

EAST EUROPEAN FOLKLIFE CENTER KEF TIMES



2003
WORKSHOP
DATES



MENDOCINO
JUNE 28-JULY 5

MT. WASHINGTON
AUGUST 17-24

BALKANALIA!
AUGUST 29-
SEPTEMBER 1



LETTING THE MUSIC WASH OVER YOU...

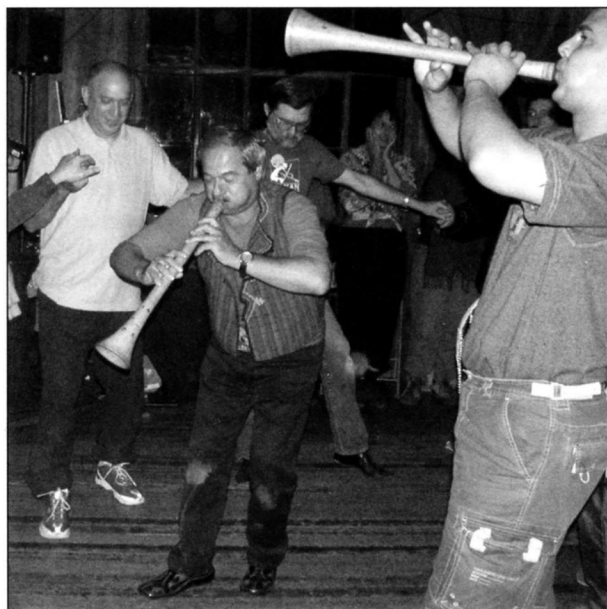
THE 2002 BALKAN MUSIC & DANCE WORKSHOPS shimmered with unforgettable moments of music and dance from beginning to end.

"ARRIVING: music everywhere, and the excitement of anticipation...Dancing around Zlatne Uste the first night—such great folks creating a vortex of sound and energy with the dancers!...Letting the music wash over me," wrote Ramblewood camper Jenny Foster to the EEFC discussion list. "Ladarke at the lamb roast. Steve [Kotansky's] dance classes. And I've never seen anyone anywhere near so ecstatic from music as Graham Witt was late one night in Kafana, on his knees and bent over backwards with two zurnas blaring in his face."

"For me and many others lucky enough to be there, the undisputed highlight was Tzvetanka and Goce's set in the kafana on the last night at camp," said David Bilides about the Mendocino workshop. "First Tzvetanka sang several beautiful slow songs in a voice as crystalline and effortless as it was the first day of camp. Then Goce tore the roof off with several smoking dance numbers...Tzvetanka came back and started singing again. This time she dialogued (some will say it was a duel, but regardless it was in good spirit) with Goce in a manner that would be familiar to anyone who has attended an Indian music concert. This went on, remarkably, for quite a while."

Pat MacSwyney added, "The dance hall performances of Izvorno and Zurli were highlights for hundreds of camp attendees and Goce's urban wedding band set in the Kafana on Saturday night was quite honestly, the most amazing night of music I have ever witnessed."

Some of these high points are in our memories only—alas, no photo of the Goce/Tzvetanka convergence. But inside you'll find plenty of photos of the 2002 workshops, together with news, features, a profile and some camp history. Enjoy!



Mendocino 2002: Angele & Goce Dimovski



Zlatne Uste creates a "vortex of sound and energy" at Ramblewood 2002

KATHY FORS

MARGARET LOOMIS

FROM THE EEFC BOARD

Updates from both spring and fall 2002 board meetings.

Spring 2002

A H, THE VERNAL EQUINOX sliding to the Summer Solstice—what a productive time of the year, as your EEFC Board and General Manager found out when they met in New Orleans this April 2002 to focus on some exciting projects. Of course the promise of sampling oysters, beignets and Zydeco helped fuel our eagerness. Read on...

The Scholarship Program is underway! Plans are to offer a minimum of one scholarship at each 2003 seven-day camp. Submission criteria, application format and other details are still being finalized by the Scholarship Committee, but watch for announcements concerning this long-time a'coming project. Those funds you've so generously given, earmarked for scholarships, will soon be used. So we'll be asking you to contribute to the fund again to help us bring new attendees to camp and strengthen the roster of our organization.

Wouldn't a CD featuring some of your favorite EEFC musicians and singers be a terrific way to introduce others to our organization? And wouldn't it be a great gift to all those folks who've been wondering about the sounds of the Balkans? You'll have your chance by 2004. With the help of a diverse selection committee headed by project managers Margaret Loomis and David Bilides, this exciting, yet massive (So many options! So many tunes!) project will finally see the light of day. We hope it will be the beginning of a series of CDs and a useful tool to increase awareness of the EEFC.

Amidst the exciting progress of those two projects, your Board settled down to other issues.

Not the least of which is the early filling of Mendocino Camp. This is truly a wonderful but difficult situa-

tion. We regret not being able to welcome all who want to attend, and camp fees are one of the major means of sustaining the organization. Is this a trend that will continue? Will those of you who didn't get into Mendocino go to Ramblewood and/or balkanalia!? For the time being we will continue to monitor the situation to see what develops and encourage you to send in your registrations promptly.

A great boost to clarifying EEFC's administrative process was made when outgoing President Julie Lancaster submitted the revised Policies and Procedures. This is truly a big deal although it may not sound so. It's an important step toward making what we do and how we do it clearer. Previous boards will applaud Julie and former board member Melanie Goldberg in bringing closure to this phase of an ongoing project.

Some ongoing projects are, well, still ongoing. We've yet to make big strides into the world of grants but we do feel that we are progressing incrementally. At both camps you'll find improved dubbing equipment though we've not made the somewhat expensive leap to CD dubbing. Stay tuned.

In an attempt to keep better informed with issues, each other and ongoing projects, your Board has decided to schedule a conference call every two months. Beginning last spring an "e-mail board report-in session" was tried every two months, but somehow e-mail proved inadequate. We're hoping that being obliged to update each other verbally will keep us moving forward. Our goal is to stay as active as possible, in our respective busy lives, to serve you as well as possible.

Going into executive session to discuss upcoming board member nomina-



The Board in the beautiful Berkshires. L-R: Belle Birchfield, Janet Pollock, Barbara Babin, Randy Trigg, Martie Ripson, John Uhlemann, Rachel MacFarlane, Michelle Benoit

tions also meant saying good-bye to two board members, Julie Lancaster and Mark Primack. We thank them sincerely for all their support, good work and good will. (Julie will continue as *Kef Times* editor.)

For those of you so inclined, check out www.eefc.org for more detailed meeting minutes.

We said farewell with the joy of knowing we'd see each other, and you, at camps and other venues. We hope the excitement, generosity and camaraderie we all feel as musicians, dancers and singers transfers to support of the EEFC. Without you this organization simply wouldn't be possible.

*2001-02 Board Liaison,
Michelle Benoit*

Fall 2002

Greetings Fellow EEFCers:

The fall meeting of the EEFC Board took place September 27-29 at the home of Martie Ripson and George Long near Albany, N.Y. All the board members and the General Manager were present for this very full weekend. George and Martie provided wonderful hospitality, attending to our every need.

Starting on Friday evening, we elected our new officers: Michelle Benoit, President; Randy Trigg, Secretary; Martie

BOARD TO PAGE 16



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.

EEFC ADMINISTRATIVE STAFF, 2002-2003

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Nancy Butowski
Mt. Washington Site Manager

Lanita Hyatt
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Susan Reagal
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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 JANE SUGARMAN

JANE SUGARMAN HAS ATTENDED the EEFC Balkan Music & Dance workshops on and off since the 1975 Sweet's Mill camp and has been a frequent teacher at the workshops. She lives in Long Island and is an associate professor in the music department at State University of New York - Stony Brook.

Where did you grow up, and how did you get involved with Balkan music and dancing?

I grew up in Northern California and started folk dancing at Stanford University when I was a senior in high school. When I started going there were just four or five of us high school kids, but the next year it became a huge fad—sometimes 250 high school students would come in addition to college students and others (another of them was Steve Kotansky). After about six months of dancing I joined [the international dance performing troupe] Westwind.

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

My parents folk danced before I was born and had introduced me to all sorts of world music when I was little, and I had all that in my ears. By the time I started folk dancing I was a pianist and had played a lot of Bartok. The thing that got me started was hearing the Hungarian dances at folk dancing—I'd played some of those and was amazed I could do a dance to something I could play. I got intrigued by the rhythms and the challenging dances from the Balkans. I couldn't even imagine that I could do them at first. I learned that the fancy dances—kopačka, Šopsko horo—were really men's dances. The Palo Alto public library had some of the old recordings of Bulgarian folk music, so I checked those out and got really interested in singing. My image was that that's what women would do.

