

SUMMER COURSE

For foreign teachers and dancers of Israeli Folk Dance



Karmiel Course & Festival 2016

15th Year

July 11-22, 2016

רוקדים
מגזין לריקודי עם ומחול
NIRKODA

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Association of folk
dance instructors &
choreographers in
Israel and abroad



Karmiel Dance Festival July 19-21, 2016

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For Foreign Teachers and Dancers of Israeli Folk Dance

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Summer Course Participants 2015

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Dear Readers,

Rokdim-Nirkoda #94 comes to you as we transition from 2015 to 2016. Two featured articles in this issue explore Israeli folk dance trends from the past and the present and provide us with an opportunity to reflect on how to bring out the best of both for the benefit of the next generation.

In **Haim Kaufman's** article, **Tamar Alyagor z"l**, we read about the fascinating life of one of the pioneering leaders and creators of Israeli folk dance. Tamar was inspired by the Zionist spirit of the years leading up to and following the establishment of the State of Israel, the various ethnic groups and the songs of "Yisrael Hayafa - Beautiful Israel". In addition to the dances she created, Tamar nurtured the next generation of dance creators who followed her philosophy. Tamar remained active in the field throughout her life and served for eight years as the first Secretary of Irgun Hamadrachim. This is part one of a two part article. Part two will appear in the next issue

David Ben-Asher's article, Folk Dance for the Jewish People and for the Entire World is a provocative interview with **Gadi Bitton**, the driving force of contemporary Israeli folk dance. The article addresses the breadth and popularity of current Israeli folk dance activities while raising concerns about the future of the Israeli folk dance movement. How do we bridge these two worlds? How do we balance the ever expanding repertoire of new dances with the wonderful dances from the past? The rapid transmission of dances through modern technology and the increasing number of Israeli folk dance weekend workshops/camps have set the stage for the constant demand for something new which results in overwhelming the once-a-week dancer and those enthusiasts from the past who now wish to return to the dance floor. With this in mind, we note the increased popularity of

nostalgia sessions which provide an encouraging environment for these dancers. More and more dance leaders are also including a variety of nostalgia dances in their repertoire. We feel that this is a positive trend that can help balance the push for new dances with a desire to have a familiar repertoire that helps create a true folk dance community. Instead of the constant teaching of new dances at weekends and at sessions, we suggest that dance leaders and choreographers balance the introduction of new dances with the re-introduction of "forgotten favorites" – dances that may no longer be in the current repertoire of a group or that may have been overlooked and that have a timeless appeal. This will help to develop a seamless repertoire of dances that reflects the diversity of Israeli folk dance styles, both contemporary and classic and that will appeal to all dancers.

Also in this issue:

• Karmiel Festival 2015 was dedicated to **Nurit Hirsch** at the opening performance. Nurit Hirsch composed more than 1,600 melodies and many successful dances were choreographed to them. You will read about Nurit and her great work in this article. • "Alex's Experiences" this time is the Course for Israeli Folk Dance Teachers and Dancers from Abroad which was held for the 14th time within the framework of the summer Karmiel Festival. • Dance of the Month – **Marco Ben Shimon's** dance, "Na'ari Bayam Beito – My Boy's Home is in the Sea."

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



Ruth Goodman



Danny Uziel



Yaron Meishar

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Magazine No. 94 | January 2016 | 30 NIS

- 3 Folk Dance for the Jewish People and for the Entire World**
A Special Interview with Gadi Bitton
David Ben Asher
- 11 Nurit Hirsh – Musician, Composer, Singer**
Leviah Fisher
- 15 Dance of the Month: Na'ari Bayam Beito**
Marco Ben Shimon
Translation: Judy Fixler & Ruth Schoenberg
- 18 Tamar Alyagor z"l**
Haim Kaufman
- 27 Alex's Experiences:**
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Summer Course Participants 2015



David Ben-Asher

Photos:

David Ben-Asher

Translated by:
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Folk Dance for the Jewish People and for the Entire World

A Special Interview with Gadi Bitton



It would be correct to say that the folk dance movement in Israel, for the last few years, is driven (or is stopped), grows (or declines), develops (or deteriorates), gains momentum (or stays in place), because of **Gadi Bitton**. Folk dance is of interest, excites, arouses controversy, forges ahead or falters, but undoubtedly it is strongly influenced by the personality of one person, the choreographer-instructor-producer – **Gadi Bitton**.

There isn't one dancer or instructor who does not know and appreciate Gadi's activities in this field. Amongst them are his fans along with his critics, his flock and his detractors. What is clear is that no one dares to ignore his presence and the huge influence that Gadi Bitton has on what happens in Israel (and the world) in this trend – our "folk dance".

I met Gadi Bitton for a deep conversation, open, sobering, insightful, and also full of piercing questions from different aspects, which is of certain interest to all those dealing with, enjoying and dancing, from whichever sector they come. The meeting took place at "Machol Israeli" – his busy office in Givat Shmuel – where other marathon meetings have taken place with people who come from afar. This is an office that is totally dedicated to dance. Even the tea coasters are decorated with an illustration of dancers; the display cabinet is overflowing with prizes, awards and certificates, evidence of the content of this place.

Well, Gadi, you are the leader and owner of the three biggest harkadot [dance sessions] in Israel. A careful estimate indicates that you have about 4000 very enthusiastic followers ["freaks"]. How do you feel as a leader, the current trendsetter, and as such, bearing not only

the respect and the influence but also the responsibility for "where are we headed?"

"Look", says Gadi, "I will address your question as is because that is how people treat me. It's about 10 years since I have been burdened with this "pack on my back", and it causes me to feel a very heavy responsibility. But I am just a private person, who is doing his professional work. I should not be measured as someone representing the establishment. I am not comfortable with this designation, that I am expected to behave as the establishment, because I am not. And when I am judged that way, they want me to behave as an establishment and my colleagues also see this as a rivalry. It comes to a point where leadership-establishment type of behavior along with official action is, seemingly, expected of me. And then it also happens that there are those who try to undermine my intentions and actions".

So you see yourself as an entirely private person on the issue of folk dance, or one with an official public position?

"As a professional, I relate to my private activities in accordance with my personal vision and interests. I conduct the dance sessions with a duty to myself and the dancers at my sessions. Nonetheless, in the last decade I began and continue to function with a sense of national responsibility. This also out of the unofficial status that I created for myself vis-à-vis the dancing public and other public groups, but this is not officially authorized.

"I entered further and further into the campaign of promoting the subject in Israel in various ways and directions. I cared greatly and wanted to

"My nightmare is – that in the future there will be no more sessions in Israel. I have set a goal for myself – that we should not reach this unimaginable situation"

promote the subject in Israel. It got to the point that 80% of my time and energy was invested volunteering in general projects and ideas in this field and only 20% of my time was dedicated to my dance sessions. And yet, I do this in order to nurture and preserve the future of folk dance”.

So what is the mission, Gadi?

“My mission is to ensure that I will not belong to the last generation who will teach our folk dances”.

Meaning?

“That this great movement will go on after I am gone; and also after those others who are devoted in the entire country. This whole field today is in a similar situation to the one happening between the local grocery stores and the supermarkets where big sessions swallow up the smaller sessions. Many smaller sessions are closing down, abandoned by the authorities who are handling this culture. Sessions, especially in the periphery [i.e., areas outside the big cities], are closing and the dancers move on to bigger and more distant sessions. Community centers close local sessions because of lack of financial support and lack of profitability. I see a critical need for the existence of these small sessions for the survival of our movement. In addition, it is obvious that the participants at the sessions are aging. My nightmare is – that in the future there will be no more sessions in Israel. I have set a goal for myself – that we should not reach this unimaginable situation”.

And what are you doing to attain this goal?

“I began to work intensively. For a long time, I have been pleading and demanding that the Ministry of Education and Culture support and acknowledge this issue as an important educational goal. I also met with Knesset members, ministers and the Cultural Council. I found a sympathetic ear with the new Minister of Culture, **Miri Regev**. I had a good rapport with the previous minister; on an official visit to my session in Kfar Saba, she even danced, however, she was unable, in essence, to accomplish anything. Minister Regev has already expressed her support for promoting the issue of folk dance in Israel. She recently visited my session at Tel Aviv University and declared, in front of the dancers, that during her current term she intends to establish a lobby for folk dance in the Knesset. This is tremendous progress. I am in touch with her and when the lobby is established, I plan to be active and play a dominant role”.

In practical terms, what will be the actions for the planned promotion?

“First! Change the image of folk dance.

Second! Work with all levels of society... children, youth and adults.

Third! In the military... It’s also about time that the military dance troupes provide prospects to troupe dancers. They should take and pass a course to become a dance instructor and then lead sessions at military bases.

“In general! Provide a positive awareness of the field so that people have an option for



Cover of 'Step Forward' cd package



Gadi is interviewing Miri Regev at the harkada in Tel Aviv University during the meetings prior to the elections

their leisure time activity, which does not exist for them today.

“Also: Referring the troupe dancers in Israel to the weekly dance sessions, creating a forum for dance instructors – choreographers. All these fall under the official auspices of the Ministry of Culture. You know, we conducted a street survey (poll) at Shuk HaCarmel. We asked people what they know about folk dancing in Israel. 8 out of 10 people knew and heard nothing about it, 1 remembered hearing about it in the past (Tzadik Katamar and such), 1 might know someone who is dancing or who had danced at some point. This is a bad situation that requires fundamental change”.

Since you have touched on the issue of youth, why is it that we hardly see young adults at the dance sessions? What is the reason?

“In current reality, we find the young people in bars and reality programs, in various clubs, not on our dance floors. There is what to do [about it]. I’ll give you an example, a song such as ‘Bat 60 – Sixty Years Old’ [a song written for the 60th anniversary of the founding of Kibbutz Geva], that underwent a modern arrangement – my 10 year old son now hums it joyfully. If the singers that are beloved by the youth would perform the songs used at folk dancing, the children would love it, identify [with them] and then would also dance.

“Also, in TV programs like “Galis”, should have one episode whose plot deals with folk dancing. It would have a huge impact. It should also be part of the course for Madatzim [Madrichim Tze’irim – young instructors] in the youth organizations. In the youth organizations, folk dancing ought to be integrated into the organizations’ regular activities as they had in the past.



With Lilah Nemzer – his artistic muse

“As far as the adults, here’s an idea – Israeli Folk Dance Week, like Book Week, everyone dancing in the public plazas. During this week, there would be free entry to all sessions, especially for beginners.

