

TAMADA EDITION

KEIPI CRASH COURSE



How else to begin a Keipi Crash Course than to offer a toast? Usually the toast to the Tamada is the last of the night, proposed by the guests, but in this case we'll begin with it.

To you, the Tamada:

*The table is set, with food and wine aplenty. Many people gather around the table, but everyone's attention starts and ends on you, the Tamada.*

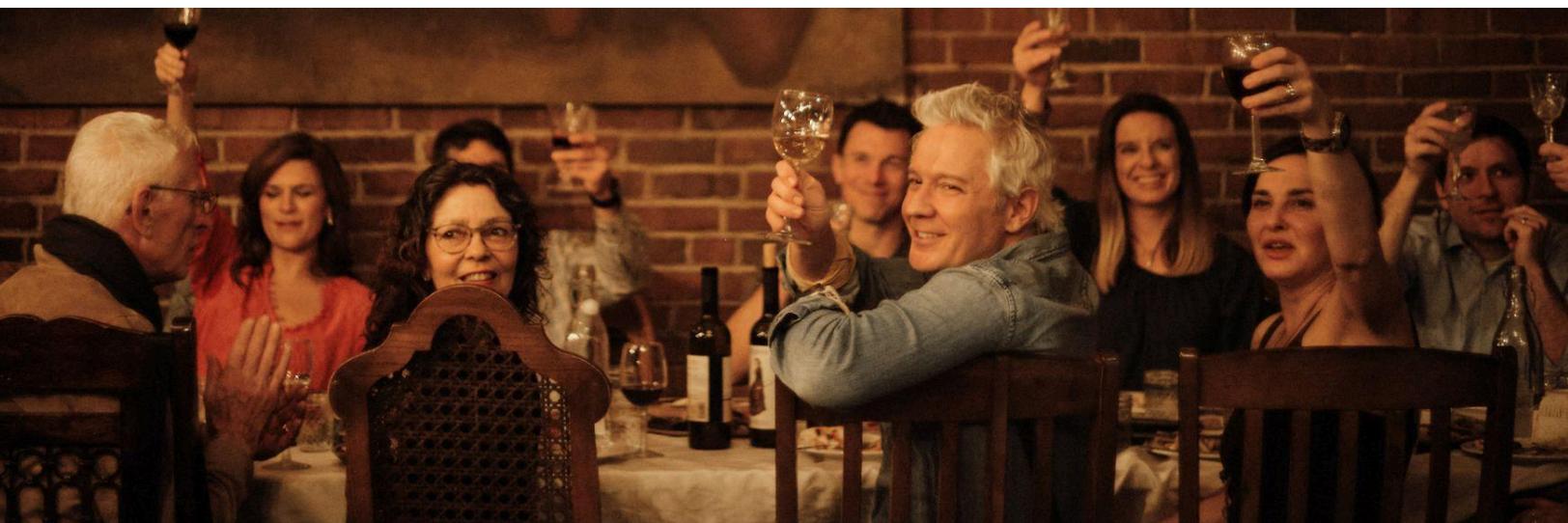
*The Tamada's job is to integrate each member of the table into a joyous celebration. The Tamada is whatever the table needs him to be: a steadfast leader, a joyous jester, a trusted confidant. The Tamada sets the tone, and his rhythm reverberates to all celebrants.*

*But don't worry. The Supra has life on its own, and even the worst Tamada would have a hard time capsizing the table. The Tamada at once sees that he is captain, controlling the course of the ship, yet realizes the insignificance of his role in the midst of the cataclysmic power of the sea and the indestructibility of the ship.*

*He is a refined speaker but an astute listener, ruler of the table yet subject to the Table.*

*As you embark on your Tamada-ship, remember the precious tradition you are passing along, and remember that the same tradition bears and supports you. May you and all of your Supras be victorious!*

