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Cover Image: OFDA Line Dance Cafe. Photo: Allen Katz. See p.14

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Editorial

by Dorothy Archer

The joy of dancing was evident at the October café. It was a delight to dance with others again and share a happy evening. Now I am involved with spreading the joy. Paula Tsatsanis volunteers with the CNIB and there has been great interest since she mentioned she folk danced. So Paula asked me if I would join with her in a project to offer folk dance lessons to blind/low-vision/partially sighted people. At the time of this writing we have had one class which was well-received and people went home with smiles on their faces. Not only that, we are getting calls to check on the steps – they are practising at home! I taught Opsa and Paula taught Piva Ljubov. Folk dancers Susan Han and Masako Saito came to support the circle and help those who had a particular problem with the steps. It is a learning experience for Paula and me too. To get an idea of it, ask a friend to close their eyes and then teach a dance they don't know.

Finally we had our line dance program which had been postponed from March 2020. Adam Kossowski and Riki Adivi taught interesting dances which not only were fun to dance but also furthered our understanding of line dancing. You can read about the café and enjoy the photos in this issue.

Karen Bennett offers Part 2 of her three-part series on Shared Music. She also tells, along with Riki Adivi, about unusual happenings in the park where they danced. Adam Kossowski and Anita Millman also have sent reports of dancing in Hamilton and Dundas.

Murray Forbes tells about dancing in Leros, a Greek Island and Nancy Nies reflects on 10 years of writing for this magazine and the sources of inspiration. Thanks to Stefania Miller for a report on World Camp.

I did not test the recipe this time but I am sure that you, like I, have had West Indian Christmas cake and rum cake to know what it will be like.

Sadly, I must say goodbye with this issue. My vision has deteriorated to a point that it is impossible to cope with the details of editing. But I can still dance!

Merry Christmas, Happy Hanukkah, and a very Happy New Year.

MUSIC WORTH HEARING

Karen Bennett, recognizing that the Armenians are short-changed in her Shared Music and Dances series as she has no Armenian collaborator, has been surfing YouTube for Armenian material that might fit in. She came up short series-wise but found a fabulous tune, Aghounig, that she wanted to share.

Apart from stage choreographies, this tune in 6/8 time has not been used for a folk dance, as far as she is aware. Singer/songwriter Armen Movsisyan released it around the year 2000. Karen prefers the way it was covered in 2019 by the Element Band: <<https://www.youtube.com/watch?v=uSphD-Urazg>>.

CONDOLENCES

to folk dancers and their families...



A donation has been made by OFDA to its Bereavement Fund in memory of Stav Adivi's mother, Vered Adivi, who died in October.

VIDEOS WORTH VIEWING

Here are two short videos to give you the flavour of music and dancing that Murray and Lavinia Forbes experienced on their tour to Leros, Greece (see p.22).

- Members of the **Artemis Dancers** **showing how it's done**, and
- An example of **enviable intergenerational dance participation**. Enjoy!

Folk Dancer Online seeks Editor

The December 2022 issue of the magazine will be Dorothy Archer's last as editor, and Karen Bennett has agreed to be Acting Editor in the interim.

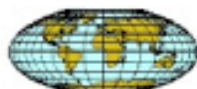
Are you, or is someone you know, a candidate for this volunteer position? The editor is responsible for acquiring copy for the magazine and preparing it for publication. S/he works closely with the production person, who does layout and preparation for printing.

Requires: broad familiarity with the folk dance community, good written skills in English, attention to detail, computer literacy, and ability to meet deadlines. All work is done by email, so can be done from any location.

Further information/inquiries about what the job entails can be obtained by emailing Karen at bennettke035@gmail.com



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A Decade of Documenting Dance

by Nancy Nies

In 2012, when then-editor Karen Bennett asked me if I'd be willing to write a column for *Folk Dancer* (to become *Folk Dancer Online* in 2015) and I agreed to do it, I had no idea where it would lead. It would be a new experience for me, and I was afraid I would soon run out of subjects to write about. Now, 10 years and more than 50 articles later, I can say that I've not lacked for sources of inspiration, as you'll see by the partial listing below. The column has, both literally and figuratively, taken me around the globe, introduced me to fascinating people, taught me about many different cultures, and given me unforgettable experiences. Contributing to this publication has been a gift – one that has given me both much enjoyment and a deeper understanding of the world.

For some columns, I drew upon a source close by – the people of Bakersfield. Though I've now called the city home for 50 years, writing this column has taught me much I'd otherwise never have known about the diverse, vibrant communities that make up our population – and the colourful annual events they organize, all of which involve dancing:

- a Greek Food Festival
- a Jewish Food Festival
- a Mexican *Día de los Muertos* celebration
- a Basque Festival
- an Asian-Pacific Showcase
- and a Kwanzaa Harambee.



Photo: Paul Gipe.

Dancers at Basque Festival in Bakersfield, California, May 2013.

Casting my net a bit wider to include nearby towns, I've discovered two more large, active communities which celebrate their cultures with:

- a Philippine Weekend in Delano
- and a week-long Portuguese *Festa* in Visalia.

