



2001

WORKSHOP DATES



MENDOCINO  
JUNE 30-JULY 8

RAMBLEWOOD  
JULY 21-29

BALKANALIA!  
AUGUST 31-  
SEPTEMBER 3



## INTERVIEW WITH CAROL SILVERMAN

CAROL SILVERMAN TAUGHT AT THE FIRST Mendocino Balkan Camp in 1977 (as a member of *Ženska Pesna*). With her husband, Mark Levy, and their daughter, Nesa, she has attended camps regularly either as a teacher or as a student. This year she is teaching intermediate *Romani* (Gypsy) singing at both Mendocino and Ramblewood.

*Where did you grow up?*

In the Bronx, N.Y. My mother still lives there. All my grandparents were Russian Jews who were born in the Ukraine and immigrated at the time of the Russo-Japanese war to escape discrimination.

*How did you get involved with Balkan music and dancing?*

I first went folk dancing at City College and became a Balkan dance aficionado. In the early 1970s in New York you could dance almost every night of the week—at Barnard College with Marty Koenig, at Michael Herman's place with Michael Ginsburg, David Henry, Steve Glazer, Ron Wixman, etc. There was a great deal of socializing. I still have many close friends there.

*Tell us about Ženska Pesna.*

At that time, some women in our circle of friends began singing the Balkan songs we knew from folk dance records. We began traveling to the Balkans, taped at festivals, purchased records, and struggled to learn the words and regional styles from the recordings. Eventually we started meeting on a regular basis and we named ourselves "Ženska Pesna," which means "woman's song." The group grew and shrank; we never held auditions, and for a few years we had eight people.

We had a varied repertoire—Croatian, Bosnian, Macedonian and Bulgarian—but we were very focused on village material. We frequently collaborated with Novo Selo from Philadelphia; they would join us for performances at coffee houses and at the Balkan Arts festivals. After I met Mark Levy in the mid '70s and he started visiting New York, Ženska Pesna did more Rhodope singing with gajda. Three

of us—Carol Freeman, Lauren Brody and I—sang together for about 10 years.

*Did you have a formal musical background?*

I studied piano for about 12 years, so I received a good foundation in Western music theory. I never sang in choirs, but I did some musical comedy. I didn't particularly picture myself as a singer.

*What was it about the music that drew you to do more of it?*

Who can say? It's totally subjective. Through the years, I became more attracted to the southern Balkan repertoire. And I also became more involved with musical families in the Balkans. I made my first trip to the Balkans in 1971 and traveled there every summer during college. In the early years, I traveled all over Yugoslavia (especially Macedonia) and Bulgaria. Over time, I focused more on certain regions (such as Pirin, the Rhodopes and Thrace), on certain

ethnic groups (such as Pomaks), and on music in ritual contexts. You learn to specialize; you can't do everything.

*How has your interest in Balkan music and dancing evolved through the years?*

I started as a folk dancer, then began to devote more time to singing and research about the music. Balkan music was my hobby and now it is my profession! I feel lucky to have had the opportunity to take something I did for fun and enjoyment and make it the thing I do for a living.

*What is your educational background?*

I went to City College and majored in English. After graduation, I worked as an editor for an electrical engineering magazine and learned I didn't want to do that for the rest of my life. I had no idea you could study folklore academically. Ethel Raim told me I should go to the University of Pennsylvania and study folklore, and she introduced me to the



Carol Silverman, *balkanalia!* 1999

WVA LEEER

CAROL SILVERMAN TO PAGE 10

# FROM THE EEFC BOARD

**H**ELLO EVERYBODY OUT there in EEFC land! It's time to report on your board's semiannual meeting. The spring board meeting this year, again held at General Manager Rachel MacFarlane's house in Berkeley, California, produced some unexpected results, especially in terms of addressing the focus and structure of the organization. Here are some of the highlights of the meeting (the full minutes will be available soon on our website).

We started off breaking the ice with a discussion of the recent demise of the XFL (the "Extreme" Football League; this had to be explained to those of us not in the know) and Yves' idea of starting our own extreme sport: XFD! Then we went into talking about how each of us felt about our roles as board members, and a general trend of dissatisfaction and uneasiness (about whether we were doing enough, or the right things) was noted. This proved to be an interesting jumping off point, as we then talked about a handout I had received at the Folk Alliance Conference in Vancouver in February outlining some ideas about building a strong non-profit board. We decided that one of the problems was that we had bitten off more than we could chew at our last planning meeting, and that it seemed that we needed to be more realistic in our goal setting and clearer in our lines of reporting.

As a result of this discussion, we decided that we needed to include a comparable check-in session at the beginning of each board meeting. We also decided to improve our communications by establishing a new method of reporting on and assessing our progress during the months between our meetings, so we scheduled an e-mail board report-in session for every two months. We've also decided to formalize the mentoring process of new board members to help them gain con-

fidence in their job more quickly than in the past. We took another look at the chain of responsibilities in the organization and made sure we understood who was responsible for each action item that arose.

We looked at some of the differences between our board and those of most other non-profit organizations, namely that we are (inter)national in scope but small in scale, with a high turnover rate among board members (due to our standard three-year term) and limited paid staff.

We then went into executive session to discuss board member nominees, after which we divided up the list so that each board member had the responsibility to call a few potential candidates.

## Further Deliberations

At the last meeting, an ad hoc committee was formed to determine what to do about special contributions and other funds earmarked for scholarships. The committee presented a preliminary report on the feasibility and challenges of sustaining an ongoing EEFC scholarship program. The com-

mittee is in the process of obtaining legal counsel on several questions and will report again in two months.

Another important result of this meeting was the pledge to set down more of what we do on paper, in order to make the job of future board members clearer. For example, Board President Matt Smith has volunteered to outline the process he went through to analyze (and assist General Manager Rachel MacFarlane in re-shaping) the most recent budget—a project considered quite daunting by many of us! A revision of the Board Policies and Procedures, which has been in process for the last 18 months, is also nearing completion.

All in all, this was a rather different kind of board meeting, in that we spent more time than usual looking inward, but we believe that it was especially productive because of this, in that we are now well on the way to establishing a much stronger foundation for this board as we plow our way into the 21st century.

— your board liaison,  
Laura Blumenthal



## 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.



*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@eeec.org](mailto:office@eeec.org), or visit our website at [www.eefc.org](http://www.eefc.org).

