

# נוקדים

מגזין לריקודי עם ומחול

## NIRKODA



"דמיון מהמם...  
גילוי מדהים של טוב טעם..."

# פנטזיה בהיכל

## 4 מופעים מאת רמי באר



### הרצליה, היכל אמנויות-הבמה

#### מולטי פידוס

יום שלישי 29.11 בשעה 20:30

#### וכשהגיעה לשמש

יום חמישי 1.12 בשעה 20:30

יום שישי 2.12 בשעה 11:30

#### פוראמן מאגנום

יום שישי 2.12 בשעה 22:00

#### פטר והזאב, קרנבל החיות

יום רביעי 28.12 בשעות: 10:30, 17:30

כרטיסים: 03-5400551 "השרון"

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## A message from Ronald S. Lauder

A little more than a year ago, Jewish National Fund embarked on a challenge, a long-term vision: developing the Negev into a hospitable, habitable, profitable environment that would become home to an additional 250,000 people.

Some thought our vision was not practical, not possible, or too big. But, we, together with our partners in this revolutionary endeavor – **Keren Kayemeth Lelsrael**, the **Or Movement**, and **Daroma** – see an opportunity where there was a desert, see a future where there was a past.

**Blueprint Negev** is not a mirage, it is a vision becoming a reality – with seven new communities created, hundreds of families moved to the Negev, and new job opportunities.

Israel's legendary first prime minister, David Ben-Gurion, had a dream that our people's resilience and passion for life could make Israel's desert bloom. Today his prescience is undeniable.

JNF's **Blueprint Negev** initiative is essential to Israel's future. The Negev represents 60% of Israel's landmass, but only 8% of its population lives there. Overcrowding and a strain on resources in the center of the country – 92% of Israel's population resides on 40% of Israel's land – further underscore the importance of this plan. Additionally, there are an estimated 170,000 Bedouin in the Negev whose population is expected to double in the next seven years. But their educational and medical standards are very low and unemployment hovers at 90%. Opening up the Negev economically will positively impact their future as well. This is a vision for all of Israel.

**Blueprint Negev** builds on the extensive work already achieved by KKL/JNF. Over 30 JNF reservoirs already in the Negev translate into 10 billion gallons of water. In Beersheva, new housing and large parks are being built. Together with the Beersheva Foundation, KKL/JNF and the Or Movement are creating a \$300 million consortium of projects that will transform Beersheva into a bustling metropolis.

JNF, together with the Or Movement, has established the Negev Central Information Center, which gathers up-to-date data on communities, job opportunities, housing, and education. Already, 10,000 names of Israelis interested in moving to the Negev are in our central database and we have identified 960 new employment opportunities in the Negev. Today, our vision is turning into a reality.

Our grandfathers, pioneers from a bygone era, established the State of Israel by the sweat of their brow, their unyielding passion, and a Zionist fervor coursing through their veins that would not allow them to rest until the State was declared, until the State was secure. Fifty-seven-years-old, we are still fighting for our security, but the romance of the pioneering spirit that marked the early days has all but vanished. But not at Jewish National Fund.

**Blueprint Negev** allows us to be 21st century pioneers and to once again be part of a nation under creation. Twenty-five communities are planned; seven are already established. Residents of Sansana, Harouv, Shomria, Givot Bar, Be'er Milka, Kmehin, and Merhav Am, the newly established communities, give testament to these ideals. Our Economic Development Fund helps them finance the move. Our involvement shows our partnership.

**Blueprint Negev** answers the need for Jews in the Diaspora looking to make aliyah the pioneering way. **Nefesh B'Nefesh** has been very successful in bringing highly qualified North American immigrants to Israel, yet many settle in established



communities, seeking an English-speaking population. We are working with them to set up English-speaking communities in the Negev, such as Carmit, and allow the Diaspora Jew to change the quality of life and image of the Negev. It doesn't get more pioneering than that.

At Ramon Air Force Base, whose home is already in the Negev, congregations across the U.S. are participating in a \$10 million initiative to build a central park with a 3,000-seat amphitheatre and recycled water reservoirs. If your congregation has not yet signed on, be a part of history. It will be the only place in the world where the names of all the congregations – Reform, Conservative, Orthodox and Reconstructionist – will be listed together for all to see.

Together with **Aleh Negev**, we are building a 25-acre, world class, residential rehabilitative village, to provide services to the entire Negev population which suffers from a tremendous shortage of paramedical, therapeutic, and special education services. The Aleh Negev project will serve as home to more than 200 adults with disabilities – meeting their needs throughout their lives – and will serve an additional 12,000 disabled children and young adults each year as outpatients. This project, situated near Ofaqim, will bring 3,000 new jobs to the area.

Tourism, which will bring even more employment opportunities, features heavily in our blueprint. Our plans include building a new bike path in the Southern Arava, with bike rental stations and refreshment centers.

Bird watchers from around the world will flock to Israel, following the migrations of millions of birds, from world-class centers in Eilat, up to Kibbutz Lotan then north to the Hula Valley.

JNF is working with the United States government, Smithsonian Institute, the Ministry of Tourism, and MOMA, on a multi-million dollar project at Timna Park, saving a 5,000-year-old wall etching and making this park a wonder for the world to see. Already, more than 150,000 people visit the site yearly.

All of these are examples of our Negev Plan in action, bringing people to the Negev, and creating jobs that will transform the Negev into a desirable place to live. Our plan encompasses so many projects: building new communities, revitalizing established towns and cities, bolstering services and opportunities throughout the region, improving quality of life, and making all this possible by building vital reservoirs. Singly, they are just projects; together, they form a vision. The **Blueprint Negev** vision.

David Ben Gurion was known for his dream of populating the Negev. Let us have a vision greater than Ben Gurion's.

Let us be 21st century pioneers. Join me today.

Ben Gurion told an immigrant almost 50 years ago, that God was allowing us to participate in his creation. Today, this is our challenge. This is our moment.

Sincerely,

Ronald S. Lauder, President, Jewish National Fund  
email: [RLauder@jnf.org](mailto:RLauder@jnf.org)

P.S. For more information, go to our website at [www.jnf.org](http://www.jnf.org) or call 888-JNF-0099.



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# נוקדיים

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## Dear Readers!

For the first time, "From the Editor" is being written initially in English and translated into Hebrew because it is being written in the United States by the editors of Nirkoda in New York.

We would like to take this opportunity to emphasize how much we appreciate the dedication and hard work of Rokdim's editor, Yaron Meishar, through all the years that he has published this magazine.

We sincerely believe in the power of Israeli folk dance to create a bridge between Israel and the rest of the world. The fact that Israeli dances are being done on every continent proves just how vital it is and what a powerful vehicle this magazine can be to transmit knowledge and general information about what is happening in the field.

In future issues of Rokdim-Nirkoda, we would like to address the increasing number of Israeli dance camps that are being held outside of Israel (Europe, North and South America and Australia).

We would like the organizers of these camps as well as the participants to send us their thoughts and experiences, interesting anecdotes, and suggestions for future camps.

While it has been wonderful to bring the world together by holding many camps in various countries, it seems to us that in the last few years there has been a significant impact on the quantity of dances being created. Together, let's try to put our thoughts in writing so that all who are involved in organizing these endeavors and all those who participate for the sheer joy of dancing these camps can help to improve and strengthen this bridge.

It is our hope that we will welcome more dance enthusiasts into our circle of dancers to delight in this wonderful phenomenon called "Israeli folk dance."

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"Yemenite Step - The Story of Sara Levi-Tanai," a tribute to the life and legacy of Inbal's founder, by Miri Krymolowski; "Will You Remove the Old Because of the New?" - the integration of old and new in the culture of folk dance, by Dr. Dan Ronen; "Hilulim Camp," reflections, by Yaron Meishar; the dance of the month, "Seret Shachor Lavan" (A Film in Black and White), by Shlomo Maman and, a regular feature, the schedule of dance sessions in Israel and abroad.

Pleasant reading!

*Danny Uziel and Ruth Goodman*

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By *Miri Krymolowski*

Translated by

**Shira Vachnoon**

with additional material in English provided by

**Judith Brin Ingber**



*The Late Sara Levi-Tanai*  
(3.10.2005 - 1911)

“Who is the choreographer?”

“Sara Levi-Tanai,”

Toledano answered.

“And who composed the music?”

“Sara Levi-Tanai,”

Toledano again answered.

“And who wrote the text?”

“Sara Levi-Tanai.”

“If one woman can create, compose and present all these, she is a genius,” said

Jerome Robbins, the well-known American choreographer

An apocryphal meeting might have taken place in 1951 at the **Dalia Festival**. Perhaps **Jerome Robbins**, the well-known American choreographer, was seated in the audience among the spectators. On stage, the **Inbal Troupe** performed its “**Shepherds’ Dances**.” Robbins was very excited. He thought that what his eyes were watching was one of the most original and authentic dance presentations that he had ever seen. Certainly it was the best in Israel. Without hesitation, Robbins turned to **Gila Toledano**, the Inbal Company manager who was seated next to him, and asked, “**Who is the choreographer?**”

“Sara Levi-Tanai,” Toledano answered.

“And who composed the music?”

“Sara Levi-Tanai,” Toledano again answered.

“And who wrote the text?”

“Sara Levi-Tanai.”

“If one woman can create, compose and present all these, she is a genius,” said Robbins.

“Where is that woman?” he continued to ask

“Do you see the petite woman who is standing there? That’s her,” Toledano answered.

Perhaps this is an apt summary of this petite woman, the genius who created one of the most unique and fascinating companies that had performed and is still performing in Israel, the **Inbal Dance Company**



*Sara Levi-Tanai,*  
*the creator of Inbal Dance Company*

in the international dance community, such as those in Moscow and Paris, but Sara Levi-Tanai had been original. Levi-Tanai had choreographed and taught dances that were unique and had been found in no other nation. Robbins suggested to the **America-Israel Cultural Foundation** that Inbal be supported, that the technique of its dancers be upgraded and brought to the world’s professional dance standards, without harming its authentic style and that the impresario **Sol Hurok** sponsor the company on tours to



# Yemenite Step

## The Story of Sara Levi-Tanai

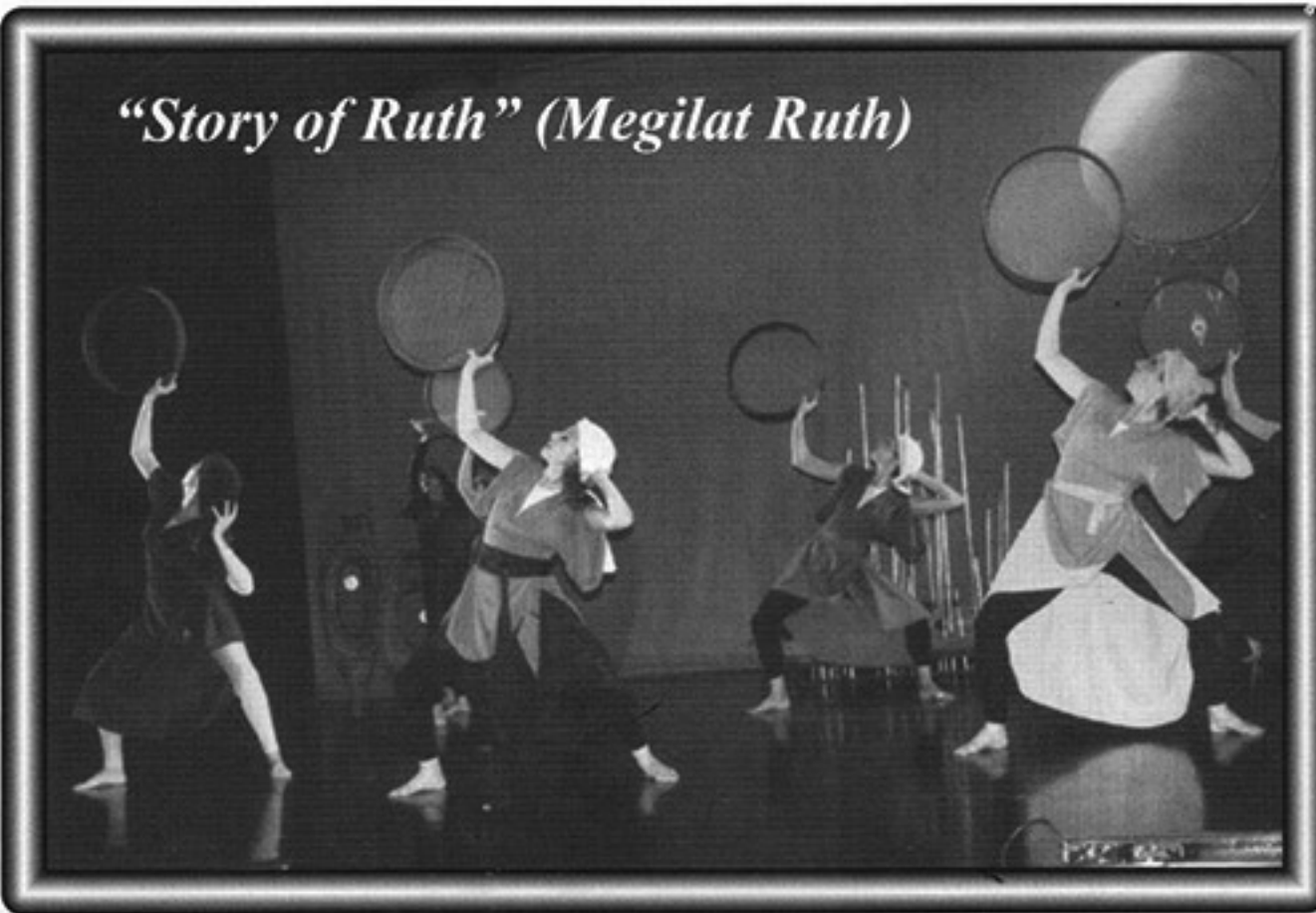
Robbins, by the way, had come to Israel to visit different studios in his search for original, authentic Israeli dance. He announced to everyone that Inbal was the most fascinating group that he found here (in Israel). Robbins also claimed that this group would indeed interest audiences abroad. Most groups had tried to imitate or continue what others were doing

England and America. The rest is history.

Sara Levi-Tanai was born about 1911 into a Yemenite Family in Jerusalem. After the death of all her siblings and her mother, at the age of six she was sent to an orphanage in Tzefat (Safed). Later, she went to the residential school at the **Meir Shefaya Youth Aliyah Village**,



## "Story of Ruth" (Megilat Ruth)



Sara Levi-Tanai created the "Story of Ruth" (Megilat Ruth)

where she was exposed to Western culture by her teachers who had come from Russia, Poland and Germany.

In 1929, she began studying at the **Levinsky Seminar for Teachers** in Tel Aviv (now Levinsky College of Education) where she met musicians and educators from Eastern Europe, such as the composer **Emanuel Amiran**, who greatly influenced her.

While working as a kindergarten teacher, large parts of her initial creations were composed for children; she felt there was a lack of songs for children and composed such successful songs that they themselves have become folk songs. These include "*Lezan Katan Sheli* (My Little Clown)," "*Banu Choshech Legaresh* (We've Come to Banish the Dark)," "*Bat Tzurim*" and many others

From 1939 until 1946 she worked as a kindergarten teacher in **Kibbutz Ramat Hakovesh**, where in addition to composing songs, she began to choreograph. These grew from programs she created for the celebration of kibbutz holidays and for social occasions. From that time, her original style was remarkable. Her first stage choreography was a suite called "*Shir Hashirim* (Song of Songs)" that was created for **Passover** in 1944. The dances that came out of this program included the couple dances "*El Ginat Egoz*" and "*Ana Halach Dodeach*." Sara also worked at **Kibbutz Mishmar Hasharon** for which she created her first "**Story of Ruth**" (*Megilat Ruth*) and "**Creation**" (*Bereshit*).

