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מגזין לריקודי עם ומחול

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גלגל במעגל

להקת "גלגל במעגל" של עריית הרצליה

ניהול אומנותי: רוני סימן טוב



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Dear Readers,

Rokdim-Nirkoda #84 comes to you as we are about to welcome the 24th Karmiel Dance Festival. This is an opportunity for us to reflect on the world-wide spectrum of trends in Israeli folk dance.

The internet age and social networking have virtually dissolved geographic boundaries. Every thought and action can be immediately shared with anyone and everywhere. Concurrent with this ability is the prominence of dance competitions on television. Where does Israeli folk dance fit in? **Dr. Dan Ronen**, in his article "Israeli Folk Dance For Every Age" emphasizes the wide ranging personal benefits - physical, psychological and social - of participating in Israeli folk dance activities at every stage of life. Israeli folk dance instruction should go beyond just teaching sequences of steps. For those designing and instructing Israeli folk dance programs in each specific situation, we see the challenge in having a clear vision and the necessary skills to choose an age appropriate repertoire of dances, with a variety of movements and styles and presented in a manner that is accessible and enjoyable to all the participants. Israeli folk dance has the power to provide an invaluable link among communities to culturally communicate through the language of movement that is rooted and infused by the music, lyrics and dance styles of yesterday, today and tomorrow.

In a culture of consumption, how can we, in the folk dance field, seek to build a secure future and provide a balance between the numerous dances that are created and introduced along with the responsibility of attracting new dancers to a session who do not feel so overwhelmed that they drop-out? With so much material out there, what repertoire of dances best fits a local group? If we look at the Karmiel Festival as a microcosm of Israeli folk dance and world dance today, we see opportunities to explore a range of new and familiar experiences - from nostalgia sessions to those sessions led by various folk dance leaders; with groups and presenters from all over the world, we see and experience performances and dance styles that encompass a wide range of genres including ballet, modern, ballroom, hip-hop, zumba and folk; there are participatory events for everyone and specialized events for specific groups. As with most things, personal taste varies - not everyone will love every event or dance. While we surf our way through the cascading tides of new dances, let's enjoy the ride and assist our fellow dancers to promote an atmosphere that encourages a sense of community rather than a competition by balancing a blend of core and specialty dances appropriate to each group. Let's keep the "folk" in folk dance!

Also in this issue: "And Perhaps Tomorrow is Already Here", by **Oren Halali**, describes the experiences of four previous dance troupe members, their motivations to become choreographers and instructors and their view of Israeli dance troupes today. ■ "Creating a Culture is Not Trivial", by **Miri Krymolowski**, describes the contribution of **Dov Ze'ira** to the Israeli recording industry and the recent release of, "Gevatron - Our Songs: 1967-2011", the culmination of a 60 year collaboration with HaGevatron, best known for their iconic songs about the beautiful land of Israel that have inspired many classic Israeli folk dances. ■ "Eulogy: Moshe Speaks About Yonatan", by **Miri Krymolowski**, is a tribute to **Yonatan Gabai z"l**, from an interview with **Moshe Pinkas**. ■ "Ha' Ayara Shel Tuvia – Tuvia's (Tevye's) Village" – About **Victor Gabai** and his "Dance of the Month."

Rokdim-Nirkoda recently welcomed its newest child, **Maya**, born to **Yaron** and **Sigalit Meishar**. May Maya's world be filled with wonder and joy in her dance through life. Mazal Tov!



Yaron Meishar



Ruth Goodman



Danny Uziel

Happy Dancing!

Yaron Meishar, Ruth Goodman and Danny Uziel - Editors

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Miri Krymolowski,
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Radio

Creating a Culture is Not Trivial

Miri Krymolowski

English: Benny Levy

Ze'ira also did a lot to formalize the relationship between the recording companies and the folk dance movement. The Federation did not like folk dance activities and feared the movement, i.e., folk dance instructors and the music editors of the recorded dance music, fearing that it would hurt the recording industry.



Dov Ze'ira

Dov Ze'ira, with a broad smile, comes out of his study with the recently released new album, "**Gevatron - Our Songs: 1967-2011**". You can't say that Dov Ze'ira, who is also known as **Hataklit Haifa**, is not proud of his life's major project, **HaGevatron**. Undoubtedly, this is a major source of pride.

Ze'ira, who is primarily identified with the songs about the good and beautiful land of Israel, at the age of 80 continues today to be active in the field. This recording is a summary of the 60 year collaboration with the group. "... It's true that there are already dozens of albums, but for someone who wants one album with all their hits - this is the answer", said Ze'ira.

A love for Israeli singing and its preservation has been intertwined with acting since he was a teenager in the youth movement in the '40s. Ze'ira's first connection to the Gevatron started with the "**Gevatron Song – Shir HaGevatron**". In

1948, a young Dov Ze'ira brought the group the lyrics, by **Gideon Golan**, to the folk melody.

When Ze'ira was released from his service in the Palmach (an acronym for Plugot Machatz, "strike force", that was the elite fighting force of the Haganah, the underground army of the Jewish community during the period of the British Mandate of Palestine) which Ze'ira had joined at age 17 against his parents wishes, he was sent to Kibbutz Geva. "There, it wasn't easy to socially integrate, but I was a great athlete, who still holds the national martial arts 5

record, and I was a great chess player who also had the best output production in dairy farming. So, they liked me", Ze'ira says with a smile.

Ze'ira attests to his limited musical background: "Overall it is what I learned while in Tnuah Meuhedet (United Youth Movement associated with the Labor Movement) where we sang mainly Russian songs". Later on, as the owner



CD HaGevatron

of the Hataklit Haifa record company, he decided to become the producer of the Gevatron recordings; he is still associated with the group to this day.

“The beginning was very interesting. They knew how to sing but they needed good lyricists and composers. I brought them **Kobi Oshrat**, who, like me, is from Haifa; he composed Bat 60 for the 60th birthday of Kibbutz Geva”. Oshrat is linked to one opportunity that Ze’ira missed. The song "Hallelujah" was proposed by **Kikki** (Rotstein), of the band **HaKol Over Habibi**, but Ze’ira did not express any interest. Apparently Ze’ira missed producing one of the most successful Israeli songs. "I am probably more clearly associated with the significant songs of the land of Israel", he says with a smile. Maybe that's why he is so well connected to the Gevatron”.



Dov Ze'ira presenting Rina - The manager of the Gevatron - with a Gold album in 1984

Dov Ze'ira - HaGevatron

by most – “Kalinka”, “Dugit Nosa’at,” “El Haderech” and others”. In folk dance, there is also my favorite dance to date, “Kulanu BaMitz'ad” (according to the lyrics, it should be “Kulanu Ba Nitz'ad” – B.L.) originally titled “El Haderech” and dances today such as “Ma Shehaya”, “Neurei Zahav”, “Simlatch Ha'Shezura”, “Mish'ol Hapere”, and many others.

Dov Ze’ira was born in 1931 in the Neve Sha'anani neighborhood of Haifa. At age 24, he met **Tehila Kovalsky**, who was his first wife. The Kovalsky’s had a retail chain of music stores. Ze’ira started working in one of these stores. There he met the folk dancers, such as **Eliyahu Gamliel**, who came to buy flutes and **Effi Netzer**, who came for accordions. More about this later...

