



2000
WORKSHOP DATES



MENDOCINO
JUNE 24-JULY 2

RAMBLEWOOD
JULY 22-30

BALKANALIA!
AUGUST 24-27



INTERVIEW WITH MIAMON MILLER

MIAMON MILLER will attend Mendocino Balkan Camp this year as a Guest of the Board. As a friend of Mark Levy's since 1970 and an occasional member of the band Pitu Guli, Miamon was involved in the early West Coast camps, starting at Sweet's Mill, and has contributed in many ways to the EEFC through the years.

What do you remember most about the early Balkan camps?

The high energy level and people having a good time. Playing hours on end, long into the nights and into the early morning hours, especially when it's wrapped by beautiful scenery, warmth, emotion, exhaustion. It's hard to pin down to any one thing...you kind of toss it into a pot and get some kind of stew, and you can't remove any ingredient without removing the taste. Just a good time playing with your fellow musicians, with people who are feeding off that energy and providing more for you.

How did you get involved with Balkan music?

I went to UCLA as a student and got a B.A. in music composition. I knew nothing about ethnic music. I had to fulfill one last undergraduate requirement and, only because of my carpooling schedule, I chose a class called "Music of the Balkans." It was taught by a couple of folks in Aman. It was a real contrast to my other classes...not just musically, but the people involved were a lot looser. They invited me to play in Aman, and it became kind of a hobby. Gradually the hobby became more important. I took a year out of school and somewhere that year decided to enter a master's program—not in composition or music but in ethnomusicology.

What was it like learning about Balkan music in the 1970s?

In Aman and Pitu Guli, we'd share searches for music, grab onto something like a new way of gudulka bowing. It was hunt and peck. There were no "ethnics" teaching over here in that sense. You had recordings, hopefully field recordings...hopefully you went over [to the Balkans] and did your own recordings. I went to Romania for about one month in 1973, then for about a year in 1976-77 on a Fulbright grant, and two to three other times.

Tell us about the first Balkan camps at Mendocino.

In the period of six or seven years after 1970, a lot of time, energy, information and enthusiasm built up. This was finally channeled into those first Balkan camps at Mendocino. Since Mark Levy and I were buddies and housemates, I taught at those camps—Romanian-style fiddle. The staff consisted of Pitu Guli, Zhenska Pesna and Novo Selo. I also taught at the early East Coast camps.

You have also helped run the camps?

Yes, a couple of times when Mark was in Bulgaria during the summer, I'd oversee the staff program. When the board opened up, I served on the first board of directors. Later, in 1988 and 1989 I administratively ran the West Coast and East Coast camps as well as the



Miamon Miller with John Parrish, Mendocino, 1993

JOANNE SPRUALO

second and third Near Eastern Camps.

There are several aspects of my part in all this that I'm most happy about. First, I involved students in playing for dancing. There was a brass band student ensemble, but it didn't play for dancing. At Mendocino, since I was the only Romaniophile, when it was my night to provide music for dancing, I'd invite everybody in my class to play. There'd almost always be Steve Kotansky or someone like that to make sure people knew what to dance. I feel I helped make it easier for others down the line.

Also, in one of the early years I was running camp while Mark was away, I hired the first woman instrumental teacher, Sandra Layman, a fiddler out of Seattle. She had a Romanian orien-

MIAMON TO PAGE 10

FROM THE EEFC BOARD

Hi All—

IT'S THAT TIME AGAIN—time for your trusty Board Liaison to give you an update on the goings-on in board land. We just had our spring board meeting, at the home of Yves Moreau, just outside Montreal—a wonderful setting for a board meeting. Many, many items were discussed, and I'll just give you a run-down of some of them in this letter. (Complete meeting minutes will soon be available on the EEFC website: www.eefc.org—click on “Who We Are” and follow links to “Board of Directors and Board Meeting Minutes.”)

Reporting New Developments

First of all, Rachel presented her General Manager's Report, including the following tidbits: membership has shown a steady, healthy increase, which we are very pleased about. Also, some new directions are being considered for the *Kef Times*. Everyone agreed that the photos in both the *Kef Times* and the workshop brochure were fun and gave people a good picture of what goes on at camp. We're looking for more pictures of Mendocino in particular, so if you've got some good ones, please let us know.

The Program Committee will be working on some guidelines to make it easier to bring whole bands to camp as staff, as we are beginning to do.

We have a new Site Manager for Mendocino: Lanita Hyatt, who already does such a wonderful job at balkanalia!. We will also have a new cook at Mendocino this year: Debra Dawson, a caterer who lives in Mendocino.

The board was pleased with our participation in the Folk Alliance Conference in Cleveland (see article, page 7). We have decided to continue our membership in this organization.

For the first time, this year the board decided to respond personally to some of the camp evaluations which expressed more serious concerns. So

far, this has gone quite well.

As those of you who subscribe to the list serve already know, current board members Mike Gage and Melanie Goldberg are completing their terms on the board this August. The board is currently in the process of determining who their replacements will be.

The Development Committee's report included the following areas: fundraising, projects and approaches to fundraising—for details, please see the minutes when they are posted on the website.

Looking to the Future

This meeting was the first completely chaired by our new president, Matt Smith, and if I may toot his horn (so to speak), I think he did a great job. He came prepared with incentives to get us talking about who we are and where we're going, and to get some concrete plans down on paper (pardon the mixed-media metaphor).

