

# רוקדים

מגזין לריקודי עם ומחול

## NIRKODA

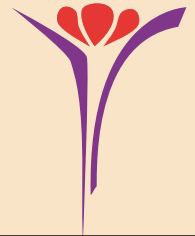
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Association of folk dance instructors & choreographers in Israel and abroad



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13th Year

June 30-July 11, 2014

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Summer Course Participants 2013

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# רוקדים

מגזין לריקודי עם ומחול

## NIRKODA



ארגון המדריכים והורצים לריקודי עם  
IFD Organization of Instructors & Choreographers

Magazine No. 91 | May 2014 | 30 NIS

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Summer Course Participants 2013

**Dear Readers,**  
**Rokdim-Nirkoda #90** comes to you as we are about to celebrate The 26th Karmiel Dance Festival and provides an opportunity for us to step back and reflect on developments that have affected Israeli folk dance since the last Festival. The use of social media has intensified as a means of communicating our ideas and our dances and continues to challenge our ability to modulate the proliferation of new dances. Concurrent with this has been the evolution of Israeli folk dance sessions into social recreational gatherings with a festive dance party atmosphere. While dances are taught at sessions, they are readily accessible online. This international access to dances, coupled with interaction via Facebook, Twitter, Skype and the like, bring our virtual global community together and encourage attendance at Israeli dance workshops and events throughout the world where our virtual community can physically connect. More than ever, it is the responsibility of Israeli dance leaders to carefully select from the newly introduced dances those that are best suited to the character of each session while including a core of timeless favorites. The responsible use of modern technology offers a broader base for us to connect and share our love of Israeli folk dance.



Ruth Goodman



Danny Uziel



Yaron Meishar

**In this issue:**

- **Eliyahu Gamliel ז"ל** is an inspiring article by **Yoav Sidi**. We remember one of the unique giants of the Israeli folk dance movement on whose tombstone his spirit is beautifully described with the inscription: "A man of music and the flute; A lover of mankind, nature and dance."
- **Fred Berk – Reflections on His Legacy**: a variety of authors reflect on the contributions and influence of the "father of Israeli folk dance" in North America. (The article appeared in English in the previous issue, #89.)
- **The Past and the Future of Israeli Folk Dance** presents **Dr. Dan Ronen's** concluding remarks at the launching of his book, "Rikuday Am B'Israel – Folk Dance in Israel" and provides historical insight into the pivotal place of Israeli folk dance in Israeli society.
- **Everyone Deserves to Dance**: Impressions from the Dance Session at the Enosh Association, by **Rubio Chamama**, describes Israeli folk dance in the context of activities for rehabilitation and socialization of those coping with mental illness. (This article had appeared in Hebrew in issue #84, July, 2011.)
- **Lirkod Et HaTeva – To Dance With Nature**, **Miri Krimolovski** writes about a wonderful exhibit in Jerusalem, dedicated to The Omer Festivities on the Kibbutz from the first years of the state to the present. There are still kibbutzim that recreate the atmosphere of these biblical agricultural festivals through music, dance and costumes. (The article appeared in Hebrew in the previous issue, #89.)
- **The Featured Dance of the Month – "Katonti"** (I am Undeserving), **Oren Ashkenazi's** beautiful circle dance, has struck an emotional chord and sense of unity with dancers everywhere.

We extend our warmest wishes for success to the organizers, performers and participants in this year's Karmiel Festival.

Happy Reading and Dancing,  
**Ruth Goodman, Danny Uziel, and Yaron Meishar - Editors**

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Miri Krymolowski

# Discovered In America

## Moshe Eskayo, Choreographer and Educator

**M**oshe Eskayo was born in Jerusalem, in the Zichron Tuvia neighborhood, to a father from the city of Thessaloniki (also known as Salonika, Greece) and a Moroccan mother. Although he has lived and worked in the USA for over 40 years, he still calls himself “a genuine Jerusalemite”.

As a folk dance leader and choreographer, Eskayo is chiefly associated with two things: the dance “Debka Ramot” and a successful dance camp in New York, Hora Keff. His dances have the strong influence of his roots in East Jerusalem, despite the fact that, as already mentioned, for many years he has lived and worked in New York.

After his military service in Nachal, as an officer, Moshe “wandered around” the United States because he wanted to learn, but as in many stories, he settled down when he fell in love. When he came to dance at the “Y” in 92nd Str., the largest Jewish cultural center in New York City, where **Fred Berk** was the Israeli folk dance leader, he met his wife **Chana** (Ann) z”l (1940 -2011], who died two years ago. “We danced ‘Ez VaKeves’ together. She was an American, a biology teacher who really loved to dance. In her honor, I choreographed the dance, ‘Chanita’.”

Moshe has two daughters, **Irit** and **Michal**. For Michal, a language teacher living in Chicago [Illinois], he created the dance “T’filat Michal”. For Irit, who had previously lived in the Ramot neighborhood of Jerusalem (and now lives in Modi’in), he choreographed, of course, Debka Ramot. Eskayo has three grandchildren, **Li’el, Ella, and Leah**. “My daughters definitely danced, and Irit taught dance for a long time” he adds.

Eskayo emphatically insists that he did not just get up one day and start choreographing dances. Also, he did not become a dance leader by chance. “I had a dance background. I studied ballet with **Rina Nikova** (1898–1972) and Yemenite dance with **Rachel Nadav** (1912–2003) and I came to New York because I wanted to broaden my education in dance. Eventually I learned jazz there with **Marjorie June Taylor**



(1917-2004) at the June Taylor School.”

“Regarding the subject of my dance compositions, they did not appear from out of the blue. I came from a family where there was music and dance and I always observed from the sidelines. How do we do things? What is unique to us? What is authentic to us? I always loved Arabic music. During my childhood in Jerusalem, I



he added, ‘we are doing with dance what the politicians have failed to do with politics’.”

“To my surprise, Ramot became popular in an unusual way. The truth is that I was not expecting this to happen. I heard people saying, ‘a bomb had fallen on Israeli dance’. It was the first dance I taught when I came to a workshop of my dances at the ‘Y’, the center of Jewish culture in New York. It was different, very rhythmic, not like anything they knew. Later on, of course, there were others who tried to imitate its style; this style characterized

listened to the music that our Arab neighbors heard and created. It was this music that I love deeply. It was its rhythm and its soul.”

“I also have quite a few memories of joyous weddings. My parents would always make people happy at weddings. My mother danced and my father played the tambourine. That’s how this musical interest as well as dance was present in my background from my youth. My childhood spent in the Zichron Tuvia neighborhood of Jerusalem was the inspiration for my creativity as an adult.”

“When I was a boy, there were many Arab radio stations in Jerusalem and this is what I listened to. Like many Israelis at the time, I lived next door to Arab neighbors and I learned to love this music. It is always said that the reason we do not get along with the Arabs is that we don’t really understand them. I felt very close to them.”

Perhaps this turned into the story of the creation of “Debka Ramot”, the most well known and popular dance composed by Eskayo. “Because I loved Arabic music, I ended up collaborating with an Arab composer. The composer who wrote the melody for “Ramot” was studying at UCLA (University of California, Los Angeles). I wanted to work with him very much and he surprised me when he said, ‘We can certainly work together’ and with a smile,

the dances of the ‘90s.”

“I think,” Eskayo adds saying, “It was something that nobody had yet done in folk dance. In general, an existing melody is usually used but, in this case, it was specifically composed for the dance. When I choreographed dances, I always want them to bring people together, so they would join hands and really dance together. Because, this ‘togetherness’ is no longer a given.”

“Several years ago I was at some wedding. I was standing, watching and thought, ‘We have more than 8,000 dances, but when Israelis get together, they invariably dance paso doble or hora. Why? When you attend a Chassidic simcha, you don’t need to know anything and everyone there knows how to dance the dances. Everything is so simple and yet so beautiful. Maybe that’s the reason why I like most Chassidic tunes and the hora. This dance always excited me, because anyone can dance it and this dance will always pull us in. This dance once united us.”