Ze’ira felt that he really did not want to make his career in sales in a music store. “I didn’t want to be just a salesperson. I wanted to do something, to take chances, to get into a business venture”, he says. Although his father-in-law objected, he contacted **Galey Tzahal**, the Israel Army Radio Station, in order to be connected to music companies abroad. The goal was to produce and distribute original Israeli music. This is how Ze’ira met the lyricist **Haim Keinan** – a radio personality on Kol Israel (Voice of Israel) and today a cinema expert, **Amalya Rosen** (a program coordinator / catalogue editor of the Haifa International Film Festival) and **Dalia Heller**.

One day, Ze’ira heard a recording of **Uri Zohar** and, his wife at the time, **Ilana Rubina** singing “Hachofesh Beveit Havra'a”. “I liked it”, says Ze’ira. “Haim Keinan told



Dov in His Study

“The Gevatron has been successful for so many years; what is the secret of their success?” I asked. He answers, "Their significant transformation and increased popularity were because they entered the field of Russian song. Then, the country (Israel) had great admiration for Russia. Russian songs with Hebrew lyrics were sung

Their significant transformation and increased popularity were because they entered the field of Russian song. Then, the country (Israel) had great admiration for Russia. Russian songs with Hebrew lyrics were sung by most.

me that I have to speak to their producer **Avraham Deshe (Pashanel)**". I spoke to him and he said, "If you pay, the recording is yours". And so it happened. Until then, Ze'ira did not have anything of his own. The recording took place in the studios of Makolit, where the album "Sovu Be-Mahol (1973)" and other folk dance albums were recorded. Later on, Ze'ira bought the company and merged its repertoire with that of **Hataklit Haifa Company**.

Returning to **Effi Netzer**, Ze'ira first met him when he was 16 years old and while in the Machanot HaOlim Zionist youth movement. Later on, in the 1960's, Netzer had a singing group called the "**Effi Netzer Singers**". At the time, the idea of recording songs for folk dance, which was then very popular, was planted.

The idea was excellent. Using only instrumental recordings, no singers, was cost effective and had fewer problems. Back then, such a production fit perfectly since folk dance was mainly done to instrumental music.

The first recording of folk dance music they produced was, "Hava Nirkoda"; in 1989; it was released on a CD, as well. It includes dances like Nigun Atik, Hava Nagila, Ez Vakeves, Eretz Zavot Chalav, Finjan, Hora Nirkodah, Hevenu Shalom, and more. "Folk dancing was very popular and I just wanted a good business", says Ze'ira.

As stated, that recording was all instrumental except for two songs performed by **Regina Zakai** – a singer from Haifa who worked with **Effi Nezer**. The record sold well. "Money-wise", says Ze'ira, "folklore sold well in both the local market and for tourists."

After the success of the recording "Hava Nirkoda", Ze'ira had Effi Netzer introduce him to **Yonatan Gabai**, ז"ל, recently deceased. **Gabai** became Ze'ira's main partner for producing folk dance recordings. This was a long term and successful collaboration. They produced four Hava Nirkoda recordings.

"The connection was natural and correct", Ze'ira emphasized. "We were both Haifa residents. I was in charge of recording the music part of the production while Gabai was the folk dance person. He knew what goes well on the dance floor, how to edit the music for folk dance and he had the connections in this field. He was a professional and serious educator".

Another recording, "Shalom Al Israel", also became a hit. The CD that was released is similar but not totally identical to the original recording.



The Golden Disc for the Album "El Haderech"



The Golden Disc for the Album "Gvanim"

As the taste of the folk dancers changed and instrumental music accompaniments ceased being popular, Ze'ira realized that, in order to stay in business, he must adjust to the new preference. Since the early (19)80's, folk dancers have preferred to dance to songs performed by well known singers.

Ze'ira is identified with many singers, bands and hits. Among many, he recorded **Ilan and Ilanit, Danny Messing, Michal Tal, Arik Lavie, HaAchim and HaAchayot**, and two not to be forgotten and very profitable hits: **Boaz Sharabi's**, "Pamela", and "Rutzi Shmulik (Kore Lach - Run, Shmoolik Is Calling You)" performed by **Ariel Zilber**. "Rutzi Shmulik" was a hysterical success. In a single day, we released 30,000 records to the market", says Ze'ira proudly.

Getting back to the dances... In 1997, Ze'ira produced the CD, "Israeli Folk Dances with Yaron Meishar", a CD of popular sung versions of Hataklit Haifa label recordings, edited for folk dancing by **Yaron Meishar**. Ze'ira had all the rights to these recordings.

The success of the recordings and CD's for folk dancing did not change Ze'ira's long time love of the songs of the land of Israel. He jokingly said, "I loved Israeli songs. But dancing, I only do ballroom dance. It's hard to say that I started to like folk dance or started folk dancing. However, it is possible to say that, in my heart and soul, I was a definitely a folk dance person".

"When I met **Yaron**, I felt a change within me. I thought that what he was doing in this area was important for Israeli culture and I realized that we had to preserve these things". Ze'ira, in the mid (19)90's, was also the head of the Israeli branch of the International Federation of the Phonographic Industry (IFPI, an organization that represents the recording industry worldwide) and did a lot to formalize the relationship between the recording companies and the folk dance movement. The Federation did not like folk dance activities and feared the movement, i.e., folk dance instructors and the music editors of the recorded dance music, fearing that it would hurt the recording industry. Ze'ira made it clear to the members of the Federation that this may not be the case and maybe it's the other way around. He advocated strongly for a legal arrangement

so that royalties are paid and both sides would benefit. "This is a good culture and it must not be lost, I told them," says Ze'ira.

Despite the decrease in popularity, Ze'ira continues to preserve the Israeli songs of yesteryear. "From a business perspective, it used to sell; today – not really. What sells to some extent today are compilations organized by subject".

Ze'ira recently released two interesting disc sets of songs about the road to statehood: "Po B'Eretz Chemdat Avot" - Here in the Beloved Land of our Forefathers" and "Rabotai Hahistoria Chozeret - The History of Israel, The Songs of an Up and Coming Country". These CD's include a collection of songs of the pioneers and of Aliyah - the immigrating to the land of Israel, brigade songs, songs of the watchmen and guarding forces, songs from the youth movements, songs of the underground fighters, the War of Liberation and the illegal immigration songs. Songs are performed by **Yaffa Yarkoni, Lior Yeyni** (a.k.a. Leor Yayni or Lior Cheney), **Shoshana Damari, Nechama Hendel, Esther Ofarim, Arik Lavie, The Effi Netzer Singers**, and, of course, **HaGevatron**. Appropriately, on the cover there is a beautiful photo, taken in 1948, of the Palmach fighters on Mt. Carmel.

What are your future plans? The continuity is mainly through Ze'ira's son - **Nitzan**. He will continue his father's business, although he is taking his own different and unique path. **Nitzan Ze'ira**, is the owner of the Israeli indie label, Nana Disc, which primarily promotes Israeli rock. He recently released to the market a recording by the singer, Barry Sakharof, and it seems to be a great success.

