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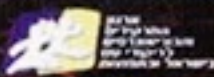
Required minimum 5 years experience in dance.

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SUMMER COURSE

For Foreign Teachers and Dancers of Israeli Folk Dance



Karmiel Dance Festival 2010

July 19 - July 30, 2010

Karmiel Dance Festival 2010

SUMMER COURSE

For Foreign Teachers and Dancers of Israeli Folk Dance

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Or by special arrangement with Dany Benshalom
- Individual insurance is recommended.
- **A minimum of 25 participants is required for the course.**



Course Participants 2009

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Registration Form 2010

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Surname: _____

Male Female Age: _____

Address: _____ City: _____

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Email: _____

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Date and time of arrival in Israel: _____

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Karmiel Dance Festival
July 27 - 29, 2010

Festival General Director
Aharon Solomon

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ארגון המדריכים
והיוצרים לריקודי עם
IFD Organization of
Instructors & Choreographers

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

Dear Readers!

This issue is published for the New Year. Within the last two months of this year we were informed that the new chairman of **Irgun Hamarkidim**, **Victor Gabbay**, after great effort, patience, and compromise, had succeeded in finding a solution to the conflict that had split **Hamarkidim** into two organizations. The organizations have reunited and promise to act jointly for the sake of the dancers and dance leaders in Israel and abroad. Congratulations to all those who had a hand in this agreement.

We send our best wishes to the **Irgun** and to the entire community of dancers and dance leaders for a year of productive activity, a unification of all parties with a clarification of goals and a unified effort. We wish to maintain the existing community of dancers that has traveled forward with us for many years while we hope and expect to increase the ranks of new dancers, (not dances), both young and old, so that together we will be able to nurture the wonderful folk dance culture that brings joy and happiness to tens of thousands of people all over the world.

To PhD **Levi Bar-Gil**, we extend our congratulations and best wishes upon the bestowal of the **doctorate in education (PhD)**; the dissertation topic was about "Preventing violence in schools and building a supportive social climate with the help of dance." May there be many more like him in our midst.

In this issue:

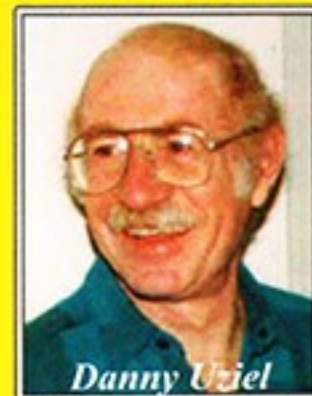
- "Proud to Dance", an article written by PhD **Dina Roginsky**, about folk dance for the gay and lesbian community through a unique group established by **Sagiv Sha'ul**. We wish him great success and the hope that it will enlighten as well as bring happiness to individuals that society does not always accept with open arms.
- "Karmiel Show - The Folk Dance Competitions of the Karmiel Festival 2009", an article by PhD **Ruth Eshel**, dance critic of the Israeli newspaper, **Ha'aretz**, on two annual dance competitions held at the Karmiel Festival - "Tacharut Hamachol Ha'amami - Folk Dance Competition" named for **Oshri Chaver, z"l** and the "Folk Dance Competition For The Stage" named for **Eyal Ben Yehoshua z"l**.
- "I'm Going Home - Musical Zionism", written by **Maya Geva**. The article is based on a conversation with accordionist and composer **Ami Gilad** about how music and dance (and longing) have brought him home to Israel after many years of residing in the United States. Our best wishes go to **Ami Gilad** for success in his homeland and that he will continue to enrich our culture with the fruits of his creative work.
- "Personal Memories of Dalia"; an article marking the 70th anniversary of the dance gatherings at **Kibbutz Dalia** in the Carmel Mountains written by **Raya Spivak** (Hebrew) and **Yoav Ashriel** (English).
- "The Tale of Yahoo Promotes, Yahoo Praises and Yahoo Says", written by **Zahavit Tal-On**, is an allegory about people that promote themselves with fictitious names on the Hebrew Forum site, "Tapuz". Forum readers will no doubt understand what it is about.
- "Singing and Dancing with the Stars", by **Dr. Hezkiah Aharoni**, on the use of folk dance within the Department of Mental Health at **Nes Ziona Psychiatric Hospital**.
- "Eretz Bereishit" - Dance of the month about this featured dance and its prolific choreographer, **Avi Peretz**.

With Joyful Dancing!

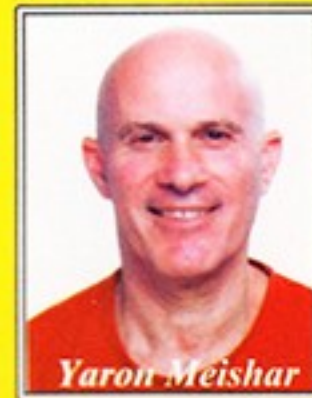
Ruth Goodman, Danny Uziel and Yaron Meishar - Editors



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Yaron Meishar

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By **Yoav Ashriel**



Translation from the Hebrew: **Benny Levy**

Kibbutz Dalia celebrated the 70th anniversary of its establishment. This is an important event for every folk dancer, instructor, and folk dance choreographer. It all

PERSONAL MEMORIES OF

DALIA

The Cradle of the Israeli folk Dance Movement

began there. This is the cradle for our wonderful activity. From here the seed grew; it was its greenhouse. The Dalia Festivals actually established the folk dance movement and built its image.

I, too, was inspired by these gatherings and they shaped my activities within the Israeli folk dance field. They were the source of my desire to choreograph folk dances, their variations and content; they led me to produce choreographies for the stage that would express the way we conduct our lives in Israel and, of course, to teach folk dances and to lead them. For me, Dalia was the revelation.

The Dalia Festivals took place as follows: The first one was held in 1944, the second one in 1947, the third in 1951, the fourth in 1958, and the fifth one took place in 1968.

I was seventeen years old when I first saw Israeli folk dancing and I was thrilled. As a member of Kibbutz Ramat David [since my birth] in 1930, I had both a happy childhood and youth in the kibbutz. Back then, together with friends, I participated in the dancing held in the dining room on Friday [nights] and holidays. I taught myself to play the accordion and I used to prepare different programs for the celebration of holidays at the kibbutz and in the vicinity.

In the promotion for the second Dalia Festival, every kibbutz and settlement in Emek Yisrael (Jezreel Valley) received an invitation from Va'ad Hapoel (the Board of Directors of the Workers' Union) to send two individuals to a folk dance workshop. The secretariat of the kibbutz decided to send me, along with a girl

who was my age, to that workshop. It took place at a neighboring kibbutz, Gevat [near Migdal Ha'Emek], under the direction of Gurit Kadman z"l. This workshop was preparation for the second Dalia Dance Festival (1947). At that time, under an initiative by Gurit Kadman, the whole Israeli folk dance field started to develop.

This was a three-day workshop. We danced to the accompaniment of an accordion and we learned nine new dances, taught by Gurit, Rivka

Shturman and others. It was exhilarating, exciting, pleasant, and mainly - [it was] ours. During that workshop I was inspired by the endeavor and the flame that it sparked is still burning

within me.

Until then, in Israel, they danced mainly a [modified] Romanian Hora and Rondo usually accompanied by the singing of the participants. There were no recordings. Sometimes it was Krakoviak, Polka, Korobushka, Valse Ben-Shemen or others which had been brought [to Israel] by the pioneers and were accompanied by accordion or harmonica. At the Gevat workshop, I felt that something new, beautiful and exciting of our own was created. Then, in the summer of 1947, the second Dalia Dance Festival took place. Much like many of the settlers in Israel, I came to the festival with few friends from the kibbutz. It was a wonderful idea that Gurit Kadman had to draw the public into that new concept.

The performances were held on a stage which was set against the side of a hill near the then eight-year-old kibbutz. Opposite the stage, the kibbutz members had plowed terraces on the hill to

serve as a sitting area and also prepared a short piece as a warm-up for the performances. For two days, we danced and learned dances by day and by night. Gurit referred to it as "Dancing in Hebrew." It was done on the ground, outdoors, with enormous enthusiasm. We danced to the sound of the accordion and sometimes to the flute and drum.

Gurit also knew how to draw upon the ideas of many artists, musicians, painters and poets. They were all in agreement that the seeds of Israeli folklore and culture were created here. And then they contributed their own talents towards its development.

The first gathering at Dalia took place in



Second Festival Dalia in 1947

Gurit Kadman decided to organize a national gathering of all dancers here. She was very busy. She had



enormous drive, energy, charisma and the power of persuasion. She convinced both the kibbutz to host that gathering and the Va'ad Hapoel to organize everything

Dalia Festivals
The first one was held in 1944
The second one - in 1947
The third - in 1951
The fourth - in 1958
The fifth one - in 1968





Leah Bergstein

Until then, in Israel, they danced mainly a [modified] Romanian Hora and Rondo, usually accompanied by the singing of the participants. There were no recordings. Sometimes it was Krakoviak, Polka, Korobushka, Valse Ben-Shemen or others which had been brought [to Israel] by the pioneers and were accompanied by accordion or harmonica

1944. I found this out from Gurit Kadman herself when we later became colleagues. Prior to that, she had been invited to the young Kibbutz Dalia to prepare them for Chag Habikkurim ("First Fruits" - Shavuot). During these preparations, she got to know the people and the place. In the center of the kibbutz, there was and there still is a big beautiful pergola (a type of gazebo) surrounded by plants and trees. Then and there, Gurit decided to organize a national gathering of all dancers here. She was very busy. She had enormous drive, energy, charisma and the power of persuasion. She convinced both the kibbutz to host that gathering and the Va'ad Hapoel to organize everything.

The gathering was held in the beautiful pergola on the kibbutz. The kibbutz then had been in existence for only five years and was not yet stable. There was hardly a road and who had a car to get there anyway? The event took place toward the end of World War II and in the wake of all its fears and the horrible holocaust! But the Yishuv (the local leadership) decided that this event would lift the spirits of the people in the country and would contribute to the development of the cultural life and titled this momentous gathering, "Kenes Davka." The excitement was enormous.

After the second gathering at Dalia, in which I had participated, I was very excited by the new developments. I was only seventeen and I had increased my activities in the kibbutz, in the region and within the workshops. Among other things, I had traveled as a dancer to a festival in Budapest with a kibbutzim dance troupe, directed by Ze'ev Chavatzelet, z"l.

When I was drafted into the Army, I was sent to an arduous course in the new Nachal Brigade [an acronym for Noar Halutzi Lohem] where I was a platoon sergeant. At the army base, I also prepared dance performances for the graduation ceremonies held at the end of training. At that time, the seed of the Nachal Entertainment Troupes was created with the integration of a band, community singing, folk dancing and more. At its head was Ze'ev Chavatzelet (from



"Megilat Ruth" - Dalia First Festival, 1944

At the end of "Magal VaCherev", as the swords held by the boys and the sickles held by the girls were lifted high and united creating the symbol of Nachal, they danced to the accompaniment of the applauding audience

Kibbutz Beit Alfa), an individual with a rare personality and exceptional talent. He choreographed dances, produced movies, wrote songs and organized events and performances. He was a person with vision and ingenuity. Ze'ev put me into the Nachal Command Center to organize folk dance. There, I met Mira Ashriel, z"l, who joined me in my work. She then became my beloved wife, the mother of my children and a full partner in my dance activities.

Prior to the third gathering, Dalia 1951, at the age of twenty-one, I organized a Nachal dance troupe. Back then, from the various Nachal groups I chose 60 people, a huge number at the time, for the dance troupe, with Mira as a wonderful dance soloist. We performed "Shir HaEmek - Song of the Valley", (the place where I came from), with music by Marc Lavry.