How did you pursue learning about Balkan singing?

When I joined Westwind they were doing Ladarke. That's the first time I tried to use that kind of vocal production. A few years after I started dancing, I formed a vocal trio with Heidi Bodding (now in Seattle) and Jodi Gilbert (now in Amsterdam). We had all been in Westwind together. Westwind's then-director Neal Sandler gave us the name Tri Devojčice (Three Girls), which we eventually learned

was ungrammatical, but we used it anyway. We began to learn what we could from recordings, trying to figure out the words. I studied a little Russian in college; I wanted to learn Bulgarian but there wasn't anywhere to study at that time. We tried to figure out the vocal production without hearing someone live.

You started college while you were in Westwind?

Yes. I graduated from high school in '68 and started at Stanford as a music major. I studied early music, playing harpsichord and recorder and singing early music. I danced with West-



Jane Sugarman

wind until 1970, when I got too busy with schoolwork. After I graduated from Stanford, I took some time off. I knew I wanted to go to graduate school, and I was getting more and more interested in ethnomusicology. I was still singing with Heidi and Jodi off and on.

In 1974 I went to UCLA and was there with a number of people who became part of the Balkan music scene, including Mark Levy, Miamon Miller and Mark Forry. I was in Mark Levy's class one year [see KT vol. 6, no. 2]. After I'd been at UCLA a year I went to the Sweet's Mill camp. That's when I met Ethel Raim.

How did your academic interests evolve?

At UCLA I took classes in lots of different things: African xylophone, Indian dance, I played in a gamelan; I was very attracted to

Indonesian music. After the first couple of years I decided I wanted to focus on the Balkans. I studied the Bulgarian language for three years, and taught Balkan singing at UCLA for one year. In 1976, I visited Bulgaria to attend the Koprivštica festival and a summer language program, where I roomed with Carol Silverman. Together we traveled to several villages and recorded wonderful singing. When I returned to UCLA, I became interested in comparing the Muslim and Christian populations from the Rhodope Mountains and I wrote my master's thesis on songs from that region.

How did you become interested in Albanian music and culture?

In the middle of my master's work I took off and went to Macedonia for two and a half years, with Eran Fraenkel, whom I eventually married and later divorced. He had finished his doctoral coursework and went to do his research on Ottoman history in Skopje.

I wanted to look ahead to my doctoral dissertation and find a research topic. I thought I'd work with Slavic families from northern Greece living in Macedonia—Aegean Macedonians. I tried to find a community in Skopje that had moved there from somewhere else, and study how they were maintaining their traditions in their new home. To my disappointment, I found that the Aegean families had been in Skopje for many years and many of the noted singers and instrumentalists had died; there was not that much music-making going on in their community.

At the time there were also many restrictions on foreigners conducting research in Macedonia. Nevertheless, during our stay we met musicians from virtually every ethnic community, and were fortunate to attend a range of musical events all over Macedonia.

Through Bob Leibman we had learned about an Albanian community in the Lake Prespa region of southern Macedonia. He'd gone to weddings there years before and had recorded an L.P. I was interested in their singing because of the Aegean families I'd worked with—the Aegean style of singing was more like southern Albanian than like other Macedonian singing.

Eran and I were invited to a wedding on Lake Prespa. Both of us fell in love with this community, and so I tried to include them in

JANE SUGARMAN TO PAGE 14

FROM THE EDITOR

IF YOU'RE THINKING, "IT'S BEEN a long time since I've seen *KefTimes*," you're right. There was no spring 2002 issue, but we're back on track for our normal two issues per year starting now.

The past year has been a time of intense activity for the EEFC, with the most pressing issue being negotiations around a fee increase at Camp Ramblewood, efforts to find alternative East Coast camp sites and, ultimately, the signing of a three-year contract at YMCA Camp Hi-Rock in Mt. Washington, Mass.

That scouting and decision-making process was debated at length on the EEFC discussion list serve in July and isn't repeated here, but the intensity of those discussions highlighted once again how much people care about Balkan camp, and how important communication is to all of us, inspiring Barbara Babin's article, "How the EEFC Board Works."

You can read about the board's two most recent meetings, with news about a long-awaited CD recording project and the new Kef Scholarship program, plus a report on a site visit to Camp Hi-Rock.

You'll find an interview with Jane Sugarman, Anastasia Herold's report on experiencing tamburitza music in Croatia and Vojvodina, and information on new recordings and publications produced by friends and colleagues.

And in this issue we dip (would you like that *au jus*?) into our continuing series on Balkan Camp History with the story of the Great Meat Rebellion, a.k.a. the Revolt of the Carnivores.

Finally, we recommend setting aside some time to just sit and enjoy the photo spreads of the three 2002 workshops. If you look at the photos in just the right way, you can almost hear the music.

Julie Lancaster

Corrections from Last Issue (Fall/Winter 2001–2002)

- Jane Wieman sent in a correction on her story, "Balkan Folk Dancing in Kansai, Japan": Fusae did not accompany Hironobu Senzaki on his first trip to the U.S. (page 8).
- Margaret Loomis said, "I didn't take the camp picture (page 1); I just supplied it."
- Carol Freeman wrote, "I was under the impression that the Ashokan camp photo (page 1) was taken by Marc Siprut."
- Carol Freeman and Marian Eines both wrote to point out that the second clarinetist on page 10 is Bill Bleisch.
- Carmen Valentino was misidentified as Craig Caba in a photo of George Caba's 80th Birthday bash on page 15.



WANT TO ADVERTISE YOUR BALKAN/ Eastern European folk-related product, service or event to the over 2400 households that receive *KefTimes*? We will accept advertising (camera ready display ads only; no classifieds) for the spring/summer edition (deadline: April 7, 2003). Please contact the EEFC office (office@eefc.org, or 510/549-2124) for ad sizes and rates.

IN MEMORIAM



VERGIL ATANASOV

Kostadin Varimezov (1918–2002)

Kostadin Varimezov, master of the Bulgarian gajda, passed away on October 9, 2002, in Sofia. Varimezov was born December 21, 1918 in the village of Rosenovo (Gergebunar) in the Strandzha region of Bulgaria and became a professional folk musician with the Bulgarian National Radio Folk Orchestra in 1954. He was featured on many recordings as a soloist with various musical formations and especially with the famous Strandzhanska Grupa, which he co-founded in 1956 with Stoyan Velichkov (kaval). Other members of the group included Neno Ivanov (gudulka), Yordan Tsvetkov (tambura), and Ognyan "Jimmy" Vassilev (tupan). He was also part of the Balkana concert tour which toured widely throughout Europe and North America in the late eighties.

Kostadin was a warm and giving person with a deep love and respect for folk traditions. He was also a gifted teacher who inspired many young Bulgarian players as well as frequent North American visitors. Many tunes from his repertoire such as Nestinarsko Horo, Gergebunarsko Horo and Trite Puti are now "classics" among fans of bitov Bulgarian music. In 1978, he spent a year at the University of Toronto teaching Bulgarian gajda at the invitation of ethnomusicology professor Timothy Rice. Varimezov, his wife Todora (a fine singer) and their children were the main focus of Rice's excellent book *May It Fill Your Soul: Experiencing Bulgarian Music*, published in 1994 by the University of Chicago Press.

Yves Moreau

TAMBURITZA MUSIC IS ALIVE AND WELL IN CROATIA AND VOJVODINA

By Anastasia Herold

I was fortunate to accompany legendary tamburaš Jerry Grcevič on his trip to Croatia in June and July 2001. His appearances on television in two countries, alongside cultural icons such as Miroslav Skoro, the Lado National Song and Dance Ensemble, and legendary singer Zvonko Bogdan, are proof alone that the tamburitza is still revered and very much present in everyday life and culture. But our trips to such places as small Slavonian villages and the beautiful region of Podravina reinforced the presence of tamburitza music and its importance in the heart and soul of the Croatian people.

Our first adventure together was attending the Pitomac Festival in Podravina. This song festival is nationally televised and rebroadcast on radio each year. The country's most famous singers appear on the Saturday night of the festival accompanied by the Radio-Television Orchestra of Zagreb.

The song themes often reflect life in Podravina, a region that borders Hungary. The Hungarian influences can be felt in the music, which frequently uses cimbalom and violin in addition to the traditional tamburitza orchestra.

