

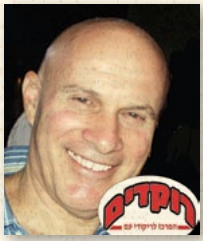


One Step Ahead



July 2-3-4, 2019

Karmiel Dance Festival
Israel's Largest Dance Celebration



Yaron Meishar



Ruth Goodman



Danny Uziel

Dear Readers,

This is issue number 100! This is history in the making!

It has been a long road for "Rokdim-Nirkoda" Magazine... a little about the history of this production and some thoughts and insights.

"Producing a cultural product" is difficult and requires great financial resources as well as will power and determination. For many years I've done it with all my might. I have funded it out of my own pocket and I have continued to do so. The much appreciated additional support I have received from the Israeli Dance Institute in New York has enabled the continued production of the magazine.

The written word - the printed issue has power and a cultural-historical value. This is our opinion as well that of many others. We, the magazine editors, are very interested in the continuation of publis2h™ing the magazine and we will do our best to have it done both in print and digitally. We wish to make it accessible to as many as possible as well as to give the community an opportunity to share their thoughts about how to maintain the beauty of the past and how best to incorporate new material.

For the benefit of the future of Israeli folk dance that concerns us all, we respectfully call upon The Department of Folk Dance in the Ministry of Culture, to support the continuation of this publication as well as the development of the "Rokdim" website. We also call upon each and every one of you, our readers, to help encourage new subscribers and to provide your basic support by joining the "Rokdim" site as a [VIP](#).

At the Ashdodance Festival a discussion took place by a panel of experts on the topic, "Israeli Dance - Where Is It Heading?" This is the main article in this issue. Though the discussion is regarding folk dance for stage, it also directly refers to folk dance in the dance sessions. We highly recommended that you read it!!

Also in this issue:

- **Amos Oren** writes about **Gavri Levi** who had passed away few months ago. He was an accomplished man.
- **Alex Huber** reports on the "Dance Awards Ceremony" which was held as part of the Ashdodance Festival and includes pictures he took. In his regular column, "Alex's Experiences", he writes about the 7th anniversary of the legendary monthly gathering in Holon, "Shabbat Shel Shoshanim - Saturday of Roses", which for many years has taken place under the direction of **Moshe Oron**, **Asher Weitzman**, **Haim Tzemach** and **Eyal Karblenik**. Whoever does not dance here is missing out!!
- **David Ben-Asher** writes about "The First Dance Conference For Special Education". It is truly something special... and there is a date for the next conference that will be held in May of this year.
- The Dance of the Month is "Tov Kaze - Good Like This" choreographed by **Ofer Alfasi**.



Happy reading and dancing,

Yaron Meishar, Ruth Goodman and Danny Uziel - Editors

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Yaron Meishar
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Ruth Goodman &
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A Piece of History in the Writings

Past, Present, Yearnings and Thoughts...

All the issues of "Mayda'am", "Rokdim" and "Rokdim-Nirkoda" are housed at The Dance Library in Beit Ariela, Tel Aviv and at the Jerusalem National Library. I'm sure that there are also a number of readers who have all the issues

This is the 100th Issue of the magazine. It presents an opportunity to look back, to remember, to yearn for and... to be proud of what I did and not to regret what was not so successful (and there were, of course, failures...).

The Beginning

The idea of producing a periodical came from my teacher and friend, **Moshe Eskayo** (New York), who suggested that I do a newsletter: "A directory of Chugim (classes) and Harkadot (dance sessions)". To this, I added articles and at the beginning, each periodical had one published article. It was important to me that this would be an ideological platform and a place for discussions (and indeed there were plenty).

I quickly discovered that when there are articles, there are always differences of opinion, as the editor and publisher (and sometimes as a writer) of **Mayda'am**, I will be perceived as being "wrong". There was a lot of anger and mainly "boycotts". People who deal with the dance culture have never internalized the important saying, "I disapprove of what you say, but I will defend to the death your right to say it", which has been attributed to **Voltaire**, a French philosopher and author (1694-1778). I was not deterred. I provided as open a platform as possible.

Mayda'am

"Rokdim-Nirkoda" began as "Mayda'am" and was first published in mid-1987. Later, four more editions (every two months) were published until mid-1988. At that time, the name of the business was not "Rokdim", but

"The Folk Dance Recording Center" which was run from a rented apartment at 20 Berdichevsky Street in Tel Aviv. Who remembers?

At that time, there was no e-mail. All information was collected on the telephone. The text was typed with a word processor, Einstein, and printed on a home printer and formatted on a "light table". The printing press company was "Hadfus Hachadash – The New Printing" which still prints "Rokdim-Nirkoda" today. There were 10,000 copies printed of these first issues and each was distributed free of charge during the dance sessions.

Not all the markidim (dance leaders), (known then as "madrichim – instructors"), agreed to distribute them in their chugim saying,



The first "Mayda'am"



"Mayda'am" No 3



"Mayda'am" No 3 - back cover





"Mayda'am" No 4



"Mayda'am" No 5

Five issues were produced jointly until Tehila realized that there were no "profits" and decided to withdraw. I did not despair and continued producing black and white magazines. The main thing is to have information about the harkadot and interesting articles. I continued alone until 1995 with six issues a year (every two months, hard to believe...), self-editing and my own "graphics" on graph paper and with a light table. Painstaking work...

"Rokdim-Nirkoda" began as "Mayda'am" and it was first published in mid-1987. The idea of producing a periodical came from my teacher and friend, Moshe Eskayo, who suggested that I do a newsletter: "A directory of Chugim and Harkadot"



Rokdim - issue No 1 in color, with Tehila Company

"Why should I publicize the competitors sessions?...". On the other hand, there were many who supported, encouraged and even advertised and helped me with funding. Among them, I will mention **Noam** and **Tzuri** (**Noam Haver** and **Tzuri Makhluf**), **"Babili"** (**Nissim Paz**), **"Etgat"** and **"Amir Golan"** (producer and actor) who purchased publications and helped finance the newsletter.

Rokdim" in color"

The first "Karmiel Dance Festival" took place in July 1988. Before the festival, I was called by a production company named **"Tehila"** (the CEO was and is dancer from Rishon Letzion) and offered to join me in the production of the publication - in color. I responded with pleasure. A committee was appointed that included important and well known people in the field (Dr. **Dan Ronen**, **Yoav Ashriel**, **Tirza Hodes**, **Rina Sharett** (author), **Yonatan Gabay z"l**, **Dr. Zvi Friedhaber z"l**, **Tamar Alyagor z"l**, **Hillel Markman** (artistic director, classical ballet) and others), an external editor and a graphic designer were brought in. The publication was given the name **"Rokdim"** and the logo was produced which remains to this day. The publication was intended for subscribers only.

Return to color

"Rokdim" No. 32, in preparation for the 1995 Karmiel Dance Festival, was again printed in color with the addition of the AV Company as a partner in the publication. Once again we brought an external editor



4 'רוקדים': המגזין לריקודי עם ומחול
Extended Editorial Board



Rokdim No 5 - the last issue with Tehila Company

Rokdim No 6

Rokdim No 10

Rokdim No 32

and some members to the editorial board, but that too lasted only one year...

