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# Folk Dancer Online

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# *Folk Dancer Online*


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**Cover Image**: *Teme Kernerman at a teacher training session in 2007. See p.24. Photo: Bev Sidney.*

# *In This Issue*

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RETURN TO OFDA WEBSITE.

# *Editorial*

by Dorothy Archer

You will have seen from reading The Grapevine (I know everyone reads it first) that it has been a lively time these past months. Add to this the excellent Camp and Teme's party online and it is even busier. Now we can look forward to a café at the end of October (For more information see: https://ofda.ca/wp/ofda-cafes/.) Surely more is to come.

The café will be about Line Dancing. If you think line dancing is the prerogative of middle-aged women at the community centre, you will find out how wrong you are. Nancy Nies has done an admirable job researching the origins and influences of line dancing and supplied many examples – illustrations you never thought of as line dancing. Dancing at the café will be more relevant after reading this article.

Not only has Nancy been deep into research, but Karen Bennett has also. She has taken one tune and shown how three nationalities have adapted it to their cultures. She has included numerous links to YouTube and I recommend you take the time to follow each one. Happily, Karen promises more on this subject.

If you missed the Zoom party for Teme Kernerman for her 90th birthday, you can read all about it in Bev Sidney's account of the event. We look forward to many more years of Teme's advice and encouragement. Likewise, there is a report about Camp 2022 for those who missed attending. Presenting an event in one day that is usually held over three, and maintaining the enjoyment and spirit is a challenge that was met by the Committee with splendid results.

Murray Forbes has written to tell us about the trips to dance events that he and his wife, Lavinia, have taken from their home in Spain. Maybe less entertaining, but important, is a report on the Annual General Meeting.

The recipe this issue is lemon bread – another favourite from my childhood and maybe yours too. I recommend a medium-sized loaf pan for baking.

Be sure to pay your membership fees so the good things keep happening. You might be able to participate in dancing outdoors, reading this magazine, receiving notices of events at no cost but they will not exist without OFDA and OFDA will not exist without members.

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https://www.cbc.ca/natureofthings/episodes/why-we-dance

# CONDOLENCES

to folk dancers and their families...

A donation has been made by OFDA to its Bereavement Fund in memory of Stefania S. Miller's long-time partner JACK EVANS, who died in July.

Please extend my appreciation to OFDA for condolences and donation to the Bereavement Fund. Jack admired the joy and energy of international folk dancers. He is now at rest after a long battle with cancer and other issues.

Thank you to all my special friends at OFDA. Sincerely, Stefania Miller.

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- It is preferred, but not obligatory, that articles be submitted electronically as an attachment to an email.
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# *Unravelling the Mysteries of Line Dancing*

by Nancy Nies

Like the fictional sleuth of my childhood, Nancy Drew, I am intrigued by a mystery. So, when *Folk Dancer Online* editor Dorothy Archer mentioned to me the upcoming OFDA Café, "Line Dances from Around the World," and asked if I'd be willing to write an article on the history of line dancing – something I knew little about – she piqued my interest. I was also curious about the answer to a question Helen Winkler raised in reference to line dancing – "What is the definition we use to determine if something is or is not folk dancing?" I've since uncovered some clues as to what line dancing is, how it originated, and whether or not it can be considered folk dancing.

**What Is Line Dancing? Searching for a Definition**

A good place to start, I thought, would be with a definition of line dancing. That's not as easy as it sounds, however. Wikipedia offers this one: "A line dance is a choreographed dance with a repeated sequence of steps in which a group of people dance in one or more lines or rows, all facing each other or in the same direction, and executing the steps at the same time. Unlike circle dancing, line dancers are not in physical contact with each other." That explanation, however, could work as well for certain traditional/folk dances; in fact, the accompanying photo shows lines of Polynesian dancers doing a traditional dance! The fact that there is no physical contact between dancers separates line dancing from traditional folk dances performed in lines. Or does it? Australian David Powell, of Line Dance Sydney, notes that although line dancing is done solo in much of the world, a third of line dances done in the U.S.A. are partner dances.

*Women of Karakattam, Tamil Nadu, perform a traditional line dance. (Tamil Nadu, India; 2011)*

*Photo: R. Loganathan, Wikimedia Commons.*


*Samoan team do Siva Tau, the Samoan war dance, before their game against South Africa during the Rugby World Cup. (Auckland, New Zealand; 2011).*

*Photo: Mark Meredith, Wikimedia Commons.*

The *Rockin' Horse Dance Barn* in Renton, Washington, begins its article on the history of line dancing by pointing out that Africans, Europeans and Native Americans [First Nations, in Canada] are also examples of peoples who do traditional dances in lines. I was surprised

to find online a large number of recent African wedding videos featuring the wedding party, dressed in Western finery, doing traditional dances to traditional music. (Watch a 2018 example here: https://www.youtube.com/watch?v=MCBDuav0c6I .)

David Powell, in his extensive, well-researched 2003 essay on line dancing (available on the Line Dance Sydney website), defines it as "a choreographed form of popular dance incorporating a repeating sequence of steps and which is identically performed by a group of dancers in one or more lines." Powell explains the terminology he uses in his definition. Even the word "line" seems to need clarification; we'll return to that shortly. Powell uses the term "popular" to describe a dance "done by the people, for the people," as opposed to one done for performance. (He admits that there's sometimes overlap between popular and performance dancing, however, citing Hotfoot, an Australian dance troupe, as one example. I found another: Scottish country/pop singer Lisa McHugh, performing her song Hillbilly Girl and leading a flashmob in a line dance to it in Galway, Ireland in 2014: https://www.youtube.com/watch?v=XYIQL0np5mI ) The same popular/performance overlap could be attributed to folk dancing, of course.

Photo: Prefeitura de Olinda, Wikimedia Commons.

*Frevo dancing, in the Brazilian town of Olinda during Carnival, illustrates "disco format". (Pernambuco, Brazil; March 2009)*

Powell considers the choreographed nature of line dancing to be an important factor in differentiating it from folk dancing. Folk dancing is by definition popular, but "is not choreographed as such and the steps have evolved over the centuries," says Powell. (There are also occasions when folk dances are choreographed, of course.) A key feature distinguishing line dancing from other kinds of dancing, he says, is its "walls" – the identical, repeated sequences of steps, done in rotation – which last for 32, 48 or 64 beats. Powell writes that though his definition covers the essentials, it is not foolproof. That brings us back to the seemingly straightforward word "line."