*Gagimarjos!*



# TABLE OF CONTENTS

|                                    |           |
|------------------------------------|-----------|
| <b>INTRODUCTION</b>                | <b>4</b>  |
| <b>USEFUL VOCABULARY</b>           | <b>6</b>  |
| <b>THE TOASTS</b>                  | <b>8</b>  |
| What is a toast?                   | 8         |
| How does toasting work at a Supra? | 8         |
| How to make a toast?               | 8         |
| Example of a toasting round        | 9         |
| Good vs. bad toasts                | 10        |
| <b>ORDER OF TOASTS</b>             | <b>14</b> |
| <b>ADDITIONAL INFO</b>             | <b>19</b> |
| Perspectives on the Supra          | 19        |
| About Georgia                      | 19        |
| Georgian Heroes                    | 19        |
| <b>WANT HELP CREATING A SUPRA?</b> | <b>20</b> |

# INTRODUCTION

The table is central to human life and has the potential to be a sacred place of communing. To quote a poem by Joy Harjo,

*The world begins at a kitchen table. No matter what, we must eat to live.*

*The gifts of earth are brought and prepared, set on the table. So it has been since creation, and it will go on.*

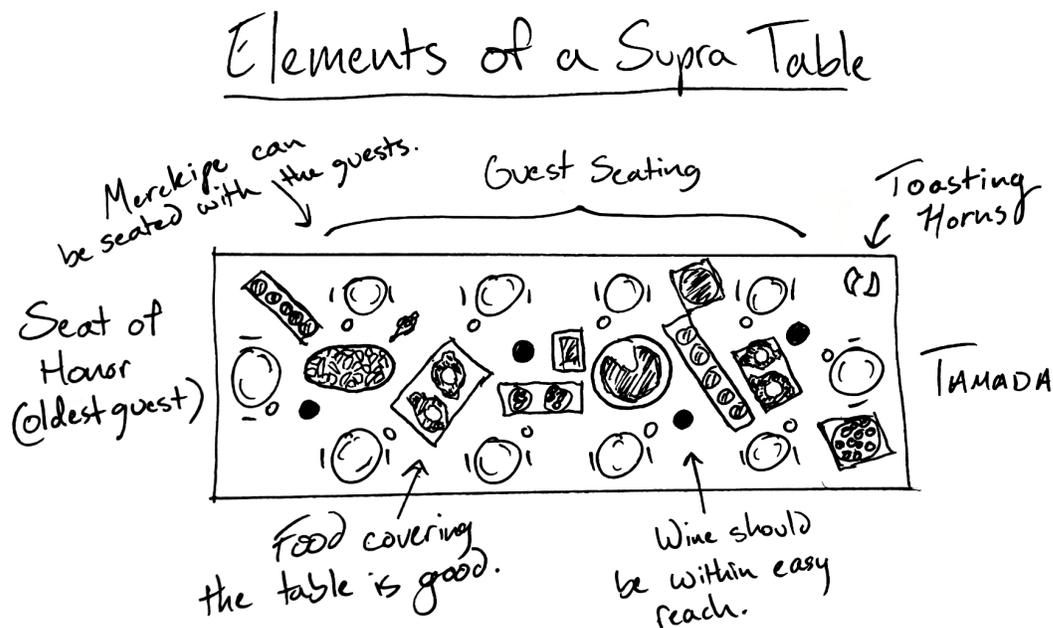
*It is here that children are given instructions on what it means to be human. We make men at it, we make women.*

*We have given birth on this table, and have prepared our parents for burial here.*

*At this table we sing with joy, with sorrow. We pray of suffering and remorse. We give thanks...*

TV dinners, fast food and the highly utilitarian efficiency of modernity have threatened this life-giving table. A table without conversation and food without gratitude? When did we forget that man shall not live by bread alone?

The Supra (or Keipi) is an ancient Georgian toasting feast that has persisted through time up to the present. The Supra teaches and reminds us how to commune. The table's guidelines are sophisticated table manners, which, when followed, allow for the joy of celebration and dialogue to unfold.



As with anything structured, hierarchy and order are essential elements of the Supra. The food and wine, which cover the table so abundantly as to conceal the tablecloth, must be the best of the best. In Georgia, participants wear their finest clothes, serve using their most ostentatious chinaware, and express their words with eloquence in the form of toasts. A Supra table is typically rectangular, with the Tamada, or toastmaster, at the head, sitting, at least traditionally, across from the oldest male at the other end.