We brainstormed the following areas: the EEFC's strengths, weaknesses, opportunities, and threats. We then discussed the role of the General Manager and some of the things that need to be addressed right away by the board.

These include involving more non-board members in committee work, getting the revision of the policies and procedures done and putting them up on the website, setting deadlines for all action items, developing a scheme of teaching priorities and “core” classes for the workshops, and making the EEFC list of past staff available for use by the Program and Development Committees, as well as putting a version on the website. We then began our discussion of long-range planning, including expansion of camps, sponsorship of other events and development of ties to “ethnic” communities. We also established a new membership category for organizations. The idea is that some organizations such as Balkan ethnic associations or churches, or individual folkdance organizations or groups, might like to for-



FRANCE BOURQUE-MOREAU

EEFC's historic first international board meeting was hosted by Yves Moreau and family in Brossard, near Montréal, Québec. As well as providing us fantastic weather and charming surroundings, Yves made sure we had a taste of Montréal culture. Back row, L-R: Yves Moreau, Matt Smith, Rachel MacFarlane, Mark Primack. Front row, L-R: Mike Gage, Julie Lancaster, Laura Blumenthal, Melanie Goldberg.

mally support the EEFC. For \$100 they would receive membership, first-class mailings of the *Kef Times* and camp brochures and would have their organization listed among the EEFC members. Over time this association might grow into a closer cooperation on projects of mutual interest. Spread the word.

We also talked about the possibility of producing recordings, either compilations or live recordings from dance parties at camp. Other areas discussed included bringing bands over from the Balkans, sponsoring tours, and creating archives and publications.

We went on to discuss scholarships for high school students, increasing staff honoraria and hiring a grant writer to aid with fundraising efforts. We decided that the website should be redesigned to serve the community better.

Selecting Priorities

After all of this discussion, besides hatching the beginnings of two-, five- and ten-year plans, we voted on the following top three priorities for the coming year: 1) Develop a plan for issuing a CD targeted to folk dance instructors and the folk dance community, 2) Institute a scholarship program for young, talented

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Kef Times is published twice a year by the East European Folklife Center, P.O. Box 12488, Berkeley, CA 94712-3488. (“*Kef*” is a word used in various forms throughout the Balkans to convey a spirit of pleasure and enjoyment, such as one experiences when partaking of good food, music, dancing and friendship.)

For information about the East European Folklife Center, the Balkan Music & Dance Workshops, or to be included on our mailing list, contact us at the address above, call 510/549-2124, send e-mail to office@eefc.org, or visit our website at www.eefc.org.

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EEFC MISSION STATEMENT

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

CAROL FREEMAN:

30 YEARS OF LEARNING, PERFORMING AND TEACHING SUBTLETIES

By Jodi Hewat

READERS OF THE KEF TIMES probably know Carol Freeman already, for she's been an influential personality in the Eastern European folk dance and music community since 1970. Many have encountered her as a vocalist in one of the many groups she has performed with, be it Balkan village music with Zhenska Pesna, solo café-aman (a style of Greek music) with the band Smyrneiki Kompania, or classic Yiddish tunes with Song of the Shtetl.

Any student of Balkan vocal music living in or visiting the New York area in the last 27 years has likely passed through Carol's Greenwich Village loft to drink tea, chat, and benefit from her insightful instruction and her copious resources of recordings and song transcriptions. Balkan singing enthusiasts outside of the New York area have probably taken at least one of her classes at a Balkan Music & Dance Workshop, conducted with the same informality and acumen but without the grand selection of herbal tea.

Drawn to the Source

The potency of Carol's Balkan vocal coaching comes from her many years of listening, singing and researching. In 1970, Carol Freeman, Carol Silverman, Lauren Brody and Karen deVries formed Zhenska Pesna to perform village songs traditionally—unaccompanied and unarranged—and show the substance behind the arrangements made popular in America by the National Folk Ensemble "Philip Koutev" and the Bulgarian National Radio and Television Choir. To increase their repertoire and learn more about Balkan vocal technique, the members of Zhenska Pesna made several trips to Bulgaria and Macedonia, where they attended music festivals and met and sang with many performers, and spent time with women in villages and factories where they recorded their songs. They shared these resources back in the U.S. with other American musicians interested in Balkan music and gained more resources in return.

Carol's interest in Balkan music developed into a passion for Smyrneika (a style of urban folk music from the port city of Smyrna, in Asia Minor), particularly after hearing recordings of great singers from this tradition such as Roza Eskenazi, Rita Abatzi, and Andonis Diamandidis (Dalgas). By 1977, she was

learning songs from a few Smyrneika singers who had immigrated to the U.S. and were in their 90s by that time and living in nursing homes. In the same year, Carol began teaching classes at Balkan camp. Beginning with advanced and men's singing classes, she concentrated on improving technique, not merely expanding repertoire. As the camps increased their scope she introduced Thracian Greek and Smyrneika/Rebetika singing classes.

Though concerned with technique, Carol has always been drawn to singers who display integrity in their approach to their music, and are able to connect with listeners on a genuine emotional level. These are important musical qualities that she strives for in her singing, and tries to impart to her students.

