

פסטיבל
מחול
כרמיאל
7-8-9.8.2012
KARMIEL DANCE FESTIVAL

רוקדים

מגזין לריקודי עם ומחול

NIRKODA



Magazine No. 87 | August 2012 | 30 NIS

Festival Karmiel #25
7-9.8.2012
Don't miss it!!!

צלם: מתי אלמליח Photo: Mati Elmaliyach

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NIRKODA



ארגון המדריכים
והיוצרים לריקודי עם

IFD Organization of
Instructors & Choreographers

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Dear Readers,

Rokdim-Nirkoda #87 comes to you as two impressive events are about to take place - **The 25th Karmiel Dance Festival and the 2012 Summer Olympics**. These occasions provide an opportunity for us to reflect on Israeli folk dance today with an eye to its past and its future. Both the Olympics and the Karmiel Festival are rooted in ancient traditions – the Olympics began in ancient Greece, starting as a foot race and the Karmiel Festival which mirrors ancient biblical agricultural Festivals. Both have evolved into grand global events that bring the world together with pageantry and tradition as they seek to celebrate excellence, healthy competition and cultural harmony.

In past issues of the magazine, we have raised the question of how to balance older dances with the proliferation of new ones – dances that are timeless and those that are temporal. It seems that we have indeed reached a saturation point with new dances. Our “now” generation encourages us to buy the latest phone, tablet, automobile, etc. whether or not it has anything better to offer. New dances are posted on YouTube and our consumer mentality embraces them just because they are new. “NewTube” has been taking its toll on the folk dance community and we now see that more and more dance leaders have responded in their sessions by including an increased number of dances that we loved and by being more selective with new dances. This healthy trend is proving itself to be a step in the right direction.

In “**Mamshichim U’Mitsadshim - Continuity and Renewal**”, **David Ben-Asher** writes about **Danny and Noga Benshalom** as they are about to celebrate the 45th anniversary of their dance session in Givat Chayim. It is a fascinating story of building and maintaining a session based on respect for the past, the present and the group itself. As administrator of the Summer Course for Foreign Israeli Folk Dance Teachers and Dancers in conjunction with the Karmiel Festival, Dany Benshalom has been able to impart his philosophy and enable participants to return to their countries empowered with dances that serve as cultural ambassadors for Israel.

Also in this issue:

“**LeZikhro. Shel Yonatan Gabai, z”l - In memory of Yonatan Gabai, z”l**”. Towards the end of her article, **Ilana Ashkenazi** concludes that it is the characteristic of “intelligent simplicity” that has kept Yonatan’s dances in our repertoire for decades and will keep them with us for years to come.

“**Eich Af Hazman – How Time Flies – Ehud Manor Via Folk Dance And Israeli Culture At Its Finest**” by **Miri Krimolovski** celebrates the life of the beloved Israeli poet, lyricist and radio personality, Ehud Manor, z”l through an interview with his widow, Ofra, and the couple’s friends. It is a beautiful love story woven with the insightful history of Israeli folk and stage dance and song in Israel, Europe and cultural landmarks in New York. Pivotal in this history is Ehud and Ofra’s relationship with Yonatan Karmon from his early days through the Karmiel Festival.

“**Od Nagia – We Shall Arrive**” – **Eli Segal and Sefi Aviv’s “Dance of the Month”** that is described in this issue also emphasizes the trend toward the original goal of Israeli folk dance choreography – to create a dance that expresses the lyrics of the song and that can be enjoyed by everyone.

Time most certainly does fly and we are looking forward to arriving at our annual global gathering of folk dance enthusiasts. May the 25th anniversary of the Karmiel Dance Festival be a glorious occasion and indeed be a window to the continuation of the magnificent cultural legacy that is Israeli folk dance.

Happy Dancing,

Ruth Goodman, Danny Uziel, and Yaron Meishar - Editors

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Miri Krimolovsky

Translation:
Ruth Goodman

How Time Flies

Ehud Manor Via Folk Dance and Israeli Culture at Its Finest

On July 13th, the poet turned songwriter, **Ehud Manor**, would have turned 71. Manor, who died seven years ago, has been very much missed in the Israeli cultural landscape; however, his songs and his body of work remain with us, in Israeli folk dance and folk dance for the stage. His wife, Ofra, maintains and continues his career path.

Ofra Manor had always dreamed of becoming an actress, like her father, the late Cameri Theatre actor, **Yehuda Fuchs**. Ofra was a child prodigy – singing, acting and dancing. Dance was perhaps the least significant aspect of her life, but it was dance that completely changed her life. Even though she was a ballet dancer, it was actually through folk dance that she came to know the person who was to become the love of her life and later her husband, the poet, songwriter, radio personality and translator, Ehud Manor.

Ofra Fuchs and Ehud Manor met at dancing; the brief encounter led to a happy and productive life together. By the age of twelve, Ofra Fuchs had already been on stage. It was in the play, “The Life of Mozart,” in which she played the role of a princess.

“My father was an actor, my mother a costume seamstress and I was born into the world of the theatre so it was only natural that I would be an actress. Like any good girl, I was also sent to study ballet. At the time, the most famous studio was that of **Mia Arbatova**. I studied there for two years on a full scholarship.” This is how Fuchs-Manor begins to relate the story of how her life intertwined with the world of art and especially with song and dance.

“I was born in Kibbutz Beit Oren [located in the heart of the] Carmel [mountain range, near the Carmel Nature Reserve National Park]. Then, because my father was an actor, we moved to Herzliya and finally ended up, of course, in Tel Aviv. We lived on Shlomo Hamelech Street [in the heart of the city] and every day my sister, **Edna**, and I walked to Mia’s studio. Because I was talented in both singing and dancing, I was then taken by the Israel National Opera, created by **Edis de Philippe** [an American soprano], as a dancer. I performed with the opera for two years in all the greatest productions”.

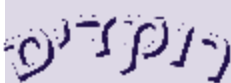
“I never left the theatre world and I performed in

the theatre that my parents helped to establish – Zirah Theater (“Arena”). I was the first child to play the role of “Heidi” [the main character, in a Swiss children’s book by Johanna Spyri, who is sent to live with her grandfather, a recluse, living in the Alps] and I even played Peter in “Peter and the Wolf” [music and text by Prokofiev]. As a dancer, of course, I danced classical ballet on pointe, but, at that same time, there were advertisements published in the newspaper that Lehakat Karmon was holding auditions and I went. I was a young girl, long before the army. Most who came to the audition came from the folk dance field while I came with a classical dance background and, as it turned out, that was what **Yonatan Karmon** was seeking. My sister Edna and I were immediately accepted because Yonatan wanted a folk dance company with dancers who had professional training to perform Israeli dances. Perhaps this is why he quickly changed our family names from Fuchs to Ron – **Ofra and Edna Ron**.”

In those days Lehakat Karmon was “the” dance troupe (most well-known Israeli dance company). The company’s name was recognized when it appeared in Israel and especially throughout the world. The company consisted of five couples, that is, ten dancers. After a short time, Yonatan made me the lead dancer. Actually, there were two soloists. This was a special company and the performances combined dance and song. I was

Ech Af Hazman - How Time Flies

“The words of this song,” Manor wrote, “following a Jerome Kern tune. As a teenager, one of my pleasures was to take foreign songs and match them to words in Hebrew. Years later, I gave the song to composer Nurit Hirsh who gave it a vigorous spirit of joy, as usual in those days. To my amazement, there was no end; what struck me as a typical American lyrical text became a completely Israeli song.”