Our favorite group by far was the local group Podravski Muzikaši, but then Jerry is a proud one-quarter Podravac. We even managed a visit to Jerry's "Nani's" birthplace, Sigetec, where cousins welcomed us warmly. The festivities were completed with a concert by hometown Podravski Muzikaši, who played late into the night with two violinists and a small cimbalom adding to the sounds of the tamburaši.

The next weekend found us crossing Baranja into Vojvodina, on a journey to Subotica. For those who have never been there, this is a charming town that has remained frozen in time for hundreds of years. We stayed at the home of tamburitza singer Zvonko Bogdan and his wonderful wife, Mirjana, at their 200-year old ranch house near the center of town. We attended the First Annual Bunjevac Song Festival and were honored to sit in the front row. Each contestant was accompanied by the large tamburitza orchestra. An appearance by Zvonko completed the concert as he welcomed Jerry to the stage to accompany him while the votes for best original song were tallied.

The Subotica Tamburitza Orchestra is in the capable hands of director Stipan Jeramazović and numbers almost one hundred players. A visit to their rehearsal room proved that each musician must not only learn his or her part but must also write his or her own music. The soon-to-be legendary Pajo Jurić has started a tamburitza museum in his home. On a Friday night, Pajo and his lovely wife Slavica took us to a restaurant on Lake Palić to hear Gypsy tamburitza music. Here we were treated to an absolutely wild version of one of Zvonko's latest songs, "Život Teče U Laganu Ritmu" (Life Flows in Gentle Rhythm).

The next night we drove to Novi Sad, the capital of Vojvodina, in search of more Gypsy music. We were not disappointed. An orchestra was gathered at the Greda Restaurant, playing for diners. There were eight musicians in all, with bugarija and čelo doubling, and no prim. It was a wonderful sound, and a style that can only be heard there.

On our return from the tamburitza heartland of Vojvodina, we stopped in Osijek overnight and took a side trip to the village of Lipovac. There we met some young tamburaši who are being coached by Dike's prim player, Stjepan Djurković. The group has named themselves "Tambura Za Dušu" (Tambura for the Soul) and they definitely fit the description. They play wild, spirited versions of old and new songs and have plenty of soul. Their teacher remarked that he "can't teach them fast enough," they constantly want to learn more and play faster. The evening ended with a glass-shattering rendition of "Ej Mati, Mati" (Oh, Mother, Mother).

Tamburitza singer Miroslav Skoro invited Jerry Grcevič to perform with him at Matica Iseljenika's 50th-anniversary concert, which was attended by the president of Croatia and was also televised. Miro sang three of his and Jerry's hits: "Šumi, Šumi, Javore," "Nekad Sam Isti Kao On," and "Ne Dirajte Mi Ravnicu," accompanied by Jerry and the Radio-Television Orchestra of Zagreb. The National Song and Dance Ensemble, Lado, performed dances from Split, Krk, Zagorje and the stunning Ladarke suite. The performers in this ensemble are unique because not only are they the best dancers in the nation, but they must also be the best singers. The Lado Orchestra is also highly skilled and consists of fifteen players who must be able to play different instruments, ranging from tamburitza to violin, cimbalom and zurna.

While in Zagreb, Zvonko and Jerry recorded a new CD at Croatia Records. The musicians involved with the project were the legendary Darko "Susa" Dervišević, Željko "Jinx" Miloš, Damir "Miki" Mehovec, Željko Barba, Denis Špegelj, and sound technician Vlado Smiljanić. All of these musicians have busy schedules performing in and around Zagreb, further proof that Croatians would not let their national music lie dormant.

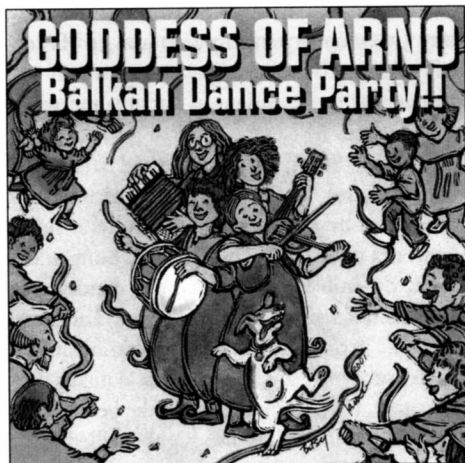
It was a wonderful trip, filled with wonderful people and beautiful sights, and with the sounds of great tamburitza music filling every night.

Anastasia Herold lives in the Bay Area and has an MA in dance ethnology from UCLA. Contact her at heroldova@aol.com.



NEW AND NOTABLE BALKAN RECORDINGS

New recordings and books by EEFC associates, including workshop campers, staff and teachers, and other EEFC supporters,

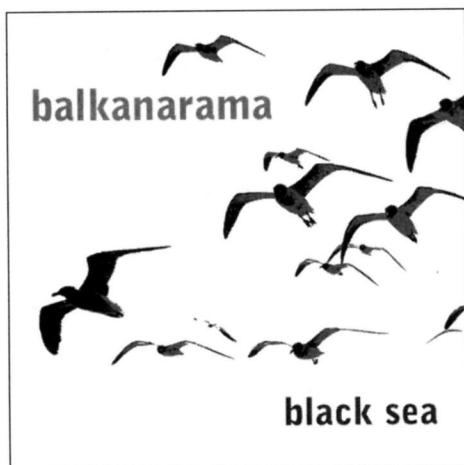


Goddess of Arno

Balkan Dance Party!!

Southern Balkan dance tunes from the Great Southwest. "Goddess of Arno developed as an offshoot of Svirka Women's Balkan Chorus, a fixture on the Albuquerque international music scene since 1980. While practicing outside of regular Svirka rehearsals, the four of us gradually evolved into a band of our own. We call our own personal style Nuevo Izvorno..." The band is: **Barbara Basinger, Beth Cohen** (the OTHER one), **Barbara Friedman** and **Leanne Mennin**.

Order from Barbara Friedman, P.O. Box 162, Los Lunas, NM 87031; cohenedmunds@netzero.net. Price \$17, includes shipping. \$1 of each CD sale will go directly to support Voice of Roma.



Balkanarama

Black Sea

This five-song sampler from the Seattle dance band includes a Rom chocek and jeni jol, a Bulgarian kjuchek and two original songs: a rock-influenced dajchovo with English lyrics and a lesno sung in Macedonian. The CD includes lyrics and translations for all the songs. Band members include: **Matty Noble, Tym Parsons, Fred Graves, Jana Rickel, Jody Levinson, Mike Gordon** and **Sue Niemann**. Sound samples are available online at <http://balkanarama.com/cd2.htm>.

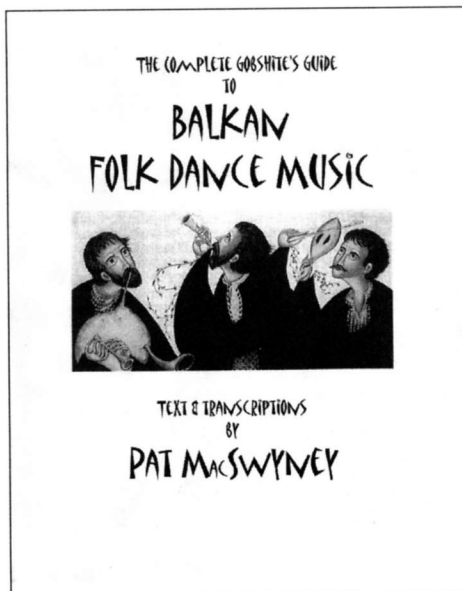
Order from Balkanarama, 18311 NE 99th Way, Redmond, WA 98052; 206/867-0565. Price \$7, shipping included.

Pat MacSwyney

The Complete Gobshite's Guide to Balkan Folk Dance Music

A collection of 70 scores for traditional Balkan folk melodies from the historic regions of Thrace and Macedonia, including modern day Macedonia, Bulgaria, Turkey, Greece, Albania, Kosovo, Serbia, Bosnia & Montenegro, including 20 pages of text on regional history, culture, instruments and musical styles.

Order from Pat MacSwyney, 25554 Via Jardin, Valencia, CA 91355; macswyney@aol.com. Price \$25, includes shipping; checks payable to Pat MacSwyney.



