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Cover Image: *Traditional costume of the women of the central Andes of Peru, specifically the villages of the Junin area. Photo: Nancy Nies. See p. 7.*

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[RETURN TO OFDA WEBSITE.](#)

Hello, Hello! I'm Back!

by Karen Bennett, Acting Editor

My first term as Editor (not just Acting) was from September 1994 to June 1997, and my second was from February 2013 to June 2014, with three stints as Guest Editor between 1997 and 2013. I am planning ahead so that I can finish my third term in December 2023, but if someone appears who is both qualified and eager to replace me as the “real” Editor sooner than that, I promise not to resist fading back into the woodwork sooner than that (but continue writing, of course).

I offer heartfelt thanks to Dorothy Archer for her eight years of service as Editor after taking over from me in September 2014.

In reading back issues of the newsletter to pin down how often I served as Editor (quite apart from being Assistant Editor) since I joined OFDA in 1976, I came across the January 1971 editorial by David Youngs. This excerpt made me laugh, for many reasons:

“You will be pleased to know that the appeal in the last [news]letter for volunteers to help prepare this paper did receive a response. After saying that a flood of letters was expected, nine people approached me and said that the word ‘flod’ was misspelled [sic]. We will have some limited openings in the following areas, so please feel free to volunteer: Editor 1, Editor 2, Editor 3; typist; Contributor 1, Contributor 2, Contributor... ; layout artist; etc. Please hurry or the positions will be filled.”

In this issue, I’ve introduced a new column: What Do Dancers Do for Hobbies? The answers contained in the columns in hand so far have taken me by surprise—as I thought they would. I encourage readers to submit their own surprises. In the April issue, I hope a second new column will begin (the writer I have in mind is very busy); it will be about costumes. Both columns will be composed with brevity in mind.

Now that in-person folk dancing, concerts and performances are back, I hope to see brief contributions/reviews from those who attend events. I wrote such a review for this very issue, on a certain New Year’s Eve party. I managed to nag ... uh, persuade ... Dorothy Archer to accompany me. It was a fabulously feel-good occasion for everybody involved.

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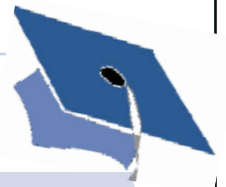
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2023



OTEA SCHOLARSHIP

Each year, OFDA offers the OTEA Scholarship to support a member who wishes to attend a course or workshop or other enrichment activity related to folk dancing.

Applications can be submitted before May 31, 2023.

Details on the OFDA website:

[2023 OTEA Scholarship Ad](#) and [OTEA Scholarship Rules](#).

Scandia Camp Mendocino will take place in person from June 10–17. The areas of Hallingdal in Norway and Föllinge in Sweden will be the primary cultural focus this year. Register at: www.ScandiaCampMendocino.org.

Folk Dancer Online seeks Editor

The December 2022 issue of the magazine was 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.



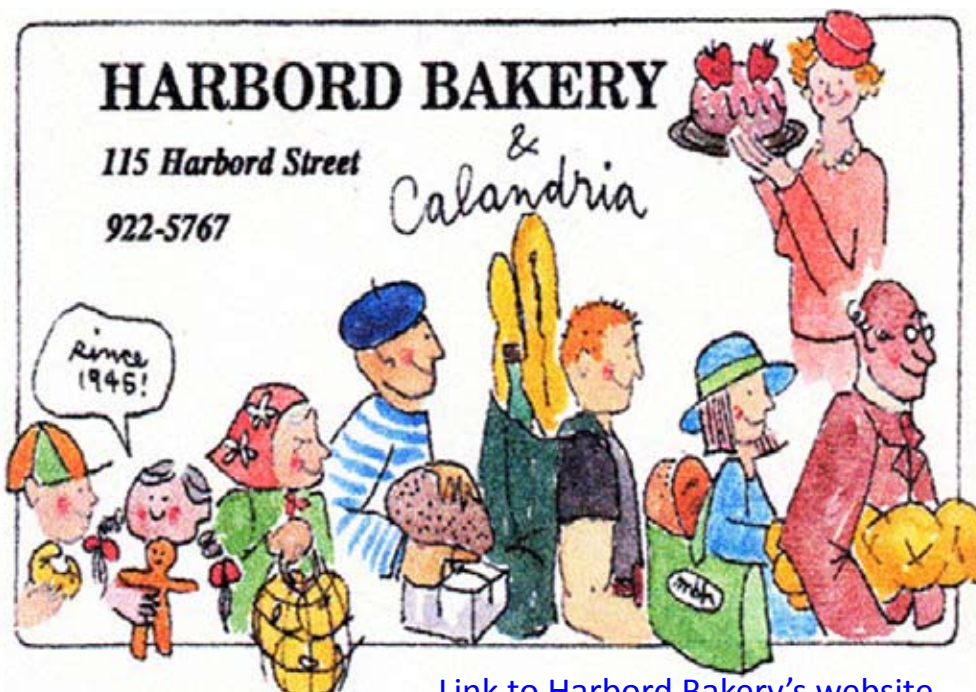
VIDEOS WORTH VIEWING



Otyken is an ethnic/fusion rock group whose main members are Chulyim Tatars, a now-tiny Indigenous tribe from central Siberia. They speak a Chulyim-Turkic language known as Ös and practise a religion that's a mixture of Sunni Islam, Russian Orthodoxy and Shamanism. Here's a highly-produced number, My Wing (not a dance, unless done in a nightclub) that in 2022 went viral on TikTok: <https://www.youtube.com/watch?v=2BDSPZTqiUo>.