Dr. Phillip M. Feldman, in his discussion of "More Recent Developments in Israeli Folk Dance," discourages the use of the word "line" to describe the "line dance" format. So as to avoid confusion with more traditional dances, he prefers the term "disco format," which he describes as "dancers scattered across the dance floor, all facing in the same direction, [with] no holding of hands." As David Powell notes at the start of his essay, he himself uses "linedance" (one word) to refer to the dance style that is the focus of his organization (even though its name is Line

Dance Sydney), and "line dance" (two words) "to refer to any dance in which the dancers are in a line, which includes 'linedancing,' but not exclusively."

So, although I've found a couple of short definitions for line dancing, they actually require quite a bit of additional explanation. What's more, there doesn't seem to be complete agreement on the terminology that should be used to explain it. And, much of the definition could also apply to some folk dances.

**Where Did It Come From? Looking for Clues**

I've lived a half-century in Bakersfield, California – the hometown of Merle Haggard and longtime home of Buck Owens, a city known as "Nashville West" for its country music scene and the "Bakersfield Sound" that originated here in the 1950s. So, when I think of line dancing, I think of the country-western version done to honky-tonk music, with the dancers wearing western gear. (For a video of Buck Owens and Dwight Yoakum singing their 1988 hit, Streets of Bakersfield, and an accompanying line dance, go to: https://www.youtube.com/watch?v=mB7oUI32E1Y.)

*Photo: Daniel Case, Wikimedia Commons.*

*Country-western line dancers perform at Wikimania. (Esino Lario, Italy; 2016).*

Most people associate line dancing only with country music, says Powell, unless they're "linedancers" who know that this is only part of the story. In the 1980s, Powell adds, "a linedance was far more likely to be done to a pop song than to a country song." The cowboy image endures in the public consciousness, he says, because it was the 1980 movie *Urban Cowboy* – and especially Billy Ray Cyrus' 1992 song **Achy Breaky Heart** – that really popularized the dance style. Melanie Greenwood choreographed it, and, says Powell, "the rest is history." For a video of a line dance to Cyrus' hit song, this one choreographed by Juliet Lam and danced in Taipei in 2010, see: https://www.youtube.com/watch?v=-iRVJlzk4MY.

Treva Bedinghaus, on liveaboutdotcom, agrees that the first line dances did not originate from country-western dancing. The steps, she writes, came from folk dances – polkas and waltzes that European immigrants of the mid-1800s brought with them to the US – and particularly from contra dancing, with its parallel lines of dancers. Bedinghaus

Photo: Victoriaedwards [sic], Wikimedia Commons.

*Scottish Highland dancers perform at the Royal Military College of Canada. This form of solo step-dancing may have played a role in the development of line dancing.*

points out that "Basic line dances focus on movements of the legs and feet, with more advanced dances including the arms and hands." Scottish country dancing and Scottish Highland dancing, with dancers in lines, intricate steps and arm movements, could thus be seen to have contributed to the development of line dancing.

Denver's Grizzly Rose, a country nightclub and line dance venue, calls the history of line dancing "not always clear-cut . . . [and] widely contested." Grizzly Rose's blog states that while some insist that line dancing is "a contemporary phenomenon" which began in the 1970s, others believe that it had its origins in European round and square dances. "For the sake of completeness, we would be remiss not to discuss early traditional dances for the impact that they would eventually have upon line dancing," says the blog. As the folk songs of American settlers evolved into today's country music, their folk dances developed into country dances, which would in time give rise to line dancing, says the Grizzly Rose.

Doris Volz of California, in her 2003 "Line Dance Timeline" at country-dance.com, also mentions the immigrants' introduction of non-partner dance steps – clogging, shuffling, leaping, heel-clicking, and "cutting the pigeon wing" (clapping the feet while leaping in the air). In addition Volz suggests the influence of country-western performers who entertained servicemen during World War II. *Christy Lane's Complete Book of Line Dancing* (2000) cites other possible early influences: cowboy dances of the American West of the late 1800s; European folk dance steps brought home by American soldiers from World War I; and, last but not least, a complex silent language of movements that originated in the slums of Calcutta!

Photo: Nancy Nies.

*Clogging--performed here by Dunaj, a California-based dance troupe--is a form of non-partner dancing said to have contributed to the rise of line dancing. (Budapest, Hungary; 1987).*

From the 1940s to the 1960s, writes David Powell, contra dancing "began to show traces of modern-day linedancing." An example of this was a dance called **The Stroll** (Watch a fun video of teenagers

doing The Stroll in 1957 and 1968 here: https://www.youtube.com/watch?v=aEGMm0Dgsbs.) The 1960s brought what Powell calls "fad contra-linedances" like the Hully Gully, and the 1970s, disco "line dances" such as Bus Stop. According to Christy Lane, "line dancing is most directly descended from the 1970s disco era." Powell points out, however, that disco dances weren't choreographed, but evolved on the dance floor.

It was the year 1980, Powell says, that marked the birth of the first known choreographed line dance that is today recognized as such – Jim Ferrazzano's **Tush Push**, originally done to 1940s big-band music. (To see the Boot Chicks perform the ever-popular Tush Push, both with and without music, in 2019, go to: https://www.youtube.com/watch?v=Fj61MIHZczU .) According to Powell, Tush Push was quickly followed by other line dances, many adapted by choreographers from other dance styles such as square dances and folk dances. The 1980 movie *Urban Cowboy* inspired Cotton-Eye Joe and other line dances, and the Oakridge Boys' 1981 song Elvira gave rise to the line dance of the same name and several variations. Though these and other early line dances were done to country music, most were done to pop and rock. Modern line dancing had been born – and its connection with country music had begun – but it was not yet especially well-known or popular.

**How Has It Evolved? Embracing Diversity**

David Powell distills his lengthy discussion of the genesis, birth and evolution of "linedancing" – four pages of small print – into a simplified "Timeline of Linedance History." Since I've already covered most of the precursors to line dancing mentioned in Powell's timeline, I'll skip to the mid-1990s. After the 1992 release of Achy Breaky Heart and the promotional line dance choreographed for it, there was what Powell calls "a deluge of country linedances." Line dancing was suddenly "in" and associated with country music. (For a three-minute video of Hot Tamales, choreographed in 1993 by Neil Hale and performed in 2009, go to: https://youtu.be/c2Ar0G7G_WA.)