Again, I was alone but I continued to edit and produce issues of "Rokdim" in color, despite the difficulties and those were not lacking. Over the years, there were other interested parties who wanted to join as publication partners (the "Shibolet" Company of the late Gavri Levi, "Dance in Israel" and others) but nothing came to pass.

There were also others who tried to produce folk dance newsletters but quickly saw that there was no market for it.

Often, I said to myself, "How is it that this important undertaking is not supported by the Israeli establishment, but rather by an organization from abroad?"

Along the way, I received some support from the Ministry of Education through annual subscriptions to about 100 public libraries throughout the country. This support was obtained by Dr. Dan Ronen, who was then the Director of the Arts and Culture Department in the Ministry of Education and who also wrote many articles for "Rokdim" Magazine over the years.

True partners

Starting with the 64th issue, (in preparation for the 2004 Karmiel Dance Festival), the publication appears under the logo "Rokdim-Nirkoda". "Nirkoda" was a publication of the Israeli Dance Institute, a

non-profit organization founded by Danny Uziel and Ruth Goodman (after the Israel Folk Dance Institute founded by Fred Berk z"l closed), good friends who, for many years, have been working to promote Israeli folk dance in the United States through the Israeli Dance Institute - IDI. Danny offered to have IDI contribute to the financial support for the production of the [joint] magazine, provided that the articles would be also published in English and that their subscribers sent the publication to their home.

The truth is that, for 14 consecutive years now, thanks to their support and my stubbornness, the magazine has been produced. I wholeheartedly thank Ruthie and Danny and the IDI organization in New York for the financial support, the translation of articles and the long-standing partnership that enables this publication.

Often, I said to myself, "How is it that this important undertaking is not supported by the Israeli establishment, but rather by an organization from abroad?"

The transition to the Internet

Starting with issue No. 68 (November 2005), we stopped printing the "Dance Calendar" in the publication itself because all the information was listed on the "Rokdim" website and was easily accessible and updated regularly. So we now have much more space for articles in Hebrew and English and we attach great importance to these articles.

Today, with the 100th issue, we are considering moving to an online publication that will be sent to subscribers via e-mail but still we

are looking for real funding that will allow us to continue producing a printed edition on paper, recognizing the importance of having the actual product in hand.

The dream

Browsing the old publications reveals an "ocean" of important and interesting material over many years. All the issues of "Mayda'am", "Rokdim" and "Rokdim-Nirkoda" are housed at The Dance Library in, Beit Ariela, Tel Aviv and at the Jerusalem National Library.

My dream is that everything will be accessible on the "Rokdim" website as well, that I can upload all the articles to "Rokdim" that can easily be found with a search engine. Articles according to: subject of the article (and secondary subject), year of publication, issue number, name of the writer... This will provide a database which will serve many who are looking for written material on the history of Israeli folk dance.

I believe and hope that Tamir Sherzer, our programmer, will build a page on the website and that I will also have the strength and time to upload all the articles there because it is a great deal of work.

Thoughts

Many times we ask ourselves and others: "What is so special about folk dance? Why do we devote so much time to these dances? What is it really in the dances that brings us pleasure"?

The truth is that we have many motives and reasons for this enjoyment, such as

the sport of it, social gathering, searching for relationships and excitement, looking for romance, love of Israeli songs, Israeli culture, improving memory and strengthening coordination. A world full of reasons, but let me suggest something else that may link and unite these reasons and is the important point: we enjoy a concerted, coordinated activity with many people to see the great "human mass" doing the same movements, flowing in the same direction, in full coordination between the couple and the others in the circle (to the sounds of songs and singers we love so much.) The feeling of the private person who is part of a lot of people moving just like him is a feeling that does a good deal for the soul.

The Israeli folk dance movement is in a state of flux. On the one hand, Israeli dance is enjoyed by thousands of people on every continent creating a global community. On the other hand, we are constantly seeking ways to balance the ever expanding repertoire of new dances that are immediately accessible via the internet with the wonderful dances from the past. Rokdim-Nirkoda has been an important vehicle for us all to voice our concerns and suggestions for strengthening the unity that has defined Israeli folk dance as a unique phenomenon that brings the world together through our feet and our hearts. I have devoted my life to this project. With your support, we can continue to build on a proud past and provide this crucial publication in print and online.



Israeli Dance – Where Is it Heading?

Ashdodance Festival
Wednesday,
August 1, 2018
at 7:00 pm
Monart Center at
the Ashdod
Art Museum

A panel discussion moderated by Livnat Ben-Hamou
with the participation of leading Israeli choreographers

Translation: Shani Karni Aduculesi, Ruth Goodman and Ruth Schoenberg

“Any art written or created by a Jew in the world will forever remain a repetition of foreign content. The Jew has never had his own art, and hence he will never have a valid life for artistic expression.

“An artistic work must be, even subconsciously, an expression of the living spirit of the people. This well is sealed for the Jew, because the only source of inspiration available to him is the fossilized tradition that has prevented him from loving himself and renewing himself.”

A panel discussion titled, “Israeli Dance – Where Is It Heading?”, took place at the Ashdodance Festival. **Livnat Ben-Hamou**, who moderated the discussion, opened by saying: There is a big question regarding the future of Israeli folk dance; there are insufficient funds and generally there is not enough appreciation of the benefits of folk dance”. The first question was addressed to **Barry Avidan**:

“The folk dances have spread to countless countries, are taught with great enthusiasm and these folk dance representatives are in fact becoming outstanding ambassadors of Israel across the globe. So why isn’t the state sponsoring it? Indeed, it is in its own interest that the name of Israeli culture will grow and spread around the world...”

Barry began his answer with a quotation that left me in shock: “Who said?” asked Barry,

“Any art written or created by a Jew in the world will forever remain a repetition of foreign content. The Jew has never had his own art, and hence he will never have a valid life for artistic expression”.

“An artistic work must be, even subconsciously, an expression of the living spirit of the people. This well is sealed for the Jew, because the only source of inspiration available to him is the fossilized tradition that has prevented him from loving himself and renewing himself.”*

The discussion focused on what was happening in the field of dance on the stage,

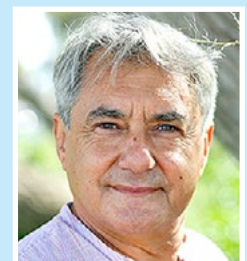
but in my opinion, it also directly relates to the area of folk dance in the dance sessions and it ranges between two extremes (of course, with many shades in between) and these poles are as follows:

- Israeli dance created for the stage should have a connection to the Jewish-biblical-historical sources of the Jewish people and to the existence of the state and its present life.
- We are part of a “global” world in which there are many streams of dance and constant innovation that attracts the young dancers and the audience. The next generation of talented young people is important to us (especially male dancers whose absence is felt in a big way) and it is important to present a “good show”. To accomplish this, we must “go with the flow” of world dance and with the influences of different types of dance (ballet, modern, jazz, hip-hop, break-dance, samba, Zumba and the like).

