s current priorities are more academic than musical, but he goes to Philadelphia once a month to play in a Saturday restaurant gig with John Roussos, and he played Macedonian music with Bill Cope’s Novo Izvor band at this year’s Golden Festival.

Also, for the past decade or so he has been doing a lot of music composing on computer.

“It’s mostly folk music,” he says. “All folk music is composed by somebody.” You can read more about Alan and hear some of his tunes [here](#). **END**

KEF TIMES

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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

KEF TIMES STAFF

Editor

Julie Lancaster
julielancaster.com

Production Manager
Rachel MacFarlane

Graphic Design
Dan Auvil
auvildesign.com

Address all comments or newsletter submissions to:
Editor
Kef Times, EEFC,
P.O. Box 12488
Berkeley, CA 94712-3488
email: office@eefc.org

EEFC ADMINISTRATIVE STAFF, 2011

General Manager
Rachel MacFarlane

Iroquois Springs Site Manager
Nancy Butowski

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Lanita Hyatt

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Decades of Research Find Permanent Home in Serres

By Yvonne Hunt



Yvonne and a babouyeros in the village of Anthi, 2007

Yvonne Hunt is a Greek dance ethnologist who has been involved with Greek dancing for more than 30 years. In addition to publishing and lecturing, she has taught Greek dancing extensively in Greece, elsewhere in Europe and in North America, including at two EEFC Balkan Music and Dance Workshops. She lives in Seattle.



The Serres Prefecture of eastern Macedonia is extremely rich in traditional dances, music and customs. For this reason I have continued to research there for the last 28 years. During that time I have amassed a great deal of information working mainly with the indigenous inhabitants of the villages.

While I have shared many of their wonderful dances, songs, and traditions with various groups in America, Canada and Europe, I always felt that this information really belonged to the people of the region and should remain there. Therefore, the Board of Directors of the Central Public Library in the town of Serres has honored me with what will eventually be the site of the permanent archive of this collection. The only other archive at the library is that of Yorgos Angioplastis, whose collection of photos and music is from the town of Serres.

The archive of my work will contain 150+ DVDs of music and dance events, more than 50 CDs of taped informant interviews, hundreds of photos and slides, and my entire library of books pertaining to the region. Additionally, all the commercially produced audiocassettes and records I have collected from the region will also be part of the archive.

It is my hope that folk dancers will find this archive of use to them, but mainly that it will be used by the people of Serres as a means of retaining whatever they can of a rapidly disappearing wealth.

Fabulous LINEUPS FOR 2011 WORKSHOPS *Greetings to all!*



Bob Beer

Camp season will be here before you know it, and the Program Committee is excited about the excellent teachers who have signed up for your learning pleasure. We can't resist pointing out just a few of the many staff roster highlights:

At Mendocino, we are pleased to welcome back **Bob Beer**, who was with us last year after a long hiatus. So many years without him, and now two in a row! Bob will be teaching one class in saz (Turkish long-necked lute) and one in Turkish singing.

We're honored to have back after many years one of the Balkan camp originals, **Miamon Miller**, who will teach a Romanian violin class and the Trans-Carpathian Ensemble.

But wait, there's more! For the first time we're offering a singing class just for kids, taught by former camp kid **Eva Salina Primack**. **Jessaiah Zuré** will delight the dancers on the West Coast this year with instruction in the intriguing and powerful Turkish Roman (Romani) style. **Tzvetanka Varimezova**, along with her "normal" Bulgarian singing class, is offering a class in an instrument we'll bet you didn't know she was a master of: the Bulgarian tambura. And we're exceptionally excited that Tzvetanka's friend and colleague, **Ivanka Paunova**, will be coming from Pazardzhik, Bulgaria, to teach gudulka.

And that ain't all. For the rest of the Mendocino staff, go to: <http://www.eefc.org/site/?WestStaff11>.



Dragi Spasovski

photo by Jan Schrof



Stefče Stojkovski

At Iroquois Springs this year, get ready for Major Macedonian Madness. The band **Makedonski Biseri** will be gracing our shores this summer, and East Coast camp is a primary stop on their U.S. tour. Biseri members will offer a comprehensive set of classes: **Goran Alački** on accordion and modern Macedonian ensemble, **Stefče Stojkovski** on Macedonian gajda and Macedonian tambura, **David Bilides** teaching Macedonian kaval and village ensemble, **Bajsa Arifovska** teaching tapan and clarinet, and **Adriana Alačka** and **Dragi Spasovski** will each teach classes in urban and rural Macedonian singing styles. **Michael Ginsburg** will round it all out with a Macedonian dance class. This program was two years in the planning, and we're pleased to see it come to fruition.

A couple of non-Macedonian highlights include **Todor Kirov**, who is flying in from Plovdiv, Bulgaria, to provide us a second year of his gudulka expertise, and **Sarah Ferholt**, who will rock the house again with her kids'/youth band "Čoček Nation."

[Check out](#) the whole Iroquois Springs staff.

It's going to be a fabulous camp season! Please join us at Mendocino or Iroquois Springs this summer.

Dates for the 2011 Balkan Music & Dance Workshops:

June 25 to July 2 at the Mendocino Woodlands, CA
August 13-20, at Iroquois Springs, Rock Hill, NY

We hope to see you!

The Program Committee

Denys Carrillo, *Chair*

Belle Birchfield	Lise Liepman
Paul Brown	Brenna MacCrimmon
Erica George	Rachel MacFarlane
Greg Jenkins	Terri Taggart

LETTER *from* THE BOARD

Dearest Kef Times Readers,



It has been a year of changes and transitions for your EEFC Board—changes and transitions that reflect growth and development for our organization and the times we live in.

We held our spring 2010 meeting in Toronto's Bloor West Village at the home of Brenna's parents. After two very long days or meeting presided over by **Michael Sensor**, we were treated to a lovely barbeque by **Kalman and Trixie Magyar** at their home. We tackled some policy issues and set the groundwork for some important new developments.

In order to make the EEFC more efficient and accountable, we agreed to hire bookkeeper **Nancy Klein** to review our books, finance handling and record-keeping practices. We are happy to report that Nancy appreciates General Manager **Rachel MacFarlane's** conscientious record management. She suggested a few small changes, which we have implemented, and recommended that we switch our software program to **QuickBooks** to improve our account management, conform to standard business practice, and facilitate interfacing with granting agencies. Rachel has completed the laborious process of transferring the data from our old program to Quickbooks.