Teaching through Experience

Though Carol earns her living as a professional singer, she is the first to acknowledge that she is "untrained." But her lack of formal training is precisely what enabled her to develop a method for teaching Balkan music to untrained singers. The process of finding her way through the challenges of vocal production has enabled her to listen openly to her students and recognize the areas that need improvement. She uses unassuming language to explain the complexity of Balkan singing styles. Metaphors often pepper her explanations of particular techniques. One example, as she helps advanced students with sculpting a musical phrase, is stones being skipped across water to point out the importance of maintaining a continuous flow of the voice through all the complex vocal acrobatics of a melody line. Her signature trick for helping beginning students find correct vocal placement is recalling teenage exasperation with "Ma!"

The informality of Carol's teaching often belies the extensive preparation that goes into every class. It takes a great deal of time to choose appropriate repertoire for each class from her considerable resources; she then makes tapes, and transcribes and translates the song words. At EEFC camps, the week always ends before her tape runs out, and so she welcomes enthusiastic students' requests for the untouched material. She willingly shares her transcriptions—but she knows the



NANCY LEEPER

Carol Freeman, Ramblewood, 1998

value of learning subtleties through intense listening, and asks that students send her their transcriptions first.

Ramblewood Balkan Techniques Class

Like New York City residents, Ramblewood 2000 campers can also experience the beneficial results of Carol's teachings. She will be teaching two vocal techniques classes at camp, each designed to address the typical challenges facing singers of different levels. For those beginning to sing Balkan music, she'll focus on control of one's natural voice. For more experienced singers she'll concentrate on correcting "not so great" habits, articulating ornaments, singing high notes comfortably, and shaping a song by understanding where (and where not) to place emphasis. Those interested in taking her class at Ramblewood, or in the ongoing classes Carol teaches in Manhattan—women's and men's Balkan singing, Smyrneika and a mixed repertoire class—can contact her at tsipra@earthlink.net.

Jodi Hewat is a graphic designer, sings izvorno music with 9 Olives and chalgija with Chalgii!, and has recently moved from Toronto to New York.

FROM THE EDITOR

IN THE LATE-SPRING FLURRY of preparing for the summer camps, responding to EEFC Board business and getting this issue of *Kef Times* to the printer, it's refreshing to take some time to think about what it all means.

There are so many levels to our involvement with Eastern European folklife. If you were to ask the people who receive this newsletter about their involvement, my guess is that the answers would wander all over the map. There's the work we do at home, in solitude: practicing an instrument or singing, studying a language, preparing for a trip abroad, gathering together notes and source tapes for teaching at the workshops, designing a website, helping each other understand the derivation of a dance or a song on the EEFC list serve.

There's the work we do in our home communities—rehearsing and performing with a dance or music group, teaching what we know, hosting a Balkan performing group traveling through town, interacting with folks from our local ethnic communities, maybe helping to welcome new Eastern European immigrants to our cities.

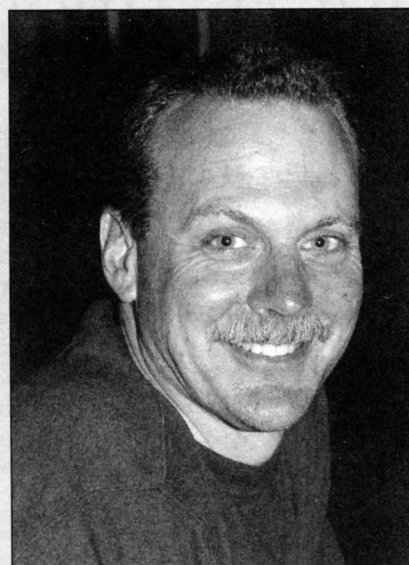
There's the whole world of Eastern European folklife "over there": vast expanses of geography, music, dance, food, customs, language, history, politics and people to learn about—maybe first-hand.

And there's the unique phenomenon of Balkan camp—a 23-year-old, uniquely North American tradition that has its own history of struggles, dilemmas, dangers and triumphs. The Balkan Music & Dance Workshops of today are robustly healthy and well attended—even producing waiting lists, in some cases—in an era when some folk dance camps are struggling to stay afloat. Why?

In preparing this issue, as I talked with and read about some of the veterans who have been involved with Balkan camp from the very early days, I was struck with a sense of awe and gratitude for what they and so many other people have done to build this opportunity for all of us. While the EEFC is just one piece in the overall, opulent landscape of East European folklife as experienced here in North America, it is a remarkable piece.

One concept mentioned at the recent EEFC Board meeting was "institutional memory"—the idea that it's valuable to capture on paper a sense of where we've been. In future issues of *Kef Times*, we plan to continue to profile people who have been key to the workshops' success and even—perhaps—attempt a serialized history of the camps. If you enjoy research and writing, we'd love to have your help. Any volunteers?

Julie Lancaster



NANCY MACKNIGHT

FOR THE FIRST TIME in 16 years, we won't see Jeff O'Connor's face in the kitchen at this year's Mendocino workshop. Jeff, who currently teaches dance at Humboldt State University in Arcata, Calif, started helping out in the kitchen in 1984 under chef Kim Wollter, one of the original Balkan camp organizers. He was already cooking for other Mendocino Woodlands camps. The following year, he took over as full-time kitchen manager for Balkan camp.

"In those days there were 18 scholarship volunteers doing all the kitchen duties and camp clean-up," he said. "The kitchen manager organized it all." In recent years, Jeff has brought his own kitchen staff of up to nine members, taking up residence in the Cook's Cabin in early June and staying through much of the summer to cook for a series of music and dance camps—always dazzling participants with his creative menus and daily fresh-baked breads and desserts.