“We looked into the question, how do people come to a beginners session in the first place, and we were surprised to find out that it was neither through advertisements, nor commercials or billboards, nor through newspaper ads. Mostly it was through word of mouth; a friend brings a friend. I think that using the media to change the image of folk dance can improve the expansion of the [dance] sessions”.

‘Tza’ad Kadima – rokdim kemo pa’am sharim kemo achshav,’ [One Step Forward – dancing as we once did, singing as we do now], is a special project that Gadi Bitton initiated with **Michael Kirshenbaum**. The idea behind it is ‘renewal of the songs used in folk dancing with new arrangements and updated performances’. The purpose is – to present the old songs to the current generation, the young people. Many artists have joined the project, like: **Shlomi Shabat, Margalit Tzanani, Sagiv Cohen, Avihu Medina, Ruchama Raz, Aviva Avidan** and even a Chinese singer, **He Hui** [family name is He, so also Hui He], and others. Magnificently packaged, it contains 42 songs for folk dancing by some of the best choreographers with new adaptations including: Erev Ba, Layla Layla, Yad Ktana, Yedid Nefesh, Anshei Hageshem, Tziltzulei Pa’amonim, Balada Lama’ayan, Stav Lavan, Shnei Shoshanim, Hahar Hayarok and other, older songs produced with news and appealing sounds. **Nadav Bitton** is in charge of the musical arrangements.

“I would have liked the project to be more



From the right: Jonatan, Ella, Eviatar, Michal and Gadi



Teaching a dance at Camp Bitnua"n Eilat



With Ella, his dancer daughter



successful, but since the budget was so meager, we were forced to minimize the production and take advantage of some personal favors granted to me by well-known singers who agreed to perform for the project.”

Great ideas, but how do you bring these ideas to fruition?

“This is a challenge for the Ministry of Culture and the official educational system. Look, I reiterate, millions are granted for opera, theatre and elitist cultural organizations, but not for folk dance which represents the original Israeli culture, deeply rooted and Zionist which has been created here in Israel. How many people go to the opera? Heaven forbid; I am not disparaging them. But why is there no support for folk dance which would undoubtedly touch and attract many more people... so at least allocate funds for this too. The Minister of Culture spoke recently against the sectorial culture. I think that she meant what I am saying here”.

Fashionable – Our Lifestyle

Gadi, with your permission, let's go to questions that arise among the usual partners

at the dance sessions. This madness of a new dance every week, the flood, the fashion craze of constant change, the method of “use and discard” “learn and forget”. You are in midst of this trend. How do you deal with what has been said until now?

“Indeed there are complaints from the dancing public which are divided into 2 kinds:

Dancers who are interested in keeping things as is, no changes... as a matter of principle (I think this applies to all aspects of their lives).

Dancers who are sick and tired of learning and having to remember... this is natural after many years of dancing.

However, anyone with some insight sees that the world has changed completely. Everything is fast and now! If there are no new stimuli, people get bored. It is like that in all aspects of life. There is a new song on the radio daily, not one, tens, hundreds... I teach a new dance once every two weeks. There are effectively 50 weeks a year, thus there is a choice option of 25 new dances a year. This is not a little but it is not so much.”

In the last year, about 250 new dances were choreographed. Only about 30 were taught at the [dance] sessions and absorbed. That means that about 220 dances did not even get to the dance floor; they disappeared as soon as they were registered in the dance catalogue. So what is it with this inflated issue?

“I have no problem with 1000 dances a year. In any case, there are 50 weeks a year and 25-30 dances will be taught at each session. We'll have to choose more carefully; I ‘separate the wheat from the chaff’, [I choose] those that seem really good to me.”

Gadi, it is no secret that with your authority

and because of the popularity of your sessions, you, in essence, dictate the style of dances, and decide which dances will enter the national “playlist.” This is the way some privileged choreographer will get to teach during your sessions, and thus ensure the dissemination of his dances in Israel and the world. So what are you criteria for choosing one dance or another and one choreographer over another?

“The truth is that my preference is derived from liking the song and the dance, and that accounts for 95% of my consideration. 5% is given to personal choice because of friendship and professional esteem. And how do I choose what to teach or which choreographer to invite to teach? That is a matter of style. The variety and timing is important to me. A song that is a hit on the radio has a better chance. For example, there are summer hits, spring hits, indeed really trendy. I live in our world; I do not ignore reality. Nonetheless, if someone choreographs a dance to a really old song, one that has not yet become a dance, it would receive greater attention from me.”

You are accused of grabbing the best new songs which will soon become hits?

“Everyone can choose a song to his liking (subject to the organization’s regulations). For example, I ‘grabbed’ ‘Matanot Ketanot - Small Gifts’ and I won; others ‘grab’ good songs and turn them into hits”.

Does Mizrahi music rule the roost? Out of about 250 dances registered under your name, a high percentage of them are Mediterranean style songs, which we call “Mizrahi”. Is this the direction in your estimation?



With the singer Cha-Choi from China, who sang on the opening ceremony at the Olympic games in Beijing



With Guinness world record certificate

“First, let me shock you... I am Mizrahi; Mizrahi and proud of it! But the perceived impression is truly incorrect. Long ago, I already integrated rock-n-roll into my choreographed dances, then after being criticized as ‘meshugah’ [crazy], I introduced **Shlomo Artzi** songs. Then I added salsa and other modern things. I am fairly loyal to the changing music. In my sessions, there is no particular stress on Mizrahi dances. There are different styles according to the group of dancers. At the Tel Aviv University, for example, there are many young people and the dance session is more sporty and rhythmic. In Kfar Saba, there are more old dances, at Beit Dani, old dances and Mediterranean style dances. In general, I am very sensitive and aware of the reaction of the crowd. From the other end of the venue, I can notice if someone makes a face or anyone exits the circle in the middle of a dance, and it makes me feel bad. My eyes are constantly on the dance floor. I am influenced by every reaction; it unsettles me. Also, I do not plan ahead; I surprise myself every time anew with the repertoire that is presented during an evening. It is based on the people in the place, their reactions and feelings. And don’t forget, at every group session there is also an option for the various styles, for example, nostalgia held in a separate dance area. I see myself as the representative of all the people, not a prisoner in an ‘Ashkenazi or ‘Mizrahi’ mold”.

The Miller Who Became A Dancer

Gadi Bitton (50) is the youngest of 9 siblings and the only one born in Israel; the others were born in Morocco. The father, **Rabbi Eli Bitton**, was a rabbi, shochet, mohel, and a scribe [of

“As a professional, I relate to my private activities in accordance with my personal vision and interests. I conduct the dance sessions with a duty to myself and the dancers at my sessions.”



Torah scrolls, Tefillin (phylacteries), Mezuzahs/Mezuzot] for the Rabat community in Morocco. He immigrated to Israel with his family by ship and here he completed his studies with a degree in literature and language. He educated generations of students amongst them, **David Levy** [a politician], **Ze'ev Revach** [comedian, movie actor and director] and many others. The mother, **Rachel**, was a French teacher. All of Gadi's siblings are in various educational fields.

Gadi was born in Ashdod to his religious family. He was sent to a prestigious high school yeshiva in Jerusalem, hoping to raise a genius in religious studies. At the age of 16, before Passover, he was hired to work at a flour mill in Mea She'arim, for pocket money. His job was to play the role of "the donkey"; he was tied to a pole and had to turn the [top or runner] millstone in order to grind the flour. (Gadi explains: "They took me so that while I was milling I could say, 'le-shem mitzvat matzot'. This is something that a real donkey would have difficulty doing".) On his way to work, Gadi saw people dancing in the street and he developed a yearning desire. He took off his kippah and, with the money he made milling, he hired someone to teach him to dance. That's how it all began.

In the Israel Defense Force, he served in the air force as a commander of an airborne radar unit. There he also danced in the Air Force Dance Troupe. Under the auspices of the military corps, he was sent to a course to become a folk dance instructor so that he could teach his military unit. After his discharge from the military, he performed with the Rishon Lezion Dance Troupe and studied mechanics and computer engineering and, for years he worked in that profession. Eventually, he moved to full time work in the field of folk dance, which he continues until today. Among his various roles, Gadi is head of dance at Tel Aviv

University; he is course advisor, the folk dance representative for ACUM [Society of Composers, Authors, Publishers and Writers] and many others, some of which are mentioned in this article. He is married to **Michal** and they are parents to **Yonatan**, a soldier, singer and pianist in a military band, **Ellah** a dancer, and a one-year old son, **Evyatar**.

Productions, Initiatives, Projects, Awards, Abroad, Vision

In addition to the three largest dance sessions in Israel, Gadi is busy bringing into fruition the ideas flowing from his restless brain:

He initiates special programs in his dance sessions. Recently he had a "Temaniyada" [a Yemenite evening] at Beit Dani with all the ethnic characteristics, costumes, food and, of course, Yemenite style dancing accompanied by the singer, **Zion Golan**. There is an annual Mimouna celebration [a traditional North African festival held at the close of the Passover holiday] at Kfar Saba with canopies covering huge carpets, muflettas [a North African-Jewish pancake/crepe], costumes, and the best Moroccan atmosphere. There are also other traditional ethnic events and holiday celebrations.

At the end of each year, Gadi presents the "Mitz'ad Harikudim Hashnati" [The Annual Dance Hit-Parade] with artists performing live. In this production, dancers from around the country choose their most favorite dances that had been introduced during the past year in 3 categories: circle, partner and line dances. The selection is done on special printed forms which are scanned into a computer and then processed by a program written specifically for this purpose. It starts with 'dance parades' held at various sessions throughout the country and it culminates, after all the regional elections have been tabulated, in a special evening, the "Final Session", where the chosen dances are presented and danced. The winning choreographers of the dances and the singers whose songs were chosen are invited to this dance session.

For the past two years, Gadi has conducted the festival called, "Rokdim Belavan" [Dancing in White], in Kfar Saba with dance troupes and dancers from around the country. The festival lasts for 3 days and includes a large variety of activities, dance sessions and performances.

Gadi:
"They took me so that while I was milling I could say, 'le-shem mitzvat matzot'. This is something that a real donkey would have difficulty doing".

In 2008, at Sportek Tel Aviv, Gadi held a session for 10,000 dancers who were accompanied by Yehoram Gaon singing live. As part of this activity, 600 couples danced the same dance and were acknowledged by the Guinness Book of Records [for the largest dance by couples] with a special certificate. [Note: The actual number of couples was recorded as 552.] Gadi promises to break another Guinness world record at a 2016 session.