Adam Good

Dances of Macedonia and the Balkans

New York-based musician Adam Good (bassist for Harmonia) expresses his fascination with "izvorno" (village style) music of Macedonia and the Balkans, playing traditional and original tunes in "an exquisite, elaborately elegant album of acoustic folk music." The band includes: **Adam Good, Matt Moran, Jerry Kisslinger, Timothy Quigley, Ramy al Aasar, Jeff Fine** and **Jodi Hewat**.

Order from Adam Good, 528 3rd Ave. #3, Brooklyn, NY 11215; adamgood@adamgood.com. Price \$15, shipping free for a limited time; checks payable to Adam Good.

Merita Halili

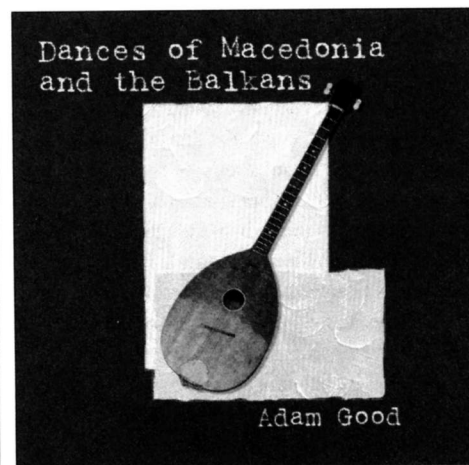
Nine popular songs and original compositions sung by the most famous Albanian vocalist of her generation. Merita is accompanied by her husband, **Raif Hyseni**, her brother **Gëzim Halili**, **Ardian Ulqinaku** and **Kujtim Bega**.

Order from Raif Hyseni, 325 Bloomfield Ave. #B, Caldwell, NJ 07006; 973/364-0878 or 646/591-3704; rhyseni@aol.com. Price \$18, includes shipping; checks to Raif Hyseni.

Pangéo

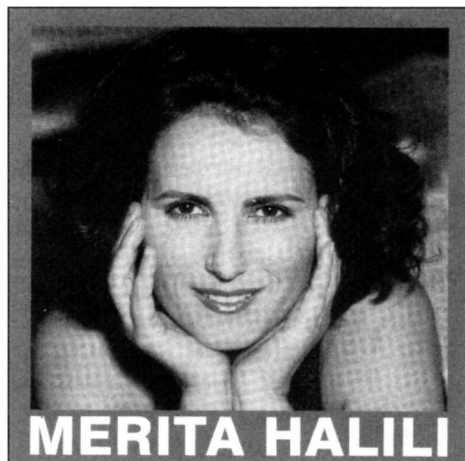
Northern Borders

This Seattle band's first CD features music from the North and West of Greece—mostly Macedonia and Epiros. "Music doesn't seem to respect political boundaries and spills and blends as you approach borders, in this case the borders

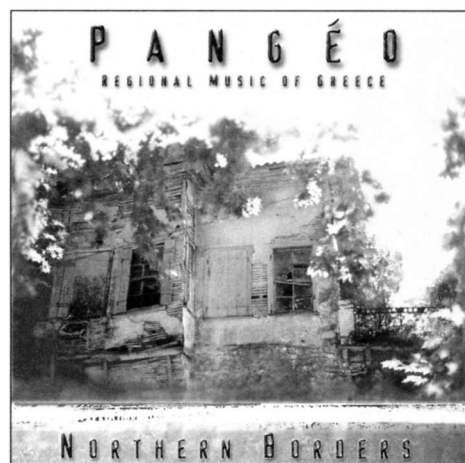


AND PUBLICATIONS

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



MERITA HALILI



with the former Yugoslavia and Albania. Some of the tunes exist on both sides of the Greek border and that is part of their charm, reminding us of cultural connection in stormy times."

Pangéo is: **Christos Govetas, Ruth Hunter, Sandra Dean, Dave Bartley and David Bilides.**

Order from Christos Govetas, 7713 19th Ave. NW, Seattle, WA 98117; christos@pangeomusic.com; www.pangeomusic.com. Price \$17, shipping included; checks to Christos Govetas.

Balkan Cabaret

Nostalgic Café Songs from the Balkans

Balkan Cabaret is a recent collaboration of **Mary Sherhart** and Nišava (**Joe Finn, Michael Lawson** and **Rich Thomas**), who have revived wonderful Balkan urban stan-

dards (especially of the starogradski and sevdalinka genres). "Our emphasis is on an evening of companionship with friends and family while eating, drinking and reminiscing...we want to reclaim the decades of feelings that go with these songs, and bring our audience along with us." Guest artists include **Dan Auvil, Mark Forry** and **Steve Ramsey.**

Order from Joe Finn, P.O. Box 2075, Pt. Townsend, WA 98368; www.balkancabaret.com. Price \$15 plus \$2 shipping; checks to Joe Finn.

Anoush

Sweet

"You're at a party. The whole place is celebrating in shouted conversations, over driving music. And through it a continuous dance line snakes in circles to fast tunes that excite and slow tunes that deepen the mood, reserve the energy, touch the heart..." This longtime Bay Area dance band presents a delightful mix of vocal and instrumental South Balkan tunes. Anoush is: **Michael Matthews, Ken McCormick, Michele Simon** and **Dan Ziagos**, with guest percussionists **Tom Farris** and **Polly Tapia Ferber.**

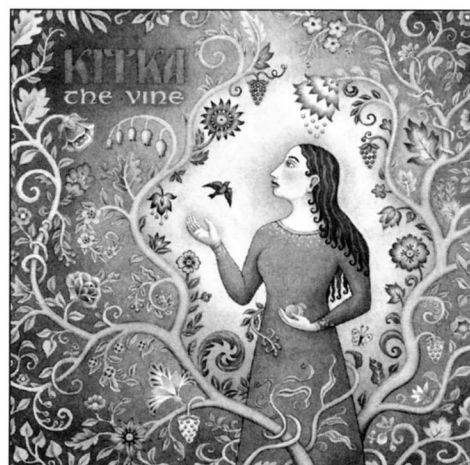
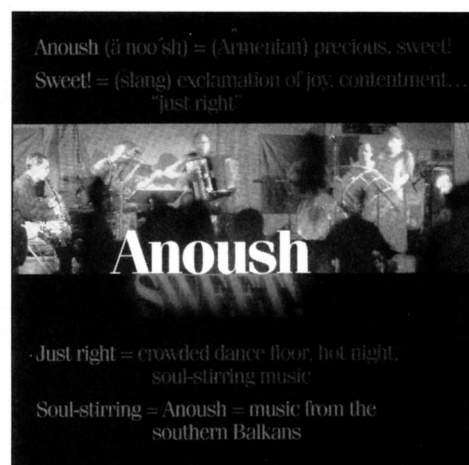
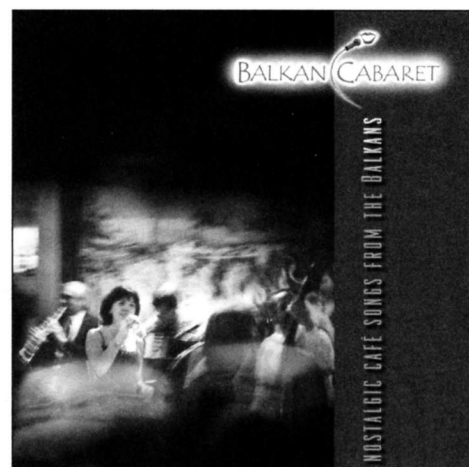
Order from Michael Matthews, 1032 Irving St. PMB 341, San Francisco, CA 94122; mmatthewslmft@yahoo.com; www.anoushmusic.com. Price \$17, includes shipping; checks to Michael Matthews.

Kitka

The Vine

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THE GREAT MEAT REBELLION

by Julie Lancaster

IT MAY BE A MERE FOOTNOTE IN the history of the Balkan Music & Dance Workshops, but for some, the memory still makes the juices flow. It's a story large in legend, a cultural clash spanning two coasts. It's the tale of The Great Meat Rebellion, or The Revolt of the Carnivores.

Accounts vary as to what happened, or when.

"What I remember goes back to Mendocino Camp 2," Alan Zemel says. "The folks who were supposed to do the cooking didn't show up. The Arcata folks volunteered to put it together. They did their best to serve the community, but it tasted really bad. There was no meat...the same green glop showing up at breakfast, lunch and dinner. Some of us—I remember Patty Farber, Don Brown and Nestor were involved—went to town and bought 40 pounds of meat. And then we hauled an old bed frame out of the woods, threw it over the camp fire and barbecued all of it."