One thing that Eskayo wished to emphasize is that the way his dances were choreographed is the opposite from that of other artists. If a dance is usually created to a particular tune, Eskayo reversed this procedure. For example, the dance “Debka Oud” was composed before the musical melody. “At first, this was danced



to the drum beat of my drum. Later on, a tune was written specifically for me by **Shlomo Shai**, who saw me drumming and offered to write music for this dance. So I found myself working with him at a studio. One of the musicians was an Armenian, who played the oud [a pear-shaped stringed instrument], and then Shlomo suggested that we name the dance, ‘Debka Oud’, and the rest... is history.”

Here Moshe takes a deep breath, smiles, and asks if he can tell an important story specifically for the lesson at its end. “Although the music was specifically for my dance, something happened that occasionally occurs from time to time in folk dance. I included this dance on a vinyl sound recording (Kadima – Folkdances of Israel, 1972) which I sent as gifts to Israel. **Bentzi Tiram** z”l (1928-2012) received the recording, loved this music and created a new dance to it. Yes, yes, for the music that I had specifically requested for my dance!

Namely, contrary to the folk dance spirit, when Jews get together they do the same dances; in this case, it simply didn’t happen and doesn’t happen. It’s very painful for me.” In Israel, they do Bentzi’s dance and in the USA they do Moshe’s “Debka Oud.”

“Today, with the Internet, it’s different. Back then, nobody knew and The Irgun Lamadrichim Veyotzrim, [the Israeli Folk Dance Organization for Leaders and Choreographers] wasn’t organized enough to handle a situation like this. In general, in my opinion, it’s very important to have an organization to handle

such problems among others, so that there’s order. Unfortunately, I feel that today when the country speaks about the Irgun as: ‘You scratch my back and I’ll scratch yours’. There are many melodies and the early bird gets the worm. I must tell you that at one time, I too created a duplicate dance. I took ‘Shibbolely Paz’, which had a dance by **Rivka Sturman** z”l [1903-2001], and created a dance for it. But, it is important for me to note that it wasn’t my intention to create a folk dance. Rather, my daughter Irit, who is a dance teacher, came to me and requested that I prepare a dance for a dance parade that was about to occur on Israeli Independence Day. Unintentionally, the dance invaded the folk dance world, and that, of course, is something that you don’t always have control over.”

For many years, Eskayo has worked closely with **Eileen Weinstock**. Together they direct and organize “Sababa” [Moshe Eskayo’s Classic Israeli Folk Dance Camp] a successful camp held each year at the end of May. In camp they do dances that were choreographed up to twenty years ago; additional camps that take place in April and October are for international folk dance, including Israeli, that attracts individuals from all over the world. Together, Moshe and Eileen formed the well-known dance camp Hora Keff. The camp opened in 1990 and ran successfully until 2011 (two years ago).

Moshe continues, “From our perspective, it was real Zionism; for the five days of camp, the singing and dancing created an Israeli spirit. We were able to build a kind of community. People came back year after year. Actually, we created the Keff family. Dancers came to us from Australia and even Japan.”

Eileen states that her entire family took part in running the camp: “Everything was genuine. People truly felt like one big family. They waited for this all year. It was not held in a luxurious place. On the contrary, this was more like a children’s camp, something really simple, not a hotel or something like that.”

“Perhaps that was one of the reasons that people were always together”, adds Eskayo.

From our perspective, it was real Zionism; for the five days of camp, the singing and dancing created an Israeli spirit. We were able to build a kind of community. People came back year after year. Actually, we created the Keff family.



When I was a boy, there were many Arab radio stations in Jerusalem and this is what I listened to. I lived next door to Arab neighbors and I learned to love this music. It is always said that the reason we do not get along with the Arabs is that we don't really understand them. I felt very close to them."

"There were no air conditioned rooms to return to, also no television, just dancing and real encounters among people. Usually there were about 200 dancers, once even 300 including observant Jews. Yes, even observant Jews loved to come to dance with us."

Despite their great success, they both admit that they are now dancing less. Eileen thinks she can put her finger on what really prevents her: "The number of dances that are created today is so large that by the time we learn and assimilate a dance, you already have to learn newer popular dances. Essentially, we no longer enjoy dances that constantly keep us busy trying to remember newer things. If you are on vacation or for any other reason, and you don't attend your dance session for three weeks, you're just lost". Eskayo adds and says that you have to consider not just the quantity but also the quality. "As an evaluator, you have to admit that the quality is no longer what it was; today, every dance has a little cha-cha, some sort of turn and that's it".

I pointed out to Moshe the fact that he claims to love the simplicity of folk dance but his own dances are in no way simple. He admits that he finds it a challenge to create something interesting, and that "Debka Gid" is certainly a difficult dance. When I ask about the dance's name, Moshe tells me smilingly that it was entirely accidental. "As I was creating this dance and while I practiced the steps, my Achilles tendon was torn. When I completed the dance,

I thought about what its name should be, and the idea came to call it "Debka Gid". ['Gid' – heb. 'tendon'.] This proves that we shouldn't take things too seriously. Similarly, "Debka Ramot", which, as I previously mentioned, was set to an Arabic melody and named for the neighborhood of Ramot".

"Debka Gid" is a very difficult dance and is really intended for those who are willing to invest the effort. Even today, lovers of debkas in Israel do dance it. Moshe has choreographed at least 17 well-known debkas; it is not for nothing that he is called "The Debka King". Eileen emphasizes that in the USA it's much easier to teach complex dances because Americans have the patience. In Israel it's different; Israelis want to learn everything very quickly.

In Israel many things are linked to Israeli culture. For example, dances are played through not more than twice, and if a leader dares to play it one more time through (i.e., a third repetition), the shouting begins immediately. Eileen smiles and adds: "If there are 8,000 dances, it is obvious that you cannot dance each dance to the end [of the recorded music], otherwise, how can we manage to cram in as many as are necessary?"

Quite a few Israeli folk dance people live and work outside Israel. The USA has been a convenient place for choreographers, particularly in the 80s and 90s. Beside Eskayo, there was **Shlomo Bachar, Israel Yakovee, Dani Dassa, Moshiko Halevy**, who returned to Israel in '89, and then subsequently they

were joined by **Naftaly Kadosh, Shmulik Gov Ari, Edo Israely, David Dassa, Orly Setareh, Yosi Cohen** and **Leslie Asaraf, Mali and Moshe Lipson** and others. For many years, the choreographers in Israel directed much criticism against those abroad.

***Is it possible to have Israeli folk dance creations outside of Israel?*** – I asked Eskayo.

“I am very familiar with this criticism. In his day, **Yoav Ashriel** sent me a letter in which he wrote, ‘How can you live in America and choreograph Israeli dances?’ And I said unabashedly, what is Israeli dance? Cha-cha-cha – Is this an Israeli dance? We must also be truthful; everything is the result of and due to economic reasons. At one time, it wasn’t so.”

“Today there is no Israeli dance. I know many of my dancing friends who choreograph dances merely do it so that they’ll be invited to teach and present their dances outside of Israel. For most, the motivation is not creativity but the desire for money. Today, to bring an Israeli dance leader to the USA costs no less than \$3000 and, in the end, they teach something that has little discernable connection with Israel. By the way, through the years, Americans have realized that the whole field needs improvement.”

“We clearly need to know how to teach; I taught an entire generation how to dance. For ten years, I had a studio where I taught jazz and technique. I always had a fondness for international folk dance; I have great regard for Greek and the former Yugoslavian dances. That’s real folk dance. The Greeks have basically something like five dances that they dance wonderfully, enthusiastically, and with all kinds of variations. We, on the other hand, have too many.”

“Only we have nostalgia, that is, what the old dances are called. That’s only because we have this phenomenon of a continuous flow of new dances and again I emphasize that the reason is, of course, money, money and again money. The whole point of “Israeliness” seems ridiculous sometimes. When I choreographed ‘Ilu Tziporim’ everyone told me: ‘Finally, a

dance to an Israeli melody.’ Of course, that was ignorant because the melody is French. What’s sad is that those people who are concerned with this today (maybe not entirely) are people who simply don’t know what they’re doing.”

