

The Kef Times

BALKAN CAMP TUITION ASSISTANCE

Settle back, kids, and Grandpa will tell you some stories about the Old Days at Balkan camp...

OK, so maybe I'm not at that stage yet, but it's helpful at times to look back over our history with our camps... To look at the changes and see their effects, not just on those who have been through them, but on those who came after and those who will come in years ahead. One ongoing area of gradual change, with sometimes troubling consequences, is that of camp tuition costs.

To no one's surprise, the cost of running a camp goes up year by year. Food and kitchen staff, camp rental, insurance, teacher transportation, publicity... all of these "costs of doing business" keep growing. And our program has grown as well. So our tuition fees have grown, too, an average of about 4% per year since 1990. This doesn't surprise me, since I see it in most every area of my life. And

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ALLAN CLINE MEMORIAL SCHOLARSHIP

A half scholarship is available this year for a first-time camper to attend the 1998 Mendocino workshop. This scholarship is a gift of Nancy Klein, in memory of her husband and our good friend, musician, and longtime Balkan camper Allan Cline, who died two years ago.

We invite interested candidates to submit a brief statement with your reasons for seeking this scholarship by May 22, 1998, to:

Rachel MacFarlane
1108 Neilson St.,
Albany, CA 94706

Please tell others who might benefit from the scholarship, but who may not be on our mailing list.

THE BALKANS RETURN TO CAMP

Last year, the EEFC brought a piece of the Balkans to camp. It seemed like a very natural progression in the evolution of Balkan camp. The quality of musicianship present at the camps has steadily improved throughout the years. Campers and staffers alike have been striving to reach Balkan Heaven through music and dance. What better way to continue that quest towards utopia than to bring to camp some of the people who have provided our inspiration? We are pleased to announce that Esma and Ansambl Teodosievski will be returning this year to Mendocino and Ramblewood to teach at the Balkan Music & Dance Workshops.

Esma and Ansambl Teodosievski have touched the lives of everyone who loves the culture of the Balkans. They are known and revered by several generations of people who were raised in the Balkans. Indeed, having spent their lives performing throughout the world, Esma and her late husband Stevo are world famous as the "King and Queen of Gypsy (Rom) Music".

Last year, Esma and Stevo's nephew Pero Teodosijev came to both workshops with four renowned Rom musicians: Zahir Ramadanov, Elam Rašidov, Simeon Atanasov and Sami "Bucu" Zekiroski. Over the past 25 years, Esma and Stevo adopted over forty children, all who have come to live with them and train to become professional musicians. In 1997, these extraordinary people brought to camp opportunities

for us to gain special insights into the world of Balkan music and more specifically Rom music. We saw how they worked and played together, and how they sweated out the details in making arrangements. We took classes with them and learned the

importance of "playing it right". We saw and heard them play in concert settings, at dances, and in the kafana where they showed their versatility by playing some rhumbas as a gentle way to get things going. We had meals together, went swimming together, sang, danced and played music together. We learned about who they were and about their lives as Roma in Macedonia. For many of us, the experience was as close to Balkan Heaven as we had ever come. And now, we get to do this again.

These same six musicians will be returning to camp this year. We will have an opportunity to build upon last year's foundation. If you can possibly make it to camp, the trip will surely be worthwhile.

—Michael Ginsburg, New York City
(Get a head start on camp! To order your Esma CD, see form on page 5.)

CAMP DATES

MENDOCINO JUNE 26-JULY 5

RAMBLEWOOD JULY 18-26

BALKANALIA! AUGUST 28-30

INSIDE

**SOUND POLICY
KEF EXPLAINED
RECORDINGS**



Photo by Margaret Loomis

FROM THE EDITOR

Dear Folks,

I am continuing to settle into the position of Business Manager. Over the past six months the loft in my house has become the office and nerve center for the EEFC. I zoom down the mountain each morning to stop at the Nevada City Post Office, check the box, chat with the clerks I've known for years, and greet the friends I've made in this picturesque gold rush town. As I go through my days here in California, I'm asked by those who don't know the details, "Where is the East European Folklife Center?" The smart-aleck answer is, that it's in my loft. The real answer is a bit more elusive.

You see, Nevada City is a village, not at all unlike the village we create each summer at Balkan camp. Each person I see has their role in the community we build; each one of us has a responsibility to foster and nurture those we come in contact with, and each of us goes to bed at night hoping that we've done our part to make the world a better place for our families and friends. The work we do on behalf of the causes and organizations that matter to us contributes to the people we are.

I have been intimately involved in a number of non-profit organizations over the years. I have worked on behalf of county government, counseling individuals and families decimated and ravaged by alcohol and its effects; I assisted the local county arts council; I served as a board member for a folk arts organization; I trained and worked as a radio announcer where I played and talked about the music of the Balkans, and then was fortunate enough to manage that very same non-commercial, community radio station. As you can see, there is a common thread through all these disparate groups: they are linked in their work towards aiding the community through either social work and/or art, music and creativity.

The East European Folklife Center exists within each of us. Its
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SOUND: sensation caused in ear by vibration of surrounding air

SOUND AT BALKAN CAMP: A HOT TOPIC

Remember the old days at Balkan camp when the mere presence of sound equipment was a big controversy? All the music parties were acoustic, and the introduction of electronics was anathema to many. Times change, the variety of music we are drawn to has expanded to include amplified and electronic music, and now the use of sound equipment and the running of it is an inherent part of camp. Over the years amplified music has been dealt with more and sometimes less successfully, but we recognize the growing need for some sort of guidelines to be established.

There is a wide variety of response to the decibel level of the music and dance parties at camp. The EEFC Program Committee has been trying to address the realistic concerns of all sides and to reach a compromise that will work for the majority. The issues include:

- The fact that some musicians just like it LOUD, and now with the inclusion of professional "ethnic" musicians, this is the sound they are often going for. It makes the music sound right to them, and anything less is not as satisfactory. We want them to be happy because then the music they make will be great.
- The fact that some people are more sensitive to loud noises than others. We all respond in different ways to our own sensitivities. For some, the sound levels are painfully loud and drives them out of the room. Others become happy and move in closer to the band to soak it up.

