

EAST EUROPEAN FOLKLIFE CENTER KEF TIMES

HISTORY OF THE BALKAN MUSIC & DANCE WORKSHOPS, CONTINUED: BALKAN CAMP BRANCHES OUT: EAST COAST CAMPS

By Julie Lancaster

This is the third installment in our history of the Balkan Music & Dance Workshops. Thanks to everyone who helped pull the threads together for this story.

THE FIRST EAST COAST BALKAN MUSIC AND Dance Camp was held August 21-28, 1983, at Ashokan Field Campus in the Catskill Mountains, 100 miles north of New York City. The camp was organized by Mark Levy, who had been running weeklong Balkan music and dance workshops in California since 1974, and it was launched under the aegis of the East European Folklife Center, the nonprofit corporation that Mark had established in 1982.

"In '82 and '83 we were thinking of expanding in various ways," Mark said. "We were thinking of starting an East Coast Balkan camp, and a Middle East camp, both of which we ultimately did. We also had other ideas, such as a klezmer camp and a Greek camp, that we did not end up doing." (Happily, Mark points out, Henry Sapoznik attended that first Balkan Camp at Ashokan and shortly thereafter estab-

lished KlezKamp, which has been running annually on the East Coast ever since.)

Uniting musicians from the East and West Coasts had been part of Mark's vision for the camps since the mid-70s (see *Kef Times*, Fall/Winter 2000-01). Ethel Raim, a singer from New York, taught at the second Balkan camp in Sweet's Mill, Calif. (1975), and in 1977 the Philadelphia village-instrument band Novo Selo, together with the New York women's singing group, Ženska Pesna, joined the Los Angeles village-instrument band Pitu Guli to form the teaching staff for the first weeklong Balkan camp at Mendocino.

Holding a camp on the East Coast, however, was a different matter. Were there enough interested people there to make it fly?

In the 1970s, international folk dancing, with a strong focus on Balkan dancing, was popular on college campuses throughout the country. There were large groups in cities like Boston, New York, Philadelphia and Washington, and weekend and weeklong international and Israeli folk dance workshops all along the East Coast. Certainly the East Coast

EAST COAST CAMP TO PAGE 10



2002

WORKSHOP DATES



MENDOCINO

JUNE 29-JULY 7

RAMBLEWOOD

JULY 20-28

BALKANALIA!

AUGUST 30-
SEPTEMBER 2



The gang's all here! Ashokan 1985

FROM THE EEFC BOARD

GREETINGS ALL!
The final weekend of September 2001 found the EEFC board and General Manager enjoying a Friday night with Harmonia, a band well known to Ramblewood attendees, at Hungarian House in New York before retreating to Brooklyn for the fall meeting. Thanks to our generous host Emerson Hawley we were comfortably ensconced and ready to work the rest of the weekend.

Here's your update on how things are progressing.

First, an introduction to your board. Continuing members in their third year are Julie Lancaster and Mark Primack; in her second year is Belle Birchfield; and just starting out are John Uhlemann, Randy Trigg, Martie Ripson and Michelle Benoit. Lise Liepman resigned this year to focus on camp programming and making the music we all love, so in order to maintain rotation continuity Martie Ripson will finish out Lise's two-year term.

Elections were promptly held with the following results: Julie Lancaster-President, Randy Trigg-Secretary, Martie Ripson-Treasurer, Michelle Benoit-Board Liaison. Heading committees are Mark Primack in Administration, Belle Birchfield in Programming, and Martie Ripson and Michelle Benoit co-chairing Development.

With those hefty delegations out of the way, it was time to talk issues.

Rachel MacFarlane, our magnificent General Manager, reported that membership has been rising steadily. Unfortunately expenses keep rising right along with it. It was decided to slightly increase dues to the following amounts: student/low-income \$25, individual \$40, family \$55, organizations \$100. This will put membership dues on a par with other national organizations and help keep our organization on a more even keel financially.

All three of this year's workshops

were wildly successful in terms of participant satisfaction. 2001 workshop attendance was maximized at Mendocino (don't you know it!) and about the same as last year at Ramblewood, which still has room for growth. Mendocino was so popular that approximately 30 people were wait-listed. We hope that this will encourage membership enrollment in order to receive first-class mail, instead of non-member bulk-rate mail. balkanalia!, now in its fifth year, showed a decline in enrollment this year despite its Labor Day placement. The board and General Manager are looking closely at ways to improve its financial viability.

As this issue goes to press, the board has accepted the proposed 2002 organizational budget, which covers all three workshops and general administration. The budget incorporates a variety of measures, including modest tuition increases at all three camps, to ensure the continued financial health of the EEFC.

The development of a Scholarship Program is still continuing with John Uhlemann heading the Task Force to delve further into the many factors that such a program necessitates. It is a hefty task to get off the ground and maintain long-term, yet the success of the privately-funded Allan Cline Scholarship has prompted us to explore funding of an organizational scholarship(s) as well.

We spent time going over your evaluations from camp. Some suggestions, like improving the dubbing equipment, facilitating Kafana musician sign-up, and making sure the kitchen knows we need chocolate, are easy. Others, like additional classes, more time off, or scheduling changes, require more time and consideration to implement. But



The Board boards in Brooklyn. L-R: Mark Primack, Martie Ripson, Randy Trigg, Michelle Benoit, Julie Lancaster, Rachel MacFarlane, John Uhlemann, Belle Birchfield

rest assured, your voices are heard!

Other topics focused on young people and newcomers. This year lots of young talent emerged—our future is in good hands. We discussed ways to provide our young people an area at each camp to call their own and ideas for encouraging them to participate even more in classes and performances. Newcomers were plentiful as well. However—as is always the case—some felt a bit left out. Every year the Site Managers, General Manager and board members come up with new approaches to help ease people into their first Balkan camp, because we all know what it was like to be a newcomer, and we continue to look for better ways to welcome new people.

More thorough meeting minutes are available online at www.eefc.org. Should you have any comments or questions, please let us know.

Meeting so soon after the tragic events of September 11th wasn't easy—especially in New York—but in such a troubled time it was comforting to gather together with folks who share a passion for Eastern European music and dance. We hope you have found a measure of comfort in the same.

*With wishes for all the best,
your board liaison, Michelle Benoit
board@eefc.org*



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.

KEF TIMES STAFF

Julie Lancaster
Editor

Rachel MacFarlane
Production Manager

Miriam Lewis
Graphic Design

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

INTERVIEW WITH LARRY WEINER

LARRY WEINER HAS TAUGHT *Balkan dancing for many years, including at several of the Balkan Music & Dance Workshops. He is a folk dance leader and presenter of Balkan music in the Washington, D.C. area and was one of the organizers of Buffalo Gap Folk Dance Camp weekends from 1969 to 1992. He and his wife, Margaret Loomis, live in Silver Spring, Md.*

Where did you grow up, and how did you get started folk dancing?

I was born and raised in Boston. I attended Tufts University but quit school because I decided I didn't want to be an engineer. During that period, in 1960, I started folk dancing at Boston University because a girlfriend, who was at Sargent College, said there was a folk dance group there that was a lot of fun. I remember walking into the gym with her and being swept away by some aspect of this music—the tune was Misirlou. The relationship with the girl lasted two weeks; the relationship with the music and dance lasted a lot longer.

Pretty soon I couldn't get enough dancing. Besides going to the Sergeant College group, which was run by Eddie Nadel, I went to Connie and Marianne Taylor's group and Ted Sanella's dance at Porter Square—one of the most open, welcoming groups I can recall. Also, at that time I met Dick Crum, who was studying at Harvard University, and he had a huge impact on my dance interests.

How did you get to Washington, D.C.?

When I dropped out of college, the Army started chasing me and got me. They sent me to Washington, D.C., where I met many folk dancers including Morley Leyton and Stan Isaacs. Turned out I really liked Washington. My first wife, Donna Ferris, and I got married, then the army sent me off to northern Italy in 1965. At that point I was in military intelligence (oxymoronical).

And then you traveled in the Balkans?

