

רוקדים

מגזין לריקודי עם ומחול

NIRKODA

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JOB  KAROV

עבודה במרחק נגיעה

מגוון עבודות קרובות לביתכם מחכות לכם עכשיו באפליקציית ג'וב קרוב

דרושה אחות  
4.7 ק"מ ממך

דרושה מנהל/ת חנות  
5.3 ק"מ ממך

דרושה איש/ת מכירות  
7.1 ק"מ ממך

דרושה טכנאית  
3.2 ק"מ ממך

להורדה חינם





Ruth Goodman



Danny Uziel



Yaron Meishar

## Dear Readers,

Rokdim-Nirkoda #93 comes to you as we are about to celebrate the 28th Karmiel Dance Festival. A featured article in this issue is, "Behind the Scenes with **Shlomo Maman**", written by **David Ben-Asher** and **Nava Gluska**. As the American editorial wing of this magazine, Danny and Ruth would like to add a few words about Shlomo, the Artistic Director of the Karmiel Festival, and their long professional relationship with him. "It began in 1981 when Shlomo was first invited to the Hora Shalom Israeli Dance Camp in New York, one of the major camps in North America. At that time, Shlomo was only 27 years old and we immediately saw that he was bringing something new and special to Israeli folk dance. Shlomo was the first young choreographer that was invited to Hora Shalom for three consecutive years. During these years, he produced many original recordings of both his dances and other classic Israeli dances with contemporary musical arrangements that remained true to the original songs. On many of these recordings Shlomo sang, demonstrating his musical talent. This was a wonderful contribution to the Israeli folk dance community outside of Israel. In this issue, the beautifully written and in depth article about **Shlomo Maman** provides a window for you to view this very special person and his ever evolving artistic vision. It is also clear that Shlomo is continuing along the path of **Yoav Ashriel**, his mentor, through his guidance of young choreographers in the development of their work – something we very much encourage".

Also in this issue:

- **Oren Halaly** describes a successful tour to Sao Paulo, Brazil, by combining two of his performing groups in "From the Carmel Festival in Brazil".
- In the article, "Course for Religious Dance instructors", **Rakefet Ashriel** explains her involvement and achievements in a course for women folk dance instructors.
- "Alex's Experiences" presents photographs taken by our "official dance photographer", **Alex Huber**, and this time, at "Givah Achat", during the second Marathon Weekend organized by **Rafi Ziv** in Tel Hai that featured dance leaders and artists from around the country.
- The featured Dance of the Month is a circle dance choreographed by **Yoram Sasson** – "Elef Mechazrim" (A Thousand Suitors).

We extend our warmest best wishes to **Shlomo Maman** and to all the organizers, performers and participants in this year's Karmiel Festival.

Happy Reading and Dancing,

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

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 Editors: **Ruth Goodman, Yaron Meishar, Danny Uziel**  
 Associate Editorial Staff "Nirkoda": **Honey Goldfein, Benny Levy, Ruth Schoenberg, Malka Tischler**  
 Design: **Anna Kadary**

Films and printing: **Hadfus Hachadash, Rishon Lezion**  
 Editorial Office: **Rokdim, Moshe Dayan 96/35 St., Tel Aviv 67320** Tel: 972-3-5620447,  
 Fax: 972-3-5613651, Cell: 972-52-5620447  
**rokdim@rokdim.co.il**  
<http://www.rokdim.co.il>



# NIRKODA



ארגון המדריכים והיוצרים לריקודי עם  
 IFD Organization of  
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להורדה חינם



David Ben Asher



Nava Gluska

Translation:  
Ruth Schoenberg,  
Ruth Goodman  
and Judy Fixler

# Behind The Scenes With Shlomo Maman

**S**hlomo Maman, who is a prominent person in Israeli folklore and folk dance, was interviewed for “Rokdim-Nirkoda”. He talks about his life in which dance is intertwined, expressing his professional ideas, as well as his criticism, about the beautiful domain we hold so near to our hearts – Israeli folk dance and he remains optimistic.

**Shlomo Maman** was born 61 years ago in Tverya [Tiberias], to his father **Ya’akov** from Morocco and his mother **Emily**, a Tunisian, as the eldest son, one of nine children in a traditional family, the Maman Family. Although his childhood and adolescence in Tiberias was a turbulent period and filled with energetic activity, his education was a traditional religious education.

He attended a “Talmud Torah”, the “Tachkemoni” school, a yeshiva high school in Kiryat Shmuel in Haifa, and “Galil” High School in Tiberias. The Jewish education at home and in the schools left Shlomo with religious values, gave him knowledge, faith and love of tradition, which became visible later in his life and is expressed in various ways.

Shlomo’s parents appreciated his musical talent. They made every effort, and despite the financial difficulties, purchased a guitar and an accordion for him to realize his talents. He was exposed to public performances that began even in childhood when he and his sister Malka formed a duo that appeared locally singing and playing musical instruments.

In the fifties and sixties, Independence Day was celebrated in the streets of cities and towns all over the country with Hebrew songs and Israeli dancing. Shlomo’s child’s eyes were riveted when he saw the dancers

and from then on he wanted to be a part of it. His father took him to the club “Mofet” for a performance of “Lehakat Inbal” (The Inbal Dance Theatre Company), where for the first time he was exposed to this unique phenomenon of dance where a story is told in movement. Shlomo’s talent for singing and dancing held sway simultaneously. So, he participated in a neighborhood recreational dance group (chug) which developed into a group that appeared at local events. At the same time, he danced in a municipal performing group under the direction of **Igal Perry**; [who, later in the USA, was Founder and Artistic Director of Peridance Contemporary Dance Company (1984) and Peridance Capezio Center, where he is a world-renowned choreographer, ballet master, and dance educator]. This means that he participated in two performance troupes; in one troupe he appeared as a dancer and in the second troupe he appeared also as a singer.

In 1969, he attended the Ulpan L’Madrichim Le’Rikudai Am [course for folk dance teachers] in Afula led by **Giora Kadmon**, and instead of just taking the final exam, he opted to study for another year at the Ulpan. Thus he became the only graduate of the Ulpan L’Madrichim who took two courses. At the conclusion of the Ulpan, he was dancing daily at the dance sessions in Tiberias.

Shlomo did his military service in the 202 Paratrooper Brigade [“Viper”] Battalion. During the Yom Kippur War, he fought in the Mitla area [in the Sinai] as well as the Golan Heights. His battalion commander was Doron Rubin. During the entire period, both before and after the war, as time permitted, he continued to dance.







*Shlomo With Inbal Troupe*

### The Inbal Company, as a base and as a lesson

During vacation following his discharge, Shlomo met **Shlomo Marizen**, who was his folk dance teacher in Tiberias. Marizen said that he was enrolled in an Inbal Company workshop and since Shlomo showed a strong interest, Marizen suggested that he join the workshop and Shlomo accepted the offer, even though he thought that he already knew everything. While there, he learned how long the road to knowing dance was. Despite his lack of experience, **Sara Levi-Tanai**, founder, choreographer and artistic director of the Inbal Dance Theater, recognized his potential and accepted him into their ranks.

Since he already had the bug, Shlomo devoted himself completely to the limitless hard work. Every morning at 4 a.m., he hitchhiked from Tiberias to Jaffa for the rehearsals of the Inbal Company. Occasionally, he spent the night in all kinds of unsavory places so he would not be late. The huge bonus was a six-month tour of South America with the Inbal Dance Company.