After the festival, I approached all the panelists and many other choreographers with this statement. The written answers of those who responded to the challenge are included here for your review and response. (The respondents are listed in alphabetical order according to the Hebrew.)

Barry Avidan

A choreographer for Israeli dance troupes in Israel since 1981. Also a choreographer and artistic director for Lehakot Carmel Haifa and Lehakat Hora Tikva



In the past, he worked with Chavatzelot-Netanya, Hora Reim-Holon,

* The quotes are based on an interpretation of quotes found in the writings of Richard Wagner of the 19th century, found at https://he.wikipedia.org/wiki/%D7%A7%D7%95%D7%91%D7%A5:Wagner_Das_Judenthum_in_der_Musik_1869.jpg

Shkediah-Rá'anana, Sderot, Hora Afula, Hora Amal-Hadera, Kiryat Shmona, Ashkelon, Boyar Jerusalem, Hadarim-Rehovot and others. He choreographed the "torch lighting ceremony" on Mount Hertzl for Yom Há'atzma'ut (Israel Independence Day) in 2011, "The 15th Maccabiah" ceremony [1997] and provided the artistic direction for the opening night of the "Karmiel Festival 2000". He has been the costume designer for dance groups, musicals and stage performances.

As a person and as an artist who is deeply involved in Israeli folklore and culture, and as the person behind the "Halleluyah" dance troupe that has represented Israel many times at festivals and events abroad, I have often heard complaints from the organizers and producers of festivals throughout the world that we have visited, about the Israeli dance troupes that appeared in their setting, which claim to bring Israeli folklore: "this is

a dance that is not clear and involves modern dance, jazz and classical dance", when in the humble opinion of the invitees, this dance has little to do with symbols of folklore in general and Israeli folklore in particular! Not only that, but some of them even sounded determined not to invite Israeli troupes in the future! (and not for anti-Semitic reasons.)

As a person who is an innovator, and who works to break with previous conventions, I know how important it is to innovate and break boundaries and I am not against "contemporary" Israeli dance (a concept that has developed in the last few years since the departure of our guru, **Yonatan Karmon**, from the dance floor...) in one way or another, heaven forbid. Does "contemporary" mean "now"!??

Where is the concept of folklore!? Where are the traditions? The customs? **Berl Katznelson** said: "A new creative generation does not throw the heritage of generations into the garbage heap. He examines and checks, from a distance and close up, and sometimes he clings to an existing tradition and adds to it, and sometimes he descends into the scraps, revealing the forgotten, removing the rust and resurrecting an ancient tradition that nourishes the soul of a new generation!"



So where is the "previous" in this "contemporary"? Where is the hold on ancient traditions? And today it's contemporary, and what's next? "futuristic"??! I present examples from other art forms:

In painting, for example; there was the artistic movement of realism before surrealism and other breakthrough conventions (cubism, avant-garde, etc.) and first you must know how to draw a simple portrait before [applying] a new style ...

In music, for example: folk songs remain folk songs in all cultures in the world, and can even be transformed into classics as the composer **Johannes Brahms** did in taking rural Hungarian dances and turning them into simple classics. Or, as the musician **Franz Liszt** did when he composed folk melodies played by gypsy bands and turned them into classic Hungarian Rhapsodies.

Dance must also have a clear definition of folk dance; and if you want to break and change it, there is no place to call it folkloristic folk dance (as was done with Hungarian rhapsodies and dances).

If we look around and observe folkloric dance companies in the world (even if they combine a high level of technique with their folk style), such as: Moiseyev – it is clearly Russian dance! Mazowsze – clearly Polish dance. Ballet Folclórico de Chile – BAFOCHI – clearly Chilean dance. The Georgian State Dance Company {now Sukhishvili Georgian National Ballet} – is of course, Georgian dance! We can easily identify them and catalog them in the folk and cultural style from which they have derived and are drawn!

Similarly, popular folkloric Israeli folk dance, if it is defined as such (and indeed the definition matters very much abroad...),

...Popular folkloric Israeli folk dance (...) must consist of folk dance movements, elements, patterns, structures and ideas drawn from folk content – folk dances that are unequivocally attributed, as Israeli folklore!

must consist of folk dance movements, elements, patterns, structures and ideas drawn from folk content – folk dances that are unequivocally attributed, as Israeli folklore!

Is it also possible that we can develop and present folk dance choreographers who know how to impart to future generations dance for ceremonies, weddings, celebrations, prayers, etc., as they did with the Hebrew songs of **Naomi Shemer**, **Moshe Wilensky**, **Sasha Argov**, **Dubi Zeltzer** or **Nachum Heiman**?

As **Haim Hefer** said about **Naomi Shemer** (in a performance given in her honor: "Al Kol Eleh" An Encore" for Naomi Shemer in May 1991): "I promise you Naomi, that in this generation and in another 100 years your songs will surely be the most exhilarating part of the new arrangements of our prayers. They will be the hymns sung at tables and in all the gardens!"



Would any of us be like this with dance? Do any of us understand the path of Naomi Shemer that did not deviate even from Israeli song / music / melodies? It is difficult, of course, to define an Israeli song, but when you hear songs by Naomi Shemer (and others) you know that this is an Israeli song!

And it is correct; it is also difficult to define an Israeli folk dance for the stage. Throughout the world, folk dances are called "character dances" because folklore is the essence of important national and historical symbols; it describes the climate, the nature, the customs of the people, the character of the people. (Note: Character dance is a specific subdivision of classical dance, i.e., classical ballet repertoire. It is the stylized representation of a traditional folk or national dance,

mostly from European countries, and uses movements and music which have been adapted for the theater.)

And I ask with a painful cry, when we see the dances of the [dance] troupes on stage, do we really know (after we have, of course, quieted down the music and allowed only the movement to speak), that it is Israeli? With complete honesty...

HN Bialik (Hayim Nahman Bialik 1873–1934) told members of Kibbutz Degania in 1926: "You will not have enough strength if you want to create everything from scratch."

Gadi Bitton

Choreographer and head of the Dance Department of the Community Culture and Art Council, Ministry of Culture; initiator, producer and artistic director of "Camp Bitnua" (Camp in Motion) in Eilat.



Every generation does the same thing to the previous generation. This is probably because, at some point in the professional progress, you 'get stuck', you mature. You no longer know how to connect with the current generation. You think that everything is going to be ruined and the things the young people are doing are irrelevant and out of place.

In one of the conversations, I heard Shlomo Maman say that in Karmiel they do dances, not folklore, and in the process he says: "I too know what that is, because in the past, when I did 'Mechol Hashnayim – The Dance of the Two' they told me it was not folklore, but today, everyone knows it's folklore."

At the same time, he always refers to Yoav Ashriel, who said about the dance "Shimri Li Al Hamangina": "Listen, this is not a folk dance, but let's teach it in the course so that at least we will have a beautiful performance". No one imagined at that point in time that this dance would be a dance for beginners in a folk dance class and the most mainstream that could be.

When I choreographed "Ahava Ktzara – Short Love", about half of the folk dance choreographers told me that I was a little abnormal and "What is rock 'n' roll doing in folk dances"? And after that I did "Kafe Etzel Berta – Coffee at Bertha's" and they

also reacted the same way, and little by little, this genre became part of dance.