"Nitzan loves what he is doing. He is good in business and he knows how to read the market and to see what attracts the audience. Unfortunately, in recent years, I am motivated by my musical favorites and they are tied to the history of the land and in some ways to the fact that I am a Zionist", says Ze'ira.

When Ze'ira speaks about his recent recordings containing the beautiful songs of an earlier time, his eyes are lit. There is no doubt that Ze'ira is a symbol of those people who do things not purely for economic motives, but also, or primarily, out of love.



Miri Krymolowski

Eulogy: Moshe Speaks About Yonatan

Yonatan Gabai ז"ל (July 4, 1933 – April 7, 2011)

Miri Krymolowski*

English: Benny Levy

Moshe Pinkas, until several years ago, was one of the most successful dance instructors in Haifa. While working as a dance instructor, he was the director of the Technion Student Dance Troupe. Today, Pinkas serves as the director of the Yavneh Sports Center. His love of folk dance undoubtedly came from **Yonatan Gabai ז"ל**, who was his first dance teacher.

Pinkas recalls:

“**Yonatan Gabai** was an exemplary teacher. It all began at **HaMoadon** – The Club – of the city of Haifa on Arlozorov Street. Everyone referred to that place as, “**HaMoadon**”. It was there, in 1968, that I first met Yonatan. He was an impressive man - straight, strong, with exceptional presence. He was the director of **Hora Neurim**, the youth dance troupe of the city of Haifa. **Zvi Friedhaber, ז"ל**, was one of the senior instructors of that dance troupe, but I learned mainly from Yonatan. His classes were perceptive. He was an alumnus of the **Karmon Dance Troupe** and it was obvious – his posture, speech and especially the respect he had for the activity”.



Yonatan Gabai ז"ל



Moshe Pinkas

“It was interesting that all the people there were employees of the Israel Electric Corporation (IEC). Yonatan also was an employee of the electric company while he was pleurably busy as a folk dance instructor who mainly worked with the dance troupes. Perhaps because this was not his main source of income, everything that he did in the field was thoughtful, respectful and encouraging toward his colleagues”.

“Yonatan was well recognized with the major dance events in Haifa, such as the Dance Parade – a project which had been started by **Shalom Hermon ז"ל** and continued with Gabai. He was a close friend of **Effi Netzer** and well connected in the folk dance field. Netzer was the music man of Haifa while Yonatan was the dance person. He had organized the dancing in the city around the important ceremonies, such as Yom HaZikaron (Memorial Day), and celebrations associated with holiday festivals and national events”.

“It is important to state that although he choreographed a number of dances, he was not a folk dance leader but a dance troupe instructor. Yonatan was surely a unique individual and there were things associated with him throughout his life. For example,



Yonatan as a dancer in Yonatan Carmon's “Lehaka HaMercazit” 1952-1958

When I decided to become a dance instructor, he supported and praised me on that decision. I would invite him as a guest instructor and the way in which he guided the dancers was exemplary. He stood erect in the circle and was precise about every movement.



Yonatan teaches his dances in many places around the world



on principle, he never liked recordings; whenever he was organizing a marathon or a special dance session, he would always arrange for live music”.

“Yonatan worked with the musicians **Isaac (Ika) Gelber and Amos Aloni**. Amos played the flute while Ika was on the accordion and drums. Yonatan always said that folk dance without live music is not folk dancing. There used to be a special atmosphere that is no longer present today. We used to dance until 1:00 a.m. to the accompaniment of live music and afterwards to recordings”.

“Another principle he followed was performing the dances accurately. He was an expert on **Yonatan Karmon’s** dances. Watching him teach dances such as “Nad Ilan” or “Al Tira” and certainly, “HaRo’ah HaK’tana” was pure pleasure, a real performance”.

Yonatan worked with the Haifa Students Dance Troupe for many years, until the end of the 1980’s, and choreographed many dances for his troupe. His source of inspiration was Karmon and Yugoslavian dances – simple steps, a unified line and not something fluid, strong accented foot movement, something very solid and respectable. Most of his dances are indeed not complicated and, maybe because of that, they are still so

popular. He believed that a folk dance should be truly for the people – something simple that anyone can learn. Something that would remain for generations to come”.

“When I decided to become a dance instructor, he supported and praised me on that decision. I would invite him as a guest instructor and the way in which he guided the dancers was exemplary. He stood erect in the circle and was precise about every movement”.

“Several years ago, along with **Bracha Dudai z”l** and other friends, he established the **REIM** Association – an acronym for Rikudai Am Israelim, an association which sought to preserve the old dances. Yonatan was the chairperson and its lively spirit. What was truly important to him and what he kept doing until his last day was to tend the glowing embers of folk dances and keep them as close as possible to what they were when they were choreographed”.

Dances of Yonatan Gabai: Ani’im Zmirot, Beit Chalomotai, Hine Lanu Nigun Yesh, V’Shuv Itchem, Yedid Nefesh, Mishehu Holech Tamid Iti, Mal’ach MiSulam Yaakov, Mi Lev El Lev, Od Yishama, Tzadik K’Tamar, Shir LaShalom (Shalom Al Yisrael), Sisu Et Yerushalayim, Sham Harei Golan, Simchu Na.



Oren Halali

And Perhaps Tomorrow Is Already Here?

Oren Halali
English: Benny Levy

I don't object to the use of non-Israeli elements in a dance. The problem is the proportion of these elements within the work and the good taste of the choreographer, who is not always combining them wisely.

In searching for an answer to the question, “What will Israeli folk dance for the stage look like in a decade?” I decided to meet with four young, promising, and talented choreographers. They all had been leading dancers in the “Hora Reim Holon” Dance Troupe, which I had directed. I was interested in hearing how they had felt as young dancers, how they view Israeli dance today, what worries them, what makes them happy, and mainly, what is the future of the dance field?

I invited them to a meeting and they were happy to cooperate. They recalled exciting memories of the past, argued with one another and agreed on many issues. Though I have known them for many years, some of the things that they said surprised me.

To summarize the meeting in one sentence: **the core experiences within a dance troupe will lead one to the decision as to whether to work professionally within the field of dance, to motivate him as a choreographer and to affect his work as a dance instructor and creator.**

I asked for their reactions to the following:

What led you to join a dance troupe?

For **Moshe, Guy and Elron**, it was a female dancer who had attracted them. For each one, it was a different dancer. For **Lior**, who was involved in ballroom dance, it was an advertisement for auditions in a local newspaper.

What was your experience at the first rehearsal with the troupe...

Moshe was impressed with the social framework. **Guy** loved the dancing and the rhythm and was impressed with the charisma of the instructor. **Elron** was initially scared but he had a relationship with friends in the troupe. It was only two years later that he opened up and began to feel that it was meaningful.

Lior had brought friends from school. The fact that they joined made him feel important and responsible, which led him to make an effort and to prove himself.

What was your first great experience as a dancer...

For **Elron**, it was the moment he realized that one can express himself through dance and not just perform movement. “The dancer can influence the dance, with whomever and whatever he or she is”. **Lior’s** experience occurred after the performances. The compliments that were showered upon him made him understand that his work is rewarding.