The South American tour was an unforgettable experience that left an indelible impression on Shlomo. This was the first time he had left Israel; the troupe performed in Mexico, Guatemala, Nicaragua, Costa Rica, Panama, Venezuela, Santo-Domingo, Argentina, Uruguay

and Brazil. The shows were professional performances, in large halls, and presented to local audiences and to the Jewish community. There, he felt like a professional dancer and there he also expanded the scope of his dance education in general. He was exposed to the music of South America in the samba schools, to the Jewish communities and Jewish performing troupes and more. In Mexico, his picture appeared in a newspaper headline as the groom in “Yemenite Wedding”, and it made a great impression.

Later on, Shlomo joined Lehakat Karmon (the Karmon Israeli Dancers & Singers), and went with the troupe to Paris, where they performed every night for two months at “L’Olympia” [Olympia Hall], with an orchestra conducted by **Yitzhak Graziani** [1924-2003] and alongside singers like **Izhar Cohen, Ilanit, Ilana Avital, The Brothers & the Sisters** (Hebrew: Ha’Achim Vaha’Achayot), and others.

The transition from Inbal to the Karmon Troupe was a big change. Both troupes have vastly different dance styles. Inbal is characterized by a convergence of traditional Yemenite movements and Karmon by lightness, flow and vivaciousness.

Shlomo states that the two genres – that of the Inbal Company and that of the Karmon Troupe molded him into a choreographer. He was significantly influenced by both equally.

### The Creation, the dance, the thought, the soul

Shlomo has choreographed about 300 folk dances many of which are danced at every dance session in the country, without any kind of split, simply because the dances are loved by the dancers.

“There are different ways to create a dance,” says Shlomo. Sometimes he can hear a song, the song enchants him and then the step sequence bursts spontaneously to the melody and to the lyrics of the song and at times it also happens the other way around. He visualizes the steps, the design, he has an idea and then something quite rare happens; a music composer creates

It is not  
simple to  
simplify a  
movement

a melody that is connected to his movements. An example of such a virtuoso composer was **Uri Cohen z"l**, who knew how to adapt his beautiful melodies and compositions to the arranged dance steps.

Shlomo's dances are the result of a very wide variety of influences: his extensive background in dance and the exposure to different cultures. He absorbed Chasidism from the Yeshiva High School as well as the synagogues in Tiberias. He was also exposed to Yemenite culture with its characteristic movement. Even the Bible and Jewish traditions are inexhaustible sources of influences. Nonetheless, his dances are the product of attention to the words and the melody. He hears the words, feels the melody, and he creates a harmonious piece that unites it all. With all the influences, including movements from "Inbal" and those with **Yonatan Karmon's** style, authenticity is very important to Shlomo, producing a unique work, the fruit of his own creative world. He never copies from another creator/choreographer.

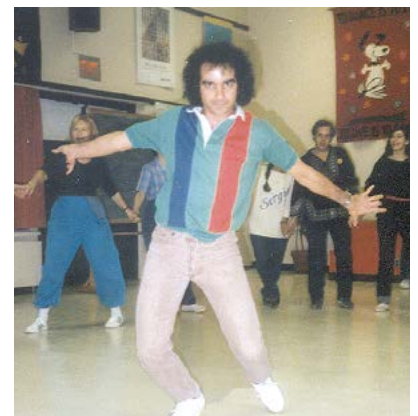
Another important principle is to find the simplicity and sublimity of the movement. "It is not easy to simplify a movement", says Shlomo. (Shlomo remembers his teaching dances for Chanukah in a Jaffa kindergarten and the kindergarten teacher asked him to simplify the complicated dances for the children. He worked hard to simplify and adapt them; he says that this is true for folk dance in every forum.)

## On the scope and ... the sky's the limit

After his discharge from the military, **Tzion Nouriel**, who was a solo vocalist for the Inbal Company, took him to **Yoav Ashriel**. "Yoav is my mentor", says Shlomo. "He was a great help to me. Yoav taught me about the "theory of reduction" when he told me that, for every dance I choreographed and presented to him, there were ten dances, and I need to know how to focus. He nurtured me, he helped me, and he and his wife, **Mira z"l**, treated me like a member of their household". Shlomo speaks about **Yoav Ashriel** with love and a great deal of respect; he knows that Yoav served as his life coach.

At around the same time, Shlomo decided to form a performing group in Tiberias. Shlomo invested all the money he had accumulated in the army, rented a sound system and plugged it into the electricity in his parents' house; with his own money, he purchased two costumes, one Mizrachit [Middle Eastern] and one Israeli. He designed a logo, a picture of the Kinneret [Sea of Galilee], and he named the troupe, "Hora Kinneret".

This was his first performing group. He invested everything in the troupe with the hope that, after it took shape, it would become a municipal group that would be supported by the Tverya Municipality. However, the municipality denied his application and the



"Every dance I choreographed  
and presented (...) there were ten dances,  
and I need to know how to focus"





In "Hora Kieff" with Israel Ya'akobi and Moshiko

situation deteriorated until the troupe broke up.

After he made a name for himself, because of his success, **Eli Laloush**, who was one of Shlomo's first dance instructors, contacted **Marcus Ben Haim\*** who was the Director of Youth Culture and Sport in the Tiberias municipality. Ben Haim agreed to Laloush's suggestion to establish a municipal dance troupe in Tiberias under Shlomo's direction.

Shlomo choreographed a beautiful and intricate dance for the troupe, but he was asked to simplify it to better suit the dancers. He removed the complexity of the dance steps and asked that his name not be used as the choreographer of the dance. The dance is called, "Chedvat Neurim – Joy of Youth" [1980]; to his surprise, it was danced again and again and in a brief time was successful and enthusiastically received by both the dancers and the audience. How much more honor and respect would the troupe have gained for Tiberias and how much heartache would have been avoided had Shlomo's application for support been accepted years before, for the troupe that he had invested so much in creating.

There are good people along the road, who leave their mark as they willingly reach out at the appropriate time. **Mishael Barzilai** was such a person for the young Shlomo when he was discharged from the army and came to Tel Aviv.

\* Marcus Ben Haim died of heart failure on Jan. 18, 1991, two days after the start of the Gulf War.

Mishael was already a well-known dance instructor and enjoyed great success. Mishael helped Shlomo to integrate into the Tel Aviv dance sessions. He helped him with equipment and music. He also paved the way for the establishment of the Dance Troupe at the community center, Beit Barbour (named for the second US ambassador to Israel) by including his well-known name on the audition invitation next to Shlomo's name, in order to attract the attention of applicants. Indeed, it worked as a magic wand. Many dancers came. Mishael stayed for a short time and, after opening the door for Shlomo, he allowed him to work on his own. To this day, Shlomo has a warm spot in his heart for Mishael.

Following its inception, the path of the Beit Barbour Troupe was not at all that easy. The rehearsals were difficult and the struggles were exhausting. But in spite of it all, and even though the dancers were not professionals, there was great joy and immense satisfaction.

The story of the Beit Barbour Community Center Troupe in southern Tel Aviv can be recounted and serve as a model for everyone (mayors, educators and residents). When the idea was floated to establish a performing dance group at Beit Barbour, the center's events manager declared that the idea be completely eliminated and told Shlomo: "If a dance troupe is created, that will be when hair will sprout on my palms [e.g. pigs fly / when hell freezes over / on a cold day in hell / or when frogs grow hair (Spanish)]". But in spite of bumps along the way, Shlomo did not give up. The performing group was established, worked steadily and enthusiastically and became a success story. The performing group achieved great



With the singer Edna Goren

success, it has performed at all the regional events, in Israel and abroad, won first place in the Ministry of Education's national competition of performing groups, has performed on television and received full recognition and appreciation from various bodies.