The latter half of the 90s, however, says Powell, brought the beginning of "a drift away from country music." Line dances were now being created for new musical genres, including (and sometimes melding) pop, rock, blues, big-band swing and Latin. Choreographing line dances to Latin music heralded the use of international music for this type of dancing. Doris Volz notes in her timeline that **Cha Cha Lengua**, choreographed by Neil Hale in 1994 to the Rick Trevino song *Un Momento Alla*, was "the first internationally acclaimed choreography to be danced to a non-country/western song in a language other than English." (To watch Dancin' Jim lead Cha Cha Lengua, visit: https://www.youtube.com/watch?v=P70Lycxnhq8 .)

In 1996, Sherry McClure choreographed the line dance "Uno Dos Tres" to Ricky Martin's "Maria." This dance's rock-influenced Latin music, says Volz, "inspired the explosive creation of Latin-rhythm line dances" at the turn of the new millennium. Volz goes on to say that Neil Hale's 1999 line dance "Whole Lotta Peppas," done to the salsa rhythm of Ricky Martin's "A Cup of Life," was "one of many line dances that provided a refreshing, much-needed, and stimulating boost to the international line dance scene."

The new millennium thus ushered in the era of diversity in line dancing, with dances choreographed to a wide variety of musical genres, representing many different languages and cultures. The five dances to be taught by Adam Kossowski and Riki Adivi, at this fall's OFDA Line Dance Café, illustrate this diversity. Below are a few interesting tidbits of information on each dance and/or its choreographer, in chronological order.

Photo: Doris Strub Epstien.

*Jewish children perform Israeli dances, including this line dance, to celebrate their culture and heritage at Rikudiyah. Toronto's Teme Kernerman founded the annual children's dance festival and directed it for 45 years. (Vaughan, Ontario; 2015)*

The Israeli dance **Sapri Tama** was choreographed in 1968 by Yo'av Ashriel and also attributed to Teme Kernerman, who, along with Shalom Hermon, introduced it to North America. Sapri Tama was actually a line dance before its time, since David Powell tells us that the term "line dance" was not coined until 1980. The dance is done to an ancient Yemenite folk song whose title translates as "Tell Me, Innocent One." Dr. Phillip M. Feldman calls Sapri Tama "one of the first – perhaps the first – Israeli folk dance that uses *disco format*. . ." and comments that "[i]t is unclear whether disco format was introduced to satisfy the desire for a more modern feel, or by the pragmatic need to fit dancers in the limited dance spaces in Israeli homes and dance cafes. I suspect that the latter was the main factor, but this is hard to prove." To see Sapri Tama danced in 2011, go to: https://www.youtube.com/watch?v=VZw986D1NY8 .

Alix Cordray presented her **Linerender** (pronounced LIGHN-rehn-der) – a line dance based on the Norwegian reinlender – at the 2005 Stockton Folk Dance Camp, according to the Folk Dance Federation of California. Seeing how popular line dancing had recently become in Norway and deciding that there should be a Norwegian response, she composed the dance, which can be done to any reinlender or

Photo: Georgia Milton & Nancy MacKnight. Courtesy Stockton Folk Dance Camp .

*Choreographer Alix Cordray, wearing the Norwegian equivalent of cowboy gear, teaches her Linerender at Stockton Folk Dance Camp. (Stockton, California; 2005).*

schottisch. As to dress, she specifies that dancers should wear the Norwegian equivalent of cowboy attire – a *busserul* (striped work shirt), knickers, and *beksam* shoes (traditional ski boots). According to socalfolkdance.org, Alix Cordray grew up doing international folk dancing in California's San Francisco Bay area, moved to Norway in 1975 and became a dance instructor, specializing in traditional Norwegian dance and promoting Norwegian folk music and folk costumes. She lives and teaches in Oslo, but often tours the U.S. giving workshops and is listed on socalfolkdance.org as a master teacher. I have not found a video of her Linerender online.

In 2009, Florida-based Ira Weisburd – the first non-Israeli to be recognized as an Israeli choreographer – created **Cumbia Semana**, a high beginner's line dance done to Fin de Semana, sung by Fito Olivares of Mexico. Cumbia, I've learned, refers to a melodic folk genre and dance from Colombia, featuring a mix of African, European and indigenous influences. Weisburd teaches international and Israeli dancing, as well as line dancing, and was nominated for three Crystal Boot Awards – the Oscars of line dancing – in 2014. When asked, by the French line-dance magazine *Dansefloor* [sic], how he creates a new dance, he says that first he must fall in love with a song. The music must have what he calls "soul" – a unique or interesting quality that inspires him. You'll find the original 2009 video of Ira Weisburd leading Cumbia Semana here: https://www.youtube.com/watch?v=A4-8McI-e_4 .

Ohioan Frank Trace's **Mamma Maria**, choreographed in 2009 to an Italian pop song recorded in 1982 by Ricchi & Poveri, received two Crystal Boot Awards – for Absolute Beginner Line Dance of the Year – in 2010 and 2011. It also won the Dancer's Choice Award as Beginner Line Dance of the Year at the Las Vegas Dance Explosion in 2010, and was voted one of the "Legendary Line Dances" in 2016. Trace lives in Massillon, near Canton, Ohio. On CantonRep.com (Oct. 7, 2012 post), Dan Kane calls Trace "something of a rock star" in line-dancing circles,

Photo: ©CantonRep.com

*Mamma Maria choreographer Frank Trace teaches a weekly line dance class. (North Canton, Ohio; 2012)*

and conducts an interview with the choreographer. When asked if a lot of people still think of line dancing as "a country-music thing," Trace replies: "They do! People are shocked and amazed to discover that we dance to a wide variety of music, from Lady Gaga to Maroon 5 to Rod Stewart to Christina Aguilera and even Elvis!" For a video of Trace and a flashmob doing Mamma Maria at Canton's 2011 Italian American Festival, go to: https://www.youtube.com/watch?v=51d1FcgMfb4

OFDA's Riki Adivi was introduced to line dancing by Ann Sharp, who taught Riki the terminology and encouraged her to try her hand at choreography. There was a particular song, sung in Hebrew, with a Latin beat – a cha cha rhythm, to be precise – that Riki says "was always on my mind." That song, **Café Alhambra**, was a collaboration between Czech-born Israeli composer Yeroslav Yukobovitch and Yemen-born Israeli singer Margalit Tzanani. In 2016 Riki created what she calls an "easy, but not too simple" line dance to be done to the song. Riki had wanted to introduce her beginning dancers to Latin line dance, and to come up with a dance that people would fall in love with. She thinks she succeeded, since Café Alhambra is often requested by her classes in King City and Richmond Hill, and it draws people to join in at her summer "dancing in the park." To watch Riki leading Café Alhambra at Mill Pond Park in Richmond Hill on a June day in 2019, visit: https://www.youtube.com/watch?v=QgHp7kY0Fow .