We also saluted **Zlatne Uste's Golden Festival** and the **Balkan Shout Out** for both of the fabulous events they create and the generous contributions they make to the EEFC. Živeli! Na zdravje!

The Board also had small meetings at each of the two workshops. We find that even with monthly phone calls, we get our best work done in face-to-face situations. Again, we appreciated your questions and input at our Lunch with the Board sessions. One topic that generated a great deal of discussion at both lunches was the work begun by **Myra Rosenhaus** to create a profile for the EEFC so that we are able to apply for grants. The EEFC is a unique organization and, curiously, we fall through the cracks for many sources of funding. This may change over time and there are a few grants out there currently that may help us keep some expenses down and possibly help to enrich our program offerings in the future.

It may be a sign of the times, but 2010 also saw a record number of scholarship applicants for our Mendocino workshop. Thank you to all who contribute to the scholarship program—it really helps to keep our community vital and accessible—and special thanks to the scholarship committee, who had to make some very tough decisions.

Many of you at Iroquois Springs noticed the presence of film cameras. These belonged to the **Meerkat Media Collective**,

who were at the workshop to catch Zlatne Uste in action before their trip to Serbia for the Guča festival. The Meerkats also captured a lot of our EEFC spirit and we expect to produce a short EEFC clip from the footage—stay tuned!



Mendocino campers had the opportunity to view close up some wonderful examples of Macedonian costume from the collection of **Naeda Robinson**, who brought these gorgeous textiles right up to the Woodlands for us. She has also co-authored a book with **Maria Canavarro** featuring these costumes and many others. The book, which is available through the EEFC website, includes a CD-ROM of all the costumes in the textile collection of the Bitola Museum—a treasure for all the fiber hounds in our community.

Overall, even with stiff competition from Guča and Koprivštica, we had two fantastic workshops. The Board thanks the Program Committee for their hard work putting together a phenomenal staff for the 2010 camps.

Our fall meeting was held at the lovely home of **Tom and Mary Farris** in Oakland, Calif. We bade a fond farewell to President **Michael Sensor**, who had served a five-year term. He joined us via Skype during the Financial Committee session. We wish again to thank Michael for the time, energy and particularly the legal expertise and expansive vision he shared with us while on the EEFC Board. We welcomed **Erica George**—the first “camp kid” to join the Board. Erica brings a lot of wisdom and experience with her as well as youthful energy.

In addition to working through the evaluations from the workshops, we made two important decisions at the fall meeting. One was to finally revamp the EEFC website to make it more dynamic and more meaningful and to create a resource for Balkan music, dance and culture. A team headed by **Demetri Tashie** has been busy for the past few months getting the pieces together. The other big decision was to **hold tuition at the**

We tried something new with the EEFC annual t-shirt sales. T-shirts are now pre-ordered for pick-up at the workshop of your choice or, if you prefer, delivered to your address. This ensures that people can get the color and size they want and eliminates the need for shipping all the unsold t-shirts across the continent and storing them throughout the year. There are still a few vintage Ts available through our e-Bay sales maven **Yvonne Wingard**, and those who attended Iroquois Springs will remember that **Emily Cohen** showed us there is life for those old shirts yet!

current rate for one year. We heard from so many in our community that 2010 had been a particularly difficult year and we wanted to keep our wonderful workshops as accessible as possible for 2011. What this means is that we have set ourselves a very ambitious fundraising goal for 2011. We have every confidence that those who can will help out the EEFC this year.

Our fall meeting was also three days long rather than the usual two so that we could work on developing Board policies and practices with **Deborah Pruitt** of Group Alchemy. It was a long but ultimately productive day that helped us renew our commitment to our wonderful organization and the magic it creates. We identified many areas to make the Board and the organization more effective and efficient. We have been working on revamping our **Policies and Procedures** (Board manual) to make them more accurate and user-friendly. The cross-continental nature of our organization presents some challenges for continuity and we are working to address these.

Secretary **Riccardo Heald** has undertaken a massive archiving project to scan and upload years of minutes and Board data. Erica has been compiling a list of Frequently Asked Questions (and their answers), which will appear on our new website.

Over the winter months, West Coast Board members and Rachel MacFarlane met with Deborah Pruitt to review our fundraising activities and strategies. Rachel and **Membership/Fundraising Committee Chair Ann Norton** were able to attend workshops offered in the Bay Area for nonprofit organizations that have given us some new ideas and are helping us to create a more professional profile.

Linda Mucyn stepped down from the Board early this winter in order to spend time with her growing family and we wish to thank Linda again for the time and thought she put into the EEFC Board. We were delighted that **Dan Auvil** agreed to come back to the Board to complete Linda's term. A longtime community member, previous Board member and our in-house designer, Dan brings experience, insight and passion to the Board and we thank him for coming back.

We are looking forward to our spring meeting to be hosted by Demetri Tashie in Western Massachusetts. Your EEFC Board team for 2010-2011 is:

Brenna MacCrimmon - *President, Administration Chair*

Denys Carillo - *Vice President, Program Chair*

Dan Auvil - *Treasurer, Finance Chair*

Riccardo Heald - *Secretary*

Demetri Tashie - *Board Liaison - Web Design and Media Chair*

Ann Norton - *Membership/Fundraising and Scholarship Chairs*

Erica George - *Fact Finder*

The Board wishes to thank all our hosts, friends and local communitiy who offer us hospitality for our Board meetings. Those meetings would not be the same without your help for transportation, lodging and especially—food!

We hope to see you at a workshop!!

For the EEFC Board

Brenna MacCrimmon, *President*

LETTER *from* THE EDITOR

Kef Times is beaming like a proud mama and papa.

This issue's release coincides with the launch of the new [EEFC website](#)—a multifaceted resource long dreamed of by previous EEFC Board and community members and now a reality thanks to the hard work of the current Board and General Manager, and especially the artistry of web designer Demetri Tashie.

Among the new website's treasures is an archive of [all past issues of Kef Times](#), going all the way back to the first, four-page publication in 1994, entitled “EEFC News.” (The archive list is on the far right; depending on your screen settings, you may have to scroll to see it.)

Since that issue, many people have contributed articles, photos, and editorial and design skills. In 2000, the publication started presenting in-depth profiles of people and/or camp history in each issue. Until 2007 the newsletter was a print publication; there's been no easy way to access older back issues until now.

You can click on the link for any past issue and see a list of the articles that appeared in that issue. Or, if you want to read about a specific person or topic, simply scroll down on the Kef Times home page to see a list of article topics by issue.