The most significant event at this time for Levi-Tanai was taking her "*El Ginat Egoz*" from her "*Shir Hashirim* (Song of Songs)" to the **Dalia Festival** in 1944. It was here that she decided to engage herself in dance and create Israeli dances. Her ambition was to integrate the pioneering spirit of the kibbutz with her Yemenite roots. In 1948 she returned to reside in Tel Aviv, where she lived for the rest of her life.

During her illustrious career Sara received many awards. She was awarded **The Israel Prize**, the most prestigious award in Israel. In 1984, when Sara received an award from the city of Tel Aviv, she mentioned that Tel Aviv was truly important in her personal and professional development. Sara said, "You could not help but create in this city, known as 'little Tel Aviv,' with the love poetry of **Nathan Alterman**, in this naive city

where almost any third or fourth person was either a poet, a writer, or a painter, or just an artist in the best sense of the word in that good old time." It was in Tel Aviv that she created the **Inbal Dance Company**.

The beginning of her journey was not easy. Levi-Tanai was helped by the assistant principal in the school where she was employed, the composer **Emanuel Amiran**, who put at her disposal a room for rehearsals, free of charge, at the seminar that was then held in the **Carmel School** in Tel Aviv. The composer, **Ovadia Tuvia**, who also taught with her, introduced Levi-Tanai to a group of new Yemenite arrivals. They formed the nucleus of her company. Their rehearsals took place in the evenings because the students had to work to provide for their families.

One of the best known anecdotes about the rehearsals held at that time is the story of "**The Laundry Day**" [See **Giora Manor's** book, "**The Choreographic Road of Sara Levi Tanai**," published by **The Ethnic Multicultural Center Inbal**, 2002, page 17]. "As a comic illustration of those days, it seemed that the problem was the Thursday rehearsals because Thursdays were the weekly laundry day, when all the female dancers had to help their mothers boil and wash the laundry in wash tubs, then hang it to dry and then iron it. Therefore, for a certain period of time, there were no rehearsals for Inbal on this 'holy day.'"

From among the thirty Yemenite youngsters who initially joined the group, a core of only seven dancers remained. The first group consisted of **Margalit Oved** (herself a choreographer today and the mother of another choreographer, **Barak Mashall**), **Racheli Ovadia**, **Hanah Minzeli**, **Rachel Tza'iri**, **Meir Ovadia**, **Yehuda Cohen** and **Ya'akov Brazilai**.

Another layer in the development of the group was the addition of **Gila Toledano** as a director. At the beginning, the group performed mainly



Sara Levi-Tanai left the folk dance field after participating in the first **Dalia Festival** because she wanted to work as a modern dance choreographer

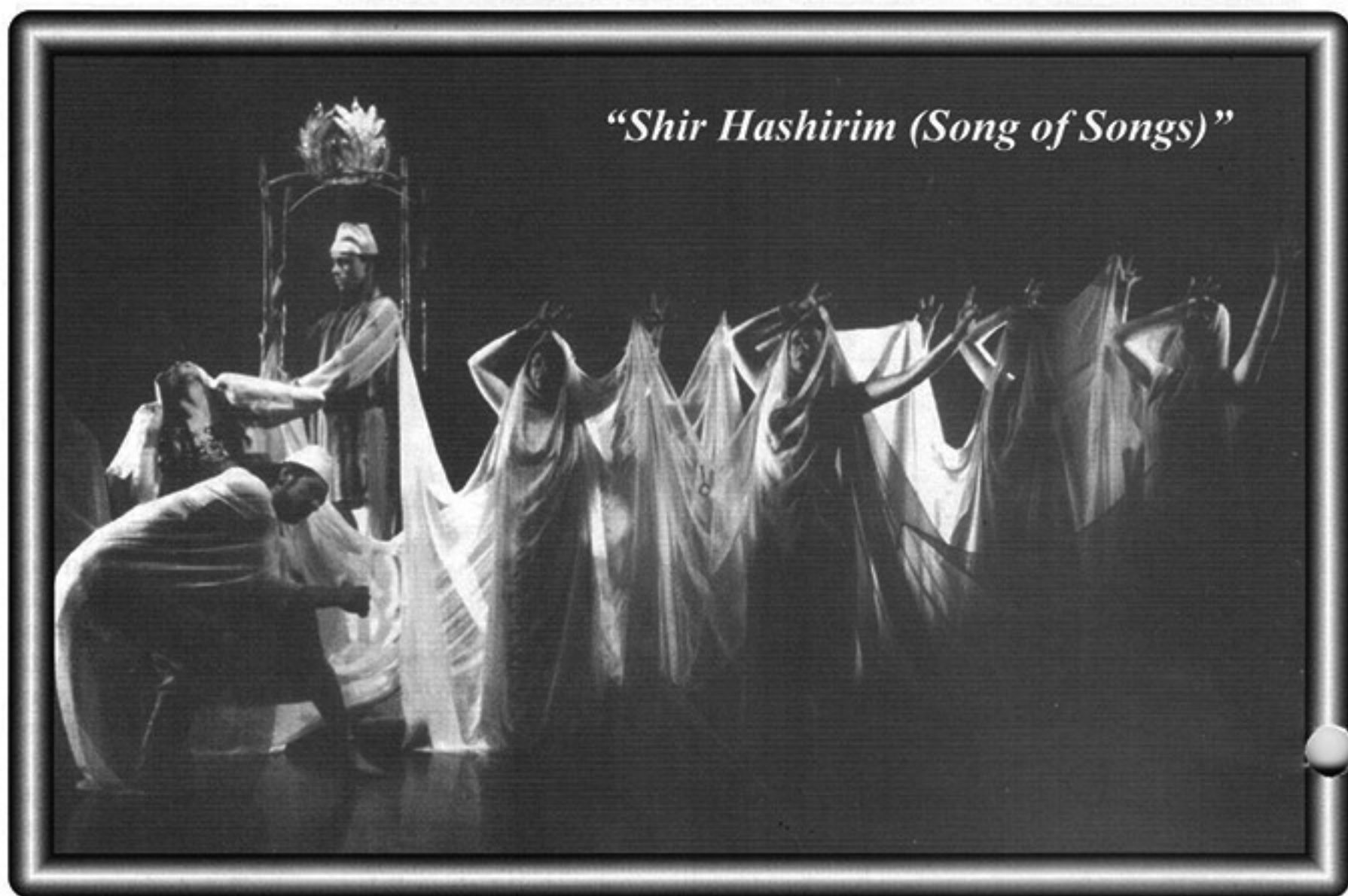
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"Thursdays were the weekly laundry day, when all the female dancers had to help their mothers boil and wash the laundry in wash tubs, then hang it to dry and then iron it. Therefore, for a certain period of time, there were no rehearsals for Inbal on this 'holy day'"



*Sara Levi-Tanai her first stage choreography was a suite called "Shir Hashirim (Song of Songs)" that was created for Passover in 1944*

in kibbutzim and other settlements. (Gila Toledano was with the company for over 25 years, became the director of the Dance Library of Israel and has recently completed her own book about Inbal, soon to be published in Tel Aviv.)

Along the way, other dancers joined, including, Moshe Gamliel, Moshe Yitzhak Halevy (now known for his

folk dance choreographies as Moshiko Halevy), Shlomo Haziz (also a choreographer and director of dance companies), Nissim Garamé (a known singer and political activist), Ilana Cohen (currently the artistic director of Inbal and also a choreographer),

Tzion Martziano, Ronit Brown and Malka Hagbi. Today, Tzion, Ronit and Malka are still

**The famous choreographer, Jerome Robbins, "Sara Levi-Tanai is one of the three best choreographers in the world"**

**"Sara was totally modern"**

Ilana Cohen, the artistic director of Inbal, who was a featured dancer in Levi-Tanai's works and trained under her, said, "Sara was an innovator in several ways. Even though she was engaged in dance that was ethnic in its roots, her attitude was totally modern. She knew western dance and tried to integrate it with her dances. In addition, Sara was perhaps the first who created theatrical dance here in Israel. She really loved biblical stories and in her choreographies she succeeded in integrating these stories with poetry and songs. She certainly created dances that told a story, long before theatrical dance was talked about here. She knew how to integrate the modern with ethnic traditions and, in this way, she helped to create a unique Israeli dance."

**Giora Manor: "The Choreographic Road of Sara Levi-Tanai"**

The book "*Darkah ha kore'ografit shel Sara Levi-Tanai (The Choreographic Road of Sara Levi-Tanai)*" by Giora Manor, published in 2002 by The Ethnic Multicultural Center Inbal, covers Sara's creations; it is richly illustrated with beautiful photographs. Manor captured behind-the-scene stories and accurate documentation of Sara's creations and the book includes essays, newspaper articles and letters. There is an English section from pages 1-48.



dancing in the company.

The great success of the troupe occurred in the fifties and sixties. The group performed in the United States, England, The Netherlands, Scotland, Ireland, Belgium, Sweden, Norway, Finland, Denmark, Italy, the far East, Australia and South America. It became an ambassador for Israel. Inbal captivated dance professionals, including **Martha Graham**, as were audiences worldwide.

Among Sara Levi-Tanai's most memorable and successful choreographies are "**Yemenite Wedding** (*Hatuna BeTeiman*)," "**The Queen of Sheba** (*Malkat Shva*)," "**Song of Deborah** (*Shirat Devorah*)," "**Women** (*Nashim*)" and "**Inbalim**." In the beginning, these were mostly biblical stories but Levi-Tanai also drew from the landscape, and of course from Yemenite culture including the chants and from the Yemenite poet Shalom Shabazi.

Levi-Tanai was particular about the costumes and stage sets and worked with the best designers in the field: **Anton Gorevich**, **David Sharir**, **Arnon Adar** and others. The head designer of the handicrafts organization known as **Maskit**, **Pini Litersdorf**, was hired for "*Eshet Hayil*" and "**Yemenite Wedding** (*Hatuna BeTeiman*)." The international artist **Dani Karavan** created the set for "**The Story of Ruth** (*Megilat Ruth*)."

Individual composers such as **Ovadia Tuvia**, **Paul Ben Haim**, **Gary Bartini** and **Mardechai Seter** joined her in offering musical direction and also composing.

Sara Levi-Tanai left the folk dance field after participating in the first **Dalia Festival** because she wanted to work as a modern dance choreographer. However, she integrated Yemenite gestures and movements into her work including the syncopated stepping sequence now known as "**The Yemenite Step**" and the women's steps known as "**The Da'asa**," which Sara called "**the camel walk on sand**."

By the middle seventies, Inbal achieved its own theater, studio and offices at the newly built **Suzanne Dellal Centre for Dance and Theatre** located in the heart of the old Yemenite neighborhood of Tel Aviv. With the waning of Inbal's popularity, the long time Managing Director of the company, **Gila Toledano**, was replaced and shortly afterwards, it was also decided to replace Levi-Tanai in her role as Artistic Director. When **Haim Shiran** became the General Manager of the Inbal Company he placed it as the centerpiece of the new **Ethnic Multicultural Center** within The Suzanne Dellal Centre for Dance and Theatre. He gave the role of Director Emeritus to Levi-Tanai and eventually gave the role of Artistic Director to

Levi-Tanai's star performer, **Ilana Cohen**. Cohen has revived several of Tanai's works including "**The Story of Ruth** (*Megilat Ruth*)," "**Song of Songs** (*Shir Hashirim*)" and "**Otiyot Porhot**."

A few years ago, when I came to cover the premier of a new Inbal program, I met Sara when she was more than 80 years old. I found a smiling woman, filled with energy, and as always, she was wise, involved, yet critical. She always knew exactly what to say and what needed to be improved in the choreography and how to do so. At that point I thought about the things that the famous choreographer, Jerome Robbins said many years ago, "**Sara Levi-Tanai is one of the three best choreographers in the world**." I think that he was very right.



Along the way, other dancers joined, including, **Moshe Gamliel**, **Moshe Yitzhak Halevy** (now known for his folk dance choreographies as **Moshiko Halevy**), **Shlomo Haziz** (also a choreographer and director of dance companies), **Nissim Garamé** (a known singer and political activist), **Ilana Cohen** (currently the artistic director of Inbal and also a choreographer), **Tzion Martziano**, **Ronit Brown** and **Malka Hagbi**. Today, **Tzion, Ronit and Malka** are still dancing in the company

### More information on Sara Levi-Tanai

For more information on Sara Levi-Tanai, see:

Ruth Eshel. "*Lirkod Im Ha-halom: reshit ha mahol ha omanuti berets Yisra'el, 1920-1964* (Dancing with the Dream, First Artistic Dance in Israel 1920-1964)," Poalim Publishers and The Dance Library of Israel, Tel Aviv, 1991.

Giora Manor. "*Darkah ha kore'ografit shel Sara Levi-Tanai* (The Choreographic Road of Sara Levi-Tanai)," The Ethnic Multicultural Center Inbal, Tel Aviv, 2002.

Zvi Friedhaber. "*Hava Netze Bemeholot*," published by the Education and Culture Center of the Histadrut, 1994.

For articles in English, see Judith Brin Ingber's, "*Shorashim: The Roots of Israeli Folk Dance, Dance Perspectives*, 1974, pages 24-31 and the entry "*Sara Levi-Tanai*" in Volume 4, pages 155-156, of the "*International Encyclopedia of Dance*," Oxford University Press, 1998.

**Miri Krymolowski**



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Na Venad

# Hilulim

Yaron Meishar

Translated by Shira Vachnoon

# Camp



the playing of couple and circle dances is changed every 15-20 minutes. And what is most important, the majority of the dancers do not dance with a permanent partner. This organization of the dancing is a wonderful phenomenon!

Yaron Meishar flew from Alaska to Dancing Camp Hilulim in New York and return to Israel full of experiences ■ The most impressive part for him was the changes of couple and circle dances every 15-20 minutes ■ Besides, he had a special personal experience concerning his first youthful love ■ The next Hilulim camp - March 2006. See you!

**T**here is so much to say about Camp Hilulim, and it's impossible to include it all. In one word I can say that, for me, it was GREAT. This was the fifth Camp Hilulim. This camp is co-directed by Yossi Almani from Connecticut, (USA) and Gadi Bitton (Israel). With him, Gadi brought the two "Yaronim" (Carmel and Ben Simchon).

Danny Uziel has retired from instructing at the massive 92nd Street Y Israeli dance session in New York City which he had conducted for 27 years together with Ruth Goodman. Yossi wanted the camp to honor and pay tribute to Danny Uziel for his achievements and activities, especially in the USA. (Among Danny's dances are "Hanokdim" and "At Va'Ani.") Danny was a former dancer in Lehaka Hamerkazit



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Above: The Fifth Dancing Camp Hilulim, New York, U.S.A,  
On the left: The dance instructors 'Family' in Hilulim camp



of the Histadrut, directed by Yonatan Karmon and was Karmon's "right hand" in Lehakat Hapoel Tel-Aviv. Danny is a great instructor and a dear friend.

Many choreographers from Israel were invited to join the team for this special event. They included Yankele Levy, Yonatan Karmon, Moshiko Halevy, Avi Peretz and Shlomo Maman from Israel and Naftaly Kadosh from New York. David Dassa (Dani Dassa's son), Yossi Cohen, Karina Lambert and Maurice Perez instructed as well.