What does the future hold for line dancing? Terry Lynn Lehmann of Linedancer.com, who has taught line dancing since the 1970s, writes that choreographers are currently creating line dances of greater complexity and difficulty. "Competition dancing has become, in a word, professional," she says. This is good, says Lehmann, in that it gives line dancing a respectability it has not always had, but she fears that as the dances become more difficult, "beginners will be increasingly left behind." So as not to discourage new dancers, Lehmann stresses the need to maintain "true beginner" classes.

NotSoBoringLife.com looks at the kinds of steps that have developed in line dancing—stomps, touches and points, backward and forward, staccato and slide, scissors and spirals—and foresees the continued evolution of the dance form. "Whatever its future, line dancing has enamored millions of followers worldwide with reason," says the website. Choreographer Ira Weisburd offers these thoughts on the future: "There are . . . many wonderful independent artists who are writing amazing songs in every genre of music. As long as there is great music, there will be great line dances . . . There is room for everyone and for every style. . . Diversity is important. Variety is the spice of line dancing!"

*Photo: Cheesy-Linedance, Wikimedia Commons.*

**Drawing Conclusions**

In his discussion of the roots of "linedancing", David Powell writes, "Whilst folk dancing is obviously one of the roots for line dancing, linedancing is not considered a form of folk dancing, if only because it is too new and folk dance is a traditional dance form." Yet he concludes his article with this statement: "People have been doing dances for centuries, and even millennia, that would not seem out of place in today's linedance venues. . .[and] [m]ore than a few of those ancient dances contained all the elements of modern day linedancing." Powell notes that some line-style folk dances of the European Middle Ages – those to which modern-day line dancing can be traced – could justifiably be called "folk dances that could be seen as line dances." Powell says "It all depends on how loosely you want to use the term line dance/linedance."

In conclusion, I'd like to share this definition of folk dancing: "Varying criteria have been used to differentiate folk dance from other kinds of dance. For example . . . the steps are simple and repeated, so that any member of the community can participate; the dances require no audience; and they are passed down through many generations. Each of those criteria can be contradicted by dances that are indisputably folk dances, and in each of these criteria, folk dance overlaps with other kinds of dance." *Microsoft Encarta,* ©1994

I've enjoyed playing Nancy Drew and searching for clues to the mysteries surrounding line dancing. I've certainly learned a lot about this style of dance, but have also discovered that there are few clear-cut answers on the subject. Have I successfully defined the term "line dancing" and solved the mystery of its origins? Have I come up with enough information to answer Helen's question as to how to determine whether a particular dance style—line dancing, in this context—can be considered folk dancing? I'll let you draw your own conclusions.

*A world record is set when 1,048 people perform 20 line dances in one hour. (Chemnitz, Germany; 2013).*

*Photo: Cheesy-Linedance, Wikimedia Commons*

# *Ontario Folk Dance Camp 2022*

by Dorothy Archer
Photography by Allen Katz

Camp 2022 was a breath of fresh air after a long dry period. It was different from other years: shorter, fewer people, a new venue but the fun was still there. On May 22, close to 50 people arrived at the home of Riki and Stav Adivi in King City, having done a rapid test for COVID and donned masks.

*Vlasto leading a dance just taught.*

The day opened with the ever popular Vlasto Petkovski teaching seven Macedonian dances: "Makedonska Selska Gajda", "Marica Poselje", "Ludo Mlado", "Idam Ne Idam", "Lisavo Oro", "Sevdalinka Maloj Mome", "Cangurovo Oro", and "Ima Li Uste Koj Da Ne Znae".

After a recess when the dancers enjoyed the sun on the back deck, four members of the Camp Committee taught dances. Anita Millman taught "Roata Femeilor" (Romania) and "Molodaja Moloda" (Donbas Region); Judy Silver taught "Kostursko" (Macedonian) and "Daichovo Oro" (Bulgarian); Riki Adivi taught two Israeli dances "Shir Hashirim" and "Yevarechecha"; and Walter Zagorski taught "Shantel", a dance choreographed by Maurits and Tineke van Geel in the Romanian style.

There were photo displays of past camps, and of the three people being honoured for their contribution to camp life: Sandy Starkman, Cecille Ratney and Sheryl Demetro. Only Sheryl was present and was presented with flowers. Sandy Starkman, who was recovering from COVID, Teme Kernerman and Naomi Fromm joined via Zoom. Olga Sandolowich also was slated to join but technical difficulties meant we didn't meet her.

The catered supper was enjoyable and was topped off with two cakes, one carrot and one chocolate, from Harbord Bakery. A time to socialize.

Then the musicians arrived: Erez Sussman on guitar, Nizo Alinov on trumpet and his sons, Nazir (age 15) on saxophone and Serchuk (age 8) on drum, and vocals by Riki. As is usual, they sat in the middle of the circle while we danced.

The whole day was a pleasure and flowed smoothly thanks to hardworking committee members. Hats off to them.

*Judy Silver teaching "Kostursko".*

*The Band with Riki: (left to right) Erez Sussman. Riki, Nizo Alinov, Serchuk Alinov, Nazir Alinov.*

*A welcome mask-free recess in the sunny outdoors.*

*The Alimov Family with Vlasto: (left to right) Bergen Alinova, Nizo, Serchuk, Nazir, Vlasto.*

# *Shared Music and Dances, Part I: Greek, Turkish and Armenian*

by Karen Bennett

On 21 April 2021 at one of his regular Wednesday-night Zoom classes, Joe Graziosi included a dance he pronounced Ov-LAN Ov-LAN, done to a tune that comes from Anatolia and is popular with Greeks, Turks and Armenians in Turkey as well as Turks in the Balkans (and with the same ethnicities in the States). Over the course of the class, Joe played not one but 11 different versions of the tune that could be danced to—and, as I discovered on YouTube, even more versions are out there, including one sung (poorly) by Turks in Gagauzia (a region in Moldova) that cannot be danced to at all.