But the highlight of his annual activities is “Camp Bitnua – Festival Rikudei Ha’am Shel Yisrael” [Camp On The Move/In Motion – Israel Folk Dance Festival], held annually for 4 days in Eilat. This year, there were 2,500 participants who experienced this giant happening with the best Israeli artists, dance sessions, workshops and parties. There was also a special session at the camp for 1,200 children from Eilat.

Another event is “Festival 100% Omanut” [100% Art Festival], at the Tel Aviv port, conducted for people with various disabilities. In the past year, Gadi led the mass dance session at the Torch-Lighting Ceremony held on Mount Herzl which culminates Israel’s official Memorial Day [Yom Hazikaron–Day of Remembrance for the Fallen Soldiers of Israel and Victims of Terrorism,] and opens Yom Ha-Atzma’ut – Israel’s Independence Day celebrations.

He manages the school for training folk dance teachers that has been at Tel Aviv University for years and which produces many active instructors throughout the country.

Gadi’s dance sessions are organized in an

unusual way. A giant online information board constantly shows the name of the dance, the choreographer, singer, pictures of the choreographer and singer and other interesting information. There is a well-equipped food floor [café level] that includes a traffic light that indicates when either the couple dances or circle dances are about to begin, according to the color of the light.

Many artists are invited to perform, to sing and to revive the authentic in his sessions. Amongst them, **Eyal Golan, Daklon** [born Yoseph Levy], **Sagiv Cohen, Izhar Cohen, Avihu Medina, Micha Biton, Yoav Itzhak, Didi Harari, Shlomi Shabat, Rami Kleinstein, Shlomo Artzi, Idan Raichel, Ruhama Raz, Uri Feinman, Yoni Roeh, Moshe Peretz, Kaveret** [aka Poogy, an Israeli rock band 1973-1976], **Teapacks** [aka **Tipex** a band formed in 1988], **Dudu Aharon, Anna Aronov** – this is just a partial list. The sessions are accompanied by a live band in addition to the regular sound system (which sometimes exaggerates the volume).

Gadi’s assistants during the dance sessions are **Miri Akuni, Gil Ackerman, Asher Oshri, Yael Twito, Roei Dayan** and others. In the past, there were others who worked and trained with him: **Yaron Ben Simchon, Yaron Carmel, Kobi Michaeli, Elad Shtamer, Hila Emanuel, Eran Bitton, Nourit Grinfeld** and others who have since moved on to independently reap their success.

About Israeli Folk Dance abroad, Gadi says:

“I dedicate a lot of time promoting Israeli folk dance in many countries. Israeli folk dancing takes

“I dedicate a lot of time promoting Israeli folk dance in many countries.”



The media began being interested in Israeli Folk Dances

place in the United States, Australia, Japan, China, Hong Kong, Taiwan, Brazil, Holland, France, Belgium, Hungary, Morocco and other places. In Hungary, for example, there is an annual summer dance camp [Machol Hungaria] with more than 400 dancers from Europe; this is a huge undertaking”.

“All the dance sessions abroad have a top quality Zionist effect. I see this as a very important Zionist mission. Through the years, thousands of people experience Israeli culture through their feet and Israeli music. They come to love Israel and there are even those who have made Aliyah following this exposure. They are exposed to our music which is probably more interesting than music from other countries because of its diversity. In my opinion, this is the best public diplomacy, hasbara, [public relations efforts to disseminate positive information abroad] that we have in the world”.

“In Los Angeles they had a workshop that consisted wholly of my dances. This was a source of great pride. Indeed, it seems that abroad, there is also a need for renewal and exposure to something else, something different. We provide it, big time”.

Something else Gadi. What is your opinion of the Irgun Hamarkidim [Dance Instructors Association]?

“From the first day, the organization was a failure and I include the period that I served as chairman. With humility, during the period that I chaired the organization, I did things that have enabled it to survive until today. Around 2007, I took over an organization with 30 registered instructors who were paid up members. Within a short time, I brought the numbers up to 600 paid memberships. I initiated and started the process of turning it into a legally registered association. However, until today, because of internal intrigue and quarrels, the process has not been completed. I arranged the registry of dances and the copyright protection for each choreographer for his/her dances. I established the association’s committees and I set up the association’s website. However, I don’t think I succeeded in achieving the goals I had set for myself in the organization. Today, the organization has no assets to offer its members (aside from the copyright of the dances); this is not the desired structure”.

So, where are the failures and what then is the solution?

“This organization is important and can provide support on this subject in Israel. The problem is the composition of the personnel – the Secretariat members and Chair. Nowadays, only one out of 10 members of the secretariat is an actual dance instructor. The rest possess a certificate but do not actually have the real experience or knowledge of the situation in the field. They cannot make worthwhile decisions. The senior instructors have despaired and do not even want to be elected to any positions in the organization, and that is bad. As far as the chairperson, as opposed to the members of the secretariat, this should be an outsider, not one of us [i.e., someone from the dance world], not an instructor. This should be an accomplished public figure, in a half-time position – a paid general manager, with no personal interests. At his side, as has been previously mentioned, people from the field, authentic activists. The resources can be acquired from the members and with help from the Ministry of Culture”.

Gadi’s virtuosic ability to bring to each session, every week, hundreds of dancers, is without a doubt, awe inspiring. At Gadi’s invitation, the previous Minister of Culture, **Limor Livnat** showed up at one of the sessions. After participating in a few dances alongside Gadi, she announced to the big crowd: “Gadi, if you go into politics you are assured 5 seats in the Knesset”.

So Gadi, politics?

“No, the Knesset is not where my head is at. In the future, if I see that I can promote this subject that is so important to me – folk dance, by working as a Knesset member, then, as they say, according to the “Laws of Motion” – anything is possible”.

It is late evening. After a draining day and a long interview, full of emotions, Gadi is finally free to go home to Ramat Ilan [southern part of Giv’at Shmuel near Bar Ilan University], to spend time with what is “the best thing that happened to me” – a swimming lesson with his one year old son Evyatar.

Disclosure: I, the writer of this article, am a devoted dancer at Gadi’s sessions every week. I like most of his dances, but some of them don’t suit my taste. As a regular dancer, I am impressed with his humane approach and his sensitivity to the wishes of his varied and loyal flock. 🙌

“...The Knesset is not where my head is at. In the future, if I see that I can promote this subject that is so important to me – folk dance, by working as a Knesset member, then, as they say, according to the “Laws of Motion” – anything is possible”.

Nurit Hirsh – Musician, Composer, Singer

Leviah Fisher
Karmiel
Municipality
Spokesperson

Photos from
the Karmiel
Festival:
Alex Huber

The 2015 Karmiel Festival dedicated the opening ceremony to Nurit Hirsh. The emotional ceremony and the great love that enveloped Nurit throughout the festival were a wonderful gift for her. Here we bring a synopsis of her achievements and the main milestones in her life. We wish Nurit many more years of fruitful creativity.

Leviah Fisher, Karmiel Municipality Spokesperson

Nurit Hirsh, born in Tel Aviv, graduated from the Municipal High School Aleph and the Rubin Academy (part of Tel Aviv University), majoring in piano. She studied piano with **Alexander Buch**, composition with **Mordechai Seter** (1916-1994), **Yehezkel Braun** (1922-2014) and **Yizhak Sadai**, orchestration with **Noam Sheriff** and conducting with **Laszlo Roth**. She played chamber music in a class with **Ödön Pártos** (1907-1977) and learned to play the clarinet with **Yaakov Barnea** of the Israel Philharmonic Orchestra.

From an early age, she financed herself by accompanying (musically) the Israeli Opera singers, playing piano in a ballet studio and giving private lessons in theory and solfège/solfeggio. She played piano for “The Hamam” theater in Yaffo; she was the house pianist for the “Habima” theater, and accompanying pianist for The Theater Club Quartet. During her military service she sang in the Armored Corps Band and at the same time she studied jazz with **Zvi Keren** (New York-born Israeli 1917-2008, born **Howard Ralph Kirshenbaum**).

She continued her studies at The University of California in Los Angeles studying: music for films, contemporary music and electronic music. She also studied composition

in New York with the composer **Norman Dello Joio** (1913-2008).

She composed over 1600 songs, among them: “Oseh Shalom Bimromav” (text from the Kaddish prayer), “BaShanah HaBa’ah – Next year” (lyrics by **Ehud Manor**), “Perah Halilach – Lilac Flower”, “Ben Yafe Nolad – A Handsome Son was Born”, “Kvar Acharei Hatzot – After Midnight”, “Bapardes Leyad Hashoket – In the Orchard at the Water Trough”, “Lalechet Shevi Acharayich – Captivated by You”, “Balada LaShoter Azulay – The Ballad of Azulay the Policeman”, “Tni Li Yad – Give Me Your Hand”, “Ach Ya Rab”, “Chashmal Bechapot Yadeicha – Electricity in the Palm of Your Hands”, “Bo’ee L’Eilat – Come to Eilat”, “Rak B’Yisrael – Only in Israel”, “Ey-Sham – Somewhere” (Eurovision 1973), “A-Ba-Ni-Bi – I Love You”, “Nechama”, “Bo BeShalom – Come in Peace”, “HaBayit Leyad Hamesila – The House Next to the Train Tracks”, “Ata Li Eretz – You are My Land”, “Rak Beintayim – Only in the Meantime”, “Chelkat Elohim – G-d’s Little Acre”, “Zemer SheKaze – A Song Like This”, “Malach MiSulam Yaakov – Angel of Jacob’s Ladder”, “Veshuv Itchem – With you Again” and “Makehlah Alizah – Joyful Chorus”.

Nurit represented Israel in many festivals throughout



Nurit Hirsh
Photo: Alex Huber



Yakirat Karmiel Festival – Outstanding Participant of The Karmiel Festival



the world, as a composer, orchestrator and conductor/arranger. In 1973 her song “Ey Sham” (sung by **Ilanit**) which she orchestrated and conducted, won fourth place in the annual Eurovision Song Contest in Luxemburg. In 1978 her song “A-Ba-Ni-Bi” (sung by **Izhar Cohen** and **Alpha Beta**), won first place in the Eurovision Song Contest held in Paris, France; again, she was the orchestrator and conductor. Nurit Hirsh also won prizes and made it to first place in international festivals in various countries such as: Greece, Japan, Chile, Portugal, Malta, Brazil, Yugoslavia, and Ireland.