In its movements and choreography, "Shir HaEmek" expressed the life, the landscape, the work and joy in the Valley. Another dance of ours was "Magal VaCherev - Sickle and a Sword," a dance which expresses the basic idea behind Nachal, i.e., a program that combines military service together with the establishment of new agricultural settlements, often in outlying areas. At the end of "Magal VaCherev", as the swords held by the boys and the sickles held by the girls were lifted high and united creating the symbol of Nachal, they danced to the accompaniment of the applauding audience.

The stage was very large. There was a small orchestra, nice lighting and sound. All of the performances were wonderful. They were folkloric and performed with heartfelt enthusiasm. The emphasis was on the natural and the authentic. There were complete holiday dance pageants brought from the villages that

were performed on stage as they were then celebrated in the kibbutzim, much like the wonderful presentation, "Chag HaOmer," presented by Kibbutz Ramat Yochanan and arranged by Leah Bergstein as well as "Chag Shavu'ot" presented by Gan Shmuel (a kibbutz east of Hadera), "Dayagim - Fishermen" presented by Sedot Yam (a kibbutz on the shore of the Mediterranean Sea in central Israel and on the site of ancient Caesarea), "Ro'im - Shepherds" from Nahalal (a moshav in northern Israel) and "Chedvat HaYetzira - Joy of Work," an exciting dance from Geva (a kibbutz near Afula). Three dances were arranged by Tova Tzimbel. Rivka Shturman brought a dance troupe from Ein Harod (a kibbutz near Mt. Gilboa) and they performed a beautiful medley of folk dances and "Magash Hakesef - The Silver Platter," to a poem/song written by Natan Alterman [soon after the 1947 United Nations Partition decision as an advance tribute to the youth who would fall in the coming war] that was expressive and full of meaning. Each dance expressed a particular subject simply, gracefully and with exciting beauty. The immense audience identified with the content and was extremely appreciative.

In between the gatherings held at Dalia, Gurit organized courses for instructors and many dance sessions, which encouraged the instructors, the dancers and the choreographers.

When I arrived on the Israeli folk dance scene, the leading choreographer was Rivka Shturman, who choreographed the best dances. She had no prior tradition and no examples of Israeli dance to follow. This was a creation from scratch. For years, we enjoyed her dances and they are still beautiful, joyous and pleasant today. Sara Levi-Tanai brought in the Yemenite style with "El Ginat Egoz - To the Nut Garden." Leah Bergstein, from Ramat Yochanan, created holiday and shepherd dances (for pageants that eventually became part of the folk dance repertoire), and there were the choreographers Shalom Hermon and Ze'ev Chavatzelet. Gurit Kadman also created a few dances but her main influence was her ability to organize and get everyone excited. She told us, "Those people, who live in their own land, on their own soil, for hundreds of years, create folklore and a unique style. We were scattered throughout the world for 2,000 years and, therefore, we do not yet have our own folklore. We must create it."

Gurit was also searching for folklore from the different ethnic communities in Israel - the Druze, the Cherkessians and the local Arabs. She did a tremendous job!

All ethnic groups were participants at the Dalia Festivals and were enthusiastically applauded. Gurit also developed the teaching methods and the different terminology used for

dance notations. Later on, Gurit Kadman received the highly regarded Israel Prize and justifiably so!

At the Dalia Festivals and in the workshops we all felt that we were creating a new Israeli culture, a folklore for a renewed and reunited nation. We felt a great appreciation for a new Israeli way of life and a joy which unites us all; everything was done generously and with great enthusiasm.

Each new dance, and we had about ten of them per year, was a celebration. And indeed, back then, we created an Israeli folk dance style which is beloved and known throughout the country and in the world to this day.

Here is a small curiosity: In the early 1950's, we already have had about 40 dances. Then, at one of the gatherings, the admired Ze'ev Chavatzelet rose up and said that we have enough dances and that we need to stop creating them. (What would he have then said today?)

During that period, I did a lot within the field of folk dance. I choreographed many dances, staged performances with dance troupes throughout the country and around the world, organized workshops for dance instructors, mentored many young choreographers and conducted a lot of dance sessions. But my central experience was the gatherings held at Dalia. In my dances, I made an effort to express the way we live and the various landscapes throughout the nation to

the beautiful songs that were created in the country.

In the 1958 and 1968 Dalia Festivals, I was a very active participant in the performances and the dance sessions. It gave me the desire and the will to keep pushing. The Dalia Festivals not only reflected the folk dance movement but in fact created it.

Over time, there had been great technical advancements at those festivals. An orchestra, singers, good sound and professional lighting were added. There were spacious dressing rooms under the stages, etc. Shulamit Bat Dori professionally directed performances that were presented on five stages and on the surrounding hills. With all that, the core enthusiasm and the contributions remained as they were.

Let us all be inspired by that today, as well, and proceed in the light of this magnificent tradition.



Forth Festival Dalia in 1958

The Yishuv (the local leadership) decided that this event (Festival Dalia) would lift the spirits of the people in the country and would contribute to the development of the cultural life



Rivka Shturman



Celebrating Dalia 70



Shalom Hermon





On average, there are about 40 participants at the session. The age range is 30 to 50 years old and most of them have had previous folk dance experience.

The participants include those who are gay, lesbian and straight; mainly straight females participate and this includes the instructor's mother, sister-in-law and ex-wife

By **Dina Roginsky** PhD

Monday, 7:30 p.m., a typical hot and humid summer evening in Tel Aviv, I entered the **Municipal G.L.B.T. (Gay, Lesbian, Bisexual and Transsexual) Community Center 1** located in **Gan Meir (Meir Park)**. Following the tragic murder of two young men this past August at the Center in Tel Aviv, I go through a security check. In a large pleasant air-conditioned room, a small group of beginners gather for Israeli folk dance.

The instructor, **Sagiv Sha'ul**, a thirty-one-year-old good-looking and slim man, speaks softly to a group of 10 to 15 men and women who are arranged in a circle. They start the session with the classics: **Tzadik Katamar, Lo Ahavti Dai, HaHar HaYarok, Balada LaMa'ayan**, and other beautiful, nostalgic and old dances. From the circle dances, you will not notice any difference. This is apparently a regular Israeli folk dance session. The change comes with the switch to couple dances. Sagiv announces the change and each person

finds a partner and gets ready to dance: there are men dancing with men, women dancing with women and also... men dancing with women.

A Dream Come True

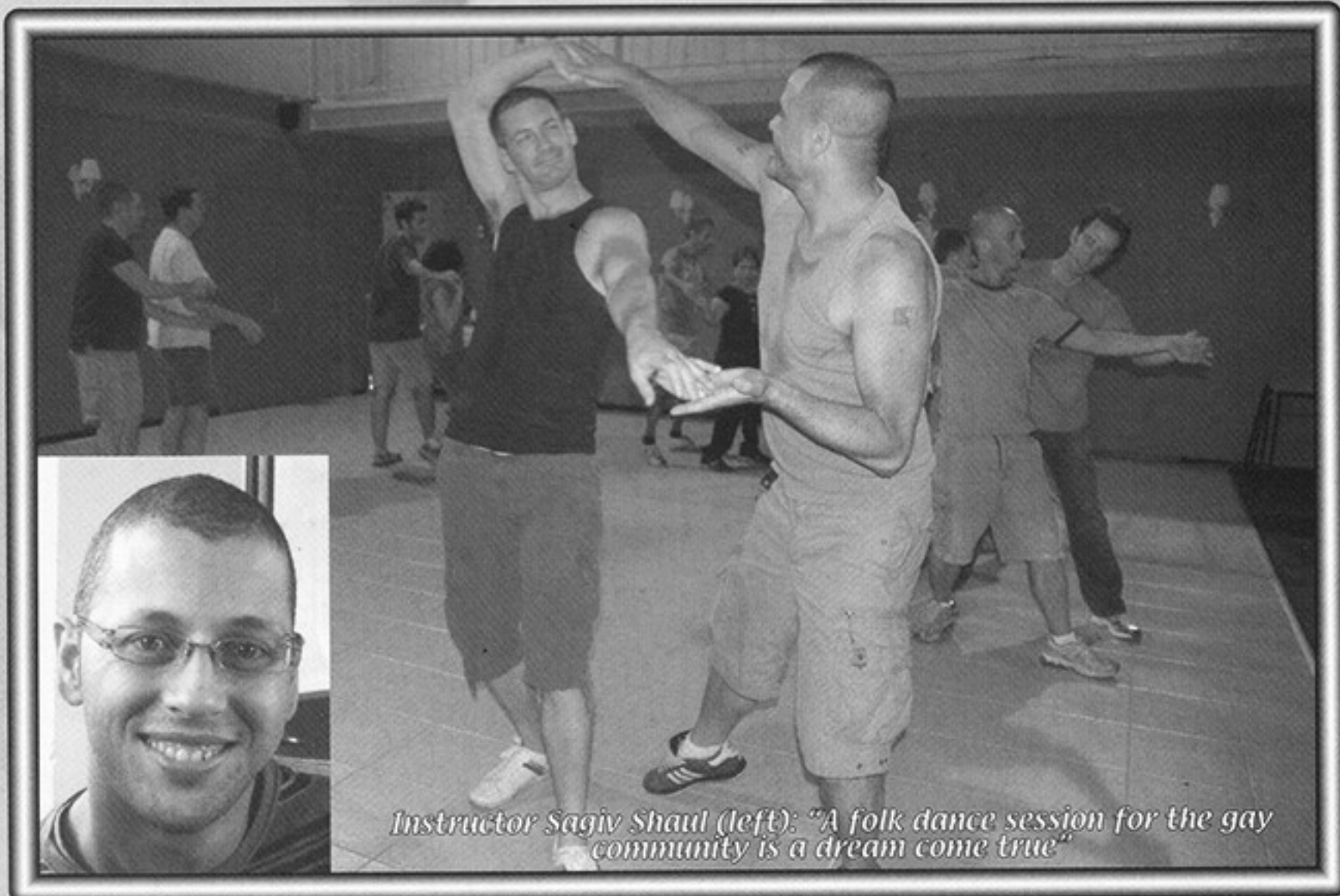
"A folk dance session for the gay community is a dream come true. It had begun, increased