When I finished serving my term in the army, we stayed in Italy a month waiting for our son, Bryndyn, to be born. In July 1966, when he was about two weeks old, we took our car and headed off to Yugoslavia. We spent the next four and a half months there, working

our way down through Slovenia into Croatia, Slavonia and Serbia and then into Macedonia. We stayed away from the cities, even though I knew there would be opportunities there to hear music and to dance. I wanted a better understanding of what happens at traditional events, like a saint's day or a wedding. In hindsight, having this infant with us, while difficult in a lot of ways, created the opportu-



Larry Weiner

nity for us to be welcomed in a different way than two adults would be welcomed.

Were you collecting dances as you traveled?

There were always plenty of opportunities to learn dance material from people in the cities or from ensembles, but I wasn't particularly interested in increasing my dance repertoire. What I really wanted was to understand how this dance and music stuff was a part of people's lives in the Balkans. When and why would people get together and dance? Who dances next to whom? How did they express themselves in dancing?

And when you came back to the States...?

I came back to the folk dance group that I had been running with Morley Leyton; and about the time I came back, Morley moved to Seattle. At that time there were two other major groups in the D.C. area, with our group (meeting at All Souls Unitarian Church) generally including people who were more interested in dances and music from the Balkans. In fact, I'm still involved with that same regular folk dance group (though the location has changed); I teach there about once a month and run live music parties once a month.

Tell us about the evolution of the Buffalo Gap weekend camps.

In the late 1960s, some of the folks in Washington, D.C. felt we wanted to have a folk dance camp that was more creative and had fewer rules than most of the other folk dance camps on the East Coast at that time had. So four of us—Mel and Phyllis Diamond, Donna, my wife, and I—said, “maybe we should try running our own camp.”

Mel had gone to high school with a guy who owned this camp in West Virginia, and one day in 1968 we drove out there. We drove in, saw it and said, “This is the place.” The first weekend camp that we ran, we didn't know how to price it or if anybody would come. I remember that 179 people came, and the weekend cost \$27. The teachers were John and Paula Pappas (Johnny taught Greek dancing and he and Paula played Greek music), Morley Leyton and Glenn Bannerman. By 1970 we were running a second weekend camp during Labor Day weekend.

Did you have live music at the Buffalo Gap weekend camps on a regular basis?

Not in the beginning. We saw ourselves as a dance camp, not a music and dance camp. Our constituency was mostly dancers, and that's who we were aiming to satisfy.

We did invite Ethel Raim to teach singing in 1971 and on a number of occasions after that. We felt that people could probably learn some songs at a weekend camp. We weren't even thinking of instrumental music.

In 1973 we had our first real taste of up-close bagpipe, when Pece [Atanasovski] came

LARRY WEINER TO PAGE 4

FROM THE EDITOR

IN THIS ISSUE WE CONTINUE *Kef Times'* history of Balkan camp with a look at the first East Coast camps, starting in 1983. The people we consulted had vivid, though sometimes conflicting, memories of the early Ashokan camps. A few of the tales were hilariously unprintable, since we don't want to be sued for defamation of character (but ask an old-timer and find out for yourself). We think you'll enjoy the comments you'll find here.

Dance instructor Larry Weiner contributed a great deal to the East Coast camp history article and has had a unique vantage point in observing the evolution of folk dancing and live music on the East Coast in recent decades. We chose him as our profile subject for this issue.

You can read about the development of a vibrant Balkan folk music and dance scene in Japan, courtesy of Jane Wieman.

And finally, you can bask in memories (even if they're not your own) of last year's camps as you gaze at photos of last year's workshops, thanks to the cam-

era skills and generosity of photographers Kathy Fors, Carolyn Brent, Joe Mandell, Margaret Loomis and Wm Leler.

Meanwhile, the EEFC program committee and general manager are gearing up, planning this year's workshops. The 2002 camps are sure to produce exhilarating music and dance, unprintable events and ineffable moments of connection for those in attendance—with waves of influence reaching beyond the camps as people bring what they've learned back home.

As Jerry Kisslinger wrote in a recent letter to this mailing list, "Culture, Community, and Kef—these three words sum up what the EEFC is about. Given all that we are going through as a nation and as a planet, all that we are learning about the need for community and cross-cultural understanding, surely the EEFC speaks to the very heart of our time."

If you haven't already become a member, or renewed your membership for 2002, we hope this issue will inspire you to do so.

Julie Lancaster

LARRY WEINER FROM PAGE 3

to the states. He taught dancing and played for parties at Buffalo Gap in '73 and blew everybody away. Then, in 1975, Sam Chianis (clarinet and santouri) came and Johnny Rousos (bouzouki, laouto and guitar) came to accompany John Pappas, who was playing clarinet and bouzouki. Everybody was swept away by the music. That's when we realized that we wanted to integrate more live music into the program.

Eventually we made the transition from recorded music and had a house band, frequently centered around David Skuse and Charlie Pilzer. Various other people, like David Bilides, Bruce Sagan and Jerry Kisslinger, would thread in and out of that. They would do a whole range of music from Romania, Hungary, Yugoslavia and Bulgaria.

When was the first Balkan Music & Dance Workshop you attended?

I went to Mendocino '82 to be on the teaching staff. I'd been there only five or six hours and got a call from my brother saying our dad had died, so I had to pack up and leave. I had heard wonderful things about the camp and was excited about it, but...

And you were listed as staff at the first East Coast Balkan Music & Dance Workshop, in 1983, but you were injured and couldn't teach?

Yes. I remember George Chittenden was playing zurna, I was with my good friend Mark and we were doing a Turkish dance. The dance area was a bunch of risers that didn't fit together very well, and I broke several bones in my foot. That was it for dancing for that week.

The East Coast Balkan Music & Dance Workshops were held at the Buffalo Gap campsite from 1986 through 1993. Were you involved with running them?

No. At that point my second wife, Jean Bollinger, and I, together with Mel and Phyllis Diamond, were part of a limited partnership that had raised enough money to buy the camp in 1983. Our intention was to run a very few events ourselves, and mostly lease it out to other groups of people so that they could use their creativity to build the kinds of programs that they wanted to build. I attended the Balkan camps held there—sometimes commuting in for the evenings—but I wasn't one of the organizers.

Because of changes that had taken place in the camp, 1992 was the last time I was involved with the management of Buffalo Gap. By that time, Margaret and I (we were then a couple) began to run dance programs and some music classes at different places, such as Camp Starlight and Camp Canadensis in the Poconos, and Camp Ramblewood. In 1996 Buffalo Gap changed ownership and we decided to move our programs back to Buffalo Gap because that's where our hearts were. But after running camps there for two or three years, we were ready to take a sabbatical from running camps, which has flowed into an unending sabbatical.

Tell us about your work life.

I retired from the Environmental Protection Agency in July '01. I worked there from the time it was founded in 1970

You're not too late yet...

...to help save the Big River estuary around the Mendocino Woodlands campground from the threat of logging. \$2 million still needs to be collected from the private sector for purchase of this land—but the good news is that the deadline for donations has been extended to March 31, 2002. Send what you can to: Friends of the Woodlands, P.O. Box 267, Mendocino, CA 95460. Write "Big River Fund" on the memo line of your check. For more information, see www.mendocinowoodlands.com.

WANT TO ADVERTISE YOUR BALKAN/ Eastern European folk-related product, service or event to the over 2400 households that receive *Kef Times*? We will accept advertising (camera ready display ads only; no classifieds) for the spring/summer edition (deadline: April 6, 2002). Please contact the EEFC office (office@eefc.org, or 510/549-2124) for ad sizes and rates.

until I retired as an information scientist in the part of the agency that regulates the quality of drinking water. Before that I worked for the National Institutes of Health.

Do you have any children other than Bryndyn?

A daughter, Shannon, who is 31, and a son, Kevin, who is 18.

What are some of your current projects?

I continue to teach at dance camps and local festivals. I'm playing a lot of Bulgarian music now and I feel very lucky to have had some wonderful Bulgarian musicians move to the area—wonderful people first and fine musicians. [Ed. note: Larry plays tupan.] Live music has become an important part of the dance scene in the D.C. area as a direct result of the EEFC music camps. We're trying to get more of the bands from the ethnic communi-

ties to play for us, and we host events that involve bands from out of town that are on tour. Esma, Yuri's band, Merita and Raif and others.

