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Karmiel Dance Festival 2009 - August 4-5-6
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OUR DEAR SYLVIA



***We cherish the memory of
Sylvia Brownstein ז"ל***

***Beloved founding member of the
Israeli Dance Institute Board (USA)***

and the

***Israel Folk Dance Festival Committee
who zestfully danced through life
with her husband Fred, daughters
Bryna, Ilana and their growing
family of dancers.***

***Sylvia was a great friend to the
Israeli folk dance community all over
the world and her passion will always
be with us on the dance floor.***

- ISRAELI DANCE INSTITUTE -

רוקדים

מגזין לריקודי עם ומחול

NIRKODA



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Articles

Encouragement of Creativity and the Promotion of the Folk Dance Movement

27



By Yoav Ashriel

By Ruth Eshel



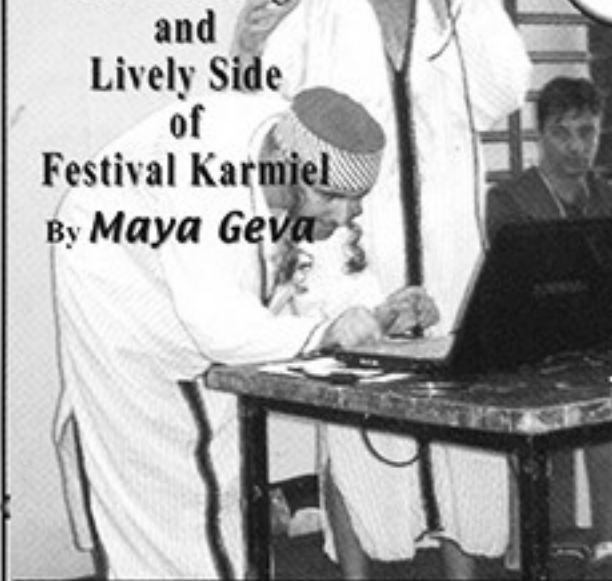
25

What Happened in Karmiel

Carmiel Dances

The Exciting
and
Lively Side
of
Festival Karmiel
By Maya Geva

22



Dance Calander

<http://www.rokdim.co.il>



Danny Uziel

Dear readers!

This year marks the 100th anniversary of the founding of Tel Aviv. We have chosen this topic for two reasons. First, the theme for the forthcoming Israel Folk Dance Festival in New York is, "Tel Aviv Chogeget - Tel Aviv Celebration". Secondly, it is impossible to speak about celebrating Tel Aviv without mentioning folk dancing. We are



Ruth Goodman

certain that many events and activities in Tel Aviv to mark this milestone will include folk dance. After all, it was about 60 years ago that Gurit Kadman z"l, began the first folk dance session at Beit Ha'Poel in Tel Aviv. This was the initial seed that gave rise to the development of Israeli folk dance, as we know it today. In Gurit's words, "Am Roked - A Nation Dances". Today we can indeed say, "Olam Roked - The World Dances".

As you will read in Yoav Ashriel's article, "Encouragement of Creativity and the Promotion of the Folk Dance Movement" (page 27), Yoav continued to follow Gurit's system of guidance and instruction. It is from there that everything developed and has flourished. We would be most pleased if the hishtalmuyot (workshops for teachers) of today would adapt some of the principles of the hishtalmuyot of the past and focus more on quality rather than quantity. Additionally we feel that it would be more beneficial if the veteran choreographers would generously mentor and provide guidance to aspiring choreographers rather than attach themselves as co-creators. This selfless encouragement would enable the new generation of Israeli folk dance creators to grow and develop their own choreographic identity.

Also in this issue are two articles that reflect on the last Karmiel Festival: "What Happened in Karmiel," by Ruth Eshel (page 25), an article that was published in the newspaper "Ha'aretz" (7/27/2008) with the response of Shlomo Maman, artistic director of the Festival, and "Karmiel Dances," by Maya Geva (page 22) who shares her experiences at the Festival.

The dance of the month is "Hachita Tzomachat Shuv" (The Wheat Grows Once Again - page 19) by Pnina Dickman. This dance won third place in the folk dance contest held in Karmiel 2008.

Happy Dancing and Mazel Tov to both Tel Aviv and to Sigi & Yaron Meishar on their recent marriage!

Pleasant Reading,

Danny Uziel and Ruth Goodman

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As a young folk dance choreographer, I had no one with whom to consult, to review and to assist with decisions on the construction of the dance, and there were a lot of uncertainties with each movement, step combination, etc. in the creation of a dance to a particular song or type or rhythm.

I was born on Kibbutz Ramat David in 1930. The first dance I choreographed was "Ta'am Haman" when I was 19.5 years old. Following this dance came many others. It was then and there that I decided that when I have the ability and the resources to do so, I would advise and help young choreographers. And that is exactly what I did!

I wanted to assist the young artist to find his way, to share my thoughts about his complicated ideas, to help edit the dance and construct it in accordance with the music and its feeling. Finally, of course, if the dance was good enough, to precisely notate it for an instruction booklet. To disseminate the dance, the choreographer could teach his

dance at the dance seminars (*hishtalmuyot*) and the dance could then become widely known.

In Miri Krimolovsky's touching article, "Together" (*B'yachad*) in *Rokdim/Nirkoda* #75, about my wife Mira z"l, she mentioned some of the choreographers that I had worked with - Shlomo Maman, Roni Siman-Tov, Avi Peretz, Avner Naim, Israel Shiker, and Marco Ben-Shimon. However, there were many more. My undertaking was enormous and professional and helped to develop and affect both the choreographers and the dancers.

Together with Mira, a wonderful dancer and instructor, I started conducting an Israeli folk dance teacher's workshop. I did so after having had experiences in many things: dancing, teaching and being the head instructor in a dance studio for instructors, in the choreographing of dances and arranging performances with the Machol group. We began

in 1968 and continued for more than 30 years. We held as many as 4-5 workshops in a year; each full day was held on a Saturday.

During those times, this type of enterprise was not an easy thing to accomplish. In addition to the expected difficulties, there were many more hardships. Up until then, Israeli folk dance classes were held under the jurisdiction and control of the cultural office of Va'ad Hapoel. My initiative wasn't condoned by the controlling parties. As a result of this, there were many consequences and I won't discuss all details here.

When a dance instructor arrived at the new workshop that we held, he received a precise and professional booklet with the instructions for the dances that were taught as well as the tools needed for the dance; at the time, this was revolutionary. In addition, he was able to purchase a tape recording of the music that was

correct for the dance and well played.

Again, this something that had not existed. The choice of which dances were to be presented at the workshop was matched to what the public was dancing. The workshop was preplanned, i.e., it was organized and set with the order for the instruction of the dances. Instruction was clear and deliberate; it was

also a friendly, joyful and pleasant experience.

The most important aspect was the advancement of young choreographers who created beautiful dances; this proved to be happy, exciting and very touching. These dances, the excellent booklets and the tape-recorded music enabled the participating dance instructors to

succeed in their classes that were held throughout the country as well as all around the world. This process was successful in promoting the folk dance movement.