PROUD TO DANCE

A israeli folk dance session for the gay community

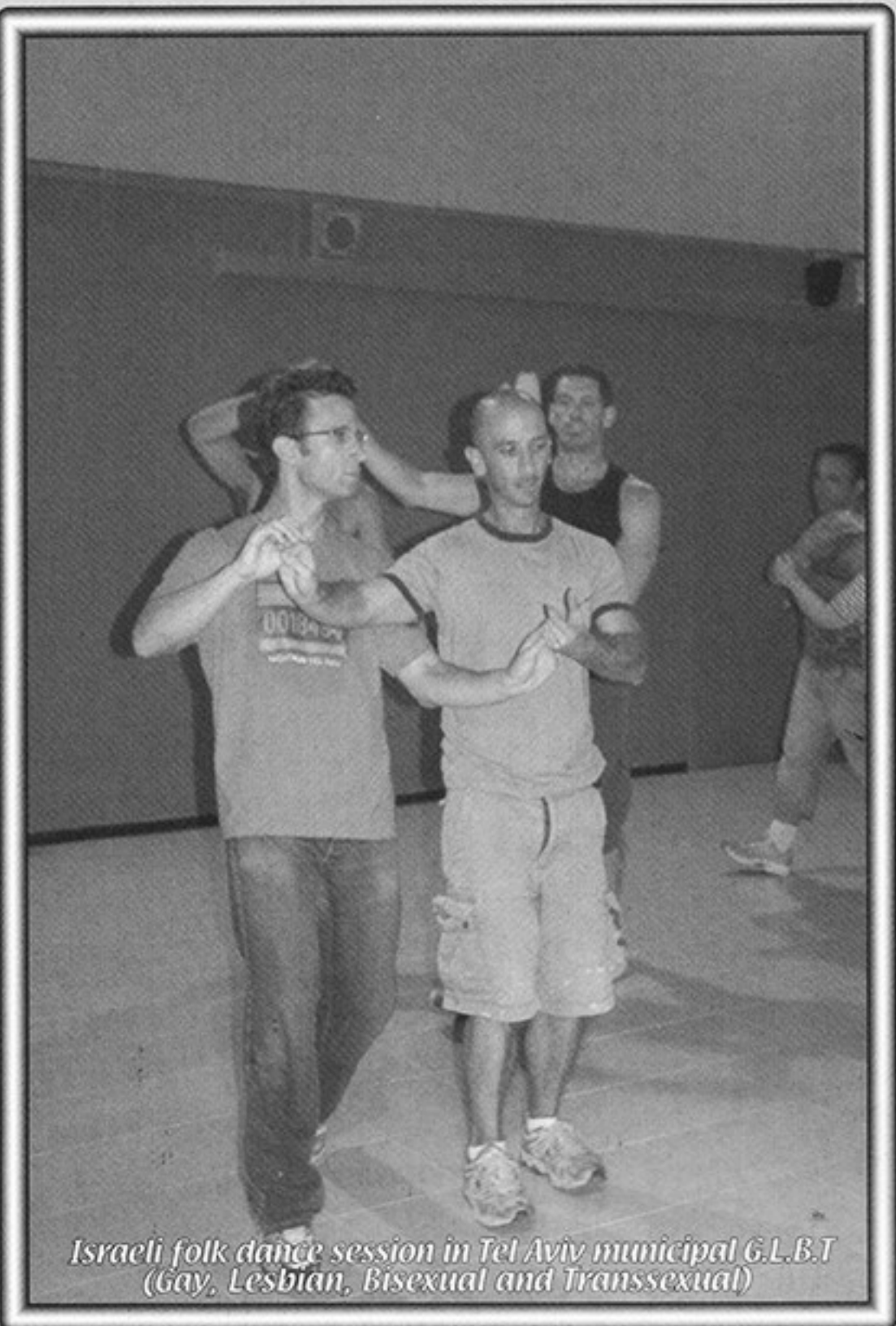
There are men dancing with men, women dancing with women and also... men dancing with women

in size and worked out," says Sagiv excitedly, the first folk dance instructor in Israel and probably in the whole world for the gay community. [Editor's note: There are over 30 dance sessions, mostly square dance, that belong to the **International Association of Gay Square Dance Clubs** as well as groups that are for gender role free dancing; there are also well-



Instructor Sagiv Shaul (left): "A folk dance session for the gay community is a dream come true"

Translation: Benny Levy, MS



Israeli folk dance session in Tel Aviv municipal G.L.B.T (Gay, Lesbian, Bisexual and Transsexual)

The homosexual scene in Tel Aviv is well-known thanks to the colorful and uninhibited gay pride parades and from the typical clubs and bars frequented by this community. I imagined sexually perverted men who dance at the popular Tel Aviv clubs to the most current music. What would they have in common with folk dance that reflects the good old days of Israel? I really had to check this out with my own eyes and feet.

This good friend invited me to the harkada and he was my partner for the couple dances although I could not ignore his glances at his own kind, those with whom he usually dances. After I had danced there and enjoyed the communal and family atmosphere, with no one expressing any interest in my sexual orientation, I met with the instructor, Sagiv, for an interview. His arrival into the field of Israeli folk dance is integrated with his fascinating personal story, i.e., his private coming out and his courageous institution of the Israeli folk dance session for the members of the gay community.

Do Not Dance with a Male Partner

Sagiv started to folk dance when he was 15 years old. He was introduced to it through his dancing family. His mother, father and brothers dance regularly. He accompanied his mother to dance sessions in Natanya. "She was my companion from the beginning," Sagiv said.

His beautiful style was recognized by both dancers and instructors and after two years of dancing, he joined **Barry Avidan's** dance troupe that represented [the city of] Netanya.

Afterwards, he did his three-year army service with the Artillery Corps. After army service, he returned to dancing but only for a short time. At age 23, he was married and they had a daughter. "While married, I was in the closet," he openly admits. The marriage

did not last long and the couple was divorced. Immediately afterwards, Sagiv came out of the closet. "After the divorce I had come to the realization that, in fact, I am homosexual. It helped us to become good friends. Today, my ex-wife, my daughter, my partner, Rami, and I go out together."

After the divorce, Sagiv returned to the world of folk dancing and stood out at the dance

known gay and lesbian dance instructors in countries outside Israel.] This session started in April 2007, at the **G.L.B.T Community Center** in Tel-Aviv and has continued regularly until today.

Its email list includes 70 people and, on average, there are about 40 participants at the session. The age range is 30 to 50 years old and most of them have had previous folk dance experience. A small beginners group was recently started. The participants include those who are gay, lesbian and straight; mainly straight females participate and this includes the instructor's mother, sister-in-law and ex-wife. (More about this later.)

I found out about this harkada (Israeli folk dance session) from a good friend, a homosexual, who had known about my doctoral research on Israeli folk dance. He had informed me about this specific development within the field, i.e., an Israeli folk dance session for the gay community.

When I first heard about it, I was amazed. For me, 'gay individuals' and 'Israeli folk dance' were two terms that were not congruent.

"Females who saw this said, 'there are so many women here; why are you dancing with another man?'"

Sagiv Shaul, hurt by the way people treated him, and decided to make the change



After two years of dancing, Sagiv Shaul joined Barry Avidan's (in picture - bellow) dance troupe that represented the city of Netanya



Instructor Barry Avidan



“Role playing is embedded within us, homosexuals, so we can easily play that role. Now you are Robin Hood; now you are a woman...”

sessions. “People commented on the beautiful and clear way that I danced and I loved teaching the steps to people who were next to me so that they too could dance. I enjoyed helping them because I cared. At dancing, people joined the circle to be next to me and helping them came naturally.”

Sagiv enrolled in the folk dance instructors’ course held at the University of Tel Aviv. During the course, he already thought of organizing a dance session for the gay community. In response to my question, “What led him to that idea?” he answered, “At sessions, I danced with a female partner but sometimes I came with my partner Rami and I wanted to dance with him. I went to a large dance session of a well-known instructor and I asked her about it. In that big harkada we could have gone unnoticed. I asked her out of courtesy, to be nice and because I care. The instructor told me that although she is open to new things, she disapproves of the idea of my dancing with a male partner; that comment was hard to hear and hurt my feelings.”

In addition, at several outdoor sessions, when they [male couples] really tried to dance together, and not in jest, they were met with disapproving stares from the people around them. “Females who saw this said, ‘there are so many women here; why are you dancing with another man?’” Sagiv, hurt by the way people treated him, decided to make the change. “It cannot be that when two women dance together because of the shortage of men is a normal thing while it is abnormal when two men dance together because they are gay.”

Consequently, Sagiv thought of his plan to establish a new folk

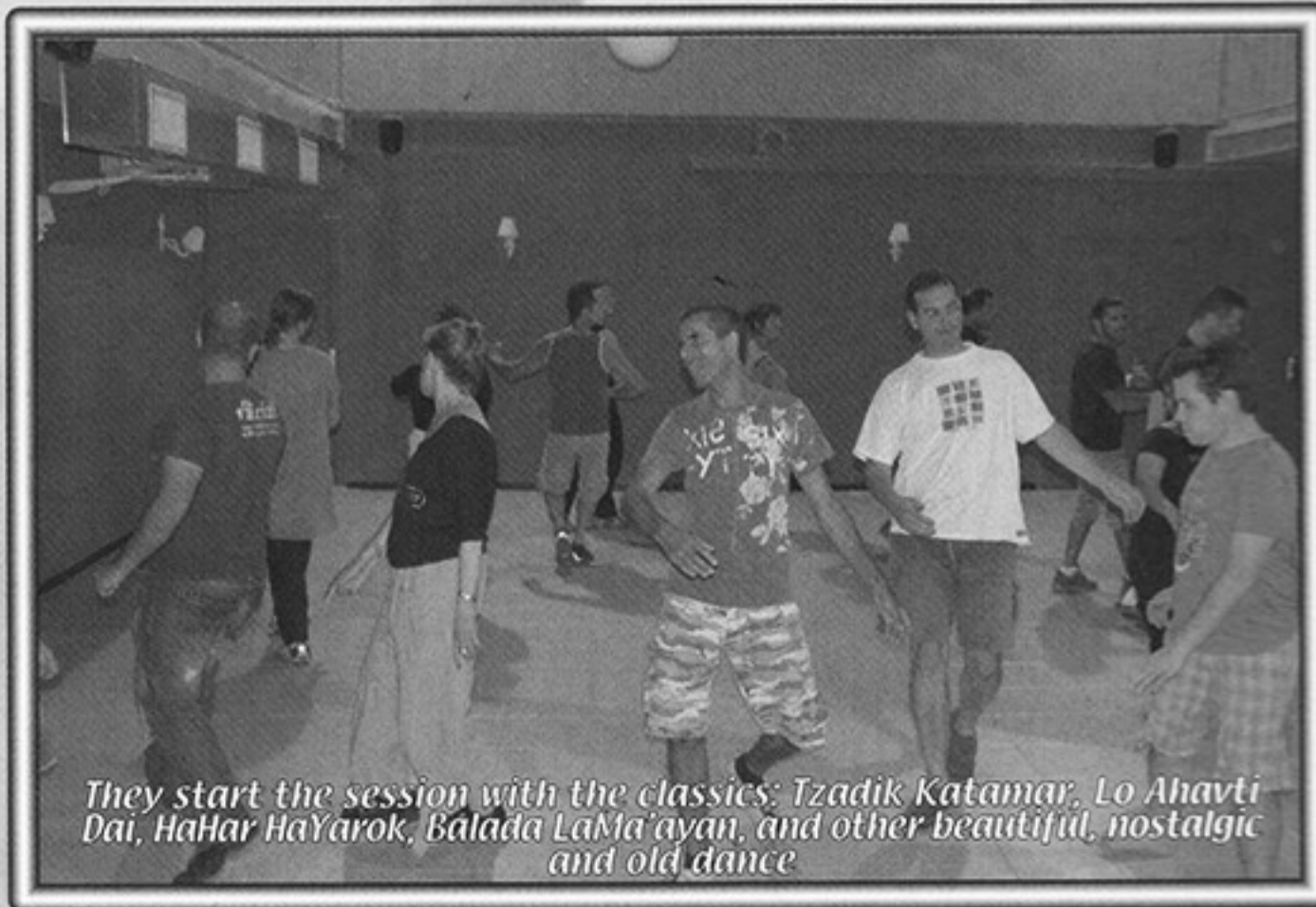
well as in many other places. The main feedback was to open such a session to all dancers. At that point, I was not satisfied because I was unhappy about the inability to dance the way we wanted.” The solution was to establish a folk dance session that would be located in the **Gay and Lesbian Community Center** of Tel Aviv where same sex couples can freely dance together but it is open to all who wish to dance. “The experience is enabled because the harkada takes place in a gay center; the dancers receive the attention they want and the setting allows them to folk dance, man with man, with no need to hide. Whenever a straight person comes to dance, because of the location they know that there are gay and lesbian dancers.”