One project I'm working on is my own collection of music, in particular trying to get re-issued a bunch of old recordings from ethnic musicians that played in the Macedonian community here in the States and in Canada in the '30s, '40s and '50s. Besides cataloging my collection and deciding what I would like to reissue, this involves talking to relatives of those musicians, finding out more about the band and getting permission to reissue. I think this is wonderful music for our music and dance community, and I'm as interested in us being able to hear it as I am in making it available to the Macedonian community.

Interview by Julie Lancaster

FOLKLORE TREASURES OF SERBIA

JULY 22 - AUGUST 5, 2002

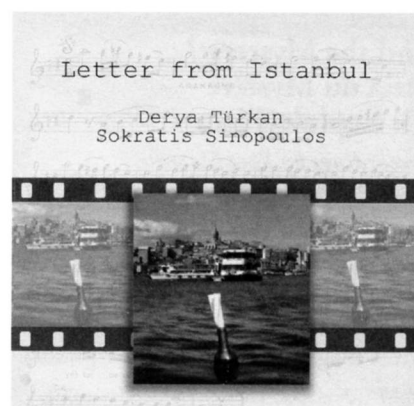
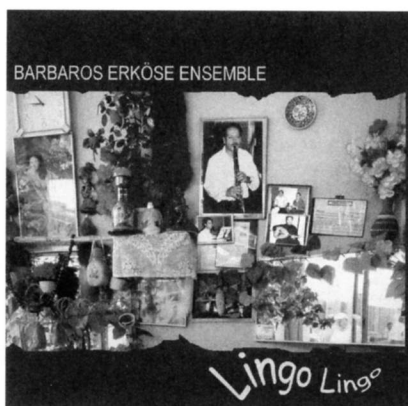
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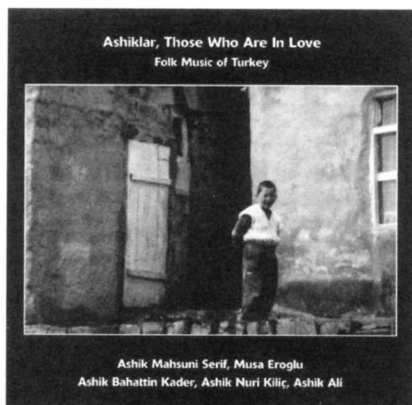


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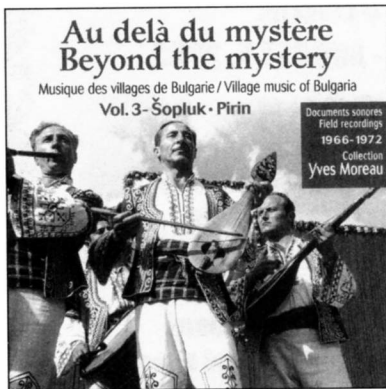
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*Field recordings by Yves Moreau,
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Final volume of **Yves Moreau's** collection (Vol. 1 and 2 described in previous *Kef Times*), all three of which feature tunes familiar to dance workshop-goers as well as other unusual and interesting pieces from Bulgarian regions rarely heard from.

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

Kalin Kirilov

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Thomas Aber

Goat's Ear

Fifteen selections featuring a variety of continental European and Asiatic bagpipes and drums, including Bulgarian gajda, and bagpipes from Flanders, Estonia and Turkey. Several tunes were learned from **Vassil Bebelev** at Ramblewood workshops. The musicians are: **Thomas Aber**, Alonzo Conway, Dwight Frizzell, Julia Thro and Mark Thies.

Order from: Thomas Aber, 5507 Central, Kansas City, MO 64113, or e-mail aber_family@msn.com for more information. Price \$16, shipping included.

Şerefe

Opium

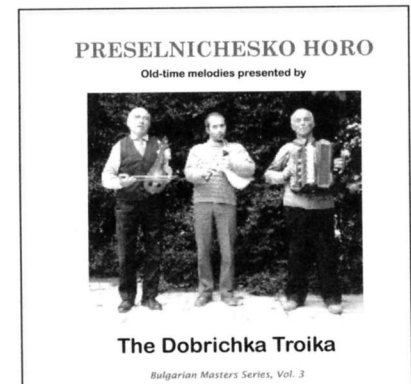
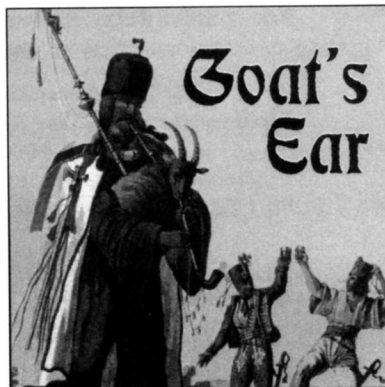
"A special collection of Balkan and Middle Eastern ballads and laments, drawn from different regional cultures, but all expressing the same theme of loss in love and war. For centuries music like this has transported the player and listener beyond the pain of life, or made a sweet life sweeter still." Şerefe is: **Paul Brown, James Hoskins, Jesse Manno, Beth Quist, Cameron Powers, Meg York** and **Zahara**.

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Dobrichka Troika

Preselnichesko Horo Bulgarian Masters Series, vol. 3

The Dobrichka Troika, a trio of musicians from northeast Bulgaria, Ivan Dimitrov, Vladimir Penchev and Rusko Hristov, plays on traditional Dobrudzhan folk instruments: kopanka (a small gudulka), gaida (bagpipe), and harmonika (button accordion). Their music (28 tunes including dance and slow melodies) is of an old style characteristic of the region, and



has a lively, rustic and addicting sound. A companion book, with musical notation, dance notes, biographical and historical information is also available. The Bulgarian Masters Series is produced by **Lyuben Dossev, Paul Morrisett, Cathie Springer** and **Bob Snider**.

Order from: Bob Snider, 1726 Ashland Ave., Columbus, OH 43212; more info at: www.robertsnider.com. Price \$15 for CD, \$10 for book; shipping for any size order is \$5. All proceeds benefit the musicians.

Yuri Yunakov Ensemble

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Traditional Crossroads CD4306

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Order from Traditional Crossroads: P.O. Box 20320, New York, NY 10001; 800/422-6282; www.traditionalcrossroads.com. Price \$14 (NY residents add 8.25% sales tax) plus \$3 shipping.

AND PUBLICATIONS

all of whose names are noted in bold type in each entry. Please address further entries to the Editor, Kef Times.

The Toids

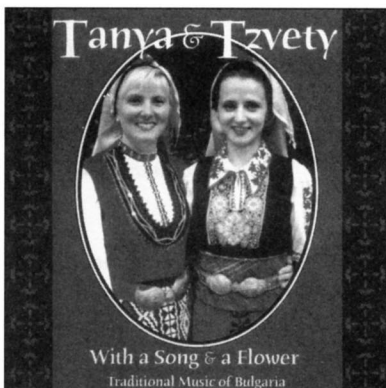
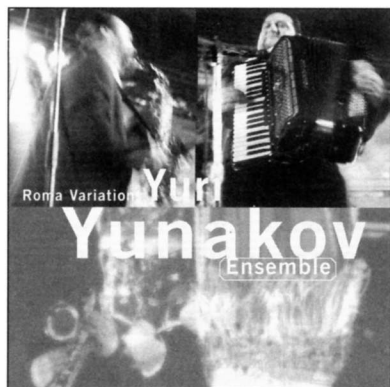
Ruupert Dances in Fins

Original tunes by the innovative California band. "Our music contains its own evolution... While the color draws from Rom, Bulgarian, Greek, Romanian and Hungarian sources, the body and composition of the music come from our own lives and experiences. Though it's vitally important that folk traditions be preserved, it's equally important that they evolve. By adding our music to the collective Balkan tradition, we hope to play an active role in its evolution—and in our own." The Toids are: **Dan Cantrell**, **Lila Sklar**, **Ryan Francesconi**, **Bill Lanphier** & **Jerry Summers**, with guests **Jessica Ivry** and **Ari Langer**.

Order from: The Toids, 2723 Acton St., Berkeley, CA 94702; or www.toids.org/shop.htm. Price including shipping is \$17 (US & Canada) and \$20 for international orders.