Well, how to handle the disparity? Recognizing that we can't please all the people all the time...

- * The party coordinator will work with the sound person(s) to moderate the levels during the party. All musicians will be contacted prior to camp to alert them to the reality that we will be monitoring the levels more closely.
- * Free earplugs will be available at all parties courtesy of the EEFC. Many people bring their own already, but if you have forgotten yours, you can get a pair anytime. Here's to a just-right-loudness time to all.

—Lise Liepman and the Program Committee, Albany, CA



The Kef Times is published bi-annually by the East European Folklife Center. The EEFC is a tax-exempt, non-profit corporation.

For information about the East European Folklife Center, the Balkan Music & Dance Workshops, or to be included on our mailing list, contact us at: EEFC, P.O. Box 593, Nevada City, CA 95959; or call us at (530) 265-3020; email us at office@eefc.org; or visit our website at: www.eefc.org.

Address all comments or submissions to this newsletter to Steve Ramsey, Editor, *The Kef Times*.

Administrative Staff
Rachel MacFarlane, Program Director;
Steve Ramsey, Business Manager; Martie Ripson, Ramblewood Site Manager; Lisa Shochat, Mendocino Site Manager.

Board of Directors
Belle Birchfield (President), Mike Gage (Secretary), Lynette Garlan (Treasurer), Dennis Godfrey, Melanie Goldberg, George Long & Judy Newland.

Contributors to this issue
Belle Birchfield, Lauren Brody, Lanita Hyatt, Michael Ginsburg, Dennis Godfrey, Jenny Kilgore, Nancy Klein, Lise Liepman, Margaret Loomis, George Long, Rachel MacFarlane, Ann Norton, Steve Ramsey, Ara Topouzian & Jan Williams.

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."

BALKANALIA! RETURNS TO THE PACIFIC NORTHWEST

The 2nd annual *balkanalia!* music & dance camp will be happening August 27 through the 30th, the weekend BEFORE Labor Day. The site will be Camp Howard, a beautiful wooded camp at the base of Mt. Hood, only 30 miles east of Portland. The cabins are very nice, with electricity and lots of room. The group facilities are great, especially the kitchen, and will accommodate lots of cooking, eating, dancing, and music-making. Camp Howard also has several charming outdoor areas for people to congregate, have classes, and watch the sun rise from behind Mt. Hood (We assume this last activity will more likely be performed by late-to-bedders than early-risers, but I suppose anything's possible!).

Due to the reservation system of Silver Falls State Park (the site of last year's camp), we were disappointed in our quest to return there this year. We are involved in trying to secure a long-term rental agreement with Silver Falls for the future. The Silver Falls camp's architectural similarity to Mendocino Woodlands is striking, and the place is just plain lovely. However, we couldn't get it, so we had to find another place.

It was surprisingly hard to get over the disappointment of having to look for a new site. Silver Falls just seemed magical last year! It was also a major bummer knowing we would have to once again figure out the logistics of a new camp. However, after a couple months of intensive self-pity we got into gear and started to really search for a place for this year.

So started a long, arduous search. Let me tell you, there are lots of camps in the Pacific Northwest. Nearly all of them have some fatal flaw that makes them unacceptable to us. We eliminated the places with only a dining hall (no second venue for dancing). We eliminated the places available only in March and November (too cold and wet). We eliminated the places with concrete dance floors. We eliminated the places we had to share with other groups. We eliminated the ones that forced us to eat their food (Okay, we could live with s'mores, but weiner wraps? I think

not!). We eliminated the ones that were more than a two-hour drive from the Portland International Airport.

We briefly considered the possibility of having *balkanalia!* in an urban setting this year. Mark Levy was gracious enough to inquire about using the University of Oregon campus over Labor Day Weekend. Although there were some advantages, we eliminated this idea because we didn't see how we could establish the intimate climate we want for *balkanalia!* in what is basically a public place.

We were getting pretty discouraged by the time we heard about Camp Howard. However, all we heard about it seemed to be good, so Dennis Godfrey and I went up and took a look. It's in a beautiful spot, with lots of places for lounging, jamming, tenting, and surprising woodland creatures with gajdas. There's a pool, a pond, a playing field, a star-gazing platform, and hiking trails. Those of you who consider Balkan dancing an expression of your spiritual side will be happy to know we'll be dancing in a chapel. There is a flaw, but it's not fatal: the camp's charter forbids alcohol on the grounds. I'm confident we can meet the challenge of a wholesome, temperate Kafana!

The change in location will probably be for this year only. We hope that our negotiations with Silver Falls will result in an annual camp over Labor Day Weekend, so the change from the holiday weekend should be temporary, too. Camp Howard is a great place for a Balkan party, and we're enjoying planning this year's event.

This year's slate for *balkanalia!* is set! Instrumental teachers are: Polly Tapia-Ferber, doumbek; Vassil Bebelevkov, gajda, Dzhibo Halilovich, accordion, George Chittenden, clarinet; Beth Cohen, violin; and Dan Auvil, tapan. The dance teachers are Steve Kotansky, Tom Deering, John Gibson and Lise Liepman.

Singing instructors are Christos Govetas, Mary Sherhart and Gino Srdjan Yevdjovich. The ensemble leaders

are Mark Levy, reprising last year's "modern" ensemble, and David Bilides with the Bitov instruments. If those folks aren't enough to entice you to come to Oregon, the bands who will play for your dancing pleasure are Ziyia, Slavej and Kultur Shock. We look forward to what will certainly be another great three days of fun!

Lanita Hyatt—*balkanalia!* '98 Camp Coordinator, *balkanalia!* at Camp Howard (Corbett, Oregon) August 27-30, 1998.