Happy exploring!



Photo by Rick Cummings

Julie Lancaster
Editor

NEW

AND

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.



AN ECLECTIC COLLECTION - THE ETHNIC CONNECTION

David Owens, formerly with NAMA and Aman, has a new CD by his Ann Arbor band, The Ethnic Connection. It is, as labeled, an Eclectic Collection: Balkan folk dances, klezmer, and Yiddish, as you might expect, but also a bunch of other things, including waltzes, polkas, swing, boogie-woogie and lots of four-part harmony singing. Includes a 20-page booklet of words, translations, historical info, photos, etc. Titles and descriptions, sound clips and information for ordering at David's website (click Order below). Other key musicians are **Nan Nelson**, Ralph Katz and Carol Palms.

[Order](#)



OUTSINGING THE NIGHTINGALE - LOST TREASURES OF BULGARIAN MUSIC 1905-1950 - LAUREN BRODY

This four-CD, 100-track collection is the product of more than 30 years of **Lauren Brody's** research into the commercial recording industry in pre-Communist Bulgaria. It is the follow-up to her 1998 reissue, "Song of the Crooked Dance" on Yazoo Records. Until now these selections have been unavailable both in Bulgaria and in the U.S. Included are four small booklets with historical information about the Bulgarian recording industry, including short biographies of selected artists and photos.

[Order](#)



SALA SALA - SHEREFÉ

Songs from Greece, Turkey, Bulgaria, Egypt and Lebanon. Rich overlapping traditions distilled by the spirits of musicians and dancers through ages and across oceans, uniquely presented by one of North America's most versatile Balkan camp-inspired ensembles. Since 1995, Sherefé has delighted mixed audiences as well as those of specific ethnic origin at concerts, festivals, weddings and private parties. Features **Paul Brown**, **James Hoskins**, **Jesse Manno**, Zahara and a cameo by **Beth Quist**. 78 minutes of dancing pleasure! Cheers! Yasou! Nazdrave! Fisehatak! Sherefé!

[Order](#)



UNDERDRIVE - THE HELLADELICS

The four members of the Helladelics are fixtures on the Bay Area Balkan music scene: **Mary Farris**, soulful on clarinet; laouto-strummer extraordinaire **Tom Farris**; Gary Hegedus on rippling violin and oud; and **Michele Simon** of the velvet voice and percolating percussion. Together they create richness and grit, low gears and deep grooves, capturing the rocky valleys of Greece and the blue Mediterranean. Their first CD, "Underdrive," is a delectable collection of mostly Greek, mostly traditional, dance and trance tunes—captivating melodies, driving rhythms and passionate improvisations. They dig into the hypnotic, bluesy material from the Epirus region of northwestern Greece, upbeat dance tunes from Thrace, softly lilting songs of the islands, and the odd-meters of Macedonia, as well as tastes of Armenia and Turkey. "The Bay Area's newest, soothingest, groovingest Greek roots band."

[Order](#)



2010 ANNUAL EAST COAST BALKAN CAMP PHOTO DVD

It was yet another wonderfully fun, fulfilling, sleepless week of music and dance classes, parties, music-making, dancing, friends, good food, and more. If you didn't take enough pictures, or never even got around to taking out your camera (or didn't even bother to bring one), here's a chance to revisit camp and have a great time, all over again. These photos are a lot of fun and also make a nice gift.

This DVD contains more than 650 photos, including:

- some evening parties and kafanas
- music and dance classes in action
- group sing
- auction on Tuesday night
- lots of santouris
- classes performing at Friday's student concert
- Friday afternoon soccer game
- Friday picnic outside the dining hall
- candid and semi-candid shots throughout the week
- kids at camp
- 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 \$30 plus \$2 shipping/handling in the U.S. from Margaret Loomis, 10206 Day Ave., Silver Spring, MD 20910. Email: mloom@mac.com.



NEW EEFC WEBSITE

With the help of generous donors, we've begun to totally revamp our website.

Demetri Tashie's design gives you fast and easy access to information about the EEFC. Now you can get the latest on this summer's workshops, check out staff bios and register online.

You can even listen to a custom broadcast from EEFC Radio.

[Check it out!](#)

2010 MENDOCINO

A few candid
to remind us of
what we did
last summer.

Just another hot night in the kafana with Mark Levy, Rachel McFarlane, Belle Birchfield, Sharon Rogers, Kathy Fors and Evan Stuart.

All photos on this page
by Scott Kehoe.



Nestled in the California redwoods, the Mendocino Woodlands is a national historic park renowned for its natural beauty. The cabins are refurbished to original condition, but they remain a little rustic. Some choose to tent in the meadows or along the creek. Inset at top are three views from around the site.



Allison Hybertson and Juliana Graffagna.
All photos on this page by Jean Biz Hertzberg.



Barbara Cordes is all dressed up and ready to rock with the brass band on the dance floor.



Bob Beer is a big presence at camp. Bob will be back at Mendo this year.



Bulgarian singing teacher Tzvetanka Varimezova with daughter Radka.



Laurie Antonson and Wayne Leeds at the board taking care of sound.



Glynis Hawley and Andy Kacsmar. Andy has voluntarily helped with sound for many years.



Susan Reagel and Elizabeth Ryan put their heads together.



Beth Bahia Cohen and Mark Primack appear in good humor.



John Parrish looks for an opportunity to dip into his great repository of knowledge.



Camille Holmes, Nick Maroussis, Joseph Friedman, Nesa Levy, and Maya Kotansky take a moment to learn from their elders.



Christos and Bobby Govetas share a special father-son moment.



And Julie Lancaster tees up James Hoskins.

2010 IROQUOIS SPRINGS

All photos on this
2-page spread are
by Margaret Loomis
and are available on a
Photo DVD.
[More info.](#)

Ben dir ... done dat!
Polly Tapia Ferber's frame
drum class includes
Jamie Levis, Suzanne Rizer,
Emily Cohen, Barbara
Golding and Jan Williams



Joe Graziosi is a pedagog of precise placement.



One of the kafana's truly magical moments was music from "The Four Bases" with Abby Alwin, Joe Blumenthal, Flora van Wormer and Paul Brown.



Bob Schulz and Barbara MacLean came dressed for this year's auction theme, "Beach Party!"



Drummers ready to roll. Emily Geller, Helen Marx, Mish Davydov, Jonathan Finger and Sheila Krstevski prepare for engagement with the brass.