Ofra and Ehud Manor. Photo: Yehuda Manor

mainly identified as the singer of “Rakefet, Rakefet.”

“Without a doubt, the success of the company was because of its unique combinations. There were combinations of song with dance, but also that of folk dance with artistic dance for the stage. One of the most moving dances was a ballet on the Holocaust; at the time, this was something quite daring.”

“Ofra was absolutely special,” says Yonatan Karmon. “When I was looking for dancers for my company, I remembered what my teacher, **Gertrud Kraus**, always told me: ‘The foot can move forward, backward and sideways, but the question is how to do it.’ I was looking for dancers who have the ‘know how’ and Ofra had it. She had the necessary charisma to be on the stage”.

“In the late ‘80s, when I became the director of the Karmiel Dance Festival”, adds Karmon, “I thought the same thing. I had returned to Israel after 40 years of touring the world. From the fifties to the eighties we performed abroad, we worked on Broadway for more than a year and, for an even longer time, at the Olympia [music hall] in Paris. In Milan we performed for two weeks. Everyone wanted to see us because we brought a new style that people were unfamiliar with. The audience really loved the combination of singing and dancing. I did not call this type of dance folk dance, I called it Israeli dance and many of the dances that we presented on stage later entered the repertoire in folk dance sessions or what we now refer to as folk dances, such as ‘Yamin U’Smol’, ‘Haro’a Hak’tana’, ‘Al Tira’, ‘Nad Ilan’ and others.”

“About Ehud”, continues Karmon, “we met when I directed the “Lehakat Hastudentim” [Student Folklore Troupe] of The Hebrew University of Jerusalem. They

were actually the first famous dance troupe, but after I already had internships with quite a few troupes. I directed them from the first term – the class of ‘54. Understandably, Ehud was there much later. They danced well but they were not a professional troupe. I started all this in the ‘40 in Meshek Hapoalot [near Afula] and then ‘Lehakat Hagadana’ [Gadna Troupe] and ‘Lehakat Hahistadrut’ [Workers Troupe]. ‘Lehakat Karmon’ was actually the Lehakat Hahistadrut. One day, it was proposed that the troupe travel to New York [USA] to be viewed by **Ed Sullivan** and we thought: What is the meaning of ‘Lehakat Hahistadrut’? It doesn’t sound good, so I suggested that we call the troupe ‘Lehakat Karmon’ and we changed its name.”

The redheaded student, **Ehud Weiner**, from Binyamina – now **Ehud Manor**, a name chosen with the help of his friend **Yaron London** [journalist/actor/tv personality], as he [Ehud] accompanied him down Helena Hamalka Street in Jerusalem where the Kol Yisrael (Israel Radio) studios were located and where he had only recently started working in the early ‘60s. Ehud studied English literature and psychology at Hebrew University and danced in the “Lehakat Hastudentim” led by **Dan Biron** [director/journalist/musician] a successful and well-known troupe whose dancers included **Sari Raz** [TV newscaster], **Micah Shapiro**, then – Dr. Spiro, and more friends. The soloist was **Nitza Broide**. Nitza [Broide-Miller, PhD, BC-DMT] now residing in Palo Alto, CA working as a psychotherapist, specializing in dance therapy, and still dances – mostly folk dance. She was Manor’s dance partner and through her, indirectly, the [path of the] lives of Ofra Fuchs and Ehud Manor crossed.

Nitza had been a dancer in “Lehakat Hapoel”, where she met Yonatan Karmon. She studied at the seminary in Jerusalem and, at Karmon’s request, she joined ‘Lehakat Hastudentim’, and simultaneously danced with ‘Lehakat Karmon’. Nitza was Dan Ronen’s dance partner and there she met the dancers Ofra and Edna. Manor danced with ‘Lehakat Hastudentim’ and admired Karmon. Of course, he had heard about ‘Lehakat Karmon’ and dreamed of watching them perform. When he came to the performance, he noticed the soloist, Ofra Fuchs, and eventually he told her that he had already been in love with her back then.

When “Lehakat Hastudentim” went on tour to Turkey, both lead vocal soloists **Naomi Samet and Ofra Shapiro** [Ofra Shapiro-Aloni who received her PhD at age 22] were prevented from travelling because they had to return to school. Nitza was asked to replace them and that is how she met the student dancer, Ehud Weiner. “We danced ‘Rikud Hatupim



*Ehud Manor and Nitza.
From the book: "We didn't speak of love yet"*

- Dance of the Drums'; he lifted me up and placed me on his shoulder. He was very enthusiastic and he danced really well. We danced Chassidic and Yemenite dances. It was a wonderful experience."

Nitza and Ehud became very good friends. Although in the end Nitza did not go on the tour to Turkey, she did fly to New York where she became **Danny Uziel's** dance partner; her connection with Ehud was maintained.

At the same time, the dancers Ofra and Edna Fuchs (Ron) were successful dancers in "Lehakat Karmon". They went on worldwide tours with the troupe. Ofra states: "Soon we went on a tour throughout Europe. It is important to understand that we are speaking about the '60s. The world was very sympathetic towards Israel then and everywhere we were received with admiration and appreciation. While this was a European tour, what was most memorable was the visit to Turkey where we were received with open arms. Of course, we learned to sing in Turkish and that completely won them over."

"With Yonatan", Ofra continues, "the repertoire was varied. A favorite dance was, 'Anachnu Haro'im - We are the Shepherds', where the shepherds danced with sticks and dressed in striped stylized costumes designed by Yonatan. Obviously, one of the most famous dances was 'Haro'a Haktana,' that until today still holds up. Alongside the dances based on folk elements, there were artistic dances among which was the renowned 'Rikud Hashoah - Holocaust Dance' and in contrast, 'Rikud Hashlishiya - Trio Dance', a humorous courtship dance in which two girls pursue one boy".

"Later on, when we returned to Israel, I joined 'Lehakat Pikud Merkaz (the Army Central Command Troupe). When 'Lehakat Karmon' again went on performance tours, they called me and arranged that I be released and go with them once more. This time, we appeared on Broadway and it was really the highlight. We received rave reviews in the press and reactions that were unprecedented for an Israeli troupe at that time. The tour ended in Argentina, but later, I returned to New York because the choreographer **Gavri Levi** had seen the troupe perform on Broadway and decided to establish his own performing company [the Zabarim Group] in New York and had invited me to join. It was a group of ten dancers, among them **Moshe Efrati**, Israeli Prize laureate [for stage arts - dance in 1996] (and who later founded the Kol Demama Dance Company -M.K.), who danced at the 'Sabrah' a nightclub in New York - a very well-known club in those days and owned by the Dutch Jewish singer, **Leo Fuld**. Then, I was no longer the soloist", says Ofra with a smile, "the soloist was Gavri's wife, **Leah**."

"Gavri was truly an angel from heaven; because this was how, of course, I received a visa and permit to work in New York. We folk danced. In fact, it was pretty much what we had been doing with Yonatan but the format was a bit different so that it would fit the size and style of the club. Soon, I basically became a singer at the club, and Leo Fuld, the owner of the theatre, suggested that my sister, **Meir Teper** [actor/producer] and I become a small troupe that would appear at the club - a trio. In total, I stayed in New York for four years so I could study acting, as I had dreamed, in the famous Lee Strasberg Theatre and Film Institute [Method Acting technique]. This was a wonderful time. Israeli songs and dances were extremely popular with the large crowd that came to see us at the club".



Achziv. Ehud Manor and Ofra Fuchs (from right) are dancing barefooted

Yonatan Karmon: "Ehud was an educated man with vast knowledge. At the same time he was modest and down to earth and he did not take anything for granted, not even with folk dance, of course. On the contrary, folk dance always remained a part of him".

