

I.F.D. PARIS GRAND MARATHON

כל ההכנסות קודש לתמיכה בעמותת ילדים נכים
ולבניית אתר "רוקדים" חדש
אתר הפועל להנאתם של אלפי רוקדים בכל העולם.

רוקדים
מגזין לריקודי עם ומחול

NIRKODA

Magazine No. 97 | August 2017 | 30 NIS



ALL PROCEEDS FROM THIS EVENT WILL BE DEDICATED TO A SOCIETY SUPPORTING HANDICAPPED CHILDREN AND TO THE BUILDING OF A NEW "ROKDIM" INTERNET SITE.

THIS SITE IS BEING CONSTRUCTED FOR THE ENJOYMENT OF THOUSANDS OF DANCERS AROUND THE WORLD



20.1.2018 שבת SATURDAY 1.20.2018

05:00-20:30 המרתון • 19:00-14:30 סדנה • 13:30 התכנסות

GATHERING 1:30 PM • WORKSHOP 2:30-7:00 PM • THE MARATHON 8:30 PM - 5:00 AM



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Au profit de l'Enfance Handicapée

20 janvier
2018



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Horaor Paris Association sponsorise le nouveau site de ROKDIM

- Free buffet open all night. Light refreshments and hot/cold drinks. Cakes and other baked goods that you bring will be very welcome.
- Please note: dinner on Saturday evening is not included. There are coffee houses and restaurants near the sports hall.
- A lounge and rest rooms (including hot showers) will be available to all. Bring your sleeping bag.
- Cost: 5-hour workshop is 35 Euros, marathon 30 Euros, workshop and marathon 55 Euros.

- מזנון חופשי וחינם במשך כל הלילה: כיבוד קל ושתייה חמה/קרה. המאפים והעוגות שתביאו יתקבלו בברכה.
- שימו לב: ארוחת הערב של מוצאי שבת לא כלולה. יש אפשרות לצאת לאכול בקרבת אולם הספורט בבתי קפה ומסעדות.
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Dear Readers,

Rokdim Nirkoda # 97 is before you and brings with it a breath of fresh air of many collaborations and innovations in our field – events that may well change and benefit us all:

■ The 30th Karmiel Dance Festival will take place in few days [August 8-10, 2017]. This time at the festival, there are quite a few innovations for the comfort of the dancers and the dance instructors and especially a renewed collaboration between the top dance instructors in Israel with the festival management.

■ The Ministry of Culture has recognized the Folk Dance field as an integral part of Israeli culture and has assigned us a special section within the Arts and Culture Council. We wish **Gadi Bitton**, the head of the section, great success. Your success is our success!

■ About two months ago, a very special event took place in New York – “Horati” – World’s Fair of Israeli Dance [June 8-11, 2017]. This dance gathering brought together hundreds of veteran and new dancers who enjoyed dancing with and learning from the leading choreographers who came from both Israel and the United States, and who collaborated under one roof and proved the power of “togetherness”. This collaboration brought together the new with the classic that we call “invaluable assets”. Throughout the long weekend, the dancers also enjoyed exciting and moving dance performances.

■ A renewed cooperation in the production of continuing education seminars and in bringing new dances to the instructors and dancers was established between [“Maman Hafakot”] Maman Productions – **Shlomo Maman**, [“Machol Yisraeli”] Israeli Dance – **Gadi Bitton** and “Rokdim” – **Yaron Meishar**. This is a very important breakthrough for the joining of forces in

the folk dance field which will be of great benefit to the instructors, dancers and to us all.

■ Last, but not least, and most important: the project to build a new “Rokdim” website, has received a tremendous boost from close to 400 dancers and instructors from Israel and abroad who have supported its establishment. The project is still open for your support and participation in its establishment. Nice gifts await you!

Also in this issue:

■ **David Ben-Asher** writes about a unique event that was held by **Gadi Bitton**: “The Voice” competition in which dancers competed in performing a song for the judges and for the dancers while they were dancing at the dance session. The judges judged and the results and experiences are in the article before you ■ **Tziporah Dagan**, one of the first dance instructors and the sister of the choreographer **Yankele Dekel**, in the second article from her blog, describes her experiences as a dance instructor in the early years of the State of Israel ■ **Phil Moss** asks in his article, “Are We Still ‘Speaking’ The Same Language?” and explains that the deepening gap between the repertoire in various dance sessions in different places makes it harder to transfer between dance sessions ■ The Dance of the Month – “Achshav Ani Chozer” – Now I’m Returning”, by **Michael Barzilai**, a talented young man whose dances are already being danced around the world.

Happy reading and dancing,
Yaron Meishar, Ruth Goodman, Danny Uziel – Editors.



Ruth Goodman



Danny Uziel



Yaron Meishar

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ארגון המדריכים
היוצרים לריקודי עם
IFD Organization of
Instructors & Choreographers

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David Ben-Asher

Photos:

David Ben-Asher

Translation:

Shani Karni Aduculesi

In the declaration speech, the Minister of Culture announced the appointment of Gadi Bitton as the head of the new Folk Dance Section in her office. Looking at Gadi's face revealed that the occasion was very moving to him...

Making History

A Folk Dance Section in a Government Office

It took 69 years, but eventually it has arrived. The Israeli government has recognized the field of "Folk Dance" as something worthy of more than just affection, but something that is worthy of nurturing and developing and allocating both attention and resources. Unlike sports, for example, which was recognized as legitimate by the government many years ago, they viewed folk dance as amateurish and unprofessional which is enjoyable but can be managed without it.

And here, this happened, finally, to a large extent thanks to the current Minister of Culture and Sport, **Miri Regev**, who decided that in her term of office this profession will become acknowledged and worthy both on a state level and in an institutional way.

There were other organizations, such as the "Histadrut" or certain local authorities, who gave official approval to this issue. But now, for the first time, a governmental authority legitimizes and favors the field of folk dance, which in practice, involves tens of thousands of Israeli citizens, folk dance aficionados, as active participants or as observers who enjoy spectacular exhibitions and eye-catching performances (as in the image of a crowd of thousands watching a soccer game).

The seminal event, where the declaration of the section was indeed a joyous and quite grandiose celebration, was held at the most appropriate place – the dance session of the instructor **Gadi Bitton**, at the Beit Dani Community Center in the Ha'Tikvah neighborhood, Tel Aviv. In addition to about a thousand dancers, the Minister of Culture was also there with the top echelon of the ministry

Dance troupes performed, dozens of dance instructors and choreographers both old-timers and new comers were present, speeches were

given, the band was playing, the television crews were filming, radio stations were recording and the declaration paved the way for a new era. It seemed clear that Minister Regev felt like she was on her own dance floor and she even made a humorous comment: "Here at least, I will not be booed". Indeed, she received favorable applause.