The troupe became the pride of the locals and turned an area that was viewed as "troubled" into one whose name was identified with success. Folk

dance with everything that it involves, the stage performances and winning appreciation, all this favored people in general and, in particular, those with various kinds of difficulties, and made them better people, more ambitious and more accomplished.

Many former members of the Beit Barbour Community Center Troupe have moved on in life in general and especially in dance. Shlomo met some of them as dancers at the Technion in Haifa, others continued with various forms of dance: **Eli Mizrahi** and his sister, **Miri Mizrahi** continued in the direction of ballroom dancing; **Itzik Galili** is a choreographer [who moved to the Netherlands in 1991, where he founded and was Artistic Director of NND/Galili Dance (1997–2008) and the co-founder and Artistic Director of Dansgroep Amsterdam (2009-2010)], and **Eyal Ozeri** is a dance leader [markid]. There are also many others. Gradually Shlomo established more and more troupes into which he put his own unique style.

In the dance "Zemer Ba'Gilboa – Song in the Gilboa [1976]", which Shlomo choreographed, his unique creative talent was revealed. At first the community did not know how to deal with that innovation, but soon the dance became a hit, and when **Fred Berk\*** (modern dance choreographer from New York) came to Israel, he took the dance to spread it among the folk dance circles and sessions throughout



*Shlomo Maman in his thypical dance movement*

the United States, saying that he was waiting for this type of breakthrough in the style of dance for many years. Shlomo led the way. With the assistance of influences acquired in modern and classical ballet classes, character dance lessons [stylized representation of traditional folk or national dance, mostly from European countries] with **Klara Volini-Gruia z"l** [1922-2001], experiences in different styles (as

previously mentioned – Inbal and Karmon), the vast technical information he accumulated, and thanks to his great talent, his creative abilities, imagination and sensitivity, he opened a window to his unique style and extraordinary worth that captured the attention of dancers and brought the level of folk dance to one close to professional and served as a model for future choreographers.

### The best dance troupes in Israel (probably the world)

The State of Israel has many choreographers. Most have one troupe that they are associated with for most of their professional lives. Some of them have two or three groups. Shlomo Maman has established a huge number of troupes and each one of them was unique in its character, attributes and its choreography. They are spread all over the country and abroad: from Tiberias, Tel Aviv University, Beit Barbour, Kfar Saba, Rechovot, Karmiel, Ramla, Chof HaCarmel, Kiryat Malachi [near Ashkelon], Ashkelon, University of Haifa, Technion-Israel Institute of Technology, Jordan Valley (south of the Beit She'an Valley), Tzefat [Safed], Afula, Be'er Sheva, Petah Tikva, Or Akiva [near Caesarea], Kiryat Shmona, Beit HaGefen [Cultural Center, Haifa], "Anachnu Kan - We are Here" in Tel Aviv, Ben-Gurion University

All who desire can choreograph dances; they can teach them at any session; they do as they wish, without any control





*Tel Aviv University Dance Group*

of the Negev [in Be'er Sheva], Yavneh, Sderot [western Negev], as well as Jewish performing groups in Turkey, London and Vancouver. In addition, he choreographed for the "Night Of the Sultans" group, a Turkish belly dance group, and for "Mazowsze" [State Folk Group of Song and Dance from Poland].

Shlomo works daily with absolute intensity. He travels from place to place, personally teaching each troupe. Through the years he has trained generations of assistants. They practice his choreography. Some of them were encouraged to create their own dances, and some these individuals have become successful choreographers in their own right such as: **Itzik Galili, Dado Kraus, Lilac Breda, Yaron Barami, Yehudit Dvir, Michal Yannai, Ami Shetrit** and others.

Each troupe has its own unique repertoire, but there are also dances that they all share. This is to enable them to perform in large shows with many groups, such as the "Karmiel Festival" or in big events like the "Dance and Song Festival on Lag B'Omer in Ashkelon", "Hora Cinerama" (Shlomo serves as artistic director of the show that happens once a month at Cinerama, with performing groups and individual dancers, with the "Anachnu Kan – We are Here" Chorus and accompanied by an orchestra. At the end of the performances, folk dancing takes place to the sounds of the orchestra and chorus), "Hora Romema" in Haifa, "Pa'amonei Yovel" – an event celebrating the

50th year of Statehood (which included three impressive images: the Israeli flag, the strains of "HaTikva – The Hope" [national anthem] sung by "Rita" [**Rita Yahan-Farouz Kleinstein**], "Yerushalayim Shel Zahav - Jerusalem Of Gold" with **Ofra Haza** z"l, and a picture of the Aliyot – the immigration to Israel), on the eve of Independence Day in Rabin Square [formerly "Kings of Israel Square – Kikar Malkhey Yisrael in Tel Aviv], "Sportec Show" 60th Year of Statehood, "Eurostar" (European Cup held at the Nokia Arena in Tel Aviv [as of 1/1/15, the current name is Menora Mivtachim Arena], two spectacular dance performances on Mount Herzl on the eve of Independence Day, television programs: "Rokdim Aviv - Dancing Spring" in Rechovot (third year), and an "Adloyada" [outdoor Purim parade] in Tiberias (second year) and others.

The repertoire of every troupe is created taking into account many parameters: the ability of the dancers, the group's unique characteristics, the conditions of the area (the hall - the physical place) and more. In addition, members of the various troupes range in age from "chicks" [efrochim - young children], through youth groups, up to adults and ending with those in their thirties and older; a large variety. Shlomo is also the instructor for school troupes for the purpose of ceremonies and local events.

Shlomo was the choreographer for two films: "Tipat Mazal – Bit of Luck" [1994 – a Moroccan Henna Dance] and "Beshvil Sasha – For Sasha" [1991 with a choreography for "Knaan Ramla"]. He choreographed for the Israel and Oriental Song Festivals, Independence Day performances which were broadcast in the '80s on Channel One. He also participated in the film, "Hamesh Hamesh – Five Five" [1980] as a dancer and actor. Also, he appeared as a dancer in the Song Festival and in two Eurovision Song Contest performances (with the songs "Hora" [1982] and "Chai - Alive" [performed by **Ofra Haza** 1983]). [Both songs won second place.]

All this activity is an enormous job, which



constitutes a challenge which Shlomo doesn't fear. On the contrary, it boosts and renews his creativity and he keeps maintaining a youthful spirit.

### Spicy story (one of many)

In the seventies, Shlomo taught at a Community Center in Jaffa Gimmel. In those days, it was a difficult neighborhood. Two brazen boys were arrogantly disruptive. Shlomo demanded that they be removed from the hall. The next day, the entire family of one of them appeared with clubs in their hands, threatening to beat him up in retaliation for the child's removal on the previous day. Determinedly, Shlomo continued with the lesson and even managed to attract more children into the circle of dancers. A week after the incident, the entire neighborhood gathered at the hall encouraging the instructor to continue his activities with their children. The success made waves, until one day, he was approached by the Director of the Culture Department of the Municipality of Tel Aviv with an appealing offer: in view of his professional talent, to relocate and instruct in Ramat Aviv Gimmel. Shlomo replied angrily; scolding the District Director saying that, especially in this neighborhood, there is a need for good instructors and, of course, he remained working in Jaffa Gimmel.