“At the same time, In Israel, my friend from Lehakat Karmon, Nitza Broide, came to my mother and told her that she was going on tour to America with another dancer, named Ehud, and she needed my mother to make costumes for them. Ehud had to come to New York to study communications at the university. Upon arriving in New York, Nitza came to me and said that there is a problem with the apartment and, if it would not be too difficult for me, would I house the fellow (Ehud) for a few days in my apartment”.

“Nitza confirms the story and describes: “Summer ’63, I am studying in New York – movement therapy and need a summer job. The job – performing with Israeli dance troupes in children’s summer camps. One day, Ehud calls me and says, ‘I’m in New York and I need help’. Of course, he had no money. Then, I told him that I managed a small performing group and I need a dancer; he became my dancer and therefore he could also travel in America. This is how we established the troupe comprised of me, Ehud and Amnon the accordionist. I did the choreography.”

”The show was about three quarters of an hour in duration, dancing and explanations about Israel. Everything was inspired by Yonatan Karmon’s dances: ‘Haro’a Haktana’, ‘Yamin U’Smol’, Yemenite and Chassidic dances, and shepherds dances. I taught Ehud the choreography and was looking for a seamstress to sew costumes for us. I went to **Mina**, the mother of Ofra and Edna, my friends from Lehakat Karmon, and she made costumes for us. I sent Ehud to her and Mina was very enthusiastic and asked: ‘What is this?



Yonatan Karmon and Ofra Manor dancing in the air

Three single women and no one is dressing up trying to catch him?’ And she added that, ‘A groom like this I would like for my daughters ‘.”

“We performed with the troupe in New York. The most famous of our shows was at the New York ‘Expo’ [New York World’s Fair 1964/1965]. We performed for eight hours every day. After the Expo performances, Ehud and I went to the Sabrah night club and there Ehud saw Ofra singing and dancing and immediately fell in love with her. Ofra and Edna had approved of Ehud’s stay with them in the apartment for a few days and the rest, as the cliché goes, is history”.

“He came and immediately he took over the apartment, preparing salads and feeling at home.” Ofra says, “After three months we got married, of course, at the Sabrah nightclub. When the wedding [ceremony] was over, we went up on the stage and did what we both knew best and what we both loved to do – dance, of course.”

In his book, “Ein Li Eretz Acheret - I have no other country,” published in 2003 by the United Kibbutz Movement and Daniella De-Nur [Publishers Ltd], Ehud writes about his meeting with Ofra:

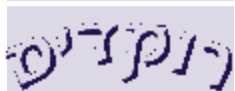
“I met Ofra Fuchs in New York in 1964. We were both students and it was love at first sight (on my side). Since I had acquired both knowledge and superb folk dance experience through ‘Lehakat Hastudentim’ in Jerusalem, I was able to perform on weekends and during the summer vacations and was able to make a living and pay for my education. Upon our return to



Ofra Fuchs dancing with John Gielgud in 1959 at the show in Ganey Ha'ta'arucha, Tel Aviv



Karmon Troupe. The program of the performance in Netherlands in 1963



New York, we toured throughout the United States [performing] and I looked for a room in Manhattan.”

And he continues in the book, “My dance partner, Nitza, said, ‘In my apartment, there’s no room, but my two friends who are sisters, Ofra and Edna, have a larger apartment and I’m sure that they will agree to let you stay with them until you find something’. I arrived at the apartment on the 16th floor of West 72nd Street, and I remained...one week later, I proposed marriage to Ofra. ‘How come?’ she responded, ‘I’m not getting married before I’m thirty and I don’t want to bring children into this terrible world’.”

“She was then twenty-two and I was twenty-two and a half. Three months later we were married. The intimate wedding took place at the Israeli nightclub, Sabrah, in New York and was attended by about twenty friends and family members. Ofra’s parents, Mina and Yehuda Fuchs, and my mother Rachel made contact in Israel and came together on the ocean liner [of ‘Zim’] ‘Shalom’. After the ceremony, everyone watched Ofra’s singing and I returned to my job as the club’s cashier and they also let me participate in dancing the debka in the show that night. Ofra is the best thing that ever happened to me”.

Ofra does indicate that Ehud mainly worked as a stagehand, except for the last debka that he was allowed to participate in. I got him the job instead. After the wedding, he began his songwriting career.

It all started when I asked Ehud to translate three songs into Hebrew. At the night club, we sang in both English and Hebrew; this translation work was actually the beginning of his career. The place was lively with mainly an audience of American Jews. Most of the songs were in English, but the favorite part was definitely the Israeli folk dances. Later, I even made a complete folk dance recording [‘Debka Israeli Folk Dances’, Tikva Records, T 100, with Ofra Fuchs and **Ami Gilad**]”.

Throughout the years, Ofra and Ehud had kept in touch with Nitza Broide. Later when Ehud was already famous and very well-known and invited to perform in New York, he said from the stage, “Sitting in this auditorium is Nitza Broide-Miller. She is very important to me because she introduced me to my wife”.

Ofra and Ehud were married and started a family. Ofra was mainly the woman at his side and his inspiration. From time to time, she continued to act and to sing and, in 1997 even released a joint [CD] recording with Ehud – “Safa Meshutefet - Common Language”. Manor became an editor and announcer for Kol Yisrael and for Channel One on Israeli television. Even though they did not continue to dance, their connection with the dance world, with folk dance and with Yonatan Karmon continued for many years. “Ehud’s career grew over the years. I was mainly a wife and mother,” says Ofra. “We both stopped dancing but we kept the



The Trio “Shalosh”: Ofra Manor, Edna Fuchs and Meir Teperin “Sabra” club in New York

Ehud:
“She was then twenty-two and I was twenty-two and a half. Three months later we were married. The intimate wedding took place at the Israeli nightclub, Sabrah, in New York and was attended by about twenty friends and family members.”



The Israel Prize, 1998: the reasons provided by the Award Committee:

Poet, lyricist and translator and radio personality Ehud Manor was born in Binyamina and began publishing poems and songs in 1966. Manor brought to Hebrew song his particular voice - an intimate, revealing and sensitive voice. Miraculously, his individual song became the song of many.

Manor created with the finest of our composers and singers. He responded to new trends and new artists and therefore was fresh. Manor was an Israeli radio and Channel One personality. He was a virtuoso translator for the theater and musicals. Included among his translations are those for: the musicals "Hair", "Chicago", "West Side Story", "Joseph and the Amazing Technicolor Dreamcoat" and more. He enabled us to absorb into our bloodstream dozens of songs from around the world clad in fluent Hebrew.

Ehud Manor knew the secrets of gravity, pain, love and frivolity and his songs are represented in Israel with honor and in song contests out of Israel. Many of his songs have become valued assets and they are played in ceremonies, at concerts and various events.

The song lyrics of "Hashoter Azulai" from the movie, "Ha-Shoter Azoulay [translated as The Policeman]" starring Shaika Ophir, z"l; the song "Bashana Haba'a - Next Year" and the song "Achi Hatzair Yehuda - My younger brother Judah," Manor wrote in memory of his brother who was killed in "Milhemet haHatashah - War of Attrition [following the 1967 Six-Day War] and became one of the most beautiful and best loved songs of memory, and the song, "Ein Li Eretz Acheret - I have no other country," became something of a political anthem for both the right and left.

connection to folk dance throughout the years. Ehud was very supportive of this field. He was very happy when he saw people dancing to his songs."