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**Nancy Butowski**

**Martie Ripson**  
Ramblewood Site Managers

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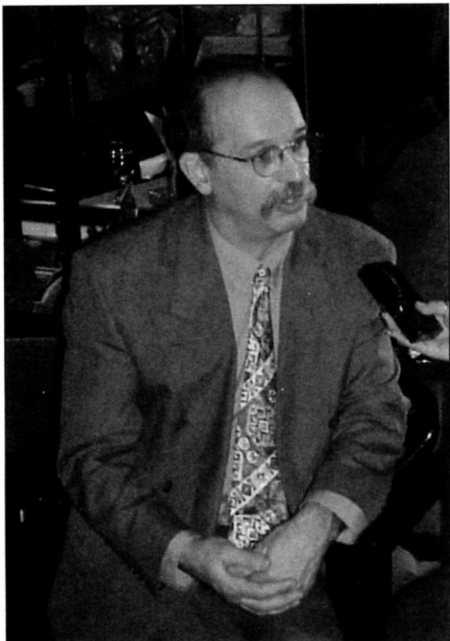
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# INTERVIEW WITH ERAN FRAENKEL



*Eran Fraenkel in a recent interview in Skopje*

By Lisa Shochat

**A**S A MEMBER OF THE BAND, *Novo Selo*, Eran Fraenkel attended the first weeklong Balkan camp in 1977 and was involved in the West and East Coast camps until he moved to Skopje, Macedonia in 1994, where he now lives and works for Search for Common Ground in Macedonia. His wife, Edith Johnson, works for CRS (Catholic Relief Service), one of the largest humanitarian organizations in Macedonia. Their daughter, Sarah, age 9, came to Macedonia when she was 2 and is now, according to her dad, totally bilingual and bicultural.

*How did you get into Balkan music?*

I started folk dancing in Pittsburgh when I was 11 years old—that's 39 years ago—at my mother's insistence. We'd come from Israel when I was about 6, and Israeli folk dancing was part of her campaign to keep me Israeli. Didn't work very well. Now when I see diaspora Albanians or Macedonians trying to keep their kids "in the tradition," I understand what my parents went through with me.

Dick Crum was still with the Tamburitzans when I lived in Pittsburgh, and he had an enormous impact on me when I got interested in Balkan folk dancing. The more I got involved in Balkan dance and music, the more I wanted to find out about the places and the

people. Already by age 13 I'd decided that I was going to be an ethnomusicologist, even though I could barely pronounce the word. I never did study ethno, but I think I still know more ethnomusicologists than people in any other field.

I started going to Macedonia in 1970. That's when I met Mile Kolarov and other families here that are still among my closest friends.

Since then I've lived in Macedonia for over 12 years, and for the last seven years I've been executive director of Search for Common Ground

in Macedonia. Ironically, this is the longest I've ever lived here, and yet because of my work and family I've had no time for the music that brought me here to begin with.

*How did you end up studying music in Macedonia?*

In 1970 I went to Bulgaria to see the Koprivštica Festival, but it was cancelled that year. I'd met Atanas Kolarovski at a folkdance camp in 1967 and so I went to see him in Dračevo, just outside of Skopje. When I told him I was interested in the *gajda*, Atanas introduced me to his Uncle Mile. Little did I know that Mile was foremost a kaval player, and that I'd been listening to his recordings of *Berovka* and *Ratevka* on the Folkraft records for years. In fact, I played those two cuts so often that my parents wanted to chuck me and the record player (remember those?) out of the house. Mile and I bought a *gajda* and he tried to get it into playing condition—never did. Meantime he

loaned me a kaval, and before he could get the *gajda* working I'd learned to get a sound from the kaval. End of my *gajda* ambitions.

I spent that summer living in my tent on Mile's son's land, where Goce was building a house. During the day I helped work on Goce's house and in the afternoons and evenings Mile and I played music. Goce's house, by the way,

was demolished by the government soon after that, and he was only able to afford to build another one last year. (It was considered to have been built without a license on land that was

not legally designated for residential construction; we'll leave the actual reasons alone.) In 1972 I went back to Dračevo and spent another year learning with Mile. From 1979 to 1982 I was in Macedonia doing my Ph.D. research and I lived within walking distance of Mile's house. It was sort of like the summer of 1970: days in the archives, and spare time spent with Mile and other musicians, not only in Skopje but all around the country.

*What is your connection to Balkan camp? Out of curiosity, how did you first meet my dad?*

When I got back to the States, I moved to Philadelphia and formed *Novo Selo* with Jim Finn, Alan Zemel and Dan Kollar. We succeeded in bringing Mile to the U.S. for a year in 1974. *Novo Selo* was sort of the East Coast equivalent of LA's *Pitu Guli*, playing Bulgarian *bitov* music. Our main audience

ERAN FRAENKEL TO PAGE 13

**Search for Common Ground in Macedonia** is a field office of Search for Common Ground (Washington <http://www.sfcg.org>) and the European Centre for Common Ground (Brussels). SCGM designs and facilitates educational and media programs through which the people of Macedonia identify issues of common concern and define constructive ways of addressing them, with a goal of preventing the escalation of conflict into interethnic violence. SCGM's best-known media project in Macedonia is *Nashe Maalo* ("Our Neighborhood"), a children's TV program promoting intercultural understanding, mutual tolerance and respect, and conflict prevention in a multicultural society. Now in its third year, this show is watched by 76% of all children throughout the country and has gained international recognition for excellence.



# FROM THE EDITOR

IN THIS ISSUE YOU'LL FIND the next installment of the history of Balkan camp, this time from the vantage point of Humboldt County, courtesy Kim Wollter. You can read Michael Ginsburg's account of New York-based brass band Zlatne Uste and how it grew, and find out what workshop attendees said last summer when surveyed about their reasons for coming to camp.

You'll also find interviews with Eran Fraenkel and Carol Silverman—two people who have taught at many Balkan camps, including the first Mendocino week, and who have taken their love of the Balkans deeply into careers that enable them to “give back.” (Although Lisa Shochat and I conducted these two interviews, there was a great deal of input from our subjects in the final versions, and we want to acknowledge their time and detailed contributions.)

This issue goes to press amidst the usual blizzard of emails, phone calls

and camp preparations that signal the beginning of workshop season. At the same time headlines of the continuing threat of war in Macedonia, unrest in Kosovo and economic upheaval in Bulgaria cast a sobering shadow.

Rachel MacFarlane, the EEFC's General Manager and the previous editor of *Kef Times*, put it well two years ago: “With all the horror going on in our beloved Balkans I wonder sometimes if we're not fooling ourselves by creating a kind of fantasy world, insulated and safe from the politics and bombs. But maybe that's partially the point of it all. I've never subscribed to Balkan camp as a fantasy getaway myself, but it is a safe haven, at least for a few days out of the year, for those from Balkan cultures, and students of those cultures, to come together without fear, to learn from and find joy in each other's talented selves—a place of truce, human connection and life affirmation.”

*Julie Lancaster*



**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 fall/winter edition (deadline: October 6, 2001). Please contact the EEFC office (office@eefc.org, or 510/549-2124) for ad sizes and rates.



## VASKA ILIEVA

Macedonian folk singer Vaska Ilieva passed away on May 4, 2001, apparently after suffering a heart attack. She was 78 years old.