Other times, it was a personal story that spurred me to write. I've had the good fortune to meet and learn from a number of individuals, each

with a different connection to folk culture and dance, such as:

- Red Simpson (1924-2016), a local country-music icon famed for his truck-driving songs and his contribution to the Bakersfield Sound
- Delphine Szczepkowski (1924-2017), who taught international folk dancing in Bakersfield for 35 years and first introduced me to it
- John Stenderup, who climbed Everest (2017) and K2 (2018), and who, at 5,400 metres (17,700 feet) with his fellow climbers, joined Sherpas in a camaraderie-building Nepali folk dance, a tradition on these climbs
- Ed Austin, my childhood best friend's little brother, now Professor Emeritus, Department of Dance, Brigham Young University (1984-2018) and former Artistic Director of the BYU International Folk Dance Ensemble (1985-2011)
- and Paul Gipe, my husband, who performed a prize-winning jump in a Schuhplattler competition at a California Oktoberfest in 2018, and who calls dancing with a performing group, 40 years ago, "the experience of a lifetime."



Photo: courtesy of Ed Austin.

Ed Austin dances hopak as a student at Brigham Young University in 1978.

Many articles, of course, were inspired by folk dance performances Paul and I have witnessed in the course of our travels over the past 35 years. Particularly memorable were those we saw:



Photo: Nancy Nies.

Dancers from the island of Krk, Croatia, perform at Zagreb International Folklore Festival, July 1987.

- at folk dance festivals in Croatia and Hungary, while traveling with Dunaj, a Los Angeles-based dance troupe directed by Richard Duree

- in a hilltop village near Rome, as well as in Sicily, Sardinia, and Marseille, as part of a Mediterranean folk-dance cruise led by Yves and France Moreau
- in Prague, Krakow, and Budapest, which we arranged to attend on free evenings during a Rick Steves tour of Central Europe
- in Denmark, Chile and New Zealand, where we traveled for Paul's work in renewable energy
- and in France and Martinique, while I was on sabbatical leave from teaching French.

Other columns came from the opportunities we've had to dance with friendly, welcoming "natives" in various countries – like you, in Canada!

Among the experiences we'll never forget are:



Photo: courtesy of Nancy Nies.

Paul and Nancy dance Cotton-Eye Joe at a wedding in southern France in 2005.

- trying our hand (and feet) at Danish dances at a weekly dance class during a four-month stay in Denmark for Paul's work
- dancing Cotton-Eye Joe at a wedding reception in southern France, with the happy couple and friends, members of a French country-western dance class
- dancing the Sardana with Catalan seniors one Sunday afternoon in Barcelona's Cathedral Square
- being the only non-Scots joining in the Scottish dancing at a ceilidh near Loch Lomond
- and learning Breton dances with a local recreational dance group during a month-long language-school stay in Brittany.

Sometimes, inspiration struck unexpectedly, for example in the form of:

- a collection of Mexican masks, belonging to Bakersfield friends
- a *National Geographic* article on dances from Ethiopia and Cambodia
- a coffee-table book in French, found in a used-book store, on the dances of Tibetan monks

- a 1956 book, *The Hopi Indians*, written by Harry C. James, an old friend of my father's
- and a packet of post-card reproductions of paintings illustrating Polish folk dances, discovered by chance in an antique shop.

Thus far, I've written about more than 30 different cultures, some more than once. Folk dancing – so much a part of cultural identity in many parts of the world – figures prominently in most of the articles, but other aspects of culture such as art, music, singing, costumes, language, history, handicrafts, traditions and celebrations are also featured. In writing about diverse cultures, I've become aware not only of their differences, but also of their similarities. What I've learned about people all over the planet – and how they manage to preserve their cultures in today's globalized, polarized, war-torn world – has inspired me to write about them and given me hope for the future.

Many thanks to Karen Bennett for coming up with the idea of this column and encouraging me to write it (as well as for creating an index to the *Folk Dancer/Folk Dancer Online* archives, which I've found very helpful in writing this retrospective). The experience has not only allowed me

to relive past experiences and learn more about them, but also put me in contact with people, places, and cultures that I'd previously known little or nothing about. In addition, it has given me two new hobbies – writing and photography – which I also put to use for a botanical publication I contribute to. It has also enabled Paul and me to keep in touch with our Canadian folk-dance friends. We'll always fondly remember dancing at IFDC and the OFDA cafés, when we were living in Toronto off-and-on during the 2000s. It has been a pleasure to be your California Correspondent for the last 10 years, and I look forward to the next 10!



Mazur, one of a series of Polish dances portrayed by artist Zofia Stryjeńska in 1927.

Image: public-domain.



Paul and Nancy, December 2019.