"For me this is a break," Jeff said. "I might want to come back, or I might find I enjoy doing something else with my summers." Either way—thanks for all the years of great food, Jeff.

WANT TO ADVERTISE YOUR FOLK-RELATED product, service or event to the more than 2000 households that receive *Kef Times*? Beginning with the fall 2000 issue, *Kef Times* will accept advertising (camera-ready display ads only; no classifieds). Deadline for the fall/winter issue: November 1. Please contact the EEFC office (office@eefc.org, or 510/549-2124) for ad sizes and rates.



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ZIYIÁ CELEBRATES OUR FIRST TEN YEARS

By Dan Auvil

EVER WONDER IF THOSE SPECIAL friendships, formed with people from around the country who share an interest in Balkan music, could continue after camp?

Ziyiá proves they can.

We met ten years ago in Mendocino and have played together ever since.

Beth Cohen and Christos Govetas had performed traditional Greek music, mainly as a duet, in Boston. Greek dance teacher Joe Kaloyanides Graziosi first heard them at a Balkan Night in Cambridge and was impressed enough to recommend that they be brought out west to teach at Mendocino in 1990.

Lise Liepman, George Chittenden, and Dan Auvil, who had played Balkan music in various San Francisco Bay Area bands, were also on the staff that year.

So it was, in 1990 at Mendocino, that east met west.

At camp, we put together an ad hoc band to provide music for the evening dance parties. We instantly recognized a shared passion for the regional music of Greece. As Beth put it, "it felt like pieces of a puzzle falling into place." We experienced some epiphanal musical moments playing during the week and decided to continue as a band, despite the logistical difficulties of being bicoastal.

But the hardest part of a journey is often the first step. Our fledgling band had the difficult task of finding a name that perfectly reflected the spirit in which our music was offered.

Suggestions included:

- ☛ Xromata
- ☛ Kafenio Compania
- ☛ The Chronos Cafe Orchestra
- ☛ The Kosmos Cafe Orchestra
- ☛ The Hirus & Payus Cafe Orchestra
- ☛ The Karachristos Ouzo Orchestra
- ☛ Bay Area Greek Ensemble, Live! (or B.A.G.E.L.)
- ☛ The Sh_t-Stomping Aga Rhythm Aces
- ☛ The Joe Graziosi Band

Finally after much discussion, we chose the name Ziyiá, describing the small music ensembles of rural Greece.

From the beginning, Joe has been very supportive, offering great source material and promoting the group at his workshops around the country. We fondly refer to Joe as our "sixth member."



L-R: Lise Liepman, George Chittenden, Christos Govetas, Dan Auvil, Beth Cohen

We began playing for dances, weddings, workshops, and festivals, and quickly became known as a "dancer's band." Ziyiá was well received by the Greek community involved in traditional dance, playing for regional groups from Rumeli, Epirus and Arcadia (unusual for a band with only one Greek—Christos, if you didn't guess).

Even with the expense of bringing such far-flung members together (Beth lives in Boston, Christos in Seattle, and Lise, George, and Dan in Berkeley), Ziyiá averages a gig every other month throughout the U.S. We are now the "house band" for traditional music at the annual West Coast Greek FDF (Folk Dance Festival) event and usually play for several of the groups competing at the festival.

We have two recordings and plan to release a new two-CD set hopefully within a year. Music from our recordings was used for the film "Could Be Worse," which debuted at this year's Sundance Film Festival. For more information about the band, visit our new website at www.ziyia.com.

Even as we pursue our diverse and busy careers (Beth teaches violin and is a professional musician, Christos is an architect and construction contractor, Lise runs her own carousel restoration studio, George's company designs and manufactures scientific glass, and

Dan is a graphic designer), Mendocino continues to be an important gathering place for Ziyiá. It's a rare opportunity to share what we've learned independently and develop new repertoire together.

This year the band members and Joe are again on the Mendocino staff. It's a perfect time to thank the wonderfully supportive community that has grown with us at the Balkan Music & Dance Workshops.

So lift a glass with us as we celebrate Ziyiá's first decade. "Na ta 'katostisoume" "May we run with it for another 100 years."

Dan Auvil plies his trade as a graphic designer in San Francisco. Besides playing with Ziyiá, he is a member of Edessa and often teaches tupan at the Mendocino and balkanalia! Balkan Music & Dance Workshops.

RAMBLEWOOD:

SPECIAL GUEST FOR AN EVENING OF PONTIC LYRA

By Laura Pannaman

PREPARE YOURSELVES for something truly special at the Tuesday night party at the Ramblewood Balkan Music & Dance Workshop. The unmistakable sounds of the Pontic lyra will fill the pavilion when Chris Tiktapanidis arrives for a one-night guest appearance.

I've had the pleasure of knowing Chris and dancing to his music since he came to the U.S. in 1991. Chris is from the village of Citagri, in Greek Macedonia. He began playing lyra at the age of ten. [Ed. note: The Pontic lyra, or kementses, is a stringed instrument, usually with three strings, that is held in an upright position and bowed like a violin.] His first lyra was a Christmas gift from his father. His first teacher was his grandfather, Yiannis Stefanidis. When his grandfather died two years later, Chris began the weekly ritual of bus trips to the town of Drama to study with Paul Tornikidis. During the summer months Chris would work on the family farm until noon, take the bus to Drama for his weekly lesson, and then return to work on the farm in the late afternoon. After one and a half years of lessons with Paul Tornikidis, Chris studied on his own for a year and then decided it was time for more lessons. He



Chris Tiktapanidis

wanted to study with Haralabos Tilkeridis, one of the best lyra teachers in Greece.