Gadi Bitton – Section Head

In an interview with this magazine a few months ago, **Gadi Bitton** spoke about contacts with the Minister of Culture to implement the idea of establishing a folk dance section within



Gadi Bitton and Miri Regev



At the establishing ceremony



Gadi Bitton and Avigdor Kahalani



Micha Bitton and Sagiv Cohen participating in a ceremony



Miri Regev and "Galgat Ba'ma'agal" dancers

the Office of Culture and Sports. Gadi initiated a movement and meetings, brought an agenda backed by his extensive activities in Israel and created a process that culminated with the full backing and responsiveness of the Minister, this dream took shape and became a reality.

In the declaration speech, the Minister of Culture announced the appointment of **Gadi Bitton** as the head of the new Folk Dance Section in her office. Looking at Gadi's face revealed that the occasion was very moving to him and that, in a way, he felt that history was being made.

In a programmatic speech, the Minister of Culture presents an encouraging view for the future.

"I am open to new challenges", the Minister said at the declaration ceremony. To the enthusiastic crowd, **Miri Regev** added: "I am happy today to launch the prestigious section, as part of our art and culture. Folk dance is culture of the nation/people but it is also at a high professional level such as ballet or any other form of dance. In this field there are Jewish-Israeli values and there are no differences between left and right, secular and religious, between men and women, Jews and non-Jews, all are equal on the dance floor".

In her speech, the Minister also conveyed practical messages with promises for the future. We will start dance troupes that will represent Israel here and around the world. She said that, in her youth she lived in Kiryat Gat and was exposed to folk dancing where she realized the beauty of it. She mentioned the importance of the dance sessions for religious women in separate groups and greeted the wheelchair dancers.

To the multipart question of "Rokdim" about the youth, and how these dances can be introduced to the younger generation and if there is any intention to integrate this subject into the school curriculum, the Minister answered: "We intend to reopen the "Hafsaka Rokedet" (Dancing Break) program in the schools. It will be a way to teach and enrich the children and get them to love folk dance".



As for the question regarding the integration of dance into the formal curriculum, an answer was not given. The Minister of Culture added: “I, as the chair of the Government Ceremonies Committee, invite the wheelchair dance group, “Galgal Ba’ma’agal”, under the direction of **Roni Siman Tov**, to perform this year at the torch lighting ceremony on Independence Day [5th of Iyar, 5777, May 1.2017].

And more in the program

There will be a week of dance sessions all across Israel. In every city and town, thousands of citizens will dance in the streets and in the halls, as part of a nation-wide operation.

Lower the prices, the Minister said as she turned to the leaders of the dance sessions in Israel.

And the budget?

“Now, we will prepare a work plan; the budget will be determined by the plan and according to the needs as presented by you. We will allocate the resources in order to advance this activity all across Israel. Together we’ll rejoice with the people of Israel.”

Gadi Bitton, presents his credo

“The Folk Dance Section”, Gadi explains, “received status in the Culture and Art Council, headed by Yigal Amadi, just like other departments in the Ministry of Culture and Sport: cinema, theater, professional dance, etc.”

“It receives budgets according to work plans and projects in the country. In contrast to professional dance, this is a department

for the dance of the people. In my portfolio, I have concrete ideas and concrete plans to promote this issue”.

Examples please?

“Criteria were set for funding associations, municipalities, community centers, non-profit institutions, etc. I will give you an example: a situation was created where specifically in the periphery, places that are far from the center of Israel, the folk dance sessions got hurt and most of them actually closed. The reason is the lack of profitability of the facilities, i.e., financially, it does not pay for the community centers, municipalities, and the public halls to keep them going”.

“A small group of 50-60 dancers” he adds, “does not cover the operating expenses and therefore, it closes. And specifically, this is where this activity is very important and our department will subsidize such groups in order to continue their existence”.

Another initiative – reintroduction of folk dance instruction into the education system. Dances will be taught within the schools in 1,000 locations around the country and such a project requires collaboration with the dance instructors’ organization [Irgun HaMarkidim] and may cost half a million ILS.

And other ideas he brings up:

“In a meeting with the Defense Ministry we will try to establish an IDF folk dance company, just like the orchestra and the military bands”.

“Establishing a dance group that would represent the State of Israel at the highest

professional level such as the Moiseyev Dance Company, 'Lord of the Dance' [produced by Irish-American dancer, **Michael Flatley**] and others such groups around the globe. An Israeli folklore company".

"Setting an 'Israeli Dance' Day. Mass dance sessions in the cities. First in 6 cities (that alone would cost 1.5 million ILS). Then extending it to many cities and villages across the country. The masses will dance on this day. It will also be an opportunity for instructors to make folk dancing available to the general public and also to open new dance sessions".

"Creating a website that will film, at a high level, the existing dances for the heritage of the Israeli people for the sake of history".

"Israel's Dance Award Ceremony for the titles of the top choreographer of the year, the discovery of the year, the dance session of the year, etc. affixed with a state seal".

And how does the section you are in charge of actually work?

"Everyone who is active within the department is doing so voluntarily, including the head of the department, who is me. There is a team of professionals and interested parties, including **Avner Naim, Dganit Rom, Oren Halaly, Dvora Szerer, Attorney Shani Asor** and others. This

is where decisions are made. For big events, of course, we use professional production companies".

"Of course, there are many more ideas; the main thing is to put Israeli folk dance on the map".

Boy takes Girl: Gadi takes Miri.

It was increasing clear, Minister Regev, indeed enjoyed every minute of the dancing. It was not just another check on a list, Miri just danced with all the friends at the session, and with all honesty, even they were surprised by her dance abilities. Also, for a little while, she got to be the partner of the ultimate dance instructor, **Gadi Bitton**, a pretty good combination.

This special event was also a gathering of Who's Who in the Israeli folk dance field. In one row sat dozens of markidim (dance leaders) among the base of our choreographers. Veterans and newcomers. Those who have already enriched the folk dance repertoire with dozens and hundreds of dances in the 80 years of Israeli dance, and alongside them, the new choreographers whose dances are finding their way onto the dance floor. Everyone seemed excited by the special status of this evening. 🙌

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Phil Moss

Speaking The Same Language?

For some unknown reason I am motivated to share some thoughts as we approach the end of another year of Israeli Dancing. No brilliant new insights here particularly, just my current feeling about the State of the Union of Israeli Dancing.

Those who have followed me over the years know that I consider IFD (now ID because most of us don't think of it as folk dancing anymore) a movement – a global movement that in theory and perhaps in actuality unites us in our love of dance, community, Israeli culture, fun and connection to Israel. Promoting this movement has been a passion and commitment of mine for something like 45 years now. And be'ezrat hashem, I'm not done yet.

So my comments come from the perspective of someone who is still within the fold, not someone who has chosen to leave or denigrate ID as it now exists. And one who is happy to leave all politics aside.