Daughter of the late Todor Boškov, a famous kaval player, Vaska grew up in a musical family. Both Vaska and her father joined the Tanec State Folk Ensemble in Skopje in the early 1950s. With Tanec, Vaska toured all over Europe, America and many other parts of the world. She was a regular guest performer invited by Macedonian communities to such places as Toronto, Chicago and Australia. In recent years she was one of the few Macedonian folk artists to perform for Macedonian communities in Greece and Albania. Her powerful and characteristically nasal voice was unique and recognized by all fans of Macedonian music. She had a warm personality and a sharp sense of humor.

She recorded dozens of LPs for Jugoton and RTB in the 1960s and '70s and often sang with other famous Macedonian artists such as Aleksandar Sarievski, Nikola Badev and Blagoj Petrov-Karadule and accordionist Kočo Petrovski.

Among the most famous recorded songs of this almost legendary singer are: More Čičo Reče, Dojdi Libe Do Večer, Zemljo Makedonska and Jano, Janke Kumanovke.

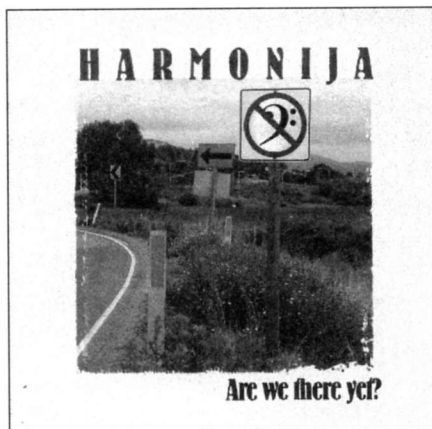
*Yves Moreau*





# 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.



## Harmonija

### Are We There Yet?

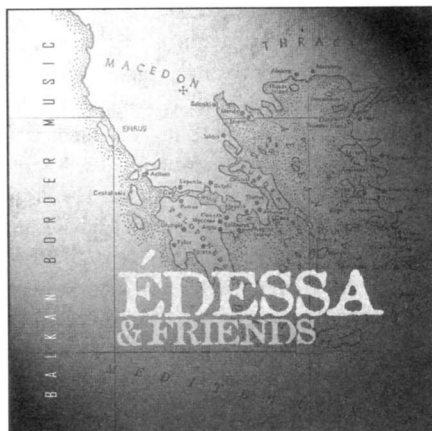
This CD provides a journey through the world of vocal harmonies, with many Balkan songs and a sprinkling of songs with other roots—Celtic, Swedish, French and more. Their repertoire encompasses both *a cappella* pieces and vocals backed by traditional instruments such as tambura, doumbek, fiddle and accordion. Members are **Sue Cain, Mary Ann Downs, Marie Hayes** and **Sanna Rosengren**.

To order, send \$17 (includes shipping) to Sanna Rosengren, 3019 Pueblo St., Carlsbad CA 92009; or e-mail [harmonija@pacbell.net](mailto:harmonija@pacbell.net); for more information call 760/633-3803 or visit [www.harmonija.com](http://www.harmonija.com).

## Édessa & Friends

### Balkan Border Music

The Bay Area's Édessa (**Dan Auvil, George Chittenden, Ari Langer & Lise Liepman**) & Friends (**Paul Brown, Jerry Kisslinger,**



**Michele Simon, Ken McCormick, Eva Salina & Luka Primack, Brenna MacCrimmon** and **Rachel MacFarlane**) dish up eleven hot, rockin' tunes from Macedonia, Bulgaria, Albania and Greece.

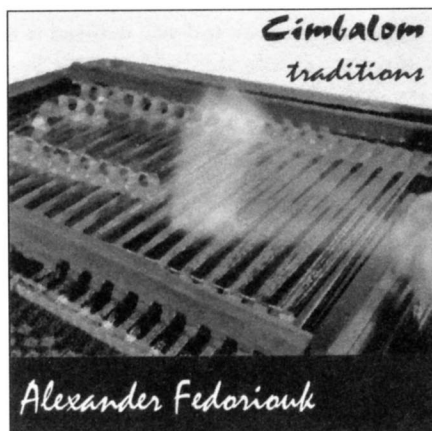
To order: email Lise Liepman at [lisegeorge@earthlink.net](mailto:lisegeorge@earthlink.net), or call 510/525-4342 or write: Lise Liepman, 1108 Neilson St., Albany, CA 94706

## Alexander Fedoriouk

### Cimbalom Traditions

A true Trans-Carpathian delight, this recording showcases cymbalom virtuoso **Alexander Fedoriouk** playing Romanian, Ukrainian, Slovak, Rusyn, Moldavian and Rom (Gypsy) music. Accompanying Alex are: **Walt Mahovich, Marko Dreher, Andrei Pidkivka, Gheorghe Trambitas & Paul Morrissett**, with special guests **Vasyl Heker** and **Catalin Petrescu**.

To order, send check made out to Alexander Fedoriouk or money order for \$15 plus \$2 shipping to: Folk Sounds Records, P.O. Box 609067, Cleveland, OH 44109; or see <http://listen.to/cimbalom>; or write [folk-sounds@yahoo.com](mailto:folk-sounds@yahoo.com).



## Partners in Time

### Foreign Accent

While drawing musical inspiration primarily from the folk music of the Balkans and the Near East, the Honolulu-based band Partners in Time creates a fresh sound by incorporating original tunes and arrangements into much of their music. Band members include **Kip McAtee, Anita Trubitt, Marcia Kemble, Larry Ward,** and **Ernie Provencher**. Also includes guest artist **Souren Baronian** of New York.

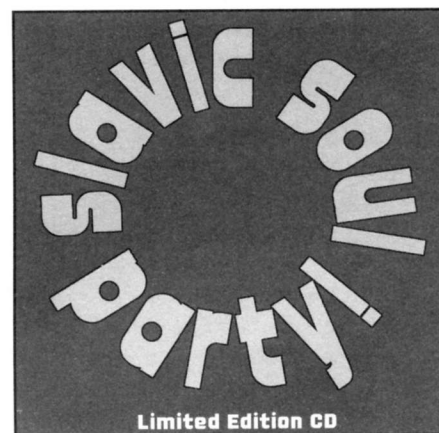


Order from: Marcia Kemble, 2055 Makiki St., Honolulu, HI 96822; [mkemble@aloha.com](mailto:mkemble@aloha.com). Make checks out to Anita Trubitt. Price \$15 (includes shipping).

## Slavic Soul Party!

Slavic Soul Party!'s eponymous cd is a supernatural field recording of the band in action in a Brooklyn kitchen. Using a traditional Prespa-area lineup—clarinet, trumpet, trombone, accordion and tapan—the band infuses traditional songs with verve and hot playing. Repertoire ranges from Macedonian standards (from both sides of the border) to Romanian Rom songs to original compositions by **Matt Moran**. Slavic Soul Party is **Chris Speed, Rossen Zahariev, Curtis Hasselbring, Ted Reichman** and **Matt Moran**.