When I choreographed the dance "He Lo Yoda'at Ma Over Alai - She Doesn't Know What I'm Going Through", at the time, **Yoav Ashriel** wrote about me in the publication, "Rokdim" (now known as "Rokdim-Nirkoda"): *"What have we come to? A dance was choreographed to Shlomo Artzi's, He Lo Yoda'at Ma Over Alai, perhaps he will also choreograph a dance to a song by Aviv Geffen [an Israeli rock musician/singer/songwriter]"*.

Aviv Geffen, at that time, was considered part of the "Dor Mezuyan (Screwed Up Generation)" (heavy metal / hard rock style at that time), but today Aviv Geffen is considered a mainstream artist and performs with artists such as **Matti Caspi** and others with Israeli mainstream songs and now even his old songs sound normal.

When **Yoav Ashriel** introduced the dance, "Erev Ba -Evening Comes", **Gurit Kadman** removed him from the continuing education program. She said it was blasphemy, that he had taken a song from the 'hit parade' of songs, from the first Israel Song Festival (in 1960) and created a folk dance, which is really perverse. Today "Erev Ba" is the dancers dance; it is considered the most Israeli dance, the most "folk dance" one can imagine.

That being the case, as they "tyrannized" Yoav Ashriel, then "oppressed" Shlomo Maman and then me and so these things have been continuing.

I do not want to be part of this game and I hope that I will not be. I think that what happens is that every generation that does not know how to connect to the present reality, it seems to him that what we are doing today is wrong and corrupt folklore and I think that is not so.

Folklore = "folk knowledge". It is created at any moment. Today's choreographers use their experience for their creations. Of course, they put in all kinds of touches and Yemenite steps, choreographic terms and choreographic positions that all belong to Israeli folklore, but they also introduce newer folkloric ideas.

This is good, so the youth will continue to dance and not look at it as being bizarre. If they continue to dance "Hava Netze B'machol - Let's Go Dancing", they will stop dancing in the dance troupes. Even the choreographers themselves want to do new things, to be renewed - to express their experience.

Today I choreograph dances as I think they should be choreographed, because what I am creating is based on my experience of the present. I will not choreograph dances as they once were and what is important, I will leave for future generations, what our lives looked like today, and this is folklore.

I want to show them what happened to me in 2018 and, in another twenty years, it will really look like something ancient to them, from the perspective of movement and music. This is totally legitimate and there is no need to be alarmed by all the changes and innovations.

If we stand still, we will end this movement and there will be no more folk dancing. The power of Israeli folk dances is that they are constantly being changed. They have a kick and that's their beauty.

I see **Michael Barzelai** and I am very happy for what he does. I tell him that it's fortunate that he entered this field, otherwise we would have died. I also claim that one of the reasons why we have not advanced in the world of folk dancing in the last decade or two is that we have neither grown nor flourished because all the artists who came after me choreograph dances "like Gadi Bitton".

Sorry for the lack of modesty, but that's not my intention. My intention is that since I began to create, things have not developed, and I wish that there were artists today who would choreograph folk dances and adapt them to the hip-hop generation, adapt them to the generation of all the music of Static and Ben El, so that everyone will feel comfortable coming [to dance], and if there was an artist who could take the folk dance movements, as I did in [the dance], "Zahav - Gold", where I choreographed a folk dance together with modern movements.

If there were young artists from the fields of "hip-hop" and "contemporary dance", choreographing in our world, folk dance would continue to develop and attract young people. This is one of the reasons

I think that what happens is that every generation that does not know how to connect to the present reality, it seems to him that what we are doing today is wrong and corrupt folklore and I think that is not so

why young people do not join us; we in folk dancing fell asleep. If there are artists in the area of folk dance for the stage, who create contemporary dances and integrate contemporary elements, we have gained.

When they asked **Hayim Nahman Bialik**, "What is Hebrew work?" He said, "This is a shoemaker hammering a nail in Tel Aviv and singing songs in Hebrew for his own enjoyment." The meaning here is that when you sing songs in Hebrew, you are living the Hebrew experience and doing Hebrew work.



This is one of the reasons that I think that many of our artists who have moved to live abroad have not managed to choreograph dances that are suitable for the time and the Israeli public. Although they are talented artists, as soon as they leave the country, it is very difficult for them to choreograph dances abroad, because when you do not live it – the "Israeli experience"...there is nothing to do – we must live here for the Israeli experience. It is impossible to understand Hebrew music, what is happening here and what interests the generation, the present, without living here.

If **Yoav Ashriel** would not have insisted on creating "Erev Ba", then today I could not understand Yoav Ashriel's reality in those days. I'm glad I can understand his experience then and that of Gurit Kadman, and also see, through the years, how things have changed in relation to what I do.

I hope that in four generations, if there is still folk dancing, the future generation will be able to see how I've changed relative to Gurit Kadman and the previous generations. So I think it's very good that people are doing new things.

One can also see in the "dance for the stage" troupes, that they also do folkloristic things, as well as works that integrate modern dance. Sometimes they dare more and sometimes less. The same is true of folk dance, and that's fine, and that's how things come into being.

It is also hard for the audience to swallow something "completely different," but if we slowly introduce another movement and more movements... that's the way things come about.

Barry Avidan, who claims that, "Today there is no folkloristic existence and folkloristic things are not being done", has forgotten that when he started with folklore and began to bring various accessories to the stage and do mini performances on stage, and began to make theater out of it, everyone despised him and he said "No, and I want to bring a doll with me on stage, because there is something about it".

Barry did and still does folklore. He introduced new and interesting things and therefore, in my opinion, he got into the minds of people. Just because he was creative and introduced another world, which most choreographers today now use touching on what he did, and if it didn't exist, they would not have developed and would not have introduced their innovations... so the culture progresses and develops.

Unfortunately, we always have the tendency to kick reality and curse the present and say that everyone is wrong. It's very unfortunate for me. We are such a nation that always says that the new generation is not good and our soldiers are neither good nor Zionists, but the truth is that our soldiers are excellent and that we have the best army in the world.

Shai Gottesman

He was born in Kibbutz Afikim [Jordan Valley]. He studied "Movement and Dance" at Seminar HaKibbutzim [the Kibbutzim College]. At the age of 16, he



danced in the Emek HaYarden [Jordan Valley] Troupe and then in the Karmon Troupe. He danced for 8 years in the Batsheva Dance Company and then in the Manhattan Ballet where he also worked as a rehearsal manager in two tours to Japan and Hong Kong. He was a freelance

creator and choreographer in dance institutions and dance companies in Israel and abroad: The Batsheva Dance Company, Dance Kaleidoscope (a professional contemporary dance company in Indianapolis) in Indiana (USA), the Nederlands Dans Theater, Korzo Theater in Den Haag (The Hague), and Introdans in Arnhem, The Netherlands. He served as artistic director and general manager of "Hora Yerushalayim". He is a teacher of contemporary dance in the dance department of the Tel Aviv School of Arts, the Katzir High School Dance Department in Rehovot and as artistic director of the dance companies of Ness Ziona. Director, Producer and Artistic Director of Events, Ceremonies and Dance Events in Israel and around the world.