At the top of the social hierarchy of the Supra is the Tamada, the leader and facilitator of toasts. The Tamada is neither a tyrant nor a pushover, but integrates the participants into a cohesive whole, elevating all by threading together beautiful themes and individual people. This crash course offers basic guidelines for Tamadas that will ensure a great table. But like any art, learning to Tamada takes time, practice and experience.

# USEFUL VOCABULARY

## **Supra**

SOO-prah

სუპრა

A formal toasting feast from the Republic of Georgia. At a Supra you will encounter bountiful food, wine, music, poetry, and a series of participatory toasts led by a Tamada. The tradition dates back millennia and is still common today, to celebrate anything from weddings to funerals to religious holidays. Supra literally means “tablecloth”.

## **Tamada**

TAH-ma-dah

თამადა

The toastmaster who leads the table on a journey, exploring life’s deepest themes while giving everyone a sense of belonging. A Tamada is an orator, leader, jester, poet, listener and confidant.

## **Merikipe**

Meh-ree-KEE-peh

მერიკიპე

The Tamada’s helper and wine pourer. In Georgia, the Merikipe role is highly honored. Etymologically, “mere” means afterwards and “keipi” means party, implying that the Merikipe’s time to feast is later on, presumably as a reward in the afterlife.

## **Gagimarjos**

Gah-gee-MAR-jos

გაგიმარჯოს

Literally, “May you be victorious.” Exclaimed by all participants after each toast. In Georgia, you will hear **gaumarjos**, meaning “Victory to it,” and **gagvimarjos**, meaning “May we be victorious.” **Shen gagimarjos** may be said to a person who finishes a particularly magnificent or meaningful toast.

## **Sadghegrdzelo**

Sahd-GHEG-dzeh-lo

სადღეგრძელო

A toast made by anyone at the table. When somebody wants to make a toast, they say, “Tamada, may I have a *sadghegrdzelo*?” The etymological meaning of “sadghegrdzelo” is something akin to an appeal for longevity, as each toast causes the night to prolong. You can pronounce it “sacred jello” if you need to.

## **Alaverdi**

Ah-lah-VER-dee

ალავერდი

A special toast wherein the Tamada asks a particular participant to offer a toast. In Georgia, Tamadas will often name the theme to toast to. In America, Tamadas usually ask the participant to set the new theme with his/her toast, thereby passing the “Tamada-ship” for one round of toasting. “Alaverdi” is also the name of a famous monastery in the wine region of Georgia. The word is likely Turkish in origin, meaning God “Allah” gave “verdi”.

## **Vakhtanguri**

Vahk-TAHN-GOO-ree

ვახტანგური

A toast named after the legendary [King Vakhtang](#), wherein two people link their right arms and drink from **khantsebi**, or ram’s horns. Receiving a Vakhtanguri is a great honor, celebrating heroism and

establishing a deep bond of kinship.

**Keipi**

KAY-ee-pee

ქეიპი

A party. In America, we use the term to refer to a casual Supra. In Georgia, it's common to see three men sitting around a bottle of *cha cha*, making very short, informal toasts. This is a Keipi. Keipi is also the name of an [incredible Georgian restaurant](#) in Greenville, SC.

**Ghvino**

GVEE-no

ღვინო

Wine, symbolizing the blood shared by all participants. Georgians claim, and archeologists affirm, that viniculture originated in the Georgian lands 8,000 years ago, and is therefore taken very seriously.

**Bolomde**

BO-lohm-deh

ბოლომდე

Bottom's up. To finish one's glass as a sign of respect, often done after the fifth toast to the departed. "Bolo" means end and "mde" means until.

**Cha cha**

CHA-cha

ჭაჭა

The common Georgian hard alcohol, made from distilled solids leftover from wine production.

**Qvevri**

KWEH-vree

ქვევრი

A large, ceramic egg-shaped vessel traditionally used for wine fermentation. Crushed grapes are placed in a qvevri (sometimes 8 feet tall) and then buried underground).