To order, send check for \$16 (postage included) to **Matt Moran**, 206 17th St., Brooklyn, NY 11215; for more information see <http://www.mattmoran.com/sspcd.html>.



# HISTORY OF THE BALKAN MUSIC & DANCE WORKSHOPS, CONTINUED: BALKAN VILLAGE IN THE REDWOODS

By Kim Wollter

**O**N MAY DAY, CIRCA 1972, I WAS wandering around the campus of Humboldt State University when I heard the most haunting music being broadcast in front of the music building. As I followed my ears, the music was joined by laughing, shouting and stamping. As the quad came into view, I was greeted by the swirling colors and flashing feet of what turned out to be a costumed group of local folks/students performing Hungarian and Romanian folkdances. I was hooked. I signed up for beginning folk dancing in the PE department and never looked back.

Not only was the music wild and crazy, but the people involved in the dance groups were even more far out. Harry Spehar and Kent Bailey were (and are) best friends and masterminds of some of the more outrageous behavior. They were supported by Janet Reinek, Dan Paulson, Sherry Abstein and others who have come and gone from the folk scene over the years. Harry was enthusiastic enough to go all the way to Stockton for some California Folkdance Federation workshops, where he met up with Dick Crum and talented teens Jeff and Janice O'Connor. He also went farther south to a place called Sweet's Mill, where he heard great live music from Pitu Guli and others. His reports of that place were so glowing, a crew of us made the trek the next year. I had my personal epiphany sitting in Ethel Raim's singing class. I had been singing all my life, but not like that! The challenge of the style and beauty of the music effected changes that have shaped the rest of my life.

## "The Mood of the People..."

We Arcatans returned from Sweet's Mill with the wild idea of organizing our own party for a hundred or so of our closest friends and maybe a few others, with a hired dance teacher or two and some musicians. We wanted a more intimate "village" atmosphere

than that at Sweet's Mill; something to match our own laid-back rural style and nothing like the "scheduled" approach of Stockton or Kolo. After many hours of driving around the back roads of the backwoods of Humboldt County, we found Camp Mattole: a small and very rustic church camp in the redwood forest on the banks of the Mattole River in a nearly inaccessible section of the California coast between Eureka and Gerville. There were four large bunkhouses and a dining room/fellowship hall with a kitchen.

In keeping with our commitment to have no recorded music and no schedules, we had to find some musicians and dance teachers willing to go along with this Spartan approach.

Fortunately, our rebel ways appealed to Dick Crum and his roommate at the time, Bob Leibman. Then we had to find music. Dan knew someone who had heard of somebody in Seattle who had just come back from Bulgaria

*We wanted a more intimate "village" atmosphere than that at Sweet's Mill; something to match our own laid-back rural style...*

and was a "really good gajda player." Thus, our professional music was supplied that year by 19-year-old Alex Eppler, who arrived for the weekend with a gajda, a kaval, the clothes on his back (white dress shirt, navy blue polyester suit and black shoes) and an attitude.

In early spring of 1975, we got together in my kitchen and composed the flier, which reflected our disdain for the folk-dance "establishment" and was meant to entice similar disaffecteds from farther south.

We encouraged people to bring their own instruments. One of our crowd managed to construct a "gajda" out of a large inner tube, some hollowed-out pieces of wood and reeds he found down by the creek. We had to charge money to cover the cost of Alex, Dick, Bob and the camp rental; it was \$8 per person for the weekend. We had 90 people in the camp, which was supposed to hold 60. The kitchen was so chaotic with all those people trying to do their own thing, Sherry and I took over and organized all the food into a sort of potluck/banquet.

Thus began the Humboldt Folk-dance Factory, manufacturing musical mayhem with alliteration and bad puns. We were so thrilled with our success, we organized Balkan Village Volume II for the following fall, this time with Pitu Guli and Dick Crum. We had to raise the price to \$18 because Sherry and I and a few other hardy souls decided we would buy all the food and cook it ourselves. Un-

## Balkan Village in the Redwoods

Dick Crum \* Bob Leibman \* Live Music

May 2, 3, 4

What? The Pravo is over and you wanted it to go on at least another 15 minutes!! You can't keep your variations straight! (were there 13 or 14?) Tired of doing the same old dances in the same old place to the same old recordings of the Beograd Symphonia?

Well, us folks up here in Humboldt County (Rugged, rock-studded coastline, Majestic mist-shrouded Forests) are inviting you to our Folkdance Happening! Imagine what can happen when Good Music, Good Dancing, Good People and Beautiful Surroundings come together!! Come to the Redwoods and Make It Happen!...

What do we have to Offer??

LIVE MUSIC (real musiciens[sic]) \* LIMITLESS DANCING (indoors and under the sun/stars) \* SINGING & FOLKLORE SESSIONS 'round the fire \* GROUP COOKIN' AND EATIN' (bring vittles/store nearby [ha, ha]) \* SWIMMING HOLE \* NO SCHEDULES—the mood of the people will conduct the weekend.

*Text of the flier for the first Balkan Village camp, 1975.*

fortunately, Dick couldn't make it at the last minute, so the multitalented David Shochat took a break from playing kaval and taught some wonderful dances. I'll never forget his Triti Puti.

### Moving to Mendocino

These events were going swimmingly, until a month or so before our third camp was to take place in June 1976. Registration was full and Harry made the three-hour drive south from Arcata to check something at the camp. To his dismay, he found that most of the trees in camp had been cut down to combat a bark beetle infestation, leaving the camp in an unusable condition. Do we cancel, send money back and disappoint everyone, mostly ourselves? Or could we maybe change venues, even at this late date? As a kid, one of us had been to a camp on the Mendocino coast and had fond memories of the place. We found a name and made the call. Amazingly enough, they did have one of their three facilities free for the weekend we wanted. We made up a new flier announcing the change and I personally called every person registered to make sure they knew what was happening. By that time, many people from the S.F. Bay Area and even L.A. were coming to these events and we didn't want them stranded.

So, we ended up at Camp 3 in the Mendocino Woodlands (anyone remember the canvas tents with wooden floors and the dance/dining hall with the cement floor?). We liked

the place so much that we decided to continue using it for future events but to move to the more luxurious accommodations afforded by Camp 1 (where we could still charge only \$20 for the weekend, which included food). However, after a chilly Thanksgiving camp (billed as the Un-Kolo or the Turkey Trot in the Tumblewoods), we decided that Camp 1 was too spread out and close to the road to provide the intimate feel we really wanted.

