



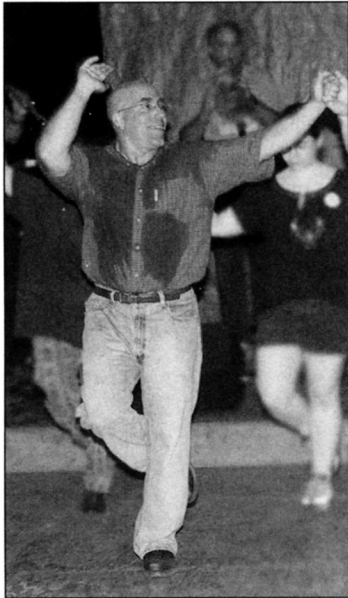
2003
WORKSHOP
DATES



MENDOCINO
JUNE 28-JULY 5

MT. WASHINGTON
AUGUST 17-24

BALKANALIA!
AUGUST 29-
SEPTEMBER 1



MARGARET LOONIS

Joe Graziosi, Ramblewood 2001

INTERVIEW WITH JOE KALOYANIDES GRAZIOSI

JOE KALOYANIDES Graziosi has been a frequent dance teacher at the Balkan Music & Dance Workshops since 1982. He lives in Centerville, Mass.

How did you get involved with Greek music and dancing?

My mother's family was Greek; her parents were from Thrace and Istanbul. (My father's family was Italian.) I was exposed to Greek music from a young age; I liked the music and liked to go dancing. I did social dancing at church functions, dinner dances and the like. This was typical Greek-American dancing with 1960s-style bouzouki orchestra music.

There were some Greek record stores in the area, and restaurants that had a Greek or pan-Greco, mixed Middle Eastern style orchestra. I knew that there were some Greek regional traditions out there because occasionally I'd hear different types of folk music on the Greek radio shows, and also there were some Epirot, Cretan and Pontic Greek communities in the Boston area. I was curious about them.

When did you first go to Greece?

I spent six months in Greece during my junior year in college, when I was a history major at Brandeis University in Waltham, Mass., and attended a Brandeis-approved program in Athens. The program included a course in folklore and dance, which I took. The teacher was Ted Petrides, a Greek-American who had moved to Greece to research dance. He was one of the first to do extensive field research in various areas of Greece—quite a pioneer. By coincidence his father and my grandfather came from the same town in Turkey, so we hit it off.

What did you do when you came back from Greece?

I was all fired up, and it was very frustrating, because the type of music and dance they had in Greece I couldn't find here. I was enthused about Pontic dancing and I attended

some of the Pontic picnics and functions. During my last year at Brandeis, I accidentally ran across international folk dancing. Henry Goldberg was teaching some Macedonian and other dances, and that fascinated me. I started attending international folk dancing at MIT in Cambridge—especially the Tuesday night Balkan group.

It took me a few years to get comfortable there. Coming from Waltham, where I grew up, the folk dance character around MIT was a very strange world to me. Also, in the Greek dancing I had been exposed to, there were no performing groups, or only kids' performing groups. It was totally social. International folk dancing was an antithesis to that, with recorded music and choreographed steps.

I joined a cooperative folk dance performing group that came out of this scene; David Bilides was part of this group. We performed international dancing from the MIT repertoire. I also did my first performing of Greek dancing with a group formed by Theonie Mark, from the island of Rhodes, who taught Greek island cooking on the Boston PBS station. We did performances throughout Boston.

Right before I moved to New York in 1979, some of us formed our own Greek performing group, Meraklides. It included David and Sophia Bilides, Susan and Gary Lind-Sinanian and some other friends from MIT folkdancing. This was a motley crew, with fake costumes and recorded music. We did a few performances for Greek churches and other events.

What happened when you moved to New York?

It was a very different world down there with folk dancing. The Friday dancing at the Balkan Arts Center, later the Ethnic Folk Arts Center (EFAC), was the first Balkan dancing that reminded me of Greek social dancing. They did a lot of predominantly village dances from all over the Balkans and avoided stage or socialist choreographies. Once a month they had live music—often Greek music.

In 1982, EFAC got a grant from the National Endowment for the Arts to arrange a Northeast U.S. tour of musicians from Greece and Greek-American communities, including a big weekend conference in New York. They hired me to organize these events. We brought in musicians from Thrace, Macedonia, Crete, Epirus and Pontus and for the conference we also brought in dance teachers, including Ted Petrides and Mary Vouras.