For these choreographers, there had been no other possibility at that time

to create, to present their dances and to personally develop. In addition to the choreographers previously mentioned, there were also: Moti Alfasi z"l, Shalom Amar z"l, and Tuvia Tishler, Chaim Shiryon, Didi Dosh, Shmulik Gov-Ari, Shoshana Koplovitch, Amnon Shauli, Sefi Aviv, Siman-Tov Sepharadi, Itzik



The most important aspect was the advancement of young choreographers who created beautiful dances; this proved to be happy, exciting and very touching

Together with Mira my wife, a wonderful dancer and instructor, I started conducting an Israeli folk dance teacher's workshop. I did so after having had experiences in many things

Sa'ada, Barry Avidan, Avi Amsalem, Yom-Tov Ochayon, Yair Harel and many others, may they merit long lives. Everyone had their own unique style, personality, and creativity. Each had a different approach, creative method, form of self expression and his own way of working. But the spark of the creator and the will to create something good, beautiful and very touching, was the key partner in this fruitful undertaking.

My role was to guide the process. Each one of them created beautiful dances. I tried to "get into their head." I supported and helped them build each of their dances. It is an involvement in a creation that is personal and intimate.

This task has to be done very carefully, with understanding and sensitivity. The choreographers knew that they had someone to lean on and who always had an open door to help, support, and solve problems; believe me, there are many and it is very bothersome and nerve-racking.

Not every dance would be automatically presented at the workshop (*hishtalmut*). All the dances underwent a selection process. We worked together on each dance. At the beginning, we would meet at my house; it was a friendly encounter mixed with home hospitality. Later on, we would meet at "Bikurei Ha'itim". We would sometimes have one or two meetings on each dance. Sometimes, after constructive criticism, modifications and changes by the artist alone at home would result in a few more meetings. Only when the dance was well constructed and flowed naturally, beautifully and was exciting would it then be presented in the workshop setting.

Not just any creation of movements becomes a folk dance. For instance, in addition to all of the help, there was also a lot of professional and well-meaning criticism. Just the best dances were presented at the workshops. The choreographers knew this and therefore each tried to do his best. We too also tried to do our best.

Good folk dancing has to excite and touch the dancers as well as be loved by them. In order to do this, it has to be well constructed, to adequately express the contents of the song, the theme, music, genre and the beat. An important role is played by the melody and a good performance. Steps and movements that are easy to execute and that flow and are expressive will allow the dancers to feel comfortable, get excited, emotional and want to dance it over and over again.

An innate talent is a creative imagination. Without it you can't choreograph dances but, of course, you can develop it. It's better to encourage, help, guide and give the young choreographer the tools needed to create his dance. In each one of these artists, I found the "creative spark" and I encouraged them to continue.

It's obvious that each one of these choreographers naturally tried to succeed but not because of the others. There was camaraderie between them; everyone complimented each other. When a new and good dance was presented, we were all delighted; the dance elevated all of us.

Help was also given in the matching of the recording to the dance. This is what is called editing (a problem in itself). At times, a part of the music must be cut out of the original recording if it does not match the dance. As best I could, I tried not to affect the song and its expression. Only the most necessary changes were made. There was help on how and when to introduce the dance. Everything must be in accordance with the choreographer's personality, possibilities and whatever is also appropriate to the dance.

If, for any reason, a choreographer could not teach, the dance was given to a great instructor like Mira z"l, who was a wonderful teacher and who could present his dance perfectly and precisely; all the way through the process, Mira had been an active participant.

Out of hundreds, one example that I recall was a young choreographer who showed me a dance to a good melody and a nice idea. I saw that he had a great imagination, but because of his lack of experience, he created something

All his pupils (almost)



An instructor who only learns dances from videos underestimates his professionalism as well as his audience

(to continue - page 17)



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The singer, Yehoram Gaon, who performed in the opening ceremony, related that at the first dance gathering in Kibbutz Dalia, 22 dances were performed and that was the entire Israeli folk dance repertoire. Since then, he proudly remarked, 4,000 dances have been added and some say that the number is actually 6,000 or more. To that, one can mention the expression that says less is more and we can add to that idea that sometimes too much engulfs the small

By Ruth Eshel

Translation: Benny Levy

It was impossible not to be impressed by the large number of people who came to the three-day Karmiel Dance Festival last year and brought along some great energy.

In the opening ceremony, **Simanei Derech - Landmarks/Signposts**, staged and produced by Shlomo Maman, several dance troupes performed dances on themes such as **BeTof U'VeTzvil - With Drum and Sound**, **Am Roked - A Nation Dances**, **Hishtalvut - Integration** and **Goral Echad - One Destiny**.

Thousands of young people joyfully danced on the big stage, free of the exaggeration and extroversion which had characterized the

the modest DNA of Israeli folk dance that is not distinct in its form or rhythm. Israeli folk dance is based on universal daily movements and the dowry it brings is the beauty of its simplicity, the enthusiasm and the innocence of youth. This is what makes it so difficult; the attempt to broaden the language sometimes necessitates turning to new components. The result is that the same intangible dowry is lost as the dance becomes richer and more complex.

The singer, **Yehoram Gaon**, who performed in the opening ceremony, related that at the first dance gathering in **Kibbutz Dalia**, 22 dances were performed and that was the entire Israeli folk dance repertoire. Since then, he proudly remarked, 4,000 dances have been added and some say that the number is actually 6,000 or more. To that, one can mention the expression that says less is more and we can add to that

What Happened in Karmiel

(published Ha-Aretz, a daily newspaper, 7/27/2008)

The technical ability of the dancers has shown improvement and the choreography is more complex ● The design of the costumes was lighter, in a fresh cut, simpler and contemporary ● The experience of staging mass numbers of dancers on huge stage improved ● But there has been no change in the movement lexicon ● The existing reflects what is out there ● And there were no new directions ● Ruth Eshel compliments on one hand, and has constructive criticism on the other hand

performing dance groups during the first years of the festival.

In comparison to the past, the technical ability of the dancers has shown improvement and the choreography is now more complex. The design of the costumes was lighter, in a fresh cut, simpler and contemporary. In addition, the experience of staging mass numbers of dancers on one huge stage over the years was evident by effective choreography.

However, there has been no change in the movement lexicon. In most dances, one can see the basic movement elements, which characterize the older folk dances, but those were strongly blended with other artistically styled movements characteristic of modern dance and ballet with lots of high leg lifts, pirouettes and grand jetés. It seems that there is still no solution to the problem of how to develop, from the point of view of movement,

idea that sometimes too much engulfs the small.

Watching the contest of Israeli Dance for Stage, **Nashim BaShirim - Women in Song**, confirmed the impression of the opening ceremony. Eight top choreographers and

representative dance troupes participated in this contest. Compared to the past, everything having to do with production, the technical ability and the complexity of the composition have been improved but it seemed as if the choreographers

gave up on the search for an enriched language of movement.

In my view, the movement lexicon is at the heart of the matter. Therefore, there is no room to call what was presented on the stage **Israeli Dance**. This is dance choreographed for amateurs that is on a somewhat acceptable level; this kind of dance choreography is mostly unknown among the professional dance troupes



and it is more closely identified with Israeli folk dance. The choreographers used their experience and knowledge of how to work with amateurs and how to challenge youth so that they would prefer to come to rehearsals rather than engage in other current social temptations. Their response is aimed at those youth, who want to come and dance to the sound of their favorite Israeli songs, but they do not really want to deal with professional dance; they just seek the energy and excitement of being on stage.

At times, the choreography was reminiscent of classical symmetric staging where the girls wear light, airy white dresses and head kerchiefs. In other cases, the choreography reminded me of dances performed in musicals. The dances presented were aesthetic, memorable and lovely and performed with such precision that it makes you appreciate amateur groups.

First prize went to **Barry Avidan** for a theatrical dance called **Libavtini Achoti Kala**.