*One of our crowd managed to construct a "gajda" out of a large inner tube, some hollowed-out pieces of wood and reeds he found down by the creek.*

### A Backwoods Party Evolves

By this time, Pitu Guli had become our "house band," and we had forged a close friendship with Mark Levy and the other band members. Mark shared with us his vision of creating a weeklong camp with workshops and classes for instruments, singing and dancing. We were intrigued (although it would mean having to submit to a certain amount of "scheduling") and in June 1977 the Balkan Village weekends morphed into the Balkan Music and Dance Camp cosponsored by Pitu Guli and the Humboldt Folkdance Factory at Mendocino Woodlands Camp 2. Mark and friends were in charge of organizing all the teachers, musicians, etc. HFF was in charge of running the camp (e.g.,

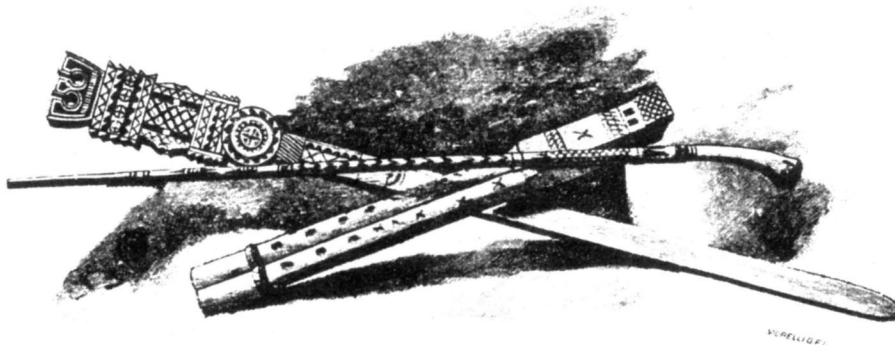
running the kitchen, keeping cars out of camp, turning the generator on and off, keeping the toilets and gang shower working). Because we still thought of it as our party, the HFF did all the work with paying volunteers (that is, we all paid the same amount to be there as did the other "regular" campers). Alex Eppler and Bob Leibman were still on board, but the longer time frame allowed Mark to tap into the tremendous pool of talent from the East

Coast, including the band Novo Selo and singer Carol Silverman and other members of Ženska Pesna.

Over the years, we have all evolved, as have the Balkan Music & Dance Workshops. The membership of HFF mutated and dwindled, many of us leaving Arcata for other parts of the country. There are a few stalwarts that remain and occasion-

ally show up at Camp. You can recognize us by our wistful looks, teary eyes and gray hairs. We usually have our arms wrapped around each other or our kids. We love Balkan camp just as much as ever, but if you rub us the right way, we may bend your ear about the good old days when gas was less than \$1/gallon and Balkan camp was only \$90.

*Kim Wollter is a free-lance editor of scientific journals and a singer of sacred, folk, and '30s/'40s music. She has been singing Balkan music for 25 years and teaches Balkan singing with Carol Silverman at the University of Oregon, Eugene.*





# A HISTORY OF ZLATNE USTE

By Michael Ginsburg

## Birth

**WAS PACKING TO GO TO CAMP.**

I had never been an habitual camper, but I was excited about studying the accordion with Lyuben Tachev. It was the summer of 1983, the year of the first East Coast Balkan Music Camp at Ashokan, N.Y.

I hadn't seen my trumpet in years. I found it, dust covered, in the recess of one of my closets. I had heard that there would be a brass band at camp, and I wanted to have my trumpet along just in case.

In 1983, I was primarily a folk dancer. I had begun to play the accordion, having been influenced by Mary Cay Brass, my roommate at the time. She, like me, had played the piano as a child. I watched and listened as she learned some very neat tunes on the accordion in very little time. I began to fool around with it, and with a few pointers I too began to play some music that excited me.

The most exciting thing about camp that first night was the presence of so many great dancers, some of whom I had not seen in years, and some of whom I had never previously met.

Lyuben was a very demanding teacher. My fingers never seemed to be able to move as quickly or nimbly as he (or I) wanted them to.

At brass class, I removed my trumpet from its case for the first time in years. I still remember the smell of mold as I opened the case. With the application of a little oil, the valves began to work properly. I remembered all of the fingerings. I could read music. This was going to be fun.

*I could not believe how many notes there were on these charts....I considered myself to be successful if I played 50% of the notes correctly.*

Stewart Mennin was the brass teacher. He passed around charts for about 20 tunes. We had boxes full of charts from previous West Coast camps. We read through the charts at full speed. I could not believe how many notes there were on these charts. I did not have the chops to play in the upper register. I considered myself to be successful if I played 50% of the notes correctly.



SHONNA VALESKA COPYRIGHT 1993.

Back row, L-R: Morgan Clark, Matt Smith, Belle Birchfield, Catherine Foster, Laine Harris. Center, L-R: Drew Harris, Emerson Hawley, Michael Ginsburg, Marian Eines. Front row, L-R: Dan Kollar, Jerry Kisslinger.

At the early camps, the Saturday night party music slot was reserved for the brass band class. The band had not sounded too good at practices. However, for our gig on Saturday night, many of the staff members sat in with us and we suddenly had a hot band. The dancers at camp were wildly enthusiastic about dancing to our music. It was the most exciting experience I had ever known as a musician.

There were about ten of us in the camp band from the New York City metropolitan area. We decided to continue playing together when camp was over. I found a rehearsal space in my school, and we gathered there about 12 strong for our first meet-

ing (we picked up some strays who had not been to camp). We read through the camp charts and decided to get together every week, but each successive week, fewer and fewer people showed up to play. I could see that we needed something to keep the momentum going.

I was on a committee that ran a weekly folk dance sponsored by the Ethnic Folk Arts Center (née Balkan Arts Center, currently the

Center for Traditional Music and Dance). My turn to run the evening was several weeks away. I phoned everyone who had come to the meetings to let them know that we had a "gig" at that dance. The next week, everyone showed up for rehearsal.

We needed a name. Steve Kotansky, our first tuba player, and Mary Cay Brass (accordion) had spent a lot of time in Yugoslavia and spoke Serbo-Croatian. We had heard of a brass band festival in Serbia where the winner of the competition won the "Zlatna Truba" (Golden Trumpet). Many potential names were thrown into the ring, but when "Zlatne Uste" (Golden Lips) came up, it was unanimously adopted. (Later we learned that "Zlatne Uste" is grammatically incorrect; "golden lips" in Serbian is really "zlatne usne." By that time, we concluded it was too late to change it.)

Our sound for that first gig could accurately be characterized as "noise and drum." Our drummer, Jerry Kisslinger, was highly skilled and could keep the dance beat going regardless of how raggedly the rest of the band played. The dancers, many of whom had been to Ashokan, received us with the same enthusiasm as had been afforded the camp band. Zlatne Uste had been launched.