The energy, variety and plain hard work that went into this survey class was outstanding. Despite hearing the same tune over and over again, I was entranced.

Greeks have a couple of ways of saying the name of the tune: "Ov-LAN," with a soft "v" replacing the "g," and "Og-LAN," with a semi-hard "g," but always stressing the second syllable rather than the first. In formal Turkish, the "g" has a caron (inverted circumflex) over it—Oğlan Oğlan—that renders it silent (OH-lan OH-lan), but Turks outside of Anatolia use a hard "g." Of necessity the accent will come and go (mostly go) in this article as I follow the written style for the number by the band playing the music. The name translates as "Oh, Boy, Oh, Boy."

Present at this class was Joe's good friend Ahmet Lüleci, full of bounce and mischief. (The synergy of the two friends was a delightful bonus.) First Ahmet taught his line-dance choreography to the tune, saying that normally what went with it was a free-style dance wherein people in Istanbul (Turks, Greeks, Armenians) did whatever they felt like. Ahmet had found a new orchestration by Serkan Çağri & Rumeli Band (https://www.youtube.com/watch?v=jYd7NiTyl2w) that he really liked, so he had come up with what he called "an organized free-style" that could be done by the international folk dance community, many of whose members have no experience of or comfort with dancing free-style, especially if spoons are involved. He had also slowed down the music.

A video of Ahmet dancing his choreography at a spring online camp was posted on 28 July 2021 by a Brazilian brazenly claiming it as a "circular dance" (i.e., belonging to the sacred dance movement) and omitting the 16-measure introduction: https://www.youtube.com/watch?v=KXaKWsVWX8k&t=4s. I suspect that the truncated Brazilian video was recorded without permission; Ahmet doesn't put his videos online.

A formal dance description, by Andrew Carnie: https://folkdancemusings.blogspot.com/2021/03/oglan-oglan-turkey.html.

For the forward-and-back in Figure II, Ahmet stated that men do the hip movements as well as women, insisting that men didn't use a feminine style. When he asked Joe for the correct word for the style, Joe said, "Feminine!"

A class attendee remarked how much he liked Ahmet's "revivified" version of the tune. Ahmet replied that it was from the highly-recommended 2011 CD *Live Project* by Serkan Çağri & Rumeli Band, adding that Serkan Çağri is one of the top *educated* clarinet players in Turkey—i.e., he not only finished school but is teaching as a professor. The CD's contents, continued Ahmet, were "immigration music—in other words, all the music that several different ethnic people from the Balkans like and have mutually." Also on the CD is a dance called Uçtu Uçtu (https://www.youtube.com/watch?v=iAyFPOnsN1w), about which people have said to Ahmet, "Oh, I know this; it's Ušti Baba. This is Macedonian." (It's also Albanian.) I found the CD in download form on Amazon.com but not Amazon.ca; I didn't research it on Spotify.

*Cover of CD Live Project, by Serkan Çağri & Rumeli Band.*

Evren Soytopçu Kiyak taught the same dance at Stockton 2022 virtual summer camp, and Ahmet re-presented it at the in-person Stockton 2022 summer camp.

Joe said he knew the song when he was a kid because it was really common in the Boston area among Greek Americans and Armenian Americans; Armenian musicians in particular would always play it.

The earliest recording Joe owns is one made in Greece in the 1930s by Róza Eskenázi (who, although she died in 1980, has a YouTube channel; this song isn't on it) singing Greek lyrics that don't include the song name.

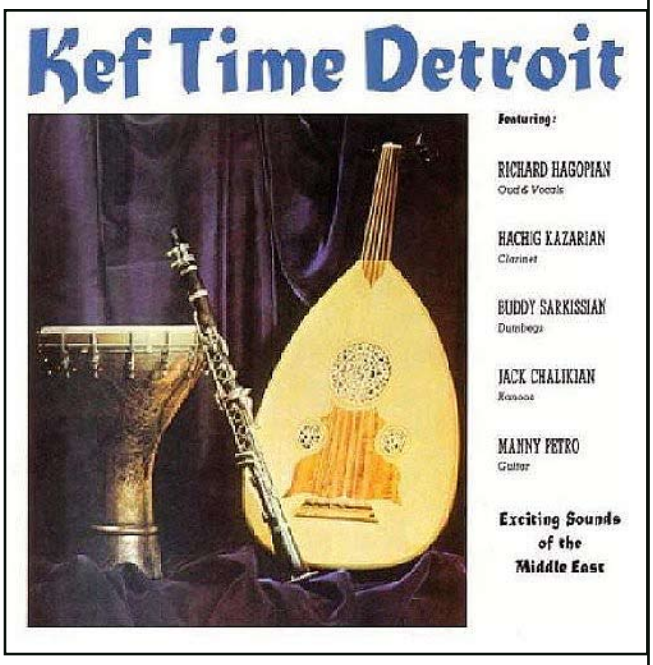
Among Joe's recordings are many made in the States, and each one, said Joe, "swings a different way." The first he played, https://www.youtube.com/watch?v=8imhgOFDdN0, came from a 1960s LP called *Concerto for Bouzouki*. The singer, Keti Gouli, sang in Greek but kept the song title, using a hard "g." (This recording also appeared on a later compilation

album, *Greek Legends Vol. 2*.) The band played the song in a way that "is more like a Syrtós (4/4 time) than anything," Joe said. He demonstrated, first, a Syrtós, and then a free-style Çiftetelli (4/4 or 8/4), while Ahmet did his own choreography.

Then Joe played a splendid version, sung in Greek by Stelios Kazantzidis, from *Turkish Songs Recorded in Greece*: https://www.youtube.com/watch?v=RgIghNUTEjQ. Only a lovely and relaxed Çiftetelli, with some hip movement, could be done to it.