Unfortunately, the cultural institutions and bodies that budget for dance refer to what they call "folk dance" with great disdain and without distinguishing between dancing at a session, folk dance for the stage and professional folklore as it exists in other countries and peoples around the world.

As Chief Executive Officer (Artistic Director and General Manager) of the "Hora Yerushalayim" organization, I tried to establish Hora Yerushalayim as a national center for professional Israeli Folklore and The Israeli Folklore and Music and Dance Theater that would represent Jerusalem and Israel in the wider world and would also include a special school for dance and music that would produce dancers and musicians of the highest caliber.



would not have been asked. The creative processes in all aspects of stage art are primarily (but not exclusively) the product of inspiration, the source of creativity, the mood at the time of creation, the motivation for creation, the commitment to a certain framework that you must maintain in accordance to a theme assigned to you, limitations and conditions placed before the creator and more...

As a choreographer, you are even more limited because you need dancers and studios for the process of creation, even before the music and folklore there is also the song that unfortunately few of which are appropriate for the Israeli troupes.

Therefore, if you work with a professional body that has the proper conditions for creating a dance and has a folkloristic orientation, which does not exist in Israel, there would be no need to deal with the questions related to attracting dancers to the troupe or musicians and singers and it would be possible to focus on the work itself and bringing it to the audience and for the audience to see the work.

I think there is an audience for folkloric dance that combines music and song, especially in Israeli culture, which is diverse and draws steps and musical meter from the cultures that the Jewish people brought to Israel and from the "multiculturalism" of the Israeli population.

From my experience with Hora Yerushalayim, performing in many places around the world, such as in Budapest, in front of ambassadors for Independence Day, in Warsaw at the World Book Fair, in Moscow at a world conference, a performance at the Tchaikovsky Auditorium, home to the Moiseyev Dance Company, in Berlin, at the Shanghai Expo, in Toronto at an

Israeli dance for the stage should have a connection to Jewish sources, Biblical and historical sources of the Jewish people, as it should have a connection to the culture that developed among Jews in the Diaspora and their history in Diaspora communities

Unfortunately, these attempts caused the management of Hora Yerushalayim, especially the urban part of it, to decide to stop my work with Hora Yerushalayim, thus ending this initiative.

If the folk dance directors did not have to deal with the need to attract dancers, some of the questions that arise in the matter

international tourist conference – in all these performances, which were a combination of masterpieces from the rich and old repertoire of Hora Yerushalayim, along with younger Israeli folklore of mine and other artists – all attracted a large audience and were very successful.

Israeli dance for the stage should have a connection to Jewish sources, Biblical and historical sources of the Jewish people, as it should have a connection to the culture that developed among Jews in the Diaspora and their history in Diaspora communities. It is also important to have a connection with the folk dance that developed in the early stages of settlement in Israel and the first Israeli dance creators such as **Rivka Shturman** or **Leah Bergstein**, who collaborated with the poet **Matityahu Shalem** of Kibbutz Ramat Yochanan (who related to both the holidays and tradition, alongside agriculture and the secular pioneering culture) and later to **Baruch Agadati** and **Yonatan Karmon**.

As artistic directors of troupes that are not amateurs (especially of youth), we must create allure and interest, in order to attract the best and the most talented youth in the field of dance. It is very difficult to distinguish between preserving the folkloric nuance of Israeli culture and what is popular at the time, but it is possible and happens in several groups.

It is impossible to reach a high professional level and a large number of dancers, unless there is a professional body in the field of Israeli folklore and dance in Israel, which will attract dancers who are looking for a professional stage.

In the days that I was the teacher and an artistic director of Hora, I developed and referred more than 20 dancers to the Batsheva Dance Company and other professional dance companies.

In addition to them, there were other talented dancers, who were eager and came from the folk style, but they wanted to remain in the "folk" field as professional dancers. Since it was impossible to earn a living as a folkloric dancer, they had to choose other things.

Folklore as well as Israeli dance can be defined as such, but only after the test of time puts it in its place. When I am asked whether this or that creation is Israeli, my answer is dependent on whether the

creator is an Israeli, there is Israeli music and the piece was created in Israel, then this is an Israeli dance. If it's folklore, time will tell. A work I created 20 years ago for Hora Yerushalayim and is still danced on stage, even though I'm no longer there, at a folkloric festival as Israeli folklore, is a sign that I created an Israeli dance!

Shuki Hoffman

*She started dancing in the "Hora Yerushalayim" dance troupe. After her service in the IDF she began taking classes at the Jerusalem Academy of Music and Dance. At the end of the 70's she became the artistic director of "Hora Yerushalayim". In 1988, together with her husband **Shlomi**, they established the Mechola Dance School in Jerusalem, which became a household name throughout the country. She was responsible for nurturing thousands of students and dozens of teachers, choreographers and artistic directors in Israel. Under her direction, "Mechola" performed at major ceremonies and events in Israel and abroad – The Maccabiah Games, The Torch Lighting Ceremony at Mount Herzl, Taglit (Birthright) and more. She was among the judges of the Israel Festival Dance Competition. In 2008 she won the "Yakir Yerushalayim" award in Dance. (Yakir Yerushalayim, inaugurated in 1967, is an annual prize awarded by the municipality of the City of Jerusalem to one or more residents of the city who have contributed to the cultural and educational life of the city in some outstanding way.)*



It is hard to define what Israeli folk dance is! We are a country with many cultures, ethnic groups and influences and this affects the creations for the stage as well as the folk dance steps which became more sophisticated and perhaps even too complex.

As a country develops, the dance develops and is influenced by the international dance language and this, without a doubt, has been assimilated into contemporary creations, since we all want to advance and also to please the dancers who come with a higher level of technique (there are many schools of dance all across Israel). In order to attract good dancers, there

is of course a need to touch on more contemporary dance.

As a creator of Israeli Dance, I urge the younger generation to preserve the folklore alongside the modern and contemporary dances.

Our main problem is the lack of attention by the media!! They do not show in an appropriate and interesting way, the development of Israeli dance troupes who represent Israel at home and abroad. They do not broadcast the festivals, nor do they show the work of choreographers who developed and create in Israel, all in the pretext that "it's of no interest to the public..."

Through the lack of marketing on television and in the press, they hide the productions and important work of bringing folklore to the people through the media.

It is sad that various committees have a budget for only dancers in the contemporary dance companies, which usually have up to 10 dancers, and there is no budget for the folk dance companies which have hundreds of dancers.

Oren Halaly

*Choreographer and creator of Israeli dance for stage. He is the artistic director of the Technion's [Israel Institute of Technology] Dance Troupe and the Israeli Dance Center. He began dancing at the Mae Boyar High School in Jerusalem with **Barry Avidan** and later with **Yonatan Karmon**. He was a dance emissary [shaliach] in South America for The World Zionist Organization and the Maccabi World Union. He served as the artistic director of the dance troupe of the Jewish communities of Germany - Haleluya Be'machol. He directed the department of dance, culture, festivals and productions at "Hebraica" São Paulo, Brazil. He founded and was the artistic director of municipal dance groups in Israel - Holon, Kfar Saba, Netanya, Herzliya, Tel Mond and others ...*



Maintaining the identity of Israeli folk dance is very important to me. Israeli folk dance was created even before the establishment of the state and continued to evolve for many years.