"I was at that camp and have a vivid recollection of Alan Zemel commandeering some bedsprings to use for the barbecue at the fire pit," says Dan Auvil, who obligingly prepared the revolutionary poster that accompanies this story.

Kim Wollter was one of the "Arcata folks" cooking that year at Mendocino. First of all, Kim says, it never happened that someone scheduled to cook didn't show up. She, Kent Bailey, Harry Spehar and a contingent of friends were cooking, as they had done since the first Mendocino Balkan Camps.

"I think it's highly inaccurate to say we were serving green glop," Kim says with a laugh. "We worked hard to make the menus tasty and interesting. But we were pretty new at cooking. We were still living in Arcata in college vegetarian land. We were vegetarians not for any particular philosophical reason, but because meat was expensive and beans were cheap. Everyone we knew was like that."

"We had this cookbook that I'd found in a remaindered bin, *The Balkan Cookbook*, with recipes from Greece, Albania, Romania, Yugo-

slavia... We were trying to create ethnic flavor and used a lot of the bean and salad recipes from that book.

"But as people started coming to camp from more parts of the country—not just Northern California 'vegetarian, back-to-the-land' kinds of people—we were aware enough to realize that we'd have to have some kind of meat more than just once." (A lamb roast at the end of camp had been a tradition from the beginning.) "It took a number of years to realize how

"Eventually Stu Brotman came over—he was the ambassador—to let us know what was going on at the fire circle," Kim says, referring to the barbecue. "I couldn't decide whether to scream at him or cry. Of course we all got over it. We had a lot of support from the vegetarians, who were a majority. But at the time it seemed so rude."

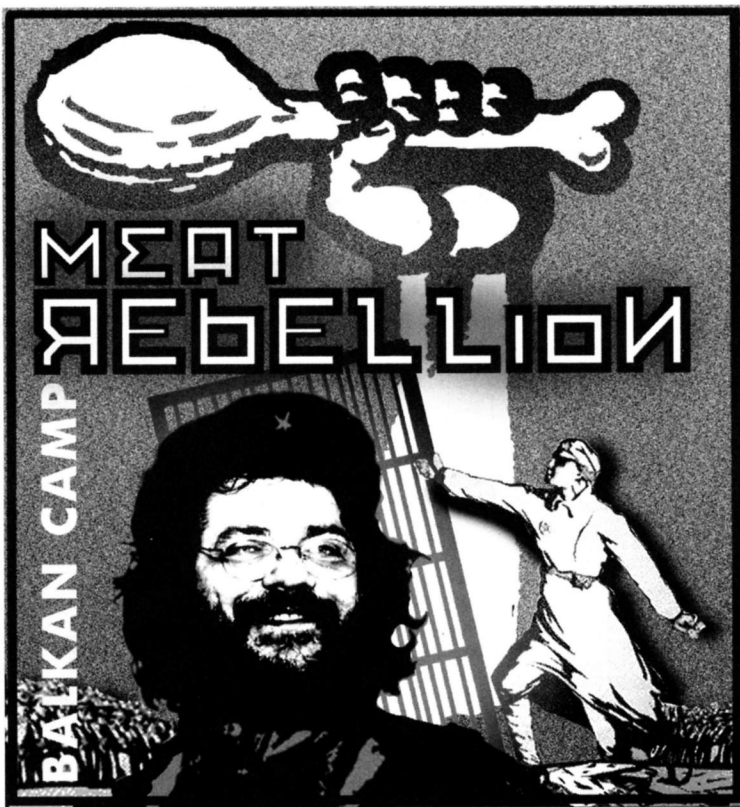
The story continues on the East Coast, at the first Ashokan camp in 1983. Henry Goldberg remembers: "At the start of the week, the cook announced there was some issue about meat, and that we were going to have meat 'at least two or three times,'" he says. "This caused some great consternation among a small group (mainly rowdy guys, as I recall) and they made a big show of going out of camp to the store and buying hot dogs or hamburgers and grilling them over an open fire outside someone's tent opposite the dining hall."

"I was brand new to folk dancing and hardly knew anybody," says Margaret Loomis, remembering the first Ashokan camp. "I got in at the last minute when one of the kitchen scholarship workers cancelled... Working in the kitchen gave me an inside view of the meat rebellion that went on that year, as the camp's cook was providing mostly vegetarian food and there were some serious meat appetites in attendance. The late-night fire circles were born of this need for meat." Besides barbecued meat,

late nights at the campfire featured "huge pots cooking up sausages," Alan Zemel says.

Time has passed. Meat or fish is served daily at the EEFC workshops these days, along with a robust and varied menu for vegetarians. If you've cooked or served at camp lately, you know that there's no shortage of people who are vocal and particular about their food sensitivities, allergies and preferences (more chocolate!). And most years, there are rave reviews about the food at camp.

Food, yum. Central to our lives and to our Balkan camp experience. Hats off to all the EEFC workshop cooks over the years—the official ones, in the kitchen, and the unofficial ones, over at the fire pit. 🍴



Dan Auvil designed this poster as "befitting a call to Eastern Bloc rebellion featuring Alan Zemel as the revolutionary hero and the legendary bedsprings."

important meat was to these people," she added.

"That particular year, sometime in the middle of the week, we had planned to make dolmas with ground lamb and pine nuts, and stuffed cabbage from someone's grandmother's recipe," Kim continues. "It was kind of a secret. We spent all day in the kitchen—it was a big production to roll 500 dolmas. We really knocked ourselves out on this meal. But when it came time to serve, half the camp didn't show up! We had all these leftovers."

Admitted amateurs in the kitchen, Kim and her crew were always worried about food running out. When so few people came to dinner that night, the cooks were flabbergasted. They couldn't figure out where everybody went.

HOW THE EEFC BOARD WORKS

By Barbara Babin

MEETINGS FROM THE FRIENDLY skies! I'm on my way home from Albany, N.Y., where the EEFC board has just finished its fall meeting. This is my first experience as a board member, and I'm finding it much like my first experience at Balkan camp—the people are friendly, the food is great, the content is exciting, but there are mysteries that just unfold as you go along. As your board liaison, I thought I'd share a couple of these processes and procedures.

My first question was, “how do board elections work and how did I come to be elected?” I am passionate about the camps and EEFC and have been attending lunches with the board for years, so the process wasn't totally unknown to me, but I was unaware of the fine points. I knew that the board elects its own membership and that I had been asked to consider running, but didn't know much more.

Here's how it works. There are seven members on the board. Each serves a three-year term and the terms are staggered. Unless someone leaves their term early, two new members are elected each year. The openings are announced on the EEFC discussion list, so that anyone in the community who wants to be considered can submit his or her name. The board also assembles a list of people to invite to apply. This year, we'll be announcing the openings in late winter or early spring and will use the newly created EEFC newsgroup as well as the usual venues.

People who are interested in serving (and have the time) submit a biographical statement in which they talk about their related experience, their skills, and why they are interested in becoming board members. The board then reviews the bios, discusses the applicants and votes on the new board members, looking for

a good skill set, excellent listening and communication skills and a high level of commitment to the organization. They try to balance gender, geographic location and areas of interest (dancers, instrumentalists, vocalists).

The pool of interested candidates can be quite small when it gets to the voting stage, mainly because the time commitment for board members can be intense. This past year, since very few nominations came out of the community, many candidates were directly approached by the board and then declined because they were just too busy.

My next question was, “how does communication to and from the board really work?” We want to hear from you, to know what you are thinking, and to have a sense of the breadth and depth of opinion in our community. There are several ways that that happens. First of all, it's a policy that all board members monitor the EEFC discussion list. So all of us are reading comments posted there at least every few days. If a topic seems important for the board to discuss, we communicate with each other via e-mail or telephone. We may decide not to weigh in or comment directly because there is plenty of expertise from within the community, or we may wait for clusters of opinions to surface before we formulate a response. A good example of this was the FAQ that came out last July in response to the questions and concerns around the move of the East Coast camp to the YMCA Hi-Rock facilities.

Alternatively, if you want to write to the board without broadcasting your message to the entire Discussion List, you can send a message via the EEFC website, or directly to me, the board liaison (liaison@eefc.org). I will forward your response to the entire board and will reply to you in person within a day or two. With some communications it may take

longer. We try to be quick, but since we're all volunteers, we're sometimes up to our necks in the rest of our lives!