At the beginning, belly-dancers, who were dressed alike, tried to tempt the character of the king on the stage. Then, by changing their costumes, they turned into flowers. This was a surprising and entertaining performance with evidence of talent and geared toward everyone. On the other hand, there was nothing unique in its movement vocabulary and the dance looked as if it had been taken from a

Karmiel Festival 2008: One of the Shows



musical or from a Hollywood type of movie.

It was possible to find more authentic movements in the performance **Tnu Ligidol BeSheket - Let Us Grow Up Quietly** (second evening at the main amphitheater). 3,000 children participated; unlike the past, the dance was geared to the children's ability and was done tastefully. I was pleased that this time they

It was possible to find more authentic movements in the performance Tnu Ligidol BeSheket - Let Us Grow Up Quietly . 3,000 children participated; unlike the past, the dance was geared to the children's ability and was done tastefully

did not show young girls, dressed in mini skirts, peculiarly moving as adult jazz dancers.

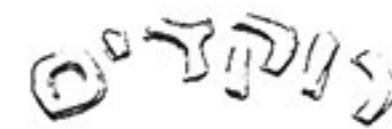
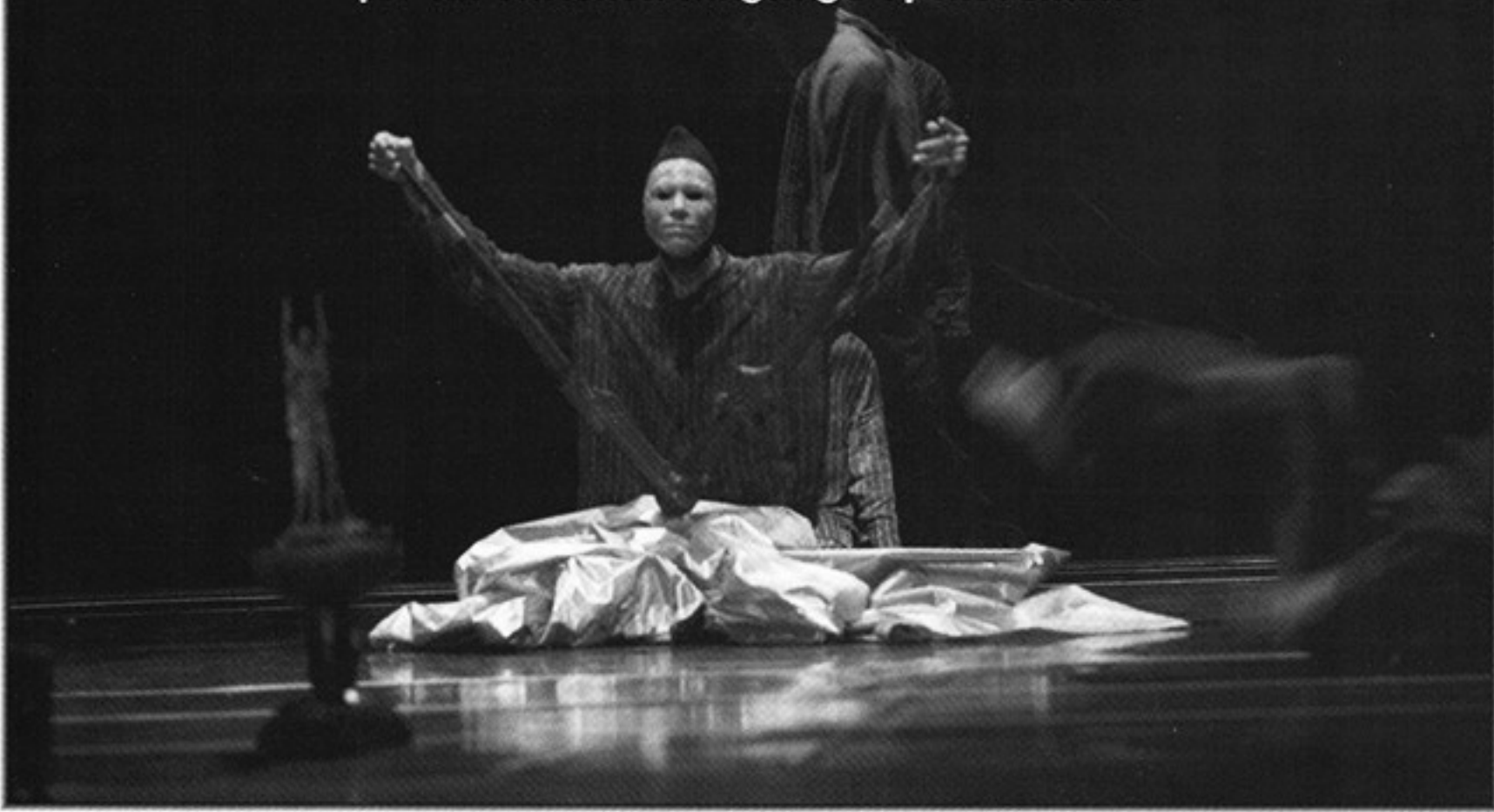
During the festival, I also saw two performances from abroad from places with rich ethnic traditions. The first troupe was from Spain and performed, "Intimate," with the star **Rafael Amargo**, a flamenco dancer. The second one, brought from Columbia, was "The Other Messenger," choreographed by



Spanish flamenco dancer, Rafael Amargo, performed "Intimate"

Summing up the 21st Annual Festival, the questions still remain about the status of folk and ethnic dance in Israel and how to create a dialogue between ethnic dance and the dance scene which currently flourishes in Israel. More than in the past, in their experimental works, choreographers all over the world are returning to their ethnic roots as a source of inspiration and as an enriching element to the language of movement

Compared to the past, everything having to do with production, the technical ability and the complexity of the composition have been improved but it seemed as if the choreographers gave up on the search for an enriched language of movement





It was impossible not to be impressed by the large number of people who came to the three-day Karmiel Dance Festival and brought along some great energy

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The Karmiel Festival - window of Israeli folk dance



Shlomo Maman, Artistic Director, Karmiel Festival

Marie France Delieuvin. This is a youthful troupe of dancers who had recently graduated from high school. The choreography deals with Christian gospel and the place of women in the background of past and present wars. This is a huge topic, problematic for choreographic interpretation and unfit for young dancers, whose freshness is their major advantage. The language of movement integrated the modern dance of the past with the ingredients of contemporary dance. It is a pity that the ethnic riches of Columbia, to which the troupe manager was referring, were not utilized here.

Summing up the 21st Annual Festival, the questions still remain about the status of folk and ethnic dance in Israel and how to create a dialogue between ethnic dance and the dance scene which currently flourishes in Israel. More than in the past, in their experimental works, choreographers all over the world are returning to their ethnic roots as a source of inspiration and as an enriching element to the language of movement. Israel, rich in her ethnic groups and her current dance scene, is an ideal location for showing works in progress, which can be presented as part of the festival. Expensive productions in honor of composers of songs or singing groups are surely enjoyable and a great



experience and they do attract a large audience, but they do not promote dance. Today, the Karmiel Festival is a window of what is out there. It is an institution for spectators which allows the train to run but provides neither direction nor points out new destinations.

Response of Shlomo Maman, Artistic Director, Karmiel Festival: "We are taking our dance one step forward"

"I enjoyed reading the article by Ruth Eshel (Ha-Aretz, a daily newspaper, published on 7/27/2008). It was very interesting to read the critic's point of view. I would like to present the reader with the choreographer's viewpoint:

"Israeli dance is in its formative stage and there is no doubt that it differs completely from the world's folk dance troupes and especially from those within the Eastern Bloc. Most of them have their traditional stylized dances and all troupes dance them with slightly nuanced variations. We are still creating our own dance and even taking it one step forward. I do not see anything wrong with the fact that our choreographers are influenced by other dances, including modern dance, as well as ethnic groups and minority populations.