**Madloba**

MAHD-loh-bah

მადლობა

Thank you.

# THE TOASTS

## What is a toast?

A toast sits somewhere between a declaration and a prayer. It is a speech that both unites and uplifts everyone gathered. The best toasts are made to themes relatable to all and can be endlessly explored. The action of a toast is to *celebrate*, never to disparage or cause division.

## How does toasting work at a Supra?

Like a Christmas tree, the Tamada offers a theme, or a universal pattern, and participants then decorate the tree with instances and particularities of the pattern. A Supra may be likened to a friendly poetry contest, with participants “one-upping” the Tamada and each other with more elegant and heartfelt toasts.

A toast may vary in length, anywhere from a few words to a minutes-long story, though longer toasts run the risk of causing disinterest. As captain of the ship, the Tamada must be sensitive to the direction the table takes, aware of rolling waves in the distance, and ready to change course or pace in an instant.



The total number of toasting themes will depend on the table, but generally there will be at least seven and up to twenty-five, give or take. Five toasts is the bare minimum: without five toasts there is no Supra. Some themes may have many *sadghegrdzelos* and last a long time; others may be short-lived with none.

## How to make a toast?

**Step 1: Get the table’s attention.** For the Tamada, this usually means standing up and clinking a wine glass. For participants, it means asking the Tamada for a toast, who then approves and directs the table’s attention to the toaster.

**Step 2: Deliver the toast.** Once everyone’s attention is gained, the Tamada will state the theme and begin. Though a toast is most often words from the heart, it might

also be a song or a recited poem. It's important to remember that the table will mirror the Tamada: If the Tamada does nothing but recite memorized toasts, he should not expect participants to be vulnerable in their toasting. It's best to give a toast knowing its general outline, rather than trying to regurgitate a script. The point of the wine and the toasting is to induce sincere (not intoxicated) vulnerability, which forms bonds of trust between all participants.

**Step 3: End the toast.** Rather than repeating oneself and pontificating on irrelevant tangents, best practice is to say only enough words as necessary. The Tamada should always end by stating the theme, i.e. "to courage!", followed by an enthusiastic "gagimarjos!" If the theme is not made known, participants will not know what to toast to, and will therefore not toast. Glasses clink and all take a sip of wine. Traditionally, to not drink after a toast is a sign of disrespect.

**Step 4: Allow participants to toast.** When the Tamada sits down, participants typically go back to eating and conversation. It's good to let the table "breathe." The Tamada must give the participants enough time to volunteer to toast on the theme, perhaps three to ten minutes. As time goes on people will become more and more comfortable with toasting. Sometimes the Tamada may ask a participant for a toast on the theme, especially if he knows that a theme resonates with a certain participant.

**Step 5: Move to a new theme.** When the time feels right, the Tamada will again stand and introduce a new toasting theme. He may announce before he begins that it's everyone's last chance to toast on that theme before moving on.

## Example of a toasting round

**Tamada:** *"I'll now make a toast to parents. Perhaps some of you can relate to me, when I say I didn't have gratitude for my parents until I had my first child. We've all been hurt by our parents in one way or another, sure, some of us worse than others. But let's remember the love our parents had and have for us, the parts of them that wanted nothing but the best for us. Without our parents we would be nothing, so thank God for the people who raised us. Gagimarjos!"*

**Participant 1:** *"Tamada, may I give a sadghegrdzelo on the theme of parents?"*

**Tamada:** *"Carole, yes, please give a sadghegrdzelo."*

**Participant 1:** *"I want to toast to my father, who coached me in basketball for many years of my childhood. I thought he was hard on me from time to time, but looking*

back, I'm really thankful for the competitive spirit and appreciation for camaraderie he gave to me. To my father, Tom, gagimarjos!"