JOE KALOYANIDES GRAZIOSI TO PAGE 7

FROM THE EEFC BOARD

THE EEFC BOARD HELD OUR spring meeting in rainy Berkeley, California. The agenda was full, but we allowed ourselves a break on Saturday evening (when the rain stopped) to attend the Herdeljezi Festival in Sebastopol, which rocked with the music of many of our fellow Balkan campers. Here are some highlights of the meeting:

✱ We are pleased to announce that Santa Cruz chef Jozseph Schultz will step up to the spanakopita in Mendocino's kitchen this year. For many years Jozseph has run a successful restaurant and catering business in Santa Cruz, California, and he is well prepared to cook for a crowd of our size and tastes. Welcome Jozseph!

✱ The EEFC CD project is underway, and volume one of the series "Balkanalia" will be hot off the

presses in time for East Coast camp. (The name has such good associations, we couldn't resist!) You won't want to miss this compilation of music by members of our teaching staff. See page 4 for ordering information. We hope to have listening samples at both summer camps and will have order forms for you there. We will also announce the release on the EEFC news and discussion list serves.

✱ Our development committee will begin working with our program committee on a couple of grant-writing projects to bring visiting artists from the Balkans. If you have grant-writing experience and would like to help us out, please contact me, Barbara Babin.

✱ Preparations are in full swing for both camps. Negotiations are underway with the YMCA for a dance

pavilion at Mt. Washington. In the meantime, a dance floor will be rented and installed in the dining hall. We can expect a complete transformation from YMCA dining hall to Balkan party central! Mendocino filled up within 10 days of the mailing of the first brochures, and the waiting list is now forming.

✱ The board discussed ways in which EEFC might support workshops, educational programs or other outreach. Many ideas were proposed, but no clear direction emerged. Over the next year, we will gather information and study the possibilities. Please contact the board if you have ideas for EEFC outreach.

See you all at camp!

*Barbara Babin
Board Liaison
board@eeefc.org*



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

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

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Nancy Butowski
Mt. Washington Site Manager

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EEFC RECORDING SOON TO BE RELEASED!

AFTER YEARS IN THE DREAM state, an official EEFC recording will soon be a reality. Currently undergoing design work and final tweaking, the 17-track CD, dubbed "Balkanalia: Urban and Rural Folk Music from the Balkans," has already been mastered and is expected to be released this summer in time for East Coast Balkan camp.

Virtually every EEFC Board for the past 10 or more years has talked about creating a CD as a vehicle for publicizing the EEFC's programs and sharing the magic of what we do, although different folks had different ideas about how best to do it and what the primary purposes of the project should be. In spring 2002, the Board of Directors decided to prioritize the project and determined some answers to those questions.

"The idea of a CD has been tossed around for many years, and we are thrilled to be the board that has actual-

ly brought it to fruition," says Martie Ripson, board member and co-chair of the project, together with former board members David Bilides and Margaret Loomis.

Because of the challenges of live recording, obtaining permissions and quality control, the decision was made to compile tracks that had already been recorded by EEFC staff members and associated bands. Last summer the committee invited submittals of tracks to consider for the project, and it was soon clear that the current CD is likely to be the first in a series.

"A total of 65 tracks were submitted," says David. "It was difficult to choose, and we had a lot of discussion about how to balance the CD with respect to a number of factors. These 65 tracks represent only some of the talent that we've had at camp. Many people who could easily have been on the CD did not submit tracks.

Hopefully, they will next CD."

The selected tracks represent individuals and groups that have been involved with Balkan camp from the earliest years up to now.

"We're hoping that the CD appeals not only to our established community, but also to many who are not yet familiar with EEFC and the camps; we will be marketing it outside of our immediate circles," added Margaret.

You can place your order for the CD now (see ad, page 4) or at Mendocino Balkan camp in June, at which time the list of tracks is expected to be released, or actually purchase a CD at Camp Hi-Rock in August. The list of tracks will also be announced on the website and on the EEFC discussion and news list serves. If you aren't a member of one of those list serves and would like to receive an email announcing details when they become available, please send an email to office@eeefc.org.

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.

QUESTIONS AND ANSWERS ABOUT MOUNT WASHINGTON, BALKAN CAMP'S NEW EAST COAST SITE

AS MOST OF YOU KNOW, the East Coast Balkan Camp moves to a new location this year. EEFC board members have put together the following questions and answers to help us find our bearings. You can also find this information online at www.eefc.org.

Q. How will I get there?

A. Camp Hi-Rock is located in Mt. Washington, Mass., in the Berkshires, near the border of New York and Connecticut. It's about a 2-1/2 hour drive from New York City or Boston, about an hour from Albany, NY. There's a Metro North NYC commuter train station about a half hour away. The closest airports are Albany and Hartford, each a little over an hour away. (Southwest flies into both those airports and is by far the cheapest airline in the area.) We'll also be looking into van services and other ride arrangements to make your connection to camp as reasonably priced as possible.