### The Karmiel Festival, another summit

The Karmiel Festival was founded by **Yonatan Karmon**. Yonatan, who was well known for his troupe, previously served as artistic advisor at "Olympia" Hall in Paris and had gained worldwide recognition. Yonatan came up with the idea of the "Karmiel Festival". He initiated it, developed the rationale, made proposals which resulted in a pattern that has been in place since the first day of the festival, and made it what it is today – a unique festival

of its kind and the largest in the world. In the early days of the Festival, **Shlomo Maman** was at Yonatan's side, and soon he became his "right hand" according to Yonatan, and when he retired, Yonatan "bequeathed" the running of the festival to Shlomo.

It has been fifteen years now that Shlomo has served as artistic director of the Karmiel Festival, which annually continues to attract tens of thousands of participants from all over the country. There is no doubt that in order to keep the passion and enthusiasm of the dancers and the audience, the desire of the performing groups to take part in the festival, the large influx of people from all over the country, there is much work involved in planning, organizing, innovating, diversifying, while the motto is bringing Israeli song and dance to the highest level.

There are about 180 various performances in the Festival. Of these, three take place in an amphitheater. All factors must be taken into consideration; one must understand the perspectives of the main performances that are presented on a huge raised stage and the audience observing from the grassy slope; the vast audience has to be directed to the viewing areas; and at the same time, the high level of music and dance must be maintained. The rich program needs to be woven throughout the three days of the festival while taking care of all the organizational details of the festival program from dividing up the activities for the days and nights to the technical details of caring for the needs of each and every group.

Each year, the festival theme takes on a different characteristic; it revolves around one theme, such as performances based on the songs of certain composers and poets (**Naomi Shemer, Sasha Argov, Yoram Tahar-Lev, Dudu Barak** and others). Shlomo prepares the troupes for this unique event and also organizes the open dance sessions, coordinated in conjunction with the National Organization of Markidim (dance leaders). In total, the Festival performances include about 3,000 dancers.

During the Festival, they honor the memory



of those individuals who are no longer with us, and were part of the Israeli dance world, and they are commemorated in some way (by a performance, a competition) in coordination with the family.

Shlomo does the thorough ground work. He is familiar with all the troupes in the country. And he checks every dance that might be brought to the festival stage. Each dance must pass his personal inspection. Immediately after the festival, he gathers the leading choreographers from across the country for a meeting, about 40 in number, and he outlines the direction of the festival that year. He presents the program. Afterwards, he meets individually with each one of them, and then he embroiders the entire scene with its multitude of performances in order to produce the artistic image.

### So where is folk dance headed?

Anyone who remembers the days of innocence in the country, (with a ponytail and a pinafore/ jumper), the '50s and '60s, with Dalia Festivals and dancing the hora in the streets on Independence Days, longs for the days when the style brought respect to the dancers...

When folk dancing began to take a place in the county's folklore, there was a department in the Histadrut ["General Organization of Workers in the Land of Israel"] called: "Hamador L'Rikuday Am - Folk Dance Section" [sponsored by the Cultural Department], headed [from 1952] by the legendary director, Tirza Hodes. This body was to "organize", set rules and procedures. It served as a 'gate keeper' to examine [new] dances, to "check them" and then provide a platform only to those dances that it saw fit. This body consisted of knowled-

geable, understanding people with good intentions, and although the choreographers and the dance leaders of that time grumbled about the routine criticisms leveled at them, in retrospect, they understood how important this criticism was.

In due course - **Yoav Ashriel** and **Mishael Barzilai** established training courses for instructors (hishtalmuyot). They tested the dances offered by the members and chose those they deemed worthy to be taught in the dance sessions around the country, and from there came the "Gospel".

**Yoav Ashriel** taught dance choreographers how to more accurately construct their dances; he taught them how to improve the flow, how to express a new thought or a sudden idea, uniqueness, attention to the compatibility of the music and the lyrics; he trained and guided them. Occasionally, a dance was not accepted, or it was sent back for improvement, but a thorough professional endeavor was demanded and respected.

Today there is neither judge nor jury. All who desire can choreograph dances; they can teach them at any session; they do as they wish, without any control. Shlomo believes that this chaos creates unnecessary intrigue between the choreographers and the markidim, prevents proper collaboration between them which infiltrates onto the dance floor, to the dancers themselves, and taints the attitude and the ambience.



*In Rehearsal with Tel Aviv University dance Group*

A situation of stagnation has been created. There is no genuine progress. The same choreographers, the same dance style. The field is saturated



The hishtalmuyot courses, where the dances were initially presented to leaders and learned directly from the choreographer, have become irrelevant in the Internet Age, when there are videos and easy access to the new dances.

Shlomo: “A situation of stagnation has been created. There is no genuine progress. The same choreographers, the same dance style. The field is saturated. While there is order concerning double dances [two dances to the same music], it does not guarantee that the dances are on a high level, sometimes vice versa. Our friends ‘grab’ a new song, choreograph a dance to it, even if it is inappropriate for the melody or the lyrics, register it, thus appropriating the sounds of the beautiful song for which the dance was choreographed”.

A situation has been created whereby almost all the new dances that are created never get to be taught, both because their level is inappropriate and because of the onerous burden caused by an abundance of unmediated choreographed dances. Thus, dances choreographed to the melodies of very beautiful songs will not survive. Therefore the loss of opportunity for gifted choreographers to create dances to these beautiful songs that had been “grabbed”, and, in terms of folk dance, these songs are lost”.

### The trendy style. Dances to oriental songs. Israeli songs.

Over the years, another change that has taken place is in the song selection. In the past, folk dances were choreographed to songs having the essence of the Land of Israel with lyrics written by poets, songs of the pioneers, those characterized by our roots. Today they are “recreational dances” according to Shlomo, like salsa, hip-hop and the like. The dancers come out to have fun, sweat, work out, to obtain pleasure from a leisure activity. This reality, says Shlomo, creates a situation of having to please the crowd.

Now, the Mizrachi songs by familiar singers have also replaced the “older” Israeli songs and have had a decisive influence on the

dances as well. The choreographer adjusts himself by the songs heard most often. Shlomo has objections to some of these songs; while some are beautiful songs which do not differ from the level of classic Israeli songs, there are, however, songs that are neither fit to be played and are certainly not appropriate to have a dance choreographed for them. The Mizrachi songs are worthy and respected; however, it is very important not to be drawn to those that lower the standard.

### Proposed solutions

The Association of Folk Dance Instructors [& Choreographers in Israel and Abroad - Irgun] came about to deal with labor relations problems (between dance leaders and their employers). They made sure to address the issue. The organization [Irgun] has evolved and encouraged the subject of the hishtalmuyot [workshops for presenting dances]. If members of the secretariat of the organization will be the ones actually leading the field, they will have an effect; decisions will be implemented in practices and at work and everyone will benefit.

There are many options for action in the form of workshops for dance leaders, invitations to professional lecturers to teach about relevant topics including employer-employee relations, an advertising executive would be invited to offer his/her view on the topic, they will learn ways to improve their work, etc. All this assistance can help in the development of this organizational body called “Irgun HaMarkidim”.

If all members of the organization would support the leadership of the Chairman, whomever (now **Avi Peretz**), he will have the power to get things going, to promote and to advance and affect the flourishing of the organization with the subsequent benefit for all – the choreographers, the dance leaders and the dancers.

It should be noted that, **Shlomo Maman** had served as chairman of the Irgun L'Madrichim for five years. During that period, there was cooperation between the Irgun and the Mador

[Folk Dance Department of the Histadrut]; they acted as one body and this produced praiseworthy results. On his part, Shlomo was willing to contribute and assist anyone who needed help. There is no doubt that he has a wealth of experience, training, and creative abilities plus the perspective of many years in the field that can enrich any and all students, whoever they are.