MARGARET LOOMIS

Michael Ginsburg, Ramblewood, 2000

## Post-natal

Eighteen years ago Zlatne Uste was a group of mostly beginner musicians. Today, we have a mature and distinct sound. We have produced three commercial CDs. We have performed at weddings and dance events around the Northeast, in Brazil twice, and at the Ilinden celebration in Toronto as well as at various folk dance camps on both coasts. We have been to the Annual Gathering of Brass Bands in Guča, Serbia three times.

The growth of Zlatne Uste has not been a linear process. Rather, the band has been shaped and transformed by the challenges posed by common experiences.

Our first such challenge occurred at the end of 1984 when we were invited as featured performers at the Ethnic Folk Arts Center winter festival held at NYU. We understood collectively that “noise and drum” was not acceptable for this performance. Our rehearsals preceding the festival took on a new character as we struggled to polish a limited repertoire. The most important outcome of those rehearsals was that accuracy was introduced to the melody sections. After a while, it became an important value that we incorporated into our entire repertoire.

Early in our development, we had to deal with the issue of learning new tunes. We learned our first tunes from charts that had been transcribed by founders of the brass band workshops at the early Balkan camps in California. At first, new tunes were introduced by band members who transcribed them. However, this process excluded band members who either did not have the time or the ability to

transcribe tunes from recordings. We therefore decided to learn tunes by ear, directly from recordings, which allowed participation by all band members in the selection of new material.

This decision also freed the band from dependence on sheet music. We were now free to look at each other, to improvise, to relate more to our audience and to be more playful with the music.

Zlatne Uste has an annual “What are we and where are we going” discussion. In 1986, Drew Harris announced that he wanted the band to go to Guča, Serbia to participate in the Annual Gathering of Brass Bands. While most of us thought of this idea as a wonderful dream that would never happen, we decided to look into how we might make it occur.

By March of 1987, we had made no progress. However, we were asked to perform for the George Tomov Ensemble at a performance in Riverside Church. During intermission, George Tomov introduced me to Dušan Simić, the New York correspondent for the Yugoslav newspaper *Politika*, published

mation of Zlatne Uste had begun. For the duration of our stay in Yugoslavia, the public treated us as celebrities, and musicians treated us as colleagues. We were drawn into the culture of brass bands, both as observers and as participants. We came home with a common understanding about what our possibilities could be. We came home with new instruments, and when we made our first album, we knew what we wanted to sound like.

We were invited to Guča again in 1988. In 1990, when we went for the third time, we had had a major turnover of personnel, and this trip was a great bonding experience for the new and old members.

Throughout the years, while we have not returned to the Balkans (as a group), we have kept ties to the Balkans. We have worked and played with several musicians from the Balkans including Esma and the Ansambl Teodosievski, Yuri Yunakov, Kurtiš Jašarev, and the Kočani Orkestar.

We feel a tremendous debt to the people in the Balkans. In an effort to give something back to communities that have been so giving to us, we have helped raise thousands of dollars for relief organizations that offer aid in the Balkans.

*Our plane landed in Belgrade. As the door to the jetway opened, we heard the sounds of brass music and...saw our first authentic Serbian brass band, formally attired in ethnic costumes. They blasted out kolos and national songs as stunned passengers looked around for the visiting dignitaries.*

in Belgrade. I mentioned that we were interested in going to Guča. His response was, “There will be no problem. They will love you. My colleague is the organizer of the festival. I will telex him about you. I am sure he will invite you.”

Six weeks later we were officially invited to be guests of the festival with all expenses paid by *Ilustrovana Politika*, a weekly magazine that produced the festival, and by JAT, the Yugoslav airline.

In late August of 1987, our plane landed in Belgrade. As the door to the jetway opened, we heard the sounds of brass music and, as we deplaned, we saw our first authentic Serbian brass band, formally attired in ethnic costumes. They blasted out kolos and national songs as stunned passengers looked around for the visiting dignitaries.

Without our realizing it, a major transfor-

Zlatne Uste has retained close ties with the EEFC. Three members of Zlatne Uste have been presidents of the board (Belle Birchfield, Jerry Kisslinger, and Matt Smith, the current president). Seven members of Zlatne Uste have been on the faculty of the Balkan Music Camps (Michael Ginsburg, Drew Harris, Catherine Foster, Jerry Kisslinger, Dan Kollar, Matt Moran, Peter Lippman). Laine Harris has been in charge of the kafana at Balkan Camp for many years. The majority of Zlatne Uste attends Ramblewood on a regular basis.

*Besides directing and being lead trumpet player for Zlatne Uste since 1983, Michael Ginsburg teaches Balkan folk dance in North America and abroad, and has taught dancing and/or led the brass band ensemble at many EEFC workshops. At home, he teaches physical education to kids aged 9 to 14.*

## CAROL SILVERMAN

FROM PAGE 1

chair of the department. I applied, was accepted, and it changed my life.

There wasn't anyone in the Department of Folklore and Folklife to mentor me in Balkan music. What I really needed was training in field research, theory and analysis. I learned Serbian at the University of Pennsylvania and Bulgarian on my own and at summer seminars in Bulgaria. I started traveling almost every summer to the Balkans, collecting music and observing music making in context.

*Tell us about your research in the Balkans.*

In the 1970s I was much more interested in Bulgarian village music than urban music. I would identify talented singers from recordings, find their villages on maps and, by hook or by crook, get there. Sometimes I'd find myself in a remote village—no hotel, no one I knew, no Americans and no one speaking English. I'd go to festivals and meet people, find out where they lived. They'd invite me and I'd show up. I was alone and a single woman and people kind of felt sorry for me. When you're young, everything is an adventure, even getting in trouble with the communist government! Through the years my research became more focused and systematic, and I began to explore the relationship of folklore to the state.

*How did you get involved in studying Romani (Gypsy) culture?*

As a doctoral student at the University of Pennsylvania, I planned to do my dissertation research in Bulgaria. Under the communist government, however, it was difficult to get

taboo system. The parents were suspicious of the public schools because of too much sex, drugs and violence, so the city established a school for Roma of all ages to learn to read and write. I started working at this makeshift school, which was located in a fortune-telling parlor.

I became very involved and lived with a family, learning a great deal about gender roles, and attending weddings, funerals and other events. At that time there were no grammar books and not even a dictionary of the Romani language. I became fairly adept in their dialect. They were interested in the Balkan music tapes I had and their young girls sang at celebrations, but this group didn't have many professional musicians. I did my dissertation research on American Romani culture with several of these families. They sent me to their relatives all over the U.S., so I did some comparative research. When I went back to the Balkans in 1979, I was more bold in making contacts with Roma.