Speaking of groups that speak a Turkic language, here's a more traditionally produced folk song called Kam-Shaman from the Altai people, who live in Russia, Mongolia and Kazakhstan: <https://www.youtube.com/watch?v=GpRT4cgak4k>.

And here's a beautiful (if more modern) instrumental in 3/4 time, Ana Zhuregim, by the HasSak Ethno-Folk Group, also from Kazakhstan: <https://www.youtube.com/watch?v=yzI09FU0VEQ>. It's not strict tempo so, alas, cannot be used for a waltz. From the same group comes a medley called Orteke—o'r Altay: <https://www.youtube.com/watch?v=je6dpABcDLU>.



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

The Cortamonte, a Peruvian Carnaval Tradition

by Nancy Nies

As I've written before, inspiration for this column sometimes comes unexpectedly. In the spring of 2022, we consulted with Pablo Ccaihuari, a local landscaper, on our plans to replace our water-loving front lawn with drought-tolerant California native plants. Paul asked Pablo where he was from, and he told us he was originally from Peru. I mentioned to him that we'd been to the Bakersfield performance, a few years before, of a Los Angeles-based Peruvian dance troupe called Dances of Peru. (See "La Marinera Norteña, National Dance of Peru," Folk Dancer Online, February 2018.)

When Pablo learned that we were interested in folk dance and culture, he invited us to an upcoming event called a Cortamonte, or Yunza, a colourful tradition marking the culmination of Peru's Carnaval festivities. That's how we learned about the existence of a sizeable Peruvian community in our area and about the Asociacion Peruana Folklorica de Bakersfield which organizes the annual Cortamonte.

And that's also how, on a warm March afternoon in 2022, Paul and I found ourselves in the midst of a traditional Carnaval celebration such as you would see in Peru. Ninety-nine per cent of the other attendees were of Peruvian descent, and their costumes and traditions brought the culture to life—not as a performance, but as a celebration of their heritage.



Proud of his Inca ancestry, Pablo Ccaihuari has been active for many years in the Asociacion Peruana Folklorica. In fact, he hosted the organization's first Bakersfield Cortamonte at his own home, 27 years ago. Here he wears the black hat traditionally worn by the men of his hometown, Abancay, in the department of Apurimac, in south-central Peru. He also wears colourful Carnaval ribbons around his neck.

For the Cortamonte (the tree-cutter), also known as the Yunza, each community in Peru, from small villages to big-city neighbourhoods, has its tree, donated and decorated by a padrino and madrina (the sponsors). At the event we attended, there were nine trees “planted” for the occasion. Each was decorated with brightly-coloured balloons, streamers, and gifts such as stuffed animals, household items, and pieces of clothing.



A couple dancing around the Yunza tree. Carnival dances vary from region to region, the most popular being those of the departments of Apurimac, Ayacucho and Junin, says Pablo Ccaihuari. The monteras, the hats worn by both men and women, were brought to Peru by Spanish colonizers.

Wearing a variation of the dress from central and northern Peru, particularly the Ancash region—and a smile, when she saw me taking her picture—this young woman invited Paul and me to join in the dancing. And we did!



The traditional clothing for men of central Peru includes a black hat, a white shirt, a colourful vest, black pants, and a multi-coloured sash, called a chumpi, around the waist.



This couple is elegantly dressed in modern, colour-coordinated clothing.



Once a tree was chopped down, the crowd made a mad dash to grab whatever gift they'd had their eye on. Here, a young couple fights good-naturedly over a shawl.

In her blog on the site *Traveling and Living in Peru*, Brooklynn Adelman writes (<https://www.livinginperu.com/blogs-yunza-traditions-111439/>) that Cortamontne/Yunza celebrations take place in towns throughout the country, from tiny Andean villages to big-city neighbourhoods. Each one has its own “distinct traditions and ceremonies passed down from generation to generation,” writes Adelman, who calls it “a great way to close out Carnaval!” Ronna Grace Funtelar, another blogger living in Peru, calls the tradition “a fusion of the Spanish colonial religious influence [and] traditional Incan beliefs ... a reflection of Peru’s largely Catholic identity and [a] desire to hold steadfast to its indigenous culture.”

Never before having heard of the Peruvian Cortamonte tradition, we had the good fortune to meet Pablo Ccaihuari (the double C is pronounced “ks”) and to be invited to share in this colourful fiesta with Bakersfield’s Peruvian community.

To watch the three-and-a-half-minute dancing entrance of the sponsors of Bakersfield's Cortamonte 2013, watch <https://www.youtube.com/?v=ALGUbztTpD8>.