Q. I've heard of the Berkshires, but don't know anything about that area. What's it like?

A. The Berkshires are mountains that run along the western part of Massachusetts. Beautiful, unspoiled, populated with many small, artsy communities, Berkshire County is considered a Mecca for the performing arts. If you tour the area, you'll find antique shops, B&Bs, community theaters and arts centers like Tanglewood.

There are plenty of walking trails at camp itself (including the Appalachian Trail) and several state parks within short driving distance, including a lovely area called Bash Bish Falls. A biking trail is nearby, too.

While the camp is only about 20 minutes from town, it feels quite secluded. From South Egremont, Mass., you take a 10-mile paved road, then a 2-mile dirt road into the camp itself. The camp owns 1000 acres, including a 98-acre lake.

Q. How's the weather there?

A. In short, BEAUTIFUL! The average high in August is 76, with an average low of 56. So



Camp Hi-Rock: View of Bullfrog's Bay

it might mean cooler nights (bring a blanket!) but shouldn't be freezing. Just cool enough to make for good sleeping. At this time of year the lake is at a pleasant temperature for swimming.

Q. What are the cabins like?

A. There are a number of different types of lodging at Hi-Rock. The bulk of the cabins are called Basic Cabins, and that's what they are. They do have electricity, but bring extension cords and/or a multiplug adaptor, as they may not have a lot of outlets. You may also want to bring a high-wattage light bulb if you need bright light. There are no cubbies or clothes rods, but they do have rafters from which we can hang things. We're also allowed to put nails and things into the wall beams. Some ideas that have come up include hanging a broomstick from the rafters for a clothes rod and bringing a collapsible hanging sweater unit (you see them in closet organizers). We intend to use only half the available beds so that you can use the top bunk for storing your stuff. If you want, you can use the top bunk's mattress to make yours even thicker. Floor space is available, though it varies from cabin to cabin.

The basic cabins are grouped in units (called Abnaki, Algonquin, Frontier, Mohawk, Wigwam, and Woodlands) that share separate toilet and shower facilities. You will need to go outside to use the facilities, but they are not

very far away from any single cabin. Basic cabins vary in size, but most can hold about six people.

Also within these units are one or two Unit Director (UD) cabins. The UD cabins are very small, suitable for one, or maybe two very close friends. Not for the claustrophobic. They have one full-sized mattress on a platform, and usually a dresser and/or hanging space. Each one has electricity and a small window.

For tents, there is a unit of three-sided Adirondack shelters, which you may want to use to store your things. These shelters also have electricity, so they can be used for rehearsals, practice sessions, etc.

There are also a few "lodge" style buildings, which have dorm-type

rooms with indoor bathrooms. We plan to use these primarily for staff and for those with special needs. Please let us know when you register if you fall into any of those groups.

Q. What are the separate bathhouses like?

A. For the most part, the showers are in a separate building (or separate half) from the toilets themselves. There are hooks and shelves. The toilets are composting toilets, very environmentally friendly, as they use no extra water—and we can attest to the fact that they do not smell. The biggest downside to the bathrooms at this point is that many of them need "gussy-ing up" (painting, etc.), as adult sensibilities are definitely more picky than those of the kids who are Hi-Rock's usual customers. We're working with the camp management on that, and they've been very receptive to our requests.

Q. How about the food?

A. We are thrilled to still be using Janet Bradley as our head chef, so you should expect the same wonderful, stunning meals that we've been accustomed to. If you haven't been lucky enough to sample Janet's food, you will be in for a delectable experience!

Q. What extra stuff should I bring?

MOUNT WASHINGTON TO PAGE 8

FROM THE EDITOR

AS THIS ISSUE GOES TO press, preparations are abuzz for the 2003 workshops. Hundreds of our readers are getting ready to attend one or more of the three camps.

If you're one of those lucky souls—whether you're a teacher selecting material to present, a site manager lining up logistics, one of our honored chefs organizing recipes, a kid with a cool new something to show your once-a-year buddies, or a camper trying to improve your playing in a hurry for that all-important kafana set, or figuring out how to squeeze one more instrument or rider into your car—we hope you'll find at least a few moments to sit down with this issue. Reading about your friends and colleagues can help tide you over until the first strains of the first night's music in the dance hall.