The camp took place at a hotel that encompasses a huge geographic area. There were dancers and instructors from all over the United States and Canada as well as participants from other countries (Maurice Stone from England and Mazi from Hungary, to name a few). Several dancers from Israel, who wanted to combine a trip to North America with the experience of Hilulim, attended the camp. In fact, the camp looked like an Israeli settlement and the Hebrew language was heard there more often than English (although it was not the official language).

I was invited to the camp by Danny Uziel as

*Again, I have to say that this exchange of partners makes things very unique and exciting. It is so much fun to meet someone else every time, to dance a little differently, and to give and get compliments in a different way. I really envy the dancers in the States that can have this experience over and over again every week*

through the Israeli Dance Institute, i.e., IDI, (the New York organization directed by Ruth Goodman and Danny Uziel) that provides both editorial assistance and financial support for the magazine. Since then, all the articles have been

published in both English and Hebrew and the former "Nirkoda" subscribers now receive Rokdim-Nirkoda at home in the US and Canada. I was grateful for the invitation to attend Hilulim and I certainly thank Danny as well as Gadi and Yossi for everything; this was an exceptional experience.

The camp began on Thursday afternoon and concluded on Monday at noon. Objectively, it appeared as a very long period of time, but I personally did not want it to end. Although I wanted it to go on and on and on, physically, like all the others, I was totally exhausted! I will not specify the list of dances that were taught there but will mention that the choreographers included the instruction of several of their classic dances from the past. For me, of course, the best part was the dancing and the relationships and the conversations with the many Israelis living in the States as well as with the Americans.

On Motza'ei Shabbat, after dinner, Danny was given a "This is Your Life" party with presentations of pictures from the past, dances and stories. Gadi Bitton conducted the program and 'put the puzzle' together with a charming American, Karen Kaplan (who assists Yossi and Gadi in organizing Hilulim). I have to say that Gadi conducted the evening with exceptional skill and I was surprised by his ability to improvise, his rare sense of humor and word-puns in English and Hebrew.

There are several points to mention:

1. This was a long event - four full days, with no break and in one place; more hours than in Karmiel! Too bad we don't

have similar events in Israel anymore; the gatherings in Caesarea organized by Moshe Telem were somewhat similar, but much shorter.

2. Many dances that I've never known or heard of were taught; I estimate that there were more than twenty. For some, I had not even heard the song before. And I still think I have an encyclopedic reservoir of such information existing in my head.

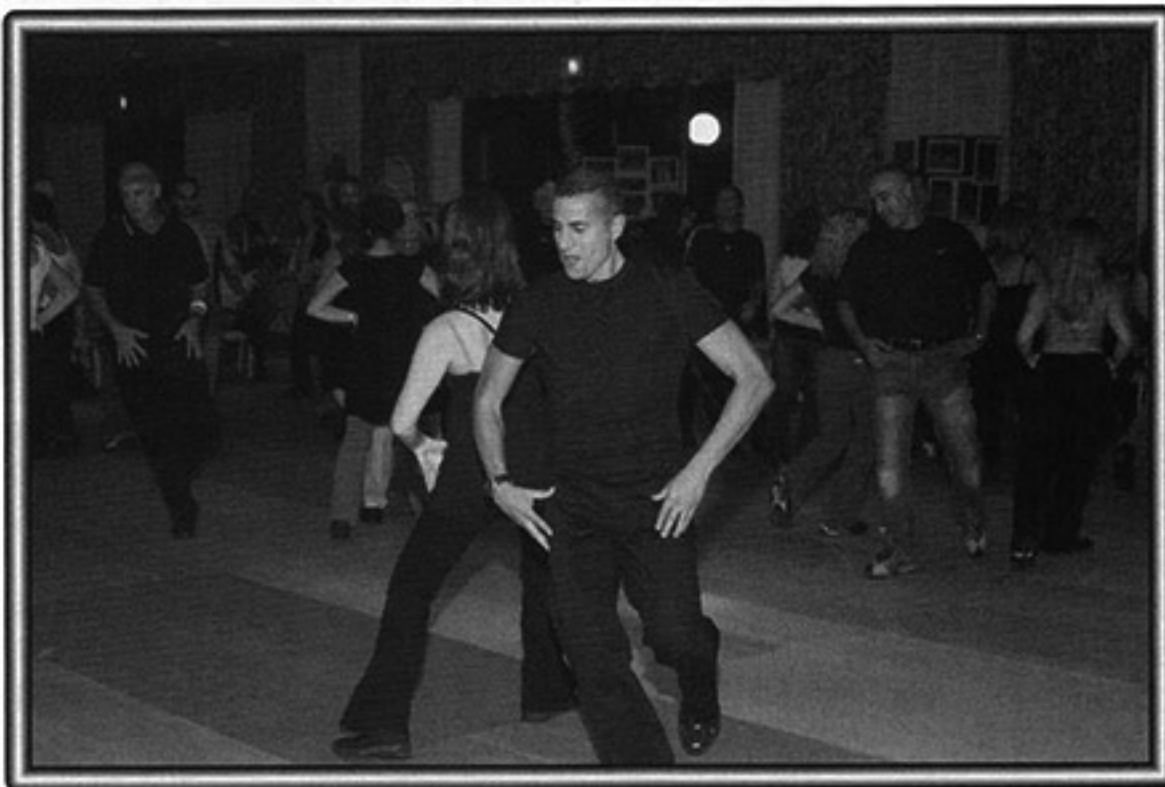


Na Venad



During the day, many people plan whom they will dance with during the evening program. It happens somewhat like this: I

approach a lady and ask her to reserve a "set" for us to dance together, and then we start figuring out at which period it is possible, i.e., whether she and I would be free in the third, fifth or eighth set. Yes, it really is like that, and there's a need for keeping an organized list to prevent embarrassment, diplomatic incidents and even tears



*Gadi Bitton (above), the Chairman of Irgun Ha'Madrachim (Folk Dancing Instructors Organisation) in Israel, conducted the Hilulim Dancing Camp with Yossi Almani*

his personal guest. We have been good friends for over twenty years; when I'm in New York I am his houseguest. Additionally, for many years Danny has been supportive of all my endeavors with "Rokdim." In the past, I had continually reiterated how difficult it was to publish the Rokdim Magazine; since he was a believer in the importance of the publication, Danny decided to join me in this endeavor

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I really enjoyed getting invitations from different ladies and I made sure not to turn anyone down

3. The tempo of the dances that were played was much slower (and in my opinion, the correct tempo) and usually repeated until their conclusion, after three repetitions. I could certainly differentiate the music playing on an Israeli computer from that of a local one.

4. In circle dances there was much more holding of hands than in Israel, although, even here, there is "progress" toward the way we dance in Israel.

5. There's a knowledge gap among senior dancers as well; there is a difference between long time dancers and those who began to dance several years ago. The latter could not integrate many dances, but could follow along by copying.



*The folk dance teachers Danny Uziel and Ruth Goodman. The two conducted the Hilulim camp for the last 27 years*

This was more obvious in the early hours of the morning (until 6:00 am) when only the true "crazy" dancers remained and it was hard to find dances that would enable most of them to harmoniously dance together (without copying from others).

6. There were unfamiliar dances for some songs for which the Israelis have a different version ("Ahava Noshana," "Etz Harimon" and others).

7. Large numbers of dancers rest, chat, eat, etc. during the playing of circle dances. The floor fills up again when the couple dances are played. During line dances, which I think are totally unnecessary, (but that's my "abnormal" thought), most individuals rest and view the movements and the particularly amazing performances of excellent dancers.

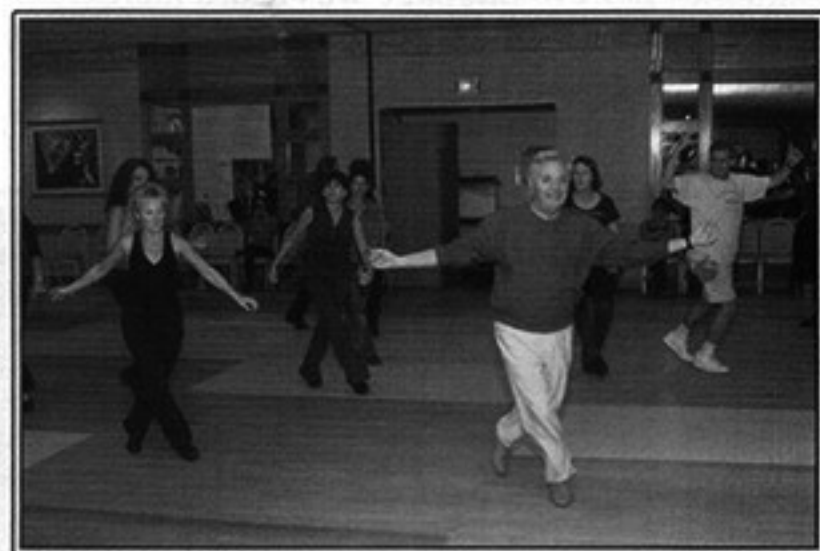
8. And, last but not least of what differentiates the dancing with what is conventional in Israel, is that the playing of couple and circle dances is changed every 15-20 minutes. And what is most important, the majority of the dancers do not dance with a permanent partner. This organization of the dancing is a wonderful phenomenon!!! During the day, many people plan whom they will dance with during the evening program. It happens somewhat like this: I approach a lady and ask her to reserve a "set" for us to dance together, and then we start figuring out at which period it is possible, i.e., whether she and I would be free in the third, fifth or eighth set. Yes, it really is like that, and

there's a need for keeping an organized list to prevent embarrassment, diplomatic incidents and even tears. Personally, I really enjoyed getting invitations from different ladies and I made sure not to turn anyone down.

Again, I have to say that this exchange of partners makes things very unique and exciting. It is so much fun to meet someone else every time, to dance a little differently, and to give and get compliments in a different way. I really envy the dancers in the States that can have this experience over and over again every week.

Even before the camp, I had a special personal experience. When I arrived at 11:00 pm to dance at the Y in New York, having just arrived on a flight from Alaska, Tali, a nice young lady, approached me, shook my hand and claimed that she was the daughter of Esther from Kibbutz Amir. (Esther had been my youthful love, my first girlfriend at the age of 15, whom I met during the dancing at Camp "Hashomriya" held in Harei Ephraim). Tali had come to the camp (Hilulim) with a friend with whom she regularly dances, but she agreed to diverge from that tradition and dance one of the partner sets with me. For me it was a touching closure.

Usually, I take advantage of these types of



*The famous senior instructor Yonatan Karmon in Hilulim Camp*

get-togethers in western countries such as the USA and Australia for conversations with Israelis who have settled there and are not living with us in Israel. In these conversations, again



*Yaron Ben Simchon and Carina Lambert*



and again I feel how much our country is dear to me and how hurtful it is for me to see such good people who have chosen not to live among us.

In Hilulim, I met "la cream de la cream," the best of the best of Israelis who live in the US. Most of them, in fact, are from the West Coast. Here are some stories:

1. **Eli** is a professor of aerodynamics in a university in Seattle and is married to Estie, who has a doctorate in psychology. Eli also works as an advisor to the **Boeing Company** and had spent years serving in the **Israeli Air Force**. He was one of those who received the F-16 in Israel and was one of the developers of the Piton missile. Eli has been dancing for a few years while Estie "grew up" at **Yoav Ashriel's** session and has danced for many years. Eli encourages her to dance with whomever she wants and both are enjoying it a lot: "In Israel I could not achieve what I've achieved here. Our country is small and cannot provide what the USA has to offer. A long time ago, when the physical existence of our country was at risk, I couldn't afford not to take part in the struggle. Now, when we are already a very strong country and this risk is not an issue, I decided to make my home in the States."

In my opinion, today we have an immediate risk to our existence, not from the outside, but from the inside. Our country is in demographic risk on one side, and from the other side there is the risk of social gaps. In addition, fanatic and messianic religious groups, with the idealization of "the third Israeli Kingdom" want to take control of us.

2. **Ronen**, who danced at **Meir Amsalem's** and whom he still remembers fondly, is in his forties but looks like a 30-year-old. He served in the Israeli Air Force, but not as a pilot:

"I couldn't live with the atmosphere in Israel. I didn't want to go into the army reserve this way, and it really hurt me to see what's going on with our neighbors."

Ronen, like Eli, thinks that the immediate

**Another thing that truly impressed me was the good-bye hugs at the end of the camp. It is common to think that the Americans are much too reserved while we, the Israelis, are more open and warm**

about four years and is married to Shuli, who has been dancing for many years and is a devoted



*The senior folkdance instructor, Yankele Levy, show his love to the israeli folk dances in Hilulim camp*

reader of "Rokdim" magazine. Mr. Horev was **Aluf Mishne** in the **Israeli Defense Forces**, and was a developer of the **Merkava Tank**. I spoke with him on the third day about the dances in the camp:

"We did not learn enough new dances. It's a waste of time that in such a long camp you are not being taught more."

After that, I spoke with **Ilana**, a medical doctor with a specialization in gynecology who has been dancing for many years. Her parents had met at dancing at the Y in New York and she

has continued to dance there. Her parents were also at the camp, but, unfortunately, I did not get a chance to meet them. Ilana is the most smiling dancer that I have ever met and her smile is so captivating... in any case, she has a totally different opinion:

"I come mostly to dance. I'm saturated with new dances. What is most important to me is dancing from the evening into the morning, with all the energy, the change of partners and the atmosphere."

Well, two people with two opposite opinions. It seems that in Israel too, there are these opposing views based on the "seniority" of dancing years. Am I wrong?

Another thing that truly impressed me was the good-bye hugs at the end of the camp. It is common to think that the Americans are much too reserved while we, the Israelis, are more open and warm. Somehow, I have the feeling that the 'good bye manners' I experienced and saw were honest and very affectionate, much more than ours. Maybe it's caused by the intensity of the long stay together for this deep and exceptional experience; maybe it's the Israeli meeting in a strange country, maybe it's my subjective feeling, or maybe I just think it is. Anyway, that's how I felt.

risk to the existence of Israel has already passed and he, too, found that our internal risk indeed exists.

3. Mr. Horev (I cannot remember his first name) has danced for only



Na Venad



**When I have just arrived on a flight from Alaska, Tali, a nice young lady, approached me, shook my hand and claimed that she was the daughter of Esther from Kibbutz Amir. Esther had been my youthful love, my first girlfriend at the age of 15**

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A unique style to Israeli folk dance. Shlomo Maman

A Film in Black and White

# Seret Shachor Lavan

## A Film in Black and White

**Shlomo Maman** was born in Tiberius and began his career as a dancer with the **Inbal** and **Karmon** dance companies. With the encouragement of the Israeli dance choreographer, **Yoav Ashriel**, Shlomo began to choreograph his own dances that brought a fresh spirit and a unique style to Israeli folk dance (**Balada LaMa'ayan**, **Zemer Bagilboa**, **Gvanim**, **Shimri Li Al Hamangina** - and others).

Every day in the Israeli dance groups in Israel and throughout the world, both his older and his more recent dances are being enjoyed. This is proof that his dances have indeed become an integral part of the fabric of Israeli folk dance.

From 1989 - 1994, Shlomo served successfully as **Chair of the Irgun Hamadrachim Lerikudei Am** (the Israeli folk dance teacher's association).