*Cover of LP Turkish Songs Recorded in Greece, by Stelios Kazantzidis.*

Next was an Armenian version by Richard Hagopian's Kef ("Party") Time Band, from the *Kef Time Detroit* CD (issued 2002 from a remastered LP): https://www.youtube.com/watch?v=m0ZNRQp4uwM. The silent "ğ" is back in the song, and the music is even faster than Serkan Çağri's. Joe said that when he first heard this music, he felt that it should be done in a line and like an Armenian *bar*: step, 2, 3, touch, step, touch. (Joe's Boston accent—"like an Armenian bah"—provided an irresistible opportunity for Ahmet to yank Joe's chain: "I couldn't get it. What was it like?") Joe added that when Greeks of the generation of his mother (and a little younger) heard Armenians play the tune, they would dance a simple Dabke, with a small sway. They might have picked it up from Armenians or Syrian Christians in the Boston area.



*Cover of CD Kef Time Detroit, by Richard Hagopian.*

My informal dance description: The formation is a line, with hands in W-pos (although Joe didn't do a consistent hand position, and even added swings forward and back sometimes), facing slightly R of centre. The first and only figure can either begin with the singing or 16 measures earlier, during the instrumental intro: Step R; step L across R; step R to R, turning to face centre; touch L toe slightly fwd (or do small kick fwd); pull L back to step in place; touch (or kick) R slightly fwd. All this is done in six even counts. There is a slight lean-back of the torso on each touch or kick. A

variation has a hop-step-step at the start; the hop is on the L.

Then Joe played a version sung by "a Greek guy whose family was from Cappadocia," and it was different again. As soon as Ahmet heard it, he said that it was danced with spoons, and yes, it was. Here's a Cappadocian Greek performance group doing a Çiftetelli with spoons to the same tune but not to the recording Joe played: https://www.youtube.com/watch?v=B6UcjiA4AMY.

It was not Róza Eskenázi's recording that made the song famous in the States among Greeks and Armenians but one made in 1937 by Marko Melkon (https://www.youtube.com/watch?v=-WdD9HvmrWo), another long-dead music-maker with a YouTube channel.

*Cover of LP Greeks in USA, by Marko Melkon.*

Next, Joe played an enjoyable recording by a Greek woman whose last name I didn't catch; Joe did a Çiftetelli to it. Then came two more versions: a Turkish one, played at breakneck speed, and a gorgeous one from a Greek island (likely Crete) by Harilaos and His Group from an old LP called *Mr. Lyra in Port Said*: https://www.youtube.com/watch?v=TrwOkCGtu_I. Skip to 2:54 for Oglan Oglan, but there's a *lot* of nice music on this album, in which the lead musician plays the lyra.

Speaking of island versions: Joe said that Oglan Oglan is also found on the island of Paros, where they dance a fast Ballos to it. (Here's a Ballos from Paros, but not done to Oglan: https://www.youtube.com/watch?v=k8nrxanAri4; skip ahead to 2:10.) Joe's version, played on the Greek bagpipe (*tsabouna*), was so unusual that Ahmet said, "I can't accept this one; it sounds so wrong." Joe responded, "They adopted the tune and adapted it to their own musical sensibilities."

Joe has been collecting music for decades, and he said that he often provides musicians with *all* the versions of a tune they're trying to learn so that they can figure out how different people play it and discover what fits them, instead of just copying a single recording: "There's no one way of playing anything."

As to what the "correct" arm movements should be for the Armenian or Syrian version of Oglan Oglan: The Greek women of Boston would have imitated whoever led the line, so "correct" is an irrelevant notion, just like there's no correct way to play or sing the music. (Some experimentation

by me has revealed that swinging arms down on count 2 and up on count 3 works well.) I'm always delighted to discover easy dances, including those that have been created by immigrants to North American cities after hearing music by someone else, like Armenian Miserlou.

Have I told you about Metrelos, another Armenian dance done to Greek music? I discovered it in the Toronto Armenian community in 1989-90 when I was invited to teach a series of classes. In turn, I learned new material. The Armenians, who were immigrants from various countries including Syria, Lebanon and Iran, didn't have a name for Metrelos, so I called it after the music, to which Greeks would probably do a Syrtós. Toronto Armenians had included an arm swing in their creation. I made copious notes for other dances I learned at the time (how I wish I'd had a video camera), but have yet to work them up for presentation. It has only been 30-plus years...

Joe has a YouTube channel, https://www.youtube.com/user/romeikos2. In my next column, I'll talk about two selections from that channel—Rampi Rampi and Şinanay/Nina Nai Nai.

# *A Letter from Murray*

by Murray Forbes

Al Gladstone was my introduction to International Folk Dancing. I was doing Scottish Country Dancing and not enjoying it at all when an Israeli friend of mine dragged me down to the Eglinton Y (in the mid-70s I think). There were, typically, two large circles of very accomplished dancers doing complicated and energetic dances. One soon learned which end of the line to join, if at all. Would that such enthusiasm and energy existed in the folk dance groups today.

On another note. Lavinia and I trundled up to The Hague in April for a great Bulgarian folk dance workshop. The Dutch had brought over Iliana Bozhanova and her excellent accordionist, Todor Yankov, to give the workshop. We also managed to get sun throughout, which in Holland is not necessarily normal.

Then in May, we attended a Greek dance workshop in lovely Miraflores de la Sierra, north of Madrid, given by Giannis Megalakakis from Crete. As he spoke only Greek and the young university professor trying to translate into Spanish only managed to keep pace at machine gun speed, I did not understand any of the dialogue, but the dances were great fun. Unbeknownst to us, a Greek television crew was there and the attached is a sample for anyone who understands Greek. I have always maintained that anyone leaping around at the front of a Greek Island dance who is older than 30 and not Greek looks somewhat ridiculous. At 73 here is the living proof.

Note: you must have a Facebook account.

https://m.facebook.com/story.php?story_fbid=5322523607807969&id=100001511466452&sfnsn=scwspwa

## SOME BENEFITS of OFDA MEMBERSHIP

Consider the savings of a $25 annual membership:

- OFDA Cafés (save $5 x 4) = $20
- Members receive a 25% discount on any paid advertising.
- Participate in the Members' Draw at the OFDA Cafés, where the winner will choose from a selection of gift cards (LCBO, Starbucks, Tim Hortons, etc...)