When it began, the door of the [dance] room was open to a yard which later on became a café; passers-by Gan Meir who heard the folk dance music joined in. “It’s trivial. Without batting an eye, it was accepted. Whoever comes here knows the characteristics of this particular harkada and it always makes me happy and excites me,” says Sagiv.

Boy Takes Boy and Girl Takes Girl

What makes the session unique is that within the couple dance sets, same-sex partners take either the male or female parts. I asked what determines who does which part and whether it depends on whether the dancer is more masculine or feminine. Sagiv responded that it is all

And so, we have all taken another historic step in the fascinating development of the Israeli folk dance movement



They start the session with the classics: Tzadik Katamar, Lo Ahavti Dai, HaHar HaYarok, Balada LaMa'ayan, and other beautiful, nostalgic and old dance

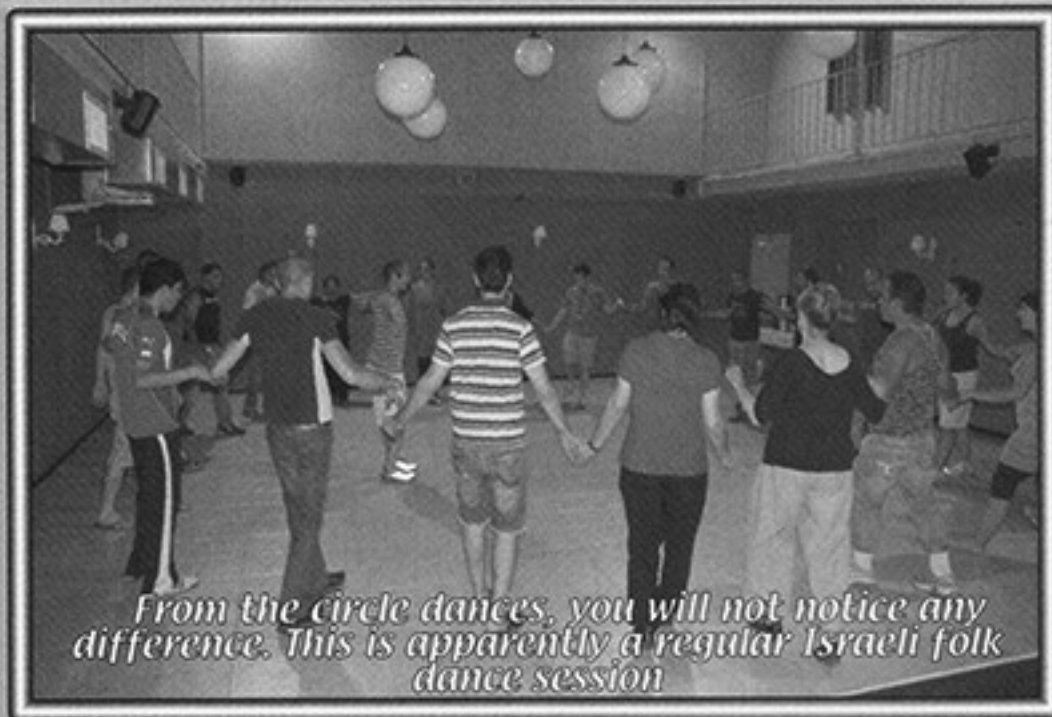
a matter of convenience and there is no regard to sexual roles. “Role playing is embedded within us, homosexuals, so we can easily play that role. Now you are **Robin Hood**; now you are a woman...”

During the harkada, for example, when Sagiv announces, “Now men in,” both the males, along with those women who are taking the role of the man, enter the

dance session for the homosexual community. He took advice from many people, both gay and straight. “I posed the question and sought opinions on the folk dance internet chat list, as

circle. And vice versa, when Sagiv announces “now women in,” the females, as well as the men who are playing the women’s role, come

into the center of the circle too. Despite these differences, there are similarities between this harkada and regular dance sessions. Most dance



session exceeds the normal male-female ratio in the general dance sessions. In regular sessions, there is a known shortage of men. Most straight people who come to dance in our session are actually women who enjoy the calm atmosphere and also that there are various men to dance with.

"It is more pleasant for the gals to dance with guys who do not treat them as sexual objects. The women are very nice and friendly so there is nothing that would discourage laughing with them, befriending them and dancing with them," Sagiv relates. "The female partner whom I had danced with at regular dance sessions said that she stays with me because of the fact that I am homosexual and that I do not see her as a sexual object," he adds.

The atmosphere in the session is communal and friendly. The regulars, who know one another, hug and kiss on the cheek as they enter the room - men with men and women with women. All these are manifestations of friendly endearment rather than a sexual display of intimacy.

Sagiv explains that "The harkada has become a family. Since folk dancing is generally a cultural matter, we keep it that way. We don't allow uncultured expressions, we don't talk in a crude way and we would take note of people who do talk that way. We never behave

inappropriately and we keep a low profile. I, for example, do not kiss during the harkada because we don't want an overt display. The harkadah is neither a club nor a bar, but a social environment for fun and enjoyment. It is

a homey type of place and not a sexual one." The image that may exist of the homosexual community regarding sexual encounters and wild dancing might be true for other scenarios but not for folk dancing. Although some participants are club goers, the distinction between the two is well kept. As Sagiv says, "In the harkada, there is quality of culture, calmness, and a change of atmosphere in contrast to the clubs'. There are people who are not into clubbing, as if to say, the "wimpy" ones, in quotes, of course. For them, folk dancing is the alternative; whereas for other people, folk dancing is just another recreational activity."

Another characteristic of this session is that dancers do not rush after the newest dances. Even advanced dancers prefer the known repertoire. This includes dances like Isha Al HaChof, Debka Ramot, Tzel Midbar, Od Nashuv, Why Why, etc. The most advanced dance that Sagiv taught was Kol HaKo'ach.

"Most dancers do not seek to advance to the newest dances," Sagiv explains. He is, however, open to requests by participating dancers. "I check, and if it is suitable for teaching, then there is no problem." It is also interesting to note that many of the circle dances are done,

partners are not couples in real life. Also, and maybe surprisingly so, the principle of a steady partner for all couple sets throughout the session remains. According to Sagiv, as in regular dance sessions, it is a convenience and also an expression of comfort between partners who have danced together for some time. Another point of similarity is that Sagiv never changes the instructions to the dances. He uses the same terminology that is used in a regular dance session. "I like to be faithful to the original," he explains.

When Sagiv teaches couple dances, he makes sure to demonstrate with a female partner. Most of the time, he teaches with his sister-in-law, i.e., Rami's sister. "She does it because she loves the dance session." And sometimes he teaches with his mother, the one who led him to love folk dancing. Sagiv explained how he chose a partner for teaching. "At the beginning, I was thinking of teaching with Rami but I then realized that, while teaching, I must visually differentiate between the partners because the dancers need to know who to watch. I had decided to provide instruction in the conventional way. If changes were made, then a ghetto would be created and, therefore, I decided on a regular dance session. People are very accustomed to it. If it is regular and standard and okay, then that's for everyone." Another important point for Sagiv is the fact that, in the future, he sees himself teaching regular sessions and therefore he maintains the standardization of his instructions.

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The image that may exist of the homosexual community regarding sexual encounters and wild dancing might be true for other scenarios but not for folk dancing

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Non Sexual Home Place

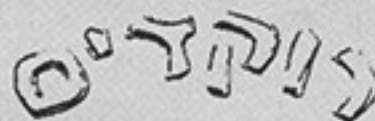
Among the participants, there is a clear division with two-thirds men and one-third women. The male dominance in the gay dance



PhD Dina Roginsky has a doctoral degree in sociology and anthropology from the University of Tel Aviv. Her dissertation is titled, "Performing



Israeliness: nationalism, ethnicity and Israeli 'folk and ethnic' dance. She has completed postdoctoral research in the Department of Performance Studies at New York University. Currently she is an instructor in the Department of Near and Middle Eastern Civilizations at the University of Toronto. Together with Dr. Henia Rottenberg, she has co-edited the 2009 book, "Dance Discourse in Israel," published by Resling, an Israeli academic publishing house.





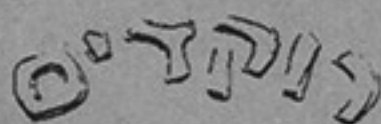
Ph.D Ruth Eshel

The open participatory dance sessions that take place at the Karmiel Festival 2009 and that draw huge crowds are a true asset of the festival today



Translation from Hebrew:
Benny Levy, MS

The article - courtesy of the magazine
Dance Today



By **Ruth Eshel** PhD

The open participatory dance sessions that take place at the **Karmiel Festival 2009** and that draw huge crowds are, in my eyes, a true asset of the festival today. The numerous dancers vote with their feet on the subject of the important place of Israeli folk dance as a living and dynamic form of dance which deserves serious regard.

Among the many performances, there is great importance attached to two competitions: the **folk dance competition named for the dancer Oshri Chaver z"l**, which involves creating folk dances, and the **competition for choreographers of a staged Israeli dance performance named for the dancer Eyal Ben Yehoshua z"l**. This year, in response to the growing interest in them, the two contests took

KARMIEL SHOW

The Folk Dance Competitions of the Karmiel Festival 2009

place in larger venues. The competition for choreographers of staged Israeli dance performance took place in the enormous amphitheatre as the main event on the second day of the festival. In the past, it was a special guest dance troupe from abroad that would perform on the second night. The importance of these two competitions is that they reflect the current trend in the creation of folk dance today and they raise some profound questions about the direction of this type of dancing.

The folk dance competition included twelve dances. I found beauty in the fact that the dances were demonstrated by both younger and older people, all dressed in jeans and white t-shirts. They performed medleys of circle and partner dances to the music of Israeli songs.

The dance **Nachon She'At Kan - It Is True that You Are Here**, by choreographers **Nurit Greenfield** and **Marko Ben Shimon**, won first place. The music and lyrics were written by **Daniel Salomon**. It is a nice couple dance in waltz rhythm based on combinations of familiar Israeli folk dance movements and is supposed to express love.