For information, call: 503/245-8829 or e-mail: lanita@teleport.com

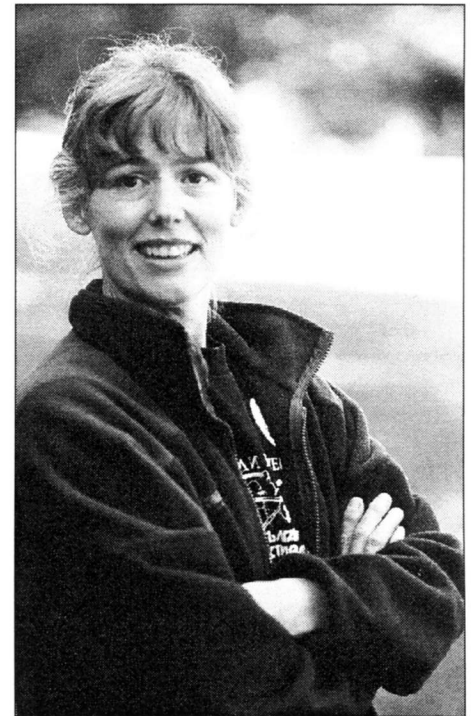
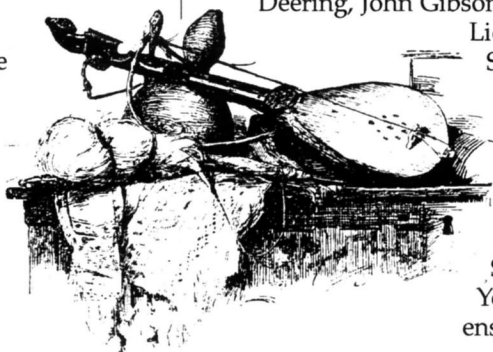


Photo by John Gibson, Los Angeles

AN UPPER CASE THANK YOU TO LANITA HYATT, SITE MANAGER FOR b!

Labor Day weekend, 1997, saw the birth of another EEFC-sponsored dance and music camp, with the debut of *balkanalia!* at Silver Falls State Park in Oregon. Brainchild of EEFC Board member Dennis Godfrey, Lanita Hyatt made Dennis's vision come to fruition.

The Board of Directors of the EEFC would like to thank Lanita for her good humor, tireless efforts and dedication to *balkanalia!*



NOTEWORTHY BALKAN RECORDINGS

Among the many reasons we choose to become involved in Balkan folklore, music would be at the top of the list. Without the music, there are no dances, no ensembles and no songs to sing.

Each issue of the Kef Times will attempt to include new recordings and publications featuring camp participants. This compendium is by no means all-inclusive or thorough. The editor relies those who enjoy the music and share it with others to forward information about specific recordings and their ordering procedures. To be listed in future issues, the main criteria are that the recordings must feature musicians and/or contributors who have made a direct contribution to camp, either by teaching or attending. Mail your offerings to the addresses posted in the staff box.

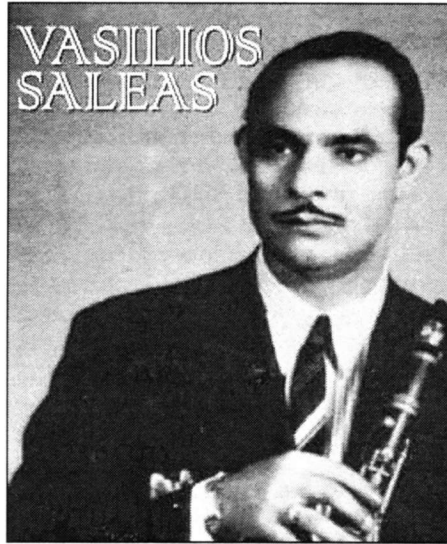
Included in this issue are a few recordings which, although aren't exactly recent, are worthy of listing nevertheless.

DINO PAPPAS ARCHIVE SERIES

For the first time, American Recording Productions introduces the record collection of Dino Pappas. Dino Pappas, a Greek-American, has been collecting 78 rpm LPs and 45s since 1940. He received his first recordings from his parents at the age of nine when his mother bought him a Turkish 78 rpm record and his father bought a Greek 78 rpm record for his birthday. Today, Mr Pappas's collection exceeds 10,000 recordings, mainly of Greek, Turkish and Armenian albums. He has been credited on numerous recordings over the years for contributing parts of his collection and lending his knowledge of Middle Eastern music. Mr. Pappas has been a mentor and inspiration to many musicians who have contributed to the EEFC and the Balkan Music & Dance Workshops. It is with ARP that his collection is being presented under his name, giving him the full credit that he deserves with this ongoing series of archival recordings.

The following recordings are of nostalgic value and have been in Mr. Pappas's collection for several years. Selections have been carefully chosen in these series of

recordings. It is important to note that these recordings are from original 78 rpm records that have gone through an extensive process of sound restoration. We have not so modified the recordings that the flavor and nostalgia of the songs are lost. Enhancements have been made through CEDAR audio restoration, a computer process that digitally restores the record's original sound and tonality.



VASILIOS SALEAS
ARP014.

Vasilios Saleas should be credited for bringing a gypsy "alla turka" sound of the clarinet to Greek demotic folk music. Critics have said that his admiration of the legendary Turkish clarinetist Sükrü Tunar could have led to his inspiration for this style of music. Saleas's knowledge of Middle Eastern music was immense, which made him a very popular clarinetist in the United States, playing with different ensembles. In New York City, when he began recording albums, Saleas was quickly recognized by some of Greece's legendary singers, such as Yiorgo Papasideris and Roza Eiskanazi. Saleas is presented here with a compilation of his most famous Greek songs and clarinet solos.