"With some choreographers, I find the search for and a true attempt to create an Israeli movement language; some of them are also developing their own personal language of movement. Unlike other nations, we create it from scratch. Indeed, we have a long way to go but I am happy to report that we have had lots of success in both Israel and around the world.

"From one year to the next, the technical level of the dance troupes has advanced and there has been a significant improvement in the technique of the dancers thanks to the increased accessibility of Israeli instructors and choreographers to the professionalism of Israeli dance. This is in addition to the great improvement in the Israeli dance movement vocabulary, the composition and the story in the creation of Israeli works, which enable them to become interesting and special, expressing choreographic depth.

"The festival is a folk dance festival and is geared to everyone. I do not find room for featuring works in progress during the main performances staged in the amphitheater. They pose a risk and may be tasteless which might harm the success of the main performances. The natural spot for such works is indoors, in a more intimate setting and geared toward a specific targeted audience.

"Every year there are special programs for dances by ethnic groups and other ethnic dance opportunities. For some of the performances that take place in the stadium, we assign a theme to encourage the choreographers to create works inspired by the theme.

"The Karmiel Festival has always been the window on and the showcase for choreographers and dance troupes. We provide them with an opportunity to introduce their ongoing choreographic works and also encourage new works in keeping with the annual theme of the festival. Unfortunately, dance troupes do not have many opportunities to present their works to the public at large and we are happy that the festival gives them the stage and the exposure to the enormous crowds of people who attend the festival every year".



By **Maya Geva** 

With each new year, July brings forth a beautiful image of Israeli dance that is expressed at the **Karmiel Festival** in the Galil (northern Israel). The professional groups present a show of the traditional folklore that is connected to

Nehederet, "Ahuvati Bat Chamishim," "Tevorchi Artzi". People held hands, sang and danced, whether or not they knew the steps. When I saw them dancing "Hora Moledet", I thought to myself that people who insist on dancing under the boiling sun in the morning and engender happiness in everyone watching are the embodiment of "the beautiful Israel".

From there, I ran to the **Matnas** (community center) where the traditional session with **Sefi Bar-Lev** and **Lior Cohen** was about to start. Sefi is the organizer



There were many young choreographers in the festival competition, including four who had just finished the Ulpan. Doron and Lior Cohen were the choreographers of the dance that won first place, "Balada Al Sus"

Translation: **Yzhak and Diana Tzvi**

KARMIEL DANCES

The Exciting and Lively Side of Festival Karmiel

the music, the song, the history and the culture of the Jewish nation alongside dance performances in different and unique styles, for example: Ethnic, Latin, Classical and Jazz.

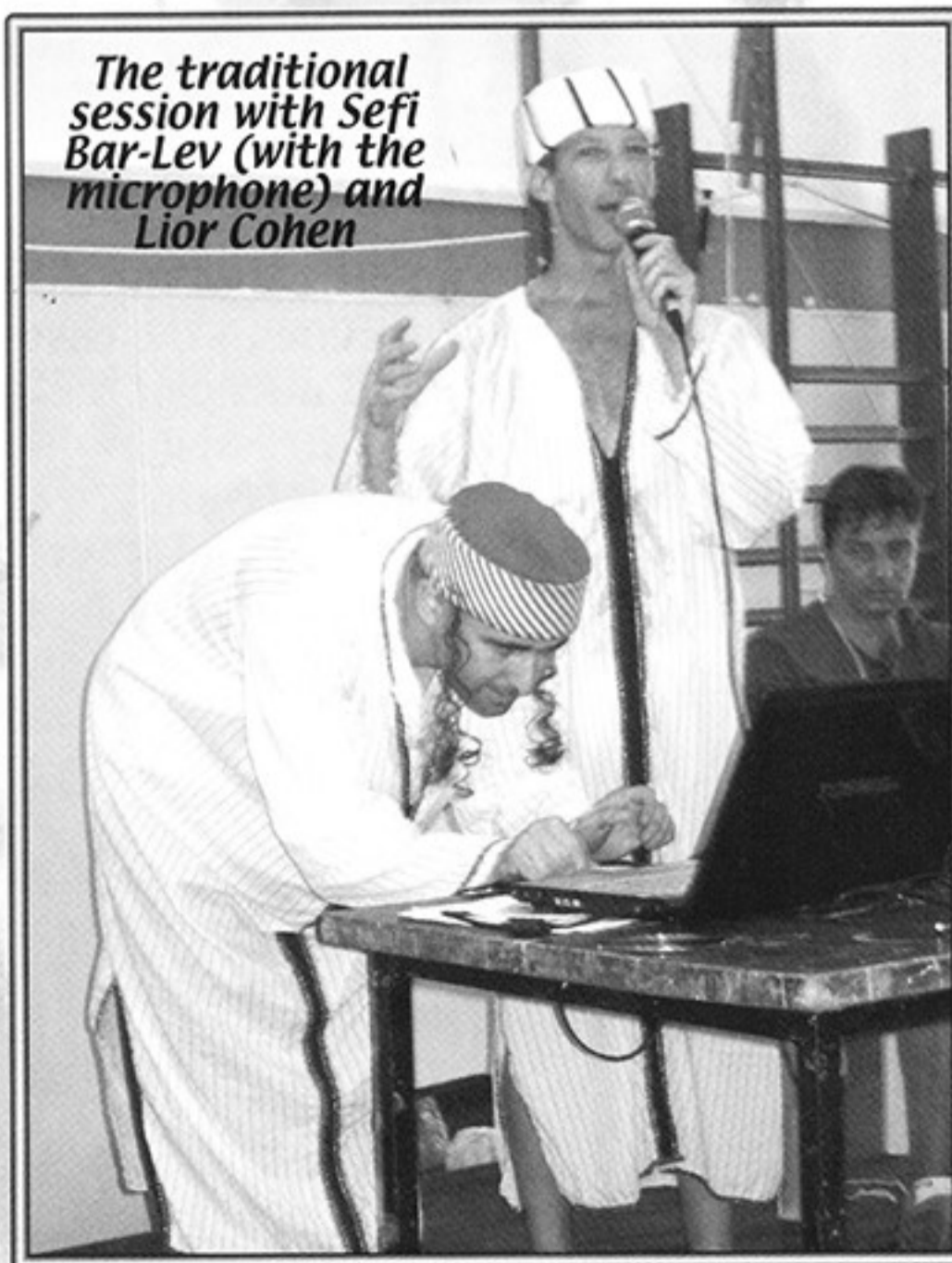
Last year I decided to focus on the exciting and lively side of the Festival, that is, the dance sessions filled with multitudes of people during the three-day festival in Karmiel.

Dancing for Our Country According to Tradition

I arrived on Wednesday after a crazy drive to make it on time to two interesting sessions that the festival program offered. One was **Dancing for Our Country** and the second was **Traditional Dancing**. Unfortunately, both took place at the same time and I was forced to run from one place to the other.