For those of you who won't be at camp this year, we know you need sustenance, too. In this issue we offer profiles of Joe Kaloyanides Graziosi and Polly Tapia Ferber, a look at our new East Coast site, news from the board, and an announcement about the EEFC's long-awaited new CD project. You can even place an early order for the CD—perhaps the next-best-thing to being at camp.

Especially in troubled times, I believe one of the most productive things we can do for ourselves and those around us is to focus our attention and energies on that which is life-giving, not life-draining or fearful. And the music, dance, community, cross-cultural appreciation and *kefi* that are the heart of the EEFC are surely life-giving. Let's go.

Julie Lancaster

Reserve your copy now!

BALKANALIA: URBAN AND RURAL FOLK MUSIC FROM THE BALKANS

EEFC's first CD showcasing the music of our staff from East and West Coast Balkan Music & Dance Workshops

Available this summer

For advance orders, send a check or money order payable to EEFC for \$18.50 (\$16 + \$2.50 shipping and handling) to: EEFC CD, P.O. Box 12488, Berkeley, CA 94712-3488

More details are available on our website: www.eefc.org

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 7, 2003). Please contact the EEFC office (office@eefc.org, or 510/549-2124) for ad sizes and rates.

IN MEMORIAM



Aleksandar Sarievski (1922–2002)

Macedonian folk singer Aleksandar Sarievski passed away on December 19, 2002 after a long illness.

"Aco" Sarievski was born in Galičnik on June 20, 1922 and started singing as a child. He moved to Skopje in 1931 and took up the accordion after his parents passed away. During WWII he sang on the radio. He joined the "Tanec" State Folk Ensemble in its early years, performing as a singer, musician and dancer. In 1964 he became a soloist at Radio Skopje where he recorded hundreds of songs. He also performed many duets with other well-known singers like Vaska Ilieva, Nikola Badev, Anka Gieva and Blaga Videc. North American folk dancers will remember him as the voice of "Zajko Kokorajko" (accompanied by Pece Atanasovski on gajda). Some of his other popular songs include: "Kondisal Ajradin Paša," "Ogin Go Gori Brezovo" and "Degidi Ludi Mladi Godini." Sarievski was also a regular guest artist singing for Macedonian communities in North America, Australia and Europe.

Yves Moreau

INTERVIEW WITH POLLY TAPIA FERBER

POLLY TAPIA FERBER IS A FREQUENT teacher of *doumbek* and frame drum at the EEFC Balkan Music & Dance workshops. She lives in Santa Fe, New Mexico.

When did you first encounter Balkan music and dancing?

When I was about 18, I had been taking belly dance classes and listening to Turkish and Armenian music. I took the train to San Francisco from Albuquerque and I went to the Renaissance Faire. At the fair, I heard Balkan music being played by Pitu Guli* and saw Balkan folkdancing performed by a group called Baba Ganoush. My jaw dropped and I think I didn't breathe for about 50 minutes.

I was floored by the music—the sound and the visuals. It's the same way I responded when I first heard Turkish and Armenian music. I never had heard this music, ever in my life. The minute I got home, I started scrambling around, trying to find as much of this music as I could. I got obsessed about Balkan music and bought every record I could find in Albuquerque. I just went nuts. That also led me to the local recreational folk dancing at the University of New Mexico, and I started dancing there. Through that I met some people and shortly after that we formed a Balkan folk dance performing group, Opanci.

How is it that you were already acquainted with Turkish and Armenian music?

A good friend of mine from high school, Jackie Carian, invited me to a party her parents were having. Her father, Jack Carian, was playing *doumbek* and his friend, Avak Akgulian, was playing *oud*. The music and the scene intoxicated me. I quickly became a member of the Armenian family/community. Shortly after this I started belly dancing and eventually did a lot of performing with those two musicians. I had a natural affinity for the music and the rhythms; finger cymbals were like second nature. Often Avak's mother, who lived in Racine, Wisc., would visit. She played frame drum, and that was my first exposure to frame drum and, really, the beginning with my relationship with music. Within a year of working with these two musicians they bought me a *doumbek*. In Albuquerque the Middle Eastern communities were very small, and these two musicians played for the Greek, Armenian and Turkish communities. I would dance and play. I was

17 and 18 at the time. Then within months I found myself at that Renaissance Faire and got exposed to Balkan music, which floored me.

But you continued your involvement with Middle Eastern dancing and music as well?

I kept belly dancing for about another 10 years. In 1982 I decided that I needed to devote all my attention to the music—Balkan and Middle Eastern. At that time the Middle Eastern part of my interest was Turkish and Armenian; I got involved in Arabic music a few years after that. I've been attending Men-



Polly Tapia Ferber, Ramblewood 2001

docino Middle Eastern Camp for 18 years or so. The first year I attended as a camper, and I've been on staff ever since.