For a splash of local colour, skim through this half-hour video of Cortamonte 2019 in Huaripampa, Ancash, Peru: https://www.youtube.com/watch?v=cCkk2_giC2I.

If you'd like to see a performance by the singers and musicians of Los Chankas de Apurimac, interspersed with footage of the 2011 Carnaval/Cortamonte/Yunza dances, traditions and costumes of the seven provinces of the department of Apurimac, this video is for you: <https://www.youtube.com/watch?v=ChqA2bME4Oo>.

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Fryeburg, Maine



www.mainewoodsdancecamp.org

Session One, Aug 20-26

Sonia Dion & Cristian Florescu,
Romanian

Bruce Hamilton, English

Ercüment Kılıç, Turkish

Musicians: Pixton-Poirier Band

Plus Scottish Country Dance
with Patricia Williams

Session Two, Aug 27-Sept. 2

Aaron Alpert, Israeli

Roberto Bagnoli, International

Gergana Panova, Bulgarian

Musicians: West by Northeast

Plus Novelty dance with Kathleen Mazurek
and Belly Dance with Barbara Merson

Quackgrass and Covid: Catching Up with Ann Matheson

by Karen Bennett

Ann Matheson is an international folk dancer who lives in Edmonton, Alberta. I knew Ann when she lived in Toronto, and we now keep in touch via Facebook and e-mail. She was one of the first people I thought of when I was dreaming up new ideas for series for Folk Dancer Online. I interviewed Ann via Zoom on Dec. 6, 2022.

Remind me what date you moved to Edmonton.

Nineteen ninety-two. Thirty years ago. I've been back a few times since then. Once, maybe in the last 10 years, I stopped by Winston Churchill Park one Tuesday and was keen to see that I knew most of the dances and many of the folk dancers! I don't think you were there that day.



Ann Matheson.

Screenshot: Karen Bennett.

We had to stop dancing in that park quite a while ago. We're now dancing in a different park called Hillcrest, which is at Christie and Dupont.

You dance with Michelle Ivey?

Michelle is one of the teachers at Edmonton International Folk Dancers (EIFD). She's newer than some of us. We were dancing at our Christmas party last Friday [Dec. 2], and for some reason I thought, "How long have I known these people?" There were five people there that I remember meeting when I first started dancing in Edmonton in 1992.

How big is the group?

I think there were 16 people on Friday, which is pretty amazing for Covid. We might have had a membership of 35 or 40 before Covid. We wouldn't have that many in one night, but it's a pretty solid group. And there are two new people who started in September! There's teaching, but no beginner teaching since Covid.

Are they under 50 years old?

No, but we have other dancers under 50.

I see some groups in Zoom classes that have people who are under 50, and I'm saying, "Where are they getting these people?"

We have at least two over 80.

What do you do for a hobby that isn't folk dancing? One of them is photography—am I right?

No, it's gardening. Not photography. I don't think I take very good photographs. But last night I was thinking, since you wanted some photographs, that one church garden that I look after—I also shovel the snow there, so I see it quite often in the winter. I thought, "Oh, that looks really good in the winter; I've got to take some photographs." I'll see if I can get some.

I like gardening. I'm going to call it a hobby. I'm keen on all perennials and love doing containers of annuals in the summer. I also love the challenge of finding out which perennials will survive Edmonton's winter.

I like gardening too, but all I've got is some plants on my balcony.



Some of Ann's volunteer gardening.

Are there any hobbies you've taken up because of Covid?

Zoom dancing?

That's another question.

If you can call sewing a hobby, I've done a little. But no, there are no hobbies I've picked up because of Covid. At the beginning of Covid I sewed lots of masks, and then continued with small repair jobs that had been languishing for 20 or more years.

Zoom dancing: Do you do any regularly—camps or classes?

I regularly dance on Monday afternoons with Surrey, BC, and I do tech support for that group. I also occasionally dance with Burnaby IFD on Wednesdays, and Friday morning with a Sacred Circle Dance group from Winnipeg. When I first discovered Zoom dancing, it really grabbed me. I danced seven to 11 times a week until my grandbabies came to visit

from Minneapolis, and then it wasn't so easy to do that any more. I have attended a few weekend camps as well.

Do you cook, and can you send me some recipes for *Folk Dancer Online*?

I love cooking. Somebody who visited us quite often told me that they've never had the same meal twice. I feel like I still never cook the same thing twice as I enjoy reading recipe books and trying new things. I'm sure I can think of something.

The folk dance group had a Christmas party on Friday. We used to have potlucks. Because of Covid, a lot of people are still wearing masks, and they didn't want to have potlucks. So we just brought our own food. I think half of us—there were 12 or 15—had chickpeas in our food. So I'm thinking "chickpeas." But I'll think of something. I can send my new favourite potluck recipe.

Our house is almost continuously under renovation, and this week I am doing drywall taping and mudding in a small room with a 14-foot ceiling. Standing on the top rung of a ladder is new for me. I'm enjoying it way more than I thought I would, especially when it's 30 below outside and the sun streams in the windows.

You could take a picture of that too, because that's a talent of yours, clearly. I can't do that. I can paint, but drywalling—no.