*When did you start to research Romani music?*

In 1979, Mark and I both applied for funding for research; Mark got his grant and I didn't, so basically we got married so we could conduct research together without having to lie that we were married. We didn't tell our parents that, by the way. And here we are, still together 21 years later! (We had met at Koprivštica in 1971; we got to know each other at the first Mendocino Balkan camp and had a long-distance relationship for three years, seeing each other on holidays.)

In 1979–80, when Mark was doing his research on gajda-playing in the Rhodope Mountains, I studied Bulgarian singing at the Široka Lūka high school for six months. I was able to do research in villages, attend many weddings and meet many families. Because Mark was the one with the grant, I was freer to engage in unofficial projects; the government wasn't keeping tabs on

me. At that time Bulgaria had a policy of repression and forced assimilation of the Roma and other minorities. According to official policy, there *were* no Roma. I became friendly with the one girl in the entire Široka Lūka school who was Romani, but was passing as Bulgarian. She invited me to a wedding in her home town, and I got to know her family well. They introduced us to many professional Romani musicians, and I started to research wedding music.

I was still very much interested in village singing, but at that time wedding music, with its amplified instruments, wild improvisations and jazz and rock influences, was the craze at



*Carol in traditional Skopje-area Romani festive dress*

village weddings. It was illegal to play it. You couldn't find wedding music on a record or buy it officially, but that's all people listened to on the black and grey market. Ibrjam Hapazov [Ivo Papazov] and Yuri Yunakov (whose names were forcibly changed from Muslim to Slavic) were superstars. The government vilified wedding music as polluted by Serbian, Greek and Turkish elements, but it was adored by the masses and became a countercultural phenomenon. I followed trends in wedding music in the '80s and '90s and my research focused more on Roma, politics, economics and pan-Balkan styles.

*When did you do research in Macedonia?*

I had traveled to Macedonia several times in the 1970s to attend celebrations. In the '80s, back in the U.S., I began attending conferences about Romani history and culture. One of them took place in Staten Island, where I met a Romani man living in the Bronx, close to where my mother lived. He said, "We're from Macedonia. There are a number of families in the Bronx." I couldn't believe it! The Italian/Irish neighborhood where I grew up had become Balkan, with Albanians, Kosovars, Roma from Macedonia, and Muslims from Montenegro and South Serbia. They have their parties in exactly the same celebration halls

*I feel lucky to have had the opportunity to take something I did for fun and enjoyment and make it the thing I do for a living.*

permission to work in villages and with minority groups, and even more difficult to obtain permission to transport tapes out of the country. Since the situation was so precarious, I started thinking of doing research with Balkan Americans.

I had always been interested in Roma and was aware of them as professional musicians, but I hadn't known any personally. In Philadelphia I was introduced to a group of Roma with whom I was invited to work at a school. They were from the Kalderash and Machwaya groups, among the most conservative Romani groups; they observed male-female segregation and a



that I used to go to as a kid for bar mitzvahs.

I began to meet the Romani families in the Bronx and discovered there were several musicians among them. One woman, visiting from Macedonia, invited me to visit her there. In 1989 I went over, attended a Macedonian language class in Ohrid, traveled to Skopje and Prilep, and decided I wanted to do more research. With help from Bronx Roma, I connected with several

The most recent focus of my Romani research and musical involvement started when Yuri moved to the Bronx in 1995. When he decided to emigrate (due to systematic persecution), he was sponsored by the Macedonian Roma living here, and moved into the Macedonian Romani neighborhood. For me, this was a fortuitous union of my Bulgarian and my Macedonian Romani research. I helped Yuri and his wife file for political asylum.

While their paperwork was pending, a year or two elapsed before they were allowed to travel. I was the one going back and

forth, so every time I'd go to the Balkans they'd send gifts and videos. Yuri sent me to meet many musicians.

When Yuri got settled, he formed a wedding band, and he asked me to sing with them. I thought he should find a Bulgarian singer, but he insisted. I knew it would be an incredible challenge. So I perform with them whenever I'm able—it is a true inspiration. We've performed at many summer festivals over the last six years, including the Smithson-

ian Festival, Folk Parks, the National Folk Festival, the Ashkenaz Folk Festival, WOMAD in Australia, the Adelaide Festival, and an 18-city tour with the Gypsy Caravan. I was also the educational coordinator for that tour.

*What is your position at the University of Oregon?*

I'm Associate Professor of Cultural Anthropology and Folklore and Chair of the Anthropology Department. The department also includes archeology, physical anthropology and linguistics. I teach ethnographic theory, feminism, and classes on the Balkans and Eastern Europe. It is a very supportive environment; my job is flexible, enabling me to perform and tour with the Yunakov ensemble and our local band, Slavej, and do research.

*What do you see as some next steps for yourself?*

I'm working on a book about Romani music and politics in the Balkans. I have always considered and still consider myself a beginner in terms of singing. I'm trying to learn new repertoire, improve my technique and embrace higher levels of performance. It is a true honor to be exposed to and to learn from great ethnic musicians.

—Interview by Julie Lancaster

*I couldn't believe it! The Italian/Irish neighborhood where I grew up had become Balkan, with Albanians, Kosovars, Roma from Macedonia, and Muslims from Montenegro and South Serbia.*

families in Skopje, and I spent six months in 1990 living in Sutka, one of the largest Romani settlements. At that time, the first Macedonian political party was just being organized, so my research turned to politics and I became involved with activism and human rights. I'm still very much involved with music but also consult on asylum cases and lecture on human rights issues.

*Tell us about your work with the Yuri Yunakov Ensemble.*



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Ann Smith - Scottish

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France Moreau - French Canadian  
Yves Moreau - Bulgarian  
Carolyn Rapkiewicz - Armenian

### Session #3: Aug 18 - Aug 24

Roo Lester - Scandinavian  
Rina Singha - East Indian  
Theodor Vasilescu - Romanian

### Session #4: Aug 25 - Aug 31

Miroslav Bata Marcetic - Serbian  
Jacqueline Schwab - English  
Theodor Vasilescu - Romanian

### Session # 5 Aug 31 - Sept 3

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# WHAT THE SURVEYS SHOWED

By Julie Lancaster

**A**T LAST YEAR'S MENDOCINO and Ramblewood workshops, EEFC board members sat down with assorted campers to conduct an informal survey about why people attend the workshops and what role Balkan music and dance plays in their lives.

Our main purpose in doing this was to save money. No kidding. In recent years the EEFC board has made some progress toward serious fund-raising for the organization, and as any fund-raising expert can tell you, an essential first step is information-gathering about the organization's constituents and their reasons for being involved. When Mark Primack, then head of the Development Committee, met last spring with a highly recommended development expert who suggested she might come to Mendocino and administer some surveys and focus groups for a cost of only \$10,000 (to be fair, I think some other services were included), we thought, "Um, let's do it ourselves."