The problem was, Mr. Tilkeridis only accepted new students by introduction. Luckily for Chris, someone in his village knew the

teacher and introduced the two. Another year and a half of lessons followed, after which Chris continued to study on his own.

Chris began playing for weddings, christenings and parties in Drama at the age of 15. He also played for many local dance groups and traveled to Italy and France with one of these groups for folklore festivals. During his 20 months in the Greek army, the lyra was a constant companion which he played for friends and at parties.

Since coming to the U.S., Chris has played for many folk dance groups in the New York area. He is in constant demand for parties and festivals, including the Folk Dance Federation's yearly festival in California.

Chris has also become a teacher, passing on the joy of lyra to his students as it has always been passed on, by ear.

So be sure to wear your dance shoes to the party on Tuesday night and let your mind and your body be taken over by the rhythms of Pontic dance. And come look for me on the dance floor. I'll be the one in sheer ecstasy.

Laura Pannaman teaches biology at New Jersey City University and Greek dancing whenever she gets the chance. She also plays gudelka and sings Greek tunes.

2000 CAMP NOTES

Mendocino

A reminder that **Chris Bajmakovich**, because of prior work obligations, will be joining us on Monday evening. Accordion students will have the opportunity to take his classes beginning Tuesday.

Students intending to study zurna with **George Chittenden** are kindly requested to bring working instruments to class (that means short, Turkish-style zurnas with reeds ready to go).

Ramblewood

Get your registrations in soon! Note that you can attend just an evening dance party for \$20, or the Friday evening Kafana Night festivities, or the Saturday afternoon Lamb Roast: \$35 per event. So that we can plan ahead, reserve your spot for these events with the EEFC office. Please note also that we only take reservations for overnight accommodations *before* the workshop begins.

Bulgarian Kaval Staff Update. We welcome

Nikolay Doktorov to our staff; he will be teaching an intermediate and an advanced Bulgarian kaval class. Chris Rietz will take over the beginning Bulgarian kaval class. Mike Gage graciously volunteered to give up his teaching position at the workshop so that we could take advantage of the late-breaking opportunity to invite Nikolay.

Nikolay Doktorov was born and raised in Varna. He began studying kaval at age 12, then went on to study at the Folk High School of Music "Philip Kutev" in Kotel and graduated from the Academy of Music and Dance Arts in Plovdiv. Nikolay has played with the State Folk Ensemble Trakiya in Plovdiv, and has toured worldwide. He has received many prestigious awards, including gold medals at the Festival of 100 Kavals in Koprivshitsa, and has played on many recordings and on Bulgarian national television and radio. In recent years, he has been serving as teacher, lecturer and music conductor of folk music throughout Bulgaria.

See above article about Ramblewood guest artist, Pontic lyra player Chris Tiktapanides.

R.M.

FROM THE BOARD FROM PAGE 2

people, and 3) Develop a plan for bringing in new bands of our choice from the Balkans.

At some point during all this brainstorming, Mike pulled out a five-year plan that had been formulated in April of 1994, and we were pleased to see that pretty much everything in that plan had been achieved! For example: upgrading the West Coast site and locating a dependable site for the East Coast camps, establishing our office and hiring full-time staff, establishing a membership base with support structure and publishing a member newsletter (here it is!). For the other points mentioned, see the April 1994 minutes, archived on the EEFC website.

Well, that about sums it up for now. You'll see various and sundry of us at camp this summer, so please come to the Lunch with the Board or corner us at any other time and let us know what you think we should be doing to make this a better organization!

*Your Board Liaison,
Laura Blumenthal
liaison@eeefc.org*

EEFC BRANCHES OUT:

SPONSORING EAST EUROPEAN MUSIC AT THE FOLK ALLIANCE



2000 Folk Alliance Conference: Danilo Yanich, Rachel MacFarlane, Adam Good and Melanie Goldberg display PR material and hand out pistachios

By Rachel MacFarlane

THIS WINTER THE EEFC reached beyond its usual Balkan Camp boundaries to help bring the excitement of Balkan folk music to a new audience: the almost 1900 attendees of this year's Folk Alliance conference, held in February in Cleveland.

The Folk Alliance is a D.C.-based, North American association of folk music performers, producers and others, that promotes folk music and dance in a variety of ways. While some Alliance members are connected with ethnic music, more of them are singer-songwriters or focused on American/British Isles folk music. Upon joining the Folk Alliance, the EEFC agreed to help sponsor a track of programming at their 200 conference: "World Music: It's Right Around Your Corner"—a series of performances and panels featuring regional East European musicians, promoters and scholars.

We were lucky to have great connections into this scene—Margaret Loomis, a fixture of East Coast workshops, and former EEFC board member, is an administrative director of the Folk Alliance. Margaret and special program coordinator Judy Barlas encouraged us to become involved in Folk Alliance activities,

especially given the underrepresentation of Eastern European folk music there, and given the fact that the upcoming conference was to have a particular emphasis on Eastern European music, taking advantage of Cleveland's rich, diverse ethnic communities. Julie Lancaster and Melanie Goldberg attended as EEFC board member representatives, along with Rachel MacFarlane in her General Manager capacity.