When you first heard Balkan music, was it the rhythm in particular that got to you?

What captured my interest at the very beginning was the music. The full picture—not just the rhythm. But I was good at and had a great feel for rhythm. I have studied a little bit of *saz*. And I've always sung, always taken singing classes, though I'm not really a singer. For about five years I sang with *Svirka*, the Balkan women's chorus in Albuquerque directed by Leanne Mennin.

Have you studied music formally?

I studied music at the University of New Mexico.

How did you get involved with the EEFC Balkan Music & Dance Workshops?

In my research on Balkan music, I came across the periodical *Mixed Pickles* and there was an ad in there for Mendocino Balkan camp. Patty Farber was going to be there, and she was the director of Baba Ganoush. And Mark Levy, who was in Pitu Guli—his name was on that list. Oh, my God. I had to go. It must have been about 1978. I went for the first two years as a camper, then I was hired as a staff member.

What were those early camps like?

The music was all village instruments. There was no sound reinforcement. My son, Ambrose, always went with me. He was 3 or 4 years old when I started going, and he was one of five kids—all boys—that went to the camp. They were really tight. They all kind of grew up together.

How was your experience as a teacher there?

My first three years as a teacher there were miserable. I cried a lot. I was the first female instrumental teacher on the staff and I felt I was not accepted or appreciated by the other instrumentalists on the staff. It felt really groundbreaking and heartbreaking, and I was only 24 years old. All these guys knew each other, they'd been playing together. I was coming not only musically from the outside but geographically from the outside—from Albuquerque. I knew them from being at camp for a couple of years, but I definitely wasn't one of the guys. It was really, really difficult. My determination and love for the music kept me going, though. The presence of the music is all that you need to carry you through anything.

How did the situation change after that?

After the first three years, it started to lighten up. I got to know everybody better, they got to know me better. I also was the first woman instrumental teacher at Middle Eastern camp and I had to go through the whole thing all over again. Eventually it eased up and now there's no issue at either camp. There are other women instrumentalists on the staff. It's really changed, it's evolved.

POLLY TAPIA FERBER TO PAGE 7

* The L.A.-based village band founded by Mark Levy, Lauren Brody, David Shochat, Stuart Brotman, Stewart Mennin, Chris Yeseta and Ed Leddel. Read more about Pitu Guli in KefTimes Vol. 6, No. 2.

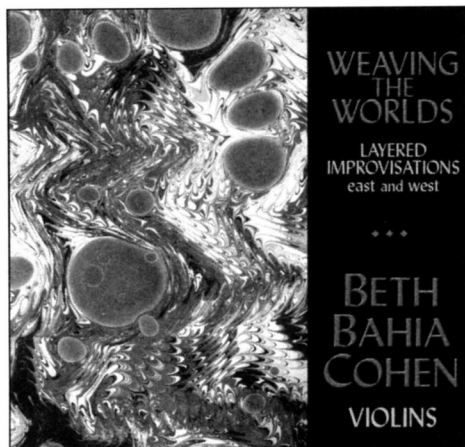
NEW AND NOTABLE BALKAN RECORDINGS AND PUBLICATIONS

New recordings and books 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 further entries to the Editor, Kef Times.

Vergilij Atanasov

The Bulgarian Gaida (Bagpipe)

This monograph, translated by **Martha Forsyth**, comprises a detailed technical description of the gaida and its construction as well as information on repertoire and gaida players. The text is laced with photographs of the instrument and its players, as well as technical drawings and X-rays of gaida parts. About 20 musical examples are included in transcription and as sound files, as well as a stunning gallery of gaida-related paintings



and photographs. A majority of the proceeds go to the author's widow.

Published on CD-ROM as a PDF file compatible with PC or Mac. Order from Martha Forsyth, 51 Davis Ave., West Newton, MA 02465-1925. Price \$39.95 (MA residents add 5% sales tax) plus \$2 shipping; checks payable to Martha Forsyth.

Beth Bahia Cohen

Weaving the Worlds: Layered Improvisations East and West

"A collection of solo improvisations on the violin, except for one piece on the Turkish bowed tanbur: canons, slow spirals, looping and layering... The musical languages hail mostly from Greece, Turkey and the Middle East."

Order from Beth Cohen, 26 Melendy Ave. #3, Watertown, MA 02472; bcyayli@aol.com. Price \$15 plus \$2 shipping; checks payable to Beth Cohen.