I arrived at the **Galgiliot field** at 11:30 am and saw both instructors, **Revital Golan** and **Ayelet Bukai** (dressed in blue and white) standing in the burning sun. Although there was shade, it did not cover the entire field. Electrical problems prevented us from hearing the music, but the enthusiastic dancers refused to leave the dance field that was decorated with flags. Instead, they started to sing very loudly. The instructors cooperated and led the group in circle dances to songs that express a love of Israel: "Eretz

of the folkdance teacher's class at Tel-Aviv University and Lior is last year's best student. They were dressed as Chassidim in the appropriate garb with white stockings, black pants and *tzitzit* (traditional fringes)



The traditional session with Sefi Bar-Lev (with the microphone) and Lior Cohen

תורת ישראל



Dances in Karmiel Festival 2008

The real surprise was a performance by Dudu Krauss' troupe, the Dudaim, which incorporated characteristic Chassidic movements such as in prayers to the Creator of the universe and the relationship between mankind

fluttering about. They began the dancing with the simple and easy dance, "Kleyzemer". It was hard to resist joining them when their dancing was so lovely.

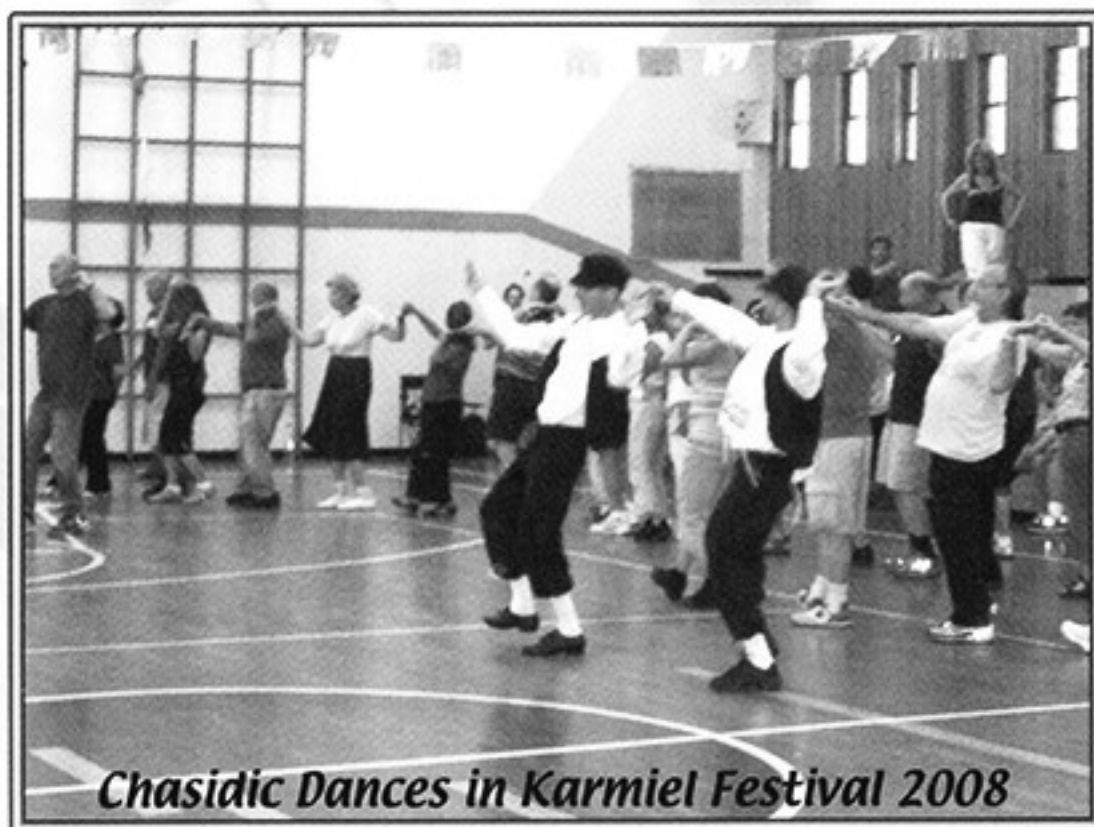
We danced Chassidic style dances such as "Hora Hadera," "Od Yishama," and "Mi Ha'ish". I noticed that the walls were covered with signs containing various biblical verses based upon which dances had been created. Sefi Bar-Lev explained the connection between these dances and the verses from the bible. For example: "Eten Bamidbar" comes from the book of the prophet Isaiah (Yeshayahu) and describes how the desert bloomed. Other songs for dances that came from Yeshayahu include "Sisu Et Yerushalayim" and "U'shavtem Mayim Bessason Mi May'nei Hayeshua". The song, "Vayiven Uzihahu," is from "Chronicles" and "Keshoshana Bein Hachochim" is from the "Song of Songs".

Another way of describing this was like having King Saul invite everyone to dance through his magical spells with the dance "Kishei Shaul" as well as the dance "Behar Hagilboa". The real surprise was a performance by Dudu Krauss' troupe, the Dudaim, which incorporated characteristic Chassidic movements such as in prayers to the Creator of the universe and the relationship between mankind. Afterwards they performed the song "Li-ya" and Sefi asked the dancers to rejoin the circle for the dance. He explained that the words were taken from the Talmud and that they are characteristic of the Jewish people; again we see the connection between the dance, and that of the words and the melody.

While the Chassidic melody was still in my head, I ran back to the Galgilot field and found that the electrical problem has been fixed and that there was no longer a need to sing aloud. Immediately I felt the pull to join the beautiful circle dance "Hora Hertzl" and other easy to follow and nice dances like "Eretz Hatzabar". Just to demonstrate how much they loved to folk dance, people were dancing in the hot weather as if they were in an air-conditioned room.

When I returned to the other dance area, I found that it had become crowded. Sefi and Lior were now dressed as Yemenites and the dances were appropriate to the costumes. The style and music of the Yemenites were expressed in dances like "Amalel Shir," "Shabbat Menucha" and "Bat Teiman". Shalom Shabazi's song, "Dror Yikra," reminded everyone of the Shabbat candles that remain lit at the end of the dance.

The dances were quite diverse and you could tell that much effort went into organizing and connecting the themes and content. The hall was full of dancers who were amazed by the show that they had just seen. There is no doubt that the Yemenite and Chassidic



Chasidic Dances in Karmiel Festival 2008

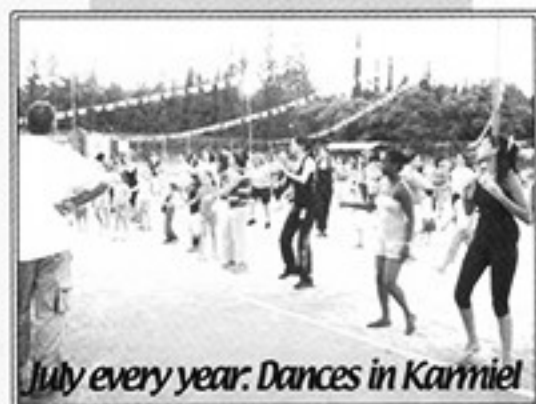
costumes did their part to make the "show". This dance event was talked about a lot because of the connection between the dance and its source. The instructor revealed the hidden stories behind the dance and emphasized the tradition with either a complete performance or a different glimpse on other traditions - religious and non-religious, Israelis and those from abroad, temporary guests and veterans all dancing together to "Ani Maamin;" you don't have that experience anywhere else - only during the annual Karmiel Dance Festival.

Young Spirit Festival

While it is true that folk dancing is associated mainly with adults, there is also a place for young people. I found a number of locations and opportunities for dance geared toward the young or young at heart. I was present at a family session led by Levy Bar-Gil and Ayelet Golan, his partner for teaching and dancing. There were lovely dances for children that were easy to follow and very straight forward. Ayelet, the instructor, demonstrated the steps from a stage so that the kids would be able to see and

copy her movements. From the side, I watched the six and seven year olds; these were their first steps into the world of dance. It occurred to me that this would be the time that they would fall in love with the steps, tempo, and songs. They danced "Eretz Zavat Chalav" and "En Den Dino". They danced in lines to the song "Bat Shishim" and, of course, there was a dance to the well-known song "Ze Hitchil Mi Shnei Horim (Hamishpacha Sheli - My Family)...," a mandatory family dance. Among the dancers I saw adults, teenagers and others who just like to do line dances to songs from their childhood. It appeared as if whoever wanted to return for a few minutes to their childhood and to dance, worry and carefree, had come to the right place.