My thought has always been that the dances

we do are a kind of language that has the potential to unite us all – the potential to enable us all to “speak the same language”, i.e. the ability to dance the same dances anywhere in the world that ID is done, regardless of the country language spoken locally.

In earlier times this was much easier to do when a smaller number of dances were all created in Israel and made their way around the world one way or another. They may have morphed in translation but essentially in the 60s and into the early 70s we were all doing the same dances, thus speaking the same language. In the 70s though and to this day, we started seeing dances being created outside Israel as well as within. In some cases, we saw different dances being created to the same music without awareness and sometimes concern about who was doing what inside and outside Israel.

The 70s were also about the time of the beginning of the flood of creation of new dances. At earlier times, it was more or less

“My thought has always been that the dances we do are a kind of language that has the potential to unite us all – the potential to enable us all to ‘speak the same language’.”



Wheelchair dancing at the Karmiel Festival



Folk dance competition at the Karmiel Festival

The problem has only gotten worse, thanks to the commercialization of ID, the number of people who choose to choreograph, the proliferation of ID camps and workshops, the proliferation of ID sessions, and of course the ability to instantly transmit a new dance globally through the internet.

possible for everyone to more or less all know the same dances. But at some point, there were too many dances being created for it to be possible for anyone, let alone the masses, to stay abreast of everything worthwhile that came out.

The problem has only gotten worse, thanks to the commercialization of ID, the number of people who choose to choreograph, the proliferation of ID camps and workshops, the proliferation of ID sessions, and of course the ability to instantly transmit a new dance globally through the internet.

This is all a long way of saying that it is no longer anywhere close to possible to enable us to globally speak the same ID language because we are no longer all able learn and know the same dances.

As a markid, I do the best I can to create a fun evening for my people, and I do the best I can to introduce the dances that I think they may find when they go to ID in Israel and to other groups around the world. And at the same time, I try to reinforce what we've learned throughout time. Of course, this is not physically possible because there are too many dances. And it is also not possible because each group has its own repertoire. Even in Israel, there is a great deal of variety of which dances are done in which groups. Still I try. But I know that to some extent I am tilting

at windmills. (Do you still do (dance) "Don Quixote"?)

Of course, I do what others do when it comes to selecting new dances. I try to keep track of what's being taught and requested in Israel and various groups around the world. I network with fellow markidim throughout the world to try to get a sense of what's working in their groups. I look at a lot of video. And so on....

But there is simply too much worthy material out there and it is not possible to get us all "speaking the same language."

Please understand that I am not one of those who takes the position that the old stuff was all classic and great and the new stuff is all cookie cutter and does not have staying power. In fact, I would say that there are lots of worthy dances being created each year. Just too many of them. Further, I would say that the new dances on average are least as good as the old ones, maybe even better.


I also don't think that "new dances" are the single cause of what I perceive to be the contracting of our movement. In fact, I believe that new stuff has helped to keep some of the excitement and vibrancy in our world. And to maybe bring in young people. Without it, I believe ID would become stale and stultified.

But the plethora of new dances comes at a cost. It increases our fragmentation. It creates

a barrier to entry for both veterans (who come and go at various times in their lives) and for newbies who have to “drink from a fire hydrant” in order to become regulars. For veteran non-regulars it becomes daunting to come back and see so many dances they haven’t learned. Unless one attends regularly, one becomes a stranger in a strange land instead of feeling comfortable when “coming home.”

I don’t think there is a realistic solution to the problem. I don’t think it is possible or desirable to try impose controls over the creative process. I don’t think it is realistically possible or desirable to create a process to jury which dances get introduced and which don’t. I’m not sure there is even any realistic

way to get a consensus of which new dances are worthy of being proliferated and which are not. (I enjoy the “Dances of The Year” surveys but they have their own biases as well.) So that leaves individual session leaders having to try to navigate these waters for themselves. Sure we can and often do our best to collaborate and share what’s working where but I am not sure that this has a material impact on the problem.

The best I can come up with is to encourage those who create dances and those who enable them to be introduced to do the best they can to select those dances that have the potential to become part of the same language that we can all speak. 

“... the plethora of new dances comes at a cost. It increases our fragmentation. It creates a barrier to entry for both veterans and for newbies who have to “drink from a fire hydrant” in order to become regulars.”



Dancing in the tennis courts at the Karmiel Festival

“The best I can come up with is to encourage those who create dances and those who enable them to be introduced to do the best they can to select those dances that have the potential to become part of the same language that we can all speak.”



David Ben-Asher

Photographs:

David Ben-Asher

Translation:

Shani Karni Aduculesi

Avner Naim:
"This is
indeed a very
beautiful
event, an
innovative
idea, with good
and beautiful
implementation."

The Voice Of Dance

World Premier



Here we have another original idea, a first, from the breeding ground of the dance instructor/choreographer/producer **Gadi Bitton**. This unique event took place at the dance hall in Kfar- Saba, with the participation of the 700 dancers who come to the long standing dance session every Sunday.

Gadi called this innovative project, "The Voice of Dance." It is something like a take-off on the television show, "The Voice", having a similar format with a conceptual upgrade. It was an integrated singing competition combined with dancing, where the singers are from the dancers themselves and all the participants in the harkada {dance session} dance to the sound of their singing. The dance hall was prepared and decorated according to the best "Bitton" tradition, with matching stage props just like the television competition, "The Voice".

The dancers were all asked to show up dressed in red-black garb and the hall was also decorated with these colors. It was a festive and captivating sight. At the center of the hall, there was a stage with a microphone for the singers to use. At the side of the hall, swivel chairs were placed on which the "mentors" were seated with their backs to the singers. After each song, the mentors turned to the singers and expressed their impressions and remarks on the performance of the song. After all 12 singers finished singing, the mentors gathered and scored and rated the singers in order to award the prizes.

Selection of the singers and songs

Weeks before the competition, the organizers announced the competition to the dancers and asked for nominations for singing in the competition. Forty song enthusiasts were chosen to participate in the competition and the final twelve competitors were chosen in the following way: Each candidate received a playback for the song/dance of their choice and they had to record themselves singing and then send it to the selection committee. The committee listened to all the recordings and then chose, as mentioned, the twelve finalists

All the songs in the competition were familiar couple dances, with the aim that all dancers would dance to the sound of the singer on stage. During the performances, a live band accompanied the singers. After each performance, the mentors turned around, made their comments and created a light, somewhat humorous atmosphere, along with some tension, with particular remarks regarding the performance that was just heard.

The four distinguished mentors were: veteran radio broadcaster, **Didi Harari**; broadcaster/choreographer/dance leader **Avner Naim**; singer **Aviva Avidan** and singer **Sagiv Cohen**.