***Do you think that what you’ve done for many years in America was a mission of sorts?***

“Definitely, yes. I sent more people to Israel than the Jewish Agency. It’s a personal ambassadorship of Israeli culture. My activity in this field was to send hundreds, if not thousands, of people to visit Israel, both Jews and non-Jews. People love these songs, love the atmosphere, this ‘togetherness’. Years ago, I worked in Montreal, where I had a troupe with non-Jewish dancers. Some of them really hated Israel and obviously they didn’t know I was Jewish. I was very tough with them when I discovered that they were really anti-Semitic. In the end, they came to perform in Israel. This is my Zionism”.

I told Eskayo that, during my visit to New York, I had been to the most renowned Israeli folk dance session in the city, at the “Y”, and I was shocked when I saw that most of the dancers there are actually Israelis living and/or residing in the USA. Very few Americans dance at this session and, of course, those that do are Jewish Americans because non-Jews are difficult to find there.

“At one time, many more Americans danced,” he says. “There were many Christians who came to participate in Israeli folk dance; they loved the dances, the songs and this phenomenon. Today it’s mostly Israeli emigrants. Because Israeli dance has become a mass produced product (i.e., from a factory), the Americans simply got fed up with it. Today, when people come to a dance session and simply are not familiar with what they hear, they end up sitting on the sidelines. This is something that is extremely painful for me.”

Eskayo emphasizes that in his opinion, something regrettable has come over the entire folk dance movement, worldwide. At least in America, the social aspect has grown weaker,





I sent more people to Israel than the Jewish Agency. People love these songs, love the atmosphere, and this 'togetherness'.

compared to what it was. Previously it had been unnecessary to come with a partner because everyone danced with everyone else. I know that today everyone prefers couple dances. My position is not so popular: To my mind it's specifically the couple dances that, although they have produced quite a few families, they have destroyed the true nature of Israeli folk dance. Even in the New York groups".

"In America we have a different format than in Israel. Here we dance short sets, i.e., alternating 5 partner dances followed by 5 circle dances. Now there are two unfortunate outcomes from this: First, most people sit out the circle dances, resting and waiting for the partner set. Second, as I mentioned, if everyone once danced with everyone else, meaning there were no fixed partners, people changed partners and there wasn't anyone who just sat on the side, even if he or she wasn't the most beautiful/handsome and young. Now, that doesn't happen. Today you decide with whom you will dance, i.e., the dance partner is set, and there is no longer the friendly atmosphere that we once had".

"I'm sad and tired of this, not physically but mentally. I simply don't like what I see and I

lament this adverse change that has happened to Israeli folk dance".

Today, as was mentioned, Eskayo is active in international folk dance: "In an international folk dance session at IFC International Folk Dance Camp, I teach Israeli dances. I've been teaching for more than 50 years and I love it. It interests me more than composing dances."

***In summary, what is the message?***

I ask Eskayo.

He says, "There is nothing more beautiful than Israeli folk dance. It brings you closer to your roots and it's a wonderful way to meet people, but unfortunately we've lost the real thing and it seems to me that it would be hard to return to what we had. Nevertheless, with all its inadequacies today, it's good that it exists. It's a good and inexpensive pastime. Through it you meet many Jews and Israelis and it should definitely continue".

Eileen also wants to sum up: "If everyone would consider how to create fewer dances, perhaps, we would get more enjoyment from what we have. So maybe, we would also notice the really good things." 🙌





Maya Geva  
Translation:  
Ruth Goodman  
and Ruth  
Schoenberg

# Mechol Hadvash

## A timeline of Moshiko Halevy's creative work in the fields of music and dance

**M**y friends told me about a very special dance session conducted by **Moshiko Halevy**. I went for a visit. The session takes place on Wednesdays at Beit Dani (in Tel Aviv) and is made up of a small group of fans of this exceptionally talented person; now, I too belong to this group. How did I become a member of this fan club? From time to time, when I took a break between this or that dance, I sat down beside him and talked about various issues in folk dance and gradually I discovered the special features which will be discussed in this article. (For those who know a little about Moshiko, you will realize that the names of the section titles are names of his dances and/or songs.)



### Alizut (Joyfulness)

**Moshiko Yitzchak Halevy** was born in Manshiye Hassan Bek [the Manshiye neighborhood, on the border between Jaffa and Tel Aviv near the Hassan Bek Mosque] near Kerem HaTeimanim in 1932 to parents who had emigrated from Yemen. His father was a musician and was very familiar with Yemenite songs and would frequently perform within the Yemenite community. When he first came to Israel, his father served as a Yemenite singing teacher and was a participant on Friday radio programs devoted to the weekly Parsahat Hashavuah and Shabbat songs. From this, we can begin to understand the derivation of Moshiko's musical genes...

In school, Moshiko only liked his music classes with his teacher, **Shlomo Hofmann** [1909–1989], who was interested in Yemenite song. He was so interested that he invited Moshiko to come to his home on Saturdays in order to listen and transcribe the notation to the melodies. To get to his teacher, Moshiko travelled from south Tel Aviv to north Tel Aviv by foot.

Moshiko describes himself as a mischievous youth and hyperactive related to adrenaline issues. Because of rebellious behavior towards his teachers, the school administration decided to transfer him from "Yesod HaMaAlah", an agricultural school, to the "Aliyah" school. At this school, Moshiko also loved the music classes



with **Nissan Cohen–Melamed** (cantor and researcher 1906–1983) who taught cantillation and songs based on liturgical sources in the class. But even in the “Aliyah” school, he did not survive and he had to drop out...

For months, Moshiko found himself aimlessly roaming the streets with nothing to do. One day, he received a notice from the Office of Social Services of the Tel Aviv Municipality with the recommendation to send him to the reform school for boys in Hartuv (near Beit Shemesh). Moshiko spent two increasingly challenging years there and became one of the institution’s outstanding graduates.

Afterwards, he joined a youth group in Kibbutz Givat Zaid (in northern Israel near Kiryat Tiv’on). In the kibbutz, he saw himself as a youth group leader and for the first time encountered folk dance. In the evenings, the group used to gather at the “moadon” (meeting place) and, before dancing began, Moshiko removed the benches to prevent the group members from sitting down. The first dance was a “Hora”, which they danced for two hours until the last survivors and, only then, did they continue with Krakoviak, Cherkassiyak and Polka.

*Do I understand that is where it all started?*

“It was a superficial acquaintance with folk dance that I did not consider especially important. I never imagined that, after a few years, I would become an integral part of Israeli folk dance.”

**Vals Le Mia–Ar –  
Waltz for Mia Arbatova**

Two years later, Moshiko had to leave the kibbutz for a year, to come home and help to provide support to the household, so he returned to Tel Aviv. The very next day, after coming to Tel Aviv, he began working in a toy factory. The factory had two divisions, one for women and one for men. While working, Moshiko used to sing and dance for his own enjoyment every time he brought the raw material to the women’s division. One of the women in the division, **Channa Eliazov**,



was once a famous ballet dancer and prima ballerina of the Israeli Opera. Channa watched Moshiko closely and remarked to him, “How long will you continue to prance? Don’t you want to study the profession more seriously?” Moshiko replied in the affirmative and Channa took him to the **Mia Arbatova** Studio where he was excited to meet Mia (1911–1990) and the dancers.

The following day, he started the first class and within a month, Mia, having seen his ability and skill, allowed him to attend any class he wanted. She came to his aid as well when he had difficulty with his payments for lessons and allowed him to continue to study free of charge. Three months later, he had been elevated to a more secure position, when she asked Moshiko to join the Mia Dance Company.

A year passed and he had to return to the kibbutz, but Mia refused to give up on him and she convinced him by claiming that it is not every day that one finds a talent like his. Moshiko, together with those dancers in the company who were required to join the army, and Mia came up with an idea to establish an army performing troupe using her choreography. With the help of the military, it

“We cannot give ourselves an appropriate title befitting God. He forms and He creates while all we do is use existing materials. None of us invents, on our own level, we are merely compilers.”



would be possible for the dancers to practice in the studio in the mornings and to perform at the army camps in the evenings.