Sefi and Lior were dressed as Yemenites and the dances were appropriate to the costumes. The style and music of the Yemenites were expressed in dances like "Amalel Shir," "Shabbat Menucha" and "Bat Teiman"



July every year: Dances in Karmiel

“How I Can Grow Up and Still Be a Child”

Another way to accentuate a young spirit was through the performance, “Tnu Ligdol Besheket” (Let Us Grow Up Peacefully), a performance of more than 2,000 dancers that included both young children and teenagers, who are the future generation. It was possible to see the charm of youth and the happiness of children with the mixture of Hip-Hop and Jazz styles alongside traditional folk dances. In one of the dances, the children held banners that represented different societal messages.

There were songs like “I Love, You Love” and “Friends of All Colors” with the children dressed in colorful costumes. There was a Kazablan medley danced by teenage groups and a performance by Idan Yaniv and Tal Museri, who are child show stars; they too were colorfully dressed. There was also a Bulgarian children’s group that danced to “It’s a Small World.” However, what really caught my attention was the young presenter that appeared every once in a while and asked the adults to stop talking about conflict with phrases like, “discrimination/drugs/poverty/corruption” and change them into words of peace and harmony; at the end, they sang “Ani Ve Ata Neshane Et Ha’olam” (You and I Will Change the World). When I heard these words come out of the mouths of babes it instilled a renewed faith in that phrase because it sounds so true; I closed my eyes and imagined that even in our country it is possible.



Dances in Karmiel Festival 2008

Another way to accentuate a young spirit was through the performance, “Tnu Ligdol Besheket”, a performance of more than 2,000 dancers that included both young children and teenagers, who are the future generation

Teenagers on the Edge

What do we do with all the teenagers that fill the festival but don’t know any dances? The solution was provided by the experienced dance instructor, Ofer Rajuan, accompanied by Avichai Yamin, a young man and professional salsa instructor who had just finished the course for dance teachers at Tel-Aviv University. The teenagers gathered on the field; some were nervous, some were observing from the side, and some just made seemingly random movements and noise. The atmosphere calmed down when the instructor told them to shout at certain points; they listened and watched the instructor. The music is hip, the instructor is young and experienced and what is most important, there were young girls. As a result, they move to easy line dances, yelling at the right time and exciting their audience. What had been a wild and chaotic arena had become a calm, positive dance environment. It is important to emphasize that the instructors have a way of getting into their mind set;

they told jokes and taught in an associative way with “traffic direction” movements that were easy to remember. This was how I learned “Amim Gusta”: Right hand-left hand, right hip-left hip, jump and start all over. Even though the music changed, the steps remained the same. The hour passed and we moved

on to the couple dances; the instructors taught the basic steps of the cha-cha and immediately everyone entered into a happy dance party with Latin, Salsa, Merengue, and Cha-Cha style. While it is true that these dances have nothing to do with Israeli folk dance, anything that will attract teenagers is acceptable.

Young Choreographers and Dance Teachers

There were many young choreographers in the festival competition, including four who had just finished the Ulpan. Doron and Lior Cohen were the choreographers of the dance that won first place, “Balada Al Sus”. Edo Dadon and Meirav Segal, who had choreographed a couple dance, and Hila Emanuel, Michal Falach, Dana Guterman, Eitan and Dorit Mizrahi (together with Yaron Carmel) all had completed the Ulpan in the last few years and had participated in the competition.

A special area was provided for the new teachers. During the festival they taught the dances “Hamarkid Hatzair,” “Bogrei Ulpanim,” “Emtza Haderech” and “A Gan Hayam Hatichon.” This year it was very hot at the festival but a “Youthful Spirit” had blown in and this is what they called the dance

session conducted by Lior David and Sagi Azran that made everyone happy in the way that only young people can.

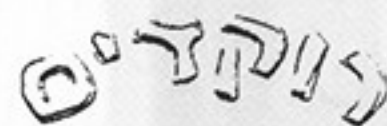
There were many kinds of dance sessions and every dancer could find one that was personally appealing. For those who like Debkas, there was a session called “Debka Medabeket.” Those who craved the melody and style of Yemenite dance could go to the session called “Betza’ad Temani,” and for those who desired the most recent dances of the year, there was a session called “Lehitim Lohatim.” For those wishing for the opposite, there was a session called “Nostalgia.” The festival was for everyone and the teachers happily and voluntarily participated.

The many dance styles are evidence that Israeli folk dance isn’t locked in time. Its origins are with the pioneers of the past and they used the many sources and traditions of the Jewish nation. Israeli folk dance looks forward to welcoming and developing the younger generation and, above all, expressing a feeling of unity and great joy.



Circle dancers in Karmiel Dance Festival 2008

The teenagers gathered on the field; some were nervous, some were observing from the side, and some just made seemingly random movements and noise. The atmosphere calmed down when the instructor told them to shout at certain points; they listened and watched the instructor. The music is hip, the instructor is young and experienced and what is most important, there were young girls!



HACHITA TZOMACHAT SHUV

The Wheat Grows Once Again

Pnina Dickman has been a folk dance teacher for some 25 years. She began to choreograph Israeli folk dances in 2000; that year, she choreographed "LeBinyamin Amar". This dance was created to honor her daughter, **Arbel**; following the tradition of dancing in front of the bride and groom, Pnina, together with her daughter's friends, performed the dance at her wedding.

Her love of dance came from her parents who were actors and dancers in the Yiddish theater shortly after they had made Aliya from Poland in 1948.

The dance "HaChita Tzomachat Shuv" ("The Wheat Grows Once Again"), sung by **Chava Alberstein** (1992), was created for the folk dance competition conducted in memory of **Oshri Chaver z"l**. The dance won third place.

In the days prior to the competition (in 2008), the bodies of our soldiers - **Ehud Goldwasser, z"l** and **Eldad Regev, z"l** - were returned and the song was well suited to that time. This song speaks about those soldiers from Kibbutz Beit HaShita who fell during the Yom Kippur War (1973) and the song is still being sung at community evening sings and remembrances. Thus, in the middle of the night, the connection occurred and the dance was born.

Additional dances of Pnina that have been submitted in past competitions are: "Ma'aminim" and "Shir Hama'alot".

The dance was performed in the Karmiel competition to the sound of the complete, unedited recording and therefore the musical transition between the first and second time through the dance is different than the transition between the second and third time. Pnina filmed the dance for "Rokdim" together with folk dance teacher **Tuvia Tishler**. With his advice and

approval on the editing of the dance and music, the dance is now the same throughout.

The Wheat Grows Once Again

Formation: **Couples**
Structure: **One verse, three parts**
Meter: **4/4**

Choreographer: **Pnina Dickman**
Lyrics: **Dorit Tzameret**
Music: **Chayim Barkani**

PART A Face CCW with W to right of M, left hands joined in front of M's chest, M's rt. hand behind W's back at her rt. hip

Steps for M:

- 1-2 Sway L-R.
- 3-4 Rock back on L, fwd on R in place.
- 5-7 Three steps fwd LRL.
- 8 Hold.
- 9-12 Yem. R bwd.
- 13-16 Tcherkessia step rocking fwd and bwd on L: Rock fwd on L, back on R in place, step bwd on L, fwd on R in place.