Judy had put together an impressive series of panels on East European topics. One featured luminaries Dick Crum and Ethel Raim on making inroads into local ethnic communities for world music festivals; another was expertly moderated by Walt Mahovlich on the cultural contributions of East European enclaves in Cleveland, with speakers from the Ukrainian, Croatian, Serbian and Hungarian communities (one speaker, the editor-in-chief of one of Ohio's largest newspapers, the *Cleveland Plain Dealer*, revealed that he has been a lifelong tamburash!). Another workshop featured a reenactment of "Nashki," Dick Crum's participatory satire on the development of Balkan state folk ensembles from humble village origins, accompanied by Larry Weiner, Margaret Loomis, Walt Mahovlich and Sviraj, and everyone else in the room. All of these panels were well attended.

Throughout the weekend, there was music going on at all times in every corner of the hotel and convention center, with flyers posted everywhere advertising performance showcases. In order to publicize the "World Music: It's Right Around Your Corner" showcase on Friday night, the wild tamburashi of Sviraj ("Raczar" Lopatic, Lenny Tepsich and Danilo Yanich) treated the milling crowd to an impromptu series of lunchtime kolos in the convention center lobby; some folks jumped into the dance while others looked on.

That night, at the showcase, Sviraj played again—this time in a ballroom. They were followed by Sharena, an all-women's tamburica ensemble, and Harmonia (Walt Mahovlich, Alexander Fedoriouk, Andrei Pidkivka, Marko Dreher and Adam Good). The next day, at the gala awards luncheon, Harmonia executed a flawless Trans-Danubian set for an audience of thousands—the only time all the conference attendees were in one room at one time, and they were hearing Eastern European music. Yes!

In the conference's exhibition hall, we shared a booth, beautifully decorated by Judy Barlas with kilims and accessorized by a bottomless bowl of pistachios, where we chatted up folks and passed out literature (and nuts). People were excited by the music they had heard and curious about how to find Balkan music for their own festivals and concert series.

We had great fun checking out the music, from evening showcases and concerts to impromptu performances. We also partied down at a reception in the lobby of the Rock 'n' Roll Hall of Fame, and in general enjoyed wandering around the hotel—Cape Verde tunes in a ballroom, singer-songwriters in practically every hotel room, Québec folk singers harmonizing in the lobby, an elevator stuffed with an Irish band thumping their way to the 24th floor and back.

We think the music and programs the EEFC helped sponsor sparked interest in a new audience, and we're going to recommend that the EEFC be involved again in two years, when the Folk Alliance conference is scheduled to be held in Pittsburgh.

NEW AND NOTABLE BALKAN RECORDINGS

New recordings by EEFC associates, including workshop campers, staff and teachers, and other EEFC supporters, all of whose names are noted in bold type in each entry. Please address future submissions to the Editor, Kef Times.

Beyond the Mystery / Au Delà du Mystère

Vol. 2: Severnashko, Dobrudzha
Field recordings by Yves Moreau, 1966–1972. BMA-1002

Second volume of **Yves Moreau's** collection (Vol. 1 was described in Spring/Summer 1999 *Kef Times*) which features a variety of tunes familiar to dance workshop-goers as well as other interesting and unusual pieces from Bulgarian regions rarely heard from.

Order Vol. 1 (Rhodopes, Thrace) and Vol. 2 from: Yves Moreau, P.O. Box 158, St.-Lambert, Québec, Canada J4P 3N8; ymoreau@odyssee.net. Price US \$15 plus \$3 shipping per volume.

Florina: Yesterday and Today.

Clarinet and brass bands recorded live in villages of North-western Greece in 1973 and 1995. Demotika Productions.

Field recordings by Carl Deul and **Joan Friedberg**. 19 cuts from Skopia and Flambouro, with informative commentary.

Order from: Demotika Productions, P.O. Box 983, Topanga, CA 90290; demotika@earthlink.net; home.earthlink.net/~demotika. Price \$19.70 (includes shipping).

Radoy Gueorguiev

Idy Si, Tropcho! / Tropcho, Go Away!

Tambura master **Radoy Gueorguiev** arranges a suite of new and old Bulgarian folk tunes, which debuted at the Zlatne Uste Golden Festival. He is accompanied by **Ivaylo Koutchev**, **Petrana Koutcheva**, **Roza Timev**, **Stoytcho Stoytchev**, **Becky Ashenden**, **Chuck Corman** and **Laura Pannaman**.

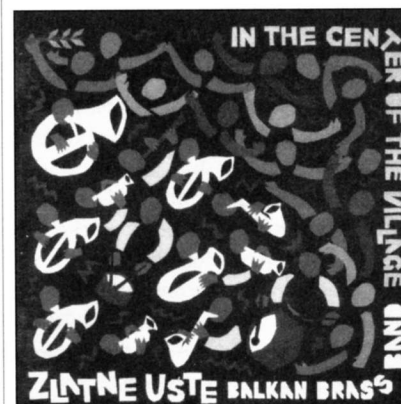
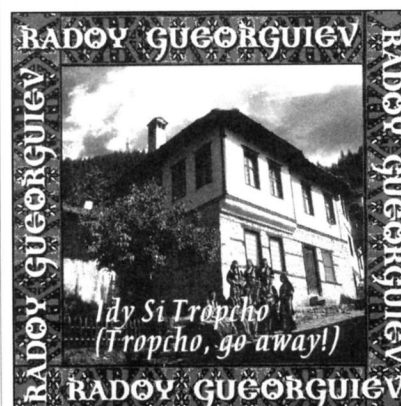
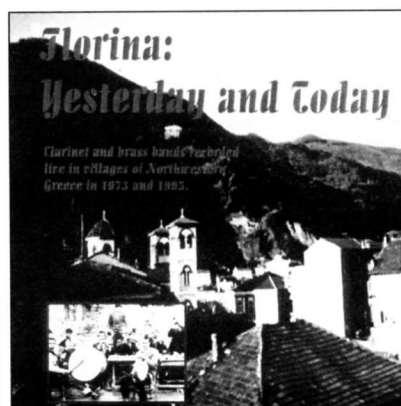
Order from: Chuck Corman & Becky Ashenden, 47 Bassett Rd., Shelburne, MA 01370. Price \$15 plus \$2 shipping.