I've done two houses now. The first stuff I did was very amateurish, but—

You got better.

That's about all the questions I had. Is there anything you wanted to talk about?

No, but I think if I was writing the article when you first asked, I would have said something about my passion for weeding out quackgrass. I do volunteer gardening in a lot of places.

I'm glad to hear about the quackgrass. People have hobbies, interests and passions that I would never think of. [Quackgrass is not to be confused with crabgrass, except that both are weeds that are hard to eradicate.]



Quackgrass, the long-rooted bane of many an Edmonton gardener, but Ann the Quackgrass Slayer is on the case.

Photo: PennState College of Agricultural Sciences.

Photo: Ann Matheson.



I say that that's my specialization in gardening. If anybody ever says, "Oh, I can't get rid of the quackgrass," or, "I can't do this because of the quackgrass," I say, "Oh, no, no; this is what you do, and it's foolproof."

Thanks, Karen. Now, off to take some winter garden photos.

◀ *Ann's back deck—in April!*

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Shared Music and Dances, Part III: Yet More Greek, Turkish and Armenian

by Karen Bennett

In the first two articles in this series, I talked about Oğlan Oğlan, Metrelos, Rampi Rampi and Nina Nai Nai/Şinanay. In this article, I will cover three more items under the inexhaustible topic of shared music and dances. I must thank Joe Graziosi for initial inspiration, Ahmet Lüleci for error-checking my semi-final efforts, and Naïry Digris for information on whether/how dances may be done in contemporary Armenian-American culture.

Adanali/Adanali

Wrote Joe on YouTube (YT) under his video on Adanali (“One from Adana”—the person could be female or male), posted in



2008, “The Turkish song Adanali became very popular among Greeks and Armenians, especially those who immigrated to the United States.” Joe’s music compilation consisted of excerpts in Turkish by Emin Gündüz, in Greek by Amalia Báka (who called her song Adanatopoula), and finally in Turkish again by Ali Uğurlu, whose name has recurred in this series because he made dozens of recordings with Anatolian-born Greek musicians: https://www.youtube.com/watch?v=e8_VzA-ELmAw.

Adana is both a city and a region in southern Turkey, about 35 km from the Mediterranean. There is a modern Turkish TV series called Adanali (Ah-DAH-nah-luh) that appears to be a cop show. Just like the now-you-see-it-now-you-don’t accent over the “g” in Oğlan Oğlan/Oğlan Oğlan that I discussed in the first part of this series, in this article the dot over the “i” may appear in one mention but vanish in the next, depending on how a nationality renders it.

Greeks and Armenians not only use a dotted “i” but put the stress on a different syllable—on the third instead of the second: Ah-dah-NAH-lee. One dance that Greeks do to the tune (the Tsiftetelli would have been traditional) is a modern and easy two-measure Miserlou variation. I found a video taken from a Greek TV show that was annoyingly edited, with shots lasting only a couple of seconds. But with perseverance, one can learn the dance: <https://www.youtube.com/watch?v=8-aZC-v02amM>. In 2010, Steve Kotansky used the video as his source to teach the Miserlou-variation Adanali, which he labelled an urban Greek dance: <http://www.folkdancecamp.org/assets/Adanali-2010SFDC.pdf>. According to many sources (including this one: <http://www.shira.net/culture/misirlou-folk-dance.htm>), Miserlou was invented by Greek-Americans in the 1940s and later migrated to Greece; it is not folklore but “fakelore.” And then it came *back* to the States.

Another recording in Greek, not made in a TV studio, is on a YT channel called Asia Minor Greeks Network: <https://www.youtube.com/watch?v=yLPjElkE-eA>.

Ahmet has told me that there are many songs called Adanali (one reason being that the region of Adana has a fairly large song-writing Roma population) that differ from what Greeks and Armenians think of as *their* Adanali.

This production of Adanali on a Turkish TV show *does* use the same tune as Greeks and Armenians do, but be advised that what the background dancers are wearing and doing is not authentic (uh, it’s garbage): <https://youtu.be/rsPuktt24kk>. Oh, my eyes. Quick, somebody—hand me a cold compress.

As to whether Armenians do the same dance to Adanali as modern Greeks: In view of the existence of Armenian Miserlou (there are three versions; here’s one, with links to the others, but none looks like Adanali: <https://folkdancemusings.blogspot.com/2014/09/armenian-miserlou-from-racine-armenian.html?q=armenian+miserlou>), I can predict that some diaspora community may do its own variation, even if strictly for fun. On 1 September 2022, I was told by an Armenian American, Naïry Digris, that her performance group, the Armenian Dance Ensemble of Minnesota (<https://www.mnarmenians.org/dance-ensemble>), does not dance to Adanali because it’s a Turkish tune.

Konyali/Konialís

Konyali (One from Konya) is a 2/4 dance choreographed for international folk dancers in the 1970s by Bora Özkök, who made up a line dance that didn't require proficiency with spoons. Descriptions: <https://socalfolkdance.org/dances/K/Konyali.pdf> and <https://folkdancemusings.blogspot.com/2014/03/konyali-turkey.html> (which also contains embedded YT videos of international folk dancers doing it). Like Adana, Konya is in the south of Turkey. Note that in this dance, there is a dotted "i" at the end.