YIORGO ANESTOPOULOS

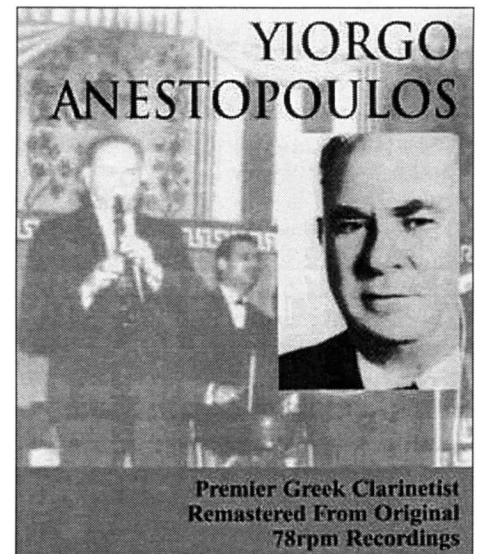
ARP013.

Anestopoulos has the distinction of being the most recorded Greek folk clarinetist, performing primarily as an accompanist, and to a lesser extent as soloist in well over 400 78 rpm recordings, 45s and LPs for every major record label in Greece.

This self-taught musician came to the United States, as many musicians from Greece had done, to find work.

Anestopoulos quickly became the predominant clarinetist to accompany such famous vocalists as Georgia Mittaki, Kostas Roukounas, Rita Abadzi and Roza Eskenazi. Included on this compilation recording are some of his most famous tsamiko dances as well as songs of Rita Abadzi and Roza Eskenazi, legends of Greek Rembetica music.

Both the Saleas and Anestopoulos CDs: \$15.00 each. For ordering information, call 1-800-322-8340 or please visit the ARP website: www.arpmusic.com.



"SONG OF THE CROOKED DANCE"

Yazoo #7016.

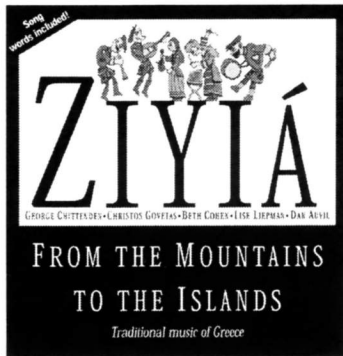
Announcing the exciting release in May, 1998 of Lauren Brody's anthology of Bulgarian traditional music on 78 rpm records "Song Of The Crooked Dance."

The results of 5 years of on-site research, the disc is a survey of both urban and rural music as it was heard in Bulgaria before WWII. Thrill to never-before-released vocals and instrumentals

NOTEWORTHY BALKAN RECORDINGS

which will knock your socks off. Booklet includes complete song texts.

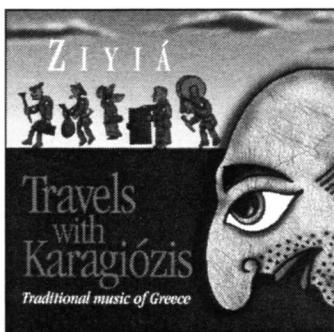
Order direct from Lauren Brody, 292 Lafayette Street #3E, New York, NY 10012 or fax 212-941-6403 Cost: \$17 + \$2.50 shipping and handling.



ZIYIÁ, "FROM THE MOUNTAINS TO THE ISLANDS: TRADITIONAL MUSIC OF GREECE."

AgaRhythm, CD/cassette.

Twelve tunes from the bicoastal band, whose members have all taught at camp. Dan Auvil, George Chittenden, Beth Cohen, Christos Govetas, and Lise Liepman offer a tour of Greece's incredible musical riches. Available on CD in June 1998, with song words in Greek with accompanying translations. Order from George Chittenden and Lise Liepman at 1108 Neilson St., Albany, CA 94706, or call (510) 525-4342.



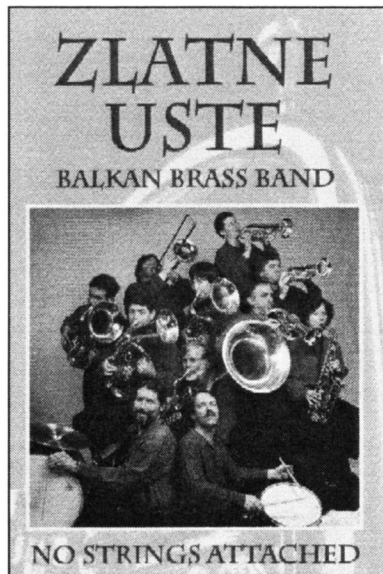
ZIYIÁ, "TRAVELS WITH KARAGIÓZIS"

AgaRhythm. CD/cassette.

This recording offers a good strong dose of Rembetika, along with a smattering of styles from such regions as Thrace and Macedonia. The liner notes include full lyrics in Greek with translations into English. To order, contact George and Lise (see above).

"TWO GIRLS STARTED TO SING... : BULGARIAN VILLAGE SINGING." Rounder CD 1055.

This documentary recording will satisfy the most ardent purist. It's the real village thing, as real as it gets: grandmothers singing the songs they've known all their lives, accompanied by nothing but their neighbors' voices. Martha Forsyth, a familiar face at East Coast camps and a proud champion of dance-songs, recorded these 25 remarkable pieces over several visits to southwestern Bulgaria. The liner notes reflect Martha's deep respect for traditional singing and its place. Although she calls her work "in every sense of the word field recordings," the sound on this CD is perfectly clear, and the chops of these wonderful women will amaze you. Martha offers a separate booklet with lyrics.



ZLATNE USTE BRASS BAND, "NO STRINGS ATTACHED." Rounder CD/Cassette 6054.

The many members of this New York Balkan brass band have done everything at EEFC camps... as students, teachers, staff, Board, President, clergy, kafanameister, etc. However, they are best known as party animals. In between parties they somehow manage to rehearse; the evidence is this solid collection of thirteen chocheks, kolos, and oros from the brass traditions of Bulgaria, Serbia, and Macedonia.