### The folk dance revival among young people

For some time, we have witnessed the fact that the Israeli dancing public is not replenished by young people. And this is an alarming phenomenon. If a significant portion of today's folk dancers have been dancing since their youth, the current dance sessions do not contain a large enough percentage of young people to form the reserve for the future.

"Therefore," says Shlomo, "the Ministry of Education must recognize the importance of Israeli Folk Dance as part of the physical activities program for children and youth, as it [also] affirms Israeli identity, and can influence the children and youth by exposing them to Israeli music and song. The Ministry should allocate resources and integrate folk dancing into the physical education curriculum in schools, from the elementary schools to the high schools".

By doing so, children and teenagers will be introduced to the scope of Israeli dance, and learn to like and enjoy its contribution to their physical and mental well-being. I will encourage and push them to connect to the field and form real connections. Such a move would also provide the groundwork for the establishment of performing dance troupes in schools that would appear at various occasions during the school year (school events, ceremonies, special occasions, during breaks [between classes], and local performances), which would create happiness, enjoyment of the dancers and spectators and would add to the joy of youth.

This just needs a start; the rest will come by


itself. A lesson will lead to a class, the class will lead to a session, this to participation in a performing group and they will have reverberations that will continue to grow. Youth tend to be influenced by successes, the desire to belong, something that is social, active and fun.

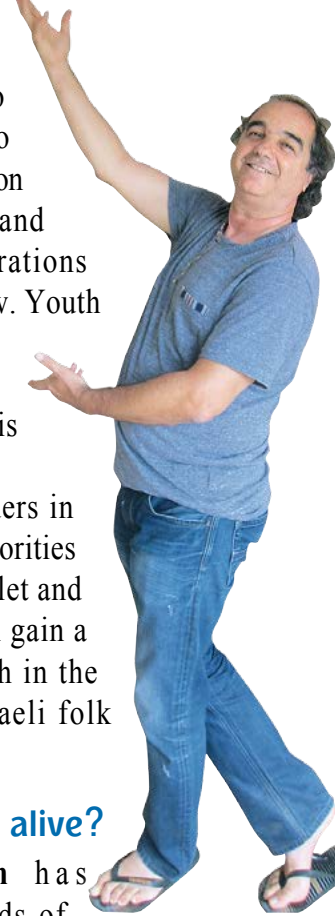
If anyone of the leaders in government or local authorities would pick up the gauntlet and help take action, we can gain a significant breakthrough in the area we so adore – Israeli folk dance.

### Shlomo, you're still alive?

**Shlomo Maman** has choreographed hundreds of folk dances. He started to choreograph while he was still in his early twenties (the mid-seventies of the 20th century). He continues to choreograph dances that are danced with great pleasure in folk dance sessions, as well as his performing troupes, and he still keeps at it.

More than once, Shlomo has encountered remarks from individuals who have been familiar with his dances for many years but had never met him and were amazed to find out that he was not a hundred years old, and that he is still alive...

So, Shlomo is still alive and well, thank God; he is full of energy and, as always, delights in doing this activity. (Is it any wonder? – He's only at the midpoint...not nostalgia!) He continues to run the Karmiel Festival, to lead the dozens of his troupes, choreograph folk dances, organize dance sessions and arrange various types of events in Israel and abroad and succeeds beautifully! And everything is done quietly, modestly, with humility and nobility of spirit and he is respected as a person who is not pursuing honor but honor and respect pursue him... 







Rakefet Ashriel\*

Translation:  
Ruth Goodman  
and Judy Fixler

# Course for Religious Dance Instructors



”Hello Rakefet, my name is Esther and I am the director of a Beit Ya’akov teachers’ training seminary. I was referred to you by the administrator of Wingate College, about a course for women folk dance instructors”. (This was the content of the phone call I received about a year ago).

Okay I thought to myself, sounds interesting, but problematic, only girls, no boys? What about partner dances? Because this is the area I love to work with, I didn’t give up and I accepted the challenge, but I did not yet understand the magnitude of the problem with this kind training program.

And then I found myself, (almost all on my own), in Jerusalem, coordinating and teaching a course where most of the participating young women had graduated from the Beit Ya’akov Teachers Seminary. And as is implied – this means Orthodox women, with all that this entails and, above all, tzniut (modesty)!!

And what does it mean? According to the dress code regulations (detailed by the principal)

the shirtsleeves must cover the elbows, no cleavage showing; the skirt should fall below the knee (midi length, i.e., hemline comes as low as mid-calf); the legs must be covered by leggings or opaque dark tights; no showy nail polish (no reds of any kind), minimal makeup and preferably none, a maximum of one earring in each ear, dark colored sneakers and so forth, details that I was completely not accustomed to. Of course the married women come with head coverings (a wig or a scarf.)

At first it sounded like an absolute nightmare, but when I saw the young women, my eyes lit up; all the little details became completely insignificant. The women are lovely, modest, talented, encouraging of one another and... dancers second to none. Indeed, the young women know how to dance and they dance well. They studied dance as part of the prerequisite for teaching in folk dance workshops, and they danced excellently with wonderful technique and precise movements; it is a real pleasure to teach them.

\*Rakefet Ashriel, B.Ed., is certified in physical education and dance from Seminar HaKibbutzim. She also holds a Masters of Physical Education Sciences – Life Sciences of Physical Activity track from the Academic College at Orde Wingate Institute for Physical Education and Sports. Since 2002, she is a coordinator and lecturer at Wingate. She teaches certification courses in areas such as Gym and Health Club Instructors for the Elderly, Physical Fitness and Health (Gym) and Training Children. She is a coordinator of Israeli folk dance instructor courses and is a teacher of dance for undergraduate students at Wingate College. She is a trainer and fitness instructor with extensive experience.



At the beginning of the course I taught simple, basic dances, and when I realized that the group dances so wonderfully, I also introduced newer dances into the repertoire including those from this year. These are dances that I learn in Israeli folk dance groups and sessions.

The main problem is the dance music. The principal prefers instrumental music and the reason is that the students will be teachers of girls or women in Orthodox (Haredi) schools where you are not permitted to play (secular) music with lyrics, but only instrumental music or their type of music (sung by religious singers). And if they will go to other sessions to learn, then the compromise will be songs with lyrics, but those that do not mention expressions of he and she or words of love, and also without men and women singing together (**The Gevatron, Datz and Datza**, etc.)

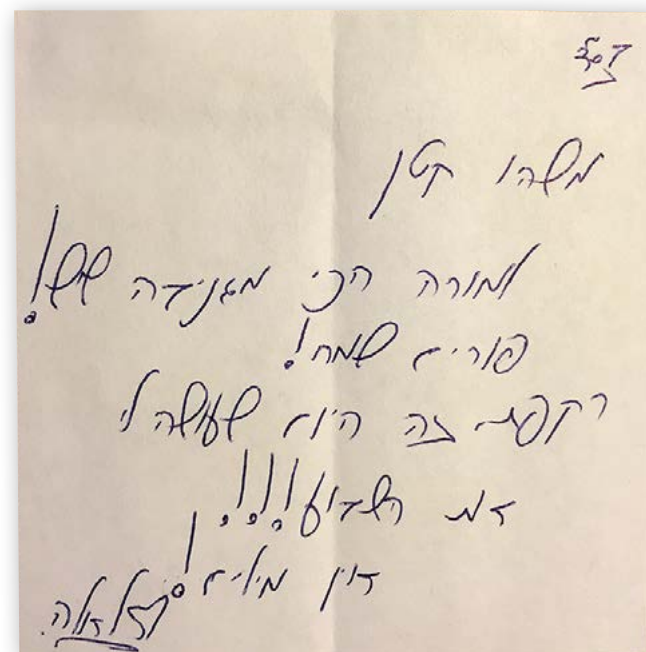
This is a serious issue; there are wonderful folk dances and I cannot teach them here. What a shame... for some dances, the music was given to a musician who wrote an arrangement without lyrics, only the melody, but this is too expensive. So I censored the choices and selected good and beautiful dances that are suitable for this group.