# *A Party for Teme*


*Screenshot: Bev Sidney.*

*ZOOM screenshot, with Teme and her son (left box) and Naomi Fromm (right box)..*

Teme Kernerman has an international reputation for Israeli dance but in Ontario she also is known as a vital part of the folk dance community. Therefore, on her 90th birthday, friends and colleagues honoured her.

**Teme sent a few words (prior to the party):**

"Many thanks to OFDA for the BEAUTIFUL flowers that I received today to help me celebrate my 90th birthday. Just a brief history re the beginning of OFDA.

I was invited to teach in Montreal for several consecutive years at their 'FOLKMOOT' (camp). I experienced their organizational folk dance committee's workings and thought that Toronto needed a folk dance association, so when I got back I called a few very active people together and OFDA was born. With the help of OFDA, the OFDCamp and OFDTA teachers association was hatched. Unfortunately OFDTA no longer exists. However, I continued on my own with the blessing of the YMHA where I was teaching folk dance classes and gave folk dance teacher training courses. I studied dance in NEW YORK and was very fortunate to work with Maryanne Herman. (I took her teacher training course and the one that I offered in Toronto was based on this.)

So folk dance continues to live in Toronto with teachers, classes and the camp.

So thanks again for the BEEEEAUTIFUL flowers."

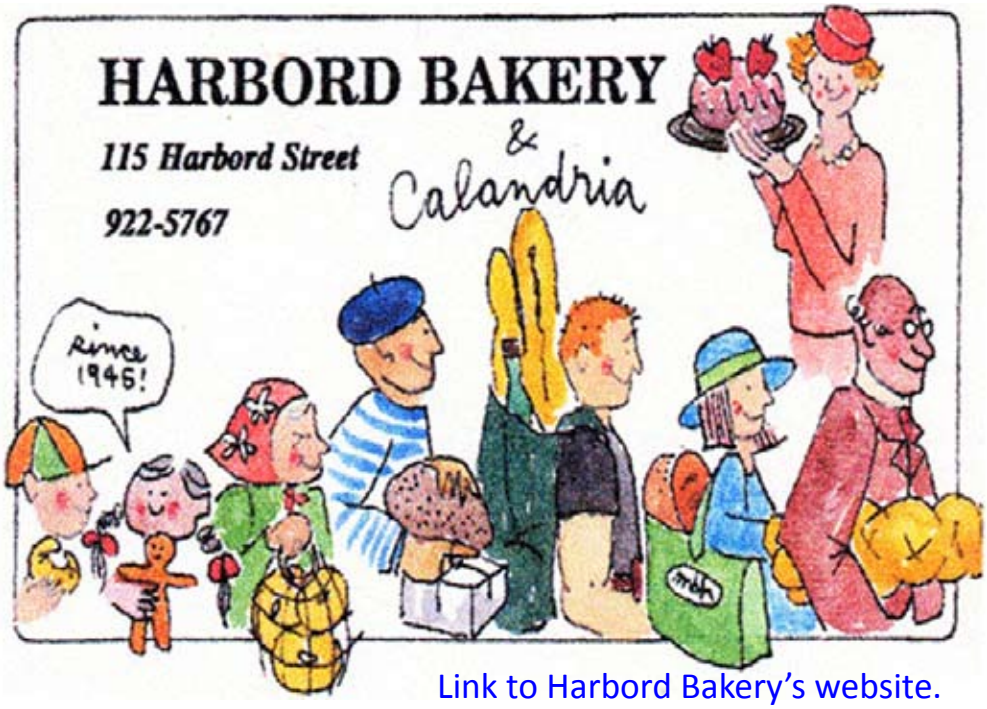
**Bev Sidney described the party:**

"At noon on Sunday, July 24th, a Surprise 90th Happy Birthday Zoom was joined by 95+ participants wanting to honour Teme and wish her well. The occasion was conceived and organized by 'Team Teme' (Helga Hyde, Naomi Fromm, Riki Adivi and Sandy Starkman), and what a great job they did.

Interspersed with the greetings and recollections of the attendees, were various interludes, switching between photos and videos recalling events of ancient and more contemporary times. (*Click the link* **Super Teme***, to view one of these interludes.*)

Naomi, who acted as MC, prompted Teme to relate a number of interesting and amusing anecdotes from her past. Her own stories and the offerings from participants on the Zoom, illustrated the rich history Teme's had throughout her dance career, and gave some idea of the influence she's had on so many – having promoted and/or spearheaded ideas that led to long-running initiatives (i.e., her Teacher Training courses and dance classes, Rikudiyah, Ontario Folk Dance Camp, Ontario Folk Dance Association, Chai Dancers...).

The Zoom was a wonderful coming together of many people who Teme has influenced over her long dance career. The number of people who joined the Zoom and the many testimonials clearly touched her, and for our part, having the opportunity to hear her own recollections was terrific – her memory is impressive, that's for sure!"




Link to Harbord Bakery's website.

# *OFDA 2022 AGM Snapshot*

**Now posted on the OFDA website:** the 2022 Minutes and Reports.

Once again this year, COVID-19 had its negative effect on our activites. Although the *Folk Dancer Online* magazine continued its production of five issues, no dance events were held. This year's AGM was held virtually by Zoom. Quorum was attained, and business conducted with the participation of 17 members.

**2021-22 Year-End Financial Report**, prepared by Treasurer Janis Smith. Selected details below.

| **ASSETS** | 2022 | 2021 |
|---|---|---|
| Total Assets | **$28,158.15** | **$26,728.94** |
| Includes.....Current | $17,222.91 | $15.800.80 |
| Fixed | $ 0 | $ 258.94 |
| In Trust for OTEA | $10,931.24 | $10,000.00 |
| **REVENUE** | | |
| Total Revenue, excluding Events | **$ 4,215.30** | **$ 3,833.99** |
| Includes.....Membership | $ 3,840.35 | $ 3,512.14 |
| Advertising | $ 207.91 | $ 164.95 |
| Donations | $ 0 | $ 0 |
| **EXPENSES** | | |
| Total Expenses, excluding Events | **$ 3,297.36** | **$ 2,807.49** |
| Includes..... Magazine - Printing | $ 235.04 | $ 200.18 |
| - Postage | $ 358.22 | $ 264.45 |
| Liability Insurance | $ 972.00 | $ 972.00 |
| **EVENTS** | | |
| Dancing in the Park: Hamilton (-$113) | | |
| **Excess of Revenue over Expenses after events** | $ 804.94 | $ 1,026.50 |
| OTEA Scholarship Awarded | $ 0 | $ 0 |