Zlatne Uste strikes again with fifteen more tasty chocheks, kolos, (continued)

GREATEST HITS OF ESMA AND ANSAMBL TEODOSIEVSKI "Songs of a Macedonian Gypsy"

Monitor MCD 71496

This CD is a good quality recording of Esma's early songs as compiled by Monitor from several of her earlier albums. There are 12 classic Esma songs, plus an Ansambl Teodosievski instrumental. In addition, there are 8 super selections by other artists. Not only does this recording provide great material for studying Esma's early vocal style, it is perfect for getting in the mood for camp!

The songs on this recording include, Esma Kiri Gilli, Hajri Mate Diki Daje, Caje Sukarije, Cocek, Buda Dikljum, Ah Devla, Meda Sijum Ternori, Jolandji Coban, Abre Ramce, Pjesma I Devojka, Save Rat Daje Me Pirava, Oketano Nano Odoja Caja, Romano Oro.

All profits from the sale of this recording go to the EEFC.

"SONGS OF A MACEDONIAN GYPSY" ORDER FORM

Mail to EEFC c/o Birchfield, 2-12 Seaman Ave. #3B, NY, NY 10034

Make checks payable in U.S. dollars to the East European Folklife Center.

Name _____

Address _____

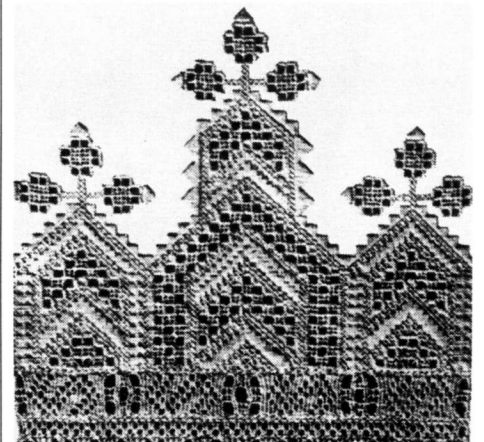
City / State / Zip _____

Phone (____) _____

e-mail _____

I enclose \$_____ for _____ CDs at \$15 each plus \$3 shipping and handling for each order.

☐ Please include me on the EEFC mailing list



NOTEWORTHY BALKAN RECORDINGS

and oros, old and new, from various parts of the Balkans. Detailed liner notes give plenty of appropriate credit and useful explanations. The members of Zlatne Uste are Belle Birchfield, Morgan Clark, Marian Eines, Catherine Foster, Michael Ginsburg, Drew Harris, Laine Harris, Emerson Hawley, Jerry Kisslinger, Dan Kollar, and Matthew Smith, with Melinda Hunt as guest vocalist.

Also available:

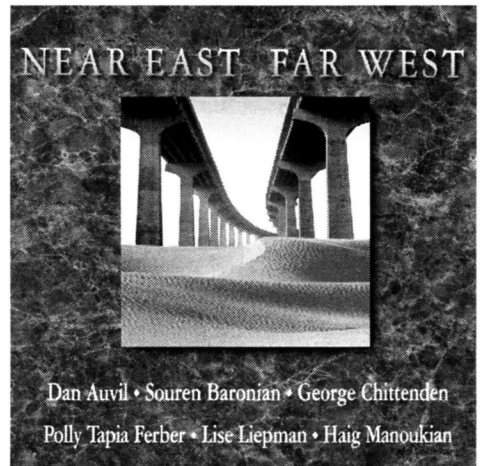
**ZLATNE USTE BRASS BAND,
"GOLDEN LIPS: MUSIC FROM
EASTERN YUGOSLAVIA."**

Global Village Music
CD/cassette 807.

For direct ordering information, visit their website at:
www.cnct.com/~ginbirch/zu/
or mail to: EEFC c/o Birchfield, 2-12
Seaman Ave. #3B, NY, NY 10034.

SVIRAJ, "BALKAN JAM II," CD.

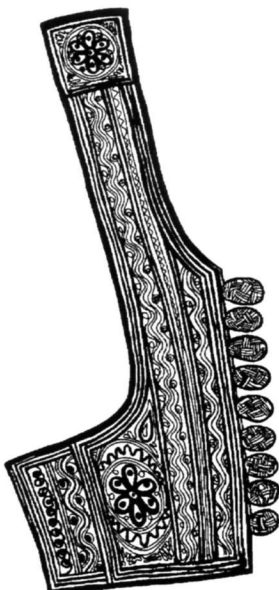
Twenty kolos and songs following the same path as their first album, (Balkan Jam I, cassette only) These songs are an essential part of the band's repertoire, and are part of many tamburica orchestras. Excellent song descriptions and wonderful interpretations make this disc an essential tamburica recording. Featuring Danilo Yanich, R.E. (Raczar) Lopatic, Jr., and Lenny Tepsich. For ordering information, contact: Sviraj, P.O. Box 7603, Steelton, PA 17113.



NEAR EAST FAR WEST, CD.

Featuring Dan Auvil, Souren Baronian, George Chittenden, Polly Tapia Ferber, Lise Liepman and Haig Manoukian, this recording is the result of many hours of friendship, shared music and a rainy week in Hawaii. These six musicians share an eclectic repertoire ranging from the Middle East through the Balkans to originals and jazz. Available June 1998. For more information, contact George & Lise at 510-525-4324; lisegeorge@earthlink.net, or Polly at www.handsprings.com.

BACK BY POPULAR DEMAND!