Shadows of our Forgotten Ancestors/ Tini Zabutykh Predkiv

A recording for an original dance theatre piece that premiered in Cleveland, Ohio in January of 2002. The soundtrack presents traditional



music from the Hutzul, Polissia and Volyn regions of Ukraine with arrangements by Alexander Fedoriouk and Vasyl Geker. Featured on the album are: **Alexander Fedoriouk**, **Andrei Pidkivka**, Vasyl Geker, Mykola Kuzyk and **Nadia Tarnawsky**.

Order from MN2 Productions, P.O. Box 609067, Cleveland, OH 44109; more information at: mn2productions@yahoo.com. Price \$15 plus \$3 shipping and handling; check or m.o. made out to Nadia Tarnawsky.

Tanya and Tzveti Dosseva

With a Song & a Flower: Traditional Music of Bulgaria

Twelve vocal and instrumental tunes from all over Bulgaria, featuring the duet of mother & daughter who have delighted us with their tight harmonies at the Ramblewood workshop. This album was produced and arranged by their husband/father **Lyuben Dossev**, who also leads the accompanying Plovdiv-based folk orchestra.

Order from Tzveti Dosseva, 11604 College View Dr., Silver Spring, MD 20902; 301/929-6259; fax 301/929-6428; or write dosseva@home.com. Price \$15 plus \$3 shipping, check to Tzveti Dosseva.

Sandra Layman

Little Blackbird

Sandra Layman, a Seattle-based musician and early Balkan camp instructor, recorded this selection of tunes live in 1982–85, featuring Klezmer, Romanian and Greek violin music, with some Turkish and Hungarian spices added to the mix. Joining her are **Alexander Eppler**, **Hank Bradley**, David Adlhoch, Joel Rubin, Lisa Rose, Sue Thompson and the Mazel Tov Klezmer Band.

Order from: Sandra Layman, Rosin Dust Music, P.O. Box 1844, Seattle, WA 98111-1844; www.sandralayman.com. Price \$15 plus \$2 shipping.

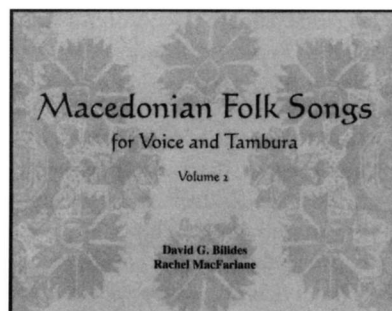
David Bilides & Rachel MacFarlane

Macedonian Folk Songs for Voice & Tambura, Vol. 2

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BALKAN FOLK DANCING IN KANSAI, JAPAN

By Jane Wieman

WHEN I FIRST came to live in Osaka, Japan, in 1974, I looked for the folk dancing I knew existed. It took some time, letters back and forth (Marianne Taylor gave me the address of a folk dancer in Tokyo who then was concerned about finding the "right" group for me). I managed to attend a workshop with Csaba Palfi in the fall of 1974 and was immediately invited to teach at the second annual Balkan Festival in Nagoya in January 1975.

In the mid 1970s Japanese folk dance groups fell into three categories: the National Folk Dance Society, YMCA and undergraduate clubs. These all had strong organizations but members rarely overlapped. The history of these groups dates back to immediately after World War II, when recreational folk dancing was introduced from the U.S.A. Warren Nibro (stationed in Japan as a U.S. Army Recreation Specialist), Larry and Joanne Keithley (in Tokyo where he was an Air Traffic Controller for Pan Am), and Earl Buckley (General Secretary of the Tokyo YMCA) all brought their love of international folk dancing with them and shared the dances they knew. Several folk dances entered the official Japanese school curriculum. The Japanese took to these dances avidly.

Until 1970, most folk dances continued to be introduced by visiting teachers: Michael and Mary Ann Herman, Ralph Page, Jane Powell, Nelda Lindsay (Drury) toured in 1956 under U.S. State Department auspices, followed by Rickey Holden in 1957 and 1960. Gurit Kadman brought more Israeli dances in 1963, and Cavit Kangoz introduced some 50 more international folk dances on his way from the U.S. back to Turkey in 1969.

Horos Balkan Folk Dance Club

Until around this time, it was both prohibitively expensive for Japanese to travel abroad and difficult for individuals to get passports and permission to do so. When travel became possible, one of the first to take advantage of it was Hironobu Senzaki, who recalls first folk

dancing in kindergarten. He joined a high school folk dance club, continued dancing in college, and founded a Balkan folk dance club called Horos (written in Greek) in 1971.

In 1972 he and his then wife Fusae visited San Francisco and New York to learn more folk dances. The following year they went to the former Yugoslavia and Greece, attending workshops such as Pece Atanasovski's camp in Otesevo, where they met Yves Moreau and others. The same year ensemble Kolo (of Belgrade, Serbia) toured Japan for the second time. Horos was the first specialized Balkan folk dance club.

Meanwhile, in Kansai (the Kyoto-Osaka-Kobe region of Japan), folk dancing still tended to be international. The Balkan Festival in Nagoya was perhaps the first place where folk dancers of various ages and from various types of groups (though mainly undergraduate clubs and YMCA FDCs) gathered from all over Japan to dance together and learn from Japanese instructors who had been abroad to study.

Most Japanese folk dancers think of Balkan folk dances as being line, circle or solo dances from Southeast Europe, Turkey, Armenia and Israel, in contrast to the mainly couple dances from other parts of Europe and North America. The couple dances which had been introduced in the 1950s and 60s continued to be popular, but by the mid 1970s some folk dancers discovered the excitement of Balkan dances, which gradually came to dominate the programming.

For example, the annual Osaka YMCA folk dance party in 1975, an all-day Sunday

(10:00 a.m. to 4:30 p.m.) affair, started out with one hour of Balkan dances (including all three Serbian medleys) but from then on was nothing but couple dances from Europe, Mexico and the U.S. By 1983, Balkan and Middle Eastern dances formed about half of the program, which still ended with a series of three couple dances, including a mixer. In 2001 the party will consist almost entirely of Balkan and Middle Eastern folk dances, with a few couple dances, and will close with lesnoto (very likely to live music).

As an international dancer, I was happy just to find folk dancing, though

my own preference was for Balkan dances (I had traveled to Serbia, Macedonia, and Greece in 1972). I was in demand as a teacher, and at the Balkan Festivals in 1975 and 1976 I taught what I considered to be core dances from Romania, Serbia, Macedonia and Bulgaria, most of which I had learned from Dick Crum, Bob Leibman and Pece Atanasovski. However, at YMCA clubs I also taught Israeli and Hungarian dances.

Importing Teachers and Traveling to Learn Dances

1975 was a pivotal year. The Senzakis invited Yves Moreau to Japan to teach his dances. These workshops were the first specialized Balkan ones ever and the first organized independently of the National Folk Dance Society. Yves was wildly popular.

From 1977 on, well-known folk dance instructors and choreographers have been invited to Japan: Sunni Bloland, Bora Ozkok, Radko Tonev, Mihai David, Atanas Kolarovski, Pece Atanasovski, Theodor Vasilescu, Nena Sokcic, Zdravko Daskalov, Ahmet Luleci and Joe Graziosi have all brought their dances to workshops throughout Japan. (As noted above, most Japanese folk dancers would include Moshiko Halevi and Tom Bozgian in this list of "Balkan" instructors.)

At the same time, more and more Japanese folk dancers were traveling to North America (Stockton and other folk dance camps), the Balkans and Turkey (for dance camps and



George Chittenden of Édesa shows some licks to Yoshimichi Tamura and "Toko" Hirahara, Makino, Japan, 2001

JANE WIEMAN

folklore festivals). Atanas and others started organizing tours, mainly to Macedonia, Bulgaria, Greece and Turkey. A few went for longer periods of formal study.

In 1983, Toshiaki Hori founded a folk dance group called Kolo in Kyoto. This was modeled after Senzaki's Horos in Tokyo. Hori had visited the former Yugoslavia and Bulgaria in 1981 and wanted a folk dance group "specializing in dances from the Balkan countries." I joined it in the fall of 1983 when I moved to Kyoto. The repertoire was almost entirely Balkan.