Nurit also won prizes in festivals within Israel: “Ahavata Shel Tereza Dimon – Tereza Dimon’s Love” (in the 1970 Israel Song Festival sung by **Ilanit**, the song finished in second place), “Baderech Chazara” – On the Way Back” (in the Israel Song Festival 1969 sung by Dany Granot, it won third place), “Barba’aba,” (The Children’s Song Festival, second place 2006,

sung by Tzipi Shavit), “Haderech El Hakfar” – The Road to the Village” (first place at Festigal, sung by Rivka Zohar, 1985), “Chelkat Elohim – G-d’s Little Acre” (first place at Festigal, sung by **Rivka Zohar**), “Lo Na’atzor – We Will Not Stop” (first place, Children’s Song Festival #15 sung by **Yardena Arazi**), and many others.

Nurit composed scores for 14 films, including: “Hashoter Azulai” (Officer Azulai, 1970), “Lupo Melech Hakvish” (Lupo! King of the Road 1970), “Katz V’Carasso” (Katz and Carasso 1971, released as “The Contract”), “Me’achorei Hasoragim” (Behind Bars 1985; as “Behind the Walls” – it was nominated for Best Foreign Language Film at the 57th Academy Awards), “Habachur Shel Shuli” (Shuli’s Boyfriend; TV Episode 1997). She composed, orchestrated and conducted the musical, “Sallah Shabbati”, written by **Efraim Kishon** which was staged at the national theater, “Habima” (produced in honor of Israel’s 40th anniversary and based on the script of the 1964 movie).

She also wrote music for plays and TV series, such as: “Krovim Krovim” (Close Relatives – there is a play on words here. It was the first Israeli sitcom), “Parpar Nechmad” (An Adorable Butterfly. A children’s program aimed mainly at pre-schoolers.), “Chag Li” (My Holiday), “Habayit Shel Fistuk” (Pistachio’s House), Hazamir Me’eret Sin” (The Nightingale from China), “Delet Haksamim” (The Magic Door), “Karusela” (Carousel/Merry-Go-Round), “Dig Dig Poog”, “Pim Pam Po” (Pim Pam is Here), “Sofi and Mofi”, “Bamboni En Kamoni” (rhymes in Hebrew, Bamboni There’s No One Like Me), “Imi Hageeneralit” (My Mother The General), “Yesure Efrayim” (Efraim’s Agony), “Banim Gidalti Veromamti” (I Raised Sons. Isaiah 1:2) and others.

Over the years, Nurit created a new repertoire for children – several hundred children’s songs which became a staple in nursery schools, kindergartens and schools.

Her songs (music and lyrics) were published in six books: “50 (Chamishim) Lahitim” (Fifty Hit Songs) with **Ehud Manor** (1969, 2007); “Lalechet Shevi Acharayich: Shirei Nurit Hirsh”

(Captivated by You, 1984); “Rak Bentayim: songs by Nurit Hirsh.” (Just in the Meantime, 1990); “Dig Dig Doog” (with lyricist **Mikhal Hazon** and **Janet Zwebner** 1996, 2011); “Makhelah Alizah: Metav Shirei Hayeladim” (A Joyful Choir, 2007); “Sharim Moreshet” (Singing Legacy, songs 2007). Thirteen collections of her songs also appeared on discs (CD’s).

Many of her songs have become part of the Israeli folk dance repertoire both in Israel and abroad. In addition to composing, Nurit dedicates a large portion of her time to performances and concerts of her songs in Israel and throughout the world.

In February 2000, a special tribute concert celebrating her songs was held at the Mann Auditorium in Tel Aviv with the Israel Philharmonic Orchestra where Nurit hosted the evening and played the piano with the orchestra.

In July 2000 she performed in Buenos Aires with her daughter, opera singer **Ruth Rosenfeld**. At the invitation and sponsorship of the Israeli Ministry of Foreign Affairs. She also appeared with her in a series of concerts held in Kazakhstan and Kirgizstan in September 2000.

In November 2003 Nurit Hirsh went on a performance tour throughout the US appearing in various communities.

In October 2004 Nurit visited the sites of the death camps of Poland. She gave a concert of her songs in Krakow in front of delegations of 1000 students and teachers from Israel.

In December 2004 Nurit appeared with [lyricist] **Ehud Manor** in performing songs they had collaborated on in front of an “Emuna” (Israel’s largest women’s religious Zionist organization) audience. Following the success of this performance the two were invited to perform for The Knesset on Tu B’Av, 2005.

In July 2005 Nurit gave another concert of her songs at The Mann Auditorium in Tel Aviv. During the same week, on the first anniversary of the passing of the poet and composer **Naomi Shemer**, Nurit Hirsh was asked to perform and direct a special performance in memory of Shemer in Jerusalem.

In November 2005 Nurit went on a concert tour in South America: Chile, Argentina and

Brazil, there she appeared before the Jewish communities.

In December 2006 Nurit went on a concert tour in Latin America: Mexico, Guatemala and the United States.

As a representative of Israel’s Foreign Ministry, Nurit appeared in Italy in May 2008 at the Salone Internazionale del Libro di Torino (Turin International Book Fair). (On May 8, 2008, riot police were to guard the event. There were demonstrators, boycotts, diplomatic incidents and recriminating outrage swirling in the background. It began with the decision by organizers to honor Israeli writers at this year’s fair, which coincided with the 60th anniversary of the creation of the Jewish state. See: <http://articles.latimes.com/2008/may/08/world/fg-bookfair8>).

Nurit Hirsh presented special tributes at Beit Avi Chai, a cultural center in Jerusalem, honoring some of the best creators: **Moshe Vilenski** (Wilensky), **Naomi Shemer**, **Yair Rosenblum** and **Ehud Manor**. There, she also presented special shows like: “Zichronot Mibet Saba – Memories from Grandpa’s House” and “Malach Misulam Yaakov – Angel from



In addition to composing, Nurit dedicates a large portion of her time to performances and concerts of her songs in Israel and throughout the world



Jacob's Ladder" with the cantor, **Yisrael Rand**.

In 2007 Nurit published a new children's book titled, "Makhelah Alizah – Best Children's Songs – A Joyful Choir" and she appeared in kindergartens throughout the country.

In 2008 Nurit, in cooperation with The Board of Education, produced an educational kit named: "Sharim Moreshet - Singing Heritage" which has become a life's project and she appears before students and their parents. Until now, Nurit has appeared at 360 elementary schools around the country. She also appeared in Los Angeles for the Israeli community there.

In February 2011 Nurit volunteered to go on a tour of performances in the Jewish communities throughout the USA at the invitation of the international Jewish organization "Limud" and also performed for the Israeli community in Los Angeles.

Since 2010 Nurit has been appearing in conjunction with the Lahakat Chel Hachinuch Vehanoar shel Tzahal (The IDF Education and Youth Corp Band) in programs for soldiers and officers.

In September 2013, on her initiative, a book of songs by the late composer **Yair Rosenblum** was published ("Tamid Olah Hamangina – The Songs of Yair Rosenblum") and in December of that year she directed and emceed a special evening in his honor and memory. It included some of the best Israeli artists and took place at the Einav Cultural Center in Tel Aviv. This event was also done voluntarily and with love. The event was documented and recorded by Israeli television and Galei Tzahal (Military radio).

In September 2014 Nurit appeared voluntarily in front of the Jewish communities in Cluj and Bucharest, Rumania.

On Israel's Independence Day 5774-2015 she was asked to compose "Shirat Devora – Song of Deborah" for the torch ceremony. This special performance of the work has received much esteem and respect from the best musicians in Israel and abroad.

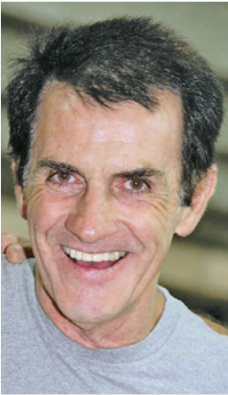
Alongside veteran poets like **Chaim Nachman Bialik, Natan Alterman, Leah Goldberg, Rachel the Poetess** (Rachel Bluwstein Sela), **Zelda** (Zelda Schneersohn Mishkovsky), **Tirtzah Atar** (daughter of Nathan Alterman), **Dahlia Ravikovitch, Haim Hefer** (previously Feiner) and **Ehud Manor**, Nurit collaborates with the top creators (poets and lyricists), among them are: **Yoram Taharlev, Rachel Shapira, Leah Naor, Dudu Barak** and **Shimrit Orr**.

In addition to all the awards and prizes she has received in Israel and in the world, for participating and winning at festivals and competitions, Nurit also received the following awards: ACUM Award (Association of Composers, Authors and Publishers of Music in Israel) lifetime achievement in songwriting (2001), Kinor David (David's Harp) Award (by Israeli newspaper, "Yediot Ahronot" from 1964 through 1986 for outstanding achievement), Woman of the Year Award (2006) from the "Lions Club of Israel" along with **Prof. Zvi Spirer** (a specialist in pediatrics and immunology) and **Judge Mishael Cheshin** (served in the Supreme Court of Israel), Lifetime achievement award by "Bar Ilan University", Lifetime Achievement in Hebrew Music awarded by "Yemei Zemer" Festival (held during Passover) by the municipality of Holon and Holon Theater (2014), Rosenblum Performing Arts Award from the City of Tel Aviv for Lifetime Achievement in the Performing Arts, A special award from the B'nai B'rith World Center - Jerusalem (in recognition of her contribution to fostering Israel-Diaspora relations through the arts), Yakirat Tel Aviv – Outstanding Citizen of Tel-Aviv Yaffo. The award, granted annually on Israel's Independence Day, is given in recognition of public works. ✨

Many of her songs have become part of the Israeli folk dance repertoire both in Israel and abroad

Na'ari Bayam Beito

My Boy's Home Is in The Sea



Marco Ben Shimon

Translation:
Judy Fixler and
Ruth Schoenberg

Marco Ben Shimon was born in Algeria on October 1, 1947 and immigrated to Israel at age two directly to Safed where he attended elementary and high school. In 1966, he was drafted into Tzahal and by the end of his military service he was an instructor for Gadna training and was sent by the Ministry of Education to work at Danziger High School in Kiryat Shmona as a Gadna instructor for four years. From 1973 to 1976 he studied for his BA in physical education instruction at the Wingate Institute and, upon graduation in 1976, he returned to Kiryat Shmona as a physical education teacher. During 1977-1978 he participated in Israeli folk dance groups led by **Sefi Aviv** in the area and the performing dance group of Kiryat Shmona under the direction of his dear friend, **Seadia Amishai**. In the early eighties, he composed his first dance, “Gan Hashikmim – Sycamore Grove”. The dance was received with great love and this love gave him a push to choreograph other dances such as “Na’ama”, “Leil Stav – Fall Night”, “Lecha Ve’alecha – For You and About You” and others.