In 1988, when the Karmiel Dance Festival was established under the artistic direction of Yonatan Karmon, it was only natural that the Manor couple would be involved in this endeavor. "In the Karmiel Festival, Ehud was among the first on the list". Karmon said, "He had enormous talent, he wrote very easily, but also very profoundly, and I loved what he did." Karmon invited Manor to be the Master of Ceremonies for the main evening events and even to write something specific for the festival. He collaborated on the festivals with two vocal artists he especially loved - **Shoshana Damari and Yaffa Yarkoni**.

"During the Festival, there were evenings that had a theme set by the Ministry of Education and Information," Karmon states. "The Twelve Tribes,' for example, was an evening where Ehud's text on each and every tribe had a dance choreographed for it. The idea grew out of the holiday celebrations in the kibbutzim. They were usually on biblical themes and dances to mark the agricultural holidays, Shavuot, Tu B' Av, the harvest festival [Sukkot]. I tried to renew what had been done in the kibbutzim and Ehud's writing was very fitting and he of course collaborated willingly".

"Ofra and Ehud were regular guests at our festivals and they had big hearts in this field." "Every time

we arrived at the festival and watched dancing to the music of his songs, we were elated", Ofra emphasizes. "Ehud was an educated man with vast knowledge. At the same time he was modest and down to earth and he did not take anything for granted, not even with folk dance, of course. On the contrary, folk dance always remained a part of him".

Shlomo Maman, dancer, choreographer and the current artistic director of the Karmiel Dance Festival, was also a friend and great admirer of Manor. "I first met Ehud actually as a Eurovision dancer", said Maman, who was one of the dancers who travelled to The Eurovision Song Contest [1983, held in Munich, then West Germany] as a dancer accompanying Ofra Haza singing, "Chai": lyrics by Ehud Manor and music by **Avi Toledano**. The song won second place; but here, we should mention the first song that represented Israel in Eurovision 1973 [Luxembourg] - the song, "Ey Sham - Somewhere" sung by **Ilanit** and, of course, the song "A-Ba-Ni-Bi" - I Love You", performed by **Izhar Cohen** [and Alphabeta], who took first prize in 1978 [Paris]: Lyrics: Ehud Manor and music by **Nurit Hirsch**.

"The Eurovision Song Contest [1983] in Germany", continues Maman, "was actually my first encounter with Ehud and it was an especially moving experience. Together, we went to visit the concentration camps. Ehud was very moved by these visits. He was always a

very sensitive individual. After that festival, I created a folk dance to the song, 'Chai'. Later on our paths crossed again when I worked as Karmon's assistant at the Karmiel Festival. In the evening where the dance theme of the tribes was presented, I worked closely with Ehud because I was responsible for the program. It was fun to work with him. A pleasure. He was fun, modest, practical and not pretentious. He would go with the idea and the direction we wanted and he immediately wrote easily, gracefully and pleasantly."

Over the years, Maman choreographed many dances to Manor's songs such as, "Lamut Lema'anech", "Nishima Achrona", "Kama Milim", "Adayin Kan", "Ma Yavi Ito Haru'ach", "Ein Li Eretz Acheret", and dances for children like "Chutim Shel Geshem", and "Ahoti Haktana".

The song "Ein Li Eretz Acheret" is one of the songs most closely identified with Manor. It was a song that became a political anthem. Maman says that this was perhaps the most significant dance that he had choreographed. He is aware of the deeper meaning of this song but emphasizes that things turned out by accident. "Years ago I heard a very interesting arrangement by a group of singers, an original arrangement and very rhythmic. I thought it was most appropriate for a dance. I also thought that with these words it is impossible not to create a dance. I thought it was a great privilege to create a dance to such a song. There are so many dances with foolish words and here is a song that is so significant that it is absolutely mandatory to have a dance that everyone would dance. Outside Israel, this dance is danced by many even today".

"For me, Ehud was a poet and I thought that the dances that remain for years should be choreographed to songs with meaning. Songs like "Bo Iti El Hagalil", "Hora Chadasha" and other new songs but with a sense of the past. When I was appointed director of the Karmiel Festival, I immediately knew that I wanted to do a joint evening with Ehud - an evening that would be a salute to his songs".

"Ehud suggested we bring **Boaz Sharabi** and I agreed. On this occasion, we talked about writing an anthem for the festival. Ehud would write the lyrics and **Kobi Oshrat** would compose. We wanted **Glykeria** [a Greek singer] to sing it with **Yoram Gaon** and next we would meet with Ehud. In the morning, I woke up and **Aharon Solomon** (General Director of the Festival -M.K.) called to tell me that Ehud had died. I was stunned. Then I decided that I would have the

evening, as we had planned, to honor him".

"We selected **Shimon Buskila** [Morocco/Israel], **Meital Trabelsi and Hanan Yovel**, his friend, who led the evening along with his daughter. We created special dances to his songs, 'Yalduti Hashniya - My Second Childhood', 'Misheho - Someone' and 'Brit Olam - Covenant of the World'. Other choreographers also created special dances. For the finale we brought up everyone to dance - a dance to the song, 'Im Hashir Haze Nishma Lachem Mukar - If This Song Sounds Familiar)".

"Two years ago, in the festival that was dedicated to the Israeli cinema, I created an evening of songs from the movies, and here too there was, of course, material from Ehud - 'Bat Hayam VeHamelech - The Mermaid and the King', and 'Hashoter Azulai - Azulai the Policeman'. Almost every event that I created had involved using creative ingredients by Ehud. When I was asked to prepare an evening for Yom Hazikaron (Israel Memorial Day), I created a beautiful dance to the song 'Ben Yafe Nolad - A Beautiful Son Was Born'. To this day, Ehud is missing from the artistic scene and, of course, from the folk dance field", Maman concludes with sadness in his voice.

There are 145 songs that Ehud Manor created that have become folk dances, some of them became dances for the stage. But the real life in these songs is given to them by the dances that are danced in sessions every day. Popular dances such as, "Eich Af Hazman" [choreographed by **Eli Ronen** in 1984 -RG], "Bo Iti El Hagalil" [choreographed by **Se'adia Amishai** in 1969 -RG], a line a dance favorite, "Le'olam Be'ikvot Hashemesh" [choreographed by **Levi Bar Gil** in 1996 -RG], and many other good ones. Through the connection with musician **Nurit Hirsch**, productive and successful collaborations began with those people who have produced songs and later beautiful dances including, "Abanibi", "Ulai Al Sfat Hayam", "Ei Sham", "Eich Af Hazman", "The Ballad of Hashoter Azulai", "Hineh Yamim Ba'im" "Hashir Shelanu", "Kol Yom Matchila Shana", "Ruach Tzfonit", "Rak B'Yisrael" and more.

Ofra Manor manages the estate of Ehud with the hand of love and trust; she is working to commemorate his songs and promises to continue to promote cultural activities related to his work.

Manor will be forever remembered as someone who walked hand in hand with genuine Israeli songs and turned our folk dances into something that will remain with us for many years to come.

In memory of Yonatan Gabai, z"l

Ilana Ashkenazi, transcribed by Adi Gabai-Levi

Translation by Benny Levy

This past April marked the first anniversary of **Yonatan Gabai's** death. For over sixty years, Yonatan had been active in the Israeli folk dance field. For sixty years he danced, led folk dance sessions, trained generations of instructors, choreographed long lasting folk dances, taught, produced and was the artistic director of large dance events such as the International Folklore Festival in Haifa, dance parades and more.