Didi Harari

It seemed that these distinguished mentors enjoyed every moment, loved their role and were willing to contribute their experience and talent and that the swivel chairs brought them much joy too.



implementation. Gadi is the king of the world”.

Avner Naim, (a veteran instructor and creator of many wonderful dances, a Kol Yisrael radio announcer and interviewer) said: “This is indeed a very beautiful event, an innovative idea, with good and beautiful



an honor to be a mentor at this special event. Yes, we took our jobs with a great deal of humor, and, of course, with the necessary seriousness. We were joking, happy and it was fun.”

“We tried to rate everyone properly, be supportive too and, of course, we were longing to turn already and see the mysterious singer behind our backs”.

Your opinion on the level of the singers, Aviva?

“They were definitely good, considering they are amateurs. They sang really well and we wanted to be supportive of them. The two that ended up winning first place, Haya and Michal, really rose above everyone else. Generally speaking, it was a very nice idea, an impressive event. Gadi is a top notch producer”.

Sagiv Cohen (singer, composer, a father of five; many of his songs are danced in Israel and around the world (Kul Shi Kalam, Yoreket Esh, At K'mo Ha'ruach, Perach Ba'aviv, Bo'i Beshalom and more): “The idea of this undertaking is honoring the music, adding splendor and charm. The level of the singers is pleasant, something like karaoke style, not exactly professional. As far as us mentors are concerned, it was a delightful game show and, of course, we gladly responded to Gadi's request”.



How is it, Sagiv, to feel like a singer who has many of his songs and melodies being danced by multitudes of Israeli folk dancers?

“It is very joyful and exciting for me. Dance is empowering, gives strength to the song. The combination of lyrics-melody-dance is a winning combination, and fortunately I am in this creative field. Gadi, with his ideas and grand productions, pours additional content into my songs”.

And the singers, what do they say?

Haya Karavani sang “Ani Esh'ta'gea” and for the same dance she also sang “Chiuchim”. She works in the Events Division of the Petach Tikvah Municipality. She won First Prize: “It



Haya Karavani sings for competition dancers

Sagiv Cohen:
“The combination of lyrics-melody-dance is a winning combination, and fortunately I am in this creative field.”



The mentors: Sagiv, Aviva, Didi and Naim

is a wonderful feeling. I felt so real, like in The Voice. To sing like that in front of 700 dancers around me, a lot of adrenalin flowed through my body. Yikes, and what if they don't turn in time and no one will dance to my singing?!"

"The mentors are excellent, tops in their field. I prepared for a week, listened to the playback, rehearsed a lot, matched my breathing to sing properly, what a joy to do that and, off course, to win first place in the competition. A real high. Yes, the whole idea is genius, and I was happy to take part of this production".

Sigal Dekalo sang "Yom Chulin" ("Shir Shel Yom Chulin"). She manages a cosmetics and personal care business in Shoham and dances frequently at many dance sessions: "I enjoyed every minute. It was fun having everyone dancing around me, crazy energy. The judges didn't provide enough professional remarks, in my opinion. Gadi is a great entrepreneur. May there be many more events such as this".

Uri Levi sang "Tzomet Drachim" and sings in the "Kolot Ha'kfar Choir": "I chose this song and received the playback. I know the words and love singing it while I dance. I am not a professional singer. I was so excited that my diaphragm was hurting. I took it as a fun, light performance. I sang to all the friends; there were

700 of them in the hall. Didi Harari's remark ('Uri, don't quit your day job') was out of place. He apologized. Anyway, it was part of his joking spirit. Yes, there was a joyful Purim atmosphere. The diversity that Gadi brings is something new and refreshing. A celebration!"

Michal Shapira sang "Ze Lo At". She works in technical support and is an artist/designer of decorative home products. She dances, sings and plays the guitar. She won First Prize: "I was crazed with excitement; it was very stressful, dealing with stage fright and afraid that my voice would tremble. I saw that all the singers were stressed like this, which calmed me down a bit. I submitted my audition video, like everyone else. I was chosen and won. It was a fun, an amazing experience".



Peretz Ratson sang Meir Banai's "Ahava Ktzara". He was a Chief Superintendent of the Kfar Saba police station. Currently, he is the head of the July [2017] 20th Maccabiah Games coordination headquarters. He is a music enthusiast and dances with his wife Sarit (a first time novelist): "It's a strange feeling to be on stage in front of such an audience. I could hardly see because of the stress. I feel like A Star is Born [Israeli version of "American Idol"] in a big singing competition. Yes, it's once in a lifetime. I sent the audition video and got accepted. Later on, I sang at Beit Dani and realized I missed the first place in the competition itself. Never mind. Maybe next time".

Etti Ovadiya sang "Shecharchoret". She is a Post Office supervisor and dances and sings at many places. She won second place: "I chose the song, and with the playback I was sent I returned a video and went all the way to the finals. It was way beyond dancing. You are being examined and everyone is listening and dancing. Avner Naim was the first one

who turned to me, it made me feel good, I was on cloud nine”.

Laura Bar sang “Einav”. She is a music teacher from Uzbekistan. She also sang in Bucharian and in Russian. She works as a seamstress and dances in several places. She sings at senior centers and at Kikar Atarim in Tel-Aviv: “I was really shivering. I was very proud of myself. On center stage, there were 700 dancers around me. It is something great. The idea is wonderful too, to dance and sing together. No, my age is irrelevant here”.

Eliann Bar sang “Milim Yafot Me’eleh”. She manages the the Vice president of Tel-Aviv University’s office. A mother of three girls, she won third place in the competition: “Ten years ago. Gadi recognized my voice in a specific song and honored me with the chance to sing in the finals with no audition. The truth is that I was very excited about the big night, and with the singing, my confidence came along and I successfully finished that wonderful experience. For more than a week, I practiced the song with my daughters (ages 5 and 8). I also dance during the year at various dance sessions”.




Dancing with the singer Peretz Ratson (standing in the Middle)



Singers of The Voice of Dance competition



Gadi Bitton with competition winners: Haya and Michal

Throughout the entire competition, the whole community of dancers participated with admirable devotion. There was cheering after each performance and an overall atmosphere of spiritual elevation. All the dances were from the familiar repertoire and the performances of the songs matched the spirit and rhythm of each dance. At the end of the competition, thanks were given to the organizing team, Gadi, Miri Akuni and Netta, and to the musicians in the band and all those involved in the project. Gadi announced that in light of the success of the first attempt, “The Voice Of Dance” will enter the annual program and will become a folk dance tradition in Israel. 



Tziporah Dagan

Translation:
Benny Levy

From the notebook-diary of **Tzipke (Tziporah) Dagan**, one of the first folk dance instructors in Israel and the sister of **Yankele (Ya'acov Greenberg) Dekel**, known to many as a dancer and the choreographer of "Hora Chefer".

LITTLE STORIES FROM LONG AGO...