Hora Kfar Saba.

Photo: Sivan Pereg





Moshe Davidovitz, 28, lives in Tel Aviv, performed with the group “Tararam”, developed “Derech Hakazav,” the first rhythmic children and youth troupes for unconventional drumming, including drumming on the body, on cans, sticks, spoons, or on anything else and with any material that produces sound within our

natural environment; in addition, [they] play a variety of standard drums such as the darbuka (hand drum or doumbek), African drums, and more. Today, he instructs rhythm groups in the Community Center of Kiryat Ono, in the “Reim” Dance Center in Holon, and in the Ramat Israel Community Center in Tel Aviv.



Guy Bustan, 29, lives in Tel Aviv, and is an instructor and choreographer of contemporary Israeli dance for the past eight years. He is the director of 'mm'I' - an organization which organizes festivals of Israeli dance, studies acting in the studio of Shachar Rosen and participated as a dancer in the channel 2 TV series “Chaim

Acherim - Another Life”. Today, he serves as artistic director and choreographer for the dance troupes: “Hora HaKirya” - the dance troupes representing Kiryat Ono and the troupes of [the youth village] Ha’Kfar HaYarok.



Lior Tavori 24, lives in Tel Aviv, and has been an instructor and choreographer for dance troupes during the past five years. He performed with the dance groups of “Karmon”, “Fresco” and “Kolben Dance Group”, was an instructor with “Mechola” and for the youth dance groups representing the Municipality of Givatayim. Today, he is the artistic director

and choreographer for “Hora Reim Holon” - the urban dance troupes representing the city of Holon; “Chavatzet Natanya” - the urban dance troupes representing the city of Natanya; and “Nofim” - the representative dance troupes of the Local Council of Azur.



Elron Reuveni, 28, married to **Andrea**, who is also a dance instructor. They live in Givatayim. For the past seven years, he has been an instructor and choreographer for Israeli dance troupes. He studied acting at Beit Zvi and now serves as artistic director and choreographer for the following dance troupes: “Hora Kfar Saba” – the dance troupes that represent the Municipality

of Kfar Saba; the representative dance troupe of the Technion in Haifa; “Machol Ba’Emek” – the dance troupes representing the Emek Cheffer Regional Council; and “Machol Midbar” – the dance troupes representing Ma’ale Adumim.

Moshe initially could not prove himself. He had his fears and developed defense mechanisms. It was only after two years that he received an opportunity with a meaningful part. He proved himself and only then did he feel that he could succeed; only if, of course, he continued to practice. **Guy** was motivated by the desire to be out front, in the first line.

As a dancer, did you think of continuing as a professional in the field of dance? If so, how?

Guy and Lior, as children, had already seen their future in dance. They wanted to teach dancers and establish their own troupes.

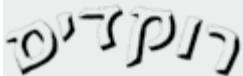
Moshe loved the dance troupe and studying drumming, but did not see a future in either of these two fields. **Elron** understood that he wanted to be a choreographer during his military service. “I listened endlessly to a beautiful song. I had an idea for a staged dance and I thought to myself, ‘if only I had a troupe...’”

Your first foray as a choreographer – with which troupe? and how was it?

Guy’s first rehearsal was with a dance troupe in Ramat HaSharon. He was concerned and worried that he would not challenge the children. **Elron’s** first rehearsal was with the “Hora Kfar Saba” troupe. He was then surprised to find that choreographing is only part of the whole job.

Lior had an opportunity to give a technique class to the older troupe in Holon. “Immediately, I loved it – the feel of it, the role, and the possibility to influence the dancers”.

Moshe: “I was invited to give a class in body drumming at the Community Center of Kiryat Ono. I didn’t know what to prepare and what to expect, so I simply did what I knew – [from] my experience in a dance troupe and my participation in the group, “Tararam”. It was only after that class that I understood the enormous potential of what I can do: a performing troupe through rhythm or, if you will – “Derech HaKetzef – Via the Rhythm”.



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Once there was a great sense of pride to be a member of an Israeli dance troupe. Nowadays, dancers are embarrassed to say that they are participating in Israeli dance. In order for choreographers not to lose their dancers, they are looking for new names, new styles, and they invent ways just to challenge them.

How do you view the field of Israeli dance for stage today?

Moshe: “In Israeli dance I see the beauty and the innocence of our country. When I feel the connections between the dancers, it fills my heart. Unfortunately, many troupes don’t have it, but for those that do, they radiate unity and uniformity that gives me hope for a better future”.

Elron: “Israeli dance is an unforgettable part of Israeli culture. Unfortunately, the choreographers in the field tend to adapt patterns from other cultures in the world and other dance styles instead of creating and preserving a unique culture – our culture as a people. The Israeli dance for stage is part of our Israeli culture and it is important to preserve it and to teach it”.

Guy: “Israeli dance opens a door for almost anyone; especially for guys who are afraid of other styles of dance. For me, Israeli dance is any work that preserves the Israeli and the Jewish way of life, even when there are touches of other dance styles.

Lior: “Israeli dance energizes and connects. It is difficult to find such dances at the Karmiel Festival. The title of ‘contemporary Israeli dance’ seems to legitimize any type of choreography. Sometimes, the whole dance lacks any Israeli element, except for a ten second musical phrase, and they still call it ‘contemporary Israeli dance’. I don’t object to the use of non-Israeli elements in a dance. The problem is the proportion of these elements within the work and the good taste of the choreographer, who is not always combining them wisely.

There is no connection between the music and the steps. The costumes are not as good as they had been. I feel that we are regressing and it really saddens me. Once there was a great sense of pride to be a member of an Israeli dance troupe. Nowadays, dancers are embarrassed to say that they are participating in Israeli dance. In order for choreographers not to lose their dancers, they are looking for new names, new styles, and they invent ways just to challenge them”.



Kiryat Uno. Hora HaKiryat

Guy: “In order to participate in the main performances at the Karmiel Festival, choreographers say that they are doing Israeli dance for the stage but everyone does as they wish to please the dancers with no thought about style”.

Moshe: “There is contempt for the term ‘Israeli dance’ and there is no connection between the works. In my opinion, the problem is much deeper and it has to do with the educational system. Years ago, dancing started in school and was part of the curriculum. Today, it hardly exists”.

How would you contribute to and how useful would you be in the field of Israeli dance for the stage?

Moshe: “My goal is to bring rhythm to the stage along with the qualities of Israeli dance troupes as I know them – the power, the strength, the connection between the members of the troupe and the coherence. Those qualities are found only in Israeli dance troupes. I really want to incorporate what I do in the field of rhythm with the Israeli dance troupes. I know that when dancers perform to live music, the adrenaline and excitement rises and that would make a beautiful and interesting combination”.

Guy: “I want to preserve the atmosphere and the culture of Israel and to educate my dancers about our music and dance roots and their continuity. A choreographer has

a significant role; it is not just dance. The education is not less important”.

Lior: “I see the troupe as a powerful educational tool, even stronger than school. Therefore I have an obligation and the responsibility to help shape the personality of the dancers and to provide them with educational values alongside promoting dance. I want to distinguish my work in the field and to differentiate it from that of my colleagues. The State has little regard for Israeli [folk] dance. It provides a lot of financial support to other fields of dance. However, there is no budget for us – choreographers of Israeli dance. We have the responsibility to not let this happen”.