During his army service, Shlomo established the **Israeli Air Force performing troupe**. Shlomo has performed as a dancer in films and on stage in musical theatre and, in the **Eurovision Competitions** of 1982 and 1983, where he was part of the group that represented Israel with the songs "**Hora**" and "**Chai**." He was the principal choreographer for "**Pa'amonei Yovel**."

Today, Shlomo serves as the artistic director and choreographer of the following dance troupes: **University of Tel Aviv Students**, **Hadarim - Rechovot** and **Pargod - Be'er Sheva**. He is the director of the choreography program at **Tel Aviv University**. For the past six years, Shlomo has been the artistic director of the annual **Karmiel Festival**.

### *Seret Shachor Lavan (A Film in Black and White)*

Shlomo comments, "I created the dance, 'Seret Shachor Lavan,' after I heard Eyal Golan's new CD. I loved the song very much and I felt connected to it. After I listened to the words, I decided to create a partner dance that would express the character of the song and the driving rhythm of the music. The dance is happy and lively and different from many partner dances that are often quiet and lyrical. I was very surprised at the numerous compliments that I received from both teachers and dancers in Israel and around the world even though the dance is somewhat intricate. I hope that the dances I create in the future will receive the same appreciative response."

Dance: **Shlomo Maman**  
 Music: **Ronen Yarkoni and Yossi Chen**  
 Lyrics: **Yossi Gispan**  
 Meter: **4/4**  
 Formation: **Couples**  
 Notation: **M's steps are described. W does opposite.**

*Encouraged  
 Shlomo Maman.  
 Yoav Ashriel*



**Part I** Partners side by side facing CCW. W to the rt. of M with inside hands joined.

- 1-4 Walk fwd two slow steps L,R.
- 5-6 Cross L over R, R over L.
- 7-8 Lift left knee and twist it to the rt. (toward partner) and left (away from partner).
- 9-10 Sway L-R.
- 11&12 Release hands. L-tog-L across R changing places. M passes behind W and joins new inside hands.
- 13-14 Sway R-L.
- 15&16 Release hands.  
 M: Large step R across L and pivot half turn on R to left to end facing CW.  
 W: Large step L across R passing in front of M and pivot on L making half turn rt. to face CW.
- 17-20 Partners are side by side facing CW, W to the left of M. Back Tcherkessia step beginning with L bwd.
- 21-24 1 and quarter turn to the left with four steps L,R,L,R moving CCW on line of circle and end facing partner with M's back to center. (W: Turn to the rt. with R,L,R,L.)
- 25-28 Join both hands. Tcherkessia step fwd beginning with L toward partner.



- 29-30 M: Two steps L,R wrapping W as they begin to turn CW.  
W: Two steps R,L turning left under W's rt. hand joined with M's left hand and wrapping to face CW.
- 31-32 Partners make half turn together to the rt. with two steps (M: L,R; W: R,L) as W unwraps. End side by side facing CCW in opening position of the dance.
- 33-56 Repeat counts 1-24.

**Part II Partners are face to face, M with back to center, both hands joined.**

- 1-2 Step L to left while raising both hands in arc and lifting rt. leg to the right. Hold.
- 3-4 Cross R behind L, step L to left and turn to face CCW releasing outside hands.
- 5-6 Cross R over L, step back on L to face partner.
- 7&8 half turn rt. with step-tog-step R,L,R and end back to back with partner, M facing center.
- 9-10 Step L, stamp R next to L.
- 11-12 Repeat 9-10 with opposite footwork.
- 13-14 Join M's left hand with W's rt. hand  
M: Two steps in place L,R while leading W with left hand.  
W: Two steps R,L making half turn rt. moving toward the center of the circle changing places with partner and ending face to face with W's back to center.
- 15-16 M: Two steps in place L,R. while continuing to turn W.  
W: Full turn rt. with two steps R,L under M's left hand.  
End face to face with W's back to center.
- 17-32 Repeat the pattern of counts 1-16 beginning with W on the inside circle and end face to face with M returning to the inside circle.

**TRANSITION Partners are face to face, M with back to center**

- 1&2 L-tog-L to left side.
- 3-4 Face CW with inside arms crossed behind partner's back, and hands placed at partner's waist, outside hands free. Rock R bwd, L fwd.
- 5-8 Repeat 1-4 with opposite footwork and direction.
- 9-12 Three steps circling to the left toward center with L,R,L and pivot left on L to face partner. (W circles rt. away from center with R,L,R and pivots on rt. on R to face M.)
- 13-16 Yem R bwd, touch both palms with partner.

**PART III Partners are face to face, M with back to center, both hands joined.**

- 1-2 Sway L-R.
- 3-4 Lift left knee and twist it to the rt. and left.
- 5-6 Rock L bwd, R fwd.
- 7-8 Partners change places with two steps while passing rt. shoulders; M's rt. hand joined with W's left hand:  
M: 1/2 turn rt. with L,R.  
W: turns left under M's left hand with R,L ending in inner circle with her back to center facing M.
- 9-10 Join both hands. Rock L bwd, R fwd.
- 11-12 Partners change places with two steps keeping both hands joined; M wraps W to end on his rt. side facing CCW.  
M: L,R returning to inside circle; W: turns left under M's left hand with R,L.
- 13-14 M: L, R in place while unwrapping W; W: unwraps turning rt. under M's left hand with R,L.
- 15-16 M: L, R in place while turning W; W: full turn rt. under M's. hand joined with W's left with two steps R,L Partners end face to face with M's back to center.
- 17&18 L-tog-L to left side and end facing CCW.
- 19-20 M's rt. hand and W's left hand (inside hands) are joined low. Step R fwd and pivot on R making half turn left to face CW passing through back to back position, and step L fwd on L. (W: pivots on L making half turn rt.)
- 21-24 Repeat 17-20 with opposite footwork but pivot with outside hands joined high (M's rt. and W's left). End facing partner.
- 25-32 Repeat Part I, counts 25-32.

**ENDING** Repeat Part I, counts 1-12 with inside hands remaining joined so that W passes in front of M under the joined hands. End with M's left hand behind her back at W's waist on her left side.

*(Dance notated by Honey Goldfein-Perry)*



SERET SHACHOR LAVAN  
A FILM IN BLACK AND WHITE

Singer: Eyal Golan  
Lyrics: Yossi Gispán  
Music: Ronen Yarkoni and Yossi Chen

*From days filled with love to nights of emptiness  
I draw windows on the wall and call to you  
I talk to myself and answer simply  
That I'm fed up with giving and giving  
I am coming and taking.*

*Sometimes I see you and I melt  
I drip like berry ice cream in the summer  
I touch you again and feel like a tiger.*

*Like a black and white film  
Life passes me by this is like choosing  
Whether to live or to die every few days.*

*Sometimes I just idle away  
Obsessed with nothing  
I don't want, I cannot  
Or simply I don't feel like it  
I walk on the border  
Between genius and stupidity  
You know I never  
Was normal.*

*And sometimes I see...*

\*\*\*

*Bein yamim m'lei ahava l'leilot reikanut  
Metzayer al hakir chalonot Vekorei lach  
M'daber el atzmi Ve'oneh bekalut  
K'shenim'as li latet v'latet Ani ba veloke'ach.*

*V'lif'amim ani ro'eh otach v'chuli nam'es  
Nozel k'mo g'lida shel tut bakayitz  
V'shuv ani noge'a bach u'margish namer.*

*K'mo seret shachor lavan Ovrím l'yadi ha'chayim  
Ze k'mo livchor Bein lich'yot o lamut  
Kol kama yamim*

*Lif'amim ani stam mitbatel Obsesivi lich'lum  
Lo rotze lo yachol O pashut lo ba li  
Metayel al hag'vul Bein ge'onut letimtum  
At yoda'at af pa'am Ani lo hayiti normali.*

*V'lif'amim ani ro'eh otach...*



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SOLO

# Will You Remove the Old Because of the New

(Reference: Leviticus 26:10)

**Ph.D. Dan Ronen**  
President CIOFF Israel

Translation: Malka Tischler

There is no contradiction between the preservation and dissemination of old dances and the creation of new dances. All cultures of our time are in a constant process of change. However, that change must be a slow process in which one stage leads the next, and the new stage preserves that which is characteristic of the culture and gives the culture its distinction, thereby allowing its continued existence

The dilemma how to preserve the Old and to create the New, how to interweave the Jewish culture with the Israeli culture, how to combine the tradition with modernism - exists too in the folk dance area ■ Ph.D Dan Ronen thinks that there is no contradiction between preservation of old dances and the creation of new dances ■ But "let us hope that the new wine have the qualities of the good old", he says ■ Cheers!

At times it seems that many Israeli folkdance leaders do not understand the concepts of tradition, place, identity and cultural continuity, particularly concerning the preservation of older dances.

A distinction is made by more than a few dance leaders, and by those running open dance sessions at the Karmiel Festival, between sessions devoted to "new dances" - those which are created all the time - and to those called "nostalgia dances", "old dances", "dances of the vatikim\*" (a neutral definition) or "dances of the old people" (a less neutral definition).

A number of signs show that we have a problem:

1. Arguments are heard in various forums between those claiming the new dances are not as good or as beautiful as the old dances, and those who claim the new dances fit the rhythm of today's generation.
2. The contempt towards the older dances and the process of trying to make us forget them. This process can truly be a natural one, yet in our case there are also other reasons for it. It also happens because the old dances are not taught or played in dance sessions; because they lack appropriate musical arrangements; because many of the young dance leaders don't know them, and for many other diverse reasons.
3. The tension that exists between some leaders active in Irgun Ha'Madrichim (the Israeli Folk Dance Teachers' Association) and Amutat Re'im (The Israeli Folk Dance Organization: Re'im is an acronym for "Rikudei Am Yisraelim, and also means "friends"). And there are also other signs of trouble.

My daughter, Ronit, who is "addicted to Israeli folk dance", was one of the prominent dancers of Yonatan Karmon's Lahakat Yerushalayim (The Jerusalem Dance Troupe) in the 1980's and knows almost all the new dances which are done in Israel and in the United States. She tells me that occasionally a dance leader smiles at her and asks, "If your father saw you doing all the new dances, what would he say?"

Her father does see her dance, and enjoys it very much. But all of the phenomena I have pointed out present a problem we must try to cope with, through persuasion and explanation. It is best for us to understand we will either find ways to be part of the solution, or become part of

**There is no contradiction between the preservation and dissemination of old dances and the creation of new dances**

the problem.

By historical standards the problematic nature of the question, "What is Israeli folk dance?" (Which arises constantly), and the process of casting aside the old dances, is similar to the problematic nature of creating an "Israeli culture." We wrestle with the dilemma of how to continue the old and create the new. How do we carry on historical Jewish culture while forming a new Israeli culture? How do we integrate tradition and modernism, roots and innovations, etc.?

Berl Katznelson said wisely: "A generation which innovates and creates doesn't throw the legacy of generations onto the garbage heap." The solution is not simple but it demands, first of all, an understanding of the problem.

Today's folk dances are based on a tradition which started in the middle of the 1940's and continued through Israel's first 20 to 30 years.

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For us, this is our "tradition" and we are fortunate to have it. Tradition is an important thing. It is the community's cultural memory, a memory that is preserved and stored as information for our self-definition. The constant repetition of traditions strengthens the old forms and preserves them, serving as an important means for a culture's survival and continuity, and especially for maintaining its identity. This very preservation of the old is what makes innovation and creativity possible, despite the apparent contradiction.

One can compare the process of creating Israeli folk dance to the well-known course of revolutions. At the beginning they are led by charismatic visionaries, capable of translating dreams into action. At the second stage the bureaucrats enter, the administrators, who institutionalize the process. In the third stage a young generation comes along which is fortunate to inherit the vision as an established fact but is not always happy about it. This generation rebels and searches for its own path. Again new visions are formed, and this sometimes means a return to the "roots" - a return to the original dreams. Possibly this will happen, too, with folk dance, bringing a return to the old dances.

I recently participated in an international

convention in Hungary sponsored by the **European Folklore Institute** and the **Hungarian Ministry of National Cultural Heritage**. The subject of perpetuating folklore in general, and folk dance in particular, took high priority.

At the convention many questions were raised which are central to worldwide research in the area of cultural preservation. Among them was

the question of which aspects of folk culture are important to keep. Most researchers agreed that the most important goal is to preserve, not actually the forms, but the symbols, which express a distinctive national identity.

We hear complaints such as these from both teachers and dancers:

1. "What does the dance 'Ez Vakeves' have to do with me? The song (if I even know

it) doesn't say anything to me, and the dance says even less."

2. "What does the old-fashioned dance 'Eim Ba'arazim Nafla Shalhevet' have to do with me? I barely saw it once, years ago."

3. "The old dances are boring and not done at the tempo we dance at today; the songs are anachronistic and the musical arrangements aren't good." There are additional assertions of this kind.

↳ In all cultures tension exists between the

**Berl Katznelson said wisely: "A generation which innovates and creates doesn't throw the legacy of generations onto the garbage heap"**

Will You Remove the  
**Old**  
Because of the  
**New**

interesting research conducted in Bosnia-Herzegovina revealed that even during the war with Serbia, dance troupes continued to perform dances of all of the ethnic groups of the six republics of the former Yugoslavia



250,000 participants in Karmiel Festival last year



Will You Remove the  
Old  
Because of the  
New

artists drew  
inspiration  
from their  
own  
folklore:  
Bella  
Bartok,  
Zoltán  
Kodály,  
Manuel De  
Fallá, Igor  
Stravinsky,  
Marc  
Chagall,  
Modigliani,  
Gauguin,  
and even  
Picasso in  
certain  
periods

original, pioneer authenticity and the new. Nevertheless there is proof that tradition, and not just in a religious sense, is a stronger force than changes in living conditions and even than political ideologies. For example, interesting research conducted in Bosnia-Herzegovina revealed that even during the war with Serbia, dance troupes continued to perform dances of all of the ethnic groups of the six republics of the former Yugoslavia.

This example applies to us as well. Despite the prolonged conflict, we continue to do dances, which are influenced by Arab ("Palestinian") dances

I must emphasize that folk dances do not exist in isolation, but are part of the culture in which they were formed, a culture partly stable and partly changing as conditions change. A new work is not just "new" and not just an expression of change and the resulting adjustments to that change; it is also based on the works, which came before it.

The uniqueness of Israeli folk dance lies in its being one of the accomplishments of the pioneers who set out to create an original Hebrew, Israeli culture in the Land of Israel; a culture nourished from Jewish tradition - from the Old Testament and traditions of the various Jewish ethnic communities, but who aspired to create something new. Their "new" is old today, and to "throw it onto the garbage heap" would undermine the entire basis of Israeli folk dance.

The process of shaping a culture is complex, but its importance is immeasurable. Imagine the State of Israel without the Hebrew language (with Sephardi pronunciation), and without the songs. Without the dances, etc.