To view all his dances: <http://goo.gl/f50i75>

In 1979, he graduated with honors from the course for dance instructors in Tiberias and started teaching in the Galilee area around Kiryat Shmona. In 1981 he moved to Jerusalem and there he continued to be involved with physical education and folk dance. In 1985, within the framework of a “sabbatical”, he earned a master’s degree in education and physical education from Boston University in the USA. From 1989 to 1997, he worked as a teacher of physical education and Israeli folk dance in Jewish schools in Toronto, Canada and he taught in “camps” and folk dance workshops in the United States. In 1997, he returned to Israel to teach physical education and folk

dance sessions in Jerusalem schools and he taught there until his retirement last year.

About the dance he says:

From the first time I heard it, many years ago, I fell in love with the song and always wanted to choreograph a dance to it, however, the motivation for the composition of the song was the mysterious disappearance of the “Dakar” submarine in January 1968 in which 69 Tzahal sailors drowned; the story really affected me and prevented me from doing so*. Nevertheless, six years ago I choreographed the dance, but did not release it for the same reason. About a year ago, I decided that perhaps through the introduction of the dance and its promotion, it would contribute to the dissemination of the moving story about the submarine. Therefore, I contacted the former Chairman of Navy casualties, **Mr. Omri Paz**, who has been commemorating their memory for many years, and he gave it his blessing, and indeed it did. I began to introduce the dance and recently it seems that it is being done at many dance sessions. Hopefully it will be danced for many years.

May the memory of the victims of the submarine be blessed!

* INS Dakar was the former modified British T-class submarine, named “Totem” of the Royal Navy. She was purchased by Israel as part of a group of three T-class submarines in 1965 and commissioned into the Israeli Sea Corps on November 10, 1967 as INS Dakar (English: Swordfish). After undergoing sea and diving trials in Scotland, Dakar departed for Israel from Portsmouth, England on January 9, 1968, but disappeared en route. The wreckage was not found until May 1999, when it was located between the islands of Cyprus and Crete. The exact cause of Dakar’s sinking is not known, however, it was one of four mysterious submarine disappearances in 1968. The Dakar’s bridge and forward edge of her sail are now a memorial display in the Naval Museum in Haifa.]

Na'ari Bayam Beito

Music: **Moshe Wilensky**

Lyrics: **Mira Meir**

Singer: **Tzipi Zarenkin**

Notation: For M; W uses opposite footwork.

Formation: Circle of couples

Meter: $\frac{3}{4}$, waltz rhythm (In the notation, each count represents one measure.)

Structure: One verse, three sections

Part A: Partners side by side facing CCW, W to rt. of M, inside hands joined (M=rt.; W=left).

Section 1

- 1 Beginning with outside foot [M=L; W=R], open waltz step moving diagonally fwd ending face to face.
- 2 Release hands. Step back on R, close L next to R, step fwd on R towards partner.
- 3 Full solo turn on the line of the circle moving CCW with three steps: LRL.
- 4 Join hands – M's rt. with W's left, and change places with three steps RLR, W passing under joined hands. M passes behind W. End facing CW with M in the outside circle and W to his rt.
- 5-8 Repeat counts 1-4 and end face to face with M's back to center.

Section 2

Partners stand face to face with both hands joined and arms extended out to the sides.

- 1 Sway: L-R-L.
- 2 Moving CCW: Cross R behind L, step L to left side, cross R over L [while lowering arms].
- 3 Step L to left, cross R over L facing slightly CCW and lift outside hands (M=left; W=rt.) on the cross step, step L back in place.
- 4 M: Moving bwd three steps: RLR and lead W to turn with his rt. hand joined with her left. W: $\frac{3}{4}$ turn to left moving CW on the line of the circle under M's rt. hand. (Face CCW.)

Part B: Partners side by side facing CCW, W to rt. of M, inside hands joined.

- 1 Beginning with outside foot, open waltz step moving diagonally fwd M beginning with L.
- 2 Release hands. M: Waltz step in place beginning with R. W: Full turn left in place with three steps: LRL. End with left hands joined in front and M's rt. arm

wrapped around W's back and hand on her rt. hip. [W's rt. hand is free.]

- 3 Partners complete $\frac{1}{2}$ turn to left with one waltz step. M: waltz step in place starting with L; W: waltz step fwd starting with R to end facing CW.
- 4 M: Release rt. hand. Three steps in place: RLR turning $\frac{1}{4}$ to left. W: $\frac{1}{4}$ turn rt. under joined left hands passing in front of M with one waltz step LRL Partners end face to face with both hands joined and arms extended out to the sides. (M's back to center.)
- 5 Moving CCW: Step L to left, brush R across L to left, step onto R (crossed over L) with knee slightly bent.
- 6 Moving CW: Step L back in place, step R to rt. side, cross L over R.
- 7-8 Moving CW: Repeat counts 5-6, with opposite footwork beginning with R to rt. (W with L to left).
- 9-10 Release hands. Moving slightly fwd CCW, full turn away from partner with two waltz steps: M: begins with L circling left toward the center of the circle and returning to his place. W: begins with R circling rt. toward outside of the circle and returning to her place.
- 11-12 Partners in closed [ballroom/social dance] position, complete $\frac{3}{4}$ turn with two waltz steps to end face to face on the line of the circle [M facing CCW, W facing CW].

Part C: Partners face to face on the line of the circle. Hands are free.

- 1 On the first step, touch palms of rt. hands: M: Step fwd on L, rock back in place on R, step L next to R. W: Step bwd on R, step L next to R, step R fwd in place.
- 2 Join left hands high. M: Waltz step in place: RLR. W: Full turn left in place under the joined left hands.
- 3 Repeat count 1.
- 4 Repeat count 2 but end face to face with M's back to center.
- 5-6 Join both hands with arms extended out to the sides. Moving CCW: Step L to left, cross R behind L, step L to left side, cross R over L. Sway: L-R.
- 7 Release M's rt. and W's left hands and lift joined hands (M's left with W's rt.) facing CW. M: waltz step in place (LRL) while

From the first time I heard it, many years ago, I fell in love with the song and always wanted to choreograph a dance to it

- turning W. W: $\frac{3}{4}$ turn left under joined hands (with three steps RLR). End face to face, on the line of the circle, M facing CW, W facing CCW.
- 8 M: Waltz step in place (RLR) while leading W in turn. End facing CW. W: Full turn left under joined hands with one waltz step (LRL). End facing CCW.
- 9-11 Repeat counts 1-3 with M facing CW, W facing CCW.
- 12 M: Waltz step in place beginning with R. W: $\frac{1}{2}$ turn left in place under joined left hands.
- 13 Partners are side by side facing CW, W to the rt. of M with left hands joined at shoulder level; M's rt. hand on W's left shoulder; W's rt. hand is free. Moving CW: Waltz step fwd (M=LRL) to end face to face (M: $\frac{1}{4}$ turn to his rt., W to her left) so that M is facing center while W's back is to center; left hands remain joined.
- 14 Waltz step: R bwd, close L to R, step R fwd.
- 15 Raise joined left hands ("window"), place rt. hands at partners' left side (hip/waist) and with one waltz step, move toward each other and change places with $\frac{1}{2}$ turn CW (M=LRL; W=RLR).
- 16 Release rt. hands and face CCW with one waltz step bwd: M: $\frac{1}{4}$ turn to his left, W to her rt. to return to the starting position of the dance, i.e., side by side facing CCW, W to rt. of M, inside hands joined. ✎

Na'ari Bayam Beito

Na'ari yarad layam, be'simcha yarad.
Hivti'ach lehavi misham almogim be'tzeva
dam,
Ach libi charad...charad...

Na'ari katav miyam, b'simcha katav,
"Od tir'ee, avi lach gam chut p'ninim
miketzev yam"
Ach libi nakaf...nakaf...

Na'ari bayam beito, rak shchafim livu oto
Rak shchafim al pnei hayam mevinim
sfato
Hashachfim kolam nadam, na'ari yarad
bayam.
Na'ari yarad bayam.

Na'ari ahav hayam, be'simcha ahav,
"Od tir'ee lishneinu sham bayit yihiyeh
vegan"
Rak libi ka'av...ka'av...

Na'ari lo shav miyam, na'ari lo shav,
Almogim be'tzeva dam, chut p'ninim
miketzev yam,
Eifo hu achshav...achshav...
Na'ari bayam beito...

My Boy's Home Is In The Sea

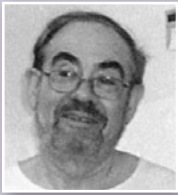
My boy went to sea, he went joyously.
He promised to bring blood red corals from
there
But my heart was fearful... fearful...

My boy wrote from the sea, he wrote joyously,
"You'll see I'll bring you a pearl necklace
made of sea foam"
But my heart was pounding... pounding...

My boy's home is in the sea, only the gulls
accompanied him,
Only the gulls on the water understand him.
The gull's voices have silenced, my boy went
into the sea.
My boy went into the sea.

My boy loved the sea, joyous love,
"You'll see, we will both have a home and
a garden"
But my heart ached ... ached ...

My boy did not return from the sea, he did
not return,
Blood red corals, a string of pearls made of
sea foam,
Where is he now ... now ...
My boy's home is in the sea...



Haim Kaufman

Photos:
Ginegar – Alex
Huber and Aliza
Rosen;
Family photos –
Yuval Alyagor;
Machane 80 –
Yossi Abuhav;
Shorashim –
Haim Kaufman

Tamar Alyagor ז"ל

A Tribute to One of The Great Pioneers of Israeli Folk Dance

On November 10, 2013, the Israeli folk dance world lost one of the great pioneer leaders and creators of Israeli folk dance, Tamar Alyagor ז"ל. About six weeks before her passing, Tamar's 89th birthday was celebrated at the monthly Oneg Shabbat dance session at Kibbutz Ginegar. Tamar, already too ill to attend, was represented by her son, **Yuval**, who participated in the evening dedicated to his mother. Many veteran choreographers, leaders and lovers of nostalgic Israeli folk dance came to honor Tamar. **Eli Ronen**, a colleague who worked closely with Tamar in the Irgun Hamadrachim [today known as the Association of Folk Dance Instructors and Choreographers in Israel and Abroad], presented a special plaque to her son with an inscription praising Tamar and her contributions to Israeli folk dance. Dances Tamar created were performed by a dance troupe led by **Yoav Sidi** from Kibbutz Ramat Yochanan and then danced by everyone who joined the celebration. [See: <https://www.youtube.com/watch?v=2IprYFgcYmI>]



Young Tamar, 1948

became one of the founders of the Israel Philharmonic Orchestra.