Photo: Betty Gipe

World Camp 2022: Dedicated to Atanas Kolarovski

by Stefania Szlek Miller



*Logo designed by Ahmet Lüleçi
(from atanasforever website)*

Ahmet Lüleçi and Joe Graziosi's vision for the initial World Camp in 1994 was to provide international folk dancers with a venue to dance to excellent live music. Since then, the camp has become renowned for exceeding that mission. The 2022 camp was dedicated to the memory of the great Macedonian dancer and teacher Atanas Kolarovski who died in March 2022. Fusae Carroll, the preserver of Atanas's rich repertoire of dances, and Canada's own Yves Moreau led two sessions devoted to Atanas's memory. It was a moving tribute to "the man with the golden legs." Ahmet and friends have posted photos and tributes on the *Atanas Forever* website: <http://atanasforever.com/index.html>

For Terri Taggart and me from Hamilton and the six other Canadians from Montreal (see photo), it was worth the long drive to Iroquois Springs, N.Y. to join more than 70 other dancers and musicians for a total immersion in music and dance. The camp organizers provided a rich programme from September 29th to October 2nd for those of us who had too long been isolated by COVID restrictions. The dance instructors included Ahmet (Turkish), Joe Graziosi (focusing on Greek dances from Epirus), and Fusae. Anna Angelova, a young and stately member of Ahmet's *Collage* performing group, offered dances from Bulgaria. Eirini "Rena" Karyofollidou travelled to the camp from Greece and focused on dances from the Metaxades area of Thrace. Her charismatic personality



Rena Karyofollidou, Joe Graziosi, and Michelle Benoit.

dances was missed, but it also meant that the day instruction sessions started at 10:00 a.m. rather than 9:00 — a great relief to participants and musicians who stayed up late into the night dancing or playing in jam sessions led by musician Bill Cope along with Michael Ginsburg, director of *Zlatne Uste*.

The evening dance sessions were dedicated to live music starting on Thursday evening with the big brass band *Zlatne Uste*. Friday night, we danced to the Albanian band of Merita Halili and Raif Hyseni followed by a Turkish round with Hasan Isakkut and the *Balkan Wedding Band*. Kavala (Aegean brass band) also played Friday night with their exciting set of dance tunes. Clarinet was provided by Sal Mamudoski. View the band at: <https://www.worldcamp.us/musicians.html>.

Saturday night, we had a long non-stop session of Pontic dances with Christos Tiktapanidis playing the lyra — probably the only camp where you can get your fill of hypnotic Pontic dances. The evening proceeded appropriately with stately Macedonian music and vocals of *Niva*, an all-female band in the Izvoren style (tapan, kaval, tambura). *Zlatne Uste* closed the dance party with the final set of World Camp 2022. Sunday morning, it was sad to bid goodbye to old friends and new ones at this wonderful camp.

animated her dance sessions as well as the camp. Steve Kotansky, the sixth teacher, could not attend because he tested positive for COVID (one had to be vaccinated as well as testing negative on a rapid test administered at the gate to participate in the camp). Steve Kotansky with his big presence and repertoire of Balkan



Ahmet Lüleş

This was the 28th World Camp, a real labour of love dedicated to dance and live music. Ahmet and Joe chose Cape Cod as the initial site of the camp, and from 2005-2006 it was held in Montreal (when the Canadian dollar was on par with the American — not so in 2022!). In the last 15 years, the base has been in Iroquois Springs (<https://iroquoissprings.com/>), near the town of Rock Hill, N.Y. in the Catskill Mountains. The dance facility is spacious with a wood floor, and the dining area provides excellent food with provision for special diets. One also has a choice of various comfortable lodgings with interior washrooms. Terri Taggart chose to share a cabin with eight others to reconnect with old friends. How she could drive us home to Hamilton (some eight hours) after all those after-parties amazed me. Jocelyne Vaillancourt with three other dancers from Montreal chose a cabin of four. There were also private units for shy people like me.

The camp was well organized by Ahmet along with an amazing team of volunteers: Emily Cohen, Holly Plotner, Adony Beniares, and Rikki Nicolae. We are very grateful to them for providing us with the opportunity to dance with superb teachers and musicians.



Photo: Ghislaine Poitras.

Fusae Carroll (Left) with the Canadians: Yves Moreau, Stefania Miller (with OFDA shirt), Jocelyne Vaillancourt, Andréanne Tanguay, Ghislaine Poitras, Paul Rioux (at back), France Moreau, and Terri Taggart.

OFDA Line Dancing Café

by Dorothy Archer



Fifty-five enthusiastic dancers attended the OFDA Line Dancing Café on Saturday, October 29 at Willowdale Presbyterian Church.

The evening began with folk dancing; a few wore masks and no one held hands. Then there was a break for snacks and socializing before the

main event. The snack table had an array of choices and was popular throughout the evening.

Adam Kossowski and Riki Adivi presented the program with a selection of dances from various cultures. Adam began with Cumbia Semana, a dance to Latin rhythm choreographed in the U.S.A. Riki followed with Sampri Tama from Israel. They continued alternating with



Adam teaching Linerender from Norway and Mamma Maria from Italy. Riki taught Café Alhambra, another Latin rhythm, and Jerusalema, the popular dance that came from Africa during the pandemic.

As is usual, the last hour was devoted to request dancing. The line dances

that had been taught were requested for repeats and danced with vigour. Some people still wore masks but all held hands in the circle now.