Jessaiah Zuré leads a lively class in traditional Turkish Roman dance.



Nikolay Doctorov, Ivan Handzhiev and Dzhenko Andreev take a rare break from playing.



Catherine Foster offers some encouraging advice to a group including Laine Harris, Sarah Ferholt, Xxxxxx Xxxxxx, Hannah Platt and Nathan Wolman.



While the adults play, the kids put on a play titled "Where Gajdas Come From!"



The nightly parties feature bands like this with Ildiko Hajdu-Nemeth (Kalman's sister), Miamon Miller, Kalman Magyar, Raif Hyseni, Paul Stafura, Adam Good, Aron Szekely and Paul Brown.



But it's time to study during the day. Here, Kalman Magyar's violin class practices for their recital under his attentive ear.



DICK CRUM/KEF SCHOLARSHIPS

5 2010 WEST COAST SCHOLARS

VALERIE HOLT

Location: Seattle, Wash.

Occupation: Teaches yoga and performs in several music projects

Connection to Balkan music/dance: Member of a cappella ensemble [Dunava](#) for more than two years

Number of times at camp: First time

Experience: The EEFC music and dance camp was one of the most enjoyable experiences I've had in a long time. I loved it. I am grateful for the scholarship award enabling me to attend. Based on descriptions, I knew it would likely be fun and educational, but I had no idea of the substantial impact that Balkan camp would have on me.

The strength and connectedness of the EEFC community stood out to me most. It seems simple enough to combine good music with a beautiful setting and have a successful event. But I saw incredible effort being put into creating the foundation for magical moments to happen. Everyone was so welcoming and friendly.

The caliber of instruction floored me. My only source of stress was choosing between all the incredibly skilled and talented teachers. It was a privilege to meet and study with world-renowned artists.

I also loved that the attendees were of all ages. I loved that there was dedicated youth space and that kids were also welcome anywhere. I loved the combined feeling of focused work and celebration. AND I love that camp happens every year. See you all in June!



TIM MALONEY

Location: Fort Collins, Colo.

Occupation: Student, musician and restaurant manager

Connection to Balkan music/dance: Plays Balkan music, Rebetika, Macedonian and Bulgarian music with friends

Number of times at camp: Second camp

Experience: I was in Greek ensemble and the Bulgarian ensemble at camp and was working on Macedonian tambura, Bulgarian tambura, doumbek and bouzouki. Seeing the Albanians perform multiple times was probably the highlight of my camp. And the impromptu cookout by the Bulgarians was a lot of fun. Everybody just sort of appeared and conglomerated. It seemed unplanned, one of those things that Balkan camp can lead to, these spontaneous fun moments playing in the woods. Eating, music and spontaneity—that speaks for camp.



JESSE MANNO

Location: Boulder, Colo.

Occupation: Faculty/Music Director, Department of Dance, University of Colorado-Boulder

Connection to Balkan music/dance: [Sherefé](#), Barbelfish, Veelah, Kailin Yong Peace Project, Greek Festivals, and plays Balkan music in many modern dance classes

Number of times at camp: Sporadic attendee since 1985

Experience: Well, I learned a lot from several wonderful teachers, and expanded the repertoire that Coloradoans will hear and dance to in coming years, but by far the most memorable aspect of camp for me this year was seeing what monster musicians the Govetas kids are turning into. It was at Mendo 2010 that Bobby G. broke his first big bass daouli stick in a manly display of musical "violence." I managed to recover it and plan to sell it for big money at a future EEFC auction when he's a big-shot gigging musician. And Eleni G. is now better zourna player than almost everyone, which is really saying something. The zourna serenade she gave my pregnant wife was beyond the beyond.

Then there was SAZILLA. Having Bob Beer's saz class first period made for some pretty loopy, sleep-deprived shenanigans from myself, Hoskins, Kurumada, his Bobness and others. SAZILLA was born doing a slow, deliberate, earthshaking walk, reminiscent of a sumo wrestler, while playing a saz dirge. ONLY AT CAMP.

It was such a surprise and honor to be supported with a partial scholarship this year. I am deeply appreciative to be a part of this big family. I only hope my kids turn out as talented as the Govetas. Good work, everyone. It takes a village.



NICK MAROUSSIS

Location: Seattle, Wash.

Occupation: Student at the University of Washington

Connection to Balkan music/dance: Teaches a high school dance group at St. Demetrios Greek Orthodox Church in Seattle and performs with the Govetas family in [Dromeno](#) around the Seattle area and in Canada

Number of times at camp: First time

Experience: I remember looking through the Kef Times newsletter in early June, hoping that it might provide some spoilers as to what would be in store for me at the end of the month. I glanced over one of the scholarship recipients' write-ups in the paper, and although the details are now a bit vague, I remember her repeatedly mentioning this Balkan camp "magic." Let me preface a bit by saying that I'm pretty disenfranchised by that word; things described as magic typically don't measure up.

The time between camp and my normal life started to slim, and like a disorienting slap to the face I was finally in Mendocino. The blurb from the newsletter had made its way out of my mind, and I was ready to interpret the experience for myself, that is, until about three nights into camp, a night dedicated to Rebetika. Before dark the kafana quickly filled with bouzouki music patrons, eager to hear Christos Govetas, Ruth Hunter, Ryan Francesconi, Bill Lanphier and Steve Ramsey playing the blues of Greece. Now, I'm not sure I have the authority to toss around the word magic. I'm no David Blaine. But there was something distinctive about the mood that night. Something that couldn't be blamed on the soft lighting provided by assorted Christmas lights. To put it plainly, it was overwhelming. It was the sound of Christos' bouzouki crying, and the baglama chirping. The voices dancing on the melody like

some sort of verbal zeibekiko. I saw the crowd move with such conviction, you would think the sorrows described in the songs were their own. And in a way they are, they are all of ours. What else enables this music to have such universal impact?

At a later point in the night I had to step out for air as a precautionary measure. I could feel myself getting emotional, and I knew if tears began to flow it would bum out the lot. I spotted Eleni Govetas by the smoker's table, and she said something to me along the lines of, "Dude, that was an awesome set." I wanted to respond to her with something more than just, "Yeah, dude, you're right." I want to say magic . . . But I know she'd just make fun of me for it. Thanks to all that made my first week at Balkan camp an unforgettable one.



CODY SIMMONS

Location: Eugene, Ore.

Occupation: Unemployed/Musician. Former wooden drift boat builder.