Zlatne Uste Balkan Brass Band

In the Center of the Village

Azalea City Recordings ACCD-9903

ZU's third recording "captures the atmosphere of a dance in the village square—its energy, its spontaneity, and its sense of community." 15 lively tunes featuring our favorite East Coast brass band (**Belle Birchfield**, **Morgan Clark**, **Marian Eines**, **Catherine Foster**, **Michael Ginsburg**, **Drew and Tamberlaine Harris**, **Emerson Hawley**, **Jerry Kisslinger**, **Dan Kollar**, **Matthew Smith**, **Paul Morrissett** and **Gary Zema**, with **Melinda Hunt**), whose liner notes feature gorgeous papercuts by **Batja Bell**.



Order from: Zlatne Uste c/o Matthew Smith, P.O. Box 74, Flagtown, NJ 08821; <http://ginbitch.home.mindspring.com/zul/>. Price \$15 (CD) or \$10 (cassette) plus \$3 shipping.

Karsilama

Green Goat Music GGMCD001

Turkish Rumeli-style tunes interpreted by the virtuosic Turkish Rom clarinetist **Selim Sesler** and çalgi ensemble, with silvery vocals by **Brenna MacCrimmon**, who also produced the album.

Order from: Heather MacCrimmon, 148 Montrose Ave., Toronto, Ontario M6J 2T8 Canada; 416/516-3868. Price \$20.00 (US or Canadian, includes shipping).

Drita Albanian Folk Orchestra

Kujtime nga e Shkuara / Memories of the Past

Founded by Ian Price, who made his first research forays into Albania in 1968, Drita presents 20 songs and dances ranging from Kosova to Southern Albania. Band members include **Ian Price**, **Rob Stokes**, **Linda Levin**, **Joe Carson**, **Letitia Lucca** and **Joan Friedberg**.

Order from: Ian Price, 7421 Royalty Way Ste 201, Merriam, KS 66203; ianprice@transamerica.com; home.earthlink.net/~rowanwood. Price \$16.50 (includes shipping).

Shiroka Luka Singing / Shiroka Luka Pee

16 recordings by present and former students of the Shiroka Luka Secondary School of Music in Bulgaria, featuring 70 artists, including **Donka** and **Nikolay Kolev** and **Vassil Bebelev**. Proceeds from the Mendocino 1999 auction helped fund this project, whose profits are going toward maintenance of the Shiroka Luka school and its students.

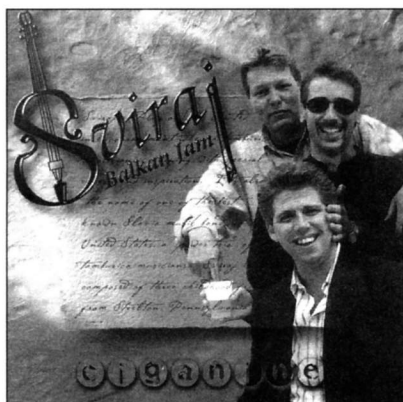
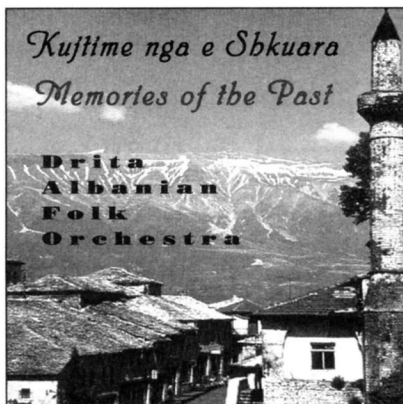
Order from: Nikolay Kolev, 61-24 Madison St. #2L, Ridgewood, NY 11385; koleverafolk@netzero.net. Price \$15 plus \$3 shipping.

Sviraj Balkan Jam

Sviraj, Ciganine

The latest offering from Steelton, PA's hottest tamburashi. Seventeen songs and instrumentals feature **Raczar Lopatic**, **Lenny Tepsich** and **Danilo Yanich**, with guest **Vlad Popovich**.