Photo: Agnes Bleiwas.

For more photos, go to: <https://ofda.ca/wp/photos/>

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Shared Music and Dances, Part II: More Greek, Turkish and Armenian

by Karen Bennett

In Part I of *Shared Music and Dances* (October 2022), I mainly discussed one song that became a dance, Oğlan Oğlan. Joe Graziosi covered it in a 2021 online class with the assistance of Ahmet Lüleci. I also mentioned Joe's YouTube (YT) channel, <https://www.youtube.com/user/romeikos2>.

As I'm unable to attend all of Joe's classes, I may have missed some where he discussed the dances in this second article, wherein I'll cover two more tunes but still barely scratch the surface of the topic.

Rampi Rampi



Under the title “Rampi Rampi,” Joe wrote on YT, “ Third ... chapter of Rampi compilations. The first piece [Turkish name: Çadırımın Üstüne] was also the very first version of the song I heard on a recording—typical of the multi-ethnic orchestra of the 60s in ‘Greek America’ (Greek, Armenian, Turkish and Arab musicians together). [When I was] growing up in New England, the tune Rampi was the second most popular song to dance karşılama [to] among Greek Americans (the first was the song Marinella <https://www.youtube.com/watch?v=9nxAWslMJw4>).”

I was unable to find the third compilation of Rampi versions on Joe's channel when I came to finish this article. All of Joe's compilations consist only of excerpts. The first Rampi compilation was led off by singer Róza Eskenazi singing in Turkish in 1954; I found the same song—complete, this time—on another channel: <https://www.youtube.com/watch?v=QDzXPLX8JdQ>.

Many decades later, Rampi is alive and well. Rampi (or even Rambi) is often the title used rather than the formal name of the song, Çadırımın Üstüne. Here's the excellent Sinafi Trio (and guests) performing it in 2016 in Istanbul: <https://www.youtube.com/watch?v=TsFK5PgjYP4>. (Aside: Here's the same group playing Miserlou in 2016: <https://www.youtube.com/watch?v=IDeb8zJBD9I>. And here's a mind-melting 2011 version of Miserlou—too slow to dance to, alas—by the band

Klezmer, which originated in Mexico City: <https://www.youtube.com/watch?v=8ZjpaVuyCiY>.)

As a reminder of what a karsilamás (the Turkish spelling is karşılama; it was originally a Turkish dance) looks like, I present Greeks performing one (although not to Rampi Rampi) in costume at a festival on the island of Kalymnos in 2011: <https://www.youtube.com/watch?v=JMilDEvzgiM>.

Sometimes the name is hyphenated—Rampi-Rampi—as in my hard-copy description, written by Michael Herman, of a “Turkish line dance,” none of whose two figures resemble a karşılama. The choreographer wasn’t given credit; perhaps it was Michael himself. I remember doing this dance, after I started dancing in 1975, to music played by Greeks but sung in Turkish by Rena Ntallia (and on her album, subtitled *RCA Recordings 1954-56*, the name is hyphenated): <https://www.youtube.com/watch?v=nEHV9egEDYw>.

I haven’t seen the dance locally for decades. But wait! Here it is, being done to Rena Ntallia’s recording in Haifa, Israel, in 2014: <https://www.youtube.com/watch?v=2lAEg78HI7Q>. The song has been covered by many Israeli artists, including Grazia Peretz, who was 16 when she recorded it in Turkish in 1978: https://www.youtube.com/watch?v=vWWx_jfkhI0. Greek and Turkish music was enormously popular in Israel in the 1960s and ‘70s.

But wait! There’s another way to spell it: Rompi Rompi, especially when it’s used for belly dance music. Here’s a version by Omar Faruk Tekbilek and Richard Hagopian on their 1995 album *Gypsy Fire*: <https://www.youtube.com/watch?v=JYZUpKzVpKU>. Armenian-American musician/singer John Bilezikjian (1948–2015) spelled the tune the same way on his 1979 album *Sirocco*.

Nina Nai Nai/Şinanay

Joe said on his YT channel, “The very popular Greek song Siko Horepse Koukli Mou or Nina Nai Nai was originally from an old Turkish tune” that was “first recorded in Greek in 1958.” Here are Joe’s two compilations of versions: first by Ali Uğurlu in Turkish (in which the song is called Şinanay) and by Stelios Kazantzidis and Vangelis Perpiniades in Greek, <https://www.youtube.com/watch?v=VXwx14QQ5gs>; and second, all in Greek, by immigrants and Greek Americans in the early 1960s, <https://www.youtube.com/watch?v=5SEmrQ8oUWc>.

The Syrtós and Kalamatianós use the same dance steps in SQQ rhythm even though the Syrtós is in 4/4 time and the Kalamatianós is in 7/8. Folk dancers tend to use the two names interchangeably. Siko Horepse Koukli Mou is a well-loved song used for Kalamatianós among us, and probably the favourite version is one recorded neither by Turks

nor Greeks but by the NAMA Orchestra (an offshoot of the AMAN Folk Ensemble of Los Angeles) sometime between 1974 and 1983: <https://www.youtube.com/watch?>. (Their *Best of NAMA* album, released on CD in 2011, also contains the now-classic versions of Bavno, Eleno Mome, Jove Male Mome, Lesnoto Medley and Salty Dog Rag.)