Elron: “I’ll develop good dancers with a high level of technique. My uniqueness would be in teaching them to perform a dance with such sensitivity that it would touch the audience’s soul and so it would be understood how interesting Israeli dance can be”.

The last word – what is your dream?


Guy and Lior dream of their own professional Israeli dance troupe, supported by the State of Israel, which would represent Israel all over the world.

Moshe: “I am living that dream today. For me, whatever I do today is a dream, an experience and pure pleasure. Through my work with the children, I know that you can achieve great things”.

Elron: “These days, choreographers have another important role; not only to create but also to preserve and perhaps to renew the field. This role is not at all simple. I think that most of us fight daily for this genre to continue within our troupes. My dream is that we do it correctly, wisely and together in one Israeli way that is common to all of us.”

My four friends, choreographers-dancers, departed and then I put it all in writing. I agreed with part of what they said while disagreeing with some other parts but,

above all, I felt tremendous pride. I was proud that I had successfully managed to bring four of my dancers, who grew up dancing with me until four years ago, to [a point] where they could break away on their own to continue and lead in the field of dance. These four are working vigorously to promote, to do, to change and to fulfill their dreams of Israeli dance. I would like them to consider and to choose.

Sometimes you can make mistakes in the selection. But they should never give up the choice that is in our hands and the decision as to which direction we go and what we want to accomplish and whether the path serves to reach our goal. Or, perhaps we don’t even know. This question has always kept me busy. I want to know where we are heading and what’s in the future for us. And perhaps with this generation of young choreographers, tomorrow may already be here? 



*Through the rhythm. Community Center in Kiryat Uno.
Photo: Roy Ruchlin*

Ha'ayara Shel Tuvia – Tuvia's Village

Translation and transliteration by: **Malka Tischler**

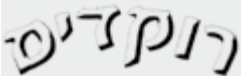


Victor Gabai

Where, oh where are you
going, road?
Where, oh where are you
going, my path?
To a day of
joy and holiday.
To two doves on a roof.
To drunken klezmer
musicians
Whose song pinches the
heart of the evening.
You are going to my
village.

Where, oh where are you
going, road?
Where, oh where is my
good horse pulling?
To an abandoned house.
To snow and to hunger.
To the tailor's needle
That shines like a golden
teardrop.
My horse pulls toward
my village.

Where, oh where are you
going, road?
Where, oh where am I
going?
To a thousand beggars.
To a thousand cantors.
To a land in which the
wind wails lullabies.
I am going to my village.



Victor Gabai, among the best loved Israeli folk dance choreographers and veteran dance leaders, began his career as a choreographer for performing groups. He started Israeli folk dancing while a member of HaNoar HaOved VeHaLomed (An Association of Working and Studying Youth).

Victor began his career choreographing many partner dances, some of which are considered Israeli folk dance classics, and later on he also created circle dances. His dances have become beloved and are danced throughout the world.

Today Victor leads numerous dance sessions in central Israel including Petah Tikva, Yehud, Beit Shemesh and Shabbat dancing in Herzliya and Holon; he works with children in schools and on special programs and harkadot (dance sessions) for parents and children.

Among his dances are: BeDam Ahavati, Ma'amin BeAhava, Semel Ahava, Babustanim, Cheruti, Ad Bechi, Maga Shel Malach, Al Gvul Hayam, Eshet Chayil, Rokedet Barchovot and Valse L'Shalom and many more...

About the dance, Victor writes: The song, Ha'ayara Shel Tuvia (Tuvia's Village), was taken from the 1968 film, "Tuvia Vesheva Benotav (Tevye and His Seven Daughters)" - the story of the suffering Jewish father who wishes to find a match for seven daughters. I've known the song for many years, mostly through the performance by Yehoram Gaon, who originally sang the song. Recently, I heard a new arrangement of the song by the singer, Daklon, and I immediately checked if there was a dance registered to the song and was delighted to discover that there was not; and from there, a new dance was created. The steps to the dance are simple and appropriate for all dancers; the flow of the dance relates to the words of the song.

Dance: Victor Gabai, **Music:** Dov Seltzer, **Lyrics:** Chaim Hefer, **Formation:** Circle, **Structure of the Dance:** One verse, two parts and an interlude, **Meter:** 6/8 (Note: every set of 2 counts = slow-quick-slow).

PART A: Face center (begin with the singing).

- 1-2 Yem. R and pivot rt. on R to face CCW.
- 3-4 Three steps forward (LRL) on the line of the circle.
- 5-6 Face center: Yem. R and end facing CW.
- 7-8 Full turn left with three steps LRL moving on the line of the circle.
- 9-10 Moving CW: Three steps forward RLR and rise up on R while raising both arms.
- 11-12 Moving CCW: Step back on L, R to rt. to face center, cross L over R to rt.
- 13-14 ¾ turn rt. with three steps RLR moving on the line of the circle to end facing center.
- 15-16 Moving CCW: Step back on L to rt., R to rt., cross L over R to rt.

PART B: Face Center

- 1-8 Repeat Part A, counts 1-4, twice.
- 9-10 Move forward to center: Three steps fwd RLR to center while extending right arm forward and pivot on R to rt. to face out of center.
- 11-12 With back to center: Repeat counts 9-10 with opposite footwork and direction moving out of center.
- 13-16 Face center: Yem. R, Yem. L.

- 17-18 Tcherkessia step rocking fwd and bwd on R (slow-quick-slow-quick).
- 19-20 Two crossing steps forward toward center: R over L, L over R.
- 21-22 Moving forward: RLR to center and rise up on R while raising both arms.
- 23-24 Moving backward toward the line of the circle: Step L behind R, step R behind L.
- 25-26 Three steps LRL backward.

Interlude: Face Center

- 1-2 Sway R-L while swinging arms to each side in front of body.
- 3-4 Turn 1&¼ to rt. with three steps RLR.
- 5-6 Face CCW: Step L fwd, R to rt. to face center, cross L behind R while lifting R in an arc to rt. and raising arms up and out to sides.
- 7-8 Face center: Cross R behind L to left, L to left, cross R in front of L to left.
- 9-16 Repeat 1-8 with opposite footwork and direction.

The dance is done three times. The third time, the interlude is only done through count 4. End the dance with a step on L toward center to face CCW and swing arms upward to center.



Dr. Dan Ronen

Israeli Folk Dance for Every Age

"There is a charm in every stage of life"
Zalman Shazar

Dr. Dan Ronen*

English: Benny Levy

In the folk dance field, we should to aim toward setting standards of quality, to have dancers participate in designing standards of assessment and good taste, to educate for recognizing the sources, heritage and roots, to experience the creative process, to respect the various cultural heritages, to get to know the historical background of the dances and their place in Israeli culture.

Those who work in the folk dance field – as instructor and choreographers – must not only learn and be familiar with the dances but work to improve their instructional skills, to utilize their creativity to choreograph and to promote organization and marketing skills. They have the obligation to learn, to know and to understand those factors that affect the general field of dance as well as the field of folk dance with a focus on their entire cultural, communal and social context.