**Participant 2:** "Tamada, I also have a toast to parents..."

## Good vs. bad toasts

A good toast is generally vulnerable but not overly sentimental, elegant but not flowery, not overlong but not terse, respectful but not stiff, funny but not irreverent. Here are a few examples of good toasts and bad toasts:

| Bad Toasts   | Good Toasts  |
|--|--|
| <b>To women</b>  |  |
| <p><i>"To our wives and girlfriends... may they never meet."</i></p> <p><b>Why?</b></p> <p>It's best to avoid "pirate toasts" – cliché toasts that you can find in a quick Google search. There is little depth or vulnerability or even truth in these toasts. At best they're poor attempts, at worst they make a mockery of the sacred act of toasting.</p> <p>This toast might (it really shouldn't) pass for a humor-themed toast, but if the theme is to women, a toast like this does anything but celebrate women. Themes are meant to honor, not to mock.</p> | <p><i>"Ted, this is a toast to your birthday. What's your mom's name? Viktoria? Ok, we should really toast your mother right now and all mothers. To the pain of labor that women undergo which men will never understand, because without that pain there's not a single person at this table who would be here. To Viktoria, and to mothers! Gagimarjos!"</i></p> <p><b>Why?</b></p> <p>If there's a common thread between all good toasting themes, it's gratitude for a thing, and honor given to its source.</p> <p>The element of surprise in a toast is also highly effective: it's common for people to celebrate birthdays but to celebrate the mother of the celebrant is rare, yet proper.</p> <p>The toast also engages the table by interacting with the participants, bringing them in and making them feel that they belong around the table.</p> |
| <b>To authority</b>  |  |
| <p><i>"Screw the government, screw taxes, vote</i></p>   | <p><i>"I want to make a toast to authority."</i></p>   |

Trump 2024!"

**Why?**

The first problem with this toast is that it is not made to a universal theme. The Republican party is a particular political group that is not universal to the human experience.

Political discourse, activism and advocacy have no place at the Supra. Everyone at the table will hold their own opinions on things, and there will be times when dialogue between differing opinions takes place. But intentional provocation and agenda-pushing is unacceptable.

*Authority in our country gets a bit of a bad rap. After all, we said ‘no thanks’ to the king and started a democratic society. But you can’t escape authority, it’s written into reality. So to those who bear the responsibility of leadership, may they be generous and wise, and may we be trusting and discerning of how to support them. To our leaders. Gagimarjos!"*

**Why?**

The Tamada’s job is to toast to universals and allow participants to toast to particulars under the universals. If the Tamada toasts to one specific leader, this limits the options for participants. By toasting to authority as a universal, each participant has many experiences with authority and many ways to toast to the theme.

**To the unexpected**

*“One time I came home and couldn’t find my dog. My place isn’t that big so I started freaking out and calling his name. I heard him crawling out from under my low-lying bed frame. My cat little Rascal had been sick and was throwing up a lot. Buddy went under the bed to eat my cat’s vomit. Totally gross. It took a lot of effort for him to crawl under and crawl back out again. Gagimarjos!"*

**Why?**

Aside from the toast being disgusting and inappropriate for a dining event, there is no theme associated with the above anecdote. A personal story may be witty and it may grab peoples’ attention but there must be a point to it. A toast must both draw people together, and elevate them.

*“I want to make a toast to the unexpected. I’ll tell a short story for this toast that comes from China. There was a Chinese horse rancher who had seven beautiful horses. One day his finest horse ran away and all the man’s friends came to him to lament and console him. “What sadness! What tragedy!” they all said. “Maybe,” he replied. A week later, the horse returned, and with it came running seven more brilliant, wild horses. The villagers came to the man, “This is the best day of your life, what a blessing!” “Maybe,” the man replied. A week later, the man’s son was riding one of the wild horses only to fall off and break his leg. “What sadness! What tragedy!” his friends cried. “Maybe,” the man replied. A week later, the army conscription officer came to haul off all young men to war. The man’s son, being stuck in bed with a broken leg, could not of course join the war. “This is the best day of your life, what a blessing!” “Maybe,” the man replied.*

|  |   |
|--|---|
|  | <p>A toast to the unexpected. <i>Gagimarjos!</i>”</p> <p><b>Why?</b></p> <p>A short story or parable that contains much meaning is an excellent toasting strategy. We human beings live our lives as stories, so if a theoretical theme can be brought down into a story, it will be captivating and effective.</p> |
|--|---|

## How to prepare toasts for a Supra?

There’s no straightforward answer to this, though some Tamadas recommend spending up to an hour before the Supra writing toasts down. It’s never a bad idea to have outlines of toasts on at least ten themes in the back of one’s mind. The Tamada should know that every Supra has a life of its own and he should be ready to bend to whichever direction the Supra takes. Preparation allows for flexibility!