During the first year, six dancers from Lehakat Carmel joined; they included **Arik Lavie, Yehuda Efroni, Gideon Shemer, Itzhak Barkat, Mordechai Ben-Shahar, Uli Schocken** and others. Moshiko and dancers in the troupe then continued until the end of their military service.

In his civilian life, Moshiko participated in musical theater as a principal dancer with the assistance of Mia Arbatova, who prepared the choreography. In addition to the classes at Mia's studio, Moshiko was interested in various other dance styles.

### Debka Uriya

At the same time, Moshiko participated in a special course, under the guidance of the international choreographer Jerome Robbins. During the course, Jerome came over to ask Moshiko if he was Yemenite and, if so, why did he not join the Inbal Troupe. Moshiko was surprised and said that having reached a high level of technique, such as four turns on one leg, turns in the air followed by a soft landing, how could he give this up for a Yemenite step...

Jerome responded that the Inbal Dance Troupe is very special and has capabilities reminiscent of classical Greek theater. Moshiko was not enthusiastic, but the idea percolated in him

and, in 1953, he joined the Inbal Company to the delight of **Sara Levi-Tanai** (1919–2005, Inbal's founder and director) and the dancers.

*“How did you get the name Moshiko? Was it from home?”*

Moshiko smiles: “In the Inbal dance troupe, there were two dancers named Moshe, which often caused confusion. It was decided to give me the nickname of Moshiko and it has become my trademark.”

Through the performing group, Moshiko discovered his Yemenite roots. He was the only dancer with high professional technical abilities, unlike other Inbal dancers who had never received technique training in classical ballet or modern dance. **Sara Levi-Tanai** was worried that this technique would adversely affect her work style. But it was **Jerome Robbins** who convinced her of the importance of technique classes to improve the movement of the dancers in preparation for the possibility of a European and American tour. He recommended the American choreographer **Anna Sokolow** [1910–2000], who came to Israel for a year and a half to train the troupe. Upon her departure, she recommended to Sara Levi-Tanai that Moshiko should continue the technique classes in her absence and so it was.

At one of the troupe's meetings, **Gurit Kadman** (1897–1987) came to lecture about ethnic dances in the Mediterranean region. Moshiko was so fascinated by the lecture that he arose, as if hypnotized, jumped onto the stage and, out of ecstasy, began to perform. Following a few minutes of freely moving about, applause arose from the Inbal dancers who surrounded him with questions on how he did it and Moshiko simply did not know how to answer them. A week later, he reconstructed the movements he had performed into a dance containing three parts (each part had two segments) and decided to dedicate this dance to his son Uriya, for his second birthday, and he called the dance, “Debka Uriya”. Later, in 1959, the Youth Dance Troupe of the Kibbutz Movement won the silver medal with this dance

“The writer of books we call an author, the writer of melodies is a composer; the author does not invent words and the composer does not invent the notes.”



“Everything that exists is in cosmic space and it is necessary to make an effort to get there. So let’s be modest. We do not have to be ashamed of the word compiler; it also carries great responsibility.”

at The World Festival of Youth and Students in Vienna, Austria.

After about two years at Inbal, during which time he managed to choreograph a number of dances such as: Et Dodim Kala, Debka Kna’an, Debka Kurdit and Hora Chemed, Moshiko decided to leave Inbal and to set off on an independent path. He successfully opened a jazz and tap dance studio. Many students flocked to the studio and he eventually was very successful, but six months later, he was recalled to Inbal to join them for a European and American performance tour.

He closed the studio and returned to Inbal for one year of rehearsals and preparations for the performance trip. The troupe was on tour for three months in Europe and then continued in America for six months. The performance tour was a huge success. On the way back to Israel, the troupe continued to Scandinavia for performances as part of Israel’s Independence celebrations. There, they were joined by singer, **Shoshana Damari** (1923–2006).

When Moshiko returned to Israel, he appealed to the Arab Culture Department of

the Histadrut requesting the establishment of Dance Performance Troupes in the minority villages in Kfar Kama [lower Galil] (Circassians), Isfiya on the top of the Carmel (Druze), and two troupes in the Arab sector – Tira [south of Haifa] and Taybeh [northeast of Ramallah]. Every day for five years, Moshiko bounded to another village using public transportation and in all weather conditions. The Circassian and the Druz Troupes participated with Moshiko at dance festivals in the Netherlands and Belgium and were a great success.

In the sixties, Moshiko established his own troupe called “HaPa’amonim – The Bells”, along with the female dancer, **Yona Levy** and her musician husband **Yitzchak Eliezerov**, who played the chang (an Iranian harp). HaPa’amonim Troupe was successful and Moshiko gained recognition as a choreographer and the creator of Israeli folk dances. **Gurit Kadman and Tirza Hodes** were invited to a rehearsal of the troupe and were impressed by the repertoire. His first dances were featured as part of “Rikud Hachodesh – the dance of the month” published under the auspices of

HaMador LiRikuday Am (the Folk Dance Section of the Histadrut).

### Eshal Elohai (I will ask my God) – The crisis of faith

In 1968, Moshiko decided to retire from folk dance in the face of financial difficulties. He was told that his dances were too oriental and stylized and that folk dancers found it difficult to execute the dance movements. Moshiko began to think that there was truth in this thought...

At that time, a Dance Festival took place at Kibbutz Dalia where Moshiko had selected parts of the Circassian and Druze Troupes. Moshiko could not remain to see the show because he had a prior commitment with the Yiddish Theater, but before he left the festival complex, he met with a Dutch pair<sup>1</sup> sent by Nevo<sup>2</sup> [Nederlandse Volksdansvereniging – Nederlands Folk Dance Association, founded in 1948,] with an invitation to attend a dance seminar in the Netherlands. Moshiko was surprised by the offer but he replied in the negative. He said that he had stopped his folk dance activity. However, the Dutch pair continued to plead with him to accept the invitation and then he could retire. He asked for a two day delay and, in the end, he accepted with the assumption that he had nothing to lose and out of curiosity as to how his dances would be accepted in the Netherlands.

The course was held [in Arnham] and Moshiko was moved to tears to see how beautifully

1. Sima van Dullemen-Colcher, an Israeli dance teacher, dance therapist and actor and Rien Sprenger, who directed the theatre and drama department at the Utrecht School of the Arts and also developed the Community Arts Lab Utrecht, now known as CAL-Utrecht.
2. "The national dance organization does seem to rename and reorganize every decade or so." [Donna Richoux] The name changed to LCV [Landelijk Centrum Volksdans – Dutch Centre for Popular Culture], then LCA [Landelijk Centrum Amateurdans – National Centre for Amateur Dance], followed by LKCA [Landelijk Kennisinstituut Cultuureducatie en Amateurkunst – National Institute of Cultural Knowledge and Folk Arts] and now Kunstfactor Dans – National Organization for Amateur Dance in the Netherlands.

The editors wish to thank Angela Reutlinger for her help in reaching out to the community to fill in the details in the Netherlands.



and accurately the Dutch danced his dances. He, who was supposed to stay there for four days, was asked to remain and teach for three months. On the last day of his stay in Holland, he created "Ki Hivshilu Eshkolot". When he returned home, he came back determined to continue to choreograph dances and compose music.

### Yelilat Haruach (Howl of the wind) – On folk dance choreography and choreographers

*What is your opinion of contemporary folk dance?*

"In Israel, many of the sessions and the number of participants are increasing. I notice that the dancers are not interested in the quality; they come to unwind. At the same time, I know that for some fraction of the dancers, quality is also important, but they are a minority. I personally have no problem with the proliferation of dances; until now, time is the best judge we have had. It thins and filters and we do not have this ability, to express an opinion against time."

That's why he decided to establish his own session at Beit Dani: "I wanted the dance community to also taste the different flavor of challenging and beautiful dances like mine in addition to the usual dances."

*What do you think of nostalgia dancing?*

"Nostalgia dancing is like nostalgia itself, it is subservient to the past; but in my view, it is an attempt to escape from the future.