Yonatan left us too soon; he died at age 78 from cancer and left behind many dreams and plans. To mark the first anniversary of his death, several hundred friends, family members and people from the dance field gathered together to remember this dear man in an evening of music, words and dance. The memorial evening took place at the Max Stern Yezreel Valley College and offered closure to his life; Yonatan had been born in Merhavia, located in Emek Yizre'el (the Jezreel Valley).

Rina Meir, who was the director of the folk dance section of the Executive Committee of the Histadrut, and who had a similar path as Yonatan, shared personal memories: "I was pretty close with Yonatan, as I wound up at the Histadrut as the Director of the Folk Dance Department replacing **Tirza Hodes**. This was in 1989. Even then, Yonatan had already been a "pillar," one of the favorites in the office and an excellent folk dance teacher in the instructor training courses and in workshops. Known throughout Israel, and particularly in Haifa, he was multifaceted within the dance field. Yonatan was tall – head and shoulders above everyone – in every sense of the word. He was a student of the founding generation: **Gurit Kadman, Shulamit Bat-Dori, Tirza Hodes, and Shalom Hermon**. Later on, Yonatan was considered to be one of them. Even as a producer who drew from the primary sources of Israeli folk dance, and also as a choreographer who had danced with select performing troupes, Yonatan independently made

his way. He never forgot the basic impression that the first generation of Israeli dances and songs had made on him. He was a pioneer, a pillar of fire who danced and created with respect for Israeli culture and its origins.

In his youth, Yonatan had fallen in love with Israeli dance. He started to dance, as his sister Mira's partner, in the HaNo'ar Ha'Oved Performing Dance Troupe of Kiryat Chayim. From there, he moved on to the Kiryat Chayim High School Dance Troupe, directed by Shalom Hermon, who had later on influenced Yonatan's future career. Then, Gabai's childhood friend, Dan Ronen, today **Dan Ronen, Ph.D.**, joined the dance troupe. From there, within the framework of Nachal [a pre-army service youth group], Gabai took a group of dancers to Kibbutz Erez [in the north-western Negev, south of Ashkelon], and joined the army.

During the period of his army service, for the first time, Yonatan Gabai was accepted into a professional dance troupe: "The Central Dance Troupe" directed by **Yonatan Karmon**. No doubt, this was a milestone on Yonatan's professional path. The Central Dance Troupe became the first Karmon Troupe – the legendary one. With this troupe, Yonatan traveled to the United States on a



Carmon Group, from right to left: Yonatan Gabai, Yonatan Carmon, Tirza Hodes and Gavri Levi.

Yonatan Gabai, z"l



With the Carmon Group (Yonatan - 4th from the right)



With the Haifa Student Performing Group in one of their trips abroad.



Yonatan with the Kiryat Chayim High School Dance Troupe guided by Shalom Hermon

six-month tour during which time they performed on The Ed Sullivan Show (02-Nov-1958) on television [as the Karmon Israel Dance Company]. [That show featured winners of the First Israeli Talent Contest, judged by Ed when he was in Israel, and included **Itzhak Perlman**, then a 13-year old child prodigy, playing “Polonaise Brilliante” on the violin.]

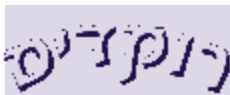
Yonatan Karmon, who had been Yonatan [Gabai’s] mentor, said, “I met Yonatan in the beginning of the 1950’s when he was a member of a kibbutz and an army officer. He had this beautiful Israeli head of hair and all the other attributes that gave me inspiration for my artistic Israeli dance creations. He was an enthusiastic, serious and passionate young man. I told myself that he was endowed with a truthfulness which only a genuine artist could possess. I was glad that he devoted most of his energies to the Israeli dance movement. Thanks to him, many of my stage choreographies are still danced at sessions worldwide. He was among the first who created this phenomenon, which is undoubtedly quite unique in the world.”

After serving in the army, Yonatan returned to his home city, Haifa, married **Ruthy**, and started working for the Israel Electric Corporation. During all subsequent years while he was working in folk dance, Yonatan developed a parallel career as an employee of that company until he reached retirement age.

In 1962, he was engaged to work with the Student Performing Group – the troupe representing the Haifa Municipality. Yonatan started his work there as an instructor, created exceptional and unique choreographies, and travelled with the troupe to dozens of performances and festivals around the world. Among them were memorable ones including a show celebrating the coronation of the Shah of Iran, the Dijon Festival in France where they took first place, performances in response to a personal invitation by the President of Mexico, and many more. Gabai led the troupe for about 25 years.

After many years in the job, Yonatan began directing the “folklore section” at the Haifa Municipality and, at the same time, he became the artistic director of the International Folklore Festival in Haifa (1973-1986) where he was responsible for inviting dance troupes from all over the world. Yonatan acquired his knowledge for producing events when he was

“The folk dance movement in Israel has been developed by the good and successful people who were familiar with this country. You can say that I did not earn a living through folk dance, but folk dance gave me life.”



the assistant to the director/producer, **Shulamit Bat Dori**, at the Dalia Festivals. He also helped **Shalom Hermon**, of blessed memory. Yonatan continued Shalom's project – The Haifa Dance Parade, which had become the premier dance parade in the country.

With the advent of the Karmiel Dance Festival on the Israeli dance map, Yonatan joined the establishment and organization, along with his friend and mentor, Yonatan Karmon.

Throughout all these years, Yonatan continued to guide and carry the Israeli folk dance message all over Israel and to dozens of countries abroad. He was one of the founders of the "Ulpan," the folk dance instructors' training course, where he taught hundreds of dance instructors. And, of course, he is survived by his greatest legacy: the folk dances he choreographed. His dances have won international recognition; dances that have a genuine Israeli flavor, filled with love of country, connected to the roots of the people and that express love of life: Tzadik KaTamar, Yedid Nefesh, Sulam Ya'akov (Mal'ach MiSulam Ya'akov), Sham Harei Golan, Sisu Et Yerushalayim, Simchu Na, Beit Chalomotai, VeShuv Itchem, and many others.

Yonatan's folk dances are characterized by an intelligent simplicity, and for a good reason, they have been with us for decades. There is no doubt that these dances are here to stay for years to come.

In recent years, along with some of his old cronies, **Yisraela Kahane, Rina Meir, Bracha Dudai, z"l, Dr. Dan Ronen, Moshe Telem**, and others, they founded the organization, Amutat REIM (an acronym for Rikudei Am Israelim). Yonatan was both a member and the chairperson of this association which aimed to preserve the good old



Yonatan teaching at one of his dance classes abroad.

folk dances. The association was active in many events throughout the country and shut down its operations on the evening of Yonatan's memorial. On this occasion, as he had requested during his lifetime, grants were given to the performing troupe, Hora Or, the Haifa dance troupe for the visually impaired, and to the performing group, Yechidim V'Meuchadim – Unique and Special, from Jerusalem.