Joe Graziosi wrote on his YT channel, "The famous Turkish song Konyali (<https://www.youtube.com/watch?v=HVkkLLWPb5o>) is very well known throughout Greece. Naturally it was already sung and danced [as a Tsifteteli] by the Greeks of Anatolia: Karamanlis (<https://www.youtube.com/watch?v=PhGWTGwAcRg>), Cappadocians (<https://www.youtube.com/watch?v=INbRSNRqJ5w>), Pontians and others. A version with Greek lyrics was first recorded by Róza Eskenázi in the 1930s (<https://www.youtube.com/watch?v=pjEbsGuwSMg>). The tune was known also throughout Thrace and was danced as ... a free-style Koutsos [or as a line dance with the same name: <https://www.youtube.com/watch?v=T5Rxv9rYQu4&t=15s>] or as a Laisios—a game-dance imitating a hunter, rabbit and dog."

I found a wonderful music-only version of Koutsos (a.k.a. I Vráka) from the Dodecanese islands: <https://www.youtube.com/watch?v=XghB-6UUMdQ>.

As for how Turks danced it, Joe wrote: "In Konya itself and in Central Anatolia it is most often danced playing spoons (Kaşık Havası: <https://www.youtube.com/watch?v=IYeqUIldU06w>) or as a Köçek/Kiotsetsi," in which men imitate women in dress and/or dance style: <https://www.youtube.com/watch?v=RLmte2lo7Pk>.

The famous Armenian musician/singer Richard Hagopian (also mentioned in Part I of this series) released a very speedy



Photo: Wikimedia Commons.

Greek family from Silles, near Konya, in the 19th century.

version of Konyali with Turkish lyrics on his 1968 album *Kef Time*: <https://www.youtube.com/watch?v=3TUOhG6hRmo>—so speedy that it’s listening music only. This number is also on Richard’s 1995 album *Gypsy Fire*.

In case you have an hour and a half to spare: In 2019, Richard and two grandsons presented a lecture/concert at California State University at Fresno entitled, “Armenian Song Repertoire of the Middle East, Part II”: <https://www.youtube.com/watch?v=zJgqpHccNCo&t=8s>. (I cannot find Part I of the series.) Among the dances played were Tamzara (without lyrics) at 26:54, Kochari (known as Halay among Kurds) at 54:15, Sirun Akhchik (Sweet Girl) at 57:26, and Garoon at 1:18:35. At 40:40, Richard remarked that many Armenians, Greeks and Assyrians had a big part in composing Ottoman music prior to the Armenian Genocide (1915–17) but they “hardly get any credit.” In addition, during his introduction of Kochari he said that, “In some villages where Kurds, and even Turks, and Armenians, in peaceful times—in festivals, they danced these songs together. They weren’t just, all the time, enemies. Today, unfortunately—in New York, I went to a Turkish festival, and they were playing and dancing to my father’s songs—he was from Erzerum. I approached one of the people and I said, ‘You know, this is an Armenian song,’ and he said, ‘Oh, no; this is a Turkish song.’”

In that lecture, I learned the answer to a question I’d had since forever about Armenian music: “How is that weird shrieking sound made?” Richard’s grandson Andrew was playing the lap zither or lap harp (which Armenians call a *k’anon*) for most of the presentation, and produced the shrieks at 1:22:52. Another bonus: Check out Andrew’s bravura oud-playing during a song that starts at 1:02:17.

Did the Hagopian lecture include Konyali? Uh, no, as it turned out. But it *could have*, since Richard knows it but he could include only a small selection of tunes in his lecture. I had to watch to find out, right?

Karabiberim/Karabiber

Another Greek name for Karabiberim (often pronounced and rendered “Karapiperim”) is Anatolikós Horós (Dance from Anatolia), a too-generic term that is not only applied to other, unrelated, dances (I found one on Spotify) but could be applied to *every* Greek dance from Anatolia. So the song name is a much more useful handle. I learned a dance to it from Al Gladstone, one of my mentors as a teacher, in Toronto in the late 1970s.



The version by Rena (spelled “Renas” on this 45) Ntalia that Al Gladstone used for the dance Karabiberim, spelled here “Karampimperim.”

My dance version was on a 45 rpm record that was a reissue of a song on a 1950s LP by Rena Ntalia that was spelled, for reasons that escape me, “Karampimperim”: <https://www.youtube.com/watch?v=5aRVD2kgX28>. I expect that the dance was choreographed to fit the music. An alternative to listening to it on YT is to go to the Internet Archive site: https://archive.org/details/78_none-legible_gbia0315509a/None+legible.flac. (Play Number 1 on the list, “None legible”[Greek alphabet = not legible. Huh].)