Part B: Israeli Folk Dancing – 1949*

The first Independence Day of the State of Israel in the settlement of Rechovot, 1949. This was the first year after the end of the War of Independence [1948] in which of Israel first celebrated Independence Day!

That year, we settled as a small kibbutz on a hill near the train station of the Rechovot settlement. I taught folk dance in our kibbutz and in the nearby kibbutzim. The Council of the settlement (it had not yet been the Rechovot Municipality), asked me to arrange a dance performance with several groups of dancers for the main performance for the holiday, which would take place in the center of the moshava [settlement].

I got a number of dance groups that I taught and prepared them for the show. The performance took place on an empty lot on the main street of the settlement. The dance groups performed in a large circle while our dance group preformed in the middle of that circle. Here, too, we prepared dance costumes that were sewed from old sheets and strips of embroidery that were also from old sheets which were decorated by "stripes of embroidery" painted in water colors. In terms of those days, it was a "big and an especially festive" show.

This was the way things were back then – everything was unprecedented, simple and modest, reflecting the modest reality of life in the country after the war.

The years went by. The members of the kibbutz left the hill near the Rechovot

*Rechovot Local Council Telephone 204
Rechovot, ninth day of the month of Iyar,
8.5.49*

*In honor of Tzipora Greenberg (Dagan)
The Tzofim (Scouts) Group*

Dear Madam,

Please accept our deep thanks for the beautiful dancing on Independence Day. The success of the celebration and the uplifted mood that prevailed among the residents of the moshava – should undoubtedly be credited to your work and to those who put so much effort in preparing our first Independence Day celebrations.

May we celebrate Independence Day next year together with our brethren who are scattered in the diaspora.

Please forward our thanks to your friends – the folk dance group.

Sincerely,

B. Z. Hurwitz

Acting President of the Council

settlement and founded Kibbutz Ma'agan Michael on a limestone hill at the foot of the Carmel [mountain].

Year in and year out, Independence Day was celebrated in the kibbutz with dancing by all – kibbutz members together with the children of the kibbutz, as well as the members of the youth groups that were in the kibbutz.

Indeed, such dances, which combine generations of different ages, can be called folk



Sara Levi-Tanai, who taught traditional Yemenite dances, dancing third from the left

dances, and to be more precise, they will be called: “Israeli folk dances!”

My younger brother, **Yankele [Ya’acov] Dekel**, who is known today as one of the folk dance instructors and who even choreographed a number of dances which have been well received and danced for years in various dance chugim [sessions], began dancing at a very young age. His connection to folk dance began with the influence of my having been a folk dance instructor in the pre-state years.

From time to time, they began to hold dance workshops for instructors in Tel Aviv on Saturdays – I used to come to the course from the kibbutz on Saturday morning together with my “little” brother, who is six years younger than me. Yankele sat transfixed, during the entire time of instruction and training – for demonstrations, discussions and to the dancers who danced continuously for hours.

I clearly remember how, as a boy, Yankele was especially captivated by the Yemenite dance demonstrations of **Sara Levi-Tanai**, who explained and taught them as well as the instruction we received in drumming of clay drums, Miriam’s drum – tambourine and other percussions instruments. All of these experiences were expressed in Yankele’s future dances and choreographies.

Those meetings that I attended together with Yankele were the first seedlings along my brother’s path to Israeli folk dance. This is an interpretation of sayings such as, “the chain has not yet been broken”, “one generation speaks to another” [Psalms], and “something comes from the previous generation to become the inheritance of the future generations”.

The year of the Great Snow in Israel – 1950

It was the winter of 1950. That winter was especially cold, and the country was covered in snow. Tel Aviv was also covered in a white blanket and so was the hill we settled near Rechovot. At that time, I had volunteered to teach Israeli folk dancing at nearby kibbutzim, Kibbutz Hulda and Kibbutz Kvutzat Shiller [a.k.a. as Gan Shlomo] near the Rechovot settlement.

A few days before the snow began to fall, I was taken to Kvutzat Shiller for an evening of folk dancing. Later that night, I had to return to my kibbutz, which was on the other side of the settlement. Two nice young guys with a horse-drawn carriage picked me up. To get to the main street of the settlement we had to cross a street that led downhill.

All of a sudden, the horse began to run wild and slipped into the main street at a crazy speed. When the horse reached the street below, I saw that we were sliding between two cars approaching us from two directions. It was a frightening moment, but fortunately I flew out of the carriage and my coat caught on to one of the hooks of the horse’s harness, as it continued galloping even when we reached the bottom. Thus I was saved from a horrible accident, which ended “only” with a broken leg.

I lay in my room with my leg in a cast. Under the blanket, it was warm, although inside the cast, my leg felt frozen. Outside, the kibbutz members were playing with the

children in the white snow that covered the hill and I was saddened that I was not there with them too, but took comfort in the fact that the room was somewhat warm. At that time, there was no heating in the rooms and outside, even though they were cold, they were playing and happy.

After a while I recovered and, to my delight, returned to dancing and teaching folk dance to the members of the kibbutz. The children of Hulda sent me a heartfelt letter, which I still keep with me. That letter moved me and warmed my heart with wishes for a speedy recovery so that I could return and teach them folk dancing.

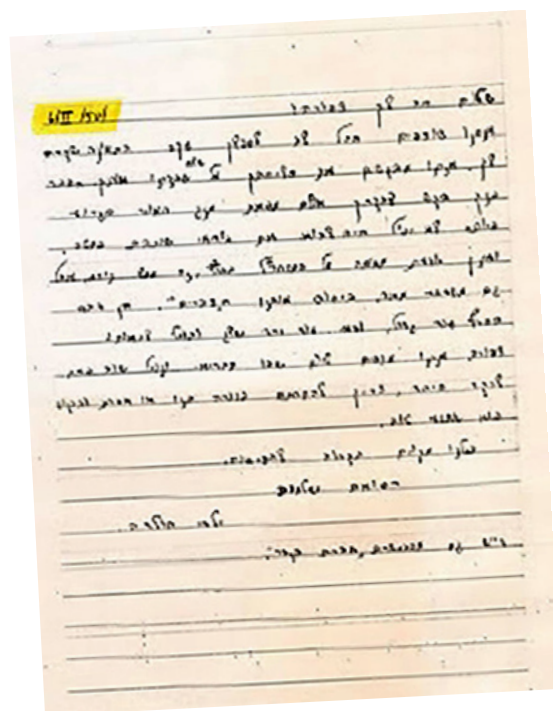
"The children of Hulda sent me a heartfelt letter, which I still keep with me. That letter moved me and warmed my heart with wishes for a speedy recovery so that I could return and teach them folk dancing."

6.2.1950 [February 6, 1950]
Hello, Tzipora!