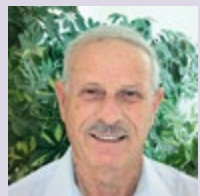
A few months before Yonatan's death, he was given an award from the Organization of Israeli Folk Dance Instructors and Choreographers. Here is some of what Yonatan said at the ceremony, "The Israeli folk dance movement provides a warm and friendly environment that encourages the group and teamwork but also leaves room for the individual [to grow.] I believe that folk dance provides a strong sense of belonging. The folk dance movement in Israel has been developed by the good and successful people who were familiar with this country. You can say that I did not earn a living through folk dance, but folk dance gave me life." ✎



Yonatan with other dancers at the evening in memory of Bracha Dudai, at Avner Naim dance session in Jerusalem

Continuity And Renewal

Dany And Noga Benshalom To Celebrate The 45th Anniversary of Their Dance Session



David Ben Asher

Photos:
Alex Huber and
Galit Agam
Translation:
Benny Levy

For 45 years, dancers **Dany and Noga Benshalom** have been creating this miracle – dance leaders, dancers and teachers, with their captivating enthusiasm, excite the folk dancers [in their session] as if their careers had just begun yesterday. It isn't as if the past 45 years haven't been tiring, exhausting and, at times, frustrating. And they, with the inexhaustible energy of the young, continue to lead their “groupies” on the dining room floor of Kibbutz Giv'at Chaim Meuchud (near Hadera) and every day is a new day. But all this, as previously noted, started decades ago with a small handful of dancers dancing to the musical accompaniment of archaic tape recorders somewhere in random rooms of kibbutzim within the Emek Chefer area. Trying, going from here to there and slowly creating something out of nothing; literally, broadening and enhancing and finally achieving the marvelous results [of a successful dance session] today. Therefore, we went there to hear a little about what has been happening in dance for so many years, to find out how they attracted their dedicated fans to this Israeli folk dance madness, acquire several opinions concerning the trends and sometimes learn of the problematic relationships and, so admirably, discover how to tirelessly persevere and innovate.

The pair of dance leaders, Dany and Noga Benshalom,

former members of kibbutzim, found themselves, at different stages in their lives, increasingly drawn into the folk dance community until it became a major component to the point that, at present, they are engaged with it full time. Throughout the years, they have been involved in many areas within the folk dance field and together they have conducted the Sunday night dance session at Kibbutz Givat Chayim Me'uchad. In Israel, it is unprecedented for a dance session to be in existence for so many years, with a format that continuously evolves and changes, but always with the same instructors and mostly the same dancers, who are consistently loyal.

As they are veterans in the field, very experienced and so professional, it is interesting to listen, share in their knowledge and incorporate some of their ‘dance wisdom,’ and become familiar with their fascinating personal history.

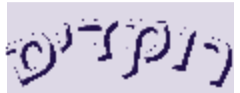
Well, Dany, tell us something about your dance session, (the microphone is on), please...

“The dance session, as already noted, has been ongoing for 45 years. It began in 1967 as a regional session for the communities in the Chefer Valley. There were about 15 dancers. Every week, the session migrated among the surrounding kibbutzim and moshavim [Beit Herut], each time [it was held] somewhere else. I used to bring the [tape recorder and]



Dany and Noga Benshalom

Dr. Nadav Betzer:
“There is less respect for the older dances. They don't check to see whether a dance is suitable or not. The absence of younger folk dancers is problematic. Today, on Yom Ha'Atzmaut (Independence Day) they don't even know how to do the Hora.”





Veterans from the Sessions in 1967

music tapes with me in the hope that the community rooms contained a speaker (for a public address system) to which I could connect, [so we could have music]. In order to buy reel-to-reel tapes, I had to work additional hours outside the kibbutz and then transfer the income [to the kibbutz treasury] to buy tapes. Sometimes, at the session, I would put out a shoebox for donations from the dancers to buy the tapes. Luckily for me, the kibbutz cultural seminar organizing committee permitted me to work two days a month outside of the kibbutz and, in this way, I was able to develop such an unusual dance session. Of course, admission was free and we all came out of love for this pastime, both theirs and mine. Slowly, our session evolved, settled permanently in Givat Chayim and currently there are about 200 dancers, both new and experienced, between the ages from about 40-70. My wife Noga and I have been managing and conducting the session from its inception until today. “

Dany was born in Budapest, Hungary in 1945 at the end of World War II. In 1947, at the age of three, along with his parents, he illegally immigrated to Israel, [i.e., part of Aliyah Bet, the name given to immigration by Jews to the British Mandate for Palestine in violation of restrictions in the British White Paper of 1939], to Kibbutz HaOgen [in central Israel]. In Hungary, [his] father, **Rafael (Rafi) Benshalom**, had been a leader of the Jewish underground resistance and, in Israel, he served in important diplomatic posts: First Consul in Prague, the first ambassador in Mali, Cambodia, and he became the first ambassador to Romania [1969].

Dany states:

“In the kibbutz, my hobby was culture. For 10

years, I had worked in a factory as a manager of the plastic lamination department. In Zahal (the army), I was testing weapons in the Southern Command. In the kibbutz, I was looking for something athletic and popular, such as volleyball (The HaOgen team were the national champions) and swimming. After the Six Day War, I attended a special dance workshop (hishtalmut) conducted in Beit HaHistadrut [Israel’s organization of trade unions]; I got hooked and decided that this was to be the field that I really wanted [to master]. I started teaching in the kibbutz and the surrounding area, which ruled out one of the more important obligations I had – participating in the kibbutz discussions [at meetings]. My father objected to my pursuit of dancing because of this limitation. However, after one of my dance sessions at Givat Haviva, I received a letter from the central leadership of Hashomer Hatzair which was filled with praise that melted my father objections to the dance sessions.” [Hashomer Hatzair, a Zionist youth movement, established the Kibbutz Artzi federation; Kibbutz Givat Haviva is a member of this federation].

At the beginning of the 1970’s, some major changes occurred in my life. I divorced, I was already a father of two children and I had graduated with honors from the Haifa [folk dance] instructor’s course. My instructors were **Yonatan Gabai, z”l, Tamar Alyagor, Benzi Tiram and Yankele Levy** – May they all have a long life. During that period, I was teaching throughout Israel – from Kerem Shalom in the south [a kibbutz in the northern Negev adjacent to Gaza] to Yiftach in the north [a kibbutz located near the Lebanese border and Kiryat Shmona]. I traveled endlessly; instructing while embracing the country.

Going Abroad From Israel

“The first time it happened was in 1984. On behalf of the kibbutz plastic factory, I traveled to Lyon, France. As a folklore fan, one day I entered a darkened room where eight mysterious figures were standing and cutting cloth to make a Yemenite costume intended for a performance. This was in the small town of Tarare, near Lyon, France, famous for its cotton fabric, muslin. After they heard that I am an Israeli dance instructor, they approached me with admiration and asked that I teach them something from Israel. I taught them Dror Yikra by **Eliyahu Gamliel** and they were captivated.

Then, in 1985, a connection was made to a non-



“Love what you do. Develop your dancers to have large wings like eagles, so they can fly long distances. Give them a healthy basic foundation, so they can learn everything, so they orient themselves in space.”



Jewish folklore organization, “La Ronde Folklorique de Lyon,” under the artistic management of **Ms. Marie Pasquier**, and ever since, I have represented Israel dozens of times by providing dance instruction for various folklore gatherings. Since that time, I have been to Australia, Europe and the United States to teach Israeli folk dance. I can’t forget the enormous difficulties I had before every trip; initially my trip had to be approved at a kibbutz meeting but [first] my father had to be convinced and then lobby his friends to support each trip abroad with their crucial votes.”

Later on, Dany got a job teaching [Israeli and International] folk dance at Zinman College for Physical Education and Sport Sciences at the Wingate Institute which he did for 20 years. Still in the kibbutz, he served as a caretaker [in the school] and then he repaired bicycles. Later, he married Noga and together they had two children and eventually left the kibbutz and moved to Hadera.

Dany is the father of four and a grandfather with five grandchildren. Noga was born in Kibbutz Ramot Menashe and she graduated from the Kibbutzim College of Education specializing in movement, dance, physical education and yoga as well as earning a folk dance instructor certificate. Until 1991, the two of them held regular dance sessions at Kibbutz HaOgen and in the towns within the Hefer Valley Regional Council [that covers the area adjacent to Hadera, Netanya, Tulkaram and the Green Line] and children’s dance sessions for up to 350 students – all free.