My informal description of the dance: The formation is a line that leads to the right, with hands held up (V position). Although the music’s rhythm is 4/4, the dance phrase is shorter than the musical phrase (i.e., is counted in sixes rather than eights). The leader calls the figures, and dancers must finish the figure they’re doing even if the music has changed. After an instrumental introduction of eight measures, begin the dance on count 3 of the ninth measure: the first syllable of the third word by the lead singer (the line is, “Mes stis pólis ta stená”: Start on “pó”). Figure I: Facing slightly to R, walk R (ct 1), L (ct 2), R (ct 3), touch L toe beside R (ct 4), step on L in place (ct 5), touch R toe beside L (ct 6). Repeat seven times more (eight in all). Figures II and III consist of Figure I variations which begin around the same time as when a male singer joins the lead singer and continue during the subsequent instrumental. Figure II: Substitute small step-hops for every time a foot is put down in Figure I, and, instead of touching toes, swing straight leg fwd (low to the ground)—in other words: step-hop; step-hop; step, hop-swing; step, hop-swing. Repeat eight times more (nine in all). When the lead singer comes back in, return to Figure I. Figure III is the same, and done the same number of times, as Figure II, except that two chassé steps (slide-close-slide-close) replace the first two step-hops. Figure I acts as a chorus figure, to be done when the lead vocalist is singing alone. The above sequence holds for three times through the dance. The fourth time, Figure I is done four times and Figure II four times, followed by a continuous chassé to the end of the music whereby the dance leader

winds up the line into a tight spiral. If there's a long line of dancers, the leader starts the continuous chassé after the third time through the dance so that the spiral will have time to wind up.

The first-ever recording was made by Zehra Bilir (1913–2007), who was of Armenian descent; her birth name was either Eliz Surhantakyan or Eliza Olchuyan. She was one of the pioneers of the Gazino (nightclub) style in Istanbul. Her version, in Turkish, is called Kara Biber: <https://www.youtube.com/watch?v=4N92gMs9Pfs>. Sometime after Zehra's heyday, the words "Kara Biber" became one: "Karabiber." (Greeks tack on the suffix "im.")

What does "Karabiber" mean? It's Turkish for "my black pepper" and refers to the colour of hair (or eyebrows) of a person who wants (or is being urged) to elope because the police are coming. I own a Smithsonian Folkways CD called *Songs and Dances of Turkey*, reissued from an album of field recordings released in 1955. It contains a song labelled, with a fine disregard for punctuation, Black Pepper Popular Love Song from Istanbul: <https://www.youtube.com/watch?v=ZyXfc2iFTIU>. The liner notes say, "An old folk song which has become a popular song and is often sung in the nightclubs of Istanbul is called My Black Pepper. It may be sung by either a man or a woman."

Rena Ntalia (whose surname is also spelled "Ntallia," as it was in the second article in this series) seems not to have been the first singer to record it in Greek; that honour goes to Stella Haskil, whose version was included on a compilation CD of her songs whose English title is *Recordings 1950–1952*: <https://www.youtube.com/watch?v=KVVyQTTAqHY>. Stella's lyrics were rewritten to include this narrative: After the (male) singer sees a girl in the street, he wants to abduct her from the harem where she lives. (Elopements must not only be exciting but actively *dangerous*.)

In 1961, a quartet of male Greek-American singers called The Four Coins released a Greek/English version of Karabiberim that they called Dance My Darling (Karabiberim) on their album *The Greek Songs*: <https://www.youtube.com/watch?v=ed3mSOA9lvY>. The lyrics were again rewritten.

A much faster "dance" version than Rena Ntalia's came out on a 1983 album (re-released on CD in 2019) whose English title is *A Night with the Backward Company*: <https://www.youtube.com/watch?v=CAA-u9dgfq8>. The lead singer is Eleftheria Arvanitaki. As a treat, here's a concert by



Cover for Turkish version of Karabiberim.

the same band, Opisthodromiki Kompanía (the Backward Company), with lots more danceable music, from various regions of Greece (island music is at 12:09): <https://www.youtube.com/watch?v=8Qww7yJDinM>.

One modern Turkish version changed the rhythm from 4/4 to 8/4 and is belly dance music. From a TV show around 2017 featuring the song being lip-synched by Serdar Ortaç, we have this: <https://www.youtube.com/watch?v=TpgFi0TMtpw>.

Another modern Turkish version has kept the original rhythm,

which is suitable for a spoon dance, and called it Karabiber Aş Olmaz: <https://www.youtube.com/watch?v=XFo9cJAlxME>. It was released in 2016 by Turgay Kaplan's band as part of a CD series called Konya Kültür Serisi, translated on the CD as Turkish Konya Ethnic Music.

Here is a Konya spoon dance done on stage (to a different song than Karabiber, and chiefly interesting for the costumes and instruments) in a low-resolution video: <https://www.youtube.com/watch?v=H8JoNQvDXGg>. I provided a much more enjoyable spoon-dance video in Part II of the series; here it is again: <https://www.youtube.com/watch?v=IYeqUldU06w>. The adult males dancing in a parking lot (do they stash wooden spoons in their cars?) are actually *in* Konya and having a whale of a time, even if they're not using Karabiber for the music *either*. There's a lot to be said for teaching kids to dance from a very young age, as they do in Turkey.