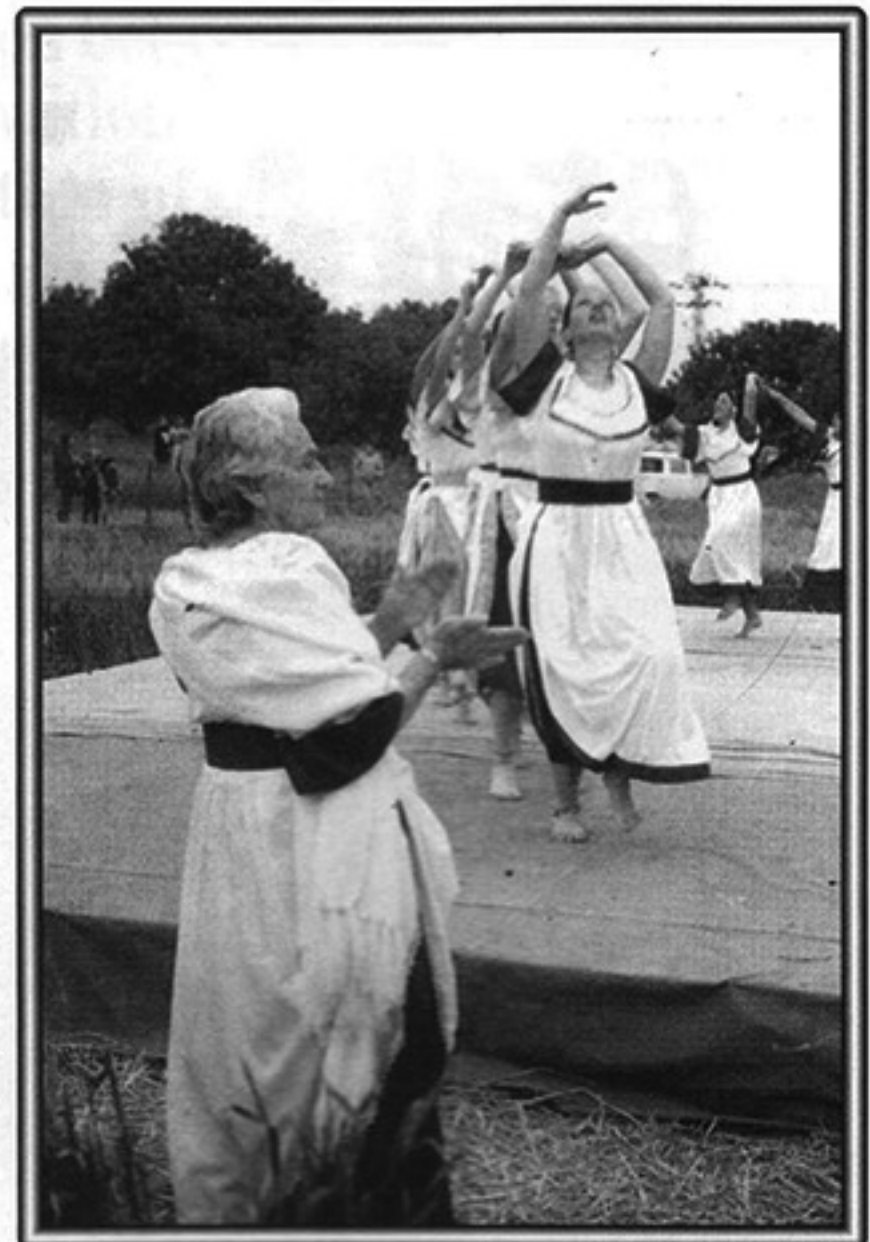
It's true that the "vision" has faded with time and living situations have changed; yet our needs remain the same today as they were 40 to 50 years ago. As Rivka Sturman, one of those who laid the foundations of our dancing, expressed it (in the 1940's): "How is it possible that children in Ein Harod will sing and dance, at their class graduation party, German children's songs?"

This question served as a motto for Rivka when she created the first Israeli folk dances. Without cultural distinction, without preserving the "Israeli tradition" and those symbols which express it and which were created here in Israel, Israeli folk dances will become a passing fashion. It's true that building Israeli culture may be even more difficult today than it was in the past; it's true that the very concept of "Israeli culture" is under attack today as "artificial" and even as something which runs counter to world practices. Several of its critics define Israeli culture as a tactic by which an Ashkenazi "elite" gained control over the culture, imposing its attitudes and values upon new immigrants, particularly those from North Africa, with the intention of creating a "melting pot." However, after the storm dies down, and following attempts to describe the formation of Israeli culture by advocates of various conflicting ideologies,

religious factions and ethnic communities; and after it becomes clear how much emptiness has been brought about by a process of disparagement caused by influences of globalization and Americanization, commercialism, and the race after "ratings", one basic fact will remain: Without dances and songs which are based upon Israeli culture and its symbols, the dances will not survive.

There is no contradiction between the preservation and dissemination of old dances and the creation of new dances. All cultures of our time are in a constant process of change. However, that change must be a slow process in which one stage leads the next, and the new stage preserves that which is characteristic of the culture and gives the culture its distinction, thereby allowing its continued existence. Reproduction of a cultural heritage over and over again, i.e., through traditional foods, proverbs, legends, myths, songs, dances, costumes, holiday ceremonies, etc., do not make the culture old-fashioned but preserve its power, its continuity and also its renewal (from the book, *Authenticity*, European Folklore Institute, 2002).

Israeli folk dancing is not only a matter of dancing, but also a choice of values in the sense of deciding what is good or bad, useful or useless, etc. Individuals and groups base their decisions and actions on such values. Cultures form a world of symbols, and we understand their meanings just as we understand words. The symbols - the shepherd, the farmer, the harvester, the Hebrew songs and even words of



When the new does not grow out of the old, it loses its way!



the Bible - although today's reality is very different from the world in which they were created - are expressions of identification with the community and its collective memory. Without the values, beliefs and symbols which are the basis for the culture we want to create and which allow for its continuation, there is no possibility of building anything new. **When the new does not grow out of the old, it loses its way!** The treasures found in the rural folklore of many cultures have contributed greatly to the works of the world's best artists, even though circumstances constantly change and symbols apparently become outdated (The following artists drew inspiration from their own folklore: **Bella Bartok, Zoltán Kodály, Manuel De Falla, Igor Stravinsky, Marc Chagall, Modigliani, Gauguin, and even Picasso** in certain periods.)

Processes of globalization and Americanization, and the elimination of traditional ceremonies, which are deemed "cultural rituals", hasten the demise of traditional cultures and national identity. Therefore it is impossible to resolve the "argument" between old and new folk dances either by young people's contempt for old dances and the wish to forget them, or by the scorn of advocates of new dances who go as far as labeling current folk dances as "recreational", "imitations", "commercial dances", "entertaining social dances", "not folk dances", etc.

National identity and local pride are always understood within a system of clearly defined values. Our problem is the values themselves. In the past our values nourished folk dance creation and expressed a relationship to the culture from which they sprang and its profound content. They did not only relate to steps and movements.

Zionism and Israeli identity were formed under the influence of 19th century romanticism and nationalism, an outlook that developed within the Balkan countries of Eastern Europe as a result of the Enlightenment and aspirations for political independence, equality and the right of self-definition. This shaped the nationalism of many countries in Europe, as well as our own.

The national cultures of Europe, and also our own, used folklore in order to shape national identity. They renewed it, drew upon it and thereby also formed a new style that reflected their national character. Folk song in all of these cultures, which was complex, dynamic in terms of text, melodic rhythms and images, served as a basis for a renewed national culture (and also for what is now called "World Music"). It need not be made up of musical clichés, nor be a sugary, "easy-listening" type of music, lacking distinction.

In the symbols of the culture formed in Israel, emphasis was placed on expressions of Israeli and Jewish tradition more than on showy or commercial elements. It is true that "social dances", for instance, in the modern context, demand adjustment to a new environment,

which is similar in many cultures. However, to perpetuate themselves, existing cultures must guard and revive elements, which are unique to them.

Cultures are historical systems whose contents were shaped in a certain social environment at a given time, but they continue in other periods, serving as frameworks within which change and originality are possible. For example, holiday ceremonies such as ours, from which the first Israeli folk dances sprang, are an established chain of activity and messages. Those participating in them did not always understand everything they were doing but they did understand that it "**had to be done.**" The importance of the best folk dances of all time periods lies in the sayings, "**It was done this way in the past**", or "**My fathers and grandfathers danced this way, and therefore so do I.**" It is not always necessary to say, "**I know how this started and why.**"

Even folk tradition is not something fixed, though it is a tradition; it also changes with our understanding of it. It is not enough to require preservation of movements and forms considered characteristic of the old dances; we should also allow them to be adjusted to our modern taste. **What is important is the meaningful cultural pattern from which the dances are derived.** It is in this context that we must preserve them.

**Creativity and innovation do not conflict with authenticity and authenticity does not mean anachronism.** It is desirable to continue creating so that creative skills do not deteriorate and disappear, but on condition that choreographers honor our origins and draw inspiration from them. This will also allow future generations to draw inspiration from today's "new choreographers" - for "all that is new quickly ages."

It is desirable for dance leaders to see the old dances as a source of enriching experiences and to include them in classes and open dance sessions. I am sure that, in the end, these dances will return to the regular dance session repertoire and dancers will not only gain enjoyment from the movements but will also feel connected to the process of forming Israeli culture. **The dancers' taste is greatly influenced by their leaders.** Leaders should understand how important it is to remove the artificial antagonism between old and new dances. I am also certain that the old dances will contribute to the development of "good taste" and therefore to the advancement of dance creation.

Against this background there is no place, in my opinion, for argument between members of Irgun Ha'Madrachim' and Amutat Re'im. The latter is composed of members who are very concerned about the continued development of Israeli culture and identity; of which folk dance is a part. It is comprised of experienced old-timers, dancers and teachers who were among the organizers of the **Dalia festivals, Dance Parades, and dance gatherings at Emek Chefer and Tzemach, and also includes the founders of the Karmiel Festival.** There are also several



**Processes of globalization and Americanization, and the elimination of traditional ceremonies, which are deemed "cultural rituals", hasten the demise of traditional cultures and national identity**



**Rivka Sturman, one of those who laid the foundations of our dancing, expressed it (in the 1940's): "How is it possible that children in Ein Harod will sing and dance, at their class graduation party, German children's songs?"**





Will You Remove the  
**Old**  
Because of the  
**New**

to all of us,  
the old times  
look good, and  
we "long for  
what the Land  
of Israel could  
have

' become."  
One who has  
imbibed old  
wine will not  
necessarily  
ask for new  
wine in its  
place. We also  
love the good,  
which we find  
in the new,  
because in the  
new there is  
also beauty  
and creativity.

Let us only  
hope that the  
new wine will  
have the  
qualities of the  
old



The importance of the best folk dances of all time periods lies in the sayings, "It was done this way in the past", or "My fathers and grandfathers danced this way, and therefore so do I." It is not always necessary to say, "I know how this started and why"

younger dance leaders among its members. The association seeks a way to cope with the dilemmas between the old and new and between continuity and change in folk dance.

**Amutat Re'im** is not opposed to new dances - it is in favor of good dances. What is "good"? This is hard to answer, but basically, good dances are ones which are both personal expressions and expressions of the still-developing Israeli identity. Good dances and songs are not only fashionable and attractive, but are ones in which the composer has "something to say." Amutat Re'im is not in favor of freezing the old because without renewal, without a constant dialogue between young people and older dancers (who lived in the period which will never return, but without which today's dances would not exist) - dancing will not survive.

In the area of shira b'tzibur (community sing-a-longs), for instance, people cling to the old songs, which reveals a longing for days when things were different, when we had a dream, when we felt a sense of belonging. Today, in fact, when the dream has been broken and waves of muddy waters wash over us, it is important to preserve the cultural expressions of "back then" and to try to pass on to younger generations the joy of life, the emotions, the faith in the vision, and the feeling of how things were in the past. I think there are already recognizable signs that this is beginning to happen.

Amutat Re'im was established to balance the

rejection of the old dances which is occurring due to current commercial phenomena and a demand for things which are new, fast, stimulating, fashionable, and superficial; and in order that future dances will be worthy heirs to the old ones - creations which expressed values that, in the future, will also be basic to the creation of Israeli culture.

The old dances are an important part of the search for Israeli identity. They contain within them a certain balance between continuity and change, old and new. They drew from our origins, which are rich and abundant, and in doing so created a new cultural form. It is important to remember that without a national Israeli identity, our existence here is placed in danger.

There should not be, nor is there any need for, arguments between young and old. We can debate each other with respect. It is true that old-timers love the dances of their youth because to all of us, the old times look good, and we "long for what the Land of Israel could have become." One who has imbibed old wine will not necessarily ask for new wine in its place. We also love the good, which we find in the new, because in the new there is also beauty and creativity. Let us only hope that the new wine will have the qualities of the old.