For the past eleven years, as part of the Karmiel Dance Festival, Dany has been the administrator of the accelerated seminar, Summer Course for Foreign Israeli Folk Dance Teachers and Dancers

[in cooperation with the Association of folk dance instructors & choreographers in Israel and abroad]. Dany initiated this seminar at which there have been participants from China, Taiwan, Australia, Latvia, Russia, USA, Germany, Finland, France, Italy, Argentina, etc. Last year, 55 students were enrolled in the course. The course is taught by the members of the Association of Israeli Folk Dancers – our best. “Abroad, Israeli folk dance takes place in many countries and, in many, they [the dances] are the best ‘ambassadors’ for Zionism,” says Dany.

Now Dany, please permit some professional and personal questions about your background and many years of work: As an experienced instructor, how many dances do you know?

“I estimate that there are about 2,000 are in my active ‘memory box’. This is out of maybe 6,000 dances which have been choreographed throughout the years.”

How long would it take a beginning dancer to become integrated into a dance session with a standard repertoire?

“A highly motivated new dancer would initially have to learn the important basic elements. This would take him about two months if he consistently attended the same weekly dance session and, it is also advisable, to practice at another weekly dance session too. When the dancer recognizes familiar step patterns, the name of the dances associated with them, such as, BeHar HaGilbo’a, Na’aleh Na’aleh, Eretz Eretz, or Mayim Mayim, the dancer will be able to enjoy himself and get into the ‘swing of things.’ This would take him about eight months or so. And it’s important to constantly provide encouragement and reinforcement.”



2012 - New Year party with Sagiv Cohen



Happy in the circle

In Israel, generally speaking, what is the perception of the average folk dancer? And, is age a factor in it?

“Overall, Israelis are good dancers. Appropriate learning can occur at any age.”

Why are there few young people at the dance sessions?

“Older adults are more likely to listen to those songs that characterize the beginnings of Israeli culture. This doesn’t have much appeal for young people. Now, there’s some type of solution. At present, there are new arrangements for old songs, in a youthful tempo and also in a middle-eastern/oriental style (i.e., Kobi Aflalo) [a young popular Israeli singer] and it seems to attract the youth to our folk dancing. For example, there is a really nice new release of the old song “Hora Agadati”. Don’t worry, the youngsters will get older and they’ll join the [folk dance] circle. In this country, people have always danced.”

In 2011, 250 new dances were choreographed. How do you handle this ‘flood’ of dances? How many of them are actually taught, how many ‘survive’, and how do you choose which ones to teach?

“Each year I teach 24 dances (12 circle dances and 12 partner dances). That is an average of one dance every two to three weeks. The selection is sometimes difficult. I hear about a new dance, I watch it, get an impression, it ‘incubates’ in me, I digest it and then I decide. Of course, I consult with Noga; she has a special flair to identify this [a winner]. Generally, we usually get it right, but not

always. I constantly review the dance every week for two months. If it doesn’t catch on, we take it off the list. There is also the renaissance phenomenon; [this occurs] when we reintroduce a forgotten dance and [after] we review it, it succeeds. In the course of two months, 80% of what we teach remains; that is a lot. My criteria for choosing a dance are based on the music and its choreography.”

When does a dance vanish, quickly disappear?

“It is when there is no symbiotic relationship between the music and the choreography, and sometimes it is a coincidence and bad luck.”

Why don’t you and Noga choreograph any dances?

“We do not feel the need to do it. This gives us the ability to teach only what we like and this is a major advantage. I like the dances of the beautiful land of Israel. Also, the mingling of the old Middle Eastern melodies with these new arrangements is really beautiful and refreshing.”

Danny, as an established and respected folk dance instructor, and excessive modesty aside, please give a few tips to your colleagues everywhere.

“With all modesty, I do have a few tips for my dance instructor friends:

Love what you do. Develop your dancers to have large wings like eagles, so they can fly long distances. Give them a healthy basic foundation, so they can learn everything, so they can orient themselves in space. Do not ‘torture’ them; let them have fun. Listen to the sounds of their hearts and give them

personal attention. Be their ‘community Rabbi.’ Be true to yourself; do not give in to populism. Get to know your dancers but don’t invade their privacy. Provide the proper dose of repertoire – 35% and 65%, old to new dances (of the past 20 years).”

And here is what the folk dancers in Dany’s session say:

Na’ama Levi, Moshav Beit HaLevi: “14 years in this dance session, 30 years of folk dancing. I am involved and I know and enjoy it very much. This is my therapy. I like to move to the music. I come here really because of them. I don’t like Middle Eastern dances as much, but I had danced many of them in Los Angeles.”

Mary Chen, Hadera: “I have been here since 1968, once a week. Only with them; they are wonderful, I really am only familiar with them.”

David Amitai, Ha’maapil, a longtime folk dancer: “I agree with everything that Mary said.”

Sara, the kindergarten teacher: “Here there is joy of life, I sing all the time and I feel good about it. I’ve been dancing for 44 years and I’ve never tired of it. My best friends are all here. I prefer the older folk dances, nostalgia.”

Mordechai Rinkevich, Maayan Zvi: “I’ve danced for 40 years, four times a week with my regular partner, **Ruthy Statzkevich** of Hod Ha’Sharon. After 23 years, she is the best. Here are my friends and there is friendship with all; we travel together, including trips abroad, [attend] lectures, cultural [events], weddings, and parties. The solid repertoire is suitable for older adults. We don’t yell or jump, and we do a little Middle Eastern [dancing]. It’s the best of life.”

Bruria Lidor, Magal, one of the veteran dancers – 45 years in the dance session: “I love this dance session. [Both] Dany and the people in it [the session], make it what it is. It has a cozy, family, fun and caring atmosphere. Old, new, lines, many of them – I know them all. There are dance sessions where the dance leader teaches a huge quantity of dances, which is senseless; it limits the intimacy in the dance session, which is important to all our celebrations. (Suddenly, Bruria’s entire family appears and surprises her with a cake and candles in honor of her birthday that day.)”

Ami Rabiner, Beit Herut “I have already been in this dance session for 30 years; it is like our own

child. You can’t go anywhere else on Sundays. Our connections here include successes and failures. We are one family. In the beginning, we were 20 people (and it was free). Today, we are 200, and yes, it is better; the joy of the crowd.”

Etti Ashtar, Hadera: “36 years in the dance session. I still remember when the session had wandered among the Chefer Valley settlements. Every week in a different place, with Dany’s cassettes, free admission, a closed and intimate dance session. It is important to keep the balance between the old and the new [dances] to enable everyone to join in. I dance twice a week. I was a teacher of mathematics and computer science and today, I dance and I will dance until my last day.”

Nadav Betzer, Ein Shemer; a Mechanical Engineer; PhD, School of Education of Tel Aviv University; Supervisor for Robotics Studies, Israel Ministry of Education: “I have been dancing since 1967 – 45 years. In the past, every Friday evening I led the dancing. I also danced with the Karmon Company and performed in the Olympia [music hall], Paris. Today in Israel, I feel that there is less respect for the older dances. They don’t check to see whether a dance is suitable or not. The absence of younger folk dancers is problematic. Today, on Yom Ha’Atzmaut (Independence Day) they don’t even know how to do ‘the Hora.’ Nonetheless, the dances are usually beautiful and the character of the movement is correct. In this (our) dance session, the repertoire is good and appropriate for its population. I prefer the Israeli dances and not so much of those defined as oriental or Mediterranean; an especially large number of these are played. I love [the dances choreographed or taught by] **Rivka Shturman and Gurit Kadman**. In general, in a dance session like this, it is not enough to know just the [choreographed] steps, but it is important [to know] the correct and beautiful movement, too.”