Here are Greeks dancing to Nina Nai Nai in a TV studio in 2011: <https://www.youtube.com/watch?v=RXhSgLzlqCI>. Note that all the dancers change to a QQS step that moves continuously forward for the “under the arch” sequence at 2:27. This is something that not all international folk dancers are clear on; I have heard some wonder, “What should my feet be doing?”

What would Turks dance to this tune? One option is a Çiftetelli, which has many uses, including for dervish whirling but also parties and wedding receptions: <https://www.youtube.com/watch?v=9wl7vOIOi1A>. The same words that are used in the title of the video <https://www.youtube.com/watch?v=sIPa632agEc>, Tsiftetelli Tourkiko (in Turkish, Çiftetelli Turkiko), often turn up in the song lyrics in both languages. Although the song in the second link above was by a Greek band, the video garnered cross-cultural praise in the comments: “This was an excellent rendition of a very popular song that has significance in many cultures. As a Turk I appreciate and thoroughly enjoyed this rendition very much.”

And, like Rampi Rampi, this tune is also used for belly dances. The following music-only version is titled in Turkish but sung in Greek: <https://www.youtube.com/watch?v=ppSZngROUmE>. I liked this version a lot *as music* (belly dancing does nothing for me); what a pity it’s only an excerpt.

In my Turkish CD collection is one from 1998 that was co-produced by Ontario’s own Brenna MacCrimmon, who also chose the contents. Both CD and band are called *Karşılama*. The first track is called Kalamatya, and yes, it’s the Greek dance tune in 7/8, but played (without singing) in a style typical of Turkish Thrace. Oh, look! It’s on YT! Note the wonderful work by Selim Sesler on clarinet: <https://www.youtube.com/watch?v=te-SSGrTJyc>.



Out of the innumerable dances choreographed to this tune over the years, I'll choose two from the 21st century. At Ontario Folk Dance Camp In 2010, Roberto Bagnoli used a fast Greek version of the song (by Eleftheria Arvanitaki) to present his own choreography, which he called Tsifteteli Tourkiko. This hybrid dance had four figures, two of them Syrtós variations. Twelve years later, Ahmet Lüleci choreographed a two-figure Syrtós-related dance, Şinanay (SHEE-nah-nye), a word that he said means Tra-la-la: <https://folkdancemusings.blogspot.com/2022/08/sinanay-turkey.html>. In 2022, Ahmet taught Şinanay from one coast of the United States to the other, including at Stockton Summer Camp in July, at the first week of Mainewoods Camp in August, and at World Camp at the end of September/beginning of October. Naturally he used a Turkish song, specifically one from 2008 by Eylem Sonraki with some new lyrics: <https://www.youtube.com/watch?v=djWQsaqewGw>.

Aside: In 2010, Ahmet taught a dance with a similar name, Şinanari (Shee-NAH-nar-uh), but it's a Čoček: <http://www.folkdancecamp.org/assets/Sinanari-2010SFDC.pdf>.

In 2013, John Bilezikjian did a studio recital that was broken into parts for posting on YT. Sequence 8 was entitled, "John Bilezikjian Plays Greek Syrtó Song Nina Nai Nai": <https://www.youtube.com/watch?v=5yxTZ3avM-0>. In his introductory remarks, John said that Nina Nai Nai "is a song that's played at folk dance festivals. It's a rousing folk dance number that many people—American Greeks, Armenians, Assyrians—dance to." At the end, John said, "Opa!"



I then found a video of John B. playing Nina Nai Nai at an Armenian church picnic in the States in 2008. "Ha!" I said to myself. "I get to see Armenians dance it!" Nope; the person doing the filming never panned away from the musicians. Beneath the video were such duelling comments as, "The song was originally Turkish," and, "I defy anyone to prove whether the song was originally Greek or Turkish."

Then I found *another* video wherein John B. played a Syrtós (although not Nina Nai Nai) at an Armenian

party in San Francisco in 2009, and the camera briefly captured the dancers: <https://www.youtube.com/watch?v=p3LeJbmQSig>, from 6:27 to 6:51. Armenian style is subtly different from Greek; I like it a lot.

Naïry Digris is an Armenian American who is the director and choreographer of the Armenian Dance Ensemble of Minnesota and teaches a monthly Armenian dance class on Zoom (<http://www.mnarmenians.org/events-calendar/general/armenian-dance-ensemble/armenian-folkdance-teaching>). She also leads international folk dancing. In response to a private query from me during a different Zoom class on 11 September 2022, she said, “The Armenian community as such does not do a syrtó, unless we have a big annual party. However, at Tapestry Folkdance Center [in Minneapolis] where we do our international dancing, we do a syrtó, and I particularly like the Nina Nai tune.”