An excellent way to make your thoughts known is to fill out an evaluation form at camp. We read every single one, from all three camps. One of the best sessions we had at this last board meeting was going through the evaluations, looking for trends, making recommendations on how to resolve some issues and forwarding others to the appropriate person or committee. EEFC General Manager Rachel MacFarlane also creates anonymous compilations of your comments and sends the relevant ones to the site managers, program committee, kafa nameisters, dance party coordinators, cooks, medical volunteers, facility managers and the teachers. The comments are taken quite seriously, as we all want the camp experience to be the best it can be.

The board makes its decisions at its regularly scheduled meetings, during scheduled conference calls and through e-mail discussions. Those decisions are announced either in the *Kef Times*, through direct communication to individuals involved, or occasionally on the Discussion List. In the future, announcements will also be coming out on the new EEFC News List.

To find out even more about board doings, you can read board meeting minutes from the last eight years on the EEFC website. Go to www.eefc.org, click on “find out more about us” and follow links to Board Meeting Minutes. ☘

Staying in Touch

We recently created a separate e-mail News List consisting solely of news and announcements from the EEFC board and office. Unlike the EEFC Discussion List it is not an open forum, but a relatively low-volume announcements-only list to keep the community informed of EEFC activities and news.

If you're interested in an ongoing discussion related to Balkan music and dance, and/or postings of Balkan music and dance events, the EEFC Discussion List continues to be the source of much input, activity and shared interest.

To sign up for either list, go to www.eefc.org and click on “Visit or join our discussion and news lists.”

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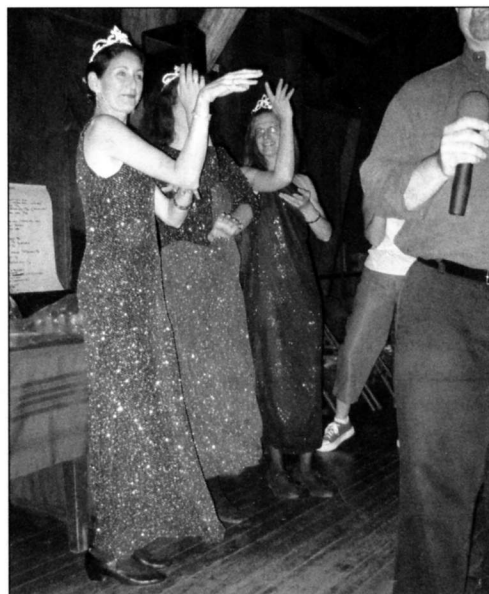
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MENDOCINO 2002



JOE MANDELL

Nikolay Kolev & his Sympathetic Strings



PAUL NORTON

Glitter Galz Denys Carrillo, Nancy Leeper & Ann Norton lend some class to the auction.



KATHY FORB

Matt Moran slaps bakshish on sizzling saxophonist Jamie Cohen-Edmunds



KATHY FORB

Wall o' Brass Band



KATHY FORB

Vassil Bebelevkov's Gajda Mafia



JOE MANDELL

Student Concert: Petur's Kids



PAUL NORTON

Grand Kafoona Susan Reagel welcomes you



KATHY FORS

Amberley Rosen & Nesa Levy belt one out for Kids' Brass



KATHY FORS

It all comes down to the rhythm: Tobias Roberson & Polly Tapia Ferber



KATHY FORS

Rogues of Resia



PAUL NORTON

David Bilides, Julie Lancaster & Bill Cope have everyone singing pretty



JOE MANDELL

Bobby Govetas joins the line...



MARCIA KEMBLE

Tamburica is alive & well at Mendocino



BILL COPE

Baritones rule!

RAMBLEWOOD 2002

ALL PHOTOS MARGARET LOOMIS



Kafana: Maria Sourtzi & Michail Lagoudakis



The Kolo winds & twists...



Tanya Dosseva's singing class



Mark Samuels & Larry Weiner cut a Macedonian rug



Like father, like son... Aaron & Jerry Kisslinger



Student concert: Doumbek Rap with Polly Ferber, John Morovich & Steve Kotansky



Goose Čoček as interpreted by David Biliades & bird



Student Concert: Crooning with Merita Halili



Primaš John Morovich



Rockin' at the Karavana Chajka with Carol Silverman & Luka Primach



Bringing grace face to face: Cathie Springer & Batja Bell

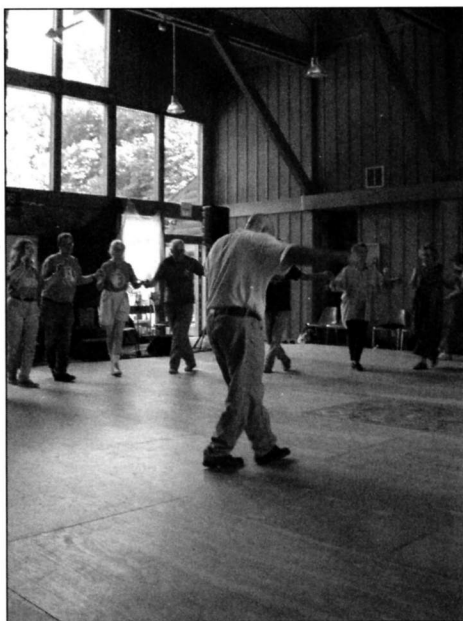


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BALKANALIA! 2002



KATHY FORS

In Joe's footsteps: Students learning from Joe Graziosi



SUSAN PINKHAM

Glitter Galz lend more class to Edessa



KATHY FORS

Rhodope gajda whirl



KATHY FORS

*Man of many instruments:
Kalin Kirilov*



KATHY FORS

Bassist extraordinaire Paul Brown



KATHY FORS

Christos Govetas, Nesa Levy & Ruth Hunter

JANE SUGARMAN

FROM PAGE 3

my research, but I was told that it was not possible. At the time it was virtually impossible for a foreigner to conduct research in a rural area, especially in a border region and with non-Macedonians. Nevertheless, we were able to spend a summer living in a Prespa village with a family, practicing the language, taking photographs and attending musical events in the community.

And that set the stage for your doctoral research?

When I returned to UCLA, I finished my master's thesis on the Rhodope material, then did my doctoral coursework. At this point, I had the opportunity to research Prespa singing among families living in North America. There are large Prespa communities in Chicago; Detroit; Toronto and London, Ontario; and Bridgeport and Waterbury, Connecticut. I lived in Toronto for about a year, and then wrote my doctoral dissertation on the singing

that is performed at Prespa weddings. [Note: Jane's master's degree and doctorate are both in music with a specialization in ethnomusicology.] In 1990 I got a job at the Department of Music at Stony Brook. I continue to be in touch with the Prespa community in North America. In April 2003 they will hold a celebration for the 95th anniversary of the arrival of the first Prespa immigrants in North America, and both Bob Leibman and I have been

JANE SUGARMAN TO PAGE 15

JANE SUGARMAN

FROM PAGE 3

invited to participate.

What do you teach at Stony Brook?

I teach undergraduate courses on music from all different parts of the world. At the graduate level, I teach seminars on music and gender, music and globalization, music in Eastern Europe and cultural theory.

What projects have you focused on since your dissertation?

The early 90s was a difficult transition period in Eastern Europe, with political instability and high unemployment in all areas and wars in the former Yugoslavia. Because of this, it wasn't so easy to do field research in the region. In 1994 I went to Albania for the first time and did a lot of archival work; afterwards I wrote articles on Albanian music for two music encyclopedias, as well as two historical articles: one on the connection between Prespa men's songs and the Albanian nationalist movement and the other on the history of the dance čoček in the Balkans.

In 1997 my book was published. It's a version of my dissertation, on Prespa weddings and gender issues. [*Engendering Song: Singing and Subjectivity at Prespa Albanian Weddings* (University of Chicago Press; Chicago Studies in Ethnomusicology).]

Also in 1997 I started researching the Albanian popular music industry, which I hope will be the subject of a second book. Before 1989 or so, virtually all recordings in Eastern Europe were made by the state media, but that dominance ended with the fall of socialism. In Yugoslavia, Slobodan Milošević's government began to rescind autonomy in Kosova, and by 1990 most Albanians had been thrown out of their jobs. At this point many activities went underground, and a private Albanian recording industry sprang up. The industry is centered in Kosova, but most of the money comes from Kosova Albanians living in Switzerland and Germany. In 1999 I spent seven months in Switzerland and Macedonia interviewing musicians and industry personnel, and spent this past summer doing much the same things in Kosova.