## Common faux-pas:

- Being self-absorbed
- Failing to consider participants and their stories (by the end of the night, the Tamada should be able to name everyone around the table)
- Toasts are too academic and highfalutin
- Toasts drag on and on, guests get bored (very short toasts are fine too!)
- Having a toast-by-toast scripted plan, without leaving room for in-the-moment inspiration and themes that will specifically resonate with the particular crowd
- Going into a Supra with no plan whatsoever
- Being overly coercive, forcing participants to toast
- Toasting too frequently, not allowing the table to breathe
- Not toasting enough, and fearing interrupting lively conversations
- Never leaving the Tamada “throne” – great Tamadas will walk around the table from time to time to mingle with guests, a great way to win the trust of folks wary of arbitrary authority
- Too many themes to a similar subject matter (often overly “religious”)
- Attempting to be the most eloquent speaker and smartest person in the world
- Displaying drunkenness (traditionally, the Tamada must always drink the most at the table but never act drunk)
- Appearing impatient and ready for the Supra to end

- Letting the table “get away” and become overly rowdy without reigning it back
- Ending toasts prematurely, because guests are already having enough fun
- Giving a Vakhtanguri to someone who doesn't drink
- Fearing being a Tamada and never trying it

# ORDER OF TOASTS

The order of the themes of toasts varies greatly across Georgia. There are some themes, however, that must be toasted at every Supra. A Supra generally unfolds in the following manner:

**Pre-toast 1** During this time, guests arrive and the Tamada greets people, makes warm small-talk, and builds friendly rapport before taking the position of authority. When the majority of guests have arrived, the Tamada encourages guests to take their seats.

**Toast 1** If there are still stragglers who haven't shown up yet, the Tamada may choose whether it's best to wait or just get started (a toast to latecomers later on is commonplace and comical).

The warm food is on the table (and getting cold!), so the Tamada will quickly and sincerely thank everyone for coming and introduce what is about to take place. He may introduce concepts like "Tamada," "Merikipe," and "gagimarjos." There is no need to explain *everything* – that would overwhelm the guests. More explanations can come before toasts 2, 3 and 4.

Then the Tamada will give the first toast. Think of the first toast as the tablecloth spread out across a table, upon which every following toast and facet of the Supra will be placed. The first toast usually honors the most grandiose, uncircumscribable thing. The theme of thanksgiving penetrates every single toast, but is perhaps most explicit in the first toast.

## Common themes:

- God
- Gratitude
- The religious holiday being celebrated

## Example:

*"When we all take a deep breath before embarking into this evening of sharing words and food and friends, let us remember that everything around us here is a gift. Even the breath we inhale, and the words we exhale, they are mysteriously given to us in ways we cannot describe. The food you see being set out, yes, you paid for it, but where did it come from? Of course, the cooks in the kitchen prepared it, but the vegetables were taken from the earth, which gave them nutrients and water. And earth would not nourish except for the sun which calls plants towards itself. And who placed the*

*earth and the sun into motion, and who placed these people in the seats here? Well, we must honor God, who allowed disparate things to be brought together. We ought to show gratitude to the source of all things. Gagimarjos!”*

## **Toasts 2-4**

This is perhaps the most challenging part of the dinner for the Tamada, and the period when he will feel the spotlight the most. A couple bold people may offer toasts during the first four, but the Tamada should not count on it, or force it.

The themes of toasts 2-4 are the fundamental themes that happen during the most sober portion of the Supra. The Tamada is building a foundation with these toasts. Topics like “the chase,” “humor,” and “lost love” make for great toasts later on, but are not necessarily what you want to build a house upon. “The chase” and “lost love” will be best understood after “love” or “romance” have been established. And of course, “love” and “romance” can only be properly understood in light of “God” and “gratitude”.