In the 1980s, most of the dancers at Kolo were single and in their 20s, some still undergraduates and active in their college folk dance groups as well.

In 1990 six Kolo members attended a dance camp in northern Greece organized by Yvonne Hunt. When they came back, two of them announced that they were engaged to be married. This turned out to be the trend of the 1990s: almost everyone paired up, got married and started families.

Folk dance clubs had always been a good way for young men and women to meet, and in the 1970s there had been folk dance matches ending in marriage—but with one difference, which reflects changes in Japanese society as a whole. In the 1970s women were expected to marry before age 25, have a baby within the year, and become fulltime homemakers. This almost invariably meant that they quit folk dancing, while their husbands continued to dance. Some later resumed folk dancing after their children were grown.

Kolo folk dancers, however, have continued dancing after marriage, during pregnancy,



Students join Édessa for final concert, Makino, Japan, 2001

and later bringing infants and toddlers. On occasion there have been nearly as many children as adults at Kolo. They are always included in the final lesnoto.

Trends in Folk Dancing in Japan

Some of the same trends as in North American folk dance groups can be seen here: fewer young people starting to folk dance (college clubs—the most common first folk dancing experience—have been growing smaller for the past fifteen years), the core group of dancers growing older, sometimes not being able to dance regularly because of work or family commitments.

One trend that I hoped to see paralleled here has not really taken off yet: live music. In the

1980s the reason given was lack of instruments, and possibly lack of interest. However, instruments, both traditional and modern, are available now. I think that one factor is financial: bringing over one dance instructor entails less expense than bringing over four or five instrumentalists and vocalists. Another is logistics: finding a place where concurrent music and dance classes can be held. Yet another is what people are used to: having always (except on visits abroad) danced to recorded music, they like it. They know what to expect. There are no surprises.

To me, to a very great extent Japanese folk dancers are experts at learning and collecting

KANSAI TO PAGE 20

ÉDESSA CAME, PLAYED, CONQUERED

The first Balkan Music and Dance Camp in Japan was held at the Kaizu Tenjin Youth Hostel in Makino (a small town on Lake Biwa, an hour by train from Kyoto) from April 20 to 22, 2001. The four members of the Bay Area band Édessa (Dan Auvil, George Chittenden, Ari Langer and Lise Liepman) came, en route to Honolulu where they were to play three gigs the following weekend.

Yoshimichi Tamura (who attended the Mendocino workshop in 1997) provided the sound system, and "Buck" Nakagawa helped arrange accommodations and the refreshments at the evening parties.

Japanese folk dancers are very knowledgeable, with a repertoire of thousands of dances, but they are not used to dancing to live

music. They didn't know what to expect. George confided later that he was worried that the kind of village-y, traditional music Édessa plays might not suit the Japanese folk dancers, and that they wouldn't know the same dances. I was the go-between: I knew that once Édessa started playing, the dancers would dance, and I knew that the dancers would be blown away by the joy of dancing to such great live music.

The first evening opened with a short concert and description of the instruments, continued with a dance (Turkish, Greek, Bulgarian) and ended with individuals clustered around Lise and her santouri, Dan and his tupan and a couple of guys practicing kaval. Classes went on all day

and ended with an ensemble session. The evening crowd was larger; dancing started to Édessa's CD and continued with live music (*Yappari nama enso ga ii!*—Live music is really better!) by Édessa. They got a break from playing when Japanese musicians played a lesnoto medley followed by Ajnzerica and other Croatian dances. Édessa's two sets disappointed one man because George didn't take out his zurna. It's a loud instrument, but those who love it really love it, as George has pointed out.

The final day culminated in a student concert and party, complete with zurna.

Two comments say it all: from Tamura: "I packed three years of Balkan dancing into three days!" and from George: "You're all beautiful dancers; you know everything we know! When's the next camp, Jane?"

EAST COAST CAMP

FROM PAGE 1

held a wealth of Balkan ethnic communities where traditional music and dancing were done at weddings and festivals, or in bars, if you knew where to go.

But the idea of a workshop where Americans could study not only Balkan dancing but also instrumental and vocal styles from a variety of Balkan countries was new there, just as it had been in California.

The Boston Connection

Mark credits the impetus for starting an East Coast Balkan camp largely to David Bilides and Henry Goldberg, two musician/folk dancers from Boston who'd traveled to the Balkans and attended some of the Mendocino camps.

"David sat me down one year at Mendocino and said, 'We've gotta do this on the East Coast,'" Mark said. "Henry was lobbying for it, too." Since 1975 David and Henry had been playing in a Boston band called *Evo Nas* ("Here we are!"), which played primarily Bulgarian and Macedonian music on traditional instruments. Over the band's 15-year history, it had many other members, including, in the early years, Sophia Bilides, Janice Darling and Bob Cohen, and in later years Joan Goodman, Steve Mock and Erica Zissman. Some of them had been attending Balkan camp at Mendocino for years.

One fateful day, Mark Levy and his wife, Carol Silverman, were in Boston for a conference and went to see *Evo Nas* at a gig where they were playing. ("Later I felt like I had been auditioned," Henry says) and broached the topic of an East Coast camp.

Typically, David remembers not only the event but also the precise location.

"The four of us went for lunch at the Middle East Restaurant at Cambridge Central Square," he said. "Mark and Carol talked about how an East Coast camp would be a big undertaking—would there be support for it? We said, yes, there's plenty of support. We talked about who might be on staff."

New York Roots

Carol Freeman, who had been teaching singing at the Mendocino camps and would serve as the EEFC's East Coast Coordinator for years, also remembers a seminal meeting at a restaurant to discuss the idea of an East Coast camp with Mark and Carol—in this case, Hwa Yuan Chinese Restaurant on Bleecker Street.

"There were a lot of people from the East Coast on staff at Mendocino, and some campers who went every year," she said. "We'd been talking about having an East Coast camp, but



Ashokan 1984: Saturday afternoon music jam. L-R: George Chittenden, Sophia Bilides, Gerardo Razumney, Tom Babbitt, Jonah Blaustein, Fran Berge, Yianni Roussos

Mark was unsure. It was unknown territory."

Although they didn't know whether enough people would really commit the time and money to come to a weeklong East Coast Balkan camp, one thing was not in question: people's appetite for live Balkan music. That had been growing for years in New York City, thanks to a variety of opportunities to hear and dance to live music by Balkan-born musicians at a variety of festivals.

Particularly important were the spring and fall festivals sponsored by the Balkan Arts Center (later the Ethnic Folk Arts Center and eventually the Center for Traditional Music and Dance) founded by Martin Koenig and Ethel Raim. Marty and Ethel had traveled to the Balkans in the '60s and, through a variety of enterprises—concerts, recordings and publications—were bringing this music to Americans.

The semiannual festivals included concerts and dance parties featuring ethnic musicians, and eventually American musicians, such as Novo Selo and, in 1972, members of Pitu Guli from California. In the early 1970s, some American-born New Yorkers started performing in the spring and fall festivals in addition to the ethnic bands, Carol Freeman said. They formed a group called the New York Balkan Folklore Ensemble, directed by Marty, with singing directed by Lauren Brody (the chorus eventually evolved into the group *Ženska Pesna*). Instrumentalists included Bill Vanaver, gudułka; Dov Buck, kaval; Zev Feldman, tapan and Lauren playing accordion.

Philadelphia and Beyond

Meanwhile there was a lively Balkan music scene in Philadelphia thanks to Novo Selo ("new village"), the Macedonian village band made up of Eran Fraenkel, Jim Finn, Alan Zemel and Dan Kollar, all of whom had already taught at more than one Mendocino camp. They had been playing traditional instruments together since Eran Fraenkel returned from a year in Macedonia in 1972. They had even brought over the eminent Macedonian kaval and gajda player, Mile Kolarov, to the U.S. for a year in 1974, creating the opportunity—unheard-of back then—to work over time, as a band, with a Balkan-born musical master.

Novo Selo was invited to play at the 1976 Memorial Day Buffalo Gap folk dance camp in Capon Bridge, WV, where Dick Crum was teaching dancing. Larry Weiner, one of the directors of the camp, remembers that weekend as being one of the outstanding events that whetted people's appetites for this kind of music.