Freida had earned doctorates in philosophy and chemistry. Tamar was raised in an intellectual and artistic home environment and from an early age she studied musical composition, violin and dance.

In 1925, Freida took her three children to live in Nahalal, the first moshav, (a cooperative farming village). She was a teacher in Nahalal, where Moshe Dayan was one of her students and a neighbor. When

Tamar was seven and a half, she and her mother moved to Haifa, where Freida worked at Ahava, a boarding school for immigrant children from Germany established by WIZO (Women's International Zionist Organization). Tamar studied at Ahava for a year. Since she spoke Hebrew, Tamar had difficulty adjusting to the German-speaking environment at Ahava. She ran away to Nahalal where her siblings were living. Her mother brought her back to Haifa and they moved in with the **Wolff** family. Tamar rebelled and wrote antagonistic messages on the walls about her "adopted family". However, she quickly acclimated in this stable household which, although left-leaning, provided a warm Jewish environment. This experience helped to define Tamar, as she explained: "I had a new family – a foster family. This was a traditional family and the atmosphere on Shabbat was special; an ambiance that was not forgotten. It was the home where I grew up; it's where my personality was shaped". (In Hebrew: http://www.rokdim.co.il/madrachim/d_madrach.asp?madrachId=216)

Growing Up

Tamar came on aliyah in the womb of her mother, **Freida**, who emigrated from Germany with a son and daughter. Tamar was born in Tel Aviv on September 4, 1924. Her parents had divorced in Germany, and her father, **Erich Walter Sternberg**, came on aliyah later. Her father continued to have a close relationship with his family throughout their lives. Erich was a noted classical musician and composer, who



Tamar Alyagor at the Dalia Festival, 1968

Tamar's personality, as well as her strong ideological orientation and activism, was influenced by her mother. According to Tamar's second son, Yuval, "Tamar grew up in a home with a 'yekke' mother. Her mother came to Israel because of Zionist ideology. Tamar's mother suckled her from birth on the importance of implementing her ideology in practice: You should not just talk; you have to act. With Tamar, ideology and practice were integrated at all times and one cannot be separated from the other."

Early Dance Experience

Tamar first experienced folk dance as a child during family visits to her mother's close friend, **Gurit Kadman**. From this early exposure, Tamar later developed a lifelong relationship with Gurit.

At age nine, Tamar began to study dance with **Yardena Cohen**. In her Haifa dance studio, Yardena taught movement related to the land as well as Arab, Yemenite and other ethnic dance styles indigenous to the Middle East. Tamar went on to study ballet, but re-mained enthralled with the teaching and creativity of Yardena, with whom she established an enduring friendship.

Tamar became an active member of Hashomer Hatzair, a Socialist-Zionist youth movement, when she was 14 and a student at Beit Hasefer Hareali (a.k.a. the Reali School) in Haifa. She rose to a leadership role in the movement, where she was active in a choral group and helped organize a

dance troupe. Her musical training was an asset in connecting dance with music. Tamar's interest in teaching folk dance began during this period and she became known as the "dance queen" of her youth group. Tamar taught dances of the halutzim, such as Krakoviak, Cherkassia, Polka and Gordonia, which she played on her harmonica.



Tamar Alyagor, 1961

Establishing Independence and Preparing for a Career

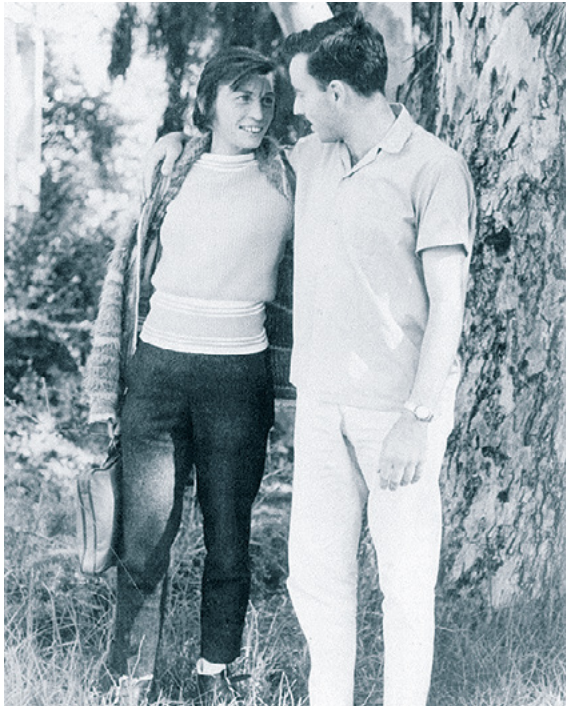
The Reali School only allowed its students to join the Tzofim (Scouts). While in the 11th grade, it was discovered that Tamar was a member of Hashomer Hatzair. This expression of independence and ideological beliefs resulted in Tamar's expulsion from Reali, where the father of her adopted family was the Principal. As a result, Tamar and her mother had to leave the Wolff home. She completed the 12th grade at the Mechina (preparatory school) of the Seminar Hakibbutzim in Tel Aviv. Tamar seized this opportunity for independence and established the foundations for her career in music and folk dance.

After graduating from high school in 1942, Tamar studied music for two years at the Seminar Hakibbutzim in Tel Aviv. When she learned that Gurit Kadman was organizing the first dance festival at Kibbutz Dalia during Shavuot 1944, Tamar went to Dalia and hoped to be invited to perform as a dancer. Although that did not happen, Tamar observed three days of rehearsals and performances. She also met pioneer choreographers **Zev Havatzelet, Sara Levi Tanai and Rivka Sturman**. Tamar was carried away by the exciting spirit generated by the creation of a nascent home-grown folk dance movement in which the dancers, musicians and choreographers expressed a strong connection with their land and culture.

Tamar's competence, talent and motivation were recognized and she was selected to be among



Tamar with her dance troupe at the Dalia Festival, 1951



Tamar & Yossi Abuhav at Machane 80, 1963

about 40 students in the first course for folk dance leaders organized by Gurit Kadman. This course was held for nine days during Pesach 1945 at the Seminar Hakibbutzim in Tel Aviv and was sponsored by the Center for Culture and Education of the Histadrut (the organization of trade unions).

This course established the methodology and terminology for teaching folk dance, which became a major focus of Tamar's career. Students were each given a dance to teach and were evaluated on their presentation. The teachers and judges included **Yardena Cohen, Ze'ev Havatzelet, Gurit Kadman, Gertrud Kraus, Sara Levi-Tanai, Rachel Nadav and Rivka Sturman**. Twenty folk dances were taught, including El Ginat Egoz, Har Vekar, Hora Aggadati, Krakoviak, Mechol Ovadia, SHERELE, and others. Only three international dances were included, an indication of the conscious move toward introducing dances created in Eretz Yisrael. Tamar's fellow graduates of this first course included future dance leaders and choreographers such as **Dani Dassa, Ayalah Goren-Kadman, Tirza Hodes and Shauli Rosenfeld**. **Eliyahu Gamliel** participated as a musician, playing his flute.

From Kibbutznik to Palmachnik

After completing her studies at the Seminar Hakibbutzim in 1945, Tamar followed her social



Tamar with sons Yuval & Nir, husband Mishka, mother Frieda, 1953

and Zionist ideology and became a member of Kibbutz Lehavot Habashan in the Hula Valley. During the year and a half she was there, Tamar organized a kibbutz choir and a dance troupe.

In 1946 she left the kibbutz and worked as a proofreader at the daily newspaper *Al Hamishmar* [affiliated with Hashomer Hatzair] as well as party secretary of the Poali Tzion-Smol, a leftist Zionist political movement. As party secretary, Tamar actualized her ideology and used her talents to attract youth to the movement through music and dance. It was there that she met her husband, **Mishka**, an accordionist.

Tamar and Mishka were married on March 30, 1948. A few days later, as part of the Palmach's Negev Brigade (Hativat HaNegev), they went to defend the south. This was a natural implementation of Tamar's Zionist ideology. The newlyweds received orders to establish an army entertainment troupe (Tzevet Havai), which became Shlishiat Hanegev (the Negev Trio). As they traveled from one settlement to another, Mishka played his accordion for community singing (shira b'tzibur) and for Tamar to teach folk dances such as Harmonika, Havu Lanu Yayin, Hora Sarid, Kuma Echa, and Mayim Mayim.

The young couple found themselves in the midst of Israel's War for Independence near Gaza. Tamar served as a nurse and Mishka as a sniper. He was nicknamed the "sniper from Nirim" for his exploits in the Kibbutz Nirim battle against the invading Egyptian army. Tamar was in her fifth month of pregnancy when the vehicle she was riding in went over a landmine. Miraculously, both she and her unborn child survived. That child, the first of three

... She dances also beside her home...



Emek Hefer Festival, 1957; 1st row Gurit Kadman, Tirza Hodus, Yuju Inbar (flute), Gil Aldema (accordion). 2nd row Yossi Abuhav (flute), Shauli Rosenfeld, Nir Almagor and Zev Havatzelet (partly hidden)

sons, was named **Nir**, after the Kibbutz Nirim battle where his parents fought. Mishka also chose a new surname – Al Yagor (fearless), reflecting his courage in the war. After they were demobilized from the army in 1949, the couple moved to Tel Aviv.

Early Career as a Teacher and Dance Leader

Tamar's professional career began as a music teacher at a school for juvenile delinquents in Akko, where they moved in 1950. The following year, Tamar brought her talent as a teacher of music and dance to a Youth Aliya agricultural boarding school near Afula. It was here that Tamar taught a highly-talented 12 year old boy, **Yossi Abuhav**, who recently had emigrated from Turkey to Israel. Since Yossi's family was still in Turkey, Tamar became his surrogate mother. This was the beginning of her long connection with Yossi, who grew into a protégé and close friend.