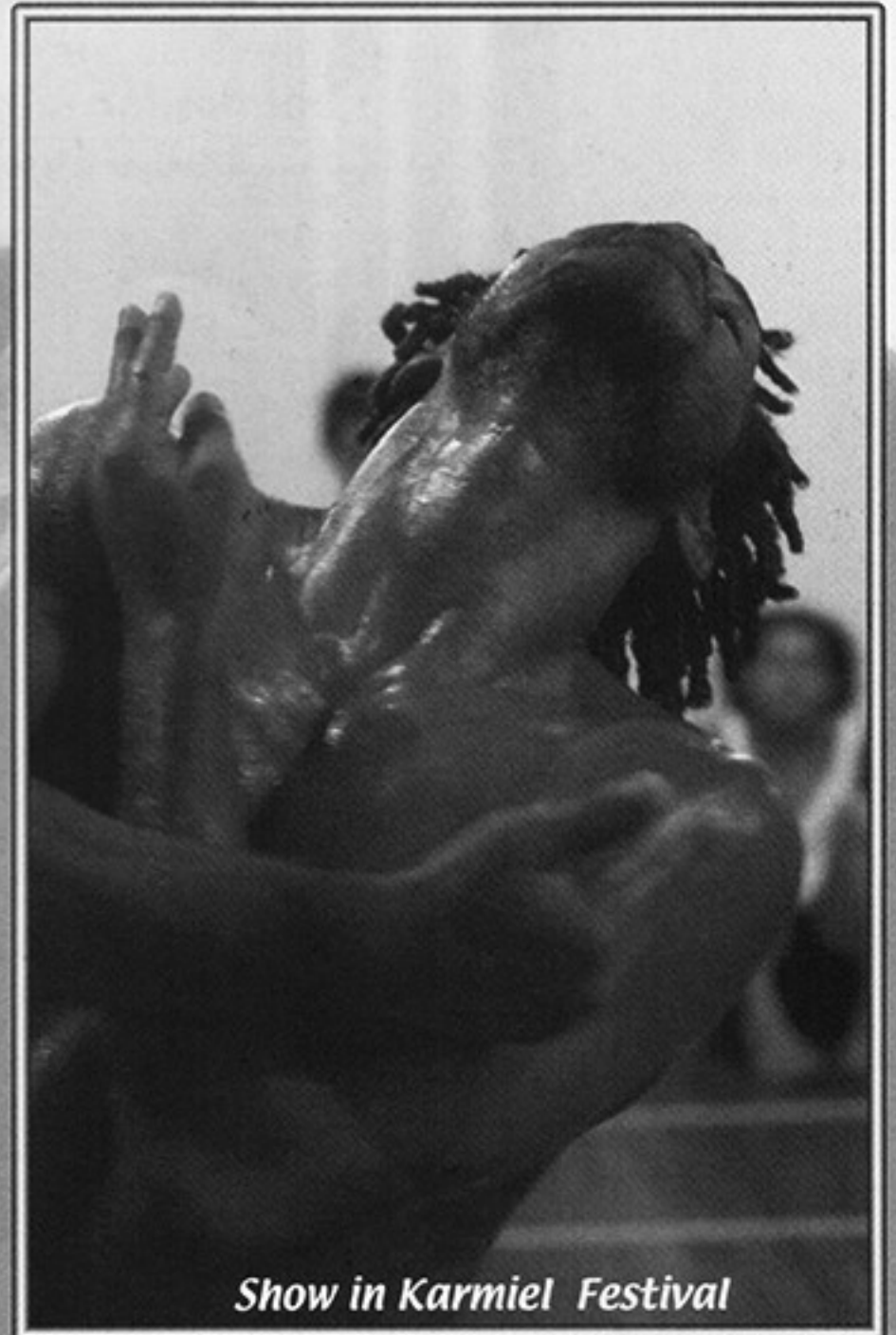
Second place was won by the dance **Oked VeNe'ekad - Binder and Bonded**, by **Israel Yakovee**, to a Yemenite melody. The movement elements are beautiful, with delicate Yemenite style that included a pulsating wave through the body and the curling gestures of the hands with palms held close to the body; however, these movements were too complicated for a folk dance. The dance was presented with two remotely positioned groups scattered over the large gymnasium floor and the delicate movements were lost in that vast space. In Yemen, they danced crowded together in a small space. Yet, it was a pleasure

to watch this dance.

Other dances were supposed to be flavored with humor, such as the dances to the songs **Davar Matzchik Kara Li BaDerekh LaSuetz - A Funny Thing Happened to Me on the Way to Suez**, choreographed by **Barry Avidan**, or **Ru'ach Shtut - A Spirit of Silliness**, by **Michal Falach**; but I did not find any hint of humor or silliness in the movements and the dances were ordinary and constrained. So was **Rikud HaEsh - The Fire Dance**, by **Eli Segal**, which was based on debka steps that left the defined movements as thick as a fire-proof wall.

Having seen the twelve dances presented at the competition, I saw that there was an obvious gap between the intention of the choreographer, which was read to the audience by the MC, and what was demonstrated on the stage. There was no connection between the lyrics of the song and the movement. I am not looking for a realistic translation of the text into movement, but I do seek to find in the movement the essence

of the spirit or the idea upon which the song is based. What I saw were various combinations of phrases from the known lexicon of folk dance movements. The main difference among the various creations was the order of those movement phrases within the dance.



Show in Karmiel Festival

Nonetheless, it should be commended that there were no elements identified with modern dance, classical, jazz, etc. included in those dances. I did not find the creativity which results from the interaction between the existing folk dance movement material and the inspiration of the song and its lyrics.

In dances, with various names, the dancers move forward, change places, run and hop with no clear reason. It seems as if the only dominant component of the dance is the need to keep in time to the music. Viewing a dance without its accompanying music, one cannot understand whether the choreographer wanted to express happiness, mourning, longing, love, or another emotion. There were too many movement elements in the dances, as if choreographers think that the extent of their professionalism is based on the complexity of the dance. Sometimes it seems like the complexity is an attempt to cover up for the inability to let loose, to listen inwardly and with sincerity, and to dare to be real and simple.

If simplicity is supposed to be a central value of the folk dance competition and to reveal that nucleus - the DNA of creativity - then the dances choreographed for the competition for stage performance are supposed to demonstrate the development of these elements. In this area, one should discover how these basic elements are used by the choreographer for personal artistic expression. These dances are not intended for everyone in every place. They are arranged for the stage and to be viewed from the front with complex choreography performed by amateur dancers with some basic dance technique.

Top folk dance choreographers participated in the competition which included nine dances choreographed to songs from the song festivals. These choreographers should be advancing the Israeli folk dance genre. All of the dances clearly showed the effort put into costumes and the polishing of the dancers' skills. In contrast, I did not find an attempt to expand the core of folk dance. Most dances, which included movements from the lexicon of classical ballet and modern dance, looked like they were meant for musicals with an emphasis on entertainment and being "showy."

First prize was awarded to the dance by **Itzik Cohen** to the song **Tziporim BaRosh** - Birds in the Head, with lyrics by **Shimrit Or** and music by **Matti Caspi**, performed by **Lahakat Tzivei Machol Chadera** - Dance Colors of Chadera Troupe, with costumes designed by **Ro'i Isaac**. The dance portrays a joyful group of birds whose interest is focused on a broken scarecrow that is about to fall. The choreography is rich in imagination and humor. The movement elements came from the theme and the beautiful costumes included short puffed skirts, identically

cut for both the men and the women. The dancers wore hats that both covered their hair and had an extension, like a bird's beak. I do not know what the connection is between this dance and folk dance, but one could certainly see the talent of the choreographer.

The second prize was won by the choreographer **Amit Asherovitz** with a dance presented by **Lehakat Karmeit Machol Karmiel** - Dance Vines of Karmiel Troupe, to the song (lyrics and music) by **Yair Rosenblum**, **Im Yipol HaKokhav Sheli** - If My Star Falls.

In the dance "Noach," to a song with lyrics by **Yoram Tehar Lev** and music by **Matti Kaspi**, choreographed by **Rachel Weizmann**, who also designed the costumes, performed by **Lehakat Kfar Ata**, the dancers leaped as if they were animals. They wore outrageous

costumes with shiny feathers and sequins much like in the **Casino De Paris**.

Lehakat Tezuza - the dance troupe of Kiryat Malachi - performed to the song, **Lecha Dodi Likrat Kala** -

Come my Beloved to Greet the Bride, choreographed by **Shlomo Elimelech**, who also designed the costumes. The dance was supposed to express holiness; instead it received a treatment reminiscent of a Hollywood movie harem. Another dance, this one to the song, **Adon Olam** - Master of the World, with words by **Rabbi Shlomo Elkabetz** and music by **Gershon Persky**, with choreography and costume design by **Barry Avidan**, was a type of primitive tribal dance. On their heads, the dancers wore horns and they ran and hopped with no filtering of the movement elements and with no special form. From all the noise and chaos, as if through a magician's trick or gimmick, **Adam and Eve** emerged with fig leaves hiding their private parts.

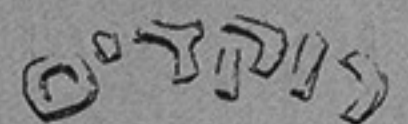
One question arises from the two competitions: Where should the energy of these hundreds and maybe thousands of young dancers in folk dance performing troupes be directed? It is possible to say, and justifiably so, that with these dance troupes important work is being done in developing a generation of young dance lovers. However, the current format of entertainment "shows" takes a heavy cultural toll in that it gives up on the sincere search and effort, generated by modesty and recognition, of the importance and the challenge of advancing Israeli folk dance.



The current format of entertainment "shows" takes a heavy cultural toll in that it gives up on the sincere search and effort, generated by modesty and recognition, of the importance and the challenge of advancing Israeli folk dance

PhD Ruth Eshel

PhD Ruth Eshel - Dance researcher, choreographer and dancer. She choreographed and danced in solo performances of experimental dance between 1977 and 1986, is the author of the book, **Lirkod im ha-chalom: reshit ha-mahol ha-omanuti be-Eretz-Yisrael, 1920-1964** - Dancing with the Dream - beginning of the artistic dance in the land of Israel - 1920-1964, an editor from 1993-1998 of the quarterly magazine **Dance in Israel** founded by Giora Manor, and co-editor with Dr. **Henia Rottenberg** of **Machol Achshav** - Dance Today since 2000. Her doctoral dissertation (2001), from Tel Aviv University, was on **Movement Theater in Israel (Te'atron-Tnua B'Yisrael) 1976-1991**. She has served as a dance critic for **Ha'aretz**, the daily newspaper, since 1991. Currently, she is artistic director and choreographer of two Ethiopian ensembles, **Eskesta Dance Theater** and the **Beta Dance Troupe**.



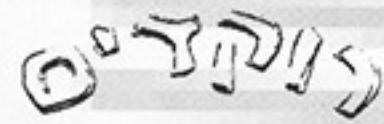
By **Maya Geva** 



Accordionist, musical accompanist, composer, radio announcer - Ami Gilad

After he finished his army service, Ami Gilad accepted the first attractive offer he received to work outside Israel, i.e., to accompany an Israeli performing group to a dance festival in Austria along with the composer, choreographer, and flautist, **Eliyahu Gamliel**

Translation: **Itzhak and Diana Tzvi**



Ami Gilad was born in Tel Aviv in 1939. Along with everyone in school, as a child he participated in music classes. One day, a substitute teacher came in with an accordion and taught them to sing songs. At recess, all the students, except Ami, left the room; he remained and examined the accordion that the teacher had left on the ground. He picked up the accordion and from his inexperienced fingers out came a melody. With bubbling excitement, he told his parents and the next morning, he was surprised to find an accordion on the floor of his room. Ami started to learn to play the accordion, but he was bored by classical music. He was attracted

found himself playing instead of **Hanoch Hasson**, who had been the musical accompanist for **Lehakat Hapoel Tel Aviv** (the Hapoel Tel Aviv Performing Troupe). Ami loved the feeling of being among the dancers, especially dancers like **Danny Uziel**, **Nissan Karniel**, **Yehuda Nachshon** and others. When he had an opportunity to leave the accordion, if someone else was there to play instead, he joined the dancers. When **Yoav Ashriel** organized a dance troupe called **Pa'amei Machol**, he kept his promise to Ami to allow him to perform in some of the dance pieces in addition to playing the music.

Later, when it was Ami's time to go into the army, **Yoav** was the individual who introduced Ami to the **Nachal Entertainment Troupe**. In the three years that he served in **Lehakat Hanachal**, Ami performed in "Ad 120," along



I'm Going Home

Musical Zionism

to folk music, folklore, and much of the time he played by ear.