Connection to Balkan music/dance: Musician/pseudo-director of the Balkan ensemble, [Kef](#)

Number of times at Balkan camp: Six times since 2003

Experience: The highlight of my experience this year—or for that matter, any year—was undoubtedly having the privilege of putting together a brass band to perform a program of music from the repertoire of Štipskite Svadbari na Ilmi Jašarov. Being particularly enamored with the sound of Macedonian brass bands, I had borrowed a number of records featuring Ilmi Jašarov from Mark Levy and had begun transcribing some of my favorites. In January 2010 I had the wonderful opportunity, facilitated by Michael Ginsburg, to take a lesson with trumpeter Nešat Zekirov, leader of the renowned Maleševski Melos brass band from Berovo. This experience further spurred my desire to begin playing some of this incredible music.

For financial reasons, 2010 was to be a year in which I would not attend the Mendocino workshop. However, it was initially expected that Nešat Zekirov would be teaching the brass band, so I was encouraged to make every effort to participate. Thanks to Marchette DuBois, who pressed me to make one more attempt to apply for the Kef scholarship (having been rejected a number of times previously), I was offered a half scholarship, which, when combined with a work-trade position on the Bath Crew, covered my entire tuition cost.

As it turned out, Nešat Zekirov would not be attending the camp. It occurred to me that despite his absence, I had an excellent opportunity to dig into the Macedonian brass band repertoire. Fortunately, Mark Levy and Rachel MacFarlane share my enthusiasm for Štipskite Svadbari so, with little effort on my part, a band composed of players from Portland, Eugene and the Bay Area was assembled, charts and source recordings were distributed, and rough plans were made for our first rehearsal to occur at the camp, only days before a scheduled kafana slot.

There were the usual difficulties in finding time to rehearse between our various and overlapping obligations (among us we had two teachers, two bathroom cleaners, a dishwasher, a kafana server and one general manager of the EEFC, and not one person who had fewer than two other performances for which to prepare). Yet, despite a “distributed” rehearsal schedule (that is, many rehearsals, but never with everyone in simultaneous attendance) and more than a few moments of panic about being able to make it all come together, it did.

Belle Birchfield and Kathy Fors jumped in to strengthen the low brass section, making us bi-coastal; Steve Ramsey shuffled the kafana schedule to accommodate various dance hall conflicts, and we played our set. It wasn't perfect, but we had a roomful of people dancing to music they clearly loved, led by the perfect person for some of the lesser-known Macedonian dances, Michael Ginsburg.

Where else could I assemble a group of eight musicians and in five days be able to perform a set of music of such specific interest to a packed room? I had the pleasure of participating in six performance sets during the course of the week, the satisfaction of taking classes with wonderful teachers, the delight in listening to great music night after night, the—uh —“joy” of maintaining one of the bath houses and being one of the last people to leave after the final cleanup, but nothing compares to seeing others enjoy one's own idea.



DICK CRUM/KEF SCHOLARSHIPS 6 2010 EAST COAST SCHOLARS

LEELA EHRHART

Location: Bellmawr, N.J.

Occupation: Jewelry designer/jewelry crafter for BumbleBeads, Susan Rifkin Jewelry Designs and her own company, [LeelaDesigns](#)

Connection to Balkan music/dance: Sings with Philadelphia-based [Svitanya Eastern European Women's Vocal Ensemble](#); performed Albanian medley from 2010 Balkan camp with Raif Hyseni's Albanian-American Ensemble at The Albanian Festival at Lehman College, Bronx, New York, November 2010

Number of times at camp: Five amazing times!

Experience: After one of the Thracian singing classes this summer, I asked Donka Koleva if she knew any more songs like the one called Tenjovata stara majka, a relatively slow and highly ornamented song, which I learned from her my first year at camp. She sang me another song she knows called “Pila Jana” and she then told me the story of learning it from her grandmother. I was so touched and honored that she shared the song and the story with me!



KIMBERLY FEDCHAK

Location: Ardmore, Penn.

Occupation: High school math teacher

Connection to Balkan music/dance: Musical director of [Svitanya Eastern European Women's Vocal Ensemble](#)

Number of times at camp: First time

Experience: It wasn't a singular scene or experience, but rather the impact of the love that folks at Balkan camp share that touched me. I loved that love was uppermost on the scene, and that music was the current that carried it. From staff to teachers to campers, everyone reached out to and celebrated everyone else, especially us first-timers. I very much hope to come back and be part of this wonderful community again—after practicing my introductory exercises for the kaval, of course (thanks, Nikolay!).

YOANA KOLEVA

Location: Philadelphia, Penn.

Occupation: Accountant for Ray & Joan Kroc Community Center (part of the Salvation Army)

Connection to Balkan music/dance: Native of Bulgaria. Regular attendee at Beaver Folk Dancing (Ft. Washington, Penn.) and founder of a Balkan folk dance club at Arcadia University

Number of times at camp: Two

Experience: For me, Balkan camp is a place brimming with extraordinary energy and unique experiences that are all worth mentioning. This year, as soon as I arrived, stepped outside and inhaled the aroma of fresh grass, I felt at home. Everything seemed welcoming, warm. That's how I knew that another amazing week was ahead of me. The dancing, the nonstop music and partying, all the nice people, the authentic Balkan cuisine and the pristine beauty of the campsite were all factors contributing to an unforgettable experience.

Some of the most memorable experiences from this year's camp for me were the gajda classes. Even though I cannot play the gajda myself, I loved just sitting outside and listening to the mesmerizing sounds coming out of those instruments. Once again, it felt as if I were back home, at my grandma's house. Later on, I was kindly asked by Dzhenko Andreev to help with interpreting/translating in his gajda classes. It was comical, as I was learning more gajda terminology than I have ever dreamt of, during my attempts to translate. There were many fun moments. I'm thinking that now, as I have all that theoretical expertise in gajdas, I would really like to be in one of the classes next summer!

I am thankful to everyone who made it possible for me to go to camp two years in a row. I can definitely say that what I have experienced there has touched my life in a very special way. I have learned things that I am sharing with family and friends, thus continuing to spread the beauty of my culture. I can't wait to be back at camp next summer.



MATTHEW SCHREIBER

Location: Lewiston, Maine

Occupation: Grant writing and development

Connection to Balkan music/dance: Plays and tours regularly with [Cinder Conk](#)

Number of times at camp: First, and certainly not last!