Commercial Albanian music includes various styles of folk music as well as Western-influenced pop music styles such as Albanian

rock, hip-hop and techno. I think it's important to write about the musical activities of all types of Albanians. They are very aware that they have often been stereotyped as the "primitives" of the Balkans, and want their neighbors and others to know that musically they are not just "stuck" in the acoustic age.

Of course one of the biggest thrills for me in recent years has been getting to know Merita Halili and Raif Hyseni and their family, and having them participate in the Balkan camps. I first learned about Merita when I was in Albania and saw her several times on TV. A few years later I was serving as her translator at camp and sitting with her as she demonstrated her vocal techniques and explained the background to her songs. What a fantastic experience! This summer I saw her latest album being sold all over Kosova. Albanians here in New York as well as in Europe are always pleased to hear that she and Raif are performing for American audiences and serving as emissaries of Albanian culture. We're all very fortunate to have the chance to get to know them and their music.

—Interview by Julie Lancaster

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BOARD FROM PAGE 2

Ripson, Treasurer; and Barbara Babin, Liaison. Other board members are Belle Birchfield, Janet Pollock and John Uhlemann. We commended the work of outgoing board members Mark Primack and Julie Lancaster, wishing that they could have been with us for the weekend.

EEFC committees are: Development (co-chairs Barbara Babin and Janet Pollock), Program (chair Belle Birchfield), Administration (chair Martie Ripson); Scholarship (chair John Uhlemann), CD (chair/liaison Martie Ripson). Other board members and community members serve on each committee in addition to the chair.

The Scholarship Committee gave an update on the new KEF Scholarship program (see below). The Development Committee will seek community member participation and continue to obtain information on available grants. The CD Committee has solicited submissions of recorded tracks and assigned production tasks; they're shooting for release in early summer, just before camp season starts.

Saturday morning, we toured the YMCA Camp Hi-Rock facility at Mt. Washington, Mass. We carefully looked over each of the buildings and outdoor locations, making note of where classes might be located and considering what improvements will be needed. We decided to enter into a three-year contract with Hi-Rock, knowing that it will take more than a year to settle in and get the kinks worked out. We're guaranteed seven days for our East Coast camp in 2003 (Aug. 17–24), with the possibility of an eighth

day in a future year. A group of board members returned to Hi-Rock on Sunday afternoon and drew up a list of requested improvements.

Among the improvements that we discussed with Camp Hi-Rock is the construction of a dance pavilion. We will provide them with our minimum requirements, and they will get the necessary approvals and manage the construction. EEFC will contribute toward the cost. Meanwhile, the dining hall is an extremely spacious, L-shaped room that will accommodate both dining and dancing with very little rearrangement. We will investigate sources for renting a good dance floor for the first year.

General Manager Rachel MacFarlane reported that the 2002 East and West Coast workshops went well. In discussing areas for improvement, we will be clarifying publicity about how the EEFC membership year is defined and improving systems for tracking registration of those who attend only the evening parties.

balkanalia! was great fun, with a nice, laid-back atmosphere. However, there were fewer campers than last year, and, even with staff cutbacks, costs continue to be relatively high for this short-duration workshop. The camp has been under EEFC's auspices for six years now, and is not yet breaking even. We are investigating the possibility of turning balkanalia! over to local (Pacific Northwest) organizers after the 2003 workshop.

We learned that Jeff O'Connor has decided to retire as our Mendocino chef and the General Manager will be looking for someone to fill his shoes.

We discussed various administrative proce-

dures, including staff evaluation, whether to add a part-time position to our administrative staff (not at this time), and whether there should be changes in how we handle board elections. Although the overall structure for board elections will not change, we are interested in attracting more nominations from the community for board positions.

We reviewed budget proposals for 2003, taking into account various factors such as a possible tuition decrease for the East Coast workshop, fewer participants there because of the location change, and the cost of renting a floor. Since more information was needed before finalizing the budget, we voted on an extension, expecting to complete the process at our November conference call. (NOTE: We had not heard the news at this time about the decreased day at Mendocino.)

We spent a good deal of time going over camper evaluations and discussing issues that warranted board review. We will refer others—such as dancer etiquette, recording etiquette, improvements at the Woodlands (read dust control and stairs) and additional dubbing equipment for Ramblewood—to appropriate staff.

Full minutes will soon be available at www.eefc.org. The next regularly scheduled meeting of the EEFC board will be in Santa Cruz, California in March 2003. We are interested in hearing from you; if you would like to communicate with us please write to us at board@eefc.org.

*On behalf of the EEFC board,
Barbara Babin
Board Liaison*

KEF SCHOLARSHIP PROGRAM

It has long been the desire of many in our community to make scholarships available to those who would not otherwise be able to attend our Balkan Music & Dance Workshops.

Since the beginning, several people per year have been able to attend Balkan camp for a reduced rate through the work exchange/partial tuition waiver program, which continues to be a vital way for the camps to get needed staff and for people with limited means to participate. Occasionally someone attends camp as a result of a scholarship from his or her local dance or music group. And for several years, longtime Balkan camper Nancy Klein has offered a partial scholarship each year to a new camper for the Mendocino workshop in memory of her late husband, Allan Cline.

For the past few years, we've received some donations earmarked for an EEFC institutional scholarship, but until now that money has been set aside until a program could be developed.

That's why we're so excited to announce the new KEF Scholarship program. The goal of the program is to expand knowledge of the Balkan culture, encourage musicians, dancers and singers to develop their skills, and broaden awareness of the EEFC.

The KEF Scholarship is made possible by donations from the EEFC membership. Thanks to these private donations we will be able to offer one full-time camper slot each at the East and West Coast workshops for 2003. We hope to expand the program in the future to welcome more campers. Continuing

and expanding the scholarship program depends upon your continued generosity.

If someone you know would benefit from attending an EEFC Balkan workshop, please tell them about the KEF scholarship. Recipients must be at least 18 years of age, and will be selected on the basis of interest in Balkan music, song, and/or dance, and financial need.

To apply, please download the application form from the EEFC web site (www.eefc.org) or request a form by writing to EEFC, P.O. Box 12488, Berkeley, CA 94712-3488; or e-mail a request to office@eefc.org.

**Applications must be received by
February 28, 2003.**

*On behalf of the EEFC Board
and Scholarship Committee,
Barbara Babin, Liaison*

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Milen Slavov has lived in the United States since 1997, and now permanently resides in Mississippi.

"Milen Slavov's compositions for accordion are a wonderful combination of references to the oldest part of the rich heritage of Bulgarian folk music and new ideas that are fresh and original."

Zhivka Papancheva comes from a family of well-known singers from the *Strandzha* Region of Southeastern Bulgaria. By the age of four, she knew she was destined to be a professional folk singer. Since then she has won numerous awards and prizes for her singing.

Bulgarian singing has been described as "positively unearthly" and "the most beautiful music on the planet." *Strandzha* singers are especially beloved for their mastery of a wide, tightly-controlled vibrato and distinctive, complex ornamentation.

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for your generous support of the East European Folklife Center! Our 2002 drive brought in \$22,750, with 380 of your households joining us in support of EEFC's programs. Our 2003 drive is just gearing up: won't you help us make this the best year ever?

Join EEFC or renew your membership today!

EEFC membership is based on the calendar year. In the past, if you joined while at camp, you were considered a member for that year and received a \$10 Kafana card for that camp; you would not get the first-class brochure mailing the next spring unless you later renewed for the next year (usually during the fall membership drive). Starting in 2002, if you become a member while at camp, you will have the option to declare your membership for the current year (and receive a \$10 Kafana card) or for the next year (and receive both the first-class mailing of the brochure and a Kafana card at a camp the following year). If you're not sure when you renewed your membership, e-mail the office at office@eefc.org.

JOIN US!