"A number of things were different enough about this kind of music that it really excited people in a more personal way [than other music]," Larry said. "I think one reason was that these musicians were Americans, and they were playing a single genre of music in a way, and in a spirit, that seemed to us to be almost indistinguishable from native musicians. The folks in Novo Selo were not playing out of their own background and tradition. I think that's part of the excitement that got people

thinking about playing this kind of music.”

At Larry’s urging, the Buffalo Gap weekend folk dance camps he had been helping to run since 1969 had gradually incorporated more and more live music for dancing into the program.

“There was this magic thing that happened with live music,” Larry said. “And there was very little live music going on in the international folk dance community. I think that exposure was very important—folks needed to understand the relationship between the music and the dancers, get a better understanding of how many tunes there are for a given dance. And that those tunes will last as long as the people leading the dance would want them to last.”

“So when the opportunity came up to have a Balkan music camp on the East Coast, because Mark [Levy] was interested in seeing that happen, we were all really excited about the idea,” Larry continued. “We [the Buffalo Gap weekend folkdance camp organizers] felt like we didn’t have the knowledge or understanding to create that kind of a scene ourselves. We knew how to run a dance camp—a weekend dance camp that had a lot of live music. It’s very different from a weeklong music camp that has a lot of good dancing associated with it.”

Going for It

Once it was clear that there was plenty of interest, there was much to be done in terms of logistics. Mark got lots of help from East Coast friends, first finding a facility and someone to manage the kitchen, and later sharing mailing lists, distributing flyers, arranging instrument lending and ride coordination.

Someone had heard about the Ashokan site, where Jay Unger was running (and still runs) fiddle and dance workshops, so some folks who had attended Mendocino camps visited the facility to investigate. Located on the shore of Ashokan Reservoir, the site was (and still is) a field campus of the State University of New York–New Paltz. The 110-bed facility could hold a maximum of 130, including tents—comparable in size to the West Coast site at the time, Mendocino Camp Two.

Ashokan was a beautiful setting, though there were some ominous references to “vermin” in early correspondence with Ashokan management. A cornucopia of problems with insects, mold and heat would soon be discovered. Also, the open-air dance floor / pavilion the camp rented from Jay Unger proved to be problematic—too small and not at ground level, which was to lead to at least one camp injury.

Janet Diamond, now Janet Diamond Bradley, who had been cooking for the Buffalo

WHAT DO YOU REMEMBER ABOUT THE FIRST ASHOKAN CAMP?

Alan Zemel

- * It’s where I met Marlis for the first time, which led to getting married and being together until this day. Tremendous excitement.
- * I met Jerry [Kisslinger], a whole bunch of folks that had climbed out of the woodwork. There was a lot of energy. People loved the sauna—some great parties happened in there.
- * Late nights at the campfire with huge pots cooking up sausages.
- * My most vivid memories are of 24 hours of music—zurnas and gajdas—this infernal racket. I had started life as a Russian musician, with the sweet sounds of balalaikas. These guys wouldn’t quit.

Margaret Loomis

- * I was brand new to folk dancing and hardly knew anybody. I got in at the last minute when one of the kitchen scholarship workers cancelled and I was able to slip into his place.
- * This was long before the days of organized kafanas. There were a lot more beginning musicians then, though many who came were experienced folk dancers. The music itself was entrancing and the choice of instruments to learn was overwhelming; I had never heard of many of the instruments.
- * I will always remember an incredibly fun, noncompetitive, laughter-filled volleyball game during the picnic on the last full day of camp that highlighted the sense of community among this special and interesting group of people.

Henry Goldberg

- * I remember it being very exciting! There were a lot of campers I didn’t really know...the music was fantastic.
- * I was exhausted because I was the only “house tupan,” so in addition to teaching two classes (which I had never done before), I had to supply tupan for all the dance parties.
- * I remember helping to organize the zurna parade and poking a hole in one of my tupan heads when I threw the stick up high in the air, caught it, and in my rush to stay on the beat, had it facing the wrong way for my next big “boom!”

Carol Freeman

- * Jerry [Kisslinger]’s auction. Sidesplitting laughter—just plain fun. Jerry was hysterical the whole camp, including an improvised “rap” on the pavilion.

- * Driving up with my friend Karen—I couldn’t believe it, that this wonderful, magical event was happening within two and a half hours of home!
- * There was not much singing at night, partly because there were no microphones in those days.

David Bilides

- * It was just so exciting. There was such a high energy level—it was really a wild camp in a lot of ways.
- * I had like 20 students in my [Macedonian kaval] class. There were people coming out of the woodwork—from Kentucky, South Carolina, Northern New York. Marcus had 30 gudulka students. A lot [of the music] was outside in the open-air pavilion, without amplification.
- * Musically it was a real high. A wonderful scene.
- * Accommodations weren’t that great—15 of us in a bunk room, noisy as hell, mosquitoes and unbelievably awful.

Larry Weiner

- * Lack of sleep.
- * Almost none of us knew each other very well, but I remember Chris Rietz sitting on the table against the wall in the dining room, trying to get a sound through this tube [a kaval]. Whenever I passed through the dining hall, that whole week, he was sitting on a table trying to get some music out of this thing.
- * A really strong sense of kinship. The feeling of being away, being out of the city, being in our own community.
- * I felt incredibly frustrated trying to play a musical instrument. I took a bagpipe class from Tim Rice. That’s what convinced me to play drum.

Jane Sugarman

(attended East Coast camps starting in 1984)

- * Like the first Mendocino camps, the Ashokan camps were exciting because musicians from both East and West Coasts got to meet and jam together. There was a lot of high-energy dancing day and night. The line version of čoček was really big.
- * And then there were the chiggers. For years, whenever I thought of Ashokan I unconsciously began to scratch my ankles. Definitely a good reason to have moved the site!

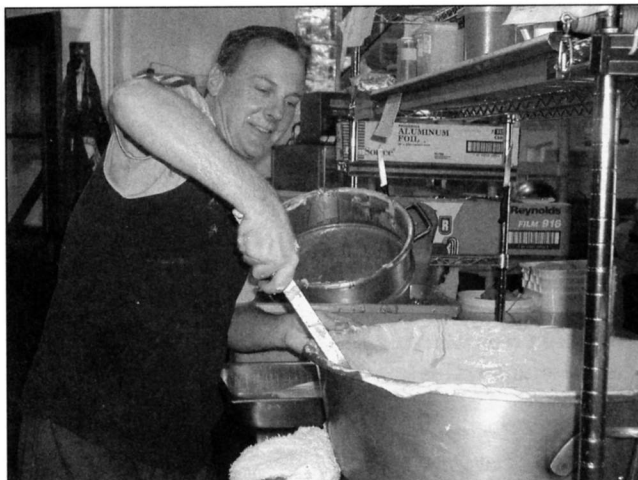
MENDOCINO 2001

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at: www.likebunnies.com/balkan



KATHY FORS

Dan Auvil's students of tupanology. L-R: Mark Primack, Karen Bell, Jim Avera, Jessica Bondy, Ann Norton



JOE MANDELL

Jeff O'Connor whips up something good



KATHY FORS

Dan Cantrell on ancient traditional folk instrument



KATHY FORS

Peter Jaques, Greg Jenkins & Catherine Foster



KATHY FORS

Student Concert: Tobias Roberson's doumbek class fondly adopts his coif du jour



JOE MANDELL

Student Concert: Donka Koleva's class demonstrates Bulgarian wedding ritual



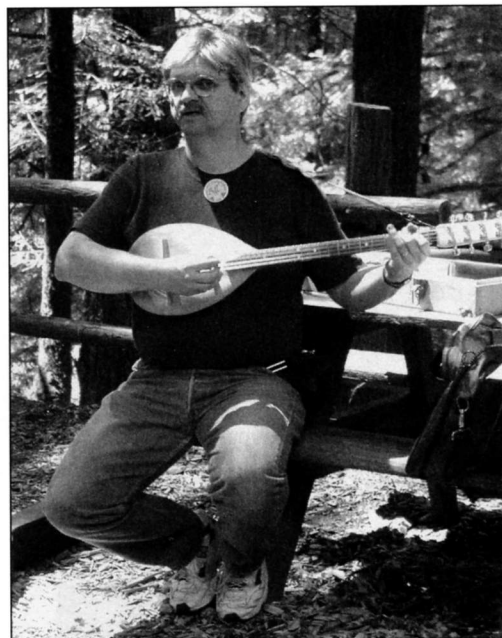
CAROLYN BRENT

Auction: The Turkish love story of Karamehmet, Fadime & Ali (aka Bob Beer, Steve Kotansky & Tom Padden)