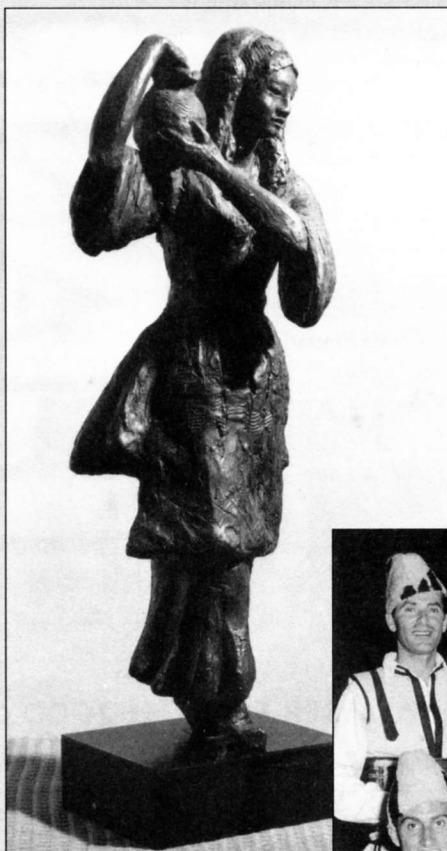
Order from: Danilo Yanich/Sviraj, 1106 Kelly Dr., Newark, DE 19711; danilo@sviraj.com; www.sviraj.com. Price \$15 plus \$2 shipping.



GEORGE TOMOV TO DONATE SCULPTURE TO RAMBLEWOOD WORKSHOP AUCTION

GEORGE TOMOV IS RECOGNIZED AROUND THE COUNTRY as a leader and teacher of traditional Macedonian dance. What many may not know is that George has also had a successful career as a sculptor, both here and abroad.

Mr. Tomov came to the Balkan Music & Dance Workshop in Ramblewood last July as a Guest of the Board. He was so moved and affected by what we are doing at our camps that he wanted to contribute in some way. His decision was to donate one of his best-known and most beautiful sculptures, "Vodarka," for our auction.



Vodarka (Water-bearer) is 18 in. high and sits on a 6 in. square base. It is made from hydrostone, which is a plaster-of-paris mix and stone powder, supported by an interior armature of galvanized steel. The patina is green bronze. The market value of a sculpture like this is about \$2000.

We wanted to publicly thank George Tomov for this generous gift. And if you're coming to Ramblewood this summer, save your pennies—let's do Vodarka proud!

*Martie Ripson
Site Manager, Ramblewood
Balkan Music & Dance Workshop*



George Tomov danced with the Skopje-based folklore ensemble Tanec before he emigrated to the U.S. in the late 50s. Here's George (front row, left) with some Tanec buddies. You may recognize two more of these handsome gentlemen: Atanas Kolarovski (back row, left) and Pece Atanasovski (back row, right).

tation, too. She was an excellent musician and had spent a lot of time doing all those things we'd all done, painstakingly learning through recordings.

The part that I'm proudest of is that I started the kid's program. During the last Near Eastern Camp that EEFC ran, we gave a full scholarship to clean the johns to a guy named Jeff Stonehill, from Lopez Island, Washington. He was a Pied Piper; he had all the kids following him all over the place. His VW bus was filled with instruments out of nature, like seaweed trumpets, and dumbeks, and spontaneously he had these kids making music. They worshipped him. Up until then, we had the attitude, "the woods will take care of the kids"—which they did. But I said to this guy, "uh, you look very well prepared," and he told me he did workshops for children in his home area. The following year we made the children's program a scholarship position.

Other things I did were more administrative, like coming up with hard costs for staff spouses and finding ways to make camp work financially a little better.

How do you make your living?

I work full-time as a free-lance musician. Down here [Santa Monica, Calif.], it runs the gamut from "ethnic"—by and large Jewish-oriented, Klezmer, Sephardic; I'm in about three different Klezmer groups, mostly the same pool of musicians but the bands have different names depending on who gets the call—to classical gigs, studio jobs, compositions and arrangements. I've done a few compositions and arrangements for TV shows.

Anything you'd like to add?

I'm very much looking forward to coming to camp this June. I can't be there for the entire week, but I'm really looking forward to seeing folks and hanging out. My daughter, Julia graduates from high school this spring and is coming too. Because of Mendocino, she started playing dumbek and then got interested in clarinet; she's been playing for about six years.

Interview by Julie Lancaster

THANK YOU!

Thanks to all of you for your generous support of the East European Folklife Center!

So far, our 2000 membership drive has brought in \$15,000 in membership fees and additional donations already (exceeding the total for 1999), and 320 of your households have joined us in support of EEFC's programs this year. Help keep this great momentum going.

Join EEFC or renew your membership now!

JOIN US!

SUPPORT EEFC BY BECOMING A MEMBER FOR THE 2000 CALENDAR YEAR

Please mail this form (or copy) with your payment to EEFC, P.O. Box 12488, Berkeley, CA 94712-3488. Thanks!

YES!

I (we) want to help sustain the community of the Balkan Music & Dance Workshops, and would like to join/renew as a member for the **2000 calendar year.**

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e-mail _____

☐ I wish my contribution to be anonymous.

All contributions are fully tax deductible.

This membership is good through December 2000.

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- ☐ \$45 Family
- ☐ \$20 Student/Low income
- ☐ \$100 Organization

I'D LIKE TO MAKE AN ADDITIONAL CONTRIBUTION OF:

- ☐ \$25
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- ☐ other \$ _____

I CAN'T JOIN EEFC TODAY

but here is my donation in support of the Balkan Music & Dance Workshops:

☐\$5 ☐\$10 ☐\$15 ☐\$20 ☐other \$ _____

Remember, your 2000 membership entitles you to 1st-class mailings from EEFC! plus a \$10 kafana credit card at Mendocino or Ramblewood!

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