### **Common themes:**

- Peace
- Family
- Women
- Men
- Elders/parents
- The reason for the gathering
- Home
- Georgia
- Tradition
- Love
- Beauty
- Hope
- Friendship
- Etc.



### **Example:**

*“A toast to women. Men are mountains, tall, pompous, taking up space and competing for glory. Women are the rivers that cut mountains in two, bringing men down to where they ought to be, and also filling the earth with lush flowers and fauna. To all of the women here, gagimarjos!”*

## **Toast 5**

Just about anywhere you go in Georgia, the fifth toast remains the same: to **the departed**. It is very rude in Georgia to leave a table before the fifth toast. Typically, everyone at the table stands, and there is no clinking of glasses. After the Tamada makes a toast, it's common to allow participants to name people who have passed away, and offer words if they wish.

[One Georgian explains](#) the significance of the fifth toast: “One of the most important toasts is a toast devoted to the memory of deceased ancestors. Having poured some wine on bread, a toastmaster crosses himself and prays God to be merciful to the souls in the other world. But you shouldn’t expect a toast to the deceased to grow into mysticism. Never. For Georgians consider this world and the other world to be an indivisible entity. At the Georgian table a toastmaster bridges the gap between past, present and then the future. It seems that not only the guests, but their ancestors and descendents are invisibly present at the table. A toastmaster toasts them with the same love and devotion as the other members of the table.”

**Theme:**

- The departed

**Example:**

*“To the departed. Right now we remember the people who are no longer with us. In Georgian graveyards you’ll see tables built into the grounds, where family visit on the anniversary of loved ones’ deaths to toast their memories. This is a profound gesture of hope in my opinion – a culture that celebrates the departed seems cohesive and healthy in a way that a culture that ignores death isn’t. So in Georgia they say ‘memory eternal,’ and in doing so they re-member, they take the disintegrated beings of people they love and they put them back together and make them present in a mysterious way. Gagimarjos to those who have gone before.”*

**Toast 6**

After everyone sits down and takes a breath, the Tamada will soon move to the sixth toast: **to new life, children and innocence**. This is the typical pattern of toasts: if you toast to Heaven you ought to toast to Earth. If you toast to God you ought to toast to man. Men, women. Death, life, and so forth. The Supra unites polarities by celebrating each and then displaying their interpenetration.

**Theme:**

- New life, children, innocence

**Example:**

*“The sixth toast we make to new life and innocence. In particular, I have a niece that I see from time to time, she just turned six months old today. It’s astonishing how much there is to learn from innocent children. My niece’s love is so pure, I can feel it when I catch her eye, and I’m reminded that I’ve lost something, that I struggle to be present and aware. When you get older you begin to think that you’ve worked for everything you have and that*

*you're 'self-made' – but I think maybe we're more like children than we think, we're being cared for and looked after and provided for in ways that we can't see or comprehend. To innocence, gagimarjos!"*

### **Toasts 7-?**

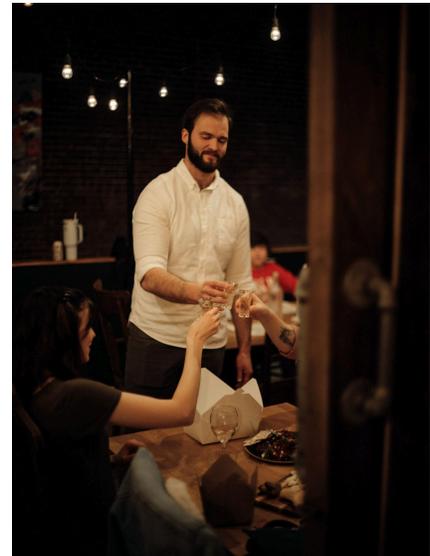
After the sixth toast, there is a noticeable shift in the atmosphere. Together, the table has traveled from high up in the realm of ideals, entered down into the grave with departed loved ones, and come back up again. Coupled with the alcohol, people are now less guarded and more vulnerable and talkative. The Tamada's job is to harness the tables' newfound energy and not let it disintegrate into chaos.