Another problem is that I was unable to invite the choreographers and dance instructors I would have been happy to have as guests for the course (e.g., **Yoav Ashriel, Yankele Levy, Shlomo Maman**, etc.), since most of them are men. I checked on the possibility of bringing videos and screening them; even this was rejected. In general, any talk about the development of Israeli folk dance, how the dances were created, what led to the creation of Israeli folk dance, the history, the gatherings at Dalia, the Karmiel Festival, how it all started, pioneers, Zionism ...

As a dancer, whose parents were among the founders of the Israeli folk dance movement in Israel, it is very difficult for me to deal with this issue. As an infant, I was at various festivals with my parents; and as a child, from a young age, I danced in many Israeli dance classes, sessions, marathons, and participated with dance troupes that performed in Israel and abroad.

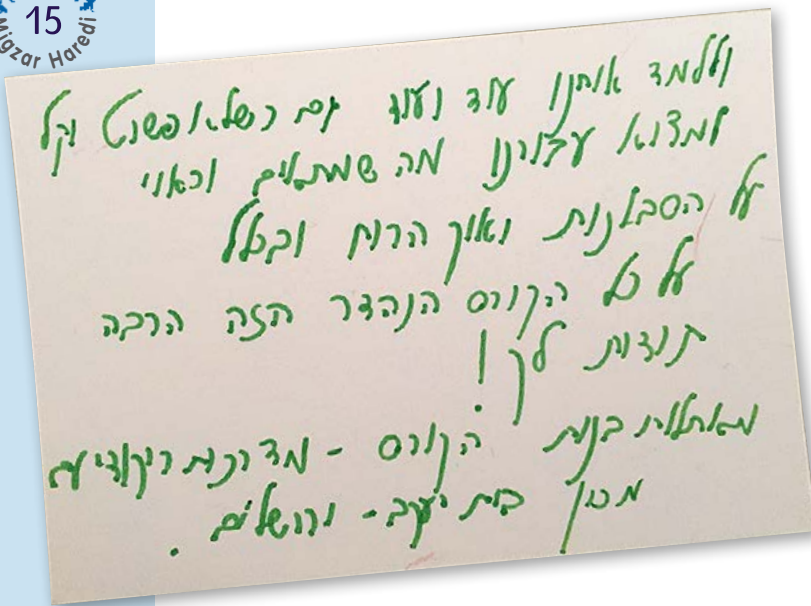
And yet, on the other hand, I see myself as a kind of ambassador who does “holy work”. Here, I was given a golden opportunity to introduce some of the Israeli spirit, the rousing free atmosphere as opposed to the exclusiveness, prohibitions and ultraconservative characteristic of this group, and expose these young women to the modern Israeli world in my way without polluting their religious and sacred values.

To understand them a bit more, I asked them a few questions; the following are some of these questions and their answers:



I see myself  
as a kind of  
ambassador  
who does  
“holy work”





**What brought you to this course?**

“I have been dancing at a dance session (chug) for four years. The subject was very attractive to me; I felt I was connected to it. When the course opened for training Israeli dance instructors, I felt that I wanted to be there; I want to be the one who makes people happy and to be able to maximize their potential.”

**In all aspects, what does Israeli folk dance do for you?**

“It’s difficult to describe what the dances do for me; they just fill my heart and soul; they give me the ability to express emotions in other ways, without words - through using the body. It provides confidence, strength and joy; it is a place where you can relieve stress; a place where you can be happy, bring a sparkle to the eyes of others and be engaged with everyone“.

**What is the importance of dances for the children you teach?**

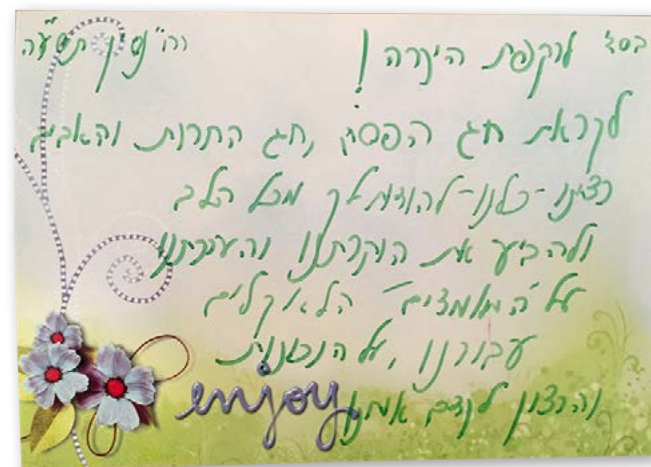
“I once tried a one-time workshop to teach dance to children. Later, I heard from the group’s teacher, that children, who had previously stood on the sidelines and did not participate, subsequently have been participating joyfully. I think that dancing provides an outlet that lets children express a vision and use their imagination, in joy, with music and movement that touches the heart. It is a place for release, experiential learning and enjoyment. It’s not

a place where they are tested and therefore, it is possible to suddenly realize undiscovered talents”.

**What did you expect from the course and were your expectations met?**

“When I started the course, I did not know what it would be like. I went to try it out and see if the position of leader-teacher of dance would be as enjoyable and interesting for me as when I dance in a group (chug). I tried it and I was affected; the teacher, Rakefet, captured the hearts of all of us; it was quite an experience. I found myself anticipating each weekly Sunday meeting. Although I can dance and have a vast repertoire of dances, I found myself learning many new dances, and also by reviewing the older ones, suddenly I learned them accurately. I’ve heard a little about the history of some of them and immediately the song acquired meaning. My expectation is to be a good teacher, and I think I have a great exemplar; with G-d’s help, I hope I will succeed”.

Finally I asked for their comments about the course. Most of the young women said that the course was delivered in an organized, thorough manner. The course was varied, interesting, and contributed a lot to their lives. The dance repertoire was very successful and they benefited from the teaching methodology, with the demonstration and thoughtful choice of music. One of the young women said: “The course is taught in an experiential way,






other hand are so beautiful and are fun to dance”. Or: “You dance so beautifully and we try to imitate you, and it is a pleasure for us to watch you when you dance”. They are so admiring of and appreciative for everything I do for them; it’s heartwarming...

And as I mentioned earlier, these young women are really good dancers and instructors. As a teacher of ballet and dance (I am a graduate of Seminar HaKibbutzim), with years of experience in the field,

I can attest that they are indeed excellent dancers and instructors. The fact that they are employed as school teachers is a very big bonus, and it gives them the ability to instruct, the pedagogical skills, and access to children and adults.

Beyond that, the women were also taught music and have the ability to count steps, divide dance phrases into sections, understand the structure of the songs and dances and know how to correctly and accurately teach it. During the course, the women learned to demonstrate, explain and clarify each step and/or step sequence, use the proper folk dance terminology and practice teaching during class time; I’m so in awe of their success. They’re excellent!