Nana Mouskouri was enormously influential in spreading Nina Nai Nai around the world, beginning in the 1960s. The version she sang replaced the words “Tsiftetelli Tourkiko” with “Tsiftetelli Kritiko,” Nana having been born on Crete. This video (<https://www.youtube.com/watch?v=Hi5JnlctXk8>) appears to be from her 1968–76 BBC-TV show and is undanceably fast.

Many nationalities in Europe have embraced Nina Nai Nai, including Romanians, Serbs and Macedonians. Here’s a Serbian TV version (with costumed dancers!), posted in 2018: <https://www.youtube.com/watch?v=7oWG7gBHezE>.

Aside: There are a number of Armenian songs whose names *sound* similar to Nina Nai Nai but are unrelated, including Ha Nina Nina (also spelled Hanina; a Kochari is done to it) and Ninam Ninam.

In the third and final part of this series, I’ll talk about Adan.

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Greek Dancing on Leros with Kyriacos Moisidis in September of 2022

by Murray Forbes



Lavinia by the castle in Lindos on Rhodes.

Leros is a beautiful little island half an hour water taxi ride from Turkey with a rich history, including principal Italian naval base in the Aegean. It also includes the Knights of Saint John and the Ottoman Empire and so on.

There are many ways of getting from Malaga to Athens, all but one requiring complicated changes in various other European cities with unpleasant connection times, but Aegean Airlines by some improbable miracle has an inexpensive direct flight. It comes however with issues. The plane departs at 2 a.m. and thanks to its very low fares is packed like a tin of sardines.

We decided that, as we had also never been to Rhodes, we would spend a few days in Rhodes Town and then take the ferry through the Dodecanese to Leros. This was an inspired decision.

Naturally, on arriving at the Malaga airport at midnight, one of the wheels of our new lightweight suitcase chose this strategic moment to completely cave in. And then, for some mistaken reasoning, the agent in Malaga refused to book our luggage through to Rhodes, so we managed to miss our connection in Athens and had half a day of quality time waiting for the next flight.



Murray and ancient ruins, from the Knights' castle on Leros.

We had rented a small holiday apartment in the Jewish quarter of the old town, right up against the wall. This worked out brilliantly because we were near to everything without being in the chaos of this very busy tourist destination. The old town is indeed magnificent. Most spectacular is the infrastructure built by the Knights of Saint John who ruled there from 1310 to 1522. Dragging my broken suitcase from the bus stop to our apartment over quaint cobbled streets sleepless like the living dead was however a herculean task.

On one of the days we took a bus to Lindos. Although equally discovered this is another splendid destination and we joined the lengthy queue to get entry to the Knights' castle with its amazing view.

Kyriacos, as well as being a very good teacher, always manages to make his workshops exciting with events. We were a highly international mix of participants. As well as Greeks, there were Scandinavians (Finns and Norwegians), an Italian, English, two ladies from Vancouver, Americans, Israelis, Bulgarians, a lady from Luxemburg, two Czechs, a German, two ladies from New Zealand and of course ourselves from Spain. The workshop took place, mainly, in a pleasant four star hotel near to the port that our ferry arrived at and across the road from the sea.

Kyriacos taught dances from the Smyrna area of Asia Minor, Macedonian dances from Serres and some Pontic dances from the Smyrna area. From Leros, Adonis – who plays the lyre and sings – and his wife Zacharoula taught dances from Leros and Samos, and managed to arrange some most enjoyable outings. On one occasion we went by a picturesque boat to some islands nearby.



Lavinia and Lenka, our Czech dance friend, at Artemisa's club house; the Castle of the Knight's of Saint John is in the background.

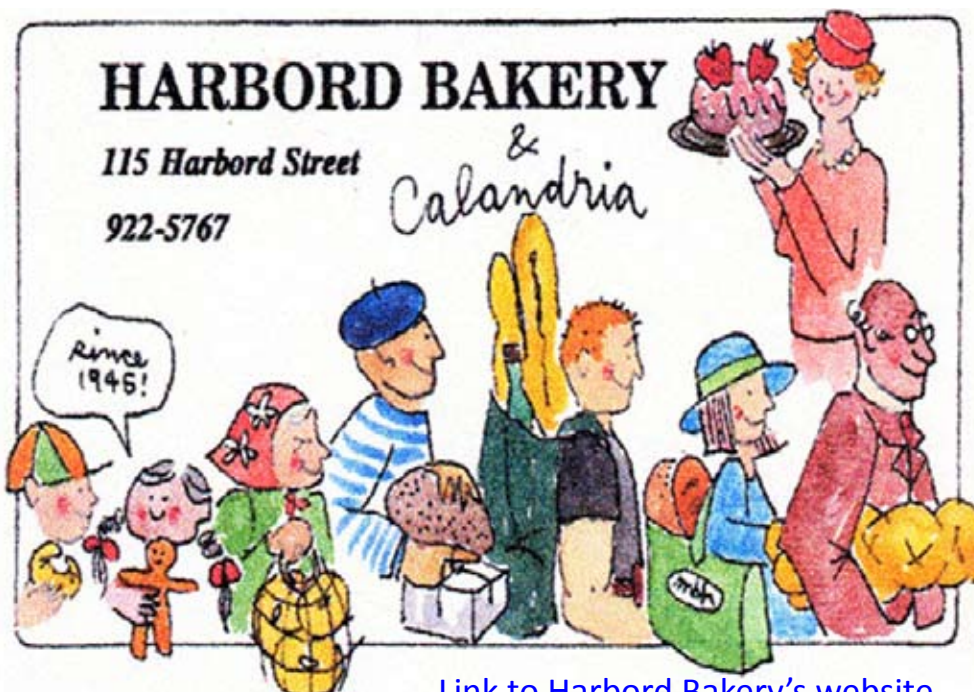
We visited most of the island and sampled many of the local tavernas. There was a lot of live music and some performances by Artemis, which is the dance group that Adonis and Zacharoula belong to. One day we were invited – all 39 of us – to the house of another member of this dance group for a delicious traditional homemade meal. On another occasion we all traipsed over to Aghios Isidoros for a picnic, live music and dancing. The only problem with this outing was that to get there one had to walk along a low walkway splashed by the waves, so we all managed to get soaked but it was a most spectacular venue. By some miracle we also managed to get up the single track road to the Knights' castle and back down again, from hairpin bend to hairpin bend in a full sized motor coach, without falling off the unprotected edge. The highlight though was a party put on by Artemis in its amazing old palace with local dancers and musicians of all ages. One family had four generations playing.