OFDA MEMBERSHIP ENTITLES YOU TO

- Significant preferred fee structure to OFDA events. In 2023 Dance Café fees will be \$5 members (\$10 non-members), and similar preferential fees for other OFDA events (i.e. New Year's Eve Party, Workshops) can pay for the already modest cost of a membership.

Dancing in Hamilton: A New Era

by Stefania Szlek Miller

Before the Covid lockdown on 13 March 2020, the Hamilton International Folk Dancing Club (HIFDC) celebrated Carl Toushan's 92nd and Olga Sandolowich's 90th birthdays in November of 2019 and the club's 36th anniversary in January 2020. During the long period of COVID restrictions, Anita Millman carried the flag for the Hamilton club as well as her group at the Dundas Senior Centre. Restricted to outdoor facilities, Anita organized dance sessions for more than 20 regular participants at the Dundas Driving Park from early spring to late fall into cold December. For participants, these sessions broke the isolation of Covid since they were also social events with bring-your-own picnic baskets for dining in the park. Adam Kossowski's summer sessions, sponsored by OFDA, provided more opportunities for dancing and socializing.

During that time, my main preoccupation was as a caregiver to my husband, John (Jack) Evans, who was in palliative care. I had informed HIFDC members and participants (there are over 60 names on the club's mailing list) that I could not continue leading the group, and in 2021 Anita and Adam were elected by HIFDC members as co-presidents. I will be forever grateful to our folk dance friends for the support they gave Jack and me by frequent visitations and well-wishes. They came out in full force for the memorial for Jack, who died on 18 July 2022.

Since March of 2020, I had not danced with the Hamilton group or Zoomed on the web and had seriously considered closing the book on international folk dancing. Joan and Paul Tressel as well as Helena (Halina) and Rick Adamczyk persuaded me to join the Hamilton club in September 2022. The World Camp that I attended with Terri Taggart also rekindled my love of music and dance. Having led the Hamilton club for so many years, I am grateful that Anita and Adam have assumed the heavy responsibility of leading so that participants like me can enjoy the fellowship of a special group of people. It also gives me an opportunity to teach or review my favourite dances at the request of Anita and Adam – a less stressful task than preparing and shuffling multiple weekly programs attuned to the mood and chemistry of participants on the dance floor. Canned dance programs rarely work.

The highlight of the fall session was the celebration of Carl's 95th birthday on November 25th with 33 participants, including Vlasto Petkovski and Karolina Petkovska. At 95, Carl still has the stately posture and strong arms (not spaghetti ones, as Olga would say) of a Macedonian dancer. It was a vibrant and energetic celebration, with Carl and his partner Karen Walker leading many dances. Vlasto led some of the dances that he

has choreographed, and the evening closed with Joan and me leading Veličkovo, one of Atanas Kolarovski's dances.

Thank you to Anita and Adam for organizing a wonderful dance party and to Mirdza Jaunzemis and Lynda Vuurman, among others, for their contribution to sustaining the club. Olga, who celebrated her 93rd birthday in November, could not join us because of a fall that only temporarily has stopped her from leading folk dance groups in Toronto. Carl and Olga are role models for the rest of us who hope to continue to dance well into our 90s and beyond.

Photo: Mirdza Jaunzemis.



HIFDC on November 25, 2022. Carl Toushan is seated at far left.

OFDA MEMBERSHIP ENTITLES YOU TO:

- Join the OFDA members' email list. Upcoming events emails (the Dance Digest) are posted every two weeks with wide-ranging notices of (mostly local to Ontario) dance classes and workshops, performances and concerts.
- Members are eligible to apply for the OTEA Scholarship Fund, which assists aspiring dancers and leaders in developing folk dance-related programs and activities.
- 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.).

See other photos of this event on the OFDA website: <http://ofda.ca/wp/photos/>.

OFDA New Year's Party, 2022

by Karen Bennett

In 2019, the final pre-Covid New Year's party was held at Riki and Stav Adivi's house in King City. And at long last, Covid-19 on the wane, it was time to gather there again, in 2022. And a warm, joyful and memorable gathering it was. Around 35 people, including from Riki's classes at the Prosserman JCC, showed up. A delicious cake was provided by Roslyn Katz, to be cut by her after midnight had struck, with the countdown provided by Walter Zagorski.



Photos: Allen Katz.

Harbord Bakery cake donated by Roslyn Katz.

It had been many years—even before Covid showed up—since I had gone to a New Year's party, as doing so had always meant getting to bed at a very, very late hour. But in 2022, I needed to go, and my instinct was proved right. It was time for a whole lot of friendly company, so much dancing that my unaccustomed feet ached, and a whole lot of hugs. Thank you, everyone.



People in the middle of the line ties themselves into knots during the Russian dance Bielolitsa Kruglolitsa (a.k.a. The Pretzel Dance and The Spaghetti Dance).

Armenian Borags

by Nartouhe Hourdajian

There are many spellings (in the Roman alphabet) for the Armenian dish called **borags**, including **boregs**, **berregs** and **boeregs** (Turks know this dish as **boereks**, and Israelis call them **bourekas**.) And there are several places to put them on the menu: as an appetizer or as a dessert (if sprinkled with sugar). And the fillings can be replaced with meat and onions.