Steps for W:

- 1-2 Sway R-L and pivot left to end facing M with joined left hands lowered behind W's neck and rt. hands at partner's waist.
- 3-4 Rock fwd on R, bwd on L in place.
- 5-7 Moving CCW: Three steps bwd RLR.
- 8 Hold.
- 9-12 Step R bwd, L fwd and pivot left on L to face CCW, close R to L to end in the starting position.
- 13-16 Tcherkessia step rocking fwd and bwd on R: Rock fwd on R, back on L in place, bwd on R, fwd on L in place.

REPEAT PART A, but on last step face partner and join both hands.



The dance "HaChita Tzomachat Shuv" ("The Wheat Grows Once Again"), sung by **Chava Alberstein** (1992), was created for the folk dance competition conducted in memory of **Oshri Chaver z"l**. The dance won third place

Song translation and transliteration:
Malka Tischler



Her love of dance came from her parents. Pnina Dickman

PART B: Partners face to face with M's back to center, hands joined sideward ("butterfly position") at shoulder level. Steps described for M, W does opposite unless noted.

- 1-2 Step L to left, cross R behind L.
- 3-4 Step L to left, brush R across L as the forward hands are raised.
- 5-6 Cross R over L, step back on L in place.
- 7-8 Wide step sideward onto R to rt., hold while looking to rt.
- 9-10 Release hands. Full turn left (moving forward CCW) with two steps L,R.
- 11-16 Open double tcherkessia step: L to left, cross R over L, L back in place, R to rt, cross L over R, R back in place with "pasadoble" arm movements. End face to face.

PART C: Join hands: right-to-right joined above and left-to-left joined below.

- 1-4 Change places: Yem. L with M passing behind W, brush R to rt. (W: Yem R passing in front of M, brush L to left.)
- 5-8 Using opposite footwork, repeat counts 1-4 to return to place (starting position of Part C).
- 9-10 Release hands. Turn away from partner with two steps to end facing each other: M turns left toward center of circle with L,R; W turns rt. away from center with R, L.
- 11-12 Face to face (M's back to center), rock back on L, fwd on R. (W: back on R, fwd on L.)
- 13-14 Move forward towards each other's rt. shoulders: Step L, R and join rt. palms at head level to form "wheat" (fingers spread apart and elbows bent).
- 15-16 Move past partner to change places. M: half turn left moving away from center with two steps L, R; W: half turn rt. moving toward center with two steps R, L.
- 17-18 Rock back on L, fwd on R. (W: rock back on R, fwd on L.)
- 19-22 Partners move toward each other (step-touch) to pass right shoulders. M: Step L fwd, touch R fwd and face slightly to left, step R fwd, touch L fwd and face slightly to rt.
W: Step R fwd, touch L fwd and face slightly to rt., step L fwd, touch R fwd and face slightly to left.
- 23-28 Repeat 9-14. (Turn away from each other to end face to face, rock back & fwd, move fwd toward each other joining palms to form "wheat".)
- 29-32 M: half turn left moving away from center to end facing W with two steps L, R, rock back on L, fwd on R.
W: half turn rt. moving toward center to end facing M with two steps R, L, rock back on R, fwd on L.
- 33-34 Two steps fwd toward partner: M with L, R passing behind W and joining his left and her rt. hands high. W turns rt. in two steps R,L to end in starting position of dance.
- 35-36 Rock back on L, fwd on R in place. (W: back on R, fwd on L.)

ENDING: Last time through dance after counts 29-32 in Part C:

- 1-2 Partners move toward line of circle with two steps, M: L,R and end facing CCW. W: Turn in front of M: R,L and end with her back to the line of direction.
- 3-4 Join left hands high. With two steps in place L, R, M turns W rt. under their joined hands to end face to face. (W turns rt. with two steps R,L.)
- 5-6 With left hands joined, rock away and together. M: back on L, fwd on R. (W: back on R, fwd on L.)
- 7-8 Close L to R (W: R to L), M wraps joined left hands behind W's neck, W rests her head on his shoulder and he embraces her with his right arm.



The Wheat Grows Once Again
Music: Chaim Barkani
Lyrics: Dorit Tzameret

The fields pour out into the distance
from the horizon to the doorstep
There are carob trees, and olives,
and Mount Gilboa
The valley is gathered unto the evening
With a beauty that has never been equaled

This is not the same valley
This is not the same house
You are not here and you cannot return.
Here is the tree-lined path and in the
sky, an eagle
But the wheat grows once again

From the bitter dust, the irit* flowers rise
On the grass is a child with his dog
The room is well-lit, and the nights descend
On what is within it, and what is in its heart.

This is not the same valley
This is not the same house
You are not here and you cannot return.
Here is the tree-lined path and in the
sky, an eagle
But the wheat grows once again

Yet all that was, will perhaps go on forever
The sun rose, and the sun comes again.
They still sing the songs, but yet how will they tell
Of all the pain and all the love?

Yes, this is the same valley
Yes, this is the same house
But you surely cannot return.
But how did it happen, how, and
how does it happen still? -
That the wheat grows once again.
* irit = chives

Hachita Tzomachat Shuv

Sadot shefuchim harchek mei'ofek v'ad saf
V'charvim v'zayit v'Gilboa
V'el arbo ha'emek ne'esaf
B'yofi she'od lo haya kamohn

Zeh lo oto ha'emek, zeh lo oto habayit,
Atem einchem v'lo tuchlu lashuv
Hashvil im hasdera, uvashamayim ayit
Ach hachita tzomachat shuv

Min be'afar hamar ha'iriyot olot
V'al hadeshch yeled v'chalbo
Mu'ar hachoder v'yordim leivot
Al ma shebo uma shebelibo

Zeh lo oto ha'emek, zeh lo oto habayit,
Atem einchem v'lo tuchlu lashuv
Hashvil im hasdera, uvashamayim ayit
Ach hachita tzomachat shuv

V'chol ma she'haya ulai yihyeh la'ad
Zarach hashmesh, shuv hashmesh ha
Od hashirim sharim, ach eich yugad
Kol hamach'ov v'chol ha'ahava?
Hen zeh oto ha'emek, hen zeh oto habayit
Aval atem ben lo tuchlu lashuv
V'eich kara, v'eich kara, v'eich korei adayin
Shehachita tzomachat shu



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There are no rules to creating; there is complete freedom. From experience, we learned that if we are dancing in a circle and starting with the right foot, it isn't good to change direction and start the second part with the left foot



One of the Folk Dance Instructor Yoav Ashriel's show

(Encouragement... from page 26)

simple and nice but without meaning. He could do so much better. I turned his attention to some small bothersome details and to the flow and beauty of the movements and to the connection between the parts. He then went home and changed some details in the dance. While this was somewhat better, it was still far from being wonderful. This went on for a few more times. I tried to encourage him and get the best out of him. I explained to him that he is a new artist and that he has to create a dance that is well constructed and it has to be wonderful; I knew that he could do it.

Finally, after a lot of work, he presented the dance at the workshop. The dance was wonderfully received, along with much excitement and a round of applause. On the same day, it was danced many times and it was taught throughout the country. The young artist hugged me and whispered, "Yoav, you made my life difficult, but it was worth it. Thank you." The dance today is one of the strongest dances. The choreographer understood the idea and has continued to present many wonderful dances and is one of our best choreographers. And that is how from hard work, beautiful and wonderful dances were created.