Swimming off the boat during an island tour.

This was a very enjoyable trip even though we managed to get ticketed by the police at 3:30 a.m. on our way home for not having had our car inspected in time.

[See p.5 for some of Murray's short videos of the dancing on this tour.]



[Link to Harbord Bakery's website.](#)

Tales of Dancing in the Park, 2022

Dancing in Hillcrest Park, Toronto by Karen Bennett

Hosted by Judy Silver and Walter Zagorski, dancing started on Tuesdays in May at Hillcrest Park (NW corner of Christie and Davenport) and went till the end of July. After a hiatus in August, dancing re-started in September with Walter as sole host, and ran from 6:30 to 8 p.m. every Tuesday for the entire month. It was a small group—eight to 10 people on a good night—but we really appreciated the chance to dance together. Except for high humidity levels, the weather was surprisingly good to us, except on the last Tuesday in September, when we were rained out.

On September 13th, a carousel appeared in the park as a set for a horror TV-series episode that was to shoot the next day. The set-up crew were fine with us dancing off to one side, on our usual small place of bare dirt (grass and weeds being too hard to dance on). Elaine McKee took a photo, which left out a number of dancers who were present but just not in-shot.

I associate carousels with horror anyway, and here was a carousel that was to *feature in* a horror TV series. The 1978 Columbo TV-movie *Make Me A Perfect Murder* starred Trish Van Devere as a TV-studio executive who committed murder; of course, Lt. Columbo knew she did it, and would not stop pursuing her to ask even more questions. In the final scene, relentlessly repeating carousel music and Trish's frazzled inability to turn off all the cameras on which Columbo is appearing made for quite an unsettling viewing experience. And the 1962 fantasy-horror novel *Something Wicked This Way Comes* by Ray Bradbury (made into a movie in 1983) featured a supernatural carousel that made riders appear younger when the carousel rotated clockwise but older when it rotated in the usual direction—i.e., counter-clockwise. (The only dancing in either production was in *Something Wicked*, by belly-dancers who appeared to be succubi.)

The majority of our folk dances go counter-clockwise (a.k.a. widdershins). Aack! Our dances were making us older!

On September 20th, a little boy pulled his dad into dancing with us. It was really adorable. Later, we were briefly joined by two people who talked about seeing large numbers of folk dancers in Winston Churchill Park in the past. "That was us!" said the line's leader. "We got older."

As Judy Silver was back and feeling well, we had two more evenings of dancing, in October, with the starting time moved forward to 5 p.m. Both evenings had extremely good turnouts—for modern times, that is: between 15 and 20 people.



Photo: Elaine McKee.

Dancing in Hillcrest Park on September 13 in front of the sinister merry-go-round. Susan Han is leading the line; the suddenly aged Karen Bennett is last.

Dancing in Richmond Hill, Ontario by Riki Adivi

We danced in Mill Pond Park near the gazebo from June 7 to October 3, with a three-week hiatus in August during which I went to Mainewoods Camp. Unlike other places in the park, the gazebo has electricity, which I need for speakers and because laptops may run out of battery power.

When we started dancing in June it was still required to keep social distancing because of COVID-19, and we kept dancing without holding hands throughout the season. It was harder this year to convince people from the park to join us, and this was probably because we didn't hold hands. People, in general, tend to join us more for line dancing, and we included a few line dances in the program.

The attendance varied from a few people to lots and lots, especially on one day in September when there was a Persian birthday party using the gazebo. (There are always many Persians in the park.) I played a simplified Israeli dance choreographed to Persian music (I make sure to buy the music), which the Persians joined. Some of them stayed to do a few Israeli dances afterwards, but then they went back to their party. The competing music made it hard for me to concentrate, but my speaker was louder!