Israeli dance drew inspiration from folk dances styles of different countries, but all along, there was the desire and the goal to aim for a unique style of our own, Israeli and folk.

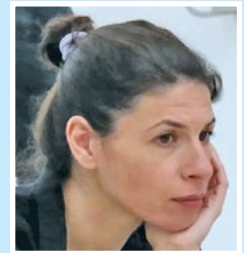
Unfortunately, over the years, Israeli dance choreographers started to include classical or modern techniques in the dances. This was done in order to enrich the dances or in order to develop the style, or to interest the audience. This motif is getting stronger through the years.

I think that this growing phenomenon is very damaging to the field and to the preservation of the uniqueness of the authentic Israeli folklore. If we continue to do so, Israeli folk dance will remain on stage, at best, as a beautiful old memory that no longer exists.

I hope that everyone who has a hand and influence in this matter will be a partner in the planning and correcting of our interest, for the sake of our glorious past in the field and for future generations.

Hagit Zargari

She has as a Bachelor of Dance degree from The Jerusalem Academy of Music and Dance. She danced in "The Kolben Dance Company" and owns the dance studio "Orot Habama" [in Mevasseret Tzion]. She has had extensive artistic experience in the field of Israeli folklore and contemporary (modern) dance. For the past seven years, she has been the artistic director of the "Hora Yerushalayim" dance troupes, a creator and choreographer.



We debate and talk about the dance we represent but, in my opinion, the title of the discussion is very inaccurate. Israeli

dance is dance created by Israeli artists in all (!) the areas of dance and performance.

Israeli dance in all its varieties is recognized internationally. The Israeli dance scene is vibrant, kicking, developing, asking questions and criticizing and I am not completely sure that this big question has a place. If it does, then it should be discussed by all artists from the entire spectrum.

In Israeli dance, there is a niche which claims that what we represent is Israeli folklore. So perhaps we should rephrase the question and ask ourselves, "What is Israeli folklore? Does it have a place? In our work as artists, are we loyal to Israeli folklore?"

In this country, the foundation that was laid for Israeli folklore was established in the days of the pioneers (chalutzim). The foundations which were laid were also borrowed from the Diaspora. The group dance (Hevruta - circle of friends) came from the Chassidic movement, the music was brought from Eastern Europe. After all, we gathered on this land (Israel), and each one of us brought along their cultural world in music and dance according to its community. Therefore, it is correct to define these initial dances as identity dances.

In these identity dances the rooted elements of music and dance were preserved. This is how folk dances became known, which in my opinion, are the base. A complete movement syllabus can be seen if you look at folk dances, which is the basis of Israeli folklore dances.

Later on the Israeli folklore matured and developed into stage dance. The original elements were taken and molded into a choreographic pattern, a characteristic costume was made for the dance, and the dancers had a high level of technique. This was what separated Israeli folk dance for the stage from Israeli folk dancing, in which there was the spirit, the roots, the essence and whoever wished to dance them was able.

We can all recognize folkloristic dance

for the stage and differentiate it from a dance that belongs to the broad genre of Israeli dance in which modern, classical and contemporary elements are combined.

There are folkloric dances in which contemporary elements are integrated and still the final product is more folkloric. It is truly a work of art. We must limit ourselves if we are committed to undertake a folkloric dance. And yes, there is room for both.

Here at "Hora Yerushalyaim" there is an old and magnificent repertoire of ethnic dances for stage created by the top choreographers, each according to his specialization. Thanks to these choreographers, these dances have been performed on stages for 60 years.

The steps, their refinements have been passed from one generation to another like Oral Law. It is the magic and essence of folklore. It is a Torah, roots, sources. We guard these dances. These are inalienable assets. Alongside them, we are building new works, some of which are contemporary in Israeli spirit and some are loyal to national and international folklore.

However, when a dance festival is held, a show or a competition, we should know how to define and distinguish between Israeli folklore and Israeli dance.

Yaron Meishar

In 1983 he founded "Rokdim" - the center for the documentation, preservation and accessibility for all Israeli folk dances. He organized the recordings of thousands of songs that are played in all the dance sessions to this day. He has filmed more than 5,000 videos of the dance instructions and demonstrations. He is the editor and producer of Rokdim-Nirkoda Magazine and Director of the "Rokdim" website.



Most of the discussions at the Ashdod Festival were entirely directed toward the folk dance troupes. The participants were all leading choreographers of today's troupes. However, there is a close connection between what was said there and what we experience in "folk dance".

In my humble opinion, the folk dance sessions and performing troupes are both part of what comprises the entirety of "Israeli

dance". About 20 years ago, the name "Israeli dance" was introduced in the context of folk dance (rikudei ha'am), perhaps in order to expand the concept of "folk dance", to give it additional meanings (at other times), to make it young and "chic and to open folk dance to new directions. It may even be different from what was previously perceived as "folk dance." The term was also joyously adopted by most of the folklore dance troupes in Israel (not all of them).

The choreographers have the duty to "excavate", and to rummage through Jewish sources, history, culture, our roots here in the Land of Israel as well as the contemporary cultural characteristics that we experience in our daily life, and to create dances that will also be innovative and dazzling but which will have elements, connections and the flavor of our special things, those that make us Jews and Israelis...

In the past, when we watched the dance troupes of **Yonatan Karmon, Gavri Levi z"l, Yoav Ashriel** and others, we could say with complete confidence that these are Israeli folk dances. The costumes, the steps, the theatrical staging, the sources and the messages – all were based on Jewish sources about dances that were danced in distant and recent history, in exile (in Arab countries and Europe) and in Eretz Israel, from the First Aliyah and thereafter.

These choreographies were structured with content and messages of building the country, settling the land, sharing and Kibbutz Galuyot – the ingathering of exiles of Israel in the land of Israel (agriculture, fishing, nature, Chassidic, Debkas, Arab, Middle Eastern, Yemenite). When these troupes performed abroad, it was clear to everyone that they were bringing Israeli folklore, that they bring authentic things from the past and present of Israel and Judaism.

The dancers in these performing troupes were an important part of the Israeli folk classes and sessions and therefore there was a very deep and strong connection between the troupes and the dance sessions, between what was danced by the people and by the troupes.

During the 1970s and '80s, many performing troupes were established in almost every municipality, local council and community center. The leading choreographers were talented dancers who danced mainly with Karmon and the dances they created were inspired by him.

Later on, a differentiation and distance between the performing group dancers and the folk dancers began. The dancers in the dance troupes, for the most part, are no longer dancing in folk dance sessions. They are involved in learning technique and raising their level and ability to perform. Some of them reach the level of professional dancers.

Now the choreographies set a higher bar and higher demands from the dancers. Choreographers are looking for new, challenging, varied, unique things. The dancers aspire to a much higher technique and performance level than in the past. They want to attract high-quality dancers and a wide variety of spectators.