\* **vatikim** - those with experience or seniority



<b>Argentina</b>				<b>Czech Republic</b>					
Mon Capit Federal	Rubinstein M.	11-48573362	30 Sholem Aleijem Sch Serrand 341	20:30-22:30	Tue Liberec	Ilova O.	604-260697	Rumjancevova 1362 (Synagogue)	18:00-21:00
Tue	Rubinstein M.	11-48573362	adultos avanzados Ha Esta Istael 4255	13:30-15:00	Prague	Novak O.	603-852917	Lauder school, Belgicka street 25	18:15-21:00
			11-48573362 Kadima- Lavalaja 180 Sender	19:30-21:00					
Sacramento	Kahana M.	916-2842516	Jewish Fed. 2351 Wyda Way	19:00-21:00					
<b>Australia</b>				<b>Denmark</b>					
Sun Melbourne	Borghi D.	03-95231325	CNR North & Booran Rd Uniting Chu	19:00-22:00	Tue Copenhagen	Abro L.	44-918111	Musiko. Smallegade 12 Frederiksberg	18:00-22:00
Mon Dianella	Hart C.	08-92757648	JCC Woodrow Ave.	08:30-09:30	Wed		44-918111	Tingluti Vahalsgade 4	17:30-21:30
Melbourne	Cohen I.		CNR North & Booran Rd Uniting Chu	19:00-22:00	Thu		44-918111	Musiko. Smallegade 12 Frederiksberg	19:30-21:00
	Goldberg S.	03-9509650	5 Higging Road Benteigh	20:00-23:00					
	Sokolski H.	03-95761108	Cnr Neerim & Grange Rd Camegie	20:00-23:00					
Sydney	Bouskila F.	02-93898601	Chur in Market Place Bondi Junction	13:30-15:00					
Tue Melbourne	Arber R.	416-137554	Scout Hall, Birch St Caulfield South	09:15-12:15					
	Arber R.	416-137554	5 Finch St. East Malvern	19:30-22:30					
	Borghi D.	03-95231325	C North & Booran Rd Ormond Un Ch	20:00-23:00					
	Goldberg S.	03-9509650	5 Higging Road Benteigh	20:00-23:00					
	Sokolski H.	03-95761108	Kew Synagogue	10:00-12:00					
Subiaco	Friedman S.	08-93352042	scout hall 399 rokeby road .w.a	19:15-21:15					
Sydney	Bouskila F.	02-93898601	Chur in Market Place Bondi Junction	20:00-24:00					
Wed Dianella	Whitman B.	08-92492090	JCC Woodrow Ave.	19:45-21:30					
Melbourne	Borghi D.	03-95231325	Scout Hall Birch St. South Caulfield	19:30-21:30					
	Sokolski H.	03-95761108	158 Balaclava Rd Caulfield	10:00-12:00					
	Sokolski H.	03-95761108	Cnr Neerim & Grange Rd Camegie	20:00-22:30					
Perth	Schmidt T.	08-92755911	Gordon Bloomfield Ha 61 Woodrow	19:15-21:30					
Thu Melbourne	Arber R.	416-137554	St John's Church Hall, 5 Finch Street	19:30-22:30					
	Borghi D.	03-95231325	CNR North & Booran Rd Unit Chur	19:00-22:00					
	Goldberg S.	03-9509650	5 Higging Road Benteigh	20:00-23:00					
	Robinson M.		Scout Hall, Birch St. South Caulfield	09:15-12:15					
	Sokolski H.	03-95761108	Cnr Neerim & Grange Rd Camegie	20:00-22:30					
	Sokolski H.	03-95761108	158 Balaclava Rd Caulfield	10:00-12:00					
Sydney	Bouskila F.	02-93898601	Church Market Place Bondi Junction	10:30-12:30					
White Valley	Friedman S.	08-93352042	Cnr Stevens St/Nannine Ave.	10:00-12:00					
Sat Melbourne	Cohen I.		CNR North & Booran Rd Uniting Chu	14:00-17:00					
	Goldberg S.	03-9509650	5 Higging Road Benteigh	13:00-18:00					
	Sokolski H.	03-95761108	158 Balaclava Rd Caulfield	14:00-17:00					
Subiaco	Friedman S.	08-93352042	Scout Hall, 399 Rokeby Road	10:00-13:30					
<b>Austria</b>				<b>France</b>					
Mon Wien	Macht M.	664-1245003	Praterstern 1	18:00-21:00	Mon Paris	Cenerino G.	1-58357614	S. Peter Goss 7 Rue d Petites-Ecuries	19:30-23:00
<b>Belgium</b>				<b>Germany</b>					
Wed Antwerpen	Knaepen R.	03-6052445	Romi Goldmuntz Nerviersstraat 12	20:15-22:30	Tue Paris	Cohen E.	01-48779268	Center Communau 119 rue Lafayette	18:30-20:30
Thu St. Pieters-Lee	Buyers R.	486-388176	Parochiezaal D kring, Kerkstraat	20:00-22:00	Wed Lyon	Rocher R.	07-8519000	Ecole de Dance 9 Grande Rue Saint	
					Metz	Sutter M.	03-87306678	Gymnase Rabelais ue de la Croix	18:00-22:15
					Paris	Butel A.	1-42518027	S. Peter Goss 7 Ru des Petites-Ecuries	19:30-23:00
					Toulon	Zalstain P.	1-39852375	Salle de Da Gymnase 12-14 M Lecomt	20:30-22:00
					Thu Paris	Azoulay S.	494-921840	Toulonda . Lechatelier L	14:00-18:00
						Assouline B.	870-753219	Ce. Int. Danse Jazz 54 Rue de Clichy	19:00-22:00
						Cohen E.	01-48779268	Center Communau 119 rue Lafayette	18:30-21:30
						Cohen H.	1-39873223	Lyc & eacuttee Turgot 63 Rue Turbigo	19:00-20:30
<b>Brazil</b>				<b>Holland</b>					
Sun Sao Paulo	Waissman D.	11-30322695	"Macabi Club" Ave. Angelica 634	19:30-21:00	Mon Nijmegen	VOudheusden	24-6962673	Wijkcentrum Schakel Archimedes. 5	18:30-22:30
Mon Rio D Janeiro	Barbosa F.	21-99420966	Ipanema	18:30-20:30	The Hague	Koifman M.	06-53514384	Genemuidenstraat 210 Foreigners	19:15-22:15
Sao Paulo	Gordon A.	11-99634580	"A Hebraica" Hungria Rood 1,000	20:00-22:00	Tue Amsterdam	Reutlinger A.	20-6719632	Basisschool De Ark, Z-Hollandstraat 7	19:30-23:30
Tue Rio D Janeiro	Barbosa F.	21-99420966	Ipanema	19:00-21:00	Wed	Koifman M.	06-53514384	MFC Het Binnenhof A.J.Ernststra 112	20:00-23:00
Sao Paulo	Waissman D.	11-30322695	"Macabi Club" Ave. Angelica 634	20:00-22:30		V-Ouwerkerk	06-50971781	"De Atlant" Valkenstein 3	19:45-24:00
Wed Rio D Janeiro	Barbosa F.	21-99420966	Ipanema	18:00-20:00	Thu Almere	Reutlinger A.	20-6719632	De Markwerf, Vrijmark 227	21:15-22:45
Sao Paulo	Gordon A.	11-99634580	Na'amat Pioneiras 48, Sao Martinho	09:00-11:00	Rotterdam	Koifman M.	06-53514384	Bavo Kringschool, Willen Ruyslaan 17	19:30-22:30
Thu Rio D Janeiro	Barbosa F.	21-99420966	Copacabana	20:00-22:00					
Sao Paulo	Idelman A.	11-30787206	Hebraica - R. Angelina Maffei Vit 450	21:00-23:00					
	Waissman D.	11-30322695	Anhembí Morumb Un RuCasa d A 90	20:00-21:00					
Fri Rio D Janeiro	Schor A.	21-25495656	CIB - Barata Ribeiro 489 Copacabana	16:30-19:30					
Sao Paulo	Mandeltraub	11-92914664	"A Hebraica" Hungria Rood 1,000	21:00-23:00					
Sat Rio D Janeiro	Sznejder R.	21-22354132	"Hebraica" Rua Das Laranjeiras 346	15:00-16:00					
<b>Canada</b>				<b>Hungary</b>					
Sun Montreal	Cohen J.	514-8488937	Decor Decarie Caruso Gym.	19:00-22:00	Mon Budapest	Csak M.	20-9943063	Balint Hause JCC Revay 16	19:00-21:00
	Peretz M.	514-6834283	Snowdon YMHA 5480 Westbury Ave.	15:00-17:30		Forgacs G.	70-3160016	16 str R&#vay, Balint Jewish Com Ce	19:00-21:00
Ottawa	Blacher M.	613-7226903	Agudath Israel Coldrey st.	19:00-22:30		Nadhazy G.	30-2102782	16 Revay Str.	18:00-21:00
Mon Montreal	Peretz M.	514-6834283	Dollard Des Ormeaux	20:00-21:30	Wed	Nadhazy G.	30-2102782	Revay utca 16.	??????????
	Smolash P.	514-4830666	YM-YWHA 5500 Westbury Ave.	19:00-23:00	Thu	Csak M.	20-9943063	Balint Hause JCC Revay 16	19:00-21:00
Toronto	Strauch Y.	905-7610004	Bialik School 2760 Bathurst St.	19:30-23:00					
Vancouver	Malki N.	604-7099027	J.C.C. 950 West 41St.	19:30-22:30					
Winnipeg	Chodirker G.	204 3345278	Asper Community Campus (Rad JCC)	19:00-21:30					
Tue Montreal	Peretz M.	514-6834283	Beth Ora 2600 Badeaux Ville St.	19:30-22:30					
Newfoundland	Chichi D.	909-7533213	Congregation Beth El 128 Elisabeth	20:00-22:00					
Toronto	Markus L.	416-7891671	BJC 4588 Bathurst St.	20:00-23:00					
Wed Montreal	Peretz M.	514-6834283	Snowdon YMHA 5480 Westbury Ave.	19:45-23:15					
Vancouver	Malki N.	604-7099027	J.C.C. 950 West 41St.	18:00-23:30					
Thu Toronto	Azen S.	416-2216280	Thornlea Seconda Se 8075 bayview A.	19:30-11:00					
Vancouver	Taussig N.	604-8720179	Har-El Synagogue 1305 Taylor W. r	18:45-22:00					
Victoria	Violette N.	250-5956473	?????	19:00-21:15					
<b>Chile</b>				<b>Italy</b>					
Wed Santiago	Testa L.	02-2296553	Avenida Las Condes 8361	21:00-23:00	Mon Parma	Padovani C.	52-2371698	Via Frangipane 40 (c/o A.R.D.E.F.)	20:30-23:00
Fri	Winer T.	02-2292975	Los Capitanes Providencia 1370	21:30-23:00	Tue Modena	Bagnoli R.	0522-569260	Pal. La Fratellanza Via Piazza	19:30-21:00
Sat		02-2292975	Los Capitanes Providencia 1370	17:30-19:30	Wed	Padovani C.	52-2371698	Palazzetto Anderlini-Via Schiocchi	21:00-22:30
					Thu Reggio Emilia	Bagnoli R.	0522-569260	Palestra M. Polo, Via Medaglie d'Oro	21:30-22:30
<b>Croatia</b>				<b>Japan</b>					
Sun Zagreb	Wiesler N.	01-4922693	Jewish Community Palmoticeva 16	11:00-13:00	Sun Kyoto	Masafumi S.		Nishi-notohin-dori, Rokkaku-sagaru,	13:30-16:30
Mon	Gelb H.	98-771978	JCC Palmotifeva 16	19:00-21:00	Wed	Kashima T.	424-836109	3-8-8 Hiroo, Shibuya, Tokyo 150-0012	19:00-21:00
Thu	Wiesler N.	01-4922693	Jewish Community Palmoticeva 16	19:30-22:00	Sat	Masafumi S.		Nishi-notohin-dori, Rokkaku-sagaru,	18:30-21:00
					Urayasu	Miyazawa K.	47-3537557	Minode Public Ce. 3F Yanagi St. Hino	13:30-17:00



## Mexico

Mon Mexico City	Treisman G.	05-5573000	C.D.I. Av. M. Avila Camacho 620	16:30-18:30
Tue Mexico City			C.D.I. Av. M. Avila Camacho 620	17:30-18:30
Sat Mexico City			C.D.I. Av. M. Avila Camacho 620	10:30-13:30

## New Zealand

Sun Auckland	Gottschalk J.	09-4804330	Greys Ave Complex, Women only	20:00-22:00	
Mon Christchurch	Clements V.	03-3323294	Methodist Hall 7 Aynsley Tee	19:30-22:00	
	Robb C.	03-3839996	Aranui Community Hall, 307 Breezes	18:30-20:00	
	Hamilton	Matson R.	07-8557829	St Aidan's Hall	19:30-21:30
	Kapiti Coast	Strawbridge G.	04-9020612	Kapiti Christian C Jeep R Raum South	19:30-?
	Palmerston	Okey J.	06-3562805	The Grove Salvation Ar Kaimanawa St	18:30-22:00
Mon Wellington	Trask M.	04-3863658	Wellington Jewish Com. 80 Webb St.	19:00-21:30	
Tue Tauranga	Berben M.	07-5771098	Legion Hall, Elizabeth St West	18:45-?	
	Wanganui	Brandon J.	06-3455350	Church of Christ Hall, Mathieson St.	19:00-21:00
	Wellington	Trask M.	04-3863658	Island Bay Presbyterian Ch Hall. 88	19:00-20:30
Wed Auckland	Gertel E.	09-5851261	Liston H St. Patrics Cathedral 35 Grah	19:00-21:00	
	Nelson	McDonald C.	03-5286200	Richmond C Chh Hall Salisbury Road,	18:00-?
Thu Auckland	Arlington B.	25-523089	T.S. Gambia, Princes St Extension	19:00-21:00	
	Christchurch	Prendergast P.	03-3370079	Salvation Army Citadel, cnr Church	21:30-21:30
	Hamilton	Matson R.	07-8557829	Silverdale S. 33 Reeves Close	19:30-21:30
	Hastings	Osborne K.	06-8778643	Karamu High School	19:00-21:00
	Oamaru	Brown W.	612-9254479	Please ring first	19:30-?
Fri Oamaru	Plant Y.	03-4370366	Eveline Church hall	19:30-?	

## Norway

Tue Oslo	Hobashi A.	2-2555150	JCC Bergstien 13	19:00-20:30
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## Poland

	Warsaw	Leszczynska	22-6521754	Tyniecka st., 25	18:00-21:00
		Leszczynska	22-6521754	Tyniecka st., 25	18:00-21:00

## Romania

Sun Bucharest	Vereanu D.	2-3253542	Bdul. Kogalniceanu 12	18:00-21:00
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## Serbia

	Belgrade	Pavlovic L.	63-7240552	Jcc Kralja Petra 71a	19:00-22:00
Tue		Ciric S.	64-6136640	???????????	20:00-22:00
Wed		Ciric S.	64-6136640	JCC of Belgrade Kralja Petra 71a	19:00-22:00

## Singapore

Mon Singapore	Chong-Lan	65-96567519	Queenstown CC	19:30-21:30
Sat	Chong-Lan	65-96567519	Queenstown CC	13:30-17:30

## South Africa

Wed Johannesburg	Jacob M.	11-4432985	Jabula Recreation Centre Sandringham	???
Thu Cape Town	Ben-David G.	21-4341527	"Herzlia" Middle School Hall	20:00-22:00

## Sweden

Mon Goteborg	Tsarfat C.	31-293736	Silverarnegangen 40	19:00-21:30
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## Switzerland

Sun Bern	Koren J.	76-3283500	Judiche Gem Bern - Kapelen Strasse 2	18:00-20:00	
Tue	Harari O.	31-3714575	Zwyssig Str. 37	19:00-22:00	
	Zurich	Bollag R.	79-3116557	JCC Lavaterstrasse 33	18:00-22:00
Wed Basel	Leventhal M.	61-7514908	Basel Syna corner Leimens & Eulerst	19:00-22:00	
	Leventhal M.	61-7514908	School Aesch, Aula SI Aesch Basellan	09:30-10:30	
	Lausanne	Rouzeau D.	21-8813380	Salle de Gymnastique du site Cery-Rte	18:30-21:45
	Zurich	Pluznik D.	01-4820870	Haldenstr. 27	18:00-22:00
Thu Bern	Harari O.	31-3714575	Zwyssig Str. 37	19:00-22:00	

## U.S.A.-Alaska

	Ketchikan	Jackson D.	907-2253431	601 Schoenbar Road Parks & Recreati	09:00-10:00
Fri	Ketchikan	Jackson D.	907-2253431	601 Schoenbar Road Parks & Recreati	09:00-10:00

## U.S.A.-Arizona

Tue Scottsdale	Sholem S.	602-2851302	10339 North Scottsdale Ro.	20:00-23:00
Tucson	Paletz D.	602-9712393	JCC 3800 E. River Rd.	19:00-22:00

## U.S.A.-California

Sun Los Angeles	Dassa D.	818-7866310	Temple Adat Shalom 3030 Westwood	20:00-00:00	
	Stern N.	818-3438009	Cong. Shaarei Tzedek 12800 Chandler	10:30-12:00	
	Newpor Beach	Caricato Y.	760-6310802	???????????????	19:00-23:30
	Sherman Oak	Giron J.			19:00-24:00
Sun Walnut Creek	Brooks Y.	510-9349446	lom 74 Eckley Lane	17:30-20:30	
Mon Los Angeles	Lambert K.	949-5104012	2244 Westwood Blv.	18:00-24:00	
	Stern N.	818-3438009	Cong. Shaarei Tfila 7269 Beverly Bl.	19:15-21:45	
	Robertson	Mason T.	310-2785383	Recreation Center 1641 Pruess Road	10:00-11:30
	Santa Monika	Katz D.	310-4533361	Beth Shir Shalom 1827 California A.	19:30-21:30
	Sebastopol	Marler J.	707-8231651	Sebastopol Vets Bldg.	19:00-21:00
	Sunnyvale	Tucker L.	408-2879999	Cafe Kineret 550 E. Remington	19:30-23:30
Tue Irvine	Lambert K.	949-5104012	3652 Michelson Dr.	19:00-21:30	
	No Hollywood	Stern N.	818-3438009	Cong. Shaarei Zedek 12800 Chandler	19:30-21:30
	Rancho Palos	Hecht J.	310-3770054	5721 Crest Ridge Dr.	19:45-21:30
	San Diego	Dallal D.	858-6381810	Dancing Unlimited 4569 30th St.	19:00-23:30
	Santa Rosa	Newland L.	707-8238859	Cong. Beth Ami Fried C4676 Mayette	18:30-22:00
Wed Calabasas	Ya'kovee I.	818-3407654	2070 Malibu Rd	19:00-24:00	