Experience: Toward the end of the week I decided to take a short nap after dinner to save energy to go to the kafana later in the night. I slept through my alarm and woke up again around 1 a.m. Not wanting to miss out on the concert I had been looking forward to, I stumbled across the field into the kafana and melded into the circle. Within 10 minutes I had gone from the depths of REM-cycle sleep to dancing a ruchenitsa.

JORDAN SHAPIRO

Location: Brooklyn, N.Y.

Occupation: Full-time musician with bluegrass group, [Astrograss](#) and other groups

Connection to Balkan music/dance: Attends as many Balkan music/dance events as possible

Number of times at camp: Two

Experience: More of a result of camp: The recent reunion of Raif's Albanian Ensemble at the annual Albanian Festival in the Bronx stands out as the very memorable Balkan camp-related experience. Learning the music and performing for each other at camp was an amazing experience in itself, but getting to perform the music for thousands of overly enthusiastic Albanians was a surreal event that I never expected would happen. It felt like we were able to give back to the culture that has been giving us so much inspiration and enjoyment through its music and dance. The sense of the tight-knit Balkan camp community really came through for me that weekend, and was especially shown by those who traveled across the country to play the music with each other one more time, even just for one short set.

The kafana scene at Balkan camp also continues to impress me with the crowds of music-hungry dancers and listeners ready to stay till dawn awaiting more and more music. The support for every group, including those less experienced than others, is a source of inspiration and shows how much the community comes together to welcome everyone.



KENNY WARREN

Location: Brooklyn, N.Y.

Occupation: Trumpet player/composer/teacher

Connection to Balkan music/dance: Plays with [Slavic Soul Party](#)

Number of times at camp: First

Experience: I've heard a lot of great things about Balkan camp, mostly from Matt Moran. This was my first time up at camp, and unfortunately I could only stay for two nights. I arrived at midnight of the camp's second night. Everyone was buzzing with excitement; I could tell that I had just missed an amazing performance. Luckily, there was still plenty of music left to be played at the kafana. The first thing that struck me was that everyone at Balkan camp seemed to have some deep long-running bond. At first I felt like I was crashing a family reunion or inviting myself to party of childhood friends. This feeling, however, did not last long because everyone I met was so welcoming and open. I was only at Balkan camp this year for about 36 hours, but with just four hours of sleep a night and so much great music to soak up, I left feeling refreshed and inspired. I hope I can stay for the whole week next year. Thank you for the opportunity!

2010 EEFC MEMBERS

Our 2010 membership drive brought in a total of **\$31,116**. In addition, we have received \$6965 toward the Nest Egg Fund and **\$4,957** toward the Dick Crum/Kef Scholarship Fund.

Please join the EEFC or renew your EEFC membership today. Thank you!