So how do we define a folklore performance? What makes a dance performance a folklore show? Can we say that the works of **Ohad Naharin, Noa Wertheim, Rami Be'er, Inbal Pinto** and others – are "Israeli dance"? Of course they are! Are they "Israeli folklore"? Of course not!

The definitions are very elusive, neither black nor white and nevertheless, I will try to point out characteristics of folklore:

1. The subject, the content, the message that the dance brings must have something of the history of the people, the holidays, the tradition, of the existing culture, from the daily life of society, the mood of society, from the relationships within society and so on...
2. The movements, the structures of the dances, the compositions – the complexity of the movements are such that almost every dancer can perform them, perhaps not on as high a level as the dancers in the troupes, but nonetheless they can be performed.
3. Israeli music, melodies and songs in Hebrew that have been composed in Israel and played on the radio and sung by the people.
4. The dancers – the performers are not paid, this is not their livelihood. They try to be professional but are not professionals...

It is understandable that, in order to bring young dancers into the performing group, they should be given challenging dances with the movements they see on television and on smartphones. "If we do not speak their language, we will not have young dancers... through repeatedly doing something, not for its own sake, one eventually does do it, for its own sake".

In the '70's, when I studied in a course for folk dance instructors, we had learned that line dancing was a means to attract young people and those who were struggling to succeed and want to dance, and then, when we "caught" them, we taught them real folk dances. Today, unfortunately, line dances are no longer just an "introduction" but have become part of "the brand".

I think that folk dance and "folklore" are not just fun and a pastime. They also contain a message, here there is Zionism. Engaging in folklore requires more and has an added value that is not found in the other types of dance. "Folklore" is a social, cultural and perhaps even an historical mission. The choreographers have the duty to "excavate", and to rummage through Jewish sources, history, culture, our roots here in the Land of Israel as well as the contemporary cultural characteristics that we experience in our daily life, and to create dances that will also be innovative and dazzling but which will have elements, connections and the flavor of our special things, those that make us Jews and Israelis...

Ze'ev Keren

The artistic director of the "Jezreel Valley Contemporary Dance Festival" which takes place on the holiday of Shavuot. The choreographer and artistic director of "Alon Yizrael" Israeli dance company (adult dancers aged 30 and over), "Rokdim Gan Yavne", and the "Hora Mate Asher" troupe (in the western Galilee of northern Israel). As his life work, he established the representative dance troupe of Nazareth Illit "Irisim Natzrit" (the Nazareth Irises). For 5 years he was a partner in producing the Israeli Independence Day event for the Jewish community of Frankfurt, Germany. He is a member of the Israeli Board of Directors of The International Council



Without exception, in each panel in which we participated where the topic of the discussion was "The Future of Folkloric Dance" we (very politely) received a cold shoulder claiming that the Israeli troupes have neglected Israeli folklore... saying, "Today, it is impossible to identify an Israeli troupe as Israeli - neither by the dance nor by the costumes.

of Organizations of Folklore Festivals and Folk Arts (CIOFF) and Maataf - The Israeli Center for Cultural Exchange and Folklore. He was invited to teach choreography in Israel and abroad (Russia, Ukraine, Germany, England and Belarus).

Folklore = a nation's knowledge. "The main value of folklore is the fact that the process of its creation is spread over a long history".

Folklore has no elements of modern dance (if it is modern, it is not folklore. See above). If the dance is based on modern dance phrases and is accompanied by a rhythm of any kind and an Israeli song, any modern dancer from anywhere around the world will perform as well as the Israeli dancers. However, no dance critic will say that this is Israeli folklore.

On this matter, a few years ago, I was invited together with **Shlomo Haziz**, z"l (a former member of the Inbal Dance Theater), and accompanied by **David Sibour** (a swimming coach who became an impresario for Israeli dance groups for festivals throughout Europe) to a conference of folklorists from Europe held in Prague, Czech Republic. The conference was attended by about 200 folklore researchers from across the continent and local dance troupes which appeared in different corners of the hotel in which the conference was held.

Without exception, in each panel in which we participated where the topic of the discussion was "The Future of Folkloric Dance" we (very politely) received a cold shoulder claiming that the Israeli troupes have neglected Israeli folklore... saying, "Today, it is impossible to identify an Israeli

troupe as Israeli – neither by the dance nor by the costumes”.

Shlomo Haziz and I tried to justify our dance which has been influenced by all the aliyot (immigrations to Israel) that had gathered in Israel. At the head of the table, a distinguished lady, (the Czech Deputy Minister of Culture), sat and shook her head: “You have forgotten that your folklore goes back to biblical days when Miriam, the sister of Moses, and all the daughters of Israel [followed her and] danced; you [the Biblical Jews] were the first to mention dance. Where are your Chassidic dances? Where are the unique Jewish Yemenite dances and where are the agricultural dances you had...you seem to have forgotten that”.

Dganit Rom

She began classical ballet at the age of 5 and continued for many years. At the age of 15, she joined the “Pe’amei Aviv” dance troupe under the guidance of Yoav Ashriel. After the army, she studied at The Academic College at Wingate, School of Physical Education, specializing in Dance. While she was a student, she danced in modern, ethnic and Israeli folkloric dance troupes. After her studies, 30 years ago, she started a small and modest dance troupe in Misgav, located in the Western Galilee. For about 15 years, the Misgav dance troupes had about 320 dancers of all ages along with a crew of 5 choreographers and an administrative director. She has served as the artistic director of the “Misgav” troupes for 30 years.



I define myself as a “choreographer of Israeli dance”. Dance troupes today, and certainly in the past 20 years – did Israeli dance. And what is Israeli dance to me?

Israeli dance, like any art, expresses a microcosm of the society where it exists. Every society has past, present and future. In each art, we can find references to these three time periods.

When we visit a museum, we find works from previous centuries, from the last century, and alongside them are contemporary works which the audience has already

accepted and are uncomplicated for them and works that we, as the viewers, still find hard to digest, because they are ahead of their time...

In any art it is important to preserve the past, to touch the present in any society at that point in time and to look forward. This is how I act as a choreographer. In my repertoire there are ethnic dances, dances that belong to the Hora dance genre and I also have many creative contemporary dances, those that are out of the box and interest the youth and the audience.

Today’s generation of dancers is different from the dancers of the past. In order to preserve the dance troupes, [I must] interest the youth, make them leave their smartphones, give up sitting in front of the television set, [stop] hanging out with friends, to become committed to working very hard, intense demanding work – I must interest them...

The search is not easy. I believe that I have to preserve the Israeli folklore otherwise we will not know where we came from and where we are heading, but I must also be up to date. This balance and the right dosage is one of the greatest challenges we have as creators.

The days of Dalia have passed, as have the days of the shepherd / farmer / harvesters that no longer speak to the youth and the young audience. The themes also change and become those which relate to contemporary Israeli reality.

I make sure to use Israeli music, in themes concerning us; I look for new movement motifs that are not typically defined as “Hip Hop”, “Modern”, “Jazz”... however, they are integrated into the dances since naturally, contemporary music does not always fit with steps such as “the mayim combination”.