Folk Dancing

Ami started to work at age 14 when **Shmuel Tzemach** (who, at that time, was the organizer and promoter of cultural activities in **Petach Tikvah** city) requested that he (Ami) accompany him, along with his accordion, at the folk dance session. In the past, before tape recorders and computers, people danced to live music (accordion, flute, drums and violin). Without those instruments, dancing would have been almost impossible. Ami was aware of that and did he not allow himself to become sick. He knew that, without his music, there would be no dancing that night. Actually, his job as an accordionist introduced him to folk dance. Eventually, he started attending **Mira** and **Yoav Ashriel's** sessions in Tel Aviv with the goal of learning Israeli folk dance. When **Yoav Ashriel** realized that Ami played the accordion, he asked him to play at his session in Tel Aviv. Soon Ami

with **Uri Zohar**, **Arik Einstein**, **Itamar Cohen**, **Nira Adi**, **Zohar Oryan**, **Yossi Frost**, and others, "Tzarich Lichiyot," and "Lo Latzet Min ha Kaylim." He was an accompanist for the original recordings of songs that had been written, including "Dina Barzilai," "Balada Al Ma'ayan V'yam," "Ha'gdi She'avad," "Chufsha Be'adom," "Pizmon Hakorkinet," "Tzarich Lichiyot," "Ya Yare'ach," and others.

The Romance With the United States

After he finished his army service, Ami accepted the first attractive offer he received to work outside Israel, i.e., to accompany an Israeli performing group to a dance festival in Austria along with the composer, choreographer, and flautist, **Eliyahu Gamliel**. The second opportunity arose was when he served as musical accompanist for tours of the **Karmon Dance Troupe**. The troupe performed in Paris, USA, Mexico, Panama, Costa Rica and Colombia. At the end

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**Gilad was an accompanist for the original recordings of songs that had been written, including "Dina Barzilai," "Balada Al Ma'ayan V'yam," "Ha'gdi She'avad," "Chufsha Be'adom," "Pizmon Hakorkinet," "Tzarich Lichiyot," "Ya Yare'ach," and others**  
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of the tour, several members of the troupe left **Yonatan Karmon** and remained in Miami Beach, Florida (USA). Ami stayed with them.

They found jobs in city hotels and changed their name to the "**Sabras (Lehakat Hatzabarim)**." Soon thereafter, they became a well-known attraction and some hotels in New York hired them too. At the end of these performances, the group returned to Israel, but Ami remained in New York. The reason he

stayed was to study at the **Mannes College of Music**, the school where **Dubi Selzer, Gil Aldema, and Amitai Ne'eman** also had studied. He learned to conduct and also found work as an accompanist for performances of Israeli artists

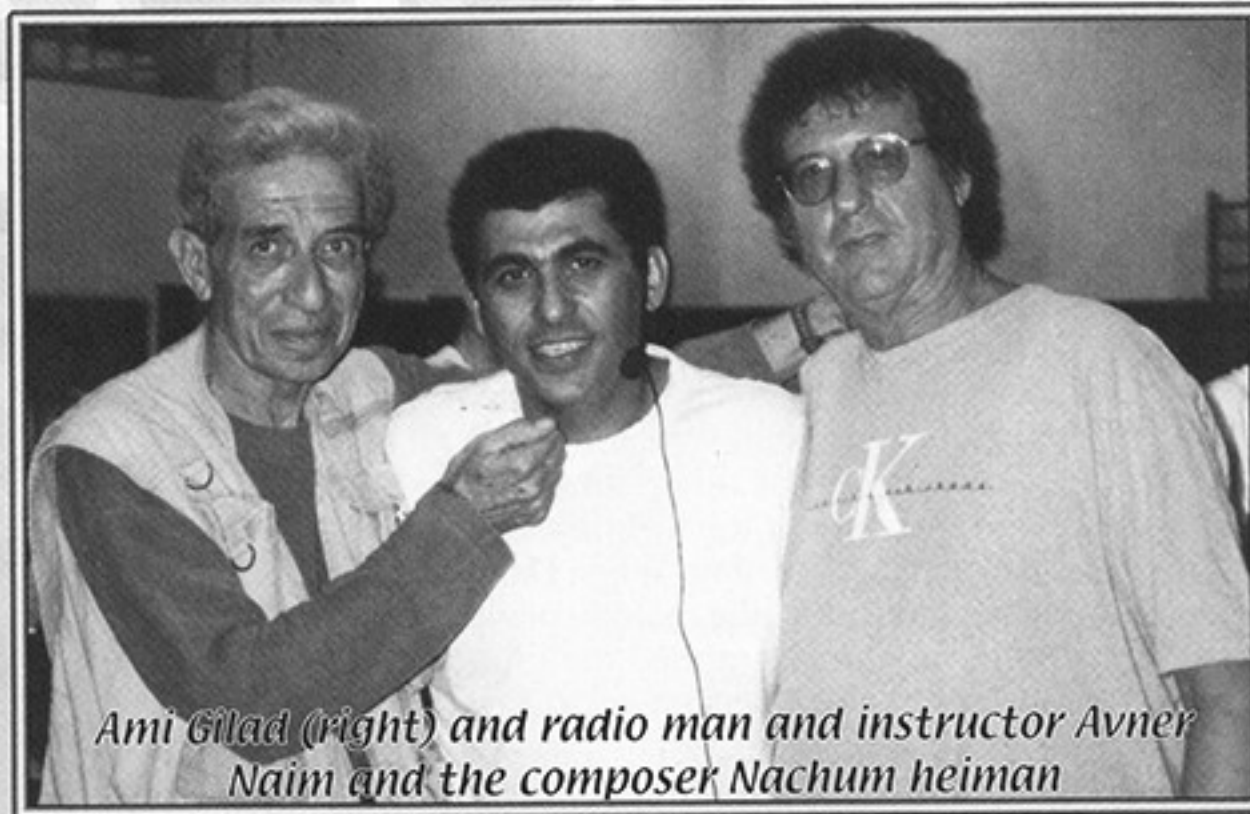
who were spending time abroad, i.e., away from Israel. For example, for eight years, **Shoshana Damari**, the queen of Hebrew song, included him as a permanent part of her show. An American Jew from San Francisco decided to open an Israeli night club and invited **Shoshana Damari** for the opening. Their success was amazing and they performed in this club for three successive months. The

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**Later, when it was Ami's time to go into the army, Yoav Ashriel was the individual who introduced Ami to the Nachal Entertainment Troupe. In the three years that he served in Lehakat Hanachal, Ami performed in "Ad 120," along with Uri Zohar, Arik Einstein, Itamar Cohen, Nira Adi, Zohar Oryan, Yossi Frost, and others**

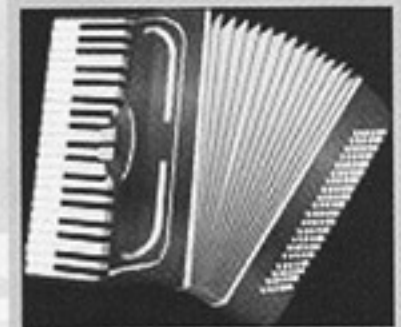
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mostly American Jews who loved Israeli folklore, came evening after evening, creating strong ties and friendships.

In addition to **Shoshana Damari**, Ami formed relationships with other artists, like **Ahuva Tzadok, Jo Amar, Arik Lavi, The Theatre Club Quartet** and even with **Rabbi Shlomo Carlebach**, who wanted someone to play his Chassidic melodies as well as the **Oranim Zabar Trio (Dov "Dubi" Selzer, his wife Geula Gil the singer, and Michael Kagan)**. Eventually, Selzer decided to leave the trio in order to find time to write for motion pictures. In this instance, Ami not only took his place but he also took



Ami Gilad (right) and radio man and instructor Avner Naim and the composer Nachum heiman



In addition to Shoshana Damari, Ami formed relationships with other artists, like Ahuva Tzadok, Jo Amar, Arik Lavi, The Theatre Club Quartet and even with Rabbi Shlomo Carlebach



Singer Ahuva Tzadok



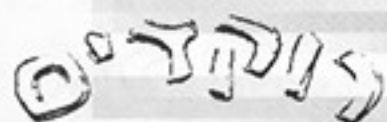
Singer Arik Lavi



Carmon Groupe in Mexico - Ami Gilad with the accordion



In 1980, things began to change for the worse - the need for change and his past in New York tipped the scales and caused him to pack his bags one more time and go to America; this time it was to South Florida

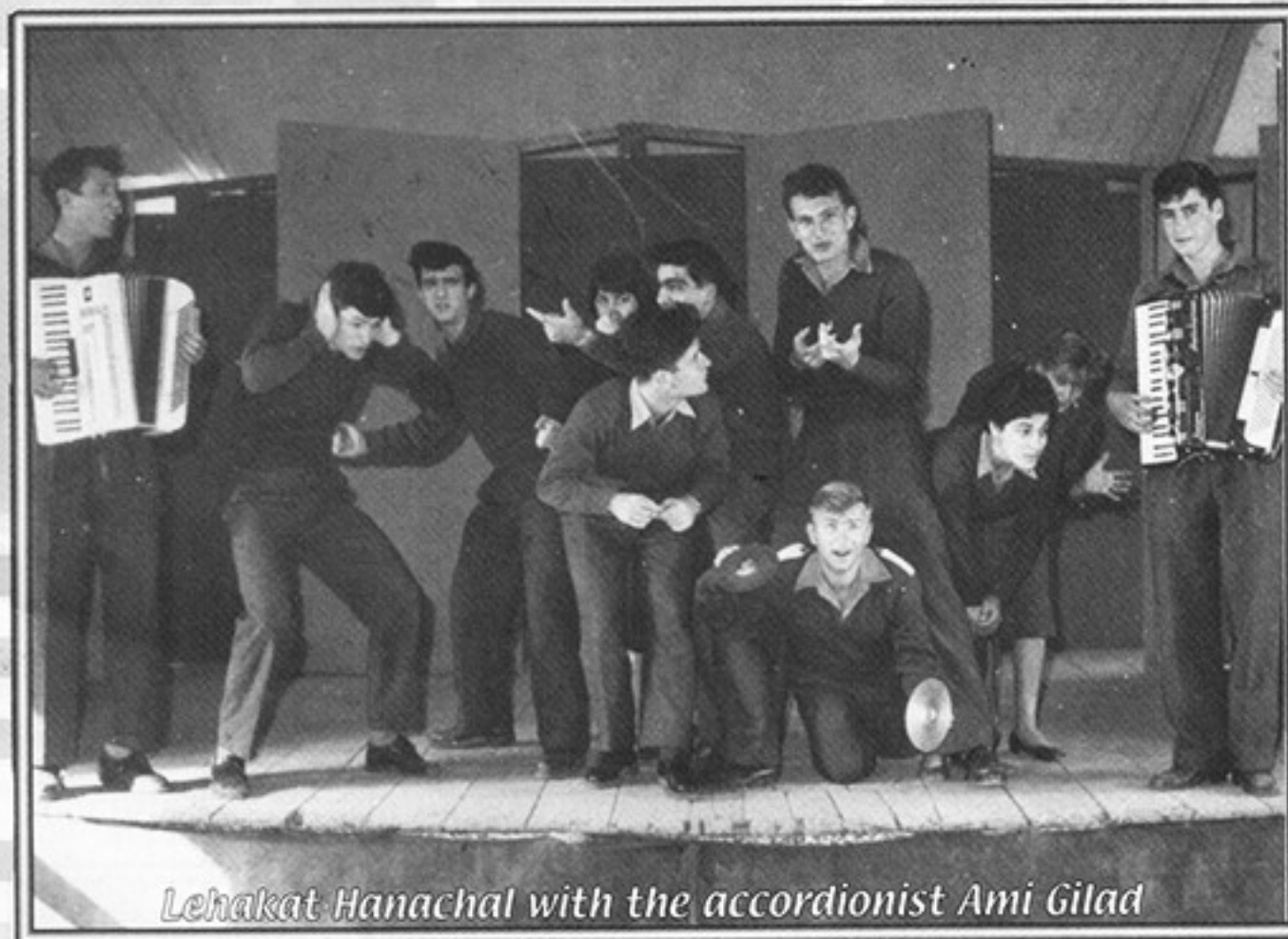


his accordion. Selzer sold his accordion to Ami and he still has it today.