In 1952, Tamar and Mishka moved into their new house in the village of Beit Yitzhak (a moshav in the Emek Hefer region near Netanya), where she remained for the rest of her life. Her son Yuval explains: "Even the transition to the village was an ideological expression in her life. And when **Ben Gurion** called for a move from the city to the village, Tamar and her husband were determined to become farmers in the moshav. And so they did."

Tamar taught dance in the Emek Hefer region which included a dance session in Netanya for

"Hanoar HaOved" ("The Working Youth"), a youth movement, and for which she also choreographed for its performing troupe. Tamar was in great demand as a folk dance teacher. With a musical background, she was one of the few teachers who taught the songs together with the dances, a combination that she continued throughout her career.

Simultaneous with her dance activities, Tamar also taught music at home. She became even more intensely involved with music later in her career when she became Manager of the Regional Musical Conservatory of the Emek Hefer Regional Council, responsible for music education in the local kibbutzim and villages.

When Yossi Abuhav moved to the Hadassim Children and Youth Village, a boarding school in the Emek Hefer region, he joined Tamar's performing troupe in Netanya. At Hadassim, Yossi's music teacher was the musician and composer **Gil Aldema**. Tamar arranged for Gil to drive Yossi from Hadassim to the troupe's rehearsals in Netanya. As a result of this arrangement, Gil began playing the accordion at Tamar's dance session as well as for her performing troupe.



Dancing in Bet Sefer Peilay Histadrut with a foreign Guest

Tamar worked closely with Gil in creating music and dance for stage performances.

Choreographer of Folk Dances

During the 1950's, Tamar began to create her own folk dances. Her first folk dance was "Adarim", a flirtatious couple dance introduced in 1955, to a song by **Matityahu Shelem**. That same year, she created another couple dance, "Ptzach Bazemer", to Shelem's song, "Pashtu Kvasim". The collaboration with Gil Aldema and his music generated unique dances such as "Zemer Ikarim" ("Goren Garinim"), introduced in 1956. This line dance, in which the movement of the body simulates a combine cutting grain, is enjoyed today in the nostalgia repertoire. Another musical piece by Gil Aldema was "Ki Tinam", which Tamar used to create a beautiful romantic couple dance introduced circa 1957, which is also in the current nostalgia repertoire. Well into the night while she was choreographing "Ki Tinam", Tamar needed a partner to finalize the unique handhold. So, at 2:00 am, she awakened Yossi Abuhav, who was staying at her house, to assist her in finalizing the handhold, after which she sent him back to bed. According to Yossi, this happened in 1954, not long after Gil Aldema wrote the music. The discrepancy in the dates for the dance may be due to a lag from the time that Tamar created the dance until it was introduced into the folk dance community. Such discrepancies in the year of creation may also apply to some of Tamar's other dances.

In 1958, she created the widely popular circle-couple dance, "Kalu Raglayim", to music by **Yossi Spivak**, and also a line dance to **Naomi Shemer's** song, "Chag Asor", to commemorate the 10th anniversary of the State of Israel. Both dances remain part of the nostalgia repertoire. Tamar continued creating dances into the 1960's and 1970's – including "Hame'amrim" (1960 couple), "Tzachaki" (1962 couple mixer), Mechol Dalia (1964 circle), Tzvil V'tza'ad (1964 couple) and Mechol Hacherev (1976 line). However, it was her early creations from the 1950's that became her signature folk dances.

For Tamar, the creation of folk dances was another way to put her ideology into practice. As her son Yuval explains: "Even in the nurturing



'The National Dance Leader' - Namir Prize, 2001 (Yediot Achronot)



Yakir award from the Irgun Hamadrachim, 1999

of folk dance, Tamar saw a part of the Zionist and social ideology, to build a culture tied to the sources (mekorot), and to strengthen group activities (by joining hands) without hierarchies and other preferences."

Ulpan L'Madrachim L'Rikuday Am

In 1959 Gurit Kadman brought Tamar into the Ulpan L'Madrachim L'Rikuday Am (Course for Folk Dance Leaders) in Haifa. The Ulpan was sponsored by the Mador L'Rikuday Am (Folk Dance Section) directed by **Tirza Hodes**, which was part of the Center for Culture and Education of the Histadrut. Gurit turned over

For Tamar, the creation of folk dances was another way to put her ideology into practice



Yankele Levy, Yoav Sidi & Aliza Rosen dancing Zemer Ikarim at Ginegar, 2006



Dancing Ki Tinam with Yonatan Gabai at Ginegar, 2006



Eli Ronen worked closely with Tamar in the Irgun Hamadrichim at Ginegar, 2006



Showing Ki Tinam at Ginegar with Yonatan Gabai, supported by Yoav Sidi, Aliza Rosen & Yair Bino, 2006

responsibility for Torat Hadracha (the methodology of teaching) at the Ulpan to her. This became one of Tamar's areas of expertise for the rest of her career. She travelled to teach aspiring dance leaders at outlying Ulpan sites in the north including Afula, Kiryat Shmona, Tiberias and Rosh Pina. Tamar also served at the Ulpan in Tel Aviv as a guest teacher and examiner in the certification process. For about 40 years, Tamar was responsible for educating, testing and certifying two generations of folk dance choreographers and leaders, including **Yossi Abuhav, Seadia Amishai, Avi Amsalem, Sefi Aviv, Marco Ben Shimon, Dany Benshalom, Yankele Dekel, Hanan Dadon, Yehuda Emanuel, Shmulik Gov-Ari, Eyal Levy, Rina Meir, Shimon Shuker, Moshe Tawili, Moshe Oron, Eli Ronen, Aliza Rosen, Amnon Shauli, Yoav Sidi, Yigal Triki,** and many others.

Through her Ulpan graduates and protégés, Tamar's influence extended well beyond the north. For example, in 1957 Yossi Abuhav took over the responsibility of a bi-annual dance course given at an army base in the south for members of Nachal units, who typically completed their army service on existing or new kibbutzim. Yossi expanded the course from five to ten days and invited Tamar to teach along with Gurit Kadman and **Margalit Oved**. Every Nachal unit would send a man and a woman to the course. They would then return to teach folk dance to their units on the various kibbutzim. Among the graduates of this course were **Zvi "Tatcho" Hilman** and **Moshe Telem**. The course was later moved to Machane 80, the Nachal basic training base near Pardess Hanna, where Yossi was involved until 1969. In 1963, Yossi organized and led the Ulpan L'Madrichim L'Rikuday Am in Beersheva. When he was called to army reserve duty (miluim), he called on Tamar to substitute for him.

Collaboration with Gurit Kadman

After Tamar's demobilization from the army in 1949, she collaborated with Gurit Kadman. Beginning in 1948, Gurit organized Israeli folk dance courses for the army. One of these courses was for the Nachal in Machane 80. Tamar joined Gurit and Rivka Sturman in offering an intensive eight day course for selected male and female

Nachal soldiers. One of these soldiers was **Bentzi Tiram**, who had had his first taste of Israeli folk dances that included Hora Sarid, Dodi Li and Iti Milvanon.

In addition to working with Gurit in the Ulpan, Tamar collaborated closely with her in many other ways. Some have said that she became Gurit's right hand. Their collaboration was natural since they were very close in their ideology and approach to folk dance. According to Yossi Abuhav: "Tamar was similar to Gurit, insofar as she was a perfectionist with a very didactic approach to folk dance. Gurit and Tamar believed that they were dealing with the creation of folk dance for the whole nation. Both Tamar and Gurit were against those teachers who wanted to introduce foreign folk dances – not to mention ballroom dances. These teachers had differences with Tamar, only because they couldn't bend to her strong beliefs!"

Tamar was expert at creating the terminology and notation for Israeli folk dance. The ability to analyze and describe a dance with words was of critical importance for her. Together with Gurit, she worked with HaAkademia LaLashon Ha'Ivrit (The Academy of the Hebrew Language) to define the appropriate terms. For example, for crossing the feet, the word "sikul" was designated instead of "hatzlava", which also means crucifixion, a term with negative connotations.

Tamar worked closely with Gurit in preserving the ethnic dance and music from the immigrant communities in Israel and organizing festivals

to bring this rich cultural heritage to the general public. Although Tamar was only an observer at the first Dalia Festival in 1944, her talents were very much utilized by Gurit in all the subsequent Dalia's held in 1947, 1951, 1958 and 1968. The experience that Tamar gained from working together with Gurit at both the ethnic and Dalia festivals was essential when she became a key player in organizing the Israeli folk dance festivals that succeeded Dalia, including those at Tzemach and Karmiel.

Involvement with Children and Youth

Through the years, Tamar was involved with children and youth. During the 50's she taught dance to 9th through 12th graders as part of the Aliyat Hanoar (Youth Aliya) curriculum to develop young cultural leaders for their pnimiot (boarding schools) from all over the country. Tamar brought her son, Yuval, to these courses. Yuval jokes that, even as a small child, he had to help his mother find her way to the class, since she did not have a good sense of direction

At her home in Beit Yitzhak, Tamar taught classes in playing the chalil (recorder) to generations of children from second through fourth grade. She also assured that her own children were musically well-educated by the best teachers – Nir learned to play the violin as did her youngest son, **Ofer**. Yuval learned to play the flute. When Beit Yitzhak established its youth orchestra, most of its musicians were Tamar's students.



Shorashim 2005 in New York (from right): Yankele Levy, Ruth Goodman, Danny Uziel, Tamar and Haim Kaufman



Beersheva 1981: Tamar and Yossi Abuhav Celebrating Gurit Kadman's winning the Israel Prize; "Against all odds I will go out and dance" was Gurit's slogan at Dalia 1944 justifying a dance festival during WW II

During the harvest at Bet Yitzhak, Tamar mobilized the children to pick guavas, persimmons, pecans, etc. to help the settlement. In this way, Tamar taught the children to be responsible and also the importance of giving back to their community.

Altruism & Zionism with South Africa Connections

Tamar's concern for children was exemplified by her providing foster care at her home to a young girl who came from a broken home. Indicative of her altruism, she cared for this girl without any financial support for three years.



Dancing with Yankele Levy at Ginegar, 2011

During her lifetime, Tamar made efforts to assist the disadvantaged. For example, she promoted the establishment of support groups for people with disabilities, including one for the blind in Netanya.

Tamar's altruistic nature was also exemplified by assisting in the absorption of a South African family into Bet Yitzhak. The family had two sons about the same age as Tamar's children, which made it natural for the Alyagor household to help the new olim become integrated. This was not only another example of Tamar's altruism, but also an expression of her Zionist ideology.