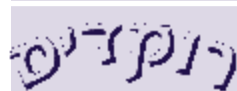
Indeed so, the story of two of the best amongst us, the creators of culture in our country, guardians of the flame and, in their modest way, influencing and leading our folk dance heritage.

According to Dany, as long they are physically able, Dany and Noga Benshalom won’t rest until all of Israel dances.

Save the date:

Sunday, October 14, 2012, A Celebration of the 45th anniversary of the dance session.

“We teach up to 24 carefully selected new dances a year, circles and couples. We do not choreograph at all. We teach the beautiful dances; this is our destiny and our love.”



Od Nagia – We Shall Arrive

Translation: Ruth Goodman

Eli was born in Tel Aviv in 1974 and now he lives in Moshav Yarchiv (Yarhiv), a moshav in central Israel, is married to **Einav** and together raising a wonderful two-year old son, **Amit**.

Eli's first encounter with Israeli folk dance had been during recess while he was in sixth grade, and it was a great love at first sight.

In high school, at Havat HaNoar HaTzioni [the Israel Goldstein Youth Village, a youth village and high school] in Jerusalem, he danced for six years and performed throughout the country with the school's representative dance troupe.

While in the IDF (Israel Defense Force), he served for three years as a combat soldier in the 101st paratrooper regiment. After the army service, under the auspices of the Jewish Agency for Israel, for the first time he went overseas to be a counselor in a children's summer camp. When he returned, he passed the course for [folk dance] instructors at Beit Hamlin. He also took a disc jockey course at DJ School.

Eli has organized and produced Israeli and international folk dance teacher's workshops (hishtalmuyot) and has choreographed many dances that are danced in Israel and around the world. Among

them are: Kol Hakoach, Eifo Hen Habachurot, Pas Leyom Echad, Hayered Sheli, Yasu Yaffo, Im Ata Basviva, Debka Turkit, VeHa'er Eineinu, Kismei Hadarbuka, Pri Ganeich, Bishvilech Notzarti, Kmo Shokolad and more...

In 2003, he graduated with honors from Ariel College [or "Ariel University Center of Samaria," as it now refers to itself, located in the settlement of Ariel, thirteen miles east of the Green Line] Faculty of Industrial Engineering and Management specializing in production and today he is in charge of quality control at "Gvanim," a manufacturer of wood, metal, vehicle and industrial paint. Eli's website: <http://www.elisegal.co.il/>

About the dance he says:

"I was pleased to collaborate with the veteran choreographer **Sefi Aviv**, who said that I reminded him of himself when he was young, energetic, happy, bouncy, and dared to touch all styles of songs. The steps of the dance are simple and clearly express the song's lyrics.

From the moment the dance came out, it was danced all over the world with comments from everyone that it is an uncontrived 'Israeli folk dance' on a level for everyone".

Part A. Face CCW.

- 1-4 Open mayim beginning with R to rt. (R fwd, Lfwd, R to rt. facing center, L behind R) and end facing center.
- 5-8 Two quick balance ("polka" steps in place from side to side (RLR, LRL) with arms raised overhead and moving to the rt. on the first balance step and left on the second.
- 9-10 Jump with feet apart, hop on R. Arms are raised in a circular motion to end overhead on the hop.
- 11-12 Double time steps: L behind R, R to rt., L in front of R, hold while the arms move out and down to the sides.

13-14 Sway R-L.

15-16 Full turn rt. with two steps R,L.

17-28 Repeat counts 1-12.

29-32 Sway R, turn left (moving CW on the line of the circle) with three steps (L,R,L).

Part B: Face center.

1-2 R to rt., cross L behind R.

3-4 Half turn rt. on the line of the circle with a quick step-tog-step RLR ending with back to center.

5-8 Repeat 1-4 with opposite footwork while continuing to move CCW and end facing center. (L to left, R behind L, ½ turn left with quick LRL.)



Eli Segal

Od Nagia

Music: **Avi Toledano**

Lyrics: **Ehud Manor**

Dance: **Eli Segal** and

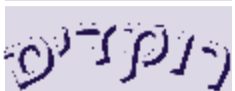
Sefi Aviv

Formation: Circle

Structure: Three parts.

Meter: 4/4

Dance notation by Ruth Goodman



Od Nagia

Singer: **Yardena Arazi**

Lyrics: **Ehud Manor**

Music: **Avi Toledano**

Mi shelo yada ahava bechayav,
Mi shelo yada ahava.
Mi shelo ta'am ga'ava miyamav,
Mi shelo ta'am ga'ava.
Bal yaksheh et libo lakarov,
Bal yomar benafsho la'azov.
Od lo ba'a darko el sofa,
Od tavo sha'ato hayafa.

*Od nagia, nagia,
Od nagia layom hamu'ar.
Od naftia, naftia,
Od naftia et yom hamachar.*

Mi shelo matza menucha leraglav,
Mi shelo matza menucha -
Mi shelo shama havtacha be'aznav,
Mi shelo shama havtacha -
Bal yaksheh et libo lakarov,
Bal yomar benafsho la'azov.
Od lo ba'a darko el sofa,
Od tavo sha'ato hayafa.

Od nagia...

Mi shelo zara adama beyadav,
Mi shelo zara adama -
Mi shelo matza nechama bishnotav,
Mi shelo matza nechama -
Bal yaksheh et libo lakarov,
Bal yomar benafsho la'azov.
Od lo ba'a darko el sofa,
Od tavo sha'ato hayafa.

Od nagia...

We Shall Arrive

He who hasn't known love in his life,
He who hasn't known love -
He who hasn't tasted pride in his life,
He who hasn't tasted pride -
Let his heart not be hardened to those near,
Let him not say in his soul, I will leave.
His path has not yet come to its end.
His beautiful times will yet come.

*We shall arrive, we'll arrive,
We'll arrive at bright sunlit days.
We will yet surprise, we'll surprise,
We'll surprise the new tomorrow.*

He who hasn't found rest for his feet,
He who hasn't found rest -
He who hasn't heard a promise in his ears,
He who hasn't heard a promise -
Let his heart not be hardened to those near,
Let him not say in his soul, I will leave.
His path has not yet come to its end.
His beautiful times will yet come.

We shall arrive...

He who hasn't sown earth with his hands,
He who hasn't sown the earth -
He who hasn't found consolation
throughout his years,
He who hasn't found consolation -
Let his heart not be hardened to those near,
Let him not say in his soul, I will leave.
His path has not yet come to its end.
His beautiful times will yet come.

We shall arrive...

- 9-12 Box step: Light leap onto R while bringing L in an arc from side to front, cross L in front of R, step back on R, step L to left.
13-16 Cross R in front of L (to face CW); step back on L in place (face center). Full turn rt. with two steps R,L.
17-32 Repeat counts 1-16.

Part C: Face center.

- 1-4 Moving into center. Three steps fwd: R,L,R;

pivot ½ turn on R to rt. to end with back to center.

- 5-8 Repeat 1-4 with opposite footwork and direction to move out of center and end facing center.

- 9-12 Moving CCW on the line of the circle: Open mayim step beginning with R to rt.

- 13-16 Full turn rt. on the line of the circle with three steps R,L,R; cross L in front of R to rt.

- 17-32 Repeat counts 1-16.

Song transliteration and translation by Malka Tischler