The search is not easy. I believe that I have to preserve the Israeli folklore otherwise we will not know where we came from and where we are heading, but I must also be up to date. This balance and the right dosage is one of the greatest challenges we have as creators.



In our annual performances, the show will consist of various styles, but it will have a sense of innovation. When we travel abroad, we are immediately recognized as an Israeli troupe. The music, even if it is contemporary, brings rhythm and energy which is Israeli and unique to us. I will always incorporate Israeli folklore, even if it is with more contemporary Israeli songs such as those songs by **Nurit Hirsh, Yoram Teharlev, Kaveret** (also known as Poogy), **Mashina**...alongside them, I will combine dances with more innovative effects and elements. The audience leaves with a feeling of a very diverse and fascinating evening.

I do not presume to be the standard-bearer of the preservation of the old Israeli folklore, but I do believe that it is important to integrate it into the troupe's repertoire to some extent, in a way which will suit the new dance generation.

Lior Tavori

He began dancing in his childhood and youth with Oren Halaly. As a teenager, he joined the Karmon Dance Company. Later, he danced in professional modern dance companies in Israel. He is the artistic director and choreographer for "Hora Reim - Holon", "Havazalot-Netanya".



Israeli dance is a problem. It is very difficult to recruit dancers - boys and girls for a troupe whose name starts with "Hora". The image is perceived as outdated, old, not sexy.

The resuscitation operations to the field should come from above, from the Ministry of Culture, to acquire the prestige and location for troupes of this style and form a national dance troupe which would appear around the world, such as the Karmon Dance Company in the past.

We try to attract boys and girls to dance the traditional stuff. Folklore dances. Through them we explain the composers, the song writers, the performers and the Israeli creators. The music will always be in Hebrew. We teach them tradition by using more contemporary elements.

Part of the repertoire uses the contemporary dance world which includes special jumps and compositions.

Every troupe, of any age, has folkloristic dances such as the ethnic dances, biblical dances, and formative dances of the land of Israel and sometimes more contemporary things to songs we hope will stay with us, will stand the test of time and remain with us for many generations.

The resuscitation operations to the field should come from above, from the Ministry of Culture, to acquire the prestige and location for troupes of this style and form a national dance troupe which would appear around the world

Dr. Ronit Tamir

A dancer, dance teacher, lecturer and pedagogical instructor in the creative tract for early childhood at the Kibbutzim College Of Education, Technology and The Arts and the David Yellin College of Education. For many years she taught dance in the educational system and in other programs. She has a degree in dance from the Jerusalem Academy of Music and a degree in education from Hebrew University of Jerusalem. She has an M.A from Teachers College, Columbia University: Graduate School of Education and a Ph.D. from Lesley University in Boston. She performed with the Karmon Dance Company, the Hora Dance Troupe and The Student Troupe and the College Troupe in Boston.



I was born into the world of Israeli folk dance and have been breathing it ever since. (Her father is **Dr. Dan Ronen** who had been Director of the Department of Culture and Arts at the Ministry of Education and was one of the organizers of the national folk dance festivals held at Kibbutz Dalia) This great love and hobby quickly became a profession and today I'm a teacher and I also train teachers with the strong belief in the educational power of dance and in folk dance in particular. This passion exists in all areas of my activity.

also with the sober view of the reality and changes that are taking place in Israeli culture which undoubtedly affect the folk dance field as well. There is no way to ignore them and the right dose needs to be found between continuity and change.

Looking at the folk dance of other nations, Israeli folk dance is very different. It does not have a tradition of years and generations. It is young and maybe that is why it is dynamic and alive and breathing. Some would say that because of this, it is not "real" folklore. I actually see it as an advantage. It is important that it not remain only in the past because it is no longer in the hearts of our youth as it was at the beginning of the journey. On the other hand, it is important that we remember, learn and impart the past as a basis for studying the present and thinking about the future.

In my view, an Israeli folk creation is related to Israeli musical creation, which was made by an Israeli artist who is familiar with Israeli culture; it relates to the melody and words as well as to the language of movement which connects it to Israel.

I believe that it is very important to teach folk dance at a young age in order to give the next generations the sense of belonging and connection to one of the central symbols of our nation. On the other hand, it is also important to attract and connect them to the contemporary creations and make the right combination while learning history through dance and the connection of Israeli folk dance to the State of Israel.

Many of my students remember dances from the "Beit Sefer HaRoked" (Dance in School) program in the third grade. This project should be mandatory in any educational framework.

It is hard and wrong, in my opinion, to stop the dynamics occurring around us but it does require intelligence and respect.



As a dancer who grew up in the leading dance companies in Israel such as the Karmon Company, Hora Yerushalayim and Yerushalayim Student Dance Company, I have been on stage for many years and to this day I am a member of Hora Rishonim Dance Company (for dancers aged 30+).

I am also an active dancer at the dance sessions and enjoy dancing in my free time. I can bring a broad perspective on folk dance from both the side of the esteemed founders of the folk dance movement and

Looking at the folk dance of other nations, Israeli folk dance is very different. It does not have a tradition of years and generations. It is young and maybe that is why it is dynamic and alive and breathing



Alex Huber

Translation:
Ruth Goodman

The Israeli Dance Awards

For the first time in Israel, an Israeli Dance Awards ceremony was held that was devoted entirely to folk dance, "the Oscars of Israeli Dance" were launched.

Folk dance in Israel: Israeli folk dance and dance for the stage – has for years made a significant contribution to the Israeli and global cultural map. The dances are spread throughout countless countries and are taught with great enthusiasm by both Jews and Christians. Thus, folk dance contributes to the dissemination of Israeli culture outside the State of Israel and its representatives are in fact outstanding ambassadors of Israel in the world.

The ceremony, sponsored by the **Ministry of Culture and Sport and Minister Miri Regev**, was held at the Ashdodance Festival where, for the first time, the people behind this endeavor were honored and received awards.

Avi Levy, the Artistic Director of the Ashdodance Festival, said: "The ceremony was established in order to bring Israeli dance to the forefront and thus to honor the influential people in the field



Lifetime Achievement Award



Moshiko Halevy

Lifetime Achievement Award



Yonatan Karmon



Dance Instructor of the Year



Yaron Karmel

The Creation Award



Shlomo Maman

for their contribution toward the encouragement of creativity and fostering the love of Israeli dance among the general public. We intend to make this ceremony an annual tradition at Ashdodance.

The judging categories were determined in two areas: **A.** Israeli folk dance for the stage and **B.** folk dance. In the



Gadi Biton explains



Moshiko Halevy, the laureat of the Lifetime Achievement Award, and Hila Mukdasi, the Discovery of the Year

judging committee, headed by **Eli Mizrahi**, were the choreographers **Oren Halali**, **Lucy Maman** and **Moti Vaknin**. The judges based their decisions on a questionnaire that went to veterans in the field, in which they were asked to choose the discovery of the year in folk dance, Israeli dance choreographer of the year and who deserves the Lifetime Achievement Award.

Masters of Ceremonies: **Yael Bar Zohar** (Israeli actress, model and television host) and **Kobi Machat** (Israeli actor). Artistic Director of the ceremony: **Gadi Bitton**.