The following day, he started the first class and within a month, Mia, having seen his ability and skill, allowed him to attend any class he wanted. She came to his aid as well when he had difficulty with his payments for lessons and allowed him to continue to study free of charge.

It is correct that there is an abundance of new dances that keep popping up which makes it difficult for the dancers, and they are tired of whetting their minds over and over again, so some of them might prefer the nostalgia sessions. However, there is a dancing community that is willing and wanting to handle challenges.”

Subsequently, Moshiko stated his opinion about the markidim: “On the one hand, they do their work accurately and, on the other hand, they are not all at the same level. Each dance instructor has his own ability, resulting in all dance instructors presenting those dances that he can personally deal with. This creates a situation in which each class has a different repertoire and, of course, it is also associated with one’s personal taste. A dancer from Tel Aviv will have difficulty dancing in Haifa while a Haifa dancer will feel similar in Jerusalem and so on...”

***What is most important when it comes to choreographing a dance; where does the inspiration come from?***

“First of all, peace of mind, insight, sensitivity, a feeling for the music and, above all, a sense of rhythm. Also, imagination doesn’t hurt.”

***Why are your dances different?***

“In great part, my dances have ethnic influences. My experience in the field of dance has allowed me to handle any style, and each style has its own rhythm. The music and the rhythm constitute a challenge for me and, of late, I feel that I have a rich repertoire of movements which I know how to use; this differentiates my dances.”

***How many dances have you choreographed and how many musical compositions?***

“So far, I choreographed about 260 dances and 190 musical compositions, in addition to 30 songs, maybe more.”

***How do you compose your melodies?***

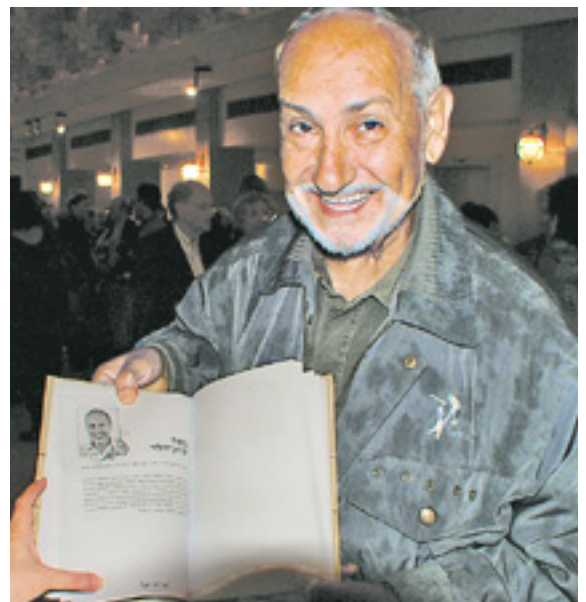
“Generally, at certain times, I practice playing my shepherd’s flute or a recorder for my own pleasure; most of the tunes are improvisations

that I record while playing and I save the recording. After a day or two, I listen to the recording and, if I find a melodic section that can be developed, I work on it until the point that it creates a complete picture.”

Part of his dances and songs are dedicated to his immediate environment, his family and friends: “Mor”, “Yiska”, “Yakir Menachem”, “Shir L’Ophir”, and on having sounded the name of his son, there was a new melody and he asked his son to state his opinion of this melody. **Yiftach** said: “Ga’aguim (Longing)” and so came the name of the melody and dance that we all know. Then, many years later, Moshiko also wrote the lyrics to this melody. “Vals Le Mia–Ar” is dedicated to his teacher, Mia Arbatova. Included among his most popular dances are: Betof U’Tzlil, Halevay Alay, Tzana, Ga’aguim, Ki Hivshilu Eshkolot, Netafim, Perach Zahav, Alizut, Lu Hayit HaNa’ara, Tama Temima, Vals Aviv, Lach.

**Haleluya**

Moshiko is an honorary member of the Irgun HaMarkidim B’Yisrael [Association of Folk Dance Instructors & Choreographers in Israel and Abroad], as well as an honorary member of ACUM [a non-profit corporation administering the rights assigned to it by its members, i.e., authors, composers, lyricists, poets, arrangers and music publishers] in recognition of his



musical contribution to Israeli society. Moshiko is more than 81 years old, but thankfully, he has a great deal of energy and creativity. He never stops creating and recently he choreographed more new dances, some of which have already reached the dance floor.

Moshiko was invited by **Gadi Bitton** to Camp Bitnua 2013 in Eilat where he received a certificate of appreciation and honor for his activities. He taught one of his latest dances “Ad Chatzot Rokedet” which was a great success from the point of the dancers. The singer, **George Bar**, was also the singer of “Halevay Alay”, a dance beloved by the crowd of dancers.

Ah, but most important is the terminology. When I use the words, “creating dances”, Moshiko renounces the title of “creator” and explains why: “We cannot give ourselves an appropriate title befitting God. He forms and He creates while all we do is use the existing materials. None of us invents, on our own level, we are merely compilers. The writer of books we call an author, the writer of melodies is a

composer; the author does not invent words and the composer does not invent the notes. Everything that exists is in cosmic space and, it is necessary to make an effort to get there. So let’s be modest. We do not have to be ashamed of the word compiler; it also carries great responsibility.” He then smiles at me and says: “When God creates – his creations are for eternity; while properly, our dances will disappear with time as the wind.”

**What do you wish for yourself?**

“To be healthy and to continue to compose melodies and dances and to realize my own beliefs. This is all I desire. Hopefully my work will continue to bubble up and I can continue to contribute to society and to the dancers.”

What is most captivating about Moshiko is this “credo” of his. I sit opposite him and I see a man who values and believes in himself and his path and thinks to himself how good that he was one of the most productive choreographers of our folk dances. 🙌

Moshiko choreographed, composed and wrote the poem, “Eretz Ahuva (Beloved Land)”, one of his many poems expressing his roots and his love of Israel:



**Eretz Ahuva**

Music and Lyrics: **Moshe Yizchak-Halevy**

In the fields the breeze is blowing.  
The stalks of grain stand waiting to be harvested.  
In the distance is heard the sound of the howling coyote 2  
And the twilight heralds the coming of the night.

Grooves and ridges are carved in her flesh.  
And the scent of greenery is rising from your land.  
The rocks bloomed and have become green tinged 2  
And cows graze in a meadow of clover.

Chorus:  
Oh my country, your ways are woven into my soul,  
As the colors of the rainbow in a sky of blue.  
You were and will be the only one in my heart, 2  
My beloved country, you are an oasis, and my home.

From the north to the Negev [desert/south] and  
from the sea [west] to the east.  
Royal cities crown your mountains.  
From the four corners of the world they come  
to you 2  
Your children from many generations.

Much of your land is saturated with tears and blood.  
Weeping, grief and sadness have engendered  
this nation.  
Again they did not leave you and you still stand 2  
As a beacon to the wretched and a light to the  
world.

Chorus:  
Oh my country...



David Ben-Asher

Translation:  
Ruth Schoenberg  
& Ruth Goodman

# Nachum Heiman

## The Man And The Legend

**N**achtshe (Nachum) Heiman is an Israel Prize laureate (2009). Exciting and strange anecdotes are running of his life. **Bibi's** promise to light a torch on Independence Day. How to stop the traffic on the Petach Tikvah Bridge because of a song. What happened with singer **Nana Mouskouri**. Scaffolding in front of **Naomi Shemer's** home. Many folk dances to Nachtshe's songs and more.

On May 5, 2014, **Nachtshe Heiman** is celebrating his 80th birthday. At our meeting, Nachtshe revealed that in his will (after age 120), he indicated the desire to be buried in the Galilee, where he had lived for five years; (it is also the residence of **Gilad Shalit**). And Nachtshe also requested that a large stone from the Galilee be placed on his grave. The stone should be engraved with the following statements: "Born as a wildflower", "lived as a wildflower", "passed away like a wildflower".