During this period of toasting, the Tamada should make use of vakhtanguris and alaverdis. Both of these unique toasts reassure the table that the Tamada is a facilitator rather than a tyrant, and will give confidence to more members to participate.

Toasting themes from toast seven onward can vary greatly. The Tamada should be constantly aware of the participants' interests and dispositions and which themes will resonate most with the table.

#### **Common themes:**

- Music
- Art
- Adventure
- Struggle
- Suffering
- Humor
- Missed connections
- The Merikipe
- The romantic chase
- Nation
- Libation
- Etc.



#### **Example:**

*"A toast to libation: you know what wine really is? It's poison. That's right, it's a small amount of poison that you willingly drink. Wine gladdens the heart as they say, and inhibits certain faculties. You would not want to ingest this poison around people you don't trust, lest they take advantage of you. But there's something about ingesting a little poison together that says, 'I trust you.' I trust you enough to enter into a state of vulnerability, and I honor that you trust me in the same way. So, to libation, and the bonds that ingesting a little poison establishes. Gagimarjos!"*

### **Final toast**

When should the last toast take place? It ultimately depends on the feeling of the table. The Tamada will know when it's time to announce the Supra's

official conclusion. Many times, toasting will continue after the “last toast,” even as some people leave and the table dwindles to the jolly remainders. An important rule to remember is that **the Tamada may not leave the Supra until the last guest has left**. A captain is not to abandon his ship!

The theme of the last toast, though it may vary in Georgia, is frequently made to the hands that prepared everything. At Keipi restaurant, the last toast takes place before the majority of the restaurant staff depart so that the kitchen and front of house staff can all be honored by coming forth and partaking in the toast with the table.

**Themes:**

- The hands that prepared everything
- The angels and saints
- The guests
- The Mother of God

**Example:**

*“Do you all remember the first toast? It was a toast of thanksgiving to God for all things. The last toast is similar, it’s a toast of gratitude to the hands that prepared all we partook in. We had an easy job as the table here, we simply sat and enjoyed this amazing bounty, but we didn’t see the effort that went into it. And we don’t want to ignore the work behind making this all happen. So to the cooks, the dishwasher, and the servers, everything that I ate and drank was delicious, and it’s a reflection of your care and dedication. Gagimarjos!”*

# ADDITIONAL INFO

## Perspectives on the Supra

[The Symbolism of the Supra](#)

[A Georgian's perspective](#)

[An secular American academic's perspective](#)

[An Orthodox Georgian academic's perspective](#)

[A Peace Corps volunteer's perspective](#)

[Another American academic's perspective](#)

## About Georgia

[Georgia \(Britannica\)](#)

[Georgia: Ancient Kingdoms \(Prehistory - 1220\)](#)

## Georgian Heroes

[Nino, Equal to the Apostles](#)

[Vakhtang I Gorgasali of Iberia](#)

[Queen \(King\) Tamar](#)

# WANT HELP CREATING A SUPRA?

**Supra Dinner Society is here for you.** We are a non-profit organization that sends Tamadas all over the United States to facilitate unforgettable Supra dinners.

How we help you host a Supra:

Step 1: Choose your occasion for a Supra. From casual friend gatherings to fancy rehearsal dinners, all kinds of events work great with a Supra.

Step 2: Reach out to us for a conversation, and we'll customize your Supra experience, together. Whether you need a venue, food, wine, or just a Tamada (toastmaster), we'll help plan the special day.

Step 3: Send out your unique invites -along with a helpful introduction to the Supra- to your guests.

Step 4: Gather together for the feast. Our Tamada will facilitate the toasting experience that will evoke all of life's meaningful moments.

Step 5: Reminisce about your Supra dinner for months after the event, cherishing your new memories and heightened friendships!

Whether you want help hosting a Supra, or if you are interested in becoming a Tamada with Supra Dinner Society, don't hesitate to reach out! And learn more at [SupraDinner.com](http://SupraDinner.com).

## Contact Information



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