The Baksheesh Boys

Village and urban dance songs from the regions of Macedonia and Thrace, including such classics as "Chuperlika" and "Jovano Jovanke" amidst lesser-known melodies culled from discount tape bins in and around Skopje and Pirin. The Baksheesh Boys are **Angela Rodel** (vocals), **Pat MacSwyney** (tambura, kaval), **Brian Fox** (gajda), **Linda Kodaira** (violin), **Bill Lanphier** (bass), and **Jerry Summers** (percussion).

For more information see <http://hometown.aol.com/macswyney/BaksheeshBoysCD.html>. Order from Pat MacSwyney, 25554 Via Jardin, Valencia, CA 91355; macswyney@aol.com. Price \$15 plus \$2 shipping; checks payable to Pat MacSwyney.

Cerise

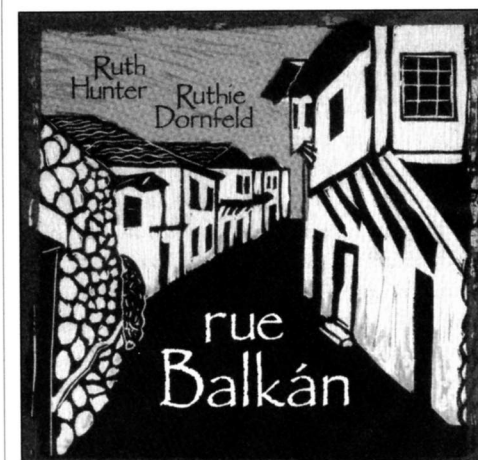
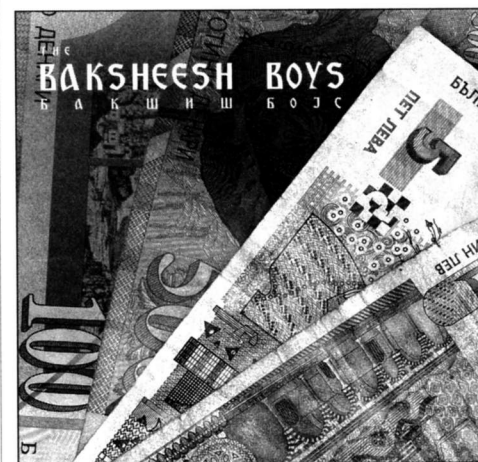
Rue Balkan

Cerise is made up of two Northwest musicians, **Ruthie Dornfeld** (violin) and longtime Balkan camper and teacher **Ruth Hunter** (accordion, vocals and tambura). Their new release is "a dazzling panorama of pan-European folk music that travels through Finland, visits

Brittany and the French countryside, and then lingers in Macedonia, Bulgaria and Greece.

Along the way it picks up some fine traveling companions, such as **Christos Govetas** (clarinet, percussion), **Reuben Radding** (upright bass), **Elyce Tajima-Woycke** (vocals), and **Forrest Gibson** (guitar). A truly memorable recording worthy of many repeat listens."

Buy online from cdstreet or send \$15 plus \$2 shipping payable to Ruthie Dornfeld to: Ruthie Dornfeld, 3423 East Denny Way, Seattle, WA 98122



JOE KALOYANIDES GRAZIOSI

FROM PAGE 1

So I became EFAC's advocate for Greek dancing. Marty Koenig and Ellie Bock were already teaching some Greek dancing, as well as people that EFAC sponsored from the Greek communities. After a while people realized I knew what I was doing and I started showing dances and later was asked to teach. A few years later they sponsored me to do a series of weekly Greek dance classes.

Also I became friends with Paul Ginis, a young Greek-American who was living in New York, and in 1984 we formed a performing group called the Greek-American Folklore Society, which was based in Astoria in the heart of the Greek neighborhood. For several years I was a main teacher for the group. Through that group we made contact with a lot of the regional societies based in New York and were able to attend their events and learn dances from different regions, including Karpathos, Thessaly, Epirus and various islands. They often had immigrant musicians from their regions or would bring musicians over for their events.

When did you attend your first EEFC Balkan camp?

In 1982 I was invited to teach at Mendocino Folklore Camp, thanks to Steve Kotansky recommending me, and Carol Freeman got me invited as a guest to the Balkan Music and Dance Camp. Larry Weiner was supposed to teach dancing that year and learned that his father had passed away, so he had to leave and I was asked to teach. I can't count the number of times I've been back.

Starting in those first years at Camp 2, I made some very good friends. The West Coast had a strong folk music scene, and one of the biggest contributions I could have made, both for Greek dancing and for myself as a teacher, was to get a bunch of musicians interested and supply them with a ton of music—especially, in those days, the clarinet players, George Chittenden and Stew Mennin. Over the years that has grown to include other musicians, like Lise Liepman and Ken McCormick.