**Nachum (Nachtshe) Heiman**, a pillar of Hebrew (and world) song, was interviewed for this article in a wheelchair. He was at Loewenstein Hospital Rehabilitation Center in Raanana, after breaking his hip, and now is recovering from this injury. Soon, Nachtshe will be back on his feet and running after the musical projects he still has for the next 20 years. But Nachtshe is spending this time not as a composer but as a writer of song lyrics, a kernel encapsulating the entire world.

Nachtshe was born in Latvia and came to Israel at the age of four. He was a shepherd, a carpenter, a ceramist, a soldier in Sayeret [reconnaissance unit of the IDF], and a "kibbutznik". He was a founder of HaGevatron [the Israeli Kibbutz Folk Singers], the father of daughter Si. He also speaks Russian, English and French. He composed for the Greek singer **Nana Mouskouri** and also...for **Bialik, Alterman, Natan Yonatan, Yoram Taharlev, Ehud Manor, Dudu Barak, Rachel Shapira, Leah Goldberg, the Parvarim, Geshet HaYarkon, Gevatron, Chava Alberstein, Yoram Gaon, Nechama Hendel, Meir Banai, Nurit Galron, Izhar Cohen, Shoshana Damari, Rika Zarai, Mike Barnett, Chani Levana, Si Heiman** and many



*Nachum Heiman and his new disc. The picture on this disc was taken before 40 years by Jean Pierre de Manye – the famous fashion photographer in Europe.  
Photo: David Ben Asher*





Nachum Heiman with the P.M. and the Minister of Culture.  
Photo: Representative, Ministry of Culture

others, even the author of this article – **David Ben-Asher**, two songs. Nachtshe composed 1218 melodies and other music for 123 films in Israel and worldwide.

*Well Nachtshe, when did you write the first lyrics for a song?*

“Many years ago, I was urgently contacted by **Yossi Khouri**, from the Parvarim, to compose one song to complete their program. Really nothing came to me, but I played a Bach fugue, and hummed the words: de ba de ba de ba, ba de ba de ba, and I gave this to the Parvarim Duo. They sang it in their program [Fuga Qtana – A Little Fugue], which became a hit in the country. Later, **Yoram Taharlev** wrote lyrics for it, but who remembers them today?”

*And another of your songs, “Ani Mamshich Lashir – I Keep Singig”, when did you write it?*

“It’s a beautiful story. About two years ago, I drove on the Petah Tikva Bridge at six-thirty in the evening. Suddenly the lyrics to the song came to me and I had to immediately write them down. It was a kind of uncontrollable urge. I stopped the car in the middle of the bridge and began to write. There was honking from everywhere. A policeman stopped, approached me and ordered me to move over to the side. He got off the bike, sat down next to me and asked: ‘What sir are you doing here in the middle of the bridge?’ I told him I was writing

a song, and if my good man wants, he can give me a ticket. The policeman looked at me, a little stunned, and said: ‘I’ve met a lot of crazy people in my life, but haven’t found anyone this crazy.’ He ordered me to continue my trip, with the new song that I had just written in those moments. Eventually, I composed the melody and even sang it myself”.

*Tell me about the picture of you taken by the most famous photographer.*

“In 1984, when I was in Paris for several years, where I composed for films and famous singers, one day a young photographer caught me on the street and said: ‘You have an interesting face’, and photographed me in a certain pose. The photographer, **Jean Pierre De Manye**, later became one of the great European fashion photographers”.

The photo is adorning the cover of Nachtshe’s new CD [“Ani Mamshich Lashir”]. For this article, I photographed Nachtshe in the exact same pose as 40 years ago. Here, Nachtshe at age 80, with the corresponding picture in his hands, at the age of 40.

*Incredible family story and the promise of Bibi.*

“Two days before I was injured, I went to **Bibi [Benjamin Netanyahu]**, prior to his leaving for the U.S. I handed him a written message of my incredible story and a special request. This is the story: My great-grandfather died at 106. My grandfather died at 104. My father died at the age of 102. All of them, great grandfather, grandfather, father, and myself were born on the same day, on 5/5. That is, the day of our birth is May 5. I was born at seven-thirty in the evening. The eve of Israeli Independence Day, on which the torch will be lit, occurs exactly on May 5, 2014, my birthday. The torch lighting is held at 7:30 in the evening, the time of my birth. I asked Bibi for permission to light a torch on the coming Independence Day evening, in honor of my special family and to honor the

Prime Minister Benjamin Netanyahu and Culture Minister Limor Livnat met in the afternoon with the creator and composer Nachum Heiman and agreed that he would serve as a special consultant for the project “Preservation of Hebrew song.”

Jewish singer and this generation that I have been working to preserve for many years. I have received all possible awards during my life. As yet, I have not yet won permission to light the torch on Independence Day. And here comes the day.”

**What did Bibi say?**

“On the phone he personally told me: “All will be fine”. In the meantime, it was decided that this year the torches would be lit by only women, so Nachtshe will have to wait for next year to win the honor that he indeed deserves.

**And there is also the promise of the Minister of Culture & Sport Limor Livnat?**

“Yes, she promised me some money (50,000 Israeli new shekels per year) for the special role of Conservation Consultant of Hebrew music. The promise was made at a meeting attended by the Prime Minister in his office”.

**And ...?**

“She has not kept her promise yet.”

**And the concert of the greatest musicians of France?**

“About a year ago, I received a phone call from Paris television, an invitation to an event at The Palais de Chaillot. ‘A big concert and perhaps you will take part in it’. The message came from **Maxime Le Forestier**, who had previously introduced me to Nana Mouskouri. I debated whether to go, and finally decided to stay here. To my huge surprise, this was the 20 greatest songs of France and my composition, “Fuga K’tana – Little Fugue”, took fifth place, with French lyrics by **Maxime Le Forestier** [La Petite Fugue, 1969]. (In Israel, the lyrics are known as de ba de bdum, de ba de bdum performed by the Parvarim.) All are included in a special record.”

**Tell me the story with Nana Mouskouri?**

“I was a young and sassy musician in Paris in the 70s. I wanted to meet and work with the greatest, **Nana Mouskouri**. A friend of mine, a security guard, for a celebrity, took me to her house accompanied by six gendarmes. She

opened the door, she looked and was about to close it, but my shoe was pinned between the door and the frame. I’m not leaving here until you meet me. Something happened, she let me in, and since then, we’ve been working together for years.”

**And Naomi Shemer?**

“I’m the only one who could enter the house without calling in advance. There was a very close rapport between us. One day, we looked out the window and saw scaffolding on the opposite building. Within eight minutes, the song “Ahavat Poalay Habinyan - Love of the Construction Workers” was created.

Now Nachtshe lives in Beit Arye and already he has a square named for him. He attentively tracks the Ha’amuta Lemoreshet Hazemer Ha’ivri – Hebrew Song Heritage Society, which he founded. And from his patient’s chair, from which he will soon get out, he virtually practices lighting a torch for Independence Day, as Bibi had promised.

**President Shimon Peres** wrote to Nachtshe:  
*Dear Nachtshe,*

*I want to thank you for the song albums which you gave me on April 26, 2011. As one of the fathers of Hebrew song in recent decades, you leave a considerable educational footprint at every step in the development of Israeli Hebrew song. In this country, the song enterprise is the soundtrack of our lives. Continue to compose and excite us for many years. Wishing you well and good health.*

Here Peres added in his own handwriting:  
*“Your compositions fill my heart and grab the attention of the nation as a whole.”*

**Shimon Peres.**

Response of the Ministry of Culture and Sport from 7.7.13:

*Prime Minister Benjamin Netanyahu and Culture Minister Limor Livnat met in the afternoon with the creator and composer Nachum Heiman and agreed that he would*

I stopped the car in the middle of the bridge and began to write. There was honking from everywhere. A policeman stopped, approached me and ordered me to move over to the side. He got off the bike, sat down next to me and asked: ‘What sir are you doing here in the middle of the bridge?’