Bands, Choruses & Dance Groups	Individual & Family Members								
Æ (Brooklyn, NY) website	James Abrams	Bart Carpenter	Marion K. Earl	Steve Ginzburg	Carole & Paul Kantor	Weiner	Judy Newland	Sanna Rosengren, Erik & Ellinor	Helen Stuart & Family
Balkan Cabaret (Seattle, WA) website	Andy Adler & Ann Braude	Denys Carrillo & Joe Finn	Nelu Eden	David Golber & Helen Snively	Vicky Kastner	Nikolai Louie	Carol Newman	Myra Rosenhaus	Robert Sullivan
The Balkan Shout Out (Brooklyn, NY) website	Jerry Agin	Tom Carruthers	Anne & Leela Ehrhart	Melanie Goldberg, John Parrish, Anna & Felicia Goldberg	Luba Kazakoff	Hester Lox	Clayton Newman & Nancy McGhee	John & Georgia Roussos	Jerry Summers
The Balkanics (Washington, DC area) website	Douglas Lane Allen	Abby Chen	Marian Eines	Barbara Golding	Scott Kehoe	Nora Lyman	Len Newman & Lisa Shochat	Johanna Rubba	Terri Taggart
Black Sea Surf (SF Bay Area, CA) website	Shelley G. Allison	Sandra Cherin & Michael Gage	Rachel Bertha Eitches	Eugene Goldwater	Angeliki Keil	Brenna MacCrimmon	Calin, Rikki & Max Nicolae	Nancy Lee Ruyter	Tanzer Family
Bobba Culpa (Albany, NY) website	Abigail Alwin	George Chittenden & Lise Liepman	Debbie Elkins	Mathew Good	Loretta Kelley	Rachel MacFarlane	Erica Nielsen	Elizabeth Ryan & Peter Zimmermann	Demetri Tashie
Chubritza International Folk Band (Arcata) website	Stefanie Anderson	Leslie Clark	Elena S. Erber	Barbara Gottfried	Marcia Kemble	Barbara MacLean	Alina Niemi	Jonathan Ryshpan	Madelyn “Mady” Taylor
Columbia Folk Dancers (Columbia, SC)	Susan Anderson	Morgan Clark	Leah & Necdet Erez	Linda Green & Randall Kirschman	Emma K. Kempf	Kalman, Trixie, Csenge, Soma & Bibor Magyar	Nancy Norris	Olga Sandomowich	David Thorne
The Cope Family Band (San Jose, CA)	Leslie Arberman	Joyce Clyde	Sheila Ewall	Chilton & Patsy Gregory	Solange Kellermann	Netty Mallek	Ann Norton & Mike Slama	Steve Salemsen	Keiko Trenholm
Eastern Exposure (San Diego, CA) website	Becky Ashenden	Bruce Cochran	Rima Fand	Charles Gribble	Memo Keswick	Tim Maloney	Julie Orth & Frank Garcia	RosieLee C. Salinas	Randy Trigg
Grupa Dunbarov (Vancouver, BC)	Atila Aydin	Beth Bahia Cohen	Matthew O. Fass	Tom & Kris Grinstad	Jenny Kilgore	Joseph Mandell	Boyd Osgood	Deborah Sallee	Areti Tsiola
Humboldt Folk Dancers (Arcata, CA) website	Barbara Babin	Debra Cohen	Christine Fayad	Ellen & Nels Grumer	Bill & Pat King	Linnea Mandell & Craig Kurumada	Asako Oshiro	Bonnie Sangster	Stephen R. Turner
International Folk Dance Association of University City (St. Louis, MO)	Kiren Bahm	Emily Cohen & Eric Frumin	Lila J. Feingold	Steve Gruverman, Marie Wendt & Siana Gruverman	Pauline Klak	Jesse Manno, Tambré Rasmussen & Eleni Manno	Craig Packard	Owen Saxton	John & Barbara Uhlemann
Kef (Eugene, OR) website	Judith Baizan	Martha Cohen & Marc Wolman	Bette Felton & Bruce Gibbs	Francesca Guido	Nancy Klein	Sarah & Kyla Manno	Laura Pannaman	Betsy Schiavone	Catherine Valentine
Kypseli Greek Dance Center (Pasadena, CA) website	Janet M. Baker	Sarah Cohen	Melinda Fields	Ann Hallatt	Karen Klevanosky	Linda Mansdorf, Michael & Stacey Sternberg	Ann Partlow	Larry & Jane Schofer	Carmen D. Valentino
The Mehanatones (CA) website	Judy Barlas	Gladys M. Comeau-Morales	Jeff Fine, Jocelyn Hassenfeld & Eleni Fine	Bryn Hammarstrom & Lynne Graham	Lori Koch, Dan Auvil & Miranda King	Mary Marshall & Steve Gould	Dexter Payne	Rich Schultz & Christine Montross	Annemoon van Erp
Mixed Bag (Columbus, OH)	Paul Beck	Sonia Connolly	Sylvia Fine & Emily Eames	Susan Hatlevig & Brian Wood	Dmitri Kofsky	Helen Marx	Jasna Pečarič	Robert Schulz	Flora van Wormer
Musiki Parea (Vancouver, BC)	Paul Becker	Cheryl Cook	Ken Finn & Camille She	Emerson Hawley	Peter Kowalski, Carolyn Wember & Athena Savides	Bernice Maslan	Ronald W. Perkins	Leslie Scott	Varimezov Family
Palisades Folk Dance Group (Tenafly, NJ)	Meir Beer	Roger Cooper & Judith Olson	Jonathan Finger	Glynis Hawley & Andy Kacsmar	Arnold I. Kronfeld	Gergana May	Nancy J. Peterson & Ed Kautz	Selden Family	Sallie Varner
Planina Songs of Eastern Europe (Denver, CO) website	Michelle Benoit	Barb & Katie Cordes, Pete & Greta Gustafson	Steven Finney	Mary Hawley	Noel & Judy Kropf	Evy Mayer	Susan Pinkham	Michael & Patricia Sensor	Karen Vournas
Rakiya (Watertown, MA) website	Gail Berlin	Silvia Cornell	Béla Foltin	Riccardo Heald	Sheila Krstevski	Katia McClain	Lita Pinter	Alice & Robert Shapiro	Bill & Carol Wadlinger
Svirači (Santa Clara, CA) website	Frederick Bialy	Delores Crawford	Mark Forry & Frances Hatfield	Jo Farb Hernandez	Karen Kurciska	Sally McClintock	Terry W. Plampin	Matt & Joan Shear	Paul J. Wagner
Svitanya Eastern European Women’s Vocal Ensemble (Philadelphia, PA) website	David Bilides	Meg Crellin	Kathy Fors	Biz Hertzberg & James Hoskins	Erin Kurtz	Will McClintock	Janet Platin	Wendy & Doug Shearer	Sandy Ward & Ken Harstine
XOPO (Northampton, MA) website	Belle Birchfield & Michael Ginsburg	Susan Dailey	Linda Fox	Susan Hinkins & Richard Gillette	Carol Kycia	Jim & Nancy McGill	Jamie, Betsy & Hannah Platt	Mary Sherhart	Wally Washington
	Barbara & Joseph Blumenthal	Dennis Demakos	Colter Frazier	Tom Hixon	Julie Lancaster & Jim Schwartzkopff	Mark, Sally & Shea McIntee	Primack & Pollock Family	David Shochat & Virginia Rogers	Barbara Westhofen
	Laura Blumenthal & Mark Hamilton	Joyce deSaussure	Barbara & Joey Friedman	Peter Hobbs	Ari Langer	Jean McIntosh	Karen Diane Powell	Leni Siegel	Frances M. Wieloch
	Marion Blumenthal	Susan & Teymour Darkhosh	Carol Friedman	Robert J. Hoffnung	Thos Lankston	Michael McKenna & Debbie Webb	Pozen Family	Caroline Simmonds	Jan Williams
	Jessica Bondy & Thorn Roby	Naomi Segal Deitz	Marguerite Frongillo	Vita Hollander	Bill Lanphier	Janice Mendelson	Mary Proudfoot	Simon/Garaventa Family	Yvonne Wingard
	Abigail Bordeaux	William B. Gardner	David Gage	Sandy Hollister	Michael Lawson	Krystyna Michejda-Kowalska	Nada Putnik	Sandra Simowitz	Shana Winokur
	Steve Boyer	Lynette Garlan & James Rumbaugh	Bob & Sharon Gardner	Peter Holmes	Lazarovic Family	Almeda Glenn Miller	Steve Ramsey	Leah Sirkin	Kimberlee Wollter
	Briget Boyle	Suzanne Gaylord	William B. Gardner	Margaret J. Hord	Bob Leibman	Melissa Miller	Ray Ranic	Jonathan B. Skinner	Terry Wood & Kathy Maron-Wood
	Tom Bozigian	Ken Genetti	Bob & Sharon Gardner	Melinda Hunt	Sonne & Nick Lemke	Amy Mills	Dick Rawson	Catherine Smith & William T. McElwain	Merideth Wright & Fred Emigh
	Radica & Davor Braletič	Erica George	William B. Gardner	Hunter/Govetas Family	Richie Leonard & Suze Stentz	Bill Mize	Susan Reagel	Lewis R. Smith	Woody & Beth Wright
	Katherine L. Brawley	Sarada, Craig & Daniel George	William B. Gardner	Lanita Hyatt	Roberta Levine	Maureen Moloney	Margo D. Reich	Matthew Smith	Meg York
	Louise Brill & Mary Donnelly	Erika Gerson	William B. Gardner	Allison Hybertson	Mark Levy & Carol Silverman	Claire Molton	Chris Rietz & Debora Huxtable	Tim Sneed	Joann Young
	Dean Brown & Dee Ramee	Kate Gerson	William B. Gardner	Leslie Hyll & Edmund Cordray	Sue Lindner & David Porter	Diane Montgomery	Martie Ripson	Corinna Snyder	Naomi Zamir
	Patricia A. Buhl	Ira Gessel	William B. Gardner	Arlene Imagawa & Mark Jenkins	Mike & Louise Lipsey	Yves Moreau	Lucy Roberts	Cheryl Spasojevič	Erica Zissman & Morty Isaacson
	John Burke & Eileen Menteer	John Gibson	William B. Gardner	Roberta Jenkins	James Little & Linda Persson	Linda Mucyn	Pauli Robinson & Family	Greg Squared	and 2 anonymous donors
	Jeanne Busch	Elia Gilbert	William B. Gardner	Shirley Johnson	George & Niko Long	Cathy Murphy-Miles	Tom Roby & Karen Edwards	C.B. Stevenson	
	Priscilla Carlson	Joan Gildemeister	William B. Gardner	Susan M. Jones	Adam Loomis	Fanche Nastev	Jonathan Rockkind	Nina Storch	
			William B. Gardner	Connie Strohbehn Kaczmarczyk	Margaret Loomis & Larry	Catherine Nelson	Barbara & Norman Rosen	Barbara J. Strey	

Thank you!