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Student Concert: Hot horo action with Petur Iliev's class



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Tambura master Bill Cope



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Chowin' down. L-R: Mariah Babin, Camille Holmes, Eleni Govetas, Sasha Strelnikoff



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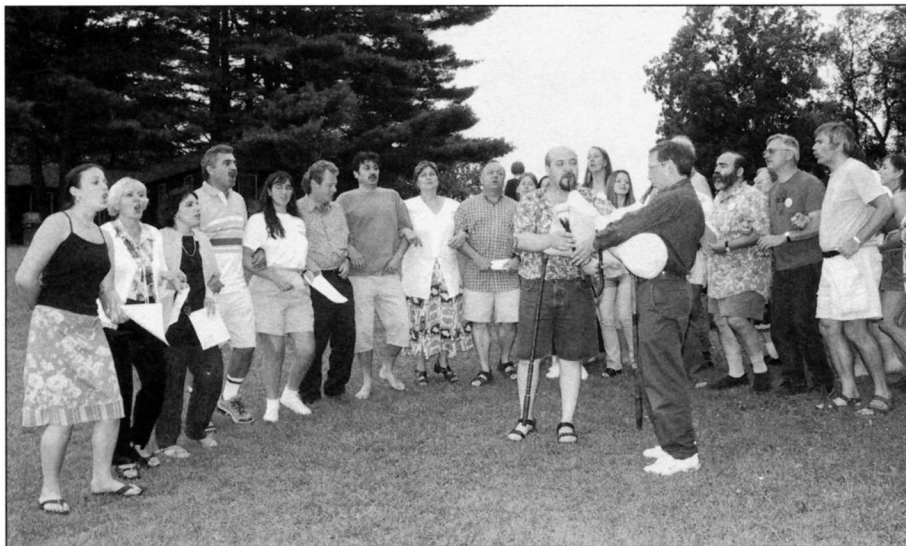
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RAMBLEWOOD 2001

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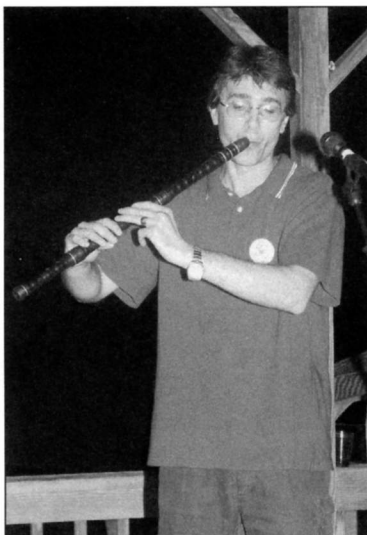
Our kids show off their imaginative musical figurines



Lamb Roast: Rhodope-o-Rama with gajdari Vassil Bebelev & Mark Levy



Venerable Shope singer Kremena Stancheva with Nikolay Kolev & Chris Rietz



Bulgarian kaval virtuoso Valeri Georgiev



Kafana Night: Serbian table songs with Rachel MacFarlane, Mark Forry, Linnea Mandell & Paul Brown



Sweet Albanian duets with Jane Sugarman & Merita Halili

*These photos, and more, can be yours!
See page 18*



"16 tunes, whaddaya get..." L-R: Mark Forry, Paul Brown, Matt Moran, Linnea Mandell & Craig "Bluesman" Kurumada



Joe Graziosi moves 'em along à la grècque



Student Concert: Raif Hyseni's like totally cool accordion class



Kafana Night: Steve Kotansky feelin' good!



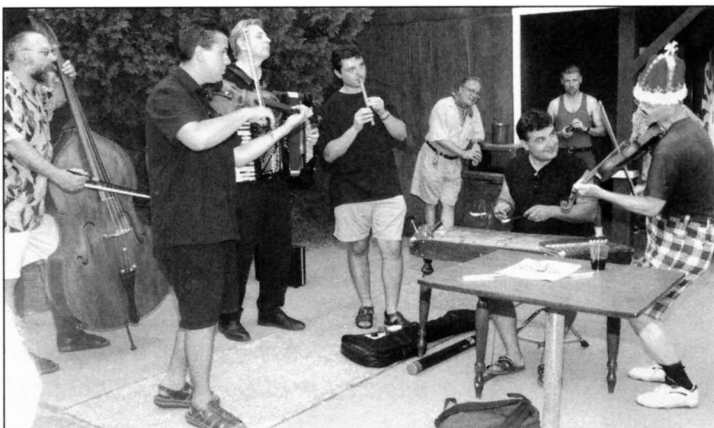
Tuba reflections: Matt Smith, Morgan Clark, Belle Birchfield



Our legacy



Yianni Roussos & Lynette Garlan on santouri



George Caba's 80th birthday bash. L-R: Charlie Pilzer, Marko Dreher, Walt Mahoullich, Andrei Pidkiuka, Alex Fedoriouk, George Caba, observed by George's son, Craig Caba



Marko Dreher's fine fiddlers

BALKANALIA! 2001

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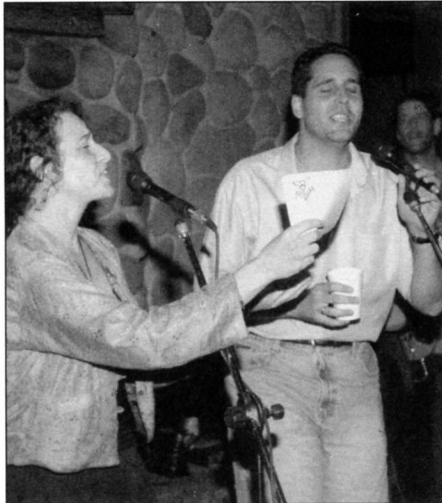
Teško tropikalsko: Tom Deering & Mike Gordon



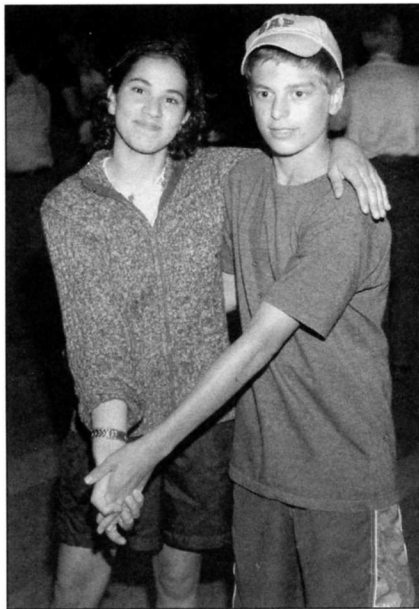
Wild girls shake a leg: Amy Mills, Susan Reagel, Alexa Mater, Keegan Teinowitz & Carol Newman



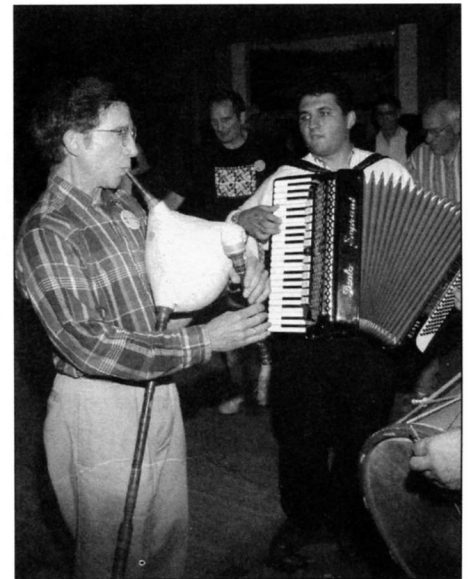
Julie Lancaster takes Lanita Hyatt for a spin