I can say, without equivocation, that I did it and succeeded, despite all the problems and difficulties along the way. Most of the women who complete the course will become professional Israeli folk dance instructors. They are capable and can successfully teach in school settings, seminars and seminaries for girls/women, in various dance groups, and in other settings. Best of luck to all of them! 

the atmosphere is pleasant and unique, and it is all combined with professionalism. It is obvious that a considerable amount of thought and effort has been invested along with a desire to provide the best – there are no words!”

And one more answer: “The teacher, Rakefet – has an amazing personality, charming, so understanding and, although we were initially on different levels, she brought us all to one level. She elevated us to a higher place. Despite the difficulties of finding the songs, she was really devoted to finding them for us. She also found current songs and our type of songs. We are very grateful and cherish her patience, understanding, warmth, strength and personal example. We thank her wholeheartedly.”

At the end of each session, the women approached me glowing with happiness and joy, hugging and kissing me along with individual words of gratitude and appreciation. And I quote: “We are so lucky to have gotten you, we really appreciate your making the effort to find us dances that, on the one hand, are suitable in terms of the music and on the

At the end of each session, the women approached me glowing with happiness and joy, hugging and kissing me along with individual words of gratitude and appreciation.



# Elef Mechazrim (A Thousand Suitors)



**Yoram Sasson**

Translation and transliteration:  
Ruth Goodman.  
Instructions notated  
by Honey Goldfein

**Music / Lyrics/ Singer: Ilan Nuri**  
**Musical arrangement: Tamir Tzur**  
**Formation: Circle**  
**Meter: 4/4**


**Part A:** Face CCW

- 1-2 Two steps fwd R,L.
- 3-4 R-tog-R fwd.
- 5-6 Step L fwd and face center, R to rt.
- 7-8 Step L behind R, R to rt., L across R.
- 9-10 Step R to rt., L across R.
- 11-12 Yem. R.
- 13-14 3/4 turn left with two steps L, R and face CCW.
- 15-16 Yem. L bwd.
- 17-18 Step R fwd, touch left heel fwd while raising rt. arm upward.
- 19-20 Yem. L bwd.
- 21-24 Repeat counts 17-20.
- 25-26 Step on R, hop twice on R to begin a 3/4 turn rt.
- 27-28 Step L bwd and face center, R to rt, L across R (Yem. L bwd to face center).
- 29-32 Yem. R & L.
- 33-34 "Sway-and-turn": Sway R to rt., full turn left with L,R.
- 35-36 Yem. L.

**Part B:** Face Center

- 1-2 With feet apart "sit" and place rt. hand over heart; two hops on R.
- 3-4 Step L behind R, R to rt., L across R.
- 5-8 Repeat counts 1-4.
- 9-12 Four bouncy steps R,L,R,L moving toward center and making 1/2 turn left to face out of center.
- 13-14 Step R to rt., step L behind R, R fwd in place.
- 15-16 Step L to left, step R behind L, L fwd in place.
- 17-32 Beginning with back to center, repeat steps of counts 1-16 moving CW and then out of center to end facing center.

**Part C:** Face Center

- 1-2 R-tog-R to rt. side.
  - 3-4 Step L behind R, R to rt., L across R.
  - 5-8 Repeat counts 1-4.
  - 9-10 Two steps fwd R,L.
  - 11-12 Small hop on L, R fwd bending knees, step back on L in place.
  - 13-16 Two turns to the rt. moving out of center with four steps R,L,R,L.
- Ending (After second time through dance):  
Repeat Part III.  
Run freely toward center while raising arms upward. 

**ELEF MECHAZRIM**

**Verse 1:**

Yachol lihiyot sheyesh lach elef mechazrim  
Aval bachur kamoni timtze'i rak basratim  
Mi yavi lach perach she'tehi k'tzat atzuva  
Eich at lo ro'ah she'ani ba me'ahava?

**Chorus:** Ve'ze ko'ev li bachaze

Ani lo yotze mi'ze  
Shanim shel achzava  
Asu oti choleh  
Ze ko'ev li bachaze  
Ani lo yotze mi'ze  
Shanim shel achzava  
Asu oti choleh  
Dum dum dum dum...

**Verse 2:**

Ma at omeret, sapri li ma at margisha  
Halev sheli od rega mitpotzetz me'ahava  
Az bo'i motek tni et hatchusha  
She'at gam tzmei'a ve'at rotza rak ahava

Chorus: Ve'ze ko'ev li bachaze...

**A THOUSAND SUITORS**

**Verse 1:**

You could have a thousand suitors  
But a guy like me you'll only find in the movies  
Who will bring you a flower when you're a little sad  
How could you not see that I came because of love?

**Chorus:** And it hurts in my chest

I do not get over this  
Years of disappointment  
Have made me sick  
It hurts in my chest  
I do not get over this  
Years of disappointment  
Have made me sick  
Dum dum dum dum...

**Verse 2:**

What do you say, tell me what you feel  
At any moment, my heart will burst from love  
So come on darling, give me the sense  
That you are also thirsty and would like only love

Chorus: And it hurts in my chest...



Oren Halaly

Translation:  
Ruth Schoenberg

# From Israel To The Carmel Festival in Brazil

**B**ack in December 12-14, 2014, the representative dance troupes, “Shivat HaKochavim [The Seven Stars] – Herzliya” and “Aviv Mecholot [Spring Dances] – Tel Aviv” had a successful tour to São Paulo, Brazil, where they participated in the 34th Annual “Carmel Dance Festival” at the prestigious club, “Hebraica São Paulo”, and then went on to the city of Paraty, on the coast of the state of Rio de Janeiro, and completed the journey in the tourist city of Rio de Janeiro.

Today, in retrospect, it seems like a dream come true, however, when **Ran Hirsch**, choreographer and artistic director, told us about the whole process that they went through, it is apparent that it was not a simple to prepare for the trip since all along the way there were so many difficulties to overcome to achieve such a professional tour.

Trips abroad are an important component in the activities of the representative dance troupes. Such trips cause the troupes to work much more intensely than is routine and raise the professional quality of the group.

In addition, during the trip the dancers have out of the ordinary cultural experiences. They

appear alongside professional companies from around the world, get to know dancers from different countries, and are exposed to other cultures, places, viewpoints, and especially extraordinary experiences amongst the members of the troupe. It sounds very impressive and attractive, but in contrast to the past, in recent years, there are fewer trips abroad because of the difficulty of obtaining a travel budget, which is usually borne by the parents of the dancers.

“I had heard a lot about Festival Carmel in Brazil”, says **Ran Hirsch**, “and I’ve always wanted to take my troupes there, but I knew that in order to get them there I would have get them to a high artistic level since, in recent years, the troupes that have gone to perform at this festival had been among the best troupes in Israel: Lehakot Misgav from the Galil, Lehakot Hastudentim Shel Universitat Tel Aviv [Student Performing Troupe of TA Univ.], Hora Reim Holon, the representative troupe of **Barry Avidan**, and this is a partial list”.

“I decided to combine my two performing groups – Shivat HaKochavim [The Seven Stars] I Herzliya” and “Aviv Mecholot [Spring



Carmel dance troupes  
Hebraica São Paulo  
in the opening  
performance

Photo: Ido Halpern

“I received the nicest gift I could get. I have danced in the troupe since I was a child; the group was my life and this trip is undoubtedly the highest achievement for a dancer in a performing dance troupe”



Dances] – Tel Aviv”, so I was able to recruit 50 quality dancers, teenaged girls and boys. For this task, I recruited the CEO of Bnei Herzliya [Sporting Association], Mr. **Yossi Hacham**, the Dance Director of the Herzliya Municipality, Ms. **Dassi Shachar**, and the director of Beit Frankfurt Community Center in Tel Aviv, Ms. **Leah Friedman**, under whose auspices the groups operate and they mobilized all their power for this project”.