We wholeheartedly share your suffering as a result of your accident. We beg your pardon that we did not visit you. [Kibbutz] member Bank asked that we convey his best wishes for a speedy recovery on his behalf since the awful weather prevented him from coming. You must be lying in your bed and unaware of what's going on outside. It's really terrible, but it's also very entertaining, especially for us "Sabras". Oh well, the winter is still here and you will probably be able to see snow again.

Tzipora, we look forward to the day when you will recover and we can dance together again. We need to warm up one way or another and dancing is a good means. We hope to see you soon. Wishing you a complete recovery.

Children of Hulda. Also, best regards from the Hachshara "Chevrat HaNoar" (youth group).



National Course in Tel Aviv for Folk Dance Instructors

After the establishment of the State of Israel, the number of folk dance instructor in Israel increased. Occasionally, there were gatherings to learn new dances, to study and to learn about other subjects related to dance. The meetings usually took place in Tel Aviv on Saturdays and they were pleasant and enriching experiences to maintain the ongoing activities of the instructors.

We listened to lectures about the development of dance, the differences between dancing for an audience as opposed to dancing for pleasure, and we learned to recognize the fundamentals of classical dance. That topic was presented and directed by the ballet dancer, **Gertrud Kraus** [an Israeli pioneer of modern dance, 1901-1977].

We learned about Yemenite dance, which we were not familiar with at the time, and that was taught by **Sara Levi-Tanai**. That's the way we learned percussion basics, i.e., drumming on a clay drum, tambourine, and percussion instruments. The instructors were also provided with ideas for organizing, arranging and preparing for the Omer ceremony and for

“After the establishment of the State of Israel, the number of folk dance instructor in Israel increased. Occasionally, there were gatherings to learn new dances, to study and to learn about other subjects related to dance.”




Pictures of the course for folk dance instructors. At a school for members of the Histadrut in Tel Aviv. In the center of the picture sits the dancer, Sara Levi-Tanai. At her left and behind her sits Gurit Kadman. Tzipka is standing second in the top row on the right

the holiday harvest festivals of Passover and Shavuot.

The following photographs were taken at one of the folk dance instructors courses. This course took place in 1949, the first year after the establishment of the State at the Histadrut Labor Federation House in Tel Aviv. Towards the end of the course, the famous, well-renowned photographer from “Photo Eden”, **Efraim Erde**, who was considered one of the best photographers in Tel Aviv, was invited to document the course participants. On the back of the pictures in my hand is the stamp of the photographer along with the date of August 1949. These pictures later appeared in one of the newspapers.

A few years later, I happen to look at an unfamiliar rolled up pamphlet. I realized that this booklet was intended for distribution in the Jewish communities in the United States, and other Israeli communities outside of Israel. To my great surprise, I found a photograph, in



one of the inner pages of the booklet, of me dancing a Yemenite style dance, “El Ginat Egoz” with a partner. 



Ruth Goodman

Photos:

Matti Goldschmidt,
Alex Huber,
Adriana Lipovetzky



Singer Nadav Kakon
performs at Olam Roked
Photo: Matti Goldschmidt

Horati 2017

The World's Fair of Israeli Folk Dance

Horati 2017 – The World's Fair of Israeli Folk Dance, presented by the Israeli Dance Institute, took place from June 8-11 at Queens College in New York City and was truly a once-in-a-lifetime experience. The event was the vision of **Danny Uziel**, whose tireless efforts throughout his incredible career enabled that vision to become a reality that exceeded all expectations. Israeli folk dance enthusiasts and performers of all abilities from all generations throughout the world were able to participate together, delighting in workshops with beloved choreographers from Israel and the United States. Evening dance parties included performances featuring three Israeli dance companies: **Hora Herzliya**, **Re-Vital of Israel** and **Galgal Ba'Ma'agal**, Israel's inspiring wheelchair dance group. Specialty workshops, a wonderful Oneg Shabbat program, complete with a beautiful choral presentation by Horati participants led by **Ami Gilad**, a lovely cocktail party featuring vocal artist, **Nadav Kakon**, and a closing gala theatrical performance, *Olam Roked*, were an inspiration to all.

In recent issues of this magazine, we have addressed the challenge for leaders of balancing



Re-Vital of Israel dancers present an inspiring tribute to Galgal Ba'Ma'agal at Olam Roked. Photo: Matti Goldschmidt

classic and current dances in dance sessions. Horati enabled the worldwide community to refresh its love of the soul of Israeli folk dance and set the path to develop a seamless repertoire of dances that will have long time appeal to all dancers, groups and sessions.

We would like to thank our wonderful team of choreographers from Israel, **Yaron Elfassy**, **Moshiko Halevy**, **Shlomo Maman**, **Avner Naim**, **Avi Peretz**, **Israel Shiker**, **Roni Siman Tov**, and **Tuvia Tishler** as well as those currently residing in the United States, **Moshe Eskayo**, **Shmulik Gov Ari**, **Naftaly Kadosh** and **Israel Yakovee**. (**Dani Dassa** was unable to join us because of an injury but



Horati 2017 teachers and choreographers - an amazing team! From left to right: Yaron Carmel, Naftaly Kadosh, Tuvia Tishler, Moshe Eskayo, Israel Yakovee, Moshiko Halevy, Roni Siman Tov, Shmulik Gov Ari, Yaron Elfassy, Avner Naim, Avi Peretz, Shlomo Maman. Photo: Matti Goldschmidt



Olam Roked – Horati gala performance finale. Photo: Adriana Lipovetzky

happy to have his dances presented by **Danny Pollock**.) We are grateful to **Yaron Carmel** for his excellent programming in leading our fantastic evening dance parties; to **Judith Brin Ingber** (Sephardic Dance) and **Steve Weintraub** (Klezmer Dance); and to **Yoni Carr, Yosi Cohen** and **Maurice Perez** for their dances and participation in the event.

Our dedicated staff and “behind the scenes” team of volunteers were spectacular and enabled every facet of the weekend to come together perfectly and indeed create a very special global folk dance family. We would especially like to thank: **Ken Avner, Maor Ben-Ami, Aliza Dagan, Sandy Dolnanksy, Allen Dvorkin, Honey Goldfein, Howie Goldman, Eveline Hochstein, Alex and Shoshana Huber, Adriana Lipovetzky, Uriel Menson, Charlie Pollak, Aaron Rosenberg, Ruth Schoenberg, Tibi, Ilana Vichness, Cindy Wodinsky** and **Meli Zinberg**. Most of all we wish to thank each and every one of those who joined us. Your sheer love of Israeli folk dance and appreciation of the message of Horati will ensure that this shared passion will continue to bring immense joy to future generations.

Horati 2017, directed by **Danny Uziel** and **Ruth Goodman**, was presented by the Israeli Dance Institute in partnership with Jewish National Fund with the support of Bnai Zion, the New York Board of Rabbis and the Jewish Community Relations Council of New York. We would also like to express our appreciation to individual contributors from the folk dance community for their invaluable support and belief in the project.