The meaning of the age groups

At this time, we'll spotlight two age groups: children and youth (up to 18 years old) and adults (seniors 65+ years old).

These are two age groups which have the potential to participate in folk dance and they are of a great significance to the field. Compared to other age groups, these two groups are increasing in number. In Israel, every fifth person is over 65 and every third person is under 18 years old.

According to surveys conducted in Israel, over 60% of the folk dancers are 30-60 years of age. The younger ages on one hand, and the older ages on the other hand, do not participate enough in dance sessions.

Today, age groups are considered as communities. The research does not define a community by geographical variables but rather by the characteristics of common denominators such as age, interests, abilities, preferences, leisure time, social skills, beliefs, etc.

The term "culture of leisure time"

To understand what happens with folk dance necessitates dealing with problems of "leisure culture" and the "way to spend one's free time". Free time is defined as "the time a person has left after allocating time for living, eating, drinking, sleeping and working".

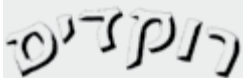
A committee of the Ministry of Education, headed by **Prof. Hillel Ruskin**, defined the term culture of leisure time in the "Leisure time Curriculum for grades 1-12" as follows: "An intelligent use of free time includes any activity done willingly by the individual and motivated by internal rewards, pleasure and self satisfaction".

Nowadays, the predominant influences on the way to spend leisure time are, in part, a result of "a rapid increase in spare time as a consequence of technological developments; changes in areas of interest; entertainment venues and the availability of alcohol and drugs; the effect of inequality in the division of spare time; the rising average age of life expectancy (79 for men and 83 for women); changes in personal and group relationships; disputes with the authority of formal cultural agents such as schools and youth movements; time constraints, authority and influence of parents".

The increase in leisure time for all ages leads to an increase in needs, tasks, stimuli and temptations which take away from the free time of children and adults. The information and communication revolution brings detachment from one's rich cultural heritage and resources. Most free time today is dedicated to the internet and various computerized and communication devices. Today, the consumer is at the center of considerations for the world of communication, marketing and ratings. The commercialization

* Dr. Dan Ronen – one of the veterans in the folk dance movement. He is a former Director of the Art and Culture section and Chairperson for the Professional Dance Committee of the Ministry of Education and Culture.

All references to "folk dance/dances" in this article specifically refer to Israeli folk dance/ dances. (B. L.)





First grade in the school at the town Olo in Finland



Sixth grade dancing the Alef-Bet"dance. Olo, Finland



Children dancing the Hopa-Hey"dance. Olo, Finland

processes and turning folk dance into a product are salient as is the effect of increased competition for free time.

Dance instructors are not just distributors. They are also “brokers” of culture.

Those who are in the folk dance field are not just distributors of folk dances. They are the intermediaries between the product (the dances) and the choreographers and the dancers (complex of communities and individuals). The relationship between them is always intriguing.

The premise of a folk dance instructor and choreographer must be the recognition that his role is “a constant search for meaning of folk dance for the dancers.” Dances are more than [a sequence of steps] “run run hop”. The instructor must understand how much the dances contribute toward personal

enrichment, varied emotional experiences and broadening horizons.

A folk dance instructor must deal with integrating his activity plans with existing cultural programs in the community. The instructor should strengthen the components of continuity because “he who lacks the old, will also lack the new”; he or she should broaden the variety; get the dancers involved in structuring the dance program and integrating it with other arts, fields and ages; initiate patterns of sharing to set standards of assessment.

It is appropriate to use temporal activities such as social events, trips, life cycle and family celebrations, games, attending an art show together, volunteering in a community activity and more.

Folk dance with the young

The art of dance, in general, and folk dance, in particular, must take their rightful place within both the formal, as well as the informal, educational system. Dance is one of the primal arts. A baby learns about the world through

movement and facial expressions before mastering verbal communication. Through movement, the baby communicates, expresses feelings, designs shapes in space, deals with the world and gets to know his body. “Dance is the rhythm of life,” said George Bernard Shaw.

Every child should study dance as a mandatory subject and folk dancing is included within it. The contribution of “dance in education” is not only the development of physical movement skills but also very important for the emotional, social, cognitive and psychometric skills as well.

Experiencing dance at a young age, and specifically folk dance, will remain with the child well into old age. It contributes to cooperation skills, self confidence, self esteem, concentration, accuracy, responsibility, involvement and group cohesiveness, assists in formulating values, contributes to a variety of movement proficiencies – perception of space, communication, music, rhythm, aesthetic concepts, ability to demonstrate expression and more.

Research of the mind reveals the connection between movement and attention, memory, spatial

perception, learning abilities and emotional and social functioning. “Bodily-kinesthetic intelligence” is one of **Prof. Howard Gardner’s** seven types of intelligences. Research shows that “students, in schools where art was part of the basic curriculum, had greater achievement in academic subjects, had a longer attention span, increased self confidence and significantly improved socio-economic integration”.

Dance contributes to the acquisition of knowledge about cultures and respect for other cultures. Such knowledge has great importance especially in today’s multicultural and rapidly changing world.

Folk dance curriculum for kindergartens and schools

In 2005, **Nurit Ron**, the supervisor of dance in the Ministry of Education, appointed a committee to prepare a folk dance curriculum for kindergartens and schools. Committee members were **Bracha Dudai, Ayala Goren and Yizraela Kahane**. That same year, they produced a curriculum guide for a folk dance program within community centers. This program had been preceded by an instructional program for children in kindergartens formulated by **Raya Spivak, Shalom Hermon,**

Shulamit Meir and Bracha Dudai in conjunction with the kindergarten supervisors.

This curriculum presented a conceptual approach and the pedagogical basis for teaching folk dance in kindergartens and schools.

The main points of the programs are:

- Folk dance is an asset and part of Israeli culture and therefore it should be transmitted to all Israeli children.
- Learning folk dance enables the student to recognize the contributions of the various ethnic groups that are part of Israeli society.
- Learning folk dance contributes to recognizing the local ethnic elements which have contributed to enriching the movement language of folk dance.
- Knowing the dances enables dancers to participate in public community events which strengthen the sense of belonging to the group, to society and to the nation.
- Dancers meet on an equal basis; within the circle or the group, there is no differentiation based on age, sex, ethnicity or an ability to perform and this contributes to social cohesion.
- Learning folk dance provides opportunities to participate in cultural and social events both inside and outside of school.



- Learning folk dance and participating in dance sessions heightens the joy of life which is inherent in folk dance and provides a distinctive contribution to the individual. As Cicero, the Roman, said, “A person has all of his senses only when he dances”.
- Recognition by educators that folk dance is a beneficial way to spend leisure time in the present and in the future.
- For the dancers, knowing that folk dance strengthens the love of country, its songs, landscape and culture.

Based on these goals, a progressive curriculum was developed that took into account the calendar and holiday events. This included mobilizing the schools to take part in the “Beit Sefer Haroked - Dance in School” programs and events both



Dancing in the Golden Age Club. Instructor: Nurit Levy-Shaky

inside and outside of school. The program was designed to contribute toward the preservation of traditions and the heritage of Israeli ethnic dances and the dances were classified based on the message, movement, dance structure, melodies and their coordination with the dances.