The travel arrangements by a municipal organization are, in fact, based on the cooperation between the parents and the budgetary officials of the municipality, with evaluation by administrators of the municipality and proper professional input.

“Before the trip, we worked day and night, even meeting on Saturdays,” adds **Ran Hirsch**, “up until the last minute it was important for me to get the troupes working together and at the highest level.”

Festival “Carmel” in Brazil is a Jewish festival in which there are participant groups from Brazil, South America, the United States of America and, in recent years, a high quality troupe comes from Israel. The festival runs for three days, around the clock (like Israeli Karmiel Festival), during which there are carefully planned performances, workshops, parties, and experiences, all centered around Israeli dance. At the festival, there are three major events: the first is the opening event,



*Ran Hirsh and Oren Halali*

the second is a show on Saturday night, and the closing show is on Sunday evening.

Every year, a special stage is erected for these performances that is 24 meters wide by 14 meters deep [about 80 x 45 feet] and each group is invited to perform only one dance which they have practiced throughout the entire year. The troupes prepare very seriously for the shows because there is a covert competition between the troupes, each wanting to represent their community in the most distinguished way.

In addition, there are dance activities – workshops, Brazilian shows, open dance sessions, and lectures. Every year, the festival administration invests heavily to challenge the participants; this year they invited the dance leader, **Eran Bitton** to lead the dancing at the festival. Eran was very professional; at the start of the festival, in the morning he conduc-

The troupes prepare very seriously for the shows because there is a covert competition between the troupes, each wanting to represent their community in the most distinguished way



*Dancers and administration*



"The Seven Stars" troupe.

Photo: Alon Matzkin

ted a folk dance workshop and, during the festival, he led seven dance sessions [harkadot] including an all night dance marathon. Both the dancers and the professional staff were very impressed with him.

The production of the festival is dependent upon a large staff of volunteers; for six months, a total of 100 youth volunteers in various areas prepare for the festival. Almost everyone has a connection to Israeli dance; they participate either as dancers or choreographers in the representative dance troupes of Hebraica.

In the 2014 Festival performances, the Israeli dance troupes were the best on the stage; they received applause for many minutes and soon became the talk of the town.

The general director of the festival, Mr. **Gaby Milevsky**, was very pleased with the troupe and the performances, he thanked the entire staff and dancers, said he very much enjoyed seeing the dancers take an active part in events outside of the performances – in the workshops and in various other activities, impressively fitting themselves in and bringing a lot of pride to Israeli dance and to Israeli society.

At the end of the festival, the troupe went to the city of Paraty with everyone, for a cruise along the city's beautiful coast and

from there, of course, to Rio de Janeiro and visits to the famous national stadium – Maracanã and to Corcovado Mountain (topped with the statue of Christ the Redeemer that overlooks the entire city) and other attractions. Corcovado, in Portuguese, means "hunchback"; the mountain has a 710-metre granite peak that is located in the Tijuca Forest, a national park.

At the end of the trip, we experienced an especially moving moment when the group took leave of two principal dancers who joined the IDF. **Or Farag**, a dancer who is to join immediately upon his return to Israel concludes: "I received

the nicest gift I could get. I have danced in the troupe since I was a child; the group was my life and this trip is undoubtedly the highest achievement for a dancer in a performing dance troupe".

After returning to Israel, exhausted from the trip, much work awaited them in the country since they led the Adloyadot [the Purim street parades with participants in costume] and other Purim events, every troupe in their own city, along with the return to their studies in school and their busy daily routine. There were no days of grace.

I, who accompanied the troupe on the tour, want to tell you how excited I was. **Ran Hirsch** who had grown up as a dancer in my group and, for several years, we worked together in the dance troupes that I led; I was enchanted by him once again. I have always admired his skills and talent, but to see the beautiful and powerful way he built all on his own, the lovely troupes, talented dancers, the teaching, and the management of this whole journey... I want to wish you, Ran, to continue to represent the beautiful Israeli dance in this way. Thank you and the entire administrative staff, as well as the talented dancers for the moments of pleasure and honor that you brought us. 🙌





# Alex's Experiences

Alex Huber documents important Israeli folk dance events with his camera



The choreographers leads their public, from right to left: Avi Amsalem in his dance "Lecha Yaldi"; Shlomo Maman and the women dancers from Be'er Sheva; Shlomo Maman leads his public; Bonny and Rafi in a wild Salsa

This time – "Givah Achat",  
the second Marathon Weekend (48 hours)  
organized by Rafi Ziv at Tel Hai Hostel

North of Kiryat Shmona  
on February 6 and 7, 2015 -  
featuring dance leaders and artists from around  
the country

For many years, the marathons organized by Rafi Ziv at Givat Brenner (a kibbutz south of Rechovot) have been known for their special quality and particularly for the unique dances interwoven throughout the evening. Rafi "does his own thing" and plays a lot of special dances that are not regularly danced but nice



רקדני הורה אלומות מבאר שבע בריקוד חסידי


The Hora Almogim dancers in the chassidic dance



רקדני הורה אלומות מבאר שבע מעופפים בריקוד חסידי

The Hora Almogim dancers flying in the chassidic dance

to remember and he is not deterred even when many dancers stand around and watch because they do not know the dance. Rafi Ziv conducts dance sessions from Nes Tziyona near Tel-Aviv to Be'er Sheva in the South and is a regular guest choreographer at many dance camps worldwide.

In the past year, Rafi began a series of weekends in the flourishing north and our Alex, along with his camera, has recorded beautiful and special moments from the Friday night marathon for us. 



# החוויות של אלכס

אלכס הובר מתעד במצלמתו את האירועים החשובים של ריקודי העם



הפעם - "גבעה אחת" מס' 2, סדרת סופי שבוע שמארגן רפי זיו במכללת תל חי שבצפון.



המרקידים והקהל, מימין לשמאל: אבי אמסלם בריקוד שלו - לך ילדי; שלמה ממון והרוקדות מבאר שבע; שלמה ממון מוביל את הקהל; בוני ורפי בסלסה סוערת



הכוריאוגרפים המחופשים רוקדים את צל מדבר

המרתונים שמארגן רפי זיו בגבעת ברנר כבר שנים רבות, ידועים באיכותם המיוחדת ובעיקר בריקודים המיוחדים השזורים לאורך כל הערב. רפי "לא דופק חשבון" משמיע המון ריקודים מיוחדים שלא רוקדים כל יום ונעים להיזכר בהם ואינו נרתע גם כשרוקדים רבים עומדים מסביב ומסתכלים כי אינם יודעים את הריקוד.

בשנה האחרונה התחיל רפי בסדרת סופי שבוע בצפון הפורח ואלכס שלנו, עם מצלמתו, תיעד עבורנו רגעים יפים ומיוחדים מהמרתון בערב שבת.



אייל אליהו ואילן סויסה בריקודו של אייל



אילן סויסה ובוני פיה

אילן סויסה וקרן חורי



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**NORWAY/SWEDEN/DENMARK!** June 13-23: Lee Otterholt

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**POLAND!** September 4-17: Led by Richard Schmidt

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