The result was a relatively unscientific but fascinating exercise that yielded rich copy for future publicity and some interesting insights that may indeed be put to future use. Following are the questions we asked and a few of the responses we received:

## Why do you come to camp?

### What keeps you coming?

*Community and friendships:* Although one person specifically said, "Not the social aspect," the theme of community was practically universal: "To see friends, to make friends. I plan for this—it's a highlight in my year." "I can't stay away—this is my social and family life." "I come to camp to find other people my age [28] that do this." "My husband came last year and had a great time. I got tired of hearing how wonderful it was." "It's one place where you don't have to explain yourself; it's relaxing to be with people who have the same interest." "My friends. It's like Brigadoon—it rises out of the mist once a year. I get teary-eyed at the student concert every year. It's a community and I'm part of it."

*Music and dance:* "Intensive infusion of live music." "The quality and breadth of musicianship." "Quality of dance teachers." "Marvelous professional musicians who strive to play the music to perfection." "Watching the growth of individual musicians over the years is astounding." "I like the sophisticated aspects of finding different rhythms and understanding body awareness through dance." "Wide spectrum of

music and dance, not just one ethnicity."

*Teaching and learning:* "The high-quality teaching." "To learn how to play, hear and dance to good live Balkan music. To learn how to dance from good models." "To get music that will challenge me through the year as a musician." "To improve my \_\_\_\_\_ skills" [fill in the blank: dance, gǔdulka, accordion, etc.]. From a teacher: "To share knowledge and see students' progress." "I love the code-cracking aspects of learning to play music from other places."

*Children:* "Involvement with children as part of our 'culture' is so important and wonderful." "I see the children bonding with each other, making friendships that may last their whole lives."

*Food:* "The food is wonderful and I don't have to fix it myself."

*Renewal:* "Great break from my job; totally different." "Even if one works as a musician, there can be a dullness in daily life that camp breaks—it provides new energy and inspiration." "It's become a tradition—a necessity in a fast-moving world." "I always leave feeling renewed." "Fuel."

*General experience:* "To make my life more joyful." "Sometimes it's a combination of the music and the looks on people's faces that reaches my soul—I realize that this is an experience I could never have anywhere else." For Mendocino, many people mentioned "The trees" or "the woods." And, in general: "It enriches my life." "It reawakens a better, more optimistic part of myself." "Fun is the bottom line. It's the most fun thing I do." "This is heaven."

## What got you interested in going to a Balkan Music & Dance Workshop in the first place?

People learned about camp from teachers, bands, folk dancers, people in the community,

the EEFC list serve, musicians they've heard, or other musicians in their own group. Reasons for being attracted included: "To improve my accordion [or whatever] skills." "To get to the roots of polyrhythms." "Source of teaching and learning—quality musicianship." "I wanted to go to a place where there would be a larger critical mass of musicians and dancers than we have in our community." "I was hesitant to come because I thought it was a music camp. I came and got hooked." "The chance to study with \_\_\_\_\_" [fill in the blank with dance/music teacher's name].

## What are your involvements with Balkan music and/or dance in your own community?

*Statistics:* Out of 46 people surveyed, 27 were in a working band, singing group or performing dance group, and 7 of those 27 do regular recreational folk dancing in addition to their band or other group. Another 9 people are not in a band or performing group but attend weekly or frequent folk dancing, and 10 people responded that they had either no involvement or attended only occasional events during the rest of the year. Out of the 46 people, nine said they host bands on tour and/or produce concerts and events.

"I take what I learn here and go back to my home community." "I've brought live music to our international dance scene." "I couldn't do what I do without Balkan camp." "I've had the opportunity to introduce Balkan music to a larger community; we [our band] have our fingers in other musical styles, which provides an entry point for people. The first time, what the camp taught me—I'd done a lot with the music, but until you understand the soul of the music, what the music is for and what it does for people, you don't really understand it." 🌿



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## ERAN FRAENKEL FROM PAGE 3

was folkdancers on the East Coast and in the Midwest, but we also played for Macedonian events such as weddings. Jim, who was from LA, almost venerated everyone in Pitu Guli and so when Novo Selo and Mile appeared on the scene on the East Coast, it was sort of a challenge. Novo Selo was invited to teach at the Mendocino camp in 1977, and everyone wondered, "Would it work??" I mean, East and West Coast musicians were about as different as East and West Coast anything. I remember Alan Zemel wondering if he'd arrived on a new planet when we got to Berkeley.

Anyway, it did work, and that started my years of involvement and teaching at the East and West Coast camps. That, by the way, is when I met your dad [David Shochat], who was playing kaval in Pitu. No one then could have imagined that EEFC would come out of

*People here in Macedonia have become part of my everyday life. I couldn't separate them from my love of the music.*

this. You know, Mile came back to the States a couple of times, including teaching at Mendocino in 1979.

*How did you go from music to SFCG?*

What happened in Macedonia is that I started to lose the notion of music as something you "do" instead of something you live. Everything about music really has to do with the people: the ones who make it, those who listen to it. None of them is frozen in time. In the U.S. we treated Balkan music like a sacred artifact that we were supposed to cherish properly. We did that just as much in Novo Selo as anyone else. Years later, when I was living in LA and had formed Merak in one of its incarnations, we were playing one of the big annual Aman bashes. On stage we had two full drum kits, sax, clarinet, electric bass and guitar, and Lauren Brody either on synth or accordion. After one of our sets, someone slipped me a note that said something to the effect that we were desecrating Balkan music and should be ashamed of ourselves. Maybe that's why I now work for Search for Common Ground—to

pay for my musical "sins." You were probably at that Aman gig, and now you and I work together. So, what do you think?

If you really reach out to people, they will go out of their way to give of themselves. They will really share their hardships with you. People here in Macedonia have become part of my everyday life. I couldn't separate them from my love of the music.

When the Bosnian war started in 1992, I began to search for a way that I could be more directly involved in the Balkans. It took me several years before I found Search for Common Ground, but I felt I had no alternative but to get involved. I now have a way of giving something back to all those who've been so generous with me over the past 30 years.

*Postscript from Eran:* Since the interview was conducted, Macedonia has been sliding into social and political anarchy, which the world press is describing as imminent civil war. Though SCGM and I don't agree with that term and its implications, there is no doubt that Macedonia will likely not emerge from this crisis the same as it was only a few months or years ago. It is indescribably hard to convey how this affects my life as an individual who's been coming here for so long, not to mention how it feels seeing seven years of work, not only mine but of



*Eran Fraenkel in 1977*

many totally dedicated people, seemingly going to waste. All of us who are here struggling for social and political rationality are hoping that we're still looking only at a worse-but not worst-case scenario.

*Lisa Shochat is a California native and lifelong folk dancer who works in the Washington, D.C. office of Search for Common Ground on media projects such as Nashe Maalo. A regular bi-coastal Balkan camper, Lisa also loves to watch movies, study the clouds and work on her mini-herb garden.*

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