The curriculum exists. Some schools use it while most of them do not. Implementing the program is one of the important tasks of those who love folk dance. Such implementation would contribute to the quality of Israeli folk dance itself.

Folk dancing for adults 55+

Older adults now have more free time than in the past. Their growing numbers in the population strengthens their public power, increases their buying power and the scope of services geared toward them. Also, there has been an increase in resources available to many of them.

Older adults seek to participate in social artistic activities; in communal creative activity based on values; activity that gives meaning and flavor to life and provides for enjoyment. They prefer those activities that preserve their physical abilities, movement capabilities and expression.

Dance in general, and specifically folk dance, meets these needs. They are the means to actualize a person's hidden creative powers, an expression of interest and a hobby, learning new skills through movement, music, acting, writing, etc.

Most older adults are interested in group activities, in having assistance from counselors while maintaining their independence and freedom of choice.

Successful folk dance programs for older adults are those "based on an overall view of the person as a whole, his or her needs, feelings, experiences, and aspirations. These programs, in addition to more folk dancing in social situations, include other common leisure time group activities like trips, social gatherings and opportunities created to provide for interpersonal and group friendships.

We should remember that the culture of leisure based recreation is based on the recognition that leisure is not only a quantitative form of time, but it is mostly a "mental state" based on constant curiosity. It recognizes the person, his or her needs, and actualizes the potential for creativity and adventure found within each individual.

The premise of each program for senior citizens is that the ability of the older adult is

not lower than the ability of the young person. The abilities of the elderly are different but are not "deteriorated". Although at an older age there is a slower reaction to physical fitness, a decrease in memory, etc., the compensation is in life experience, sensibilities, appreciation for what is important in life, etc.

It is worth remembering that it is never too late; as long as a person is willing to renew and to change – he is still young. It is said that "an old person is one who is incapable of change".

We ought to remember that every person has the right to develop to the maximum as long as he or she is alive. The key for a meaningful and enriching culture of leisure time for seniors is treating the elderly person respectfully, trusting his or her abilities, and providing opportunities to promote his ability to create, to give to others, to love, to connect and to cooperate with others within his surroundings.

The roles of the dance instructors and the educational institutions of the community in folk dance programs

The roles of community centers and of educational and social institutions in conjunction with changes in leisure time culture, along with the jobs of the dance instructor and counselors who are employed by them, are to create an awareness of leisure time activities that include culture and art and, specifically, folk dance. They must provide information to the public, develop a range of recreational options, work toward various activity patterns in general and folk dance in particular. Also, there is a need for improving accessibility, cooperation and education to meet leisure time needs, fundraising to support developing programs and a need to encourage the hidden creative powers within every person.

In the folk dance field, we should to aim toward setting standards of quality, to have dancers participate in designing standards of assessment and good taste, to educate for recognizing the sources, heritage and roots, to experience the creative process, to respect the various cultural heritages, to get to know the historical background of the dances and their place in Israeli culture with an emphasis on historical continuity and integration with innovation and creativity.

If we lose these components in folk dance, we will lose the dances and their uniqueness.



Rubio Chamama

Everyone Deserves to Dance

Impressions from the Dance Session at the Enosh Association

Rubio Chamama

Translation: Annetta Engelman Zaltzberg

I was first introduced to the **Enosh Association** [Enosh, the Israel Mental Health Association], that provides mental health services to the community and a variety of social rehabilitation opportunities for mentally ill patients, when I was requested to volunteer to lead their monthly dance sessions. “We are in Ramat Hasharon”, said the coordinator, **Shulamite**. “In addition to the existing activities and courses,” she added, “we would like to add Israeli folk dance”.

My immediate response was to say, “Yes”. Honestly, I didn’t know what I was getting myself into and how I would interact with the clients. I wondered if they would be able to learn the dances. After all, this is a special and different audience.

I first went there in December 2010. From all aspects, I was pleasantly surprised. The place itself has the atmosphere of an informal, friendly, warm and welcoming home that is filled with both a generous and outgoing staff and clients who to participate in all the chugim (informal recreational classes) that are offered.

The [dance] chug was held in a large room and there was large response. About ten participants were almost always present at the center. What captured me was their excitement and willingness to learn the dances. For some of them, it was reminiscent of the dances they had done in their youth; to be dancing again j in the framework of this community center brought them joy.

Actually, I started with the basics, Nigun Atik, Od Lo Ahavti Dai, Hora Medura, Hora Nirkoda, etc. At the time of my writing this article, we had met three times and their enthusiasm continued.

Our next class is scheduled to take place during the week of Purim, where I am planning to have a harkada appropriate to the spirit of

the holiday with costumes and fun dances.

Ilan Leib: “I started to dance at the age of 16. I remember dancing at Yom Ha’atzmau’t [Independence Day] celebrations in Ra’anana and it was there too that I attended the dance sessions that were led by **Shalom Amar z”l**. After awhile, I stopped dancing for various reasons. When I heard that there was also Israeli folk dancing held in Ramat Hasharon, in addition to the dance sessions that I had regularly attend, I decided to give folk dancing another try. I gradually recalled the older dances and even the thought of dancing brings joy to my heart and makes me forget the everyday hassles. I intend to stick with this dance session.”

Dorit Kakun: “I started to dance in third grade and I continued to dance for twenty years including instructing dance and performing in a dance troupe. I took a twenty year break and now I am happy to return to the [dance] circle as everything comes back. Today, I came because I heard that there was a new session”. “The dances bring joy to my life and friendships with the people who come to the community center. I would really appreciate having debka style dances done in the sessions since I particularly like them”.



In the circle from right to left: Shulamit the coordinator, Mathan the coordinator and Ilan Leyb

Our aspiration, together with a team of students and volunteers, is to provide a social system and guidance whereby they have increased accessibility to practice and generate independent social skills. Throughout, there is a constant reflection on societal norms that may facilitate their integration back into community life.



Yuval Sasson: “When I heard that there is Israeli folk dancing I decided to try it. It worked for me and I fell in love with the music. All together, dancing makes me feel good and I hope to continue”.

Shulamite Radin, the coordinator, summarizes: “The Enosh Association offers various rehabilitation services to people who are coping with mental illness and who are so defined by the government, such as sheltered and supportive housing, sheltered employment workshops, family counseling and, as was previously stated, a leisure time social club for adults. Our role within the framework of the social club is to identify the social needs of our members and try to structure a program of social recreational activities with an emphasis on social rehabilitation”.

“Our aspiration, together with a team of students and volunteers, is to provide a social system and guidance whereby they have increased accessibility to practice and generate independent social skills. Throughout, there is a constant reflection on societal norms that may facilitate their integration back into community life. The approach that provides guidance to our rehabilitation actions is the “recovery approach,” which has become more popular in recent years in the world of rehabilitation and health. This approach aims to illuminate personal powers that strengthen personal responsibility to deal with mental illness. Personal responsibility will become clearer in their own quest to realize their ambitions, desires, talents, and self fulfillment.”