Wed Calabasas	Ya'kovee I.	818-3407654	2070 Malibu Rd	19:00-24:00
Costa Mesa	Caricato Y.	760-6310802	JCC 250 Baker Street Costa mesa	19:00-24:00
Guerneville	Marler J.	707-8231651	Odd Fellows Hall	19:00-21:00
Los Angeles	Dassa D.	818-7866310	Templ Beth Hillel 12326 Riverside D.	20:00-01:00
	Stern N.	818-3438009	Cong. Shaarei Tfila 7269 Beverly Bl.	12:00-13:15
Sunnyvale	Bukai A.	408-7392233	Cupertino Mid I R. 1650 S. Bernard A	18:30-21:30
	Mason T.	310-2785383	San Vicente & Melrose	10:15-11:45
Thu Calabasas	Brenner T.	818-7061146	24740 Paseo Primario Bay Laurel Ele	20:00-23:00
Los Angeles	Stern N.	818-3438009	University of Judais 15600 mulholland	10:15-12:00
Mo Peninsula	Roberts J.	408-3848129	Marina Recreat. Ce. 2nd Ave.& 9th st.	18:30-22:30
Palo Alto	Burr S.	408-8739004	625 Hamilton at Webster	19:45-23:30
San Diego	Caricato Y.	760-6310802	???????????????	19:00-23:30
Westwood	Ya'kovee I.	818-3407654	I.F.D. 2244 Westood Bl.	19:00-00:30
Fri Los Angeles	Stern N.	818-3438009	Stephan S. Wise Temple 15600	21:30-23:00
Sat Mountai View	Bukai A.	408-7392233	Flex It, 425 W Evelyn Ave	21:00-01:00

## U.S.A.-Colorado

Tue Denver	Michaels B.	720-3012386	HEA 3600 S. Ivanhoe St.	19:00-22:00
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## U.S.A.-Connecticut

Tue Wes Hartford	Cohen M.	860-2424130	JCC 335 Bloomfield Ave.	19:30-22:45
Thu Woodbridge	Elmani Y.	860-2231800	JCC New Haven 360 Amity Rd.	19:30-24:00
	Kaplan K.	203-2878688	JCC 360 Amity Road.	19:30-24:00

## U.S.A.-Florida

Sun Miami	Elimelech P.	305-6904343	M.A.R. JCC 18900 N.E. 25Th Ave.	19:30-23:30
Sarasota	Levin D.	813-3923683	Menorah Ma Nursing H 255 59th st.N.	18:30-20:30
Mon Jacksonville	Levin J.	904-7331407	3662 Crown Point Road	19:30-21:00
Orlando	Meitin D.	407-7887277	JCC 851 N. Maitland Ave.	19:15-22:00
Sarasota	Finegold M.	941-7275109	5300 Colonial Oaks Park	19:00-21:00
Tue Gainesville	Arroyo A.	352-4851210	Uni. of FI - J.W. Reitz Union	18:30-21:00
Jacksonville	Cason T.	904-2608196	8535 Baymeadows Road, Suite 56	18:00-20:00
Miami	Ben-Ami N.	954-3704739	JCC 6501 West Sunrise Blvd.	19:30-23:30
Tampa	Kaplin A.	813-9855611	Kate Jackson Rec Center 821 S. Rome	19:15-22:00
Wed Largo	Kibel J.	727-3921023	Highland Rec. 400 N. Highland Ave.	19:45-21:15
Miami	Goldstein C.	305-6529738	NMB City Hall, 19 Ave. & 171 St.	20:00-23:00
Thu Davie	Ben-Ami N.	954-3704739	D. Posnack. JCC 5850 S. Pine Island	19:30-23:00
Miami	Berlfein S.	305-9329246	M.A.R. JCC 18900 N.E. 25Th Ave.	19:30-22:00
	Medina S.	305-9315951	D.&M. JCC 11155 S.W. 112 Ave.	19:30-22:00

## U.S.A.-Georgia

Wed Atlanta	Landman A.	770-2416914	JCC ????????????	18:30-22:00
	Yakovovich	770-2416914	Marcus JCC of Atlanta Zaban Park	18:30-22:00

## U.S.A.-Hawaii

Sat Honolulu	Spielvogel L.	808-3957790	K.R.C. 4495 Paho Ave.	18:30-21:30
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## U.S.A.-Honolulu

Sun Waikiki	???		Ala Wai Golf Course Clubhouse, 415	13:00-16:00
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## U.S.A.-Illinos

Wed Buffalo Grove	Rust J.	847-4929393	Beth Am 225 N. McHenry Ro.	19:30-22:00
Thu Evanston	Moss P.	847-2512676	Par H Northwester U. 1870 Sherida R	19:30-23:15

## U.S.A.-Indiana

Mon Indianapolis	Friedman F.	317-2519467	JCC 6701 Hoover Rd.	19:30-21:30
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## U.S.A.-Kentucky

Wed Lexington	Edelstain K.	606-2665465	Temple Adath Israel	20:00-21:30
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## U.S.A.-Louisiana

Mon New Orleans	Raisen E.	504-8875158	JCC 6121 West Esplanade Ave.	20:00-21:45
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## U.S.A.-Maryland

Mon Baltimore	Shemesh M.	240-5303110	5800 Park Heights Ave.	19:30-23:00
Silver Spring	Halperin E.	301-9820937	Temple Israel 410 Univ. Blvd. E.	19:45-22:15
Tue Baltimore	Hole B.	202-7201527	Baltimore He Un. 5800 Par Heights A.	20:00-22:45
Silver Spring	Shemesh M.	240-5303110	Shaare Tefila 11120 Lockwood Dr.	19:30-11:00
Wed Laurel	Halperin E.	301-9820937	Oseh Shalom Cong 7515 Olive Bra W	20:00-23:00
Potdmac	Hole B.	202-7201527	Har Shalom Congregation 11510 Falls	20:00-23:15
Thu Rookville	Shem-Tov M.	301-8715663	Tikva Israel Syn. 2200 Baltimore Rd.	19:30-23:45

## U.S.A.-Massachusetts

Sun Cambridge	Hantman J.	617-4843267	Tem Emanuel 385 Ward S. Newton C	19:30-22:30
Mon Brooklyn	Gottesman R.	617-3541011	Kehillat Israel 384 Harvard Street	20:00-01:00
Springfield	Cohen M.	860-2424130	124 Sumner Ave. (Women only)	19:30-21:00
Tue Sharon	Jacobs S.	781-2237372	Temple Israel of Sharon	20:00-22:00
Wed Cambridge	Hantman J.	617-4843267	Lobby Building 13 M.I.T. Vassar St.	20:00-23:00

## U.S.A.-Michigan

Mon Oak Park	Segal S.	313-9673129	JCC 15110 West 10 Mile Rd.	19:00-22:00
Wed W Bloomfield	Jackier S.	248-6266891	JCC on Maple & Drake with S. Jackier	18:30-23:00

## U.S.A.-Minnesota

Sun Minneapolis	Schwartz M.	612-7240706	Hillel House 1521 University Ave.	18:30-22:00
Thu	Brown W.	612-9254479	Tapestry F.D.Ce. 1313 5st Southeast	19:30-21:00

## U.S.A.-Missouri

Thu Columbia	Marcus W.	314-8743099	Hillel 1107 University Av.	20:15-22:00
Thu St. Louis	Bilchik G.	314-567612	Traditional Congregation 12437 Ladue	20:00-23:00



**U.S.A.-New Jersey**

Sun Tenafly	Yablonski T.	201-8362655	Jcc Palisades 411 E Clinton Av.	19:00-23:00
Mon Clifside Park	Handler M.	732-5498688	207 Edgewater Road	19:00-23:00
Deal	Levi E.	732-5311153	JCC 100 Grant Av.	19:30-21:30
Fairlawn	Burnbaum S.	845-6396222	Fair Lawn Jewish Center 1010 Norma	19:00-23:00
Tue Tenafly	Yablonski T.	201-8362655	Jcc Palisades 411 E Clinton Av.	18:45-23:00
Voorhees	Marmorstei	856-2256434	Campus of Beth El; 8000 Main Street	19:00-22:00
Cranford	Handler M.	732-5498688	Te Beth ElMakor Chayim 38Walnut A	19:00-23:00

**U.S.A.-New Mexico**

Sun Santa Fe	Lefton L.	505-9958461	Odd Fellows Lodge 1125 Cerrillos R.	19:30-22:00
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**U.S.A.-New York**

Sun Manhattan	Kaufman H.	917-2070093	Brid f Dance 2726 Broadway& 104 St.	19:00-22:30
Merrick	Goldfein-P H.	516-4818782	Temple Beth Am 2377 Merrick Ave.	19:30-21:30
Rochester	Steiner M.	585-4421670	JCC 1200 Edgewood Ave.	19:00-22:00
Mon Brooklyn	Levi B.	718-5313104	Hillel House 2901 Campus Rd.	20:15-22:45
Huntington	Hall M.	631-7576598	Temple Beth El. Park Ave.	18:00-21:00
Manhattan	Goodman R.	212-8666990	Ansche Ches Hirsch H 251W100th St.	19:30-23:30
Plainview	Golan E.	516-9214820	Am..Legion Hall 115 Southern Pkwy	19:00-22:00
Scarsdale	Aqua U.	914-3936099	Mid Westchestery 999 Wilmot Rd.	20:00-22:15
Tue East Meadow	Goldfein-P H.	516-4818782	East Medow JC 1400 Prospect Ave.	20:15-21:30
Great Neck	Uziel D.	516-7664372	Temple Israel 108 Old Mill Road	20:00-23:00
Huntington	Hall M.	631-7576598	Temple Beth El. Park Ave.	10:00-12:00
Queens	Burnbaum S.	845-6396222	Central Queens Y 108 St.	19:00-23:00
Wed Albany	Arcus L.	518-4393833	Temple Israel 600 New Scotland	19:30-22:00
Manhattan	Elmani Y.	860-2231800	92nd St. YM-YWHA 1395 Lexington	19:00-24:45
Monsey	Burnbaum S.	845-6396222	Temple Beth El Viola Road	20:00-21:30
Woodmere	Levi B.	718-5313104	Sons of Israel Cong. Irving Pl.	20:00-22:00
Tue Glen Cove	Hall M.	631-7576598	Cong. Tifereth Is Hill St. & Landing R	19:45-21:15
Manhattan	Goldfein-P H.	516-4818782	Henry St. Settlement, Grand St.	11:00-12:30
	Yablonski T.	201-8362655	JCC 76 St. & Amsterdam	19:00-24:00
New City	Burnbaum S.	845-6396222		19:00-22:00
Plainview	Fidelman S.	516-9974995	M. Island Y JCC 45 Manetto Hill Rd.	20:00-23:00
	Uziel D.	516-7664372	American Legion Hall 115 Southern	10:00-12:30

**U.S.A.-North Carolina**

Mon Greensboro	Feit S.	336-2180670	Beth David Sy. Gym, Winview Dr.	20:00-21:30
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**U.S.A.-Ohio**

Tue Cincinnati	Watson S.		Yavne School 8401 Montgomery Rd.	20:00-22:30
Wed Cleveland	Meyer S.	440-8939292	Mandel JCC, 26001 S. Woodland Rd	19:00-22:30
Columbus	Greenberg C.	614-2312731	Leo Yassenoff JCC 1125 College A	20:00-22:00

**U.S.A.-Oregon**

Sun Portland	Amir D.	503-2447464	68 SW Miles Fulton Park	20:00-23:00
Tue Portland	Aiger N.	503-7886300	IRCO - 10301 NE Glisan (104th& NE)	19:30-21:30
	Allison V.		7045 SE Taylors Ferry Road	19:00-22:20

**U.S.A.-Pennsylvania**

Sun Philadelphia	Markowitz R.	215-6719761	JCC Klein Red Lion & Jamison Ave.	19:30-23:30
Mon Elkins Park	Polsky S.		Kaiserman JCC City Line & Haverfor	19:30-22:00
Tue Elkins Park	Polsky S.		Congregation Beth Shalom	19:30-22:00
Philadelphia	Schillinger D.	215-7606800	Kaiserman Jcc, 45 Haverford Rd.	19:00-23:00
	Schillinger D.	215-7606800	Museum of Art, East Terrace 25th St.	19:00-23:30

**U.S.A.-South Carolina**

Mon Mau Pleasant	Kochmann G.	843-2160671	Creative Spark 757 Long Point Rd.	19:30-22:30
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**U.S.A.-Tennessee**

Mon Nashville	Rubin C.	615-3529447	Schulman Center Vanderbilt Univ.	19:30-22:00
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**U.S.A.-Texas**

Houston	Weisblatt R.	713-7769739	Beth Yeshurun 4525 Beachnut Ave.	20:00-22:00
San Antonio	Barenblat E.	210-8244878	JCC, 12500 NW Military Hwy	19:00-22:00
Tue Dallas	Kahalnik L.	972-8677780	Congr Shearith Israel, 9401 Douglas A	19:30-22:30
Houston	Weisblatt R.	713-7769739	Cong. Brith Shalom 4610 Bellaire Blv	11:15-13:15
Wed Dallas	Yokochi L.	214-7836449	JCC 7900 Northhaven Rd.	19:30-21:30
Thu Houston	MacDonald	713-2706158	JCC 5601 S. Braeswood Blvd.	19:30-22:30

**U.S.A.-Utah**

Wed Saltlake City	Miller M.	801-5691390	Salt Lake JCC 2 North Medical Drive	20:15-22:00
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**U.S.A.-Virginia**

Tue Fairfax	Halperin E.	301-9820937	JCC N. V. 8900 Little River Turnpike	19:30-21:00
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**U.S.A.-Washington**

Sun Seattel	Morhaime E.	206-2323560	4718& half University WY NE	18:30-22:00
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**U.S.A.-Washington DC**

Mon Washington	Rubin H.	703-2071551	GW University 22nd & G st. NW	20:00-22:30
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**U.S.A.-Wisconsin**

Mon Milwaukee	Altman B.	414-3510305	Harry & Rose JCC 6255 North S Moni	19:30-21:30
Sat Tacoma	Merryman M.	206-4985058	5236 East B Street Courner 54th	18:30-19:00

**Uruguay**

Mon Montevideo	???	925-0750	Comunidad Israel Ur. Canelones 1084	20:00-22:30
Tue	???	925-0750	Comunidad Israel Ur. Canelones 1084	19:30-23:00
Thu	???	925-0750	Comunidad Israel Ur. Canelones 1084	19:30-23:00