Also, I introduced Christos Govetas and Beth Cohen to Balkan camp. I met them when they were appearing at a folk music and dance concert in Cambridge and we became very good friends from then on in. I highly recommended Christo to come to camp and somehow we managed to get him out there. Next thing you know Ziyiá was forming.

What about your work with the Greek dance groups on the West Coast?

In the late 1990s I lived in the Bay Area for

about five years. By then I was teaching not only international folk dance groups and dance camps, but also a lot of the Greek community groups. Almost every Greek church on the West Coast has at least one if not several different-age oriented performing groups. The Diocese of San Francisco sponsors the Greek Orthodox Folk Dance Festival, which this year had about 100 performing groups, mostly from the Western states, gathering to compete. I've been a judge at that competition since 1984. When I first went out, 90 percent of the dancing was Greek taverna style, syrtaki music. Now the majority is Greek regional dances with authentic costuming and music and dance. It's quite a transformation that has occurred, and I was part of that because I pressed a lot of groups to go in that direction.

How have you seen the EEFC's Balkan Music and Dance Workshops change over the years?

I've seen an evolution of the dancing at camp. There was a large wave of international Balkan dancers who hadn't been exposed to this approach before. For a few years it was uncomfortable, because they kept trying to do their choreographed pieces at night, with competing lines of choreographies. But I saw these same people get "converted" to the idea that we can all do a simple pravo for 20 minutes and have a great time with the music and learn how to dance with the music, and change our whole style of dance to go with the energy of the music.

The other big change I notice is that the musicians who grew up and matured and evolved with Balkan camp, like the musicians in Ziyiá—they also became increasingly conscious of the energy that was happening on the dance floor and became, more and more, dance musicians.

We're so used to analyzing things out of context, which is great for preserving and seeing what's going on. But it's so contextual, this stuff. That's the great thing about the older generation of singers and dancers from the Balkans. My frustration with a lot of the younger revivalist musicians is that they lack that *kefi*, that sense of integration.

As for Greek dancing, Greek has become a very popular and a very important part of the Balkan camp experience. There's a lot of very good, distinctive and vibrant regional Greek music and dance. People enjoy it and like it. We've seen

the repertoire expand to include subsets of Greek music at the evening dance parties, such as a set of just Pontic or Greek island or Epirot/mainland or Aegean Macedonian.

What are some of your current and future projects?

In the last year or so I've been learning some new dances, which I've already introduced to Balkan camp, from the ex-Greek communities of interior Asia Minor. Also I've been able to collect a lot of music and dance from the Vlachs of Greece. And I've been working closely with people from one village in Thrace: Arvestades.

I've been to Greece several times. More than anything, my "research" is observation, dance events, villages, panagyeria, regional nightclubs music tavernas in Athens—just observing people dance. I try to collect recordings from the linguistic minorities in Greece—those who had Vlach or Albanian or Turkish or Macedonian as a former first language. I've always had a strong interest in the communities of Greece that came from outside the Greek borders and were forced to settle in Greece.

—Interview by Julie Lancaster

POLLY TAPIA FERBER

FROM PAGE 5

Have you traveled to the Balkans?

Only to Greece. I was supposed to go to Turkey this June but the trip was canceled because of the war. I really hope to go to Bulgaria. I have been to Middle Eastern countries, though—Morocco, Egypt and Israel, and to Spain.

What music performance do you do in your regular life?

I'm working with Orkestra Keyif, a Turkish-style ensemble. We just finished recording a demo tape that we're really excited about.

POLLY TAPIA FERBER TO PAGE 9



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MOUNT WASHINGTON

FROM PAGE 3

A. In addition to the regular "camp stuff" (bedding, blanket, pillow, towels, toiletries, sunblock, swimming gear, etc.), you will want to include:

- * comfortable walking shoes, as the paths are not paved and can be rocky
- * flashlight, as most of the paths are not lighted
- * extension cords
- * gadgets and containers to store and hang clothes
- * bedside light or book light
- * the usual things you bring to liven up/ decorate the cabin space
- * toiletries bag or bucket to carry to the bathhouse

There is a camp store, and we will still be running our own store, so you should have options to buy things once you're there. And don't worry—you don't have to memorize this list! We will repeat all this information and more in the camper letter that goes out to all registrants.