**Summary from Membership Chair, Mirdza Jaunzemis**

| | | | | |
|---|---|---|---|---|
| June 2022: | Canada – 178 | USA – 16 | Overseas – 3 | Total: 197 |
| March 2021: | Canada – 213 | USA – 20 | Overseas – 3 | Total: 236 |

**Elected Executive for 2022-23**

Steering Committee: Riki Adivi, Bev Sidney, Helen Winkler

Members-at-Large: Stav Adivi, Efrim Boritz, Devianée Caussy, Judith Cohen, Naomi Fromm, Mirdza Jaunzemis Roz Katz, Gary McIntosh, Marylyn Peringer Janis Smith, Mary Triantafillou, Paula Tsatsanis

# *From the Folk Dance Cookbooks*

# *Lemon Loaf*

Submitted by Marilyn Brown to
*Ontario Folk Dancer Cookbook* vol. I

1/3 cup shortening or margarine
1 cup sugar
1 egg
Grated rind of 1 lemon
1 1/2 cups flour
1 tsp. baking powder
1/2 tsp. salt
1/2 cup milk
1/2 cup nuts (optional)

Topping – 1/3 cup sugar and juice of 1 lemon

Cream shortening and sugar. Add egg and lemon rind. Sift flour, baking powder, salt and add to creamed ingredients alternately with milk and nuts. Bake at 350 degrees for 45–60 minutes. Remove from oven and let cool for 10 minutes. Mix 1/3 cup sugar and lemon juice. Pour over top of loaf.

*Photo: Dorothy Archer.*

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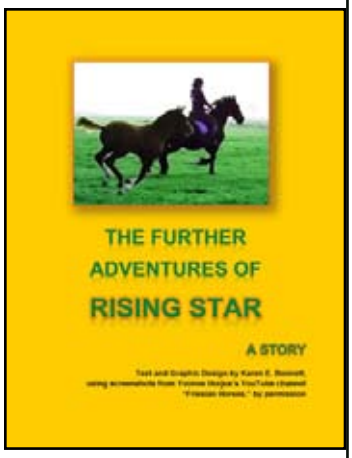
# The Grapevine




The second and final e-book in Karen Bennett's series about orphan foal Rising Star was released on May 25, 2022, which happened to be Rising Star's first birthday. Although the second book is almost twice the length of the first one (20 pages vs. 12), it costs a whole two pennies less: https://friesian-horses.creator-spring.com/listing/the-further-adventures?product=1227.

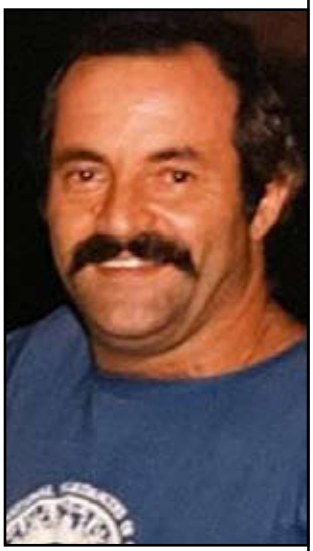
Roz and Allen Katz braved Pearson and Heathrow Airports and spent a lovely week in July cruising on the Rhône River out of Lyon.

Stefania Miller's long-time partner, Jack Evans, died in July. He was not a dancer but supported her folk dancing activities, and participated, in non-dancing roles, in the events of the Hamilton International Folk Dance Club. Condolences to Stefania and family.

The Adivi home in King City was the setting for a very enjoyable evening July 31. The musicians who entertained at Camp gave a concert – Nizo Alinov on trumpet and his sons, Nazir on saxophone and Serchuk on drum – plus a keyboard player and a darbuka player. The music was mainly Balkan and with the first strains of "Hora ca la Caval", the folk dancers present were up dancing. This was followed by "Ivanica" and many from the audience joined in. The dancing soon became impromptu. After an intermission and snacks, Nizo's wife, Bergen Alinova, who teaches Roma dances, performed. Then more music and dancing.

There was plenty of dancing this summer. Hamilton folk dancers were out at the Hamilton waterfront in July, Toronto Scottish dancers met in Edwards Gardens in June, Toronto English Country Assembly danced in Withrow Park. Riki Adivi continued her weekly virtual program until early August when she left for Mainewoods. Judy Silver and Walter Zagorski led the Toronto outdoor group at Hillcrest Park and Judy presented her weekly virtual program until mid-July when illness forced a postponement.

Karen Bennett reported: "Bora Özkök began teaching Turkish dance to the international dance community in the early 1970s.



*Bora Özkök.*

*Photo: courtesy of Ahmet Lüleci.*

His accomplishments, besides that of teacher and choreographer, included being a musician, a dance camp organizer, and in later years a leader of tours to Turkey. He died in early August, aged about 77.

A more detailed bio: https://socalfolkdance.org/master_teachers/ozkok_b.htm.

Dances that Bora taught that are still in the international repertoire include Ali Paşa, Güzelleme, İşte Hendek, Konyali, Turkish Hora (https://www.youtube.com/watch?v=Vqs1d2wMPzU&t=28s) and Yaylalar."

*28 of Rita's paintings on display in Kenora.*

Of the June art show in Kenora, Ontario, Helen Winkler wrote: "Rita's art show was a huge success. All of the 28 paintings that I sent in advance, sold very quickly. In addition, she painted some more in two live painting sessions and many of those were sold on the spot. The money was turned over to the Kenora Association for Community Living.

*Rita at work in a live painting session.*

Rita also made an impression on a wildlife photographer in Kenora, Lee-Anne Carver, who rescued an injured deer a while ago--the deer had been hit with a crossbow in the head, and was walking around with the arrow embedded. They had to work with wildlife staff to remove this crossbow arrow. It made international news. The deer now has a Facebook page called Carrot the Magic Deer. Rita has now painted Carrot the Magic Deer!"

*Carrot the Magic Deer.*

With Rita, it is one event story after another. Her latest is a painting in the Canadian Medical Education Journal. Here is the link: https://journalhosting.ucalgary.ca/index.php/cmej/article/view/75297/56034.

*Photos of Rita & her paintings: Helen Winkler.*