“This approach focuses on enlightenment and against the individual’s apprehension of their capability, as well as fighting a crisis of faith in the ability of the mentally ill who may attack the professionals who work with them. The current club activities include various recreational interests that are conducted by volunteers from the community and by student interns from various treatment professions who function as social guides. These activities include all kinds of arts and crafts - painting, sculpture, jewelry, paper mache and knitting. In addition, there are self help groups in dealing with mental disorders, music lessons and lectures on music, current events,

games, lectures on nutrition, sports and movement classes, parties, social gatherings and more. “

“As a part of the sports and movement program, we are proud to provide a monthly dance session to the club members with a professional volunteer instructor”.

“Folk dances are dances of a community ‘yachad’ – togetherness”. The rehabilitative social value of the dance sessions is infinitely high. In addition to burning calories, engaging in coordinated, rhythmic activity, mood elevating and fondly remembered Israeli music, the dance session allows for human contact and cooperation. The members are friends who correct and assist one another and welcome human intimacy is generated.

The volunteers at the club also join in the circle of dancers and therefore providing an integrated communal experience in the full sense of the word. Everyone learns to dance together and we are all partners in the success of the dance circle”.

“**Rubio** initially charmed us. His teaching ability is exceptional and he demonstrates infinite patience and gentleness. All this, without diminishing from his impressive ability to lead the group and enable them to thoroughly learn new dances”.

“In his volunteering, **Rubio** fulfills the vision of communal integration. Beyond his being a part of the system of community volunteers, he helps to advance the club members one step further, i.e., in the their belief in themselves and their integration [in society]. For example, by taking part in an Israeli folk dance session outside the club, the members, through this activity, will be able to become acquainted with new people who will expand their social circle and fill their leisure time needs. There is no doubt that this will contribute significantly to their rehabilitation and their personal feeling as an integral part of the community in which they live”.

“A day of Israeli folk dance in the club is a day of celebration. Even when there are thunderstorms and lightening outside, at the end of the class we all are smiling and sweaty. We all hope that Rubio will continue with his blessed work with us and will continue to serve as an exemplar to others”.

חגיגת המחול הגדולה של ישראל! בלילה על הדשא

חופעים מהארץ ומהעולם בהיכל התרבות כרמיאל



בכורה! שלישי 12.7.11 שעה 19:00

נול NULL להקת המחול ורטיגו
יצירת התיאטרון של הבוגר אפרילית נעה פרמל, הבכורה לרונן של האקדמיה סטודיו הנוער, ארנה סימור, הוראל סקעת



רביעי 13.7.11 שעה 11:00

Fragments מופע סטפס, ברצלונה
ריאלו מוזיקה בין שתי המסגרות האמנותיות הריאליזם של שרון לביא ולייבוב לרין כמנהל המחול השנים, ארנה סימור, הוראל סקעת, נויאטורף יוצר: שרון לביא



רביעי 13.7.11 שעה 15:00

הפרויקט מחול עכשווי רפרטוארי
מלחמת יצירת של סטודיו פרמל על פלאטיפוס סטודיוס מוריס סטודיוס העכשווי, קנדה מנצח: מרת'ו ד'איי, שנות אור מאת: קרין עוזרי, סמיר זנב מאת: מרקו בקה



רביעי 13.7.11 שעה 19:00, 23:59

פיתויי הטנגו ארגנטינה
14 רקדנים וזמרים של 5 זוגים, המביאים לרבים נחישותיות את סמיר הלחיות הבוגר מהקולומביה, רונן לביא, ארנה סימור, הוראל סקעת, נויאטורף יוצר: ארנה סימור, הוראל סקעת



בכורה! חמישי 14.7.11 שעה 11:00

Pavo Real להקת קומפס
מחול באיור המערב "קובלוקה" המוגש כמלחמה אנונימית, האופק בהשתתפות רקדנים, מסיקאים, ארנה סימור, הוראל סקעת, נויאטורף יוצר: מירל טוק



חמישי 14.7.11 שעה 15:00

ZOOM ניו-יורק
וא לא לבנות סלמונים, מופע האמנות, מחול, סלמונים סלמונים, להקת ריאלו מוזיקה, האקדמיה כנס אמת, נויאטורף יוצר: צבי טנגו, הוראל סקעת, נויאטורף



חמישי 14.7.11 שעה 19:00

לראות את האור הבלט הישראלי
3 יצירות חובקות שולח, הקדום לצליל מצאנז venty 00, המופיע כראשונה בארץ, ארנה סימור, הוראל סקעת, נויאטורף



חמישי 14.7.11 שעה 23:59

שלווה הוקרה ליוצר אבי קורן
מסב הבוגר אפרילית נעה פרמל, מופע התיאטרון של הנוער, ארנה סימור, הוראל סקעת, נויאטורף יוצר: ארנה סימור, הוראל סקעת, נויאטורף

אמפיאטרון כרמיאל שלישי 12.7.11 שעה 21:30



60 שנות הלהקות הצבאיות מאז ועד היום בהשתתפות 2,000 רקדנים מבכריי להקות המחול העממיות בישראל, אמירה גלוסקא, איציק שמלי, דורית ראובני, הוראל סקעת, חיה ארד יונאי, יהודה אליאס, יענקל'ה מנדל, ליאור אלמליח, מוצי אביב, מומי לוי, מיירי אלוני, נעמה טוב, עמי גלעד, צמד רעים: ישראל גוסטינר ובני רוזנבאום, ראובן ארז, שולה חן, שי זוניצר, שרון חוזה, בהשתתפות: להקת הנחל, להקת פיקוד צפון, להקת פיקוד מרכז, להקת פיקוד דרום, להקת פיקוד הערף, להקת חיל הים, להקת אפי התקשוב, להקת חיל החינוך והנוער עם משי קלינטין.
מונח: יהורם גאון
את הערב חלוגה תזמורת נה"ל בניצוחו של ס'אל מיכאל יערן
כמאי: שלמה מסן | מסיק: אבי ברנס | נה"ל מסיק: חיים אסנר

NRVANA

אמפיאטרון כרמיאל רביעי 13.7.11 שעה 21:30



הדוברים של קוריאנה בשילוב להקת המחול קוריאנה ומחופי הקודו מסיאל 75 משתתפים במופע מרהיב שטרם נראה כמוות בישראל!

כרמיאל 2011 חופת הנשילה

אמפיאטרון כרמיאל חמישי 14.7.11 שעה 21:30



מינכן יצירת המחול שנוצרה על ידי הכוריאוגרפים הסובלים במחול הישראלי בהשתתפות כ-3,000 רקדנים, אמני זמר, כידור ותזמורת, אמנים אורחים: אסתר זור מירום, דיאנה גלבני, להקת RedBAND, מושיק עפיה, מיכה ביסון, ירון עמדי
מונח: יענקל'ה מנדל
את המופע חלוגה תזמורת מסיאל בניצוחו של איתן סובל
באופק בשילוב מופע מרהיב של ויקי קינור
כמאי: שלמה מסן | מסיק: אבי ברנס

פסטיבל מחול כרמיאל www.karmielfestival.co.il

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למידע ורכישת כרטיסים:
היכל התרבות כרמיאל
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