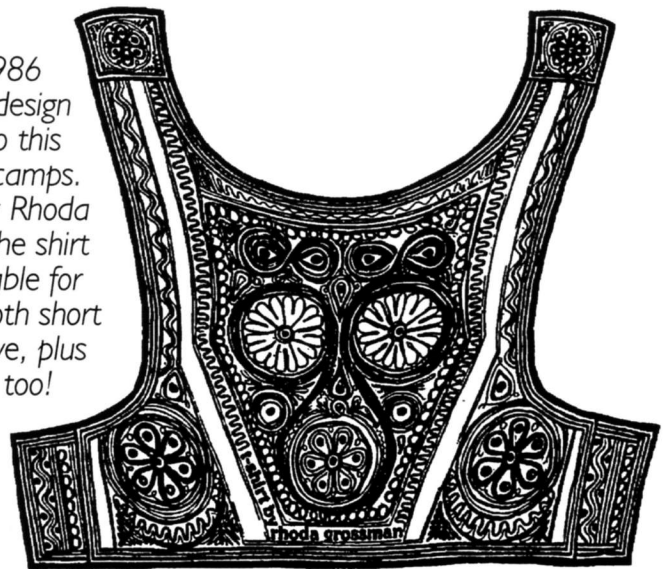


1998
Balkan Music
& Dance
Workshops

*mendocino
ramblewood*



The 1986
tee shirt design
returns to this
summer's camps.
Designed by Rhoda
Grossman, the shirt
will be available for
purchase in both short
and long sleeve, plus
sweatshirts too!



MENDOCINO WOODLANDS UPDATE

Our peaceful west coast camp has gone through its transition into winter. For those of you who haven't seen The Woodlands this time of year, it's a different world... the meadow floods into the Nature Center and over the bridges, roads are buried by landslides, water and falling trees, and branches and trees litter paths throughout the camp. Luckily, we have never had any major damage to buildings, but trees have come dangerously close on the way down. The staff can be blocked in for up to three days at a time by mud and debris. Rest assured that the site will be in top shape by the time the summer workshops roll around.

The major Woodlands Board projects continue to be the new bathroom and restoration of the buildings. We should have a site approved for the bathroom by this summer, and will have a progress report posted at the camps. The restoration project is still in the information gathering stage, but grant writing will begin soon.

The 60th anniversary of The Woodlands is July 4th (during Balkan camp!). We'll be having a birthday cake to celebrate—all campers are invited.

—Ann Norton, Woodlands Board Representative for the EEFC.

PS. Earlier this year, a mailing was sent by The Woodlands warning about persons who are using The Woodlands name and coming into the Woodlands to raise funds against logging. You may have received this appeal. The 60th Birthday party is The Woodland's only official fund raising activity this year; the only persons representing fund raising for The Woodlands are Executive Director, Lin Barrett or Ronnie James, President, Board of Directors, and all checks/donations should be made out to Friends of the Woodlands. At this time, all logging threats are suspended pending resolution of our proposal to protect the Special Treatment Area within the State park system. To contact The Woodlands, please write: The Mendocino Woodlands Camp Association, PO Box 267, Mendocino, CA 95460.

Continued from Editor, page 2

specific location isn't important, for its mission is executed by folks around the country, and around the world. That mission is in place in Arcata, CA, New York City, Steelton, PA and Detroit.

Anywhere enthusiasts of the cultures of the Balkans gathers, the EEFC benefits. The organizational mission statement is one of the keys to my continued involvement with this group:

"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."

Understanding and respect. Isn't that what we're all striving towards? Through shared experiences in folk music, folk dance and folklore. I look forward to dancing the syrto with you at camp this summer.

Steve



EEFC Songbook

*160 Songs from Albania, Bosnia,
Bulgaria, Croatia, Greece, Macedonia,
Romania, and Serbia.
song texts, full translations, and index.*

\$13 includes shipping.

Send check or money order in U.S. funds to:

EEFC Songbook

P.O. Box 593,

Nevada City, CA 95959



KEF EXPLAINED

While constructing the Fall 97 EEFC newsletter, I wanted to give the publication a title. Naming a magazine, a book, a song, a painting, or any other publicly-consumed medium isn't a task one takes lightly. So, after many attempts at a title, (I was initially smitten with "The Balkan Camper"... the graphic possibilities seemed endless) I arrived at a name I really liked—"The Kef Times."

While living in Arcata, CA, I formed a band which took the name "Kefi." That word best describes the experience I seek while playing the music of Greece, and the Balkans. Dan Chandler, my friend and bandmate in Kefi, sent me an article written by Jane Cowan. In that excerpt from her book *Dance and The Body Politic in Northern Greece*, published by Princeton University Press, Cowan endeavors to tackle the subject by describing, naming and defining the word, *kefi*.

"*Kefi* is a centrally cultural construct in Sohos, as in many other communities. Throughout Greece it is a term particularly, though not exclusively, associated with celebratory occasions, where feasting, drinking, dancing and music making occur. More than just a label for a kind of high spirits, *kefi* has philosophical dimensions, particularly concerning the relation between self and collectivity.

"In an examination of male personhood and emotion in the fiction of 20th century Eastern Aegean writers, Papataxiarchis suggests that although *kefi* expresses the emotional and moral center of the person, represented by the heart-in his words, '*kefi* represents the natural predisposition of the heart'—it is realized most profoundly within the collectivity: 'Ideally, *kefi* is reached in *glendi*, a collective field of expression and festivity where... communion reaches its highest form.'"

Community is what drew me to the folklore of Eastern Europe in the first place. Communion with the art and music is what keeps me involved. As an observer watching from afar, or playing the pravo in the middle of the room, the connectedness and common ground found in dancers circling the musicians, remains strong and vivid... almost tactile in its form and palpable in its flavor. I can think of no word in the English language that describes what we all feel when we enter into the dance circle and leave our own lives and cross that line into... well... the experience of *kefi*. — Steve Ramsey

STAFF UPDATE—RAMBLEWOOD

We welcome to our staff Lauren Brody, who will be teaching one class in basic Balkan singing for beginners. Lauren Brody has been researching, singing and playing Bulgarian folk music since 1968. She has been a member of *Aman*, *Pitu Guli*, *Novo Selo*, *Zhenska Pesna*, *Merak Gypsy Band*, *Trio Svetlina* and *Kapelye*. She currently plays synthesizer and sings with the Yuri Yunakov Ensemble.