*serve as a special consultant for the project  
“Preservation of Hebrew song.”*

*The project is a joint initiative of the Heritage  
Division of the Office of the Prime Minister  
and the Department of Hebrew Song of the  
Israeli Council for Arts and Culture.*

*Hyman is expected to contribute his extensive  
experience as an artist and composer who  
in recent years is also working to digitally  
document his songs. For his consultation,  
Hyman is expected to receive about 50 thousand  
Israeli new shekels each year.*

And another comment from The Ministry  
of Culture:

*Culture Minister Limor Livnat said: “We  
encourage and appreciate your helping us  
initiate the important project of the conservation  
and documentation of the songs, which are an  
integral part of the mosaic history of Israel.  
I am convinced that your vast knowledge and  
desire to preserve and record the songs, for  
the present and for future generations, will  
have significant value and will contribute  
much to this important project.”* ✨

**The following two songs are the only ones where Nachum Heiman wrote both the lyrics and the melody.**

### **I Keep Singing**

(The theme song for the film  
“Adama Meshuga’at –  
Sweet Mud”, 2006)

Like wind in the mountains  
Like a song without a melody  
Like the rustle of the cypress trees  
Like fire not extinguished  
Like a wanderer that passed  
Without saying a word

I keep singing,  
I keep seeing  
I keep dreaming  
(About) all that was.

Like a sea that did not fall asleep  
Like a wandering deer  
Like a voice not silenced  
Like land that was not sown  
Like a tamarisk in the desert  
Like barren land.

As a summer that has faded away  
Across a dream of light  
Like a song that cannot be shook off  
As autumn that has not passed  
As medleys of prayer  
Of a never ending song.

Like an eagle in the desert  
Like the rustle in the air  
Like a song without a melody  
Like a medley without a song  
Of light that is not kindled  
I keep singing.

### **The Will**

When my time comes autumn leaves will fall  
And on the roads a carpet of stars are extinguished  
The scent of autumn, a touch that is not felt  
On the side cypresses, between the broad fields,

When my time comes, the leaves will fall,  
Leaves fall on the roof tops,  
Even if we return, or go back,  
We have to continue forward,  
Even when the riddles remain unsolved

When my time comes perhaps the wind will blow  
And will spread the lyrics to the last musical note.  
On the edge of night and day, like an open page  
The wind will blow the last song.

Only one song can survive the silence  
And smiles to the walkers on their way  
Perhaps only one song may slip out of the furrow  
Such as a small speck of dust between the songs  
The same song,  
Sometimes the shore is longing



Nagat Li Balev

Lyrics/Music:  
Rotem Cohen

Singer:  
Eyal Golan



Tamir Shalev  
Translated:  
Ruth Goodman

Dance notation:  
Ruth Goodman  
& Ruth Schoenberg

# Nagat Li Balev

## You Touched My Heart

**T**amir Shalev was born and raised in Rechovot. His parents were born in Israel but their parents had emigrated to Israeli from Yemen in the '30s.

As a teenager, he tried to fit into Israeli dance sessions but was unsuccessful. Only with his enlistment into the army did he succeed to integrate into an Israeli folk dance session and got hooked. Even then, at age 19, he had a burning desire to choreograph his own dances, to create something that would be his but with time this desire faded and after several years he even stopped dancing.

Seven years ago (2006), he returned to folk dance resolved to realize his old dream. He completed the course for Israeli dance instructors and, in 2010, he choreographed two dances, "B'zman Acher" (At Another Time) and "Goblin" – both in the special style of the band, "Esev Bar".

In 2012, he decided to submit a dance for the Karmiel Folk Dance Competition, named for **Oshri Chaver** ז"ל. Since Yemenite music is one of his passions, and he knows quite a few styles of Yemenite dance, he decided to choreograph a dance in this style and it was well received. His dance, "Haro'ah Mi Teiman" (The Yemenite Shepherd, dedicated to the memory of **Uziel Shahel**), won first place.

**Tamir:** "Choreographing dances has brought me a great deal of satisfaction and became an integral part of my life. When I first saw a large crowd dancing my dance, there was no end to my excitement".

"Currently I'm always busy with my next dance... and I hope that the dance community will love what I do...".

**About the dance, "Nagat Li Balev,"** he says:

"The reason for this dance is my daughter **Hila**. At home, we hear a lot **Eyal Golan** music because my Hila adores him and his songs. The dance, 'Nagat Li Balev', is the third partner dance that I choreographed after two dances to **Shlomo Artzi** songs.

"At every opportunity, **Hila** plays **Eyal Golan** songs in the hope that I will choreograph a dance to them; this time it succeeded. This song touched me. First of all, I love 'Piano Songs', and the piano is the dominant instrument in this song, and of course, there is the emotionally moving performance by **Eyal Golan**.

**Nagat Li Balev**

**Formation:** Couples in a circle. Meter: 4/4

**Notation:** Steps are described for M; W uses opposite footwork

**PART A:** Couples face CCW in Varsouvienne Position with W to right and slightly in front of M.

1-4 Starting with outside foot, three steps fwd (M=LRL, W=RLR), hold.

5-8 Sway R, hold, sway L, hold. [On sway, W moves in front of M.]

9-11 Release hands and separate: M moves left toward center with R behind L, L to left side, cross R over L.

12  $\frac{3}{4}$  turn left (W=turn right) pivoting on the balls of both feet. Partners end face to face with M's back to center and his left foot in front.

13-16 Move toward partner with three steps: L,R,L, (W=R,L,R) hold.

17-20 Join both hands at shoulder level: Sway R, hold, sway L, hold.

21-24 Move CCW: Cross R behind L, L to left side, cross R over L, hold.

25-28 Begin with the outside foot to change places with three steps: M passes in front of W under joined hands (M=left, W=right) with L,R,L, hold.

29-32 Change hands (M=right, W=L) and repeat counts 25-28 to change places by W passing in front of M under joined hands with three steps. M= R,L,R, (W=L,R,L) hold.

33-64 Repeat counts 1-32 but end face to face.

**PART B:** Couples stand face to face with both hands joined and arms extended to sides.

1-4 Moving CCW: L to left, hold, cross R over L, hold.

5-8 M: L to left side, close R next to L, L to left side, hold while leading W as she turns rt. with three steps under her rt. hand joined with his left. W: Full turn rt. R,L,R under joined hands, hold.

9-12 Join both hands: Sway R, hold, sway L, hold.

13-16 "Pull and change places": Step back on R (W=L) while extending arms. Change places with two

steps (M=L,R; W=R,L), hold. W passes in front of M and under her rt. hand joined with M's left. M: ½ turn rt.; W: ½ turn left.

17-32 With W's back to center and couples moving CW, repeat counts 1-16 and end face to face with M's back to center.

**PART C:** Partners face to face with hands free.

1-4 On the line of the circle: full turn left (W=rt.) with three steps L,R,L (W=R,L,R), hold.

5-8 Repeat counts 1-4 with opposite footwork and direction.

9-12 Yem. L bwd. (W=Yem. R bwd.)

13-16 Join rt. hands, and change places with three steps: M=½ turn rt. with R,L,R while moving fwd to outside circle and turning W with a full turn to her left under the joined hands. (W=L,R,L.) Hold. End with both partners facing center, M behind W.

17-20 Move fwd into center: M: L,R,L, hold; W: R,L,R, pivot ½ turn rt. on R to face M.

21-24 Partners face to face with W's back to center: Moving out from center, M: three steps bwd R,L,R, hold. (W=three steps fwd L,R,L, hold.)

25-28 M: Yem. L bwd. W: passes behind M moving

from his rt. to his left side with R,L,R, hold and release rt. hands. Both are now facing in the same direction.

29-32 Join left hands: M: Yem. R bwd while lifting joined left hands as W passes under them on his left side. W: ½ turn left under joined left hands while moving into center with three steps L,R,L, hold. Partners end face to face with W's back to center.

33-64 Moving CW, repeat the pattern of counts 1-32 beginning in opposite positions. End with W turning ¼ left under the joined left hands and both facing CCW to repeat the dance.

**ENDING:** After the dance is done twice:

1-24: Repeat Part A counts 1-24.