In 1973, Tamar went to South Africa for several months. She was invited by a former student, **Eliezer Gilboa**, who was then serving as an Israeli emissary (shaliach) in Capetown. Her responsibility was to prepare the local celebrations

for the 25th anniversary of the State of Israel. Once again, Tamar was given the opportunity to put her Zionism into practice.

Irgun Hamadrachim L'Rikuday Am

In 1976, Tamar was one of the founders of the Irgun Hamadrachim L'Rikuday Am (Folk Dance Teachers Organization). She was head of the Irgun for its first eight years, followed by 17 years as a member of its mazkirut (secretariat). Tamar helped the Irgun to become a key player in the Israeli folk dance movement. She operated the Irgun as a trade union within the Histadrut, representing the interests of the dance teachers. During her lengthy tenure in the Irgun, Tamar created an organization that operated with a high-level of professionalism and ethical standards. Some of the innovations she introduced included a system to organize dance notation with information about the choreographer and music. She also expanded the Irgun by recruiting quality members with appropriate credentials.

Again, Tamar was able to apply her ideological principles, as explained by her son Yuval: "Her commitment to social and Zionist ideology was also expressed in her activities with the Irgun. She fought to establish the Irgun within the framework of the Histadrut and also to address injustices and to promote equality in the working conditions of the instructors."

Tamar was sensitive to potential conflicts between the Irgun and the Mador L'Rikuday Am, which was part of the Center for Culture and Education of the Histadrut. Tamar still taught in the Ulpan, which was under the aegis of the Mador. When Tamar's son, Yuval, was appointed Director of the Center for Culture and Education in 1986, she was very proud of him, but was very careful not to allow this to affect how she dealt with her responsibilities in the Irgun and Ulpan, as well as her relationship with the Mador.

Eli Ronen, who was the Secretary of the Irgun during and after Tamar's tenure as Chair, summarized some specific details regarding her contributions and unique personality:

1. With the inception of the Irgun, Tamar recorded all the members of the Irgun on an individual index card for each instructor. She

continued tracking this registry of members until 1998.

2. Tamar was among the leaders and initiators of a wage agreement between the Irgun and the authorities (municipalities, regional councils, etc.)

3. Tamar handled the notation of the dance instructions for the basic ulpanim and for the in-service workshops (hishtalmuyot). The step notations were carefully and accurately done and, to accomplish this, she even met with the choreographers. (From a personal experience, Tamar took the time and came to my house to record the steps to the dance, "Shovach Yonim".)

4. Tamar organized joint workshops with the Mador. These workshops included various matters related to the instructors including: labor agreements, wages, contracts for specific positions, instructor's rights and ethics.

5. Tamar was endowed with a personal nature of very much loving to help.

Tamar handled the notation of the dance instructions for the basic ulpanim and for the in-service workshops. The step notations were carefully and accurately done and, to accomplish this, she even met with the choreographers.

Retirement

At age 68, Tamar officially retired in 1991 from her position as Manager of the Regional Musical Conservatory of the Hefer Valley Regional Council, where she had worked for 11 years. However, she remained involved with the Ulpan through the 90's; (the Mador was closed in 2000). As a volunteer, Tamar continued carrying out responsible tasks on the secretariat of the Irgun until 1998. She stepped down as a member of the Secretariat in 2001.

On her 80th birthday, in 2004, the Irgun, Amutat Re'im (Rikuday Am Yisraelim), [an organization of veteran dancers that preserved the classic dances], friends and family gave Tamar a huge party at the Bet Ha'am [community

center] of Beit Yitzhak and presented her with a gift – a flight to New York to visit and care for her son Nir, who was terminally ill.

A Return to Teaching in New York

In 2005, Tamar stayed with her son Nir for about six months. She was invited to give a workshop at the Rikuday Dor Rishon dance session in Manhattan, where she had taught previously in 1994. During this return visit, in May 2005, Tamar taught Adarim, Chag Asor, Kalu Raglayim, Ki Tinam and Zemer Ikarim. Tamar's workshop was so successful that she was invited back to review her dances at a marathon the following week – with a much larger audience. The week after was Yom Yerushalayim and the final session of the season. At this celebration, Tamar taught dances related to Jerusalem and was reunited with two Ulpan graduates, **Nitzi Polate** and **Marty Rein** (father of **Yanai**, an up-and-coming dance leader).

The highlight of Tamar's dance activities in the United States was her participation at the annual four day Shorashim weekend in New York City at the end of August, 2005. **Yankele Levy** and **Danny Uziel** were also featured at this weekend. Tamar taught before a national audience that had not been exposed to her beautiful dances, teaching expertise, modest charm and generous personality of this 80 year-old vatika (veteran). Tamar's teaching at Shorashim was a fitting finale to a long and productive career in which she unselfishly gave of herself and stayed true to her ideological beliefs.

Acknowledgements

Many individuals provided valuable information and insights for the writing of this tribute to Tamar Alyagor. I wish to especially single out **Yossi Abuhav**, **Yuval Alyagor**, **Eli Ronen** and **Yoav Sidi**, for the time they spent in helping me with this project that included their written personal reminiscences of Tamar and/or archival information. Other very helpful individuals included **Ayalah Goren-Kadman**, **Yankele Levy** and **Aviva Ori**, whose interview [in Hebrew] with Tamar provided some of the information for this article. ✨



Alex's Experiences

Alex Huber documents important Israeli folk dance events with his camera

The Summer Course for Israeli Folk Dance Teachers and Dancers from Abroad at Karmiel

The Summer Course for Israeli Folk Dance Teachers and Dancers from Abroad at Karmiel, directed by **Dany Benschalom** (Israel) and assisted by **Ruthy Slann** (USA), was held for the 14th time this year. The course lasts 10 days, starting a week before the Karmiel Festival and ending at the conclusion of the festival. **Shoshana Huber** was the first to register in the first course. For several years, **Alex**, her husband, has been the official photographer for the course and his photos also appear here in our magazine's regular column.

During the course, participants experience meetings and training sessions with the best folk dance choreographers in the country, participate in large dance sessions during the week and, on the weekend, take part in the large marathon conducted by **Rafi Ziv** and in the instructors training course [histalmut] before the festival with **Shlomo Maman**. At the end of the course, each participant receives a teaching certificate for use in his country, the music and videos of all the dances taught produced by "Rokdim", and the magazine "Rokdim-Nirkoda". Course participants can choose to join the "Association of Folk Dance Instructors and

Choreographers in Israel and Abroad" [<http://www.markid.co.il/>] so that they can continue to keep up with what is happening in Israel.

In addition to the many hours of dancing, participants visit important tourist sites in the country. The course has already been experienced by hundreds of alumni from around the world (some of them coming for the second time, third time or more) who have been excellent ambassadors for Israel. 🇮🇱



מושיקו הלוי מקפיד מאד שחניכי הקורס ירקדו את ריקודיו בסגמון הנכון



לכל אחד מהכורגורפים המלמדים בקורס נתנת תעודת הוקרה מקורית CD עם כל הריקודים שנלמדו במשך הקורס



רפי זיו מלהיב את הרוקדים עם הקפיצות שלו בסדנה בהרצליה



דני בנשלום מגיש ליחיאבו ג'ומאא מלך הדבקה מתנה ממשתפי הקורס בחתונה של בנו של יחיא



איילת וג'ודי מארה"ב נהנות מרקוד סוער ברחבת הרוקדים בחוף נירוונה בחיפה



שלמה ממן מלמד ממיטב ריקודיו בסדנה בהרצליה



הרקדנים מהונג קונג בזמן שקיעה בחוף נירוונה בחיפה בחברת רוקדנים ישראלים

החוויות של אלכס

אלכס הובר מתעד במצלמתו את האירועים החשובים של ריקודי העם



קורס לריקודי עם למדריכים ורוקדים מחו"ל בכרמיאל



הגענו! ישיבה על לוח זמנים ועל תוכניות

הקורס בהנהלתו של **דני בנשלום** (ישראל) ועוזרת לו **רות סלאן** (ארה"ב) התקיים השנה בפעם ה-14. הקורס נמשך 10 ימים, מתחיל שבוע לפני הפסטיבל בכרמיאל ומסתיים עם סיום הפסטיבל.

שושנה הובר הייתה הראשונה שנרשמה לקורס הראשון. **אלכס**, בעלה, הוא הצלם הרשמי של הקורס מזה כמה שנים והתמונות שלו במדור הקבוע שלנו כאן. במהלך הקורס חווים המשתתפים מפגשים והדרכות עם טובי מחברי הריקודים בארץ, רוקדים בהרקדות גדולות במשך השבוע ובסוף שבוע לוקחים חלק במרתון הגדול של **רפי זיו** ובהשתלמות המדריכים שלפני הפסטיבל, עם **שלמה ממן**. בסוף הקורס מקבל כל משתתף תעודה להדרכה בארצו, סט של מוסיקה וצילומים בהפקת "רוקדים" של כל הריקודים שנלמדו ואת המגזין "רוקדים-נרקודה".

משתתפי הקורס יכולים, לבחירתם, להצטרף ל"ארגון המדריכים בארץ ובעולם" וכך להמשיך לשמור על קשר עם הנעשה בארץ. בנוסף לשעות הריקוד הרבות, מבקרים המשתתפים באתרי תיירות חשובים בארץ. את הקורס חוו כבר מאות בוגרים מכל העולם (חלקם באו פעם שנייה שלישית ויותר) שהיו לשגרירים מצוינים של ישראל. 🇮🇱



תמונת מחזור של הקורס למדריכי חול בפסטיבל המחולות 2015 משתתפים בקורס רוקדים מ-9 מדינות מסיביב לעולם



אלכס הובר 0523366940 MOMENTS

כמדי שנה בתשעה באב יצאו המשתתפים ליום טיול בצפון מה הצתלמו על רקע כרמיאל ממצפור בית ג'אן



הנג סינג מהונג קונג עם איילת וגיודי בפארק המחצבות של כרמיאל



מיקי הובר ודני בן שלום עוזרים למיקל - זקן הרוקדים בקורס - לטפס בעליה בסיוור בפארק המחצבות בכרמיאל



רקדניות מתלוננות על כאבי רגליים לאחר שבוע של ריקודים ברחבי הארץ



מאיר שם טוב מלמד ריקוד זוגות בסדנה בכרמיאל