Lauren recently returned to the U.S. after a three and a half year stay in Bulgaria, where she researched the Bulgarian commercial recording industry before 1944. Her forthcoming CD on Yazoo records "Song of the Crooked Dance" Bulgarian Traditional Music 1927-41 (#7016), a compilation of amazing instrumental and vocal music on 78rpm discs, is due out in May, 1998. (See page 5).

RAMBLEWOOD BROCHURE CORRECTION

Svetla Angelova will be teaching intermediate and advanced levels of Bulgarian singing at the 1998 Balkan Music & Dance Workshop at Ramblewood, NOT beginning and intermediate.

We regret the error!



Photo by Margaret Loomis

LEEPER TO BE GUEST OF BOARD

The East European Folklife Center and its Board of Directors is pleased to announce that Nancy Leeper will be the "Guest of the Board" at the Ramblewood Balkan Music & Dance Workshop.

Nancy served as EEFC Administrative Director for the past five years, lending her considerable creative abilities to the refinement and streamlining of the organization and workshop operations.

Each year, the EEFC Board selects an individual or individuals who have contributed above and beyond to the organization. We are pleased to welcome Nancy as our guest at Ramblewood this summer

—The EEFC Board of Directors

HAVE YOU REGISTERED FOR RAMBLEWOOD YET?

If not, please remember that all communication with the EEFC after June 25th must be directed to: Martie Ripson, Ramblewood Site Manager, at email: mripson@pravo.com, or 518/283-1960 (Albany, NY). Thanks!

If you want to register for Ramblewood, you must do the following to receive your confirmation and other materials in time for camp:

If you are an early registrant do this: Mail your registration and payment to the office (EEFC, PO Box 593, Nevada City, CA 95959) making sure that we receive it by June 15th. We cannot guarantee confirmations or provide other information for registrations received after that date.

If you are a habitually-late registrant, do this: Contact Martie Ripson, Ramblewood Site Manager, and confirm that you will be coming to camp and that you have mailed your registration and payment to the office.

If you cannot mail your registration in time for us to receive it by June 15th, you must:

Contact Martie Ripson (see above) to tell her of your plans to attend the Ramblewood workshop, and bring your payment with you to the workshop.

EVENING PARTIES, SPECIAL EVENTS

It is possible to attend the evening parties, starting after 8 p.m. The cost is \$20.00 per person per party, payable in the dance hall (look for sign).

It is also possible to attend just the lamb roast or Friday evening's Kafana Night festivities. The cost for each of these events is \$35.00 (includes evening party). Advance registration are necessary for these two events: Please make reservations with the EEFC office by July 15.

EXPANDED TUITION ASSISTANCE FOR '98 BALKAN CAMPS!

(continued from page 1)

of course, my income has grown, too... after all, I'm 14 years older than I was at my first camp, with 14 years more experience and advancement at work, and all that.

But what about the folks who aren't in that position? The graduate student, the person just entering the workforce, the divorced parent whose household income has dropped? Or people in low-income work (including a lot of musicians—hey, living-wage gigs for gadulka players are scarce) How can they afford to come to camp these days?

For years, EEFC has offered tuition discounts as compensation for necessary work done at or in preparation for our camps ("work scholarships"). Positions like the Camp Registrars and Ride Coordinators as well as dishwashers, kitchen help, and bathroom cleaners have all come under this program. Their efforts make everyone's camp experience more pleasant, and in many cases they are vital to making it happen at all.

As a matter of simple economy, we have historically tried to get by with as few of these reduced-tuition positions as possible, especially in situations where there have been waiting lists for places at camp. And, although the per hour rate of compensation is respectable, we're talking hours at camp here, and those are both limited and precious. Too much time working at camp could pay for you to attend, but leave

you little time to enjoy the things you wanted to come to camp for in the first place.

Beginning this year, we have the chance to shift the balance a bit. We are making more tuition-discount "work scholarships" available at our East and West Coast Balkan Music & Dance Workshops. Some of them may be to fill new jobs identified from camper evaluations, some will be to add more people on existing jobs to lighten the work loads in positions which have been seen to take a lot of that precious camp time. By making our work positions a bit "kinder and gentler," we can make tuition discounts available to more people who might otherwise not be able to afford to attend, while making it easier for the workers who add so much to our camps to participate and enjoy their camp more.

And where does the money come from to support this program? It is one of the first fruits of your EEFC Membership dues and contributions. By providing a relatively stable source of income, not tied to camp attendance and costs, this fund is letting EEFC move away from simply

trying to break even on the workshops, and letting all of us who join help to make this effort work. We can put money into the camps, and help create memories for folks who might other-

wise get squeezed out by rising costs.

To take advantage of the tuition-discount work program, see the directions on the camp registration form, or contact the EEFC office at:

EEFC
PO Box 593
Nevada City, CA 95959
(530) 265-3020
e-mail: office@eefc.org

Positions will be available for discounts of one-half (\$262.50) or one-quarter (\$131.25) of tuition. Please apply early, as positions will be filled continuously until they are gone. We also encourage those who haven't joined the growing family of EEFC members to do so. A convenient membership form is included in this issue.

— George Long, Wynantskill, NY
Development Chairman, EEFC

EEFC IS ON THE NET

To visit our website, point your browser to: www.eefc.org. There you'll find information about the East European Folklife Center and its Board of Directors, workshop announcements and updates, and instructions for subscribing to the often lively and always informative EEFC listserv discussion group.

We'll also be posting details about Esma and Ansambl Teodosievski's upcoming summer tour, so stay cyber-tuned!



THERE'S ALWAYS ROOM FOR MORE...



Join Us!

The East European Folklife Center, Inc. is a non-profit, tax-exempt corporation. Membership fees and other donations to EEFC are tax-deductible.

NEW!! Member benefit!

If you are an EEFC member, and you attend a 1998 Balkan Music & Dance Workshop, you receive a \$10 Kafana/Cafe Credit. We'll see you at camp!

To become a contributing member, please complete the form below and mail it with your payment to the EEFC office.