A few comments excerpted from postings to the EEFC listserv following Dennis's death:

Dennis always encouraged me to pursue my passion for Bulgarian dance. He officially gave me my first teaching opportunity. I thank Dennis for . . . inspiring me and opening doors.
Yves Moreau, Montréal, Canada

I work as an ethnomusicologist today because of Dennis' ability to inspire, persuade, and pull together people for a common goal. Dennis of course was not perfect, but he had some most amazing and very perfect parts, those being his attention to the details of the turn of a half-weighted foot, the perfect way to wear a Slavonian scarf or an apron, and his choreographies. His desire to stay as close to the village as possible has influenced my taste for the untamed, "dissonant" and very powerful songs of the Balkans. For me, his love of singing and the importance he placed on it in Koleda was the best thing that could have happened to me, and I have not stopped singing since. Thank you, Dennis!
Jill Johnson, Stockholm, Sweden

Dennis had a strong conviction that once a dancer learns the authentic village dances, he will no longer be satisfied dancing to choreographed dances. I myself am a prime example of this. I once danced choreographed dances for hours on end. Whether or not this transition occurs with others I cannot say. But I am sure Dennis was convinced this was so.

Dennis was a master choreographer, but he made a distinction between the stage and the village square. This will be one of the things I will remember him for.
Joan Friedberg, Burbank, Calif.

Dennis Boxell, a researcher, teacher and choreographer of Balkan folk dances whose work had an enormous impact on Balkan folk dancing in North America, died on September 9, 2010, at the age of 70.



DENNIS BOXELL

Born in 1940, Dennis grew up in Minneapolis, Minn., where he began learning dances of the Croatian and Serbian immigrants in the area at the age of 15. He met Dick Crum, then choreographer for the Duquesne University Tamburitzans, who inspired him to develop a professional interest in Balkan dance.

While in Europe serving as a Czech language interpreter for the U.S. Army Security Agency in the early '60s, Dennis had the opportunity to study Yugoslav and Bulgarian dances, learning his "original five dances" that were to launch him on his teaching career: Bavno Oro, Belo Lenče (Vranjanka, aka Iz Banju Ide), Ravno Oro, Sitno Žensko and Tresenica.

In 1961, at a folk dance festival he visited en route to California to study Slavic languages at UC-Berkeley, Dennis was "discovered" by John Filcich, creator of the San Francisco Kolo Festival. John brought Dennis to the Kolo Festival in November, 1962, where he was received with great acclaim. He went on to teach at Stockton Folk Dance Camp and many other camps, and became the first Balkan dance teacher to teach an extended national tour.

Dennis made many trips to the Balkans to study with eminent folklorists and musicians and visit remote villages, collecting and recording dances and their accompanying music. He produced seven LP albums, 42 single 45s and more than 30 CDs and cassettes.

According to Balkan dance teacher Yves Moreau, the records Dennis produced with Rickey Holden on the FOLKRAFT label "were unique with the 'village sound,' which for many of us was a first encounter with zurla and tapan, gajda, šupelka, Greek-Macedonian brass bands, etc. This was a major revolution on the Balkan folk dance scene, which opened many doors and inspired so many of us (including myself) to go to the Balkans and expand our knowledge."

As an impresario, Dennis introduced to North America such popular teachers as Atanas Kolarovski, Jaap Leegwater, Slobodan Slovič and Yves Moreau.

Dennis founded and was artistic director of the renowned Seattle ensemble Koleda and directed two award-winning Greek folk dance ensembles, Akrites, in Seattle, and The Ionians, in Anaheim, Calif. He was a resident or guest choreographer and master teacher for many performing groups throughout the U.S. and Canada.

Thanks to Dick Oakes for the excerpts used in the above article. A more complete version is available at Dick's [Phantom Ranch website](#).



Nadka Karadžova, longtime soloist of the Phillip Koutev Ensemble and one of the most prominent Bulgarian folk sopranos of our time, died on January 3, 2011, at the age of 73.



She was born in 1937 in the village of Tri Voditsi, Pazardzhik region, to a family of gifted singers. The famous composer, conductor and director Phillip Koutev heard her sing at a village fair and asked her to join the National Ensemble. She joined and went on to sing in the ensemble for 40 years. Later she participated in the choirs Cosmic Voices and The Great Voices of Bulgaria. In 1991, together with her daughter Svetla and singers Liljana Galevska and Stojanka Lalova (all soloists in the National Ensemble) she founded the quartet Slavej (Nightingale), with which she had numerous concerts in Bulgaria and abroad.

In 1978 her song "Zablejalo mi agantse" (A little lamb started bleating) won a prize in the radio concert BBC-2—a surprising achievement for a Bulgarian artist during the Cold War. An LP record was later produced in England. In Japan a disc was produced with songs of the Karadzhova Quartet Slavej and the Biserovi Sisters, in the series "Bulgarian Polyphony."

In parallel with her choral repertoire, the singer recorded over 300 solo folk songs. She made hundreds of studio recordings for the Archive of the Bulgarian National Radio, released 27 albums, and participated in many films made by the Bulgarian National TV.

Nadka Karadžova holds the titles of "Honored" and "Folk" artist. She has received a multitude of prestigious awards and medals, including the "Cyril and Methodius," the "People's Republic of Bulgaria," and the "Stara Planina" medals, the "Bratislava" and "Zlatno Pero" prizes, and the "Nestinarka" prize from the International Folk Festival in Burgas.

The above article is a compilation from two sources:

* An article that appeared in the Bulgarian newspaper [Dnes](#), translated into English by Martha Forsyth and posted to the EEFC [listserv](#)

* An article by Valja Bozhilova on the website [Radio Bulgaria](#)