25-28 Join both hands: M faces left and takes three steps fwd L,R,L, hold as M turns W ¾ turn rt. under her rt. hand joined with his left without releasing hands. Partners end face to face on the line of the circle, with right hips adjacent. Her left hand is behind her back joined with his rt. and his left hand is joined high with her right [her arm is extended] while partners look at each other until the music ends. ✨



## Nagat Li Balev

Ani zocher et harega harishon  
She'ra'eenu echad et ha'shniya mei'rachok  
Ani shelach ani ve'lach ani ashir  
Itach ani elmad matai lishtok

Ani over (et) chayay mitzapeh le'orachat kamoch  
At oti mevina  
At yaffa ach kamoch lo hayu li me'eleh  
Nisheret rak li ne'emanah

Kmo kol davar she'at noga'at, nagat li balev  
Ani yode'a kmo kol sipur shel ahava nishar rak ke'ev

Tagidi li im at zeh kol chayay o shegamarnu  
O she'telchi kmo she'at lelo milim  
Tagidi li im bat elay leyom o she'at nisheret  
Lalayla, lalayla, lalayla od layla at iti

Ani omer lach yalda o she'ekra lach geveret  
Ratziti otach letamid  
Yadati eich she'raiti oti be'ainayich  
Nechrat li balev he'atid

Ani over et chayay mitkarev at borachat  
Le'an at holechet mikan  
At sheli ve'oulai kvar te'hi mesugelet  
Le'ehov ki ani kvar muchan

Kmo kol davar she'at noga'at, nagat li balev  
Ani yode'a kmo kol sipur shel ahava nishar rak ke'ev

Tagidi li im at zeh kol chayay o shegamarnu  
O she'telchi kmo she'at lelo milim  
Tagidi li im bat elay leyom o she'at nisheret  
Lalayla, lalayla, lalayla od layla at iti

## You Touched My Heart

I remember the first moment  
When we saw each other from afar  
I'm yours and to you I will sing  
With you I will learn when to be silent

I go through my life expecting a guest like you  
You understand me  
You are beautiful but I never had someone like you  
Who remains faithful only to me

Like everything you touch, you touch my heart  
I know, like every love story, only pain remains

Tell me if this is for my entire life, or if we're finished  
Or if you will leave as you are without words  
Tell me if you came to me for a day or if you'll stay  
For a night, for a night, for a night, another night you are with me

I'm telling you girl or should I call you "lady"  
I wanted you forever  
I knew how I saw myself in your eyes  
The future was etched in my heart

As I go through life getting closer to you, you flee  
Where do you go from here  
You are mine and perhaps you'll be able to  
Love because I am now ready

Like everything you touch, you touched my heart  
I know, like every love story, only pain remains

Tell me if this is for my entire life, or if we're finished  
Or if you will leave as you are without words  
Tell me if you came to me for a day or if you'll stay  
For a night, for a night, for a night, another night you are with me



# Alex's Experiences

## Alex Huber chronicles important folk dance events on film

In each forthcoming magazine, we will feature important Israeli folk dance events through Alex's lens, i.e., "Alex's Focus", so that you can vicariously take part in the experiences.

This time we focus on the special event held at Kibbutz Ginegar, on Friday night, September 27, 2013, in celebration of the 90th birthday of teacher, choreographer, one of the founders of the Irgun Hadmadrachim Hamarkidim V'Hachoreographim Shel Rikudai Am [Organization of Israeli Folk Dance Teachers, Leaders and Choreographers] and one of the pillars of Israeli folk dance, **Tamar Alyagor**.

Sadly, while preparing this issue, **Tamar Alyagor** passed away on November 10, 2013. May her memory be blessed.

For many years, almost a decade, "Friday at Ginegar" has become a tradition. **Yair Bino** and **Ilana Ashkenazi**, in conjunction with many friends, gather together on the last Friday of each month to dance the most beloved nostalgia dances. The session begins at 5:00 pm and ends in the wee hours of the morning. In the middle of the evening, they have a Kabbalat Shabbat followed by playing music, singing, readings, slides and more, as well as an abundant buffet, much of it prepared by the dancers. Each session is devoted to a specific subject, personality or a happy occasion.



Marco - The King of The Walce  
- מלך הוולסים - מרקו



This is always a pleasure to dance nearby Shlomo Maman  
על יד שלמה ממן תמיד כיו לרקוד



Shlomo Maman in his characteristic pose  
שלמה ממן בבוזה העופינית



This is happiness יואב אשריאל (במרכז) מוביל את השמחה



Aliza Rozen and Yoav Sidi dancing "Ki Tinam" - "כי תנעם" - יואב סידי ועליזה רוזן



קבוצת רוקדים בהדגמת ריקודיה של תמר אליגור Demonstration of Tamar Elyagor's dances

# החוויות של אלכס

## אלכס הובר מתעד במצלמתו את האירועים החשובים של ריקודי העם



Sa'adia is blessing סעדיה מברך

כל עיתון או נאיר ב"פוקוס של אלכס" אירוע שהתרחש בזמן האחרון כדי שגם אתם תוכלו לקחת חלק בחוויה.

הפעם בליל שישי ה-27.9.13, חגגו בגניגר יומולדת 90 שנה למורה, היוצרת, אחת ממקימי ארגון המדריכים המרכזיים והכוריאוגרפים לריקודי עם, ואחת מעמודי התווך של ריקודי העם: **תמר אליגור**. לצערנו הרב, בעת הכנת הגליון, ב-10.11.2013, הלכה **תמר אליגור** לעולמה. יהי זכרה ברוך.

"שישי בגניגר" הפך כבר למסורת רבת שנים, כמעט עשור. **יאיר בינו ואילנה אשכנזי**, בשיתוף חברים רבים, מקיימים בכל שישי האחרון של החודש,

מפגש רוקדים לריקודי נוסטלגיה משובחים ואהובים. המפגש מתחיל בשעה 17:00 ומסתיים בשעות הקטנות של הבוקר. באמצע הערב מקיימים קבלת שבת מלווה בנגינה, שירה, הקראה, שקופיות ועוד, וכן מזנון עשיר שחלק גדול ממנו הוא מעשה ידיהם של הרוקדים. כל מפגש מוקדש לנושא, אישיות או אירוע משמח כלשהו.



Host - Yair Bino בעל הבית - יאיר בינו



Tsyona is singing ציונה שרה



Itzik Sa'ada also came to congratulate and to dance amazingly גם יצחק סעדיה הגיע לברך והפליא גם לרקוד



Kabalat Shabat קבלת שבת

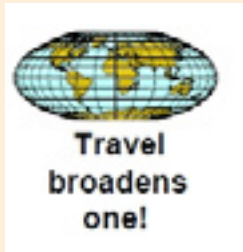


That's how we dance in Kibbutz Ginegar כך רוקדים בגניגר



And they also danced וגם רוקדים

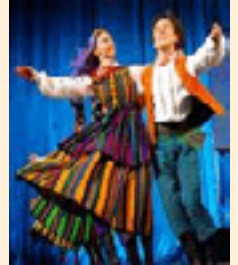
# Jim Gold Folk Dance Tours: 2014



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Galway, Connemara, Aran islands, Doolin, Killarney, Kerry, Belfast, Dublin!

**HUNGARY! July 29-August 11, 2014.** Led by Adam Molnar

Budapest, Eger, Mezokovesd Folk Festival, Jászberény Folk Dance Camp!

**FRENCH CANADA! (New!) Sept. 10-20, 2014.** Led by Richard Schmidt

Montreal, Quebec, Mont Tremblant!

**BALKAN SPLENDOR! (New!) Oct 7-21, 2014.**

Led by Jim Gold and Lee Otterholt

**Serbia, Croatia, Bosnia/Herzegovina, Montenegro:**

Belgrade, Novi Sad, Osijek, Djakovo, Sarajevo, Mostar, Kotor, Budva, Dubrovnik ext Oct 21-24!

## 2015 Tours

**CUBA! February 13-20, 2015:** Led by Jim Gold

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**POLAND! June 14-29, 2015:** Led by Richard Schmidt.

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**ALBANIA! October 4-17, 2015:** Led by Jim Gold and Lee Otterholt

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