I did not get any photos of the Persians this year, but in 2016 a video was made of me leading a modified Persian dance called Shah Doomad: <https://www.youtube.com/watch?v=5uPP5oexNdA> .

From the Folk Dance Cookbooks

Caribbean Rum Cake

Submitted by Trish Morgan to
Ontario Folk Dancer Cookbook vol. II



1 lb. of dates	2 eggs, beaten
1 cup of walnuts	2 cups of flour
3/4 cup of butter	1/4 tsp. of salt
1 ½ cups of brown sugar	1 tsp of baking soda dissolved in 1 cup of boiling water

Rum icing:

2 cups of icing sugar
3 tbsp. of rum
½ cup of butter
Whip with an electric beater.

Melt butter and pour over dates and walnuts. Add remaining ingredients. Pour into a bundt (tube) pan and bake for 1 ½ hours at 300 degrees F. When cool, pour 3 tbsp. of rum over the cake. Repeat as often as desired. Ice with rum icing.



Photo: Dorothy Archer.

[PRINT this page.](#)



The Grapevine



*Bora Özkök with Atanas Kolarovski:
two seminal teachers lost in 2022.*

Karen Bennett sent a note: “A ‘Remembering Bora Özkök’ Zoom session was held on October 16, 2022. Co-hosted by Yves Moreau, Ahmet Lüleci and Melanie Goldberg, the session was two hours and 12 minutes long. Due to a technical problem, only 100 of the hundreds of registrants were able to attend, but the next day, Ahmet posted the recording of the session on YouTube: <https://www.youtube.com/watch?v=uplj5LjMuFw>. Some of the highlights: (1) slide shows, 13:10–21:12 and 41:21–48:04; testimonials, 49:28–1:04:26 and 1:21:46–1:33:08; video clips, 1:04:25–1:19:18 and 1:34:46–1:41:00; Ahmet leading Bora’s slow, easy Turkish/Kurdish dance Bitlis’te Beş Minare (for whose recording Bora played and sang—and Ahmet sang as well) at 1:43:00; and a recording of Bora playing La Bastringue on zurna at 2:08:47.”

Gloria Mostyn has moved back to Toronto. You can find her at the Prosserman Centre on Tuesday evenings and Wednesday mornings at Banbury Community Centre with Olga and the Don Heights Folk Dancers on Thursday evenings and at the Toronto District School Board in Olga’s class on Friday mornings.

Ralph Thornton Centre was the venue for a remembrance of Al Gladstone on Sunday, September 18th. More than 70 people came to pay their respects. After a welcome from Marilyn Wilcoxon, Al’s wife, four folk dancers, Olga Sandolowich, Henry Crane, Gilda Akler-Sefton, and Frank Kaufman shared stories about their friendship with Al. Jim Houston, former executive-director of the Centre also spoke. There were several areas to visit as well as space to meet and trade stories about Al. Artifacts and clothing that Al had collected were offered free of charge. Walter Zagorski played music to which the folk dancers responded. A popular area was the slide show about Al which people watched while sampling the delicious food at a nearby table.

Walter Zagorski reported: “Mainewoods Dance Camp ran again in 2022 for two sessions. Session 1 (August 14-20) featured Aaron Alpert (Israeli), Sonia Dion & Cristian Florescu (Romanian) and Ahmet Lüleci (Turkish) with musicians the Pixton-Poirier Band. Session 2 (August 21-27) featured Roberto Bagnoli (International), Michael Ginsburg (Balkan) and Monique Legaré (Hungarian) with the band Balkan Fields. Canadians attending both sessions were Riki and Stav Adivi, and Walter Zagorski.

Mirdza Jaunzemis, Anita Millman and Lynda Vuurman attended Session 2. Ex-pat Kathleen Mazurek, now living in Mexico, also attended both sessions. Both sessions were well-attended and had good energy. It was a chance to reconnect with old friends and make new ones after a couple years' absence."

Adam Kossowski wrote: "Attached is a picture of folk dancers on the Hamilton Waterfront on July 29, 2022. We danced one evening per week in July, and average attendance per night was 24. As last year, we danced without masks on in the large area adjacent to the Waterfront Stage which allowed us to maintain physical distancing. After dancing, some of us enjoyed refreshments, snacks and



Photo: Pat Vuurman.



socializing on the patio at Williams Fresh Café."

Anita Millman wrote: "This year again the Dundas Driving Park proved to be a welcome place to do some international folk dancing. We danced from April to September, enjoyed each other's company and danced outside with an average of 18 to 25 participants. We were often joined by some onlookers, old and young."

Congratulations to folk dancer and environmental lawyer Dianne Saxe who was elected to Toronto city council in the recent election. She represents Ward 11, University-Rosedale.

Travellers are afoot again. Marylyn Peringer left for two weeks in Greece at the end of October. Paula and Peter Tsatsanis and Masako Saito spent two weeks in Patagonia in November. Efrim Boritz and Naomi Fromstein visited Amsterdam and several places in Germany. More recently they took a road trip through Buffalo, Cleveland and Indianapolis.