IDI is compiling Horati 2017 memorabilia to post on its website and invites you to share

your photos, videos and thoughts by email to:
Horati2017@israelidanceinstitute.org

In addition to the extensive collection of photos and videos from **Alex Huber**, we wish to thank **Matti Goldschmidt** from Germany for sharing his wonderful photos. 🙌

Here is a sampling of reactions from Horati participants that we have already received:



*Maurice Perez (left) and Israel Shiker.
Photo: Matti Goldschmidt*

Horati 2017 was an extraordinary experience, thanks to the incredible talent of the choreographers, performers and dancers that took part in this unique weekend. I had no idea what to expect and was totally impressed with the very diverse crowd that arrived from all over the world. Seeing friends from years past as well as meeting new young dancers was truly special. The incredible combined knowledge of the dancing crowd allowed us to enjoy dances old and new throughout the weekend. Ruth and Danny, as well as the large team of volunteers, did a spectacular job of organizing an exceptional weekend and I am so happy to have participated. I had a blast!!!

Thanks HORATI

Diane Lallouz (Montreal)

To Ruth and Danny,
As a person who started teaching Israeli dancing in 1954 (מה נאוו - Ma Navu) at a young age, learned from, and danced with teachers such as **Gurit Kadman, Rivka Shturman, Tamar Alyagor**, and others, still dancing and learning from current choreographers, I certainly have an overview of Israeli dance, culture and history.

I thank you both, for: • crafting a program in scope and content of historic value • shaping a weekend of true community – on, and off, the dance floor; a spirit that touched our hearts • gathering together good dancers of all ages • providing much joy • bringing so many top-notch Israeli choreographers and performers that moved many to tears, especially the wheelchair dancers • strengthening the link to Israel in a spirit of togetherness; expressed in holding hands

Only people who have put together a dance camp know what it takes. So rest... and afterwards keep dancing and providing joy to others.

תודה מכל הלב – יוסי שטראוך

(Thank you from the bottom of my heart)

Yossi Strauch (Toronto)



Steve Weintraub and Galgal Ba'Ma'agal dancers share stylistic moves.

Photo: Adriana Lipovetzky

Now that the whirlwind that was Horati has died down and I have started catching up on sleep and can finally start thinking normally again, I want to thank Danny Uziel and Ruth Goodman for making this dream a reality. It was truly an amazing, unforgettable once-in-a-lifetime experience. Rikudei am b'ta'am shel pa'am – uniting people from all around the world of every level - and every ability - to hold hands and dance together, to share stories, to learn from so many respected choreographers, and for some, to reunite with fellow dancers we haven't seen for 30 years or more. It amazes me to know that people even came from Israel to attend this event! The show on Sunday was the best one ever – so many beautiful costumes and the performers were so wonderful... and when the Re-Vital girls from Petach Tikvah all came out on the stage to personally thank the Galgal Ba'Ma'agal wheelchair dancers it was such an emotional moment. With so many people and groups involved, the logistics of carrying out such an operation is mind-boggling – yet everyone worked together with a great spirit of cooperation, each contributing their part to make the event the success that it was...

Cindy Wodinsky (Toronto / New York)



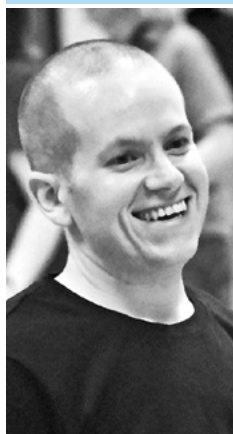
Galgal Ba'Ma'agal performs at an evening harkada. Photo: Adriana Lipovetzky

Since I came back from Horati I can't stop thinking about it! I had an amazing time. The best dance camp and dance event I ever attended, period! Thanks a million for organizing such a once in a lifetime event. I know how much effort and probably funds you must have put into this dream and I want you to know that every bit of it is appreciated. Please know that if you ever need my help in any way with any future dance events, I will be honored to be part of it.

Toda Mikol halev

Israel (Sorin), Sorin Siegler, Ph.D. (Philadelphia)

Achshav Ani Chozer Now I'm Returning



Michael Barzilai

Michael Barzilai, 29, lives in Zichron Ya'acov and is married to Ariela. He started dancing at the age of 8, when his mother was dancing at the country club where they were members.

His first instructor was **Itzik Ben-Ami** and, as a child, he also danced with **Yossi Peretz**, **Hanan Dadon** and **Dede Louski**. At age 13, he began to study how to edit music, in general, and music for dances, in particular, with the encouragement and guidance of Dede Louski.

Over the years, he continued to dance simultaneously with his high school years, military service and also along with his academic studies. During his military service, he substituted for dance leaders at various dance sessions and then during 2010, for about a year, he first had professional experiences [an apprenticeship] when he worked with **Elad Perl** at the Technion [Israel Institute of Technology] in Haifa.

During dancing, he also met his wife, **Ariela Grisario**, and together they share this wonderful hobby and profession called folk dancing. Ariela is also a dance teacher for children and adults and she even has choreographed a dance.

As a dancer who always loved the challenge of Israeli folk dancing, he has always wanted to learn more dances and styles and, even today, Michael seizes every opportunity to go to marathons and different dance sessions to dance a wide variety of dances.

He choreographed his first dance in 2015 to a song titled, "Ima – Mother"; he titled the dance, "Ima Sheli – My Mother".

In the summer of 2015, at the initiative and with the support of his two friends, **Chen Shporen** and **Ohad Atia**, Michael traveled to "Gvanim" a dance camp in the United States to teach both his dances and those of other choreographers and where he taught the dance, "La Trompeta", to trumpet music by the Israeli trumpeter **Arik Davidov**.

Since then, he has choreographed several more dances that he has taught in Israel and abroad and, thus far, the best known and beloved dance is to the song, "Achshav Ani Chozer - Now I'm Returning", by **Shimon Buskila** [composer and singer].

Beyond the great adulation he receives from dance leaders and choreographers in Israel, there are two people, in particular, that he wishes to mention:

a) **Dede Louski**, who helps and encourages every step of the creative process, as well as promoting and spreading the dance in Israel. "Professionally, Dede is a source of great inspiration and when I've worked with him, I've learned and I continue to learn a lot more."

b) **Elad Perl**, a dear friend with whom he has often worked and from whom he always receives a venue to present his new dances in addition to a lot of encouragement.

About the dance, he says:

I first heard the song, "Achshav Ani Chozer - Now I'm Returning", sung by Shimon Buskila on the radio. Immediately, I felt a connection to the song, which tells Buskila's personal story, and I realized the potential of connecting movements to the idea behind the song.