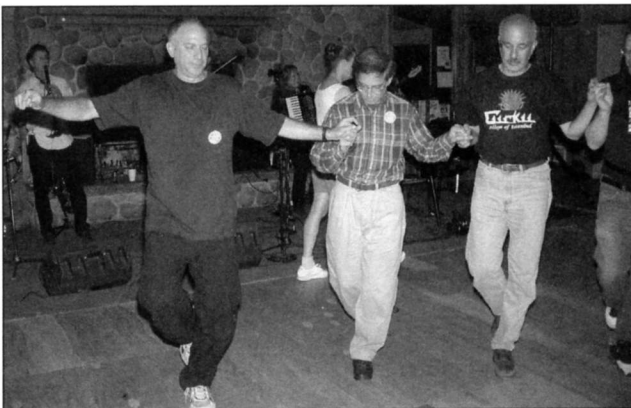
Osman-aga meets his match: Brenna MacCrimmon & John Morovich



bl was ablaze with The Next Generation: Molly Simon & Phillip Bozarth-Dreher



Ever hear the one about trying to tune an accordion and a gajda? Mark Levy & Kalin Kirilov



Ginsburg & the guys show 'em how it's done: Michael Ginsburg, Mark Levy & David Bilides

See more of Wm's pix at:
www.ethnoid.com/balkanalia2001

EAST COAST CAMP

FROM PAGE 11

Gap weekend folkdance camps before that, is listed on the flyer for the 1983 Ashokan camp, but for some reason couldn't come; Maureen Vivino cooked instead. As far as the program was concerned, Mark said, "We basically used the West Coast format and plunked it down on the East Coast." The brochure lists 11 instrumental teachers, five singing teachers and two dance teachers.

Ashokan

On August 21, 1983, the first gajda sounded at an East Coast Balkan Music & Dance workshop and the camp was off and running.

"I remember just being so excited about bringing this special thing to our own shores," said Carol Freeman. "It was very, very exciting. We took the gamble and a lot of people came." The camp was full, with approximately 130 people in attendance.

"There was a great deal of anticipation in the air because this was the first time almost everyone doing Balkan music on the East Coast was in one place at one time," Carol Silverman said. "Plus we had the added excitement of sharing music for the first time with several West Coasters such as Erik Butterworth, Miamon Miller, Mark Levy and Stuart Mennin, and one Bulgarian—Lyuben Tachev. I remember we made a joke that if someone bombed Ashokan, that would be the end of Balkan music in the U.S. (seems ironic after Sept. 11). The accommodations were terrible—dark, moldy, smelly—but the sense of discovery compensated."

It was magic. People's memories of the early Ashokan camps could fill a whole issue, but we've collected just a few here—please see sidebar. Among other things, the 1983 camp was the birthplace of Zlatne Uste, New York's brass band (*KefTimes*, spring/summer

2000–2001), and the site of a memorable episode in the bicoastal Revolt of the Carnivores, a.k.a. the Great Meat Rebellion (story to appear in a future issue).

Move to Buffalo Gap

The Ashokan camps were well attended, but by the third year, it was clear that a move was in order. The primary problem was size. As with the Mendocino move from Camp Two to Camp One a few years later, people loved the community feeling of the smaller site, but the camp needed to draw more people in order to make it financially feasible. And at Ashokan, there were the bugs and mold. Some people felt that the camp could be even better if it were in a more central location.

Balkan Camp's need for a new site overlapped with the purchase of the Buffalo Gap facility in West Virginia by Larry Weiner, Jean Bollinger and Mel and Phyllis Diamond (the team that had been running the Buffalo Gap weekend folkdance camps), who had joined to form a limited partnership with some 30 other people to buy the camp. Their dream for the facility was to have a site promoting the folk arts where people could get away from the city, experience a sense of community, and have the opportunity to delve more deeply into traditional music and dance.

"When Larry and his partners bought Buffalo Gap, they urged us to hold Balkan camp there because it meshed so well with their mission," Mark said. Balkan camp moved in 1986 to Buffalo Gap and stayed there—with huge enrollments

some years—until 1994 when, due to further growth and problems with another set of new owners of the Buffalo Gap site, it moved to the current site, Camp Ramblewood, in Darlington, Md.

Considering the Two Coasts

"It's always been hard for me to verbalize the differences between the two camps," Mark said. "Of course there's the weather—going from down jackets to steaming, sweltering 100% humidity affects everything—but there is also a difference in 'personality.' For instance, when some of the New Yorkers came to Mendocino and saw us playing such long pravos, with some of the dancers closing their eyes, they couldn't relate to that.

"Also, the East Coast had a very strong folk dance scene with leaders like Dick Crum and Marty Koenig—people who had traveled to the Balkans and who had a lot of knowledge. There was also a very strong vocal scene in New York. What was missing on the East Coast in the early years was a history of people learning all those traditional instruments. But they [the East Coasters] caught up fast." 🍀

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KANSAI FROM PAGE 9

dances, without necessarily enjoying dancing as such. The hardcore dancers attend every workshop, take detailed notes, buy a copy of the videotape for later review, and want more of the same.

When I decided to try to organize a small Balkan music and dance camp, inspired by memories of Pece's camps as well as EEFC camps and Makahiki Hou (an erstwhile Hawaiian Balkan music and dance camp), one of my greatest challenges was explaining to the possible participants what to expect and why it would be worth their time and energy. With the help of folk dance friends, I wrote three different editions of the camp flier. The camp was a success, despite some glitches, and the participants were abuzz for weeks afterward about how exciting dancing to live music is (see Édessa story, p. 9).

Since the mid 1970s, when the only Balkan folk dance group was Horos, in Tokyo, and when the YMCA folk dance clubs were well organized throughout Japan, the center of Balkan folk dancing has shifted to Kansai. Hironobu Senzaki shifted his research and dance interests virtually exclusively to Turkey, where he carries out research every summer, and the repertoire at Horos is, accordingly, Turkish. Very few YMCA folk dance clubs are active; the Kyoto YMCA folk dance

club ended in 1985 when they lost the dance space. The Osaka YMCA club, which would be celebrating its 46th anniversary this year, ended in March 2000 when the YMCA Nishikujo branch was closed. This club continues, in privately rented space, under the deliberately ambiguous name of Osaka Y Folk Dance Club.

Both Kolo and Osaka YFDC sponsor annual, all-day folk dance parties and Sunday workshops in addition to weekly dances. Yonetani, a former leader in the Osaka YMCA FDC, runs two groups in Shiga.

The workshop tours typically include Sapporo or Sendai, the Tokyo area, and Kansai. Of these, the turnout at the Kansai workshop is the largest and the most experienced. Why this is, I am not sure. There are certainly many folk dance groups elsewhere.

What is the Meaning of Balkan Folk Dance?

In response to a question about how their interests in Balkan folk dancing had changed over the years, many echoed Hori, "I have become interested in the history and origins of Balkan folk dance and music." Other want to know the words to songs and what they mean, more about the context in which the music and dance occurs.

A query about the meaning of "Balkan folk dance" elicited such a wide range of responses (recreation, calming, part of my life, hobby,

fun, cute, exercise, endlessly fascinating, a way to the heart, a friend in life) that I asked the same folk dancers to locate the Balkans on a map of Europe, west Asia, and North Africa which had no country borders. Despite generally including dances from Israel as "Balkan," all but one accurately located the Balkan peninsula.

It has been gratifying to see folk dancers bring instruments (tapan, darbuka, clarinet, zurna) to dancing, and to see the growing interest in making music. I hope that Édessa and other musicians will come to Japan for future music camps. There is a demand for vocal training, too. Esma's tour in late September was too short (four nights, four shows, three cities) to allow for a demonstration or workshop, but despite late notice and the high price (¥6000, about \$50.00 U.S.), a number of folk dancers attended one of her Kansai shows and were entranced.

Yves Moreau visited in November, Joe Graziosi is scheduled in March 2002. The first week in October was the Osaka Y camp; a song Lise Liepman taught (Karavana Chaika) was presented.

If you're ever in Japan, come and folk dance with us!

Jane Wieman became addicted to Balkan folk dance at a Dick Crum workshop in 1964, and later traveled extensively in the Balkans, Israel and Turkey. She has been living in Kyoto, Japan, since 1983.

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