Cheese Borag Filling

8 oz. Monterey Jack or Munster cheese, shredded. Note: The best substitutes for Monterey Jack or Munster cheese are, in order, (1) Parmesan; (2) Edam; (3) Gouda; (4) Comté; and (5) Havarti.

1 15-oz. container ricotta cheese

4 oz. feta cheese, crumbled

1 egg, slightly beaten

1 one-lb. pkg fillo (phyllo) dough (thawed)

1/2 stick unsalted butter (melted)

Spinach Borag Filling

1 10-oz. pkg. frozen chopped spinach (thawed and drained)

2 eggs (beaten)

1/2 lb. cottage cheese (drained)

1/4 lb. feta cheese (crumbled)

1/2 cup parsley (chopped)

1/2 cup scallions (chopped)

3 Tbsp. dill (chopped)

Take the dough out of the refrigerator about 15 minutes before using. If using large fillo sheets, cut the fillo dough in half lengthwise. Use a half-sheet for each borag. Cover the other sheets with plastic wrap, then a damp towel, while folding each borag. (Once fillo dough is exposed to air, it quickly dries out. So

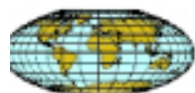
covering it up applies both before and after folding and filling.) Fold each half-sheet in half lengthwise. Brush surface with melted butter. For each borag, place a spoonful of filling at the end of the folded dough that's closest. Begin folding on the diagonal from corner to corner, creating a triangular shape. Trim off or fold under any extra dough at the top. Melt about 1/2 stick (or more) of unsalted butter. Preheat the oven to 350°F. Brush the top of each borag with melted butter. Bake for 15-20 minutes, or until golden brown. Serves 30.



Photo: TheArmenianKitchen.com.

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Led by Lee Otterholt and Ventsi Milev
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The Grapevine

Helen Winkler announced that on 6 November 2022 “we launched Rita’s online store. It’s called My Art, My Shop: <https://www.ritawinkler.art/myshop/>. People have already started to buy paintings and cards and other things. My spare bedroom is now a shipping department, the basement is the warehouse, the living room is an art studio, and the kitchen is where I process the paintings and mount them.”

At the Global Folk Dance Party of 19 November, Yves Moreau talked about his memories of teachers Anatol Joukowsky (1908–92), Dick Crum (1928–2005) and Dennis Boxell (1940–2010), many of whose dances were played at the party. His intros are here: <https://www.youtube.com/playlist?list=PLXbj9t1Aki8AFZi3GASvGOqvfnqTMPTKQ>. The Global Folk Dance Party is hosted by the Peninsula Folk Dance Council (California) on the third Saturday of each month.

On December 18, Judy Silver celebrated both her birthday and the first day of Hanukkah during her Sunday Zoom class. (Her actual birthday had been in November.) Present to dance with her was her daughter, Shaina Silver-Baird, who had grown up dancing with her parents. It was an exceptional evening with a great turnout of attendees (more than 100 at its height) and had many highlights, including Shaina and Judy lighting the first candle of Hanukkah, followed by a song in Yiddish; doing Shaina’s favourite



Screenshot: Karen Bennett.

Shaina Silver-Baird and Judy Silver talk to attendees at the close of Judy’s Zoom session on 18 December 2022.

dance, Sitno Žensko; and singing Erev Shel Shoshanim to each other.

Also on December 18, the Kaufmans hosted a Christmas party for the Don Heights (Toronto) group at their home in Scarborough. Present was Olga Sandolowich, thankfully on the road to recovery from a (second) broken hip.

◀ *Olga Sandolowich with a belated birthday cake (her birthday having been in November) and friends...*



Photo: Mary Triantafyllou.



Publicity photo of Anton Andonov in the costume of Yambol, where he was born.

On December 18, 21 and 23, professional Bulgarian folk dancer and choreographer Anton Andonov taught dance workshops in Calgary, Toronto and Montreal, respectively. Although he spoke only in Bulgarian, his breakdown of the steps was very clear. A video of him teaching five years ago is here: <https://www.youtube.com/watch?v=5w6ahFQT1zw&t=84s>. He then went back to Bulgaria but left again in January to do a tour of the States.

Jim Gold (see travel ad on p. 27) has published a new book, *Dancing Through Covid* (available on Amazon.com; for an autographed copy, e-mail jimgold@jimgold.com). He's the author of 10 other books, including *Mad Shoes: The Adventures of Sylvan Woods*, *from Bronx Violinist to Bulgarian Folk Dancer*, and *A Treasury of International Folk Dances* (containing Jim's choreographies).

Riki and Stav Adivi spent two weeks in Israel to visit family and do some sight-seeing before returning to Canada to host the OFDA's New Year's party (see article and photos on p. 25) at their home north of Toronto.

Tineke and Maurits van Geel will be doing a North American tour in May and June. One of their stops will be Ontario Folk Dance Camp in Waterloo, May 19–22. Tineke will be teaching Armenian and Maurits, International. Info: <http://www.ontariofolkdancecamp.ca/index.html>.



Riki and Stav Adivi in the Rosh HaNikra sea caves in northern Israel, December 2022.