Some people had said that I would stick to just one genre; this is incorrect. However, I searched for just a good dance, in the particular style of the choreographer and according to his creativity that was well built and I honestly accepted any style. I tried to favor songs about Israel but I didn't limit the style; what is nice about the whole process is actually the diversity.

There are no rules to creating; there is complete freedom. From experience, we learned that if we are dancing in a circle and starting with the right foot, it isn't good to change direction and start the second part with the left foot.

It is confusing and uncomfortable for the dancers. The same goes for couple dances. If the man starts with the left and the woman with the right foot that should be continued throughout the entire dance. If you start with a certain style, it should be maintained throughout; the style should not change in the middle of the dance.

Movements done during the first part of the dance should lead directly into the second part; the main thing is that there should be a natural

connection between the movements at the end and the beginning. The most important thing of all is the joy of the creation, the whole idea, the uplift and the expression. The dance should be an expression that will be beautiful, soothing, touching and that will be desired to be danced. If someone will need to change feet in the middle of the dance, and it is necessary, then by all means, but it is not worthwhile when it is just used to complicate the dance. Hard work is needed for the dance to be simple, flowing and touching.

A great deal of time, work and attention was dedicated toward helping the young choreographer. I did this willingly and happily



Fishermen's Dance by Yoav Ashriel

with each one of the choreographers with whom I shared my thoughts and listened to their problems; the artist's spark was enervating and I drew close to him. The results were surprising and wonderful and his joy brought me happiness. I loved each one of them. Some had claimed that it was all done

for profit. The simple truth was that from regular dance sessions or performances with the group, I received better pay and fewer headaches than from the workshops. I engaged in this activity for the cause and from the bottom of my heart.

More experienced choreographers, who did not need my assistance but found a good forum for their dances and a push to their creations also joined this endeavor. Rivka Sturman z"l (who was like family and who helped with the teaching and also flourished in those times), Giora Kadmon z"l, and Yankele Levy, Eliyahu Gamliel, Moshiko Itzhak-Halevy, Bentzi Tiram, Yonatan Karmon, Yonatan Gabbay,

Se'adia Amishi, Viki Cohen, Yankele Dekel and many others, may they merit long lives, as well as other instructors such as Shaul Rosenfeld z"l, Nina Orad z"l, and Shoshana Dudai, Hagai Ramati, Rafi Chelfet, Rafi Damar, may they merit long lives, as well as other instructors from different areas or one

If the man starts with the left and the woman with the right foot that should be continued throughout the entire dance. If you start with a certain style, it should be maintained throughout; the style should not change in the middle of the dance

time creators. Ehud Ben-David z"l (Modern Dance) and Rena Sharet (Modern Dance), Esther Amrad (African Dance), Shimon Levy (Jazz), Batsheva Koren (children dances), Ezra Kadir (fun dances), Yakov Barkman (performance dance), Dorit Shimron (with the Tnuat Ron group), Miriam Learner and Ari Wax (international dances), Clara Wolini

(TO CONTINUE - PAGE 30)



(Encouragement... from page 17)

(character dance), Yedidia Amram (Moroccan Style) and many others, may they merit long lives, also participated in the instruction.

To all of this we also presented older folk dances, international dances, review and correction of dances, different types of dances and movements, how to notate the movements, many children's dances, program dances and rondos, performance dances along with costume suggestions and their notation, folklore presented with movies and explanations and various other topics related to dancing and to the instruction of folk dance. Each topic presented should help to enrich and educate the instructor. The instructors were very pleased with this program. At every workshop six new dances were chosen for presentation, four dances were reviewed and other professional material was made available.

Hundreds of instructors, from every corner of the country, were attracted to attend. They loved the dances, the approach, and the whole idea. They promoted these dances at their sessions and they succeeded in attracting thousands to come and to dance. It surely was a flourishing period for folk dancing.

Moving forward in time, we switched to recording on cassette tapes, and then on CD

discs. As requested, we began to use video recording. Every innovation was used to promote the endeavor.

The most important thing for us was the personal interaction between the choreographer and the instructors, as well as the dynamic educational experience. An instructor who only learns dances from videos underestimates his professionalism as well as his audience. A dance is comprised of more than just steps and movements; it incorporates a soul, expression, feelings and style. These aspects can only be transmitted within a personal encounter.

Lastly, every professional, e.g., doctors, teachers, technicians, and more, constantly attends continuing educational workshops in their profession. They never say: **"I am already working and I know everything."** An instructor also needs to attend workshops to improve and keep current in every way. **"Workshop for instructors"** just as its name implies, is designed not to learn just those new dances presented on a video, but to generally improve the dance instructor in all aspects having to do with dance. At the present time, many choreographers, instructors and dancers are complaining about the current situation. This is the way to improve; it's a long process but it is the only solution.



**"She was a wonderful dancer and instructor".
Yoav's wife, Mira
Ashriel z"l**



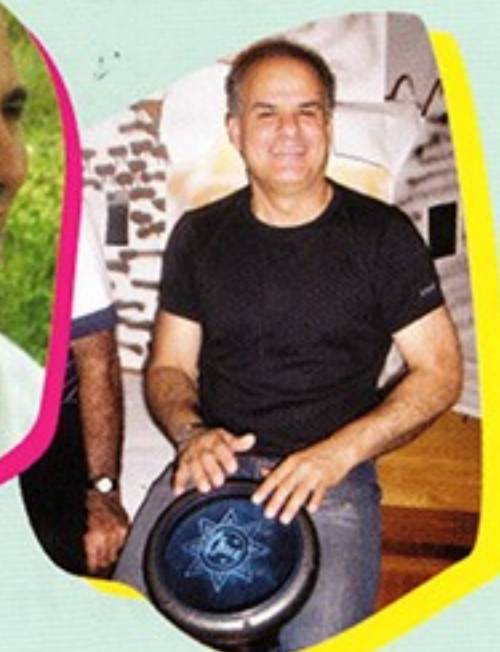
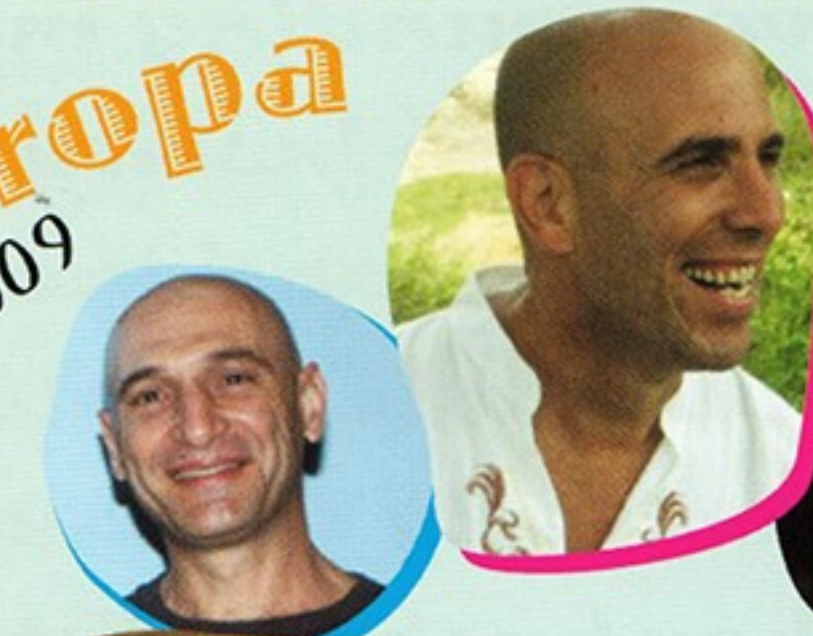
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