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ישוב	מדריך	טלפון	כתובת	מתח	בנין מתק	מז	ש"ח
אור יהודה	אושרי אשר	03-6587488	אולם הספורט, רח' בנין 18	20:00	21:15	+	25
אילת	אברהם ראובן	052-3529588	נעמיית מאחורי מסעדת שבולים	20:30	22:00	+	22
אריאל	ביטון יאקי	08-6335794	מתנייס יעלים שכונה א'	21:00	22:00	+	22
אשקלון	מליחי ירון	04-6324510	אולם הספורט במתנייס	20:00	20:00	+	22
באר שבע	זיו רפי	052-3385885	היכל הספורט, שד' בן גוריון 37	20:30	21:30	+	22
	אלנור ניילי	08-6419756	מרייס מנינה ר' שאול המלך 1	20:30	22:00	+	22
	ביטון ערן	08-8551354	א "רבי" מאחורי קניון שאול המלך	20:00	21:30	+	25
ג"ח מאוחד	שם-טוב מאיר	04-6377653	חדר האוכל	20:00	21:30	+	25
נבעת ברנר	עשור שמעון	08-9430322	אולם הספורט	20:00	21:00	+	25
הוד השרון	עוזרי אייל	03-5345571	ספורטן רח' ובוטינסקי 2	20:45	23:30	+	25
העונן	שוכר שמעון	050-5409909	חדר אוכל	20:00	22:00	+	25
הרצליה	נקב יוסי	054-6762013	בית פוסטר, ר' גיבורי עציון 4	20:00	21:30	+	23
חולון	מרדכי שמעון	052-2405535	מועדון בריוה-גולדה	20:00	21:30	+	24
חיפה	אמסלם מאיר	054-4414120	בית הלוחם	19:30	21:45	+	22
	הראל יאיר	04-8441812	ספורט לסטודנטים באוניברסיטה	10:15	12:15		
ירושלים	צמח חיים	02-5361197	בית הנוער העברי ר' הרצוג 105	20:00	21:15	+	25
מזרע	אמסלם אבי	04-9889871	מכללת יזרעאל	20:00	21:00	+	25
	בן-נעים דוד	052-2718065	חדר האוכל	19:30	21:30	+	25
מתנייס	אביב ספי	04-6933154	חדר אוכל - בטעם של פעם	20:00	21:00	+	25
מעגן מיכאל	שמי מריון	04-6394580	בית הספר האזורי	17:00	18:00	+	25
משגב	כרמל ירון	052-4656080	אולם ספורט מועצה אזורית	20:00	21:20	+	25
	מורחא איתן	077-4114121	אולם ספורט מועצה אזורית	21:00	22:30	+	25
נצר סירני	שיקר ישראל	08-9322493	חדר האוכל	20:00	21:30	+	25
נתניה	גבאי ויקטור	03-9604743	אול בית ישראל ר' יהודה הנשיא 19	20:00	21:30	+	25
סביון	ברגיל לוי	09-7457787	מועדון סביון	20:15	21:30	+	22
עברון	מילשטיין חיים	04-9924223	חדר אוכל	19:00	21:15	+	25
פדיה	מיכאלי קובי	08-9241093	בית העם	20:00	20:00	+	25
פתח תקוה	ערמי צידקי	052-2587010	בית נעמיית רח' ארלוזורוב 51	20:30	21:30	+	25
קריית חיים	אטיה אוהד	04-8224424	מרייס אילן	19:00	21:00	+	20
ראשון לציון	טביב איתן	054-4459429	מקיף ח' שדרות ברלב 8 מערב ראשון	19:45	21:30	+	25
	סגל אלי	052-8901419	מרייס כרמים רח' היין 4	20:00	21:30	+	25
רמת גן	קליין מנינה	054-4575151	כפר המכביה - מנויים בלבד	20:30	21:30	+	25
רמת השרון	ליב ירדנה	03-5406820	קנטרי קלאב רח' הבנים - מנויים	20:0	20:0	+	25
רעות	ברזילי דודו	03-6315191	קנטרי פארק המיים	20:00	21:30	+	25
רעננה	אוחיון יום-טוב	050-5398800	היכל הספורט העירוני פלמי"ח 2	20:30	21:30	+	25
שער העמקים	מלך זאב	04-8342401	חדר אוכל	21:30	21:30	+	25
תל אביב	אקוני מירי	03-6512395	קנטרי מגדלי ת"א, ר' נחלת יצחק 35	19:30	21:00	+	25
	ביטון גדי	03-5328993	אולם הספורט אוניברסיטת ת"א	20:00	21:30	+	25
	ורון מייק	052-4891049	קאנטר נוה אביבים יהודה הנשיא 34	11:00	12:00	+	20
	טריקי ינאל	03-5327010	אולם הספורט אוניברסיטת ת"א	20:00	20:00	+	25
	פרץ יוסי	04-9815522	מרייס אביב אליאנס רח' ברודצקי	19:30	21:00	+	25
	שלמה כרמלה	03-9693376	קנטרי דקל שיכון בבלי	20:00	21:30	+	22
			<b>יום שישי</b>				
ראשון לציון	שיקר ישראל	08-9322493	אולם אבני חושן, רח' משה דיין	21:00	21:00	+	25
רמת גן	עוזרי אייל	03-5345571	מועדון כפר המכביה - מנויים בלבד	11:00	11:00	+	25
תל אביב	גוטמן שרה	054-5824543	קנטרי קלאב אזורי חן	11:00	11:00	+	25
			<b>יום שבת</b>				
אילת	זר נעמה	08-6319075	מלון שרתון מוריה - שורות בלבד	20:30	21:15	+	20
	שוורץ עירית	08-6377002	בית רובין מול בנק הפועלים	20:00	21:30	+	22
אשדוד	אוחיון זיק	08-8540058	חוף הקשתות	11:00	11:00	+	0
באר שבע	זיו רפי	052-3385885	מכללת קיי עם עופר אלפסי	19:00	21:30	+	22
בת ים	אושרי אשר	03-6587488	קנטרי בת ים - מנויים בלבד	11:00	11:00	+	22
הוד השרון	ברגיל לוי	09-7457787	אולם הספורט חטיבה, ר' יאנוש קורצ'אק 1	18:00	19:00	+	0
הרצליה	קבי מדריכים	0	ספורטק, מגרש גלגליות	11:00	11:00	+	0
חיפה	בן-נעים דוד	052-2718065	החוף השקט	12:00	12:00	+	0
	לוסקי דדה	050-5302233	חוף דדו עם מדריכים אחרים	11:00	11:00	+	0
	לוסקי דדה	050-5302233	היכל הספורט רוממה	20:00	22:30	+	20
ירושלים	כהן בועז	02-6244368	מרכז תרבות עמים לנוער	21:00	21:00	+	25
	נעים אבנר	02-6782261	בית הנוער העברי צומת פת	20:15	21:30	+	25
נבטים	שמעוני נתנאל	08-6490077	אולם הספורט	20:00	21:00	+	20
נהריה	מילשטיין חיים	04-9924223	חוף הים "מזח"	11:00	11:00	+	0
קריית חיים	בשן יואב	04-8705701	חוף הים, מרקידים שונים לסירוגין	11:00	11:00	+	0
ראשון לציון	כותה גבי	03-9585075	קנטרי ההסתדרות רח' בן גוריון	12:30	12:30	+	25
	מנחם מוטי	052-2581720	טיילת - חוף הים	11:00	11:00	+	0
	עשור שמעון	08-9430322	היכל הספורט העירוני גן נחום	20:00	21:00	+	25
רחובות	טוילי משה	08-9408015	מתנייס תקוותו רח' הרצל 108	20:00	21:30	+	22
רמת גן	עוזרי אייל	03-5345571	רחבת תיאטרון יהלום, הבורסה	11:00	11:00	+	0
תל אביב	אביב שרה	08-6733548	חוף גורדון - מלון רנסנס - כי חופשית	11:00	11:00	+	0
	ורון מייק	052-4891049	בניין גולדריק אוניברסיטת ת"א	10:00	13:00	+	15
	קב מדריכים	0	ספורטק - כניסה חופשית	11:00	11:00	+	0
	שהרבי יענקל'ה	03-6486089	קנטרי דקל שיכון בבלי	20:00	22:00	+	25











# בתנועה מתמדת

## מוצרים חדשים

אתר רוקדים באינטרנט  
<http://www.rokdim.co.il>

מוצרים חדשים לרכישה ב"רוקדים", על גבי קלטות וידאו, CD ו-DVD (89 ש"ח).  
10% הנחה לחברי "מועדון רוקדים". 20% הנחה לחברי מועדון המזמינים דרך אתר האינטרנט.  
**50% הנחה בהזמנת 10 קלטות וידאו ומעלה!**  
כדאי להצטרף להוראת קבע לקבלת מוצרים חדשים ב-30% הנחה מייד עם הופעתם. [www.rokdim.co.il](http://www.rokdim.co.il)

מספר	שם הריקוד	מספר	שם הריקוד	מספר	שם הריקוד	מספר	שם הריקוד
244	מיישאל 96	30.09.05	מיישאל 96	30.90.05	241	חוללו זמר 30	15.07.05
מספר	שם הריקוד	מספר	שם הריקוד	מספר	שם הריקוד	מספר	שם הריקוד
(ז)	רוקדת	(מ)	חלומות מתגשמים	(מ)	אישה על החוף	(מ)	אולי על שפת הים
(ז)	בכיוון הזרימה	(מ)	אחת מכולן	(ז)	פתחי לו את ליבך	(מ)	שלום ואהבה
(ז)	הזדמנות שנייה	(ז)	אוהב אותך	(מ)	כחול	(ז)	אני אצבוט לך
(מ)	כמו ציפור חופשייה	(ז)	לב שבור	(מ)	האמנם	(ז)	כל מה שתרצי
(מ)	חתן בר מצווה	(מ)	נוגעת בנשמה	(מ)	ביני ובינך	(מ)	איזה יום יפה
(מ)	תגידי לי אישה	(מ)	שמש אדומה	(ז)	נעורי זהב	(ז)	הכול דבש
(מ)	בית קפה קטן	(מ)	הורה בן	(מ)	הורה זמר	(ז)	תשמרי לי על החלום
(ז)	שיר לערב חג	(ז)	כוכבים לא משקרים	(מ)	במסילה לבאר שבע	(ז)	מי אוהב אותך יותר ממני
(ז)	השריקה	(ז)	קחי אותי	(מ)	חלום ותפילה	(ז)	פס ליום אחד
(ש)	בורה בורה	(מ)	מחול מדברי	(מ)	דרך ארץ השקד	(מ)	שבח לאל
(ש)	צורכי ציורי	(מ)	גלים	(מ)	היפה בנשים	(ז)	עת דודים
(ש)	מברוק עליכם	(מ)	ונשיר כולם	(ז)	הבטחה	(ז)	חג האהבה
				(ז)	המחזרים	(מ)	מלכת היופי
				(ז)	שורו, הביטו וראו	(ז)	עוד נשוב
				(מ)	נרקיסים	(ז)	לנצח אוהבים
				(מ)	שיר ותפילה	(מ)	צחוקם של ילדים
				(מ)	מדבר	(ז)	אני לא מאוהב
				(ז)	כשאת צוחקת	(ז)	הלהיט שלי
				(ז)	אהבה בסוף הקיץ		

30% **Joining** 30%  
"Rokdim Permanent Order"  
for Every New Product will Give You  
**30% Discount**

### השתתפות בצער

מערכת "רוקדים" משתתפת בצערם של

- אבי ויוסי פרץ והמשפחה - במות האם!
- ספי אביב והמשפחה - במות האם!
- משפחת חתופה - במות אבי המשפחה, משה!
- קהילת הרוקדים בארגנטינה ומשפחת לונדון במותה ללא עת של רחל!



### מערכת רוקדים משתתפת בשמחתם של

טלי וא"ל עוזרי להולדת הבן, אח ליובל ודור

שרית וצביקה דורון להולדת הנכד הראשון

מלכה אלמוני - עם קבלת תעודת "קיר האירגון"

מנטה פרץ והמשפחה להולדת הנכד, מאור





# מכתבים למערכת



"We have danced with you in our living room"

פייסטת מחול בראש השנה

Shalom Yaron meishar! It was so nice to finally meet you, and to dance with you too!

So many of us correspond for a long time before we finally meet, but in the end, it's a small world. I forgot to tell you that when I was in Israel in December, I spotted you across the room at Gadi's session at University of Tel Aviv, but by the time I walked over, you were gone. So it was nice to finally meet face to face at Hilulim dance camp in New-York.

I have to ask - my daughter will be angry that I didn't - who is the blond young lady who danced in your videos? To tell the truth, my daughter was always very envious of her - that was something she would love to do.

You know that because of your videos, many of us feel like we've known you forever. After all, we've danced with you in our living rooms for years.

While I think of it, and because we always have so much trouble with my credit card, please change the expiration to 11/08.

Look forward to see you again somewhere, who knows where, who knows when!

Dee MacDonald,  
Houston, TX.,  
U.S.A

קינבל חיקווי-דס בגז ראש השנה, והופדג הצלה אייל גולן, אראשונה אינדג גזיזי מיווד, בצילי וואנינה, האולס אבש גז - כולס בואלצה אבנה, ישר כוא אמריק אסלס - אאלה אמנה.

הפייסטת בקרייג מוזקין - אכל, החלול במגנס אבוסי - מטרג-דל, הייטינג בגהודג, וכול חיקוד קינבל, זה החקוס אלהו ולהיז החלול, אצילי החוסיקה החללאק אג האל.

אפקט יאוד בחלול דס זלח - יגרון, מרגון מיווד דס גוון גזיזי - הפימרון, חלול אלא הפסקה דג הינד האמרון, דס גנודה וגס קצב שירה - החמכון, אלהו ולצוק, כי החלול נוגן אג הטון.

כול חלול של אבו אסלס, אפי באייה, בשלוב סלזיס - דס זכוא ופשה, הסיגנון - מזמרי, וגס הנוסלגיה בסדרה, החלול נוקר החלול, בשורה ובשייה, מרגון דס שיר - כול הכבוד דל היזירה.

חיקווי-דס - סימן זיך כרוי אכול חקון, אכול חקה החלוק והקרוב - ואכול החלוננין, החלול החבש אצובור דל-פי מודג זלמן - זה היצפס אהפוק אצס מאושר ורען, קינבל שמה - גודה אסלס השאן, שמעון סנה



"You know that because of your videos, many of us feel like we've known you forever. After all, we've danced with you in our living rooms for years"

Dee MacDonald,  
Houston, TX  
U.S.A

## Rokdim Club מוצרין כוקדים

20% הנחה על מוצרי "רוקדים" בהזמנה דרך האתר: <http://www.rokdim.co.il>  
20% discount ordering "Rokdim product" thru the Internet: <http://www.rokdim.co.il>

3 Colored Magazines 3 מגזינים צבעוניים ישלחו לביתך

1 year membership (3 magazines) - 30\$  
3 years membership (9 magazines) - 89\$ + gift.  
Gift (3 years membership): video/CD number.....  
You can also join via Rokdim site: [www.rokdim.co.il](http://www.rokdim.co.il)  
Please, charge my credit card below:

Exp Date  /

**Form Details:**  
To: "Rokdim" 10 Ha'Arba'a St. Tel Aviv 64739 Israel  
פרטי הרשמה:  
לכבוד: "רוקדים" רח' הארבעה 10 ת"א 64739

Full Name שם ומשפחה  ID מספר זהות  Tell number מס' טלפון

Address כתובת  City ישוב  Zip Kod מקוד

State & Country מדינה  Email אימייל



גיליון  
68

נובמבר 2005

# ענבל



(1911 -

שרה לוי-תנאי ז"ל - (3.10.2005)



בחג החנוכה להקת ענבל מצדיעה  
ל **שרה לוי תנאי ז"ל**  
מייסדת להקת ענבל וכלת פרס ישראל

רוקדים  
מגזין לריקוד עם ומחול  
NIRKODA

המחיר - 30 ש"ח



יעקב ועשיו



נשים

מגילת רות

שבוע אירועים: לתוכנית מפורטת של המופעים  
נא לפנות לקופת תיאטרון "ענבל" טל' 03-5173711