SUPPORT EEFC BY BECOMING A MEMBER FOR THE 2003 CALENDAR YEAR

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Belle Birchfield &
Michael Ginsburg
James Blachly
Ken Blackwood
Barbara Bleisch & Family
Barbara & Joseph Blumenthal
Laura Blumenthal
Marion Blumenthal
Boeing (corporate match)
Jessica Bondy & Thorn Roby
Ed Boring
Lefteris Bournias
Hank Bradley & Cathie Whitesides
Katherine L. Brawley
Carolyn Brent
Louise Brill & Mary Donnelly
Dean Brown & Dee Ramee
Debbie, Kevan & Conor Brown
Patricia A. Buhl
James & Karen Bunch
Jeanne Busch
Ellyn Bush
George Caba
Chris Campbell & Julie Ann Keller
Dan Cantrell
Priscilla Carlson
Denys Carrillo & Joe Finn
Dan Chandler
Sandy Cherin, Michael &
David Gage
Marsha Chevalier
George Chittenden &
Lise Liepman
Leslie M. Clark
Morgan Clark
Jill Clay
Joyce Clyde
Beth Cohen
Emily Cohen & Eric Frumin
Sarah Cohen
Steve Collins
- Jane Colton
Cope Family
Silvia Cornell
Meg Crellin
Irene S. Croft
Catherine Rose Crowther
Jerald Dalian
Peggy Datz
Marilyn & Charlie Davis
Dorothy Daw
Darrell & Sema Deeds
Joyce deSaussure
Susan Cohen & Tony DeStefano
Lila H. Dole
Judy Donaldson
Jerry Duke
Deborah M. Dukes
Emily Eames
Marion Earl
Karen M. Eckhart
Laurie Edelman
Marian Eines
Debbie Elkins
Joe Ellison
Leah & Nez Erez
Dale Eskra
Mary Ann Evans
Fran Farber-Walter
Tom & Mary Farris
Matthew Fass
Christine C. Fayad
Lila Feingold
Bette Felton & Bruce Gibbs
Polly Tapia Ferber & Casey Ferber
Jeff Fine
Jonathan Finger
Shelly Finver
Julie Firman
Flo Fooden & Ross Mohn
Kathy Fors, Dennis Godfrey &
Andresa Wells
Kate Fortin
Ryan Francesconi
Carole C. Frank
Andrea Freedman
Joan Friedberg
Barbara Friedman
Lydia A. Fusetti
Robi Gallant
Bob & Sharon Gardner
Lynette, Heather &
Matthew Garlan
Jim, Betsy, Liana & Frances Garrett
Erica George
Sarada George
Erika Gerson
Steven Ginzburg
Bob Godfried
Melanie & Mike Goldberg
Barbara Golding
Eva & Gene Goldwater
Mike Gordon & Jody Levinson
Chris Gotses
Steven Gould & Mary Marshall
Julie Graffagna & Jeff Beeby
Fred Graves & Susan Niemann
Michelle & Noé Green-Levasseur
Irving I. Greenberg
Jim Greenwald
Kris & Tom Grinstead
Laurie Grossman
Ellen & Nels Grumer
Francesca Gail Guido
Aloke Gupta & Molly H. Shor
Thomas W. Hall
Daniel Hamnett
Drew Harris, Teresa Twomey &
Family
Susan Hatlevig
- Emerson Hawley
Glynis Hawley & Katy Albrecht
Mary Hawley
Riccardo Heald
Jo Farb Hernandez
Biz Hertzberg & James Hoskins
Gitry Heydebrand
Susan Hinkins & Richard Gillette
Tom Hixon & Suzanne Rizer
Frances G. Hoenigswald
Robert J. Hoffnug
Vita Hollander
Margaret J. Hord
Georgia Horn
Norma D. Huff
Melinda Hunt & Matt Smith
Lanita Hyatt, Brynn &
Evan Kibert
Int'l Folk Dance Assn.
of University City
J.P. Morgan Chase Foundation
(corporate match)
Shelia January
Mark Jenkins & Arlene Imagawa
Mark & Shirley Johnson
Mary Jones
Susan M. Jones
William Jones & Linda Schoenberg
Andy Kacsmar
Jim Kaumeyer
Luba Kazacoff
Marcia Kemble
Memo & Judy Keswick
Jenny Kilgore
Bill & Pat King
Randall Kirschman
Nancy Klein
Karen Klevanosky
Paul & Elise Kreiss
Hinda Kriegel
Noel & Judy Kropf
Sheila & Toby Krstevski
Craig Kurumada &
Linnea Mandell
Carol Kycia
Julie Lancaster
Ari Langer
Thos Lankston & Laura Pimienta
Bill Lanphier
Sandra Layman
Deborah, Sarah, Rebecca &
Jane Lazarovic
Mary P. Lea
Michael Leach
Samuel Lederman
Bob Leibman
Sonne & Nick Lemke
Richie Leonard & Suze Stentz
Linda J. Levin
Liz Levin & Ira Gessel
Roberta Levine
Mark & Nesa Levy &
Carol Silverman
Sidne Lewis
Sue Lindner & David Porter
James G. Little & Linda Persson
George Long & Martie Ripson
Sonia K. Long
Margaret Loomis & Larry Weiner
Katarina Lukic
Meg Mabbs
Rachel MacFarlane
Barbara MacLean
Pat MacSwiney
Joseph D. Mandell
Sarah Manno
Joan Marler
Kathy Maron-Wood &
Terry Wood
- Abraham McClurg
Ken McCormick
Naphtali McGill
Sally & Mark McIntee
Jean McIntosh
Stephanie Evanoff McNicholas &
Tom McNicholas
Leanne Mennin
Stewart & Ely Mennin
Sandie Merrill
Caitlin Meyrich-Blomquist
Cathy & John Miles
Gini Milkey
Melissa Miller
Amy Mills
Sandy P. Mills
Kathy Mitchell
Diane Montgomery
Yves Moreau
Geof Morgan & Jan Tominaga
Fanche Nastev
Ruth Neifeld
Judy Newland
Carol Newman
Len Newman & Lisa Shochat
Clayton Newman &
Nancy McGhee
Jim A. Nicolet
Jana Niernberger
Ann Norton
Paul Norton
Marya Nowakowski
Sarah E. Nunan
Melissa Pintar Obenauf
Trish O'Neil
Boyd Osgood
David H. Owens
Joan Pancharian & John Eybel
Laura Pannaman
Nancy J. Peterson
Susan Pinkham
Lita Pinter
Terry W. Plampin
Alma Plancich
Janet Platin
Holly Plotner
Barbara Polk
Vlad Popovich
Diane Post
Sophia Poster
Georgeanna Presnell
Eva Salina Primack
Primack/Pollock Family
Erica Quin-Easter
Magdaline Quinlan
Diane Rainsford
Ray Ranic & Family
Bev Rasmussen
Dick Rawson
Susan Reagel
Fiona Ream
Chris Rietz & Debora Huxtable
Bridget Robbins
Lucy Roberts
Pauli Robinson
Wendy Robinson
Lois Romanoff
Persis Rooth
Barbara & Norman Rosen
Kathy & Paul Rosenbaum
Sanna Rosengren
Myra Rosenhaus
John & Georgia Roussos
Sharon Russell
Nancy Lee Ruyter
Elizabeth Ryan
Joane Rylander
Jo Ann L. Saban
Bruce Sagan
- Steve Salemsen
Mark Samuels
Olga Veloff Sandolowich
Betsy Schiavone
Rich Schultz & Christine Montross
Robert Schulz
Jeff Schwarz
Leslie Scott
Doug Sears
Marjorie, Bill Ted & Becky Selden
Verna Semotuk
Michael & Donna Sensor
Susan & Rob Settlege
Laura Shannon & Andy Bettis
Alice & Robert Shapiro
Peggy Sharp
Doug & Wendy Shearer
Claire Shearman & Alan Williams
Mary Sherhart
David Shochat
Simon/Garaventa Family
Jonathan B. Skinner
Mike Slama
Cathy Smith
Betsy Smith
Doris Smith
Lewis R. Smith
Sid Smith
Bob Snider
Cheryl & Mirko Spasojevic
Joanne Splivalo
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THANK YOU!

SUPPORT THE EEFC YESTERDAY, TODAY AND TOMORROW



Did you know that seed money is in place to begin the EEFC Scholarship Program (see page 16)? Did you know that several of your fellow members have included the EEFC in their wills? Did you know that many of your EEFC cohorts are philanthropists?

Despite what you may think, you don't need a boulevard named after you to be a philanthropist. All you need is the desire to support the organization that you care about.

And there are many ways to support the EEFC: by increasing your membership donation, by giving generously at the auction or going on a shopping spree at the camp store, by making an annual charitable contribution, or by including the EEFC in your will.

Philanthropy: affection for mankind, esp. as manifested in donation of money or property to socially useful purposes.

If you've found the EEFC and its sponsored events to be useful in your life then please consider starting your legacy now so that what you care about can continue.

For more information contact board@eefc.org.

Michelle Benoit, President

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MT. WASHINGTON (MASSACHUSETTS) AUGUST 17-24
BALKANALIA! (OREGON) AUGUST 29-SEPTEMBER 1
SEE YOU THERE!