At Va'ani (You and Me)

While Ami was working with the Sabras in the Catskills (a resort area in New York State), he took the poetry written by Nechemia Sharabi (Boaz Sharabi's brother) and wrote melodies for them. That was the first time that he had composed and arranged harmonies. His composition had an Israeli feeling. When Danny Uziel heard the composition, the melody played in his head until he choreographed the circle dance, "At Va'ani," which he showed to Fred Berk in New York City.

Berk, one of the first teachers and promoters of Israeli folk dance in the United States who also produced recordings, asked Ami to arrange the music for songs to which dances had already been choreographed. They recorded these songs



Lehakat Hanachal with the accordionist Ami Gilad

on the Tikva label, a company that specialized in Israeli and cantorial music. Berk had an additional request; he had long dreamed of choreographing a chassidic dance and asked Ami to compose a melody. That's how "Freilich" ("joyful" in Yiddish) came to be the music for Fred Berk's dance. While Ami's melody is called "Freilich," today we are more familiar with it as "Chanita," a circle dance choreographed by Moshe Eskayo.

Ami was greatly affected by the atmosphere generated by folk dance that embodied the national and Israeli folklore that he loved to play. This influenced his ambition to continue

composing. He was on the staff of dance camp workshops held in North Carolina ["Blue Star"] with Fred Berk, Hora Keff with Moshe Eskayo and with Dani Dassa in Los Angeles where he played the accordion as a guest for the evening song programs. He brought the music that he composed to the dance camp and the dance teachers, who had come from Israel, choreographed dances to his melodies. Shlomo Maman choreographed the dances, "Hora Shalom," "Im Telchi" and "Shiri." Yankele Levy choreographed the line dance "Mechol Halahat," or more correctly, "Debka Lahat" because of its Arabic Middle Eastern style of composition.

Although he was so active in the musical field, after ten years, Ami decided to return to Israel. He wanted to return so that his school aged children would be educated in Israel. In Israel, he worked as musical accompanist for the big shows presented by the Pashanel National Theatre, "Chayey Kelev" with Gadi Yagil, "Nathan Alterman's Songs/Tsats Ve Tsatsa" with Rivka Zohar, Bomba Tzur and others.

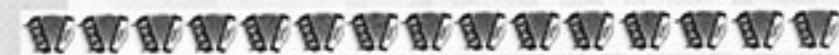
In addition, he had worked in Rishon Letzion and Rehovot as a music teacher in schools. He was also in charge of a childrens group in the first Hebrew school in Israel called "Chaviv". The Army Reserve used to organize shows to entertain the troops. He was a composer for productions like "Shmor Li Al Mishmar Hagvul," "Laila B'li Miklat," "Ma Sheratzui Uma Shematui," "Besinai Mutar," "Tuga Shel Stav," and more.

In 1980, things began to change for the worse - the need for change and his past in New York tipped the scales and caused him to pack his bags one more time and go to America; this time it

was to South Florida.



In South Florida, Ami meet the radio announcer, Dan Tadmor, who offered Ami a job working with him as an announcer on a show that had Israeli songs, news and sports content



Songs Of All Kinds of Colors

Ami found a job as a music teacher in Jewish schools but that wasn't sufficient to earn a living. Therefore, together with a partner, he opened a

travel agency, but he never gave up on music. In South Florida, Ami meet the radio announcer, **Dan Tadmor**, who offered Ami a job working with him as an announcer on a show that had Israeli songs, news and sports content. When other radio stations were established, like "**Kol Hashalom**" (the voice of peace) and "**Galgalei Yisrael**" (the waves of Israel), he was a broadcaster with them too. In addition, he developed a radio show called, "**Songs Of All Kinds of Colors**," on which he presented Israeli music and news from **Reshet Bet** and live interviews. He loved the creativity in this work and he became friends with the folk dance leaders and teachers in South Florida and participated as a guest in **Machol Miami**.

Over time, Ami continued to compose melodies for song lyrics; for five of them, **Se'adia Amishi** choreographed dances: "**Debka Aviv**," "**Debka Bar Or**," "**Li At Ahuva**," "**Od Me'at Yachlof**," and "**Kumi Lach**". **Moti Elfassi** also choreographed a dance to his composition, "**Simchat Hamachol**."

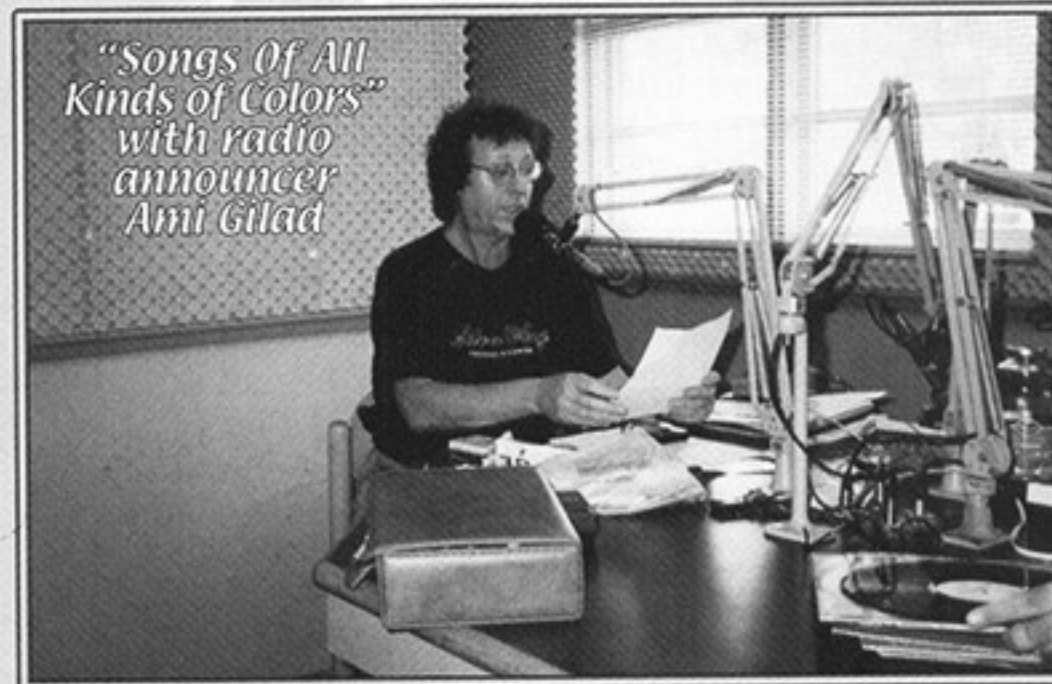
The Return Home

As of February 2009, Ami has returned to Israel. This time, perhaps for good. Ami is doing his best to rejoin the folk dance community. So far, he has managed to attend the sessions of **Miri Akuni** and **Mishael Barzilai**, to participate in **Avner Naim's** radio show called, "**B'tza'ad Teimani**," and to participate in the memorial for **Mira Ashriel**, where he met old friends.

A Question: Why Return?

"First of all, two of my children live in Israel and I want to be near them; second, although I was in the United States for many years, I always missed the connection to my roots. I felt far

away and disconnected from my Hebrew music, culture and national dance. Indeed, it is the same music, songs and dances, but the atmosphere is



not the same. Here it is different."

Expectations for the Future?

"I look forward and hope that, thanks to the atmosphere and being close to my folklore and culture, I will compose new melodies that the choreographers will want to use for dances. Also, with help from **Nachum Heiman's Hebrew Song Association** (Ha'amuta Lemoreshet Hazemer Ha'ivri - Foundation for the Tradition of Hebrew Song), I want to produce the **Tikva Recordings** in CD format.

We often hear about the lyricist who wrote the lovely words of a song, we hear the name of the choreographer who created a popular dance for us, but usually we skip who wrote the

melody. We have to remember that the composer of the music enables us to dance the steps and to sing those lovely words.

Ami Gilad's most ambitious dream is to produce a radio show. "With a radio show, there is a lot of creativity involved in planning how to present the songs and deciding who to interview; for me, it is satisfying." Considering everything, his long history as a musical accompanist, composer, arranger and radio host, we hope people will appreciate him and give him a new opportunity so that his roots will not only deepen but will also bear fruit that will delight us all.



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Considering everything, his long history as a musical accompanist, composer, arranger and radio host, we hope people will appreciate him and give him a new opportunity so that his roots will not only deepen but will also bear fruit that will delight us all



Singer Geula Gil is accompanied by Ami Gilad

שירי חיים

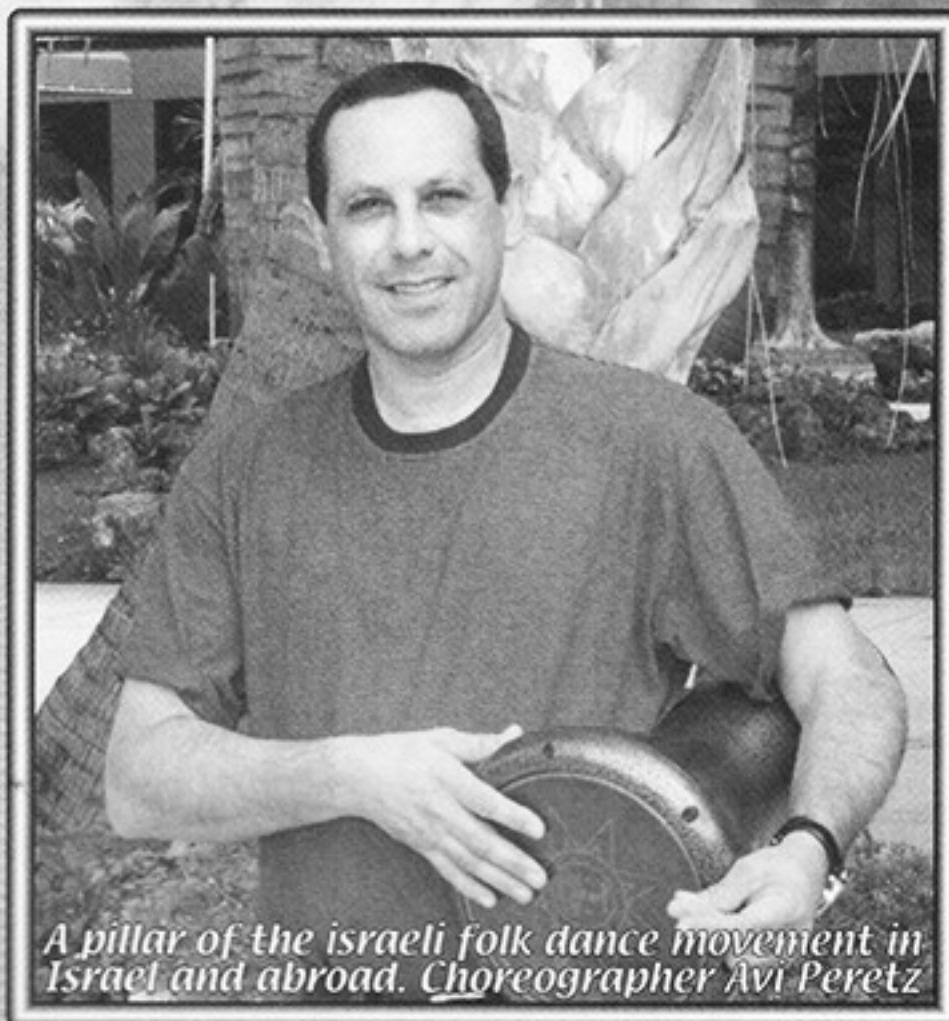
“Eretz Bereishit” - Dance of the Month

Avi Peretz, Israeli folk dance leader and choreographer, is a pillar of the Israeli folk dance movement in Israel and abroad. Nurtured from his youth by **Yoav Ashriel**, many of Avi's first dances were disseminated through **Yoav Asriel's hishtalmuyot** (teachers' workshops). Yoav also worked with him on modifications and presentations of his dances.