Membership will be valid for the 1998 calendar year.

... 1998 EEFC MEMBERSHIP ...

Please mail this form (or copy) with your payment to EEFC, P.O. Box 593, Nevada City, CA 95959

But of Course!

I (we) want to help sustain the community of the Balkan Music & Dance Workshops, and would like to join as a member for the 1998 calendar year.

Name(s) _____

Address _____

City, State, Zip _____

Phone _____

Email _____

Please send as a gift membership to:

Name _____

Address _____

City, State, Zip _____

Basic Membership

☐ \$30 Individual

☐ \$45 Family

☐ \$20 Student

I'd like to make an additional contribution of:

☐ \$25

☐ \$50

☐ \$100

☐ \$1,000 Benefactor

☐ Other \$ _____

I can't join EEFC today, but here is my donation in support of the Balkan Music & Dance Workshops:

☐ \$5 ☐ \$10 ☐ \$10 ☐ \$15 ☐ \$20 ☐ Other

All contributions are fully tax deductible.

1998 CONTRIBUTING MEMBERS

Thanks To All Of You!

for your generous support of the East European Folklife Center! Our Fall 1997 membership drive again brought in nearly \$10,000 in membership fees and additional contributions. Over 200 households have joined us in support of EEFC programs.

Edward Abelson & Amy Denenberg Mike Adams Jerry & Stefni Agin Glynis & Katy Albrecht Iona Ali Susan K. Anderson Jim Avera & Barbara Babin Atilla Aydin Dora Benton Bardach Meir & Rose Beer Michelle Benoit Fred Bialy David Bilides Katy Brawley Judy Bressler Dean Brown & Dee Ramee Jackie Brown & Rebecca & Amelia Loew Paul Brown Jeanne Busch Ellyn Bush George Caba Priscilla Carlson Lisa Cary Jeanne Cate George Chittenden & Lise Liepman Morgan Clark Anne Cleveland Joyce Clyde Rena Cochlin Tim Coffey Beth Cohen Debra Cohen Barbara Cordes Silvia Cornell Meg Crellin Catherine Rose Crowther Valerie Daley Kathryn N. Demos Susan Cohen & Tony DeStefano Georgi Doichev Fraeda Dubin Laurie Edelman Marian Eines Debbie Elkins Aren Emigh Fred Emigh & Meredith Wright Fran Farber Lila Jan Feingold	Polly Tapia Ferber Jonathon Finger Steve Finney Mark Forry & Frances Hatfield Carole Frank Barbara Friedman Mike Gage & Sandy Cherin Bob Gardner David & Lynette Garlan Betsy & Jim Garrett Nancy Gaudet Bruce Gibbs & Bette Felton Michael Ginsburg & Belle Birchfield Dennis Godfrey Bob Godfried Henry Goldberg Melanie Goldberg Barbara E. Golding Jim Greenwald Tom & Kris Grinstad Peter Gronwold Steve Gruverman Francesca Guido Kathy Guthrie Thomas Hall Byn Hammarstrom Jo Farb Hernandez Susan Hinkins & Richard M. Gillette Thomas Hixon, Heather Buchieri & Suzanne Rizer Susan Hodge Frances G. Hoenigswald Tex Horning James Hoskins & Biz Hertzberg Norma Huff Kathleen Hunt Fred Jacobowitz Mark Jenkins & Arlene Imagawa Susan M. Jones Nicholas Jordanoff Nina Kaufman Jim Kaumeyer Marcia Kemble Jenny Kilgore Richard King Nancy Klein Karen Klevanosky Noel Kropf Nancy Leeper Bob Liebman & Jane Young	Suzanne Leonora Allan Levenberg & Paula Phipps Margot Leverett Fran Levine Francine Levine Mark & Nesa Levy & Carol Silverman Carol Lewis Sue Lidner Nick Littlestone & Nancy Norris George Long & Martie Ripson Meg Mabbs Rachel MacFarlane Nancy MacKay Barbara MacLean Linnea Mandell & Craig Kurumada Jesse Manno Connie Marie Katia McClain Jude McDivitt Jim & Nancy McGill Mark McIntee Jean McIntosh Stewart, Leanne & Ely Mennin Gini Milkey Jesse Modic Larry Morandi & Karen Pazucha Al & Terrie Murray Peter Natsios Judy Newland Carol Newman Clayton Newman & Nancy McGhee Jim Nicolet Susan & Lisa Niemann Ann Norton Sarah Nunan Craig Packard & Joan Dubinsky Joan Palestine Laura Pannaman Ron & Ros Patterson Susan Patterson Ron Perkins Janet Platin Diana Polizo-Schlesinger Janet Pollock & Mark & Eva Primack Greg Posick Steve Ramsey Ray Ranic Jane Anne Rapp	Dick Rawson Barbara Ream Chris Rietz & Deb Huxtable Pauli, Michael & Aysha Robinson Wendy Robinson Sanna Rosengren Paula & Raymond Rosenstock Nancy Lee Ruyter Joane P. Rylander Bruce Sagan & Judy Barlas Steve Salemsen Mark Samuels & Laura Blumenthal Olga Veloff Sandolowich Leslie Scott Doug & Stephanie Sears Marjorie & Bill Selden Laura Shannon Doug & Wendy Shearer Mary Sherhart Lisa Shochat Brad Sidwell Sydney Skully Bob Snider Cheryl & Mirko Spasojevic Joanne Splivalo Suze Stentz & Richie Leonard Dorothy Stevens Alice Stewart Kate Stuart Kevin & Rebecca St. Laurent Suza Szewiola Jim Tashie Randy Trigg Deborah Trimmm Mary Turlington Ted Turner John H. Uhlemann G. Lucy Van de Vegte Rabia van Hattum Sallie Varner Paul Wagner Sandy Ward & Ken Harstine Elizabeth Wartluft-Murphy Gary Westfall Kay Wheeler Jane Wieman Marcella Wilkinson Loretta Yam
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