It was important for me to create a dance that related to the emotion of the song, but has a difficulty level that would allow each dancer to perform the dance and connect to the movements.

As much as possible, I tried to connect the dance movements to the words of the song and their meaning. For example, in Part I, when we turn right and move backward into the circle, we spread our arms out and then embrace, just as the song emphasizes that Buskila "spread out his arms and embraced the past".

The same is true In the instrumental, Part II; the return to the line of the circle is accompanied by hand movements that emphasizes the singer's return to his childhood, his various experiences and to the neighborhood where he grew up.

Achshav Ani Chozer

Choreographer:
Michael Barzilai

Music:
Sahar Hagai

Lyrics:
Shimon Buskila

Singer:
Shimon Buskila

Formation: Circle

Meter: 4/4

Part A: Face Center, hands free

Section 1:

- 1-2 Step R to rt., cross L over R.
- 3-4 Step-tog-step RLR to complete a $\frac{3}{4}$ turn to the rt. on the line of the circle.
- 5-6 Face CCW: Step-tog-step fwd LRL.
- 7-8 Sway R-L, close R next to L while snapping fingers with hands crossed at chest level.
- 9-16 Repeat counts 1-8.

Section 2:

- 1-2 Yem. R bwd and pivot $\frac{1}{2}$ turn rt. on R to face out of center while raising arms upward.
- 3-4 Moving bwd into center: Step-tog-step LRL while opening arms to sides.
- 5-8 Yem. R, Yem. L while crossing arms over each other at chest level and placing hands on opposite shoulders.
- 9-12 Repeat pattern of counts 1-4 moving out of center.
- 13-14 Two slow steps into center R,L while raising arms upward.
- 15-18 Moving out of center: Step-tog-step bwd RLR, LRL while rotating arms fwd and inward at the beginning of each triplet step.

Transition: Face Center

- 1-2 “Sway-and-turn”: Sway onto R, full turn left on the line of the circle with two steps L,R.
- 3-4 Yem. L.
- Repeat Part A sections 1 and 2

Part B: Face Center, hands free

- 1-2 Sway R-L, step R sideward while rising on R and raising arms sideward.
- 3-4 Cross L behind R, R to rt., cross L over R and face CCW rising on toes and raising left arm fwd and upward.
- 5-6 Step R bwd behind L, L to left to face center, R over L.
- 7-8 1-1/4 turn left on the line of the circle with three quick steps L,R,L. End facing CW (rt. shoulder center.)
- 9-16 Repeat the step pattern of counts 1-6 moving in and out of center but on the last two counts only turn left $\frac{1}{2}$ turn to end facing CCW (left shoulder center).

Part C: Face CCW, hands free


- 1-2 Step-tog-step RLR fwd ending with a $\frac{1}{2}$ turn rt. pivoting on R to end facing CW.
- 3-4 Continue moving CCW: Step-tog-step LRL bwd ending with $\frac{1}{4}$ turn pivoting rt. on L to end facing center.
- 5-6 Step fwd on R, step fwd on L with bent knee, rock back on R while lifting L fwd.
- 7-8 Yem. L bwd.
- 9-10 Moving toward center: Full turn rt. with step-tog-step RLR.
- 11-12 Two “cross steps” moving toward center: Step L fwd across R, step R fwd across L.
- 13-14 Yem. L bwd raising arms at end.
- 15-18 Repeat Part A counts 15-18.
- Repeat Transition (same as above)

Part D: Face CCW

- 1-2 Step-tog-step fwd RLR.
- 3-4 1&1/4 turn left while moving fwd CCW with step-tog-step LRL to end facing center.
- 5-8 Yem. R, Yem. L.

Repeat Part A sections 1 & 2 (no transition)

Repeat Parts B, C, Transition and D.

Ending: Step fwd on R toward center while raising arms upward. 

Dance Notation by Ruth Goodman and Ruth Schoenberg

Achshav Ani Chozer – Now I’m Returning

In the new car on a path where I used to run barefoot
I hear an old song on the radio, a childhood landscape that changes
On the sideward near the house, the same old men are drinking coffee
Rolling cigarettes, now I’m returning.

On the bench with a guitar, where I sat with a friend
We wrote songs all night, better to sing and not to talk
I didn’t want to come home, I knew the house was empty
Even though I went onward, now I’m returning

(Chorus):

I’m the same boy, I had it good, I had it bad
On the railroad tracks with a hopeful look,
And Mother doesn’t come back, it hurts and it’s familiar
When the sweetness passes, a bitter taste remains

The children at the station take another ride, to get away
From the disconcerting simplicity they still dream of breaking away
I spread my arms to embrace the past
Hush, open your eyes, now I am returning.

Chorus repeats




Alex's Experiences

Alex Huber documents important Israeli folk dance events with his camera

Horati 2017

The World's Fair of Israeli Folk Dance – A Photographic Retrospective

As described in this issue's full article, Horati 2017 was an unprecedented gathering of Israeli folk dance choreographers, leaders, performers and enthusiasts of all ages and abilities who were presented with the opportunity to join together as a global community and share their lifelong passion. New and renewed friendships spanned the generations – some dance together every week, some had not danced together for years and some, not for decades! At Horati, time

became timeless as reflected by the dances and family spirit that permeated every workshop and event. The extraordinary team of choreographers from Israel and the United States together with the performing artists, directors and staff shared in **Danny Uziel's** vision that made for many magical moments. Veteran Israeli folk dancer **Alex Huber** and his wife, **Shoshana**, were present at the event. Through Alex's lens, we are all able to share some of these special moments. 



Dancing with Israel Shiker



Dancing with Tuvia Tishler, Israel Shiker and Chen Blum



Ami Gilad leads a choir of Horati participants singing his musical setting of Ki Eshmera Shabbat to begin the Kabbalat Shabbat



Dancing led by Shmulik Gov-Ari



Workshop with Roni Siman Tov



Yoni Carr, Shlomo Maman, Shmulik Gov Ari, Moshiko Halevy and Moshe Eskayo catching up with California dance friends, Moshe Vaknin and Susan North Gilboa



Hora Herzliya performs "Kanar Al Hagag – Fiddler on the Roof" at an evening Harkada



Re-Vital of Israel performs "Hava Nagila – Come Let's Rejoice" at Olam Roked



Alex's Experiences



*Generations of dancers join as one at Horati –
Howie Goldman facing his daughter, Erica*



*Yaron Meishar leading a line of dancers at an
evening Harkada*



Opening of Olam Roked – gala performance at Horati



*Matti Goldschmidt and friends
honor Moshiko with a lift!*



Dancing with Israel Yakovev



*Dance friends from around the world
come together at Horati*



Partner dancing with Avner Naim and Fran Amkraut



Dancing with Avi Peretz



Galgol Ba'Ma'agal performs at an evening harkada



Line dancing with Yaron Elfassy