Q. Is Hi-Rock children-friendly?

A. Oh YES!!! They function most of the summer as a children's camp, so their staff and

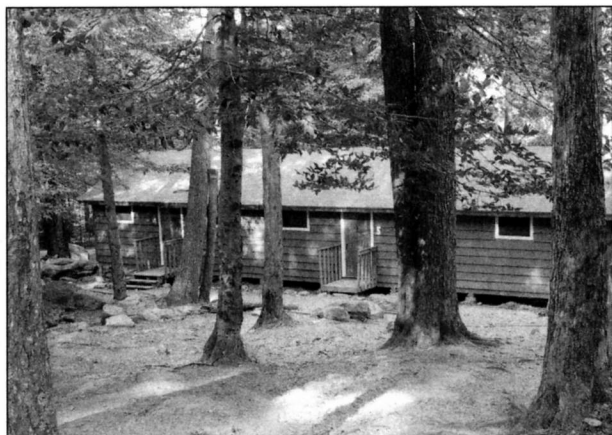
counselors are used to working with kids. As always, we will offer our two children's classes. We also have the option of possibly hiring their counselors for extra programs or for child care help. We'll announce more later on how to get that organized.

Q. Are there any alternate accommodations nearby (e.g., with air conditioning, icemakers, and cable) ?

A. The closest motels are in South Egremont or Hillsdale, both about 8 or 9 miles from camp. Another 10 miles further north of South Egremont is Great Barrington, which is a very artsy community and should have plenty of accommodations available.

Q. Why only a seven-day camp? Will we be able to get back to eight days?

A. YMCA Camp-Hi-Rock offers a summer-long camping program for kids; this is their primary mission. We have been able to book the first week immediately following their camp. That works out to starting our camp on a Sunday. They know that we would prefer to gain an additional day, and as we establish a long-term relationship with them, we hope that can happen.



A cabin at Camp Hi-Rock

MARGARET LOOMIS

Q. Will tuition be changing?

A. Even though all of our other expenses continue to rise, including a 10% increase in postage costs, the 2003 tuition for the week-long workshop will remain at \$585, the same as in 2002.

Q. Why did we change locations from Ramblewood to Hi-Rock?

A. While Ramblewood has been a wonderful home for many years, the costs there were rising exponentially, and we felt that it was not ap-

MT. WASHINGTON TO PAGE 9

Nevolijani: Portrait of a Macedonian Village by *Michael A. Dimitri*

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MOUNT WASHINGTON

FROM PAGE 8

appropriate for our community, the fiscal health of our organization, and for our mission to commit to such a drastic increase in cost. We would rather channel resources to other critical budget items, such as teaching staff payment.

We do understand that changing camp locations is stressful for everyone—the board of directors being no exception. On the West Coast we've been blessed with a long-term relationship with the Mendocino Woodlands, a non-profit organization, and had reasonable and relatively stable rent for over 20 years. We believe we have found a similar arrangement here for the East Coast. We're looking forward to partnering with an organization that has a similar mission—one based on community and education rather than profit.

Q. How can I find out more about the camp?

A. We've set up a number of online photo albums that you can reach from our website www.eefc.org.

You can also check out Camp Hi-Rock's own web site at <http://www.camphirock.com>—it's oriented around their children's camp, but you can get the gist. ☘

POLLY TAPIA FERBER

FROM PAGE 7

Most members of the band live on the East Coast, and I travel there to perform with them.

I still play music with Haig Manoukian (oud) and Souren Baronian (reeds). We're going to Spain (Sevilla and Granada) in October. I got this Spain gig for the band about nine years ago and I haven't performed on that gig for the last four years, so I'm really looking forward to going. I also do Sephardic music here in Santa Fe with a singer, Consuelo Luz, and a flamenco guitarist, Chuscales.

What other work do you do?

I work at the College of Santa Fe, teaching Middle Eastern/Balkan percussion and co-teaching, together with Paul Brown, the Middle Eastern/Balkan Ensemble. I also run the college's concert series and have various administrative duties in the music department.

You have another son who's grown up at Balkan camp.

Yes, Casey, who is now 18, loves Balkan camp. As a kid growing up, it's been a place where he experienced a sense of safety and security and fun, all wrapped up in one place. Actually one of the things that he appreciates about being at camp is watching his mom being a musician, and learning about her being who she is. It's been a real important place for him as a growing-up teenager.

Anything else you'd like to add?

I feel a profound affection for the EEFC—for the organization and for the community. It really is my family. It's the community, and right alongside that is the music. Where else?

Where else? I really credit EEFC for much of the direction that my music has taken in the 30 years I've been playing music. It's been through the organization that I've made contacts, that my own personal music has continued to grow, and my travels, my gigs—so much of my career is linked to it. It's been a really important part of my life musically and personally.

—Interview by Julie Lancaster

Amala Summer School Serbia, July and August 2003



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