Many of Avi's lovely dances, both his circle and couple dances, have become entrenched in the dance repertoire both in Israel and abroad. Among his best known dances are: **K'shenavo**, **L'orech Hashdera**, **Mi Yiten VeAmen**, **Od Nashuv**, **Reiach VaTzeva**, **Shir LeYom Chulin**, **Zman Layla**, **Hakol Dvash**, **Yesh Bi Ahava Lanetzach**, and many others.

On Eretz Bereishit, Avi tells us:

“The dance was choreographed during **Milchemet Oferet Yetzuka**. [ED: Oferet Yetzuka is translated as: Cast Lead. It was the code name for the military action against Hamas in Gaza from December 27, 2008 - January 18, 2009. It became the accepted name in the media and, in general, for this action by **IDF**. This action began during **Chanukah**; one Chanukah tradition is to play with a **sevivon**, i.e., a dreidel. There is a Chanukah song, with lyrics by **Chaim Nachman Bialik**, “**Lichvod HaChanukah**,” in which the words in one of the stanzas are: “*Mori natan sevivon li, sevivon ben oferet yetzuka* (My teacher gave me a dreidel, a dreidel made of cast lead).”] Initially, I was fascinated by the lyrics and melody of the song (Eretz Bereishit). I had heard it during my first visit to the home of the composer, **Shmuel Elbaz**, and became excited. That night, the singer, **Ilan Nuri**, presented the song and his voice was extraordinarily special. The dance steps nicely emphasize each word; I am extremely careful in selecting the songs and especially the content of the text. It is impossible not to admire the beautiful words of the song that depict love for our country, ‘**As long as I breathe, I'll fight for you ...**’. My close friend, **Yosi Gispan**, wrote the lyrics. When two talented friends, such as **Shmuel Elbaz** and **Yosi Gispan**, meet, it is no wonder that this amazing song was produced. The dance was first presented at **Yoni Carr's (2009) Israeli dance camp in California, USA**.



A pillar of the Israeli folk dance movement in Israel and abroad. Choreographer Avi Peretz

Eretz Bereishit (Land of Bereishit)

Dance: **Avi Peretz**
 Music: **Shmuel Elbaz**
 Lyrics: **Yosi Gispan**
 Singer: **Ilan Nuri**
 Meter: **4/4**



Formation: **Couples. Same footwork for M & W.**

Part 1 Partners side by side, facing CCW, W to the rt. of M.
 Left hands are joined in front of M's chest. M's rt. hand is placed on W's left shoulder; W's rt. hand is free.

- 1-2 Moving fwd CCW: Step R fwd across L, step L fwd across R.
 3&4 Step-tog-step RLR fwd.
 5-6 Sway: L-R.
 7&8 Keeping left hands joined:
 M: Three steps in place LRL moving slightly to the rt. while releasing his rt. hand as he brings W in front of him leading her as she turns to his left side.
 W: Three steps LRL passing in front of M while completing a full turn left moving towards center.
 9-16 Partners have exchanged places and hand positions.
 Repeat the sequence of counts 1-8 but end with M passing in front of W completing 1/2 turn left so that partners are face to face, M's rt. shoulder to center.



Among **Avi Peretz's** best known dances are:
K'shenavo,
L'orech Hashdera, **Mi Yiten VeAmen**, **Od Nashuv**, **Reiach VaTzeva**, **Shir LeYom Chulin**, **Zman Layla**, **Hakol Dvash**, **Yesh Bi Ahava Lanetzach**, and many others



Instructor
Yoni Carr



- Part 2**
1&2 Partners stand face to face on the line of the circle, M's rt. shoulder to center. Sway R-L, step fwd on ball of rt. foot as partners turn toward each other (M's back is to center) raising left arms up with left hands joined and placing rt. hands on partner's waist at the left side.
- 3&4** Yem. L bwd moving slightly to the rt. and lowering arms to end face to face on the line of the circle with M facing CCW (left shoulder to center).
- 5-8** Repeat the step and arm/hand pattern of counts 1-4 (in place) while remaining in face to face position on the line of the circle. (M facing CCW.)
- 9-12** Release hands. With two step-tog-steps RLR, LRL, partners complete individual turns to the rt. (CW) separating and returning to each other: M begins by turning diagonally toward center; W begins by turning diagonally out of center.

REPEAT PARTS 1 & 2 (First time through the dance only.) PARTNERS END FACE TO FACE WITH M's BACK TO CENTER, HANDS FREE.

- Part 3**
1&2 **Chorus. (Partners face to face, M's back to center.)** With three steps RLR, partners separate while completing 1&1/4 turn to rt. and moving on the line of their own circle.
- 3&4** (M's rt. shoulder is to center.) Continuing to separate from partner, three steps fwd LRL and ending by rising onto L while raising arms upward.
- 5&6** Yem. R bwd making 1/2 turn left and ending by rising onto R while moving arms upward.
- 7&8** Yem. L bwd while lowering arms.
- 9&10** Moving toward partner: Step R, L and end with M's back to center and W facing center. Cross R behind L.
 (Note: above pattern = 3/4 mayim step.)
- 11&12** Full turn left toward partner with three steps LRL to end face to face with M's back to center.
- 13&14** Yem. R bwd ending by rising on R with left hands joined high, rt. hands joined low and rt. shoulders close to each other.
- 15&16** Partners change places with three steps LRL and passing rt. shoulders:
 M: 1/2 turn rt. W: 1/2 turn left under joined hands. Partners end face to face, W's back to center.
- 17-18** Release hands. Step R to rt. with arms sideward, step L across R while bringing arms in to cross hands in front and snap fingers at waist level.
- 19&20** Yem. R.
- 21-24** Repeat 17-20 with opposite footwork and direction.
- 25&26** Full turn rt. with three steps: RLR.
- 27&28** Full turn left with three steps: LRL.
- 29-32** Partners are face to face, W's back to center.
 Repeat pattern of counts 13-16 (Yem. R bwd, change places) to end face to face with M's back to center.

REPEAT PART 3 (Chorus).

ENDING: (After second time through dance):

REPEAT PART 1, COUNTS 1-12, THEN SWAY AND LEAN LEFT WHILE LOOKING AT PARTNER.

Eretz Bereishit

Eretz Bereishit, Gan Eden shel mach'ov
 Eretz eiruma,
 Kmo yam she'ein lo chof.
 Pisa shel adama, otzeret neshima
 Moledet bat chalof.

Im ba'or alfei shimashot
 Nafshech tid'ach,
 B'dami ashkeich va'achayeh otach.
 Kol od ani noshem, alayich elachem.
 Lo e'ezov otach.

Chorus:
 Im ha'olam otzem einav,
 V'Elokim shotek achshav,
 Tamid hayiti, v'ehyeh, lema'aneich.

Transliteration and translation: Malka Tischler

Al tifchadi, ani itach, ad sof haderech.
 Binshimati ha'achrona ekra bishmeich...

Kol hasor'rim m'yachelim lichtov
 Al bat melech hamushlechet el harechov.
 Hem ye'almu kulam, lo yishama kolam.
 V'lach yihiyeh od tov.

Chorus (last time):
 Im ha'olam otzem einav
 V'Elokim shotek achshav
 Tamid hayiti, v'ehyeh, lema'aneich.
 Al tifchadi, ani itach, ad sof haderech.
 Binshimati ha'achrona ekra bishmeich
 ...Yisrael.



Land of Bereishit (Genesis)

A Garden of Eden, full of pain.
 A land which is naked
 Like a sea without a shore.
 A piece of land which takes your
 breath away.
 An ephemeral homeland.

If, in the light of a thousand suns
 Your soul is dying away,
 With my blood I will kiss you
 And revive you.
 As long as I breathe,
 I will fight for you.
 I will not leave you.

Chorus:
 Even though the world shuts its eyes
 And G-d is silent now,
 I have always been, and always will
 be, on your side.
 Don't be afraid, I am with you
 to the end.
 With my last breath I will call your
 name ...

All the rebellious ones long to write
 About the king's daughter
 Who is thrown into the street.
 They will all fall silent;
 Their voices won't be heard.
 And for you, the future will yet be
 bright.

Chorus (last time):
 Even though the world shuts its eyes
 And G-d is silent now,
 I have always been, and always will
 be, on your side.
 Don't be afraid, I am with you
 to the end.
 With my last breath I will call your
 name ... Israel.





בתנועה מתמדת

THANKS AND CONGRATULATIONS

Victor Gabbay, Chairman of the Irgun Hamarkidim
– the Union of Israeli Folk Dance Teachers
and

The Rokdim-Nirkoda Organization

Congratulate

the “Union of Israeli Folk Dance Teachers and
Choreographers in Israel and in the Diaspora”

and

“Amutat Hamadrichim LeRikudei Am - The Folk
Dance Teachers Association”

And

those who comprised in order to cooperate and unite
for the sake of the community of dancers in Israel
and throughout the world –

Eli Ronen, Yehuda Emanuel, Moshe Telem,
Gadi Bitton, Yigal Triki and Shlomo Maman

*Rokdim-Nirkoda Organization
and Victor Gabbay, Chairman*

תודות וברכות

ויקטור גבאי, יו"ר אירגון המרקידים

ו"מערכת רוקדים-נרקודה"

אברכים את

"אירגון המרקידים והכוריאוגרפים בארץ ובתפוצות"

את

"עמותת המדריכים לריקודי-עם"

את

משכיני הפשרה והשלום שהשכילו להבין, להתפשר
ולשתף פעולה למען האיחוד של כולנו ולטובת
קהילת הרוקדים בארץ ובעולם!

נאלי רונן, יהודה עמנואל, משה תלם, גדי ביטון, יגאל טריקי ושלמה ממן
לחברת הרוקדים - (ריקודה וויי איג'ון) המרקידים ויקטור גבאי

PROUD TO DANCE / PhD Dina Roginski (FROM PAGE 30)

like they were originally, with hands joined and with the warm feelings generated through participation.

I asked Sagiv about his ambitions regarding the progression of the session. He answered that he sees the session growing and he says that it is not impossible to integrate a gay harkada into the Karmiel Festival. He has been told by instructors who have visited his session that they were impressed by the atmosphere, the dancers, and the precise dance movements. He receives positive feedback. "Whoever has heard about and visited the session has been very positively impressed."

Sagiv's dream has come true, although many people were skeptical about the idea. "Many people told me 'don't do this. It won't work and [it] won't succeed.'" It seems that his persistence and assertiveness have worked out on a professional level as well as on a personal level. His family accepts his choice of a partner and his dance session. Dozens of dancers who enjoy that special weekly session are proud of his pioneering initiative and its success. And so, we have all taken another historic step in the fascinating development of the Israeli folk dance movement.

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אלימות בבתי הספר ובניית אקלים
חברתי תומך בעזרת רוקדים
שולחת לו את ברכתנו-איחולינו.
כן יירבו כמוהו בשורותינו!

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the Tel Aviv Municipal G.L.B.T.
(Gay and Lesbian) Community
Center.

1. When not used as a verb, all
"proud" *adj.* mentioned in this
article refer to "the Gay and
Lesbian" - B. L.

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