

רוקדים

מגזין לריקודי עם ומחול

NIRKODA

Magazine No. 92 | December 2014 | 30 NIS

SUMMER COURSE

For foreign teachers and dancers of Israeli Folk Dance



Association of folk dance instructors & choreographers in Israel and abroad



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14th Year

July 20-31, 2015

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For Foreign Teachers and Dancers of Israeli Folk Dance

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Moments By Alex Huber

Summer Course Participants 2014





Ruth Goodman



Danny Uziel



Yaron Meishar

Dear Readers,

“Rokdim-Nirkoda” Magazine No. 92 is now before you. It is no secret that it is hard to produce a “niche publication” like this for our hobby. The difficulty stems from the fact that the number of active folk dancers is decreasing while simultaneously the new dancers who trickle in are not as interested in reading about pan-cultural folk dance, its origins, its foundations and the people who established and those who contribute to the field today.

Between us, what interests most dancers today are the new dances that they continually have to learn in order to keep up with the pace and succeed to integrate themselves into the dance sessions.

Despite all this, or perhaps because of this, we – “Rokdim” based in Israel and “Nirkoda” based in the United States, consider that it is very important to continue to produce this publication despite all the difficulties involved with putting in writing and highlighting our special interest and all its diversity (performing dance groups, dancing for children, dancing for seniors and people with special needs, dancing in the Arab sector, dancing of the minorities, international folklore and much more ...).

The role of the pioneering generation, those individuals who founded this magnificent movement, is also important to be illuminated and be recognized by the new dancers and those of the next generation and, if not, then at least it will be documented and perpetuated in this publication and then it will always be possible to find it in one library or another, and those

who want to know and broaden their knowledge can obtain what they want from it.

If you are reading this, then you are among those who understand the importance of all the above and we urge you to encourage your friends to subscribe to this publication (by becoming a member of Rokdim-Nirkoda) and also enjoying the benefits of purchases made through the “Rokdim” website [<http://rokdim.co.il/>]. It is important for us that the magazine will reach each and every dancer, even if all of the articles are not read; the ability to browse and perhaps find an interesting article or two is also important.

And to you, our faithful readers who regularly receive their copy of Rokdim-Nirkoda – a sincere and most heartfelt thank you!

In this issue:

- **Benny Levy** “salutes” his teacher and mentor **Mishael Barzilai** – a unique and special man known for his many achievements throughout the years and for his special teaching style. Many of his friends have contributed their own comments and you have a tribute to a dear man.
- “Then and Now” – an article by **Maya Geva** about the renewed festival at Kibbutz Dalia – “Festival Machol Asif”, and the connection to the festivals known as the birthplace of the Israeli folk dance movement.
- “Impressions from a Retired Dancer” – an article by **Zehavit Tal-On**, who had danced for many years in Jerusalem and Tel Aviv, and who now feels that she can no longer find her place at the regular dance sessions and is trying to somehow return to dance through the growing nostalgia dance movement.
- “Concert in Motion” – an article by **Maya Geva** on a special man – **Naaman Izraeli**, whose work is devoted to the happiness of the elderly and those residing in assisted living facilities through music and movement, with folk dancing at the center of their activities.
- “Alex’s Experiences” – with wonderful photographs taken by our “official dance photographer”, **Alex Huber**, and this time, pictures from “Dance Festival Asif” at Kibbutz Dalia.
- Dance of the Month – a dance choreographed by **Eli Segal** and **Yossi Miyara**, “Daddy’s Boy”, that is already danced all over the world. The song won “Song of the Year” 5774 in the parade of Israeli music which involved the participation by the viewers of Channel 24 and by the listeners of regional radio.

Editors: **Ruth Goodman, Danny Uziel and Yaron Meishar**

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Magazine No. 92 | December 2014 | 30 NIS

3 His Reputation Precedes Him: Mishael Benny Levy

8 Then and Now: Asif Dance Festival in Dalia
Maya Geva
Translation: Judy Fixler & Ruth Schoenberg

13 Impressions of a Retired Folk Dancer
Zehavit Tal-On*
Translated: Benny Levy

17 Concert in Motion
Maya Geva
Translated: Ruth Schoenberg, Ruth Goodman and Judy Fixler

20 Dance of the Month: Yeled Shel Aba – Daddy’s Boy
Eli Segal & Yossi Miyara
Translation: Ruth Schoenberg, Ruth Goodman and Judy Fixler

22 Alex’s Experiences: Dalia Dance Gathering





Benny Levy

Photo:
Alex Huber

His Reputation Precedes Him: Mishael



Mishael Barzilai says that folk dancing means health and happiness. Health is a blessing, and happiness is something that goes from heart to heart. One of the people who shaped the field of Israeli folk dance of today is **Mishael Barzilai**.

Often prominent figures are referred to as a “pillar” or one of the “giants” in the field, however, Mishael is first of all a person. His personality took him far and wide. His qualities and character created his reputation among the dancers in Israel and abroad. He has imprinted his unique style on dance in Israel, as well as elsewhere around the world. All this has formed the route of the development of folk dance in Israel and around the world. Mishael’s journey reflects and is reflected in anecdotes that demonstrate how he led to the productivity and blossoming of Israeli folk dance.

There is no doubt that the 1980’s and 1990’s were the years where there was a great increase in the number of dance sessions as well as new dances. Hundreds of new Israeli songs had been released and became even more popular as they were played on the folk dance floors. Until the 1970’s, the number of folk dances taught in workshops were limited, as well as the number of choreographers who participated in them. Mishael then started organizing the dance workshops and thus paved the way for countless successful dances. If the limits of the 1970’s were still intact, the field would not have had the abundance of dances that we have today.

When I ask Mishael about the quantity of new dances nowadays, (a controversial topic) since we have so many of them today, he shrugs

somewhat apologetically and says, “You’ve got to understand there is nothing one can do about it. There is no way and it is impossible to limit the production of dances and the art within it”. Indeed, one cannot argue with facts. Even for those people who, as long as they could, really tried hard to tighten the leash, it just did not work. The nature of things is to move forward.

His name was frequently listed in the same ads alongside the many names of the greatest Israeli folk dance singers and dance choreographers. There is not enough space in this issue of this magazine to relate all of Mishael’s endeavors; this article is, therefore, a brief indication and perhaps a summary of the great breadth and depth of Mishael’s professional and personal accomplishments in the field of Israeli folk dance.

For over 30 years, **Yehudith Peled** has assisted Mishael at his dance sessions and formerly in his workshops. She tells me that Mishael started dancing at the age of 14 and after a year, he had his own dance sessions. As a boy, in the Gadna youth movement, he joined the folk dance session led by Yoav Ashriel and he brought along all his friends. Yoav liked the new energy of Mishael on the dance floor as well as his dance style. Yoav was also happy to lend his music tape recordings to Mishael so that he could teach the soldiers all the new dances.

Immediately after his military service, Mishael enrolled in the course for folk dance instructors at Bikurei Ha’Itim in Tel Aviv. After he started working in the field, within a short time, he conducted 26 (!) dance sessions a week in schools, community centers and various city centers in the area. He gained such popularity that he

Judy Dassa:
“Mishael is
exceptionally
professional,
very
successful; a
person who
shares himself
with others
and is very
respectful of
them”

became the most requested folk dance instructor for special events in Israeli cities.

The list of his folk dance students includes many prominent names, such as **Victor Gabbay**, **Gadi Bitton**, **Israel Shiker** and even **Guy Pines** – the host of Israel’s entertainment news show. Great folk dance choreographers such as **Se’adia Amishai**, **Yankele Levy** and **Eliyahu Gamliel z”l** were close friends and frequent visitors to his home.

Yehudit continues and explains that Mishael was the first in Israel to initiate and organize folk dance weekends. The experience was more than just folk dancing. Many times, to enhance the social experience and unity, he would also invite the wives and husbands of the folk dancers.

Mishael was also the first to conduct nostalgia dance sessions which have become a tradition. The experience was further highlighted by his invitation to the choreographers of old dances according to the month of their birthday. These nostalgia dance sessions were very successful. Other dance instructors all over the country copied the idea and brought it into their own locations since folk dancers were pleased to attend these sessions.

Yoav Ashriel, one of the senior founders of the field of folk dance in Israel, says, “We have always been and still are very good friends. I even remember that we went to the brit milah of his son, **Dudu**, who choreographs beautiful dances. The celebration of the brit was at the



With Saadia on the Bukkayim balcony

Galit Swimming Pool Club, in Tel Aviv. Back then, we collaborated at Beit Dani with nostalgia dance sessions. I was a special guest at many of his dance sessions and we exchanged quite a few visits to each other’s homes. He has always been a great instructor and I’ve always appreciated his work. We did very well”.

Moshiko Halevy also contributes his comments: “**Mishael Barzilai** is a good friend, a known Israeli folk dance personality. His great contribution to Israeli folk dance has made him one of its pillars. Mishael organized dozens of successful training courses. Likewise, he encouraged and assisted young folk dance choreographers and helped them make their way into the world of Israeli folk dance”.

Eyal Ozeri, a longtime dance instructor for more than four decades, writes about Mishael

Yoav Ashriel:
“I was a special guest at many of his dance sessions and we exchanged quite a few visits to each other’s homes. He has always been a great instructor and I’ve always appreciated his work. We did very well”.



With Israel Yakoby and Ilana

Danny Uziel:
“Dudu who
has become
one the most
outstanding
choreographers
of Israeli folk
dance in the
field today
and having
worked with
his father
also has an
extensive
knowledge of
the past as
well as the
present.
It is a pleasure
to watch
Mishael and
Dudu running
the beautiful
nostalgia
session”



Dancing Ayuma Be Har Ha-Mor

on his website: “I started dancing with **Mishael Barzilai** and he has become like a father to me... At the age of 16, Mishael referred me to the course for dance instructors which I took at Beit Lessin during the years 1975-1976. Ever since, folk dancing has become the center of my life... At that time, I did not even have my own audio system to work with. I used to borrow Mishael’s, and then he had to look for me in order to get it back. Almost daily, I joined Mishael at his dance sessions across the country and sometimes I also substituted for him...”

Eyal Levy, a favorite and experienced dance instructor for more than 30 years, mentions on his resume, posted on the website of the Israeli Organization of Choreographers and Folk Dance Instructors, that “he had danced at Beit Barbur and at Bikurei Ha’Itim in Tel Aviv with **Mishael Barzilai**, who has been his ‘spiritual father’ in the field of folk dance”.

Danny Uziel, the co-director with **Ruth Goodman** of the Israeli Dance Institute and the Israeli Dance Division of 92Y in New York City, a well-renowned individual with numerous projects in Israeli folk dance, explains: “I met Mishael during his many visits to the United States and he was considered to be the ambassador of Israeli

folk dance prior to the video age. His spirit, energy and excellent teaching have always defined him and he has always been a pleasure to work with. I have vivid recollections of the time I worked with **Miriam Handler** at Rikudia, an Israeli Dance camp/workshop in New York, when Mishael was a permanent guest teacher. I will never forget when Mishael brought **Menachem Menachem z”l** with him and they were a perfect team who truly gave a sense of the best of Israeli folk dance and how to absolutely enjoy the dancing and not just the challenge of learning new steps. His ‘trademark’ dances, ‘Ayuma Behar Hamor’ (**Amnon Shauli**) and ‘16 Tons’ (**Yoav Ashriel**) ‘playing with his neck gesture’ and pulling himself up from the back of his shirt collar.

His greatest contribution to carrying his philosophy of Israeli folk dance to the next generation is his son, Dudu, who has become one the most outstanding choreographers of Israeli folk dance in the field today and having worked with his father also has an extensive knowledge of the past as well as the present. It is a pleasure to watch Mishael and Dudu running the beautiful nostalgia session – the first of its kind in Israel – at Kfar Maccabia. Yashar Koach Mishael!”

Ruth Goodman: "Mishael, is a true inspiration and a great friend to countless fans around the world. May Mishael continue to influence and shine his magical light in the Israeli dance world".

Ruth Goodman reflects on her experiences with Mishael: "From the vantage point of a classically trained dancer and musician, I truly appreciate Mishael's unique gift of being a wonderful teacher. I witnessed that in teaching, he has the ability to break down a dance so that it is fluid, musical and easily accessible. Together with a warm, engaging and unique personality he encourages everyone in the room to learn a dance, regardless of its level of difficulty. With a great sense of humor, he is also a sensitive and humble human being. Mishael is worthy of the title, 'teacher', in its most exalted definition. I have especially fond memories – teaching with Mishael at **Dani Dassa's** Rikud Camp, wonderful evenings when Mishael would surprise **Danny Uziel** and me at our Wednesday night session at 92Y in New York, and the great times in Israel – dancing with Mishael and enjoying lots of after dancing fun at 'Busi' in Tel Aviv. There is a saying that 'the apple doesn't fall far from the tree' and so it is with Mishael's incredibly talented son, Dudu, who has inherited not only his father's dance passion and skills, but his sense of community and inclusion that has endeared him to dancers of all ages. Mishael, is a true inspiration and a great friend to countless fans around the world. May Mishael continue to influence and shine his magical light in the Israeli dance world".

Judy and Dani Dassa, who live in Los Angeles, California, enjoy speaking about Mishael. Judy, Dani's wife, who hosted Mishael countless times at their home and in Camp Rikud, stated in the interview that "Mishael is exceptionally professional, very successful; a person who shares himself with others and is very respectful of them. He does not have the ego that others who excel have; he has simplicity and he is a goodhearted person. In his conduct, Mishael is very friendly and outgoing with everyone. He is an excellent teacher and dancer. He chooses very good material and the advantage is that Mishael brings with him the dance material of many choreographers. The work and the impression he made in the dance camps were superior."

Dani, her husband, who has been dancing for more than 75 years, starting in the pioneering youth movements of back then, whose name is attached to a number of Israeli folk dance classics, such as, "Shedemati", "Ashrei HaIsh", "Rachel Rachel", and many others, happily joins the conversation, too. "Mishael is dedicated to the work of Israeli dance. He is very professional at what he does in our Camp Rikud and in many workshops that he has given here. Mishael is an amazing person, humble and faithful to other dance instructors. He taught dances of many choreographers and always includes the oldies



Mishael and Dudu Barzilay

in his teaching repertoire. He is a proficient and an exceptional teacher, and he has been wherever there was Israeli folk dancing. He is such a nice and good person. I remember that in one of my visits to Israel, he hosted **Eliyahu Gamliel** for his 80's birthday at his Kfar HaMaccabia dance session. That was one especially exciting dance session because Mishael paid so much respect to Gamliel. As a general rule, Mishael is a person who respects other people; he really respects and not just says it".

Judy and Dani spoke much more about Mishael and described, at length, his qualities while enthusiastically exchanging experiences and memories of his visits to them, or of their visits in Israel. It was an enjoyable experience to hear about Mishael from both of them.

Israel Yakovee, an Israeli folk dance instructor and choreographer for over 50 (!) years, and for many years to come, G-d willing, runs dance sessions in Los Angeles, California, is a producer of many dance camps, such as Finjan, and taught in lots of Israeli folk dance and Israeli culture weekends also speaks about Mishael: "I, personally, love and appreciate him from the bottom of my heart. Whenever I get to Israel, the first thing I do is go to visit him at his home; he is a dear person to me.

"Through the years, **Mishael Barzilai** was, and will always be, my personal friend. We have gone through many personal experiences together, and I consider him as a brother to me. We are about the same age and we went through almost the same personal life cycle. He was married and brought into the world two daughters and a son – Dudu, who has become his father's successor in the field of folk dance. Likewise, I got married at about the same time, and I, too, have three children – two boys and a girl".

"Throughout the years, when he gave courses or workshops in Israel, I introduced my new dances initially with him. Mishael was a central Tel Aviv authority for Israeli folk dances, the repertoire, new dances and the distribution of material". Israel Yakovee adds: "In the 70's, 80's, and 90's, Mishael was the key to the success of every dance camp in the United States: Moshe

Eskayo's "Hora Keff" in New York, and right afterwards – "Finjan Dance Camp" in Los Angeles under my direction. Despite the fact that Mishael was not a choreographer of the dances, he was always the 'live wire' of the camp. It started with Kabbalat Shabbat – the Welcoming the Sabbath – which he ran: first Kiddush and then a sing-a-long after the meal. During the evening dance session, he got us all carried away with his energy on the dance floor. Of course, one by one, all the dances he taught were great dance hits. He knew how to choose the best dances of each choreographer in Israel. Eventually, they all attended Mishael's workshops for instructors. From there, he picked the best material to introduce abroad. When he taught, demonstrated and performed the dance, it was a pure pleasure to watch him. He knew how to demonstrate a dance with all the nuances of its choreography. You could easily see how he enjoys each body movement while dancing and his joy of life. That was 'contagious', and it got all the folk dancers and the people in the dance hall in that crazy-happy mood".

Mishael still likes to tell whoever wants to listen about his huge dance sessions at Kikar Malkhei Israel, now renamed Kikar Rabin, in Tel Aviv. Every Saturday night, the entire 40,000 square meters were filled with thousands of enthusiastic dancers of all ages and from all places: teens from the youth movements, young and older, as well as senior folk dancers. The atmosphere of joy, sweeping circles, couples and line dances, all were under the baton of the one and only – Mishael Barzilai.

Just as he remembers well those dance sessions with joy, so do those who have ever danced there. This was the peak period of Israeli folk dance and so it remains.

Mishael has passed the baton to his beloved son, Dudu, who is doing a wonderful job; and while still dancing, Mishael remains Mishael. ✨



Israel Yakovee: "When he taught, demonstrated and performed the dance, it was a pure pleasure to watch him. ... You could easily see how he enjoys each body movement while dancing and his joy of life. That was 'contagious', and it got all the folk dancers and the people in the dance hall in that crazy-happy mood".



Maya Geva

Then and Now

Asif Dance Festival in Dalia



The Dance Festival in Kibbutz Dalia in the past. Kibbutz Dalia Archive

Translation:
Judy Fixler &
Ruth Schoenberg

“Returning to dance in Dalia” – I saw the sign and thought that for me this is the first time in Dalia, so I have no sense of “returning”. However, I went to meet people who were “returning” – people who had danced in Dalia when they were young and are returning to dance there, to dance and remember a beautiful period in the life of the Yishuv and its revival.

Mini Karmiel

In essence, we are talking about a dance festival that lasted over an entire afternoon and into the small hours of the night. It began with a family dance session, parents and offspring, and continued with a session for beginners which was named “From the Accordion to the Computer” with **Yankele Levy**, of the founding generation, and **Gadi Bitton** – the man who brought the ‘laptop gospel’ into the dance field.

How else did this resemble Karmiel? In the various “dance sessions” that took place concurrently, there was nostalgia alongside

popular dances on the same plaza, a sing-along session and, of course, food stands and accessories booths – a mini bazaar. I found a booth selling t-shirts with the slogan, “Seventieth Anniversary of Dancing at Dalia”. Everything was simply on a small scale. Somewhat like it once was when Israel was small and everyone knew everyone else.

The main performance took place at 7:00 pm and there was no concurrent session during that time slot. The multitudes packed into the plaza filled with plastic-chairs. The event was meant to “emphasize what once was”. Indeed, as in the old days, there was a live band that played for the performing dance troupes. The MC told me that in the early Dalia Festival, the priestesses of dance, **Rivka Shturman** and **Gurit Kadman** were mainly creating dance performances based on holidays and songs from ‘Song of Solomon (Shir HaShirim)’ and ‘The Book of Ruth’. The dance troupe ‘Misgav’ came on stage with the same type of costumes worn by the first troupes in Dalia

to the music of “U’Shavtem mayim besasson” and, on a screen, pictures were projected of the Dalia gatherings.

“Lehakat Tzavta” and the dance veterans of the Jezreel Valley, also part of the event, performed a **Gavri Levi** medley. The MC explained that, in the past, the dances were simple, the melodies were catchy and the theme of the dance was related to the soil. That is how they attempted to create, through dance, the new secular Jew. At the same time, there was also a performance of Chasidic dance, the Jewish fiddle player sang and danced and it even ended with a “toast to life” – l’chaim. The Jewish tradition of “Fiddler on the Roof”, choreographed by Gavri Levi, was performed by a troupe who received an ovation both for their performance and because of the fact that they arrived from Otef Azza – the region surrounding the Gaza Strip – and this was their first appearance since Operation Protective Edge.

During the performance there was a remembrance and a parallel was drawn between what had taken place in Dalia and in the years during the establishment of Israel, when dance rhythms came from the four corners of the world were remembered, along with the polka and the Yemenite step with an Ashkenazic execution. “Those were three days of a real melting pot”



The Dance Festival in Dalia. The Kibbutz Dalia Archive

stresses the MC, and I think that it is a shame that current folk dances no longer serve as a melting pot within the Israel society. But, I put my thoughts aside and concentrate on the troupe “Al-Asail” who comes onto stage to the beat of an Arabic rhythm and drums.

The last two gatherings in Dalia, in 1958 and 1968, dealt with the celebration of Israel’s tenth anniversary and before that the Holocaust and the revival. The MC makes remarks about the Dalia gatherings of the past and our current lives where all is accepted. With that, **Renana Raz** comes onto stage with a modern dance piece and with that, it seems that everything goes.

Her piece is called “Karu Lanu LaLechet – We Have Been Called to Go” (2002), perhaps a riff on the dance named “Korim Lanu LaLechet – We are Being Called to Go”. It opens with the chords of “Hora Nirkoda” and we see four costumed dancers who appear like the dancers of past kibbutz era. They use the map of The Land of Israel and, for a moment, the dance seems to me like “one big act”. No doubt that the modern dance expressed the lyrics through body language and the message expressed within comes through silently. The performance continues with the melody of “Eretz Yisrael Yaffa – Beautiful Land of Israel” as the background for a projected video by “Rokdim” of teaching the couple dance “BaLayla Al HaDeshe - On the Grass at Night”. The performance highlights the less pleasant goings on in the folk dance world. Some people in the audience feel uncomfortable; one woman gets up saying “we are being made fun of”. Others also get up because they are embarrassed and it seems that this is not the place for this kind of performance. Most of the audience stays and even applauds at the end. I do not feel connected to this performance but I understand what the choreographer attempted to create, the “then and now” combined with an important statement about the world of folk dance, a statement perhaps not liked by some of the people.

The Land of Milk and Honey

The organizers tried to keep the opening dance session in the “spirit of that time” and they

Derry: “There are no folk dances today; there is no fun, now one comes to learn another dance, and another dance and yet another dance. And if you come without a partner, you have no chance at all. The field is no longer as pure as it was in the past; it had become commercialized”.

During the performance there was a remembrance and a parallel was drawn between what had taken place in Dalia and in the years during the establishment of Israel, dance rhythms that came from the four corners of the world were remembered, the polka and the Yemenite step with an Ashkenazic execution.



The Festival of Harvest Dances in Kibbutz Dalia in the past.

Photo: Ran Peretz

indeed succeeded. A live band from Kibbutz Ramat Hashofet, conducted by **Amos Stein**, played “Sham Harei Golan”, “Hora Agadati”, “Sovevuni”, “Erev Ba”, “Balada L’Ma’ayan”, “Shir Hashirim” and all the easier beginner’s dances. The Misgav Troupe Dancers took part in the circle dances as well as the trio dances. Yes, indeed, “in the past”, explained **Yaron Carmel** who led this session, “it was customary to dance trio dances, ‘Troika’, ‘Machar’, and others”, and already I see couples and trios and even foursomes dancing joyously.

The session continues into the night led by **Gadi Bitton** and **Yaron Ben Simchon**, a dance session containing anything and everything, old and new and those in between. Not far from there, at the “Kerem” site, another session takes place. In an air conditioned hall on a parquet floor the dancers are the lovers of nostalgia, they dance the good old dances of yore led by **Ze’ev Nisim** and **Ya’ir Bino**.

Yaron Carmel, the veteran instructor, was in charge of the dance production, and like me, he was not present at Dalia and I asked him how he brought the “Return to Dalia” to the audience. **Yaron Carmel**: “Two years ago, when the producers approached me, the gathering took place in the regional schools. I said that the first thing is to go back and to actually dance in

Dalia. It’s necessary to return to see the pergola and the wadi where the performances took place and where the dancers slept in tents behind the mountain. This is the only way we could ‘sense’ the real Dalia Festival”.

And in terms of the dance sessions?

Yaron Carmel: “We are now a different folk dance movement than the movement of seventy years ago. The integration is not simple but is possible and it attracts me especially since I am connected to the nostalgia and the development of the folk dance movement.

“It is important to me that in the year 2014 both the new and veteran dancers would dance “Polka” and “Krakoviak”, “Kuma Echa”, etc., and not leave these dances to be danced only at the ‘nostalgia’ sessions. Here we express the most important aspect – the integration of old and new. This perception crossed all stratum, not just repertoire. For example, at the opening dance session there was Yankele Levy, who had been at the Dalia gatherings and, with him, a veteran choreographer like Gadi Bitton – a combination of old and new. The children’s dances were held on the unpaved ground as they once were. The café area was not flattened or paved as they are at camp or at Karmiel; it remained a natural ground. We wanted to present



The Festival of Harvest Dances in Kibbutz Dalia.
Photo: Ran Peretz

the feeling of ‘once upon a time’ as much as possible and it seems that people enjoyed it; it is something different.”

How do you summarize this year’s gathering?

Yaron Carmel: “The producers are praise-worthy for the organized directing of the audience, parking, providing shuttles and video projections, all of which functioned like clockwork, even the logistics of converting the kibbutz into a festival arena. This year, the gathering was held on Rosh Hashana because of the concern of rain on Sukkot (that indeed occurred) and also the Sunday following the gathering was a work day, therefore the dance session lasted till 1:30 am and we were not able to present everything that we had prepared for the session. I hope that next year’s gathering will return to Sukkot and the session will last into the night because the following day will be the start of the intermediate days of the Sukkot vacation.”

The Lost “Togetherness”

The producers include **Amir Zakai** of Kibbutz Dalia (son of the singer Dudu Zakai) and **Shai Segal** of Kibbutz Ramat Menashe. In addition, there are six more people from the kibbutz on the team who share in the responsibilities. One of them is **Derry (Smadar) Michaelis**, the artistic director of the event, who had participated as an observer at the last Dalia Festival in 1968.

I ask her the question that has been burning within me: “If there is a Karmiel Festival why is there a need to return to Dalia?”

Derry: “There is a lot of nostalgia and longing for this place. At every Dalia gathering that we have held for the past two years, we mention the past; for the dancers, one evening there was a memorial held for **Rivka Shturman**, there was a debka workshop with **Vicki Cohen**, there was a gathering of veteran instructors at the Dalia birthday celebration. The desire to return to Dalia as an event, which began in recent years, was

derived from the need for cultural events for the inhabitants of the region. Thus we conducted a “Youth Festival” at Ya’arot Menashe (a national park) and now the gathering at Dalia for the adults. There are those who come to dance and others who come for the performances or the sing-a-long”.

Who is responsible for the beautiful exhibition that was at the gathering?

Derry: “The production team. The exhibition was compiled from the photo archives of Kibbutz Dalia and Kibbutz Ein Hashofet as well as scans taken from books alongside original costumes that were worn then”. The exhibition included explanations and costumes that were displayed along the path.”

During the main event how did you feel about the piece presented by Renana Raz?

Derry: “The piece presented by **Renana Raz** is actually half of her show. It is an artistic segment. There were such presentations at all previous festivals in Dalia. It is supposed to be a statement about the reality of current Israeli life. For example, in the past, after the Holocaust, the gathering had a piece about the ‘Silver Platter’ [‘Magash Hakesef’ based on a song by Natan Alterman. It had become a term which describes the struggle and heroism prior to and during the War of Independence and the establishment of the State of Israel]. In the last two Dalia gatherings, two ethnic troupes appeared: Rikudei Tzava (an army group) and Rikudei “Kova Tembel” [a ‘tembel’ is a hat that is still used to symbolize the typical Israeli (e.g., the cartoon character) Srulik], however, folk dance troupes did not perform to convey a critical expression of the discipline. Incidentally, the Dalia dancing was halted because of that; folk dance has become a competition among dance leaders and it no longer represents the ‘hityashvut ha-ovedet’ [the cooperative settlement movement]. The performance by **Renana Raz** was definitely choreographed to make a statement. Nowadays, authenticity means speech and protest. In our time, sacred cows are slaughtered, but this is also an era that can deal with it. This is the reason that some people

Some people in the audience feel uncomfortable; one woman gets up saying “we are being made fun of”. Others get up also because they are embarrassed and it seems that this is not the place for this kind of performance.



felt uncomfortable. But now it is acceptable to express opinions and ask questions. The criticism of folk dance did not begin with the **Renana Raz** performance; it had begun earlier, in 1968.”

Do you dance?

Derry: “There are no folk dances today; there is no fun, now one comes to learn another dance, and another dance and yet another dance. And if you come without a partner, you have no chance at all. The field is no longer as pure as it was in the past; it had become commercialized. When **Rivka Shturman** created a dance, she did it so that the entire kibbutz could dance; this was as a part of the secular tradition that was forming then, of songs and dances. This does not happen nowadays.”

As one who had attended Dalia then and is attending today – what is your view? Are there changes?

Derry: “In the various gatherings, choreographers and dancers would meet; there was genuine content in their encounters both before and after the event. The nice aspect of being ‘together’ was the essence of the matter, something which is missing here. But, it is the people; they spent three days in a tent which created a different

atmosphere. The 1968 event was very beautiful and impressive; it included camels, donkeys and processions of dancers ascending and descending from five stages. Nowadays our means to put together such an event are more modest, and I don’t even know if there is a need for it.”

When I ask **Shai Segal**, of the production staff, whether he dances, he smiles and tells me that he doesn’t. “I have been in the event production business for many years and am very connected to the history of the Dalia gatherings. We wanted to make this event, which started out small, with an emphasis on dance sessions for an event of a different size”.

And what are you planning for next year?

Shai: “We are all striving to get it back to the legendary amphitheater in Dalia, to restore its former glory; it is possible, it is all a question of budget which is comprised of contributions and funding from the local councils.

“I agree with the hopes regarding the following Dalia gathering and think how much beauty there is in this mix of the old and the new world which aims to perpetuate and preserve beautiful traditions in a contemporary way”.



Zehavit Tal-On*

Translated by
Benny Levy



Impressions of a Retired Folk Dancer

At down on tennis courts

“Where are you? Why don’t we see you anymore? Are you okay? Has something happened?” These types of questions were showered on me by my friends and other folk dance acquaintances.

I’ve been folk dancing since the age of ten; I began to learn to dance in a chug held at a neighborhood community center. My first leader (back then we just called them “leaders” [madrichim] and not “dance leaders” [markidim]) was **Tzvika Doron** ז”ל, and eventually he was joined by his wife, **Sarit** (may she continue to have a long life).

In those days, everything was easy and simple. We danced “Popcorn” and “Sunny”, “Haroa Haktana” and “Tzadik Katamar”, “Od Lo Ahavti Dai” and “Hora Medura”. We joyfully held hands and no one danced inside the circle, to show off, or danced behind us, to imitate the steps, because everyone knew the dances. The steps were easy and clear; there was no need to review at home, and/or watch video clips to remember the dances.

For many years, I continued my favorite hobby, even when there were interruptions here and there, i.e., whether the reasons

were good, such as births of children, for my studies and/or for travel abroad, or, God forbid, because of mourning someone in my family. But time and again, I took refuge in my greatest love – folk dancing.

So what has changed?

When I would go to any dance session, it would not take long and the dance instructor would jubilantly announce: “And now, we will learn a new dance...” Also, he usually added a few words about the dance – how it is exciting and unique and wonderful, and how everybody is already learning or dancing this particular dance.

Of course, this scene is also repeated when it’s time for the partner dances. So, in simple math, we are speaking about two dances per session. For more than a decade, in each session that I attended, I learned a dance, oops... two dances, one circle and one partner.

At the beginning of the flood, or “deluge” as I call this phenomenon, I still loved to learn new dances. I was pleased to learn them and I was happy to dance them. But as time passed, and more and more dances were taught

* Zehavit Tal-On has been dancing since the age of ten. She took a long break and now she only goes dancing at nostalgia sessions. She is currently promoting her young adult book, “To Cross the Ocean,” a contemporary romance novel available in both Hebrew and English.

In my opinion, the blame is on us, the folk dancers, at least on some of us. I am talking about those who keep walking over to the instructor and either request or demand: "Do you have that new dance, 'HaTzocheket BaChorashim'?" At Shaltiel Ben Azriel they have been dancing it for a long time ..."



Opening dance in Carmiel Festival in 2003

during the time span of the session, I already felt less joy and I recall that one time I demonstrably left the dance floor when the dance leader decided to teach a new dance.

For more than a decade, as someone who usually danced once a week, I felt I wasted precious dancing time on "instruction". After all, when you learn two dances each week, it is necessary to review them the following week, and let's not forget the two dances we learned during the previous week and they too probably have to be reviewed, and also those learned during the prior week. When we add to this the "one-time dances", as defined on the Folk Dance Forum on the Tapuz website, everything just gets complicated.

What is a "one-time dance"?

A one-time dance is a dance that is taught only when its choreographer comes to the



Sitting-standig dance in Carmiel Festival in 2003

dance session, either by chance or intentionally. This time, the dance is taught; if it is long and complex, the instruction time can take over 20 minutes. Of course, it is danced at least twice more and that's it. The dance is dropped into the abyss of oblivion until the next time that the dance choreographer will again come to visit the same dance session.

We add to this the "cliques" that exist in the country's dance sessions. I guess I'm not revealing anything new to anyone. All dance

choreographers/leaders have colleagues who teach and play their dances in their sessions. But, if by chance, you happen to attend the “competing session”, where they dance and teach different dances, most likely you would have to struggle through another evening by following along behind other dancers.

Some say that, the root of the problem is the dance camps held abroad. In other words, ever since the camps began to become more and more popular among Israel’s leading dance leaders [markidim], the numerous dance phenomenon began to gain momentum: when a dance leader is invited to a dance camp abroad, he has to provide the “merchandise”. He cannot just come and teach his new dances. In the internet age and with globalization, a new dance that is created in Tel Aviv can be taught the next day in a dance session in New York or in Los Angeles.

The same choreographer will create about five new dances for the camp. If the same choreographer is invited to five or so dance camps per year, then we are talking about 25 new dances during the year. Suppose we consider five choreographers, the number jumps to 125 new dances each year without

adding the dances created locally in Israel, for neither a dance camp or without any particular reason.

I do not think that the dances created for the camps are the root of the problem. In most cases, these are the “one-time dances” created for the purpose of the camp; they are taught abroad and they don’t even reach the dance sessions in Israel.

So what’s the problem?

In my opinion, folk dancing is a hobby. The word “hobby” connotes pleasure, i.e., the activity is enjoyed. When someone comes to a session, in order to dance, and only to dance, she or he will enjoy it even with small breaks taken in between, to drink coffee or to socialize with friends, etc.... These breaks generally do not last more than five minutes and, for the “less fit” among us, these breaks are a respite from another fast dance.

The time to teach a dance, plus review one, takes at least 15 minutes. The more difficult and complicated the dance, the longer it will take for instruction and review of the parts. If we factor in the review of the dances learned

Smaller dance sessions open and then close in both small towns and in the central region and no one dares to attribute this to the proliferation in the number of dances.



Dance in lines in Carmiel Festival 2003

in previous weeks, it seems that much of the session is spent on instruction and / or review of new dances. And so, the dance floor looks more and more like a hodgepodge of perplexed people seeking refuge by imitating other dancers in the hope that someone happens to know the dance because he dances more than twice a week.

I am not familiar with many people who dance more than twice a week, even before I mention the financial issue, which can be a burden on some of the dancing population. If a person is dancing once a week, and in each session he learns two dances, then the “burden” on his brain increases.

Smaller dance sessions open and then close in both small towns and in the central region and no one dares to attribute this to the proliferation in the number of dances.

It is no secret and anyone who has two good and healthy eyes can see that the number of Israeli dance sessions has dwindled. Yes, even the “crown jewel”, the “mother” of all dance sessions, which is the dance session held at Tel Aviv University, is also weaker. Once upon a time, in its heyday, you could hardly dance since the floor was packed; now it is sparser.

Indeed, there are still hundreds of people dancing and it still wears the crown of the “world’s largest dance session”, however, if “the mighty have fallen”, what then can one expect ...?


I’m not coming to a dance session to overload my brain and to learn more and more. I also do not want to make a fool of myself and stagger around another evening “imitating” other people.

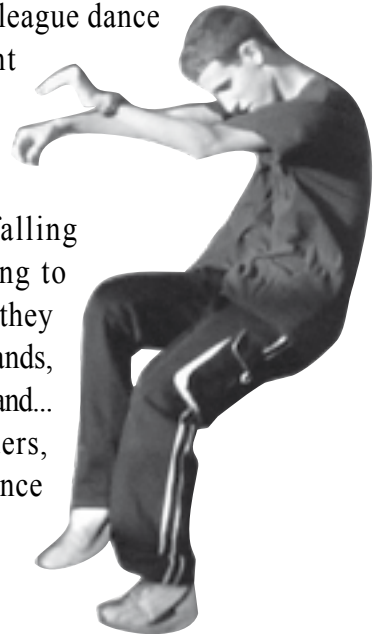
I know that it doesn’t matter to some people and their response to the issue is: “So what, I imitate and that’s that”. In my opinion, the blame is on us, the folk dancers, at least on some of us. I am talking about those who keep

walking over to the instructor and either request or demand: “Do you have that new dance, ‘HaTzocheket BaChorashim’? At Shaltiel Ben Azriel they have been dancing it for a long time ...”

Thus, the unfortunate dance instructor, who might have actually planned a quiet and nice dance evening, is then forced to teach a dance that he didn’t plan to teach, and doesn’t like, just so that people will continue to come to his dance session, and all those who love “being in the loop” will not leave, heaven forbid, to join the dance session of “**Shaltiel Ben Azriel**... “.

I don’t mean to preach to anyone; I’m not going to try to convince anyone that I am right. I just want to share with you how I feel, as one who was “raised” on folk dance and who has been dancing for many years, and decided to vote with my feet, and leave the dance floor. I continue to meet more and more people like me, who have also decided to vote with their feet.

Because the love of dance is so strongly rooted in me, currently I’m gradually starting to return to only the nostalgia sessions. There, you won’t find another crazy race of “seizing the new dance hit” that the neighboring / competing / colleague dance instructor taught and if I say that I will never learn it, they will not reply that I’m falling behind and failing to progress. There, they are still holding hands, smiling pleasantly and... wonder of wonders, they know the dance steps...



In my opinion, folk dancing is a hobby. The word “hobby” connotes pleasure, i.e., the activity is enjoyed. When someone comes to a session, in order to dance, and only to dance, she or he will enjoy it even with small breaks taken in between, to drink coffee or to socialize with friends, etc....



Maya Geva

Translation by
Ruth Schoenberg,
Ruth Goodman
and Judy Fixler

“Personal attention is his big secret. He’s a charming fellow, a great dancer and musician but, most important is that we are able to dance.”

Concert in Motion

Sometimes the question arises of how long we will continue to have the strength to dance and at what point we will have to stop dancing and sit down to watch young people frolicking about with the energy and the burdens of their youth. But it turns out that it is possible to dance forever. Even those who use a walker and octogenarians are dancing and living within the world of music. This is all thanks to a young musician and dancer named **Naaman Izraeli**.

I met Naaman at Beit Gil Paz, Kfar Saba (a retirement home that was constructed for The Israeli Air Force Veterans Association). I enter an auditorium with a grand piano and seating arranged as in a concert hall; as it turns out, I wasn’t mistaken because the concert is about to begin. On a large cello, Naaman plays a selection of the beautiful songs of Israel, mostly from the 50s-60s-70s: Gan Hashikmim (Sycamore Garden) and Rachel Rachel along with Erev Shel Shoshanim (Evening of Roses). He totally satisfies the taste of the people who listen to him and who, with great pleasure, sing along to the melodies. I look around and see seniors, some with walkers, attentively listening to him.

Like them, for the entire time, Naaman sits on a chair facing them and at some point he puts the cello down and uses his laptop system. He invites everyone to stretch and to spread their arms sideward, shake out their arms, bend their heads. These movements are not meaningless; they actually correspond to the words of the song being played. The movements of opening and closing the hands



Naaman Izraeli

make me feel as if I’m in the sycamore garden and the wind penetrates my bones, the soles of the feet flex and point, the shoulders are lifted and now I understand both the concert I heard earlier and the motions within it.

Naaman, who was born in Kibbutz Mishmar Haemek into a family of musicians and who has played the cello since childhood, earned a degree at Levinsky College in Tel Aviv in music education and music instruction. He began working as a music teacher in the Democratic Schools (humanistic education).

“Why there?” I ask and he replies: “Democratic schools have the option to develop creative learning programs. While I was developing the field of movement and music there, I was able to integrate my artistic pieces together with the music.”

Of course, I ask him the most obvious question: “How did you come to work with the senior population?”

“For several years, I worked in the retirement home of the kibbutz (Bet Gil’ad) as a caregiver and as a musician. I worked with residents in creative ways, including playing the cello, sing-alongs and various movement activities.



Again and again I realized the power of music when I saw that the elderly residents, who had been silent for several years, began to sing, to move and to interact. I felt very connected to the field and I began studying creative movement and other dance styles.”

At Wingate, Naaman studied physical activities for seniors and working with the elderly and then he began working at various senior centers where he matched the dance steps to the ability of his students.

And how did this wonderful thing, called “Concert in Motion”, designated for the disabled/handicapped come about?

“I saw that my dancers could not stand for the entire dance lesson; often this is a physically weak population that does not have sufficient strength. My goal is to bring joy and rhythm specifically to those individuals who lack strength. That’s what attracts me. The program is based on my knowledge of the fields of music and dance and the diverse needs of seniors.”

So basically this is how his unique program “Concert in Motion” was born, which I saw at Beit Gil Paz in Kfar Saba. The style of his lesson is integrated. The first part of the class starts in a seated position with stretching and mobility activities. Part two is done standing up; sometimes it is line dancing, sometimes partner and sixties dancing, ballroom dancing,

tango and waltz and cha-cha. Naaman gets people with walkers to stand up and dances with them; for a moment people abandon their canes and, with great joy, begin moving from side to side. Some Philippine caregivers who aid the seniors join in the dancing; it is a nice thing and it connects people.

The unique thing that Naaman brings is the style of the lesson; because he is a musician and dancer, he has had the opportunity to make the correct and experiential connection between the two fields, at the same time combining personal attention to his dancers. “To express music, in dance and movement, means that the hand is not just waved about; the ability to create a link between music and movement is a completely holistic domain.”



“My goal is to bring joy and rhythm specifically to those individuals who lack strength. That’s what attracts me.”



is that we are able to dance. The adjustments he makes to the dances essentially show that we have not left the dance floor.” There is no doubt that Naaman is a remarkable figure; he loves challenges and finds a lot of meaning in giving, especially to people of this age and as he describes himself: “In teaching dance and working in long term care departments, I express my desire to bring joy to people. I do this with the assistance of the two areas closest to my heart – music and movement “.

Naaman has several groups of senior centers in Ramat Hasharon, Kfar Saba, Petah Tikva, and several assisted living residences in the central region including nursing wards. Each group has a specific issue that needs a particular adaptation.

In the World Community Center in Petah Tikva, he teaches the American line dances by choreographer **Ira Weisburd**. At Beit Gil Paz he provides the “Concert in Motion” program” and elsewhere it is a different style. Undoubtedly there is a wide range of material that he presents to his dancers, as stated, in accordance with their capabilities.


At Achuzat Zahala (a luxury assisted living facility), celebrating its fifth anniversary with performances and dancing, he arranged, with his dancers, a brief dance performance of cowboy-style dance. As stated, his rainbow of dance is big; when I ask, he says that he went to dance in other cultures. He stayed in Japan and studied and also taught the Argentine tango, he also practiced tai chi, ballet and Feldenkrais.

One of his dancers smiles at me, comes over to me and tells me: “Personal attention is his big secret. He’s a charming fellow, a great dancer and musician but, most important

Blue and white dances for the golden years

A similar program for seniors is operated by **Miri Akuni**, a veteran folk dance instructor who does what Na’aman is doing but in a different way. Her program is run at senior day centers in Giv’atayim and titled, “Blue and white dances for the golden years”; it includes 45 minutes of dance, mostly done seated and a few while standing. She starts with a warm-up of the joints, shoulders, hands and feet then she continues with all those well-known folk dance songs that Miri alters into simpler movement patterns that can be done in a seated position.

Sometimes she adds joyful circle dances like “Hora Hadera” and “Od Lo Ahavti Dai” and “Shavtem Mayim Besason”, and at times, at the request of the group, she plays social dances (dances from the sixties) that they know and love to dance.

So if you thought that when you no longer had the strength and you could no longer dance, you are mistaken. Those who have a love of dance that bubbles within them will dance forever and there are those who will lead the dance... 

Yeled Shel Aba – Daddy's Boy

The dance was choreographed by both Eli Segal and Yossi Miyara

Yeled Shel Aba

Lyrics:

Rotem Cohen

Music:

Yair (Yaya)

Cohen Aharonov

Singer:

Mooki

Translation by

Ruth Schoenberg,

Ruth Goodman

and Judy Fixler

Dance notation by

Ruth Goodman

& Ruth Schoenberg

Yossi Miyara

Yossi Miyara, a young dance leader and choreographer, lives in Ma'ale Adumim, is 33 years old and a newlywed. He conducts a session in the Dance Studio at Teddy Stadium in Jerusalem on Mondays. His joint collaboration with **Eli Segal** in choreographing this dance was very exciting for him and provided him with a feeling of security, fun and it was a great experience. **About the dance:** "The dance was choreographed as a tribute to my father, an IDF prisoner of war who returned disabled after serving in the Six Day War and the Yom Kippur War. I wanted to restore both his beautiful and difficult moments."



Eli Segal

Eli Segal, age 39, is married to **Einav** and is the father of a boy, **Amit**, age 4 ½. He has been a dance leader and choreographer for about 14 years and participates in dance camps all over the world. He is the dance leader at the Bat Yam Country Club on Tuesdays.



About the dance: My father is all that I have left since my mother died while I was in the army and the words talk about my life with him.

Dance: Yeled Shel Aba

Formation: Circle

Meter: 4/4

Part A: Face center

- 1-4 Moving CCW: Step R to right side while arms move sideward, hold, cross L over R while arms cross in front of chest and fingers snap, hold.
- 5-8 Moving on the line of the circle, half turn to right to face out of center with step-tog-step: RLR, hold.
- 9-10 With back to center: Step L to left, touch R next to L while snapping fingers (arms are bent at elbow and fingers are in front of the body).
- 11-12 Repeat counts 9-10 with opposite footwork.
- 13-16 Moving on the line of the circle, step L to left, cross R behind L, step L to left, cross R over L.
- 17-32 Beginning with back to center, repeat counts 1-16 with opposite footwork and end facing center.
- 33-34 Step R fwd while raising arms, hold.
- 35-36 Step L bwd in place while lowering arms, hold.
- 37-72 Repeat counts 1-36.

Part B: Face center

- 1-4 Moving on the line of the circle while rt. arm moves up in an arc to the side: step R to rt., cross L behind R, step R to rt. and pivot to rt. to face out of circle.
- 5-8 With back to center: repeat counts 1-4 beginning with both left foot/arm and end facing center (L to left, R behind L, L to left and pivot left to face center).
- 9-12 Full turn rt. on the line of the circle with three steps R,L,R, hold.
- 13-16 Full turn left with three steps L,R,L, hold.
- 17-20 Balancé to rt. while raising and lowering arms: step R to rt. while raising arms out to the sides and upward, hold, cross L behind R while lowering arms, rock R fwd in place.
- 21-24 Balancé to left repeating counts 17-20 beginning with L to left.
- 25-26 Half turn rt. moving towards center with two steps R,L.
- 27-28 Rock back on R, fwd on L.
- 29-32 Repeat counts 25-28 beginning with back to center and end facing center.


Part C: Face center

- 1-4 Moving into center with arms raised upward:

Yossi Miyara: "The dance was choreographed as a tribute to my father, an IDF prisoner of war who returned disabled after serving in the Six Day

Eli Segal: My father is all that I have left since my mother died while I was in the army and the words talk about my life with him.

- Full turn to rt. with two step-hops beginning with R.
- 5-8 Face center: "Box Step" (with arms still raised): Leap onto R diagonally fwd to rt., cross L over R, step back on R in place, step L to left.
- 9-12 Move into center with three steps fwd: R,L,R and pivot on R to rt. to face out.
- 13-16 With back to center, move out of center with three steps L,R,L, hold.
- 17-20 Step R to rt. while raising arms, hold, cross L over R while crossing arms (rt. arm over left) and placing rt. hand on left

- upper arm, left hand on rt. upper arm (Hug yourself.)
- 21-24 Repeat counts 17-20 beginning with L to left side and end facing CCW.
- 25-28 "Open Mayim" moving out of center: step R to rt., cross L over R, step R to rt., cross L behind R.
- 29-32 With two steps R,L: ¾ turn rt. out of center. Face center: rock back on R, fwd on L in place.
- 33-64 Repeat counts 1-32.
Dance repeats twice.
Ending: Step R fwd while raising arms upward. 

Yeled Shel Aba – Daddy's Boy

Verse 1:
Yeled Shel Aba, al ma ata cholem?
Ma bo'er lecha balev?
Ve'kama tov shebata, beyachad ze shalem,
B'einayim she'ra'ot hakol
Ein shum davar ko'ev.
Shanim zolgot kmo mayim
Yashar l'shumakom,
Larutz rachok, lehiyot karov.
Yom hofech lelayla velayla shuv leyom,
Lehachzik chazak veleolam lo ozev.

Chorus:
Ki zman lo otzer,
Hu af, nisraf, masach ashan,
Heye l'ilan,
Tfos yare'ach, shut al anan.
Veze hazman shelcha lizro'ach
Ve'lada'at ve'laga'at be'hakol,
Litrof et ha'olam, al tifached lipol.
Yeled sheli, hakol mechakeh rak lecha.
Ve'aba kan tamid lechabek velishmor otcha.
Ad sof ha'olam an'lo ozev otcha,
Yeled sheli, lech rak baderech shelcha.

Verse 2:
Yeled shel aba – roeh becha oti,
Et hayeled shehayiti be'atzmi.
Vekol ma shekoreh lecha margish k'ilu li.
Lilmod shuv mechadash ma ani u'mi.
Kadima ve'hala, hakol nimtza becha,
Vekol yom chadash hu havtacha.
Ba'olam hazeh, yesh tza'ar kmo sheyesh simcha –
Ten le'ahava shelcha lehovil otcha.

Chorus:
Ki zman lo otzer...

Verse 1:
Daddy's boy, what do you dream about?
What burns in your heart?
How good of you to come, together it is perfect,
In the eyes that see everything,
There is no pain.
Years flow like water
Straight to nowhere.
To run far away, to be close.
Day turns into night and night once again to day,
Hold on tight and never let go.

Chorus:
Because time does not stop,
It flies, burns, a smoke-screen.
Become a tree,
Grab the moon, sail on a cloud
And this is your time to shine
And to know and to touch it all.
Devour the world, don't be afraid to fall.
My child, everything is waiting just for you.
And Daddy is always here to hug and protect you,
Till the end of the world I'm not leaving you.
My child, go on your own way.

Verse 2:
Daddy's boy – I see me in you
The boy that had been me.
And everything happening to you feels as if it's me,
To learn anew what and who I am.
Forward and onward, everything is in you,
And every new day is a promise.
In this world there is sorrow as there is joy –
Let your love lead you.

Chorus:
Because time does not stop...



Alex's Experiences

Alex Huber documents important Israeli folk dance events with his camera

And this time it is – the "Dalia Dance Gathering" (Saturday, September 27, 2014) - This year marked the 70th anniversary since the first dance festival that was held at Kibbutz Dalia (in 1944). Today this is an annual dance gathering which was held for the third time in order to remind, to commemorate and renew the festivals held at Dalia since before the establishment of the State of Israel.

Several years ago, the Megiddo Regional Council decided to hold the festival within the framework of a one day event, with the goal of expanding so that in the coming years the celebration would last a few days, like the legendary gatherings at Dalia, and in order to rebuild the giant amphitheater near the kibbutz, the ruins of which can still be seen to this day.



The Arabic dance group El-Oasiyil from Dir El Asad להקת ריקוד ערבית "אל אועסיל" מדיר אל אסד



להקת המחול "משגב" בריקוד "אדמה" שזכה מקום ראשון בפסטיבל כרמיאל 2013



Harkada in the tennis courts



רוקדים בהרקדת הפתיחה במגרשי הטניס

החוויות של אלכס

אלכס הובר מתעד במצלמתו את האירועים החשובים של ריקודי העם



הפעם - "כנס אסיף מחולות בדליה" (מוצ"ש 27.9.14) - השנה בסימן 70 שנה לכנס המחולות הראשון בדליה. זהו כנס מחולות שנתי המתקיים זו השנה השלישית במטרה להזכיר, לזכור ולחדש את פסטיבלי דליה משנות קום המדינה.

לפני כמה שנים החליטו במועצה האזורית מגידו לקיים את הפסטיבל במסגרת של יום אחד, מתוך מטרה לגדול ולחגוג בשנים הקרובות מספר ימים, כדוגמת הכנסים המיתולוגיים של דליה ובמטרה להקים מחדש את האמפיתיאטרון הענק, הסמוך לקיבוץ, שעד היום אפשר לראות את שרידיו.



ירון כרמל וצוות הרקדת הנוסטלגיה



הרקדת הנוסטלגיה באולם הספורט



ד"ר לוי ברגיל בהרקדה לילדים

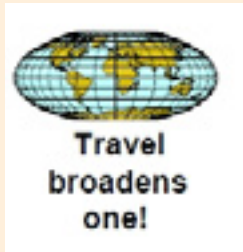


רוקדים בהרקדת הפתיחה במגרשי הטניס



ההרקדה המרכזית במגרשי הטניס

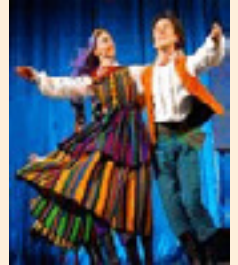
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2014 Tours

NORWAY! June 7-17, 2014. Led by Lee Otterholt.

Oslo, Bergen, Hovin (Telemark), Fjord Cruise, Voss!

GREECE & its ISLANDS! June 29-July 11, 2014. Led by Otterholt.

Athens, Olympia, Delphi, Meteora, Mycenae, Epidaurus. Greek cruise to Mykonos, Crete, Rhodes, Patmos, Santorini, Kusadasi, and Ephesus !

IRELAND! (New!): July 25-August 6, 2014. Led by Jim Gold.

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

CHINA! March 20-31, 2015: Led by Lee Otterholt

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

BULGARIA! August 1-15, 2015: Led by Jim Gold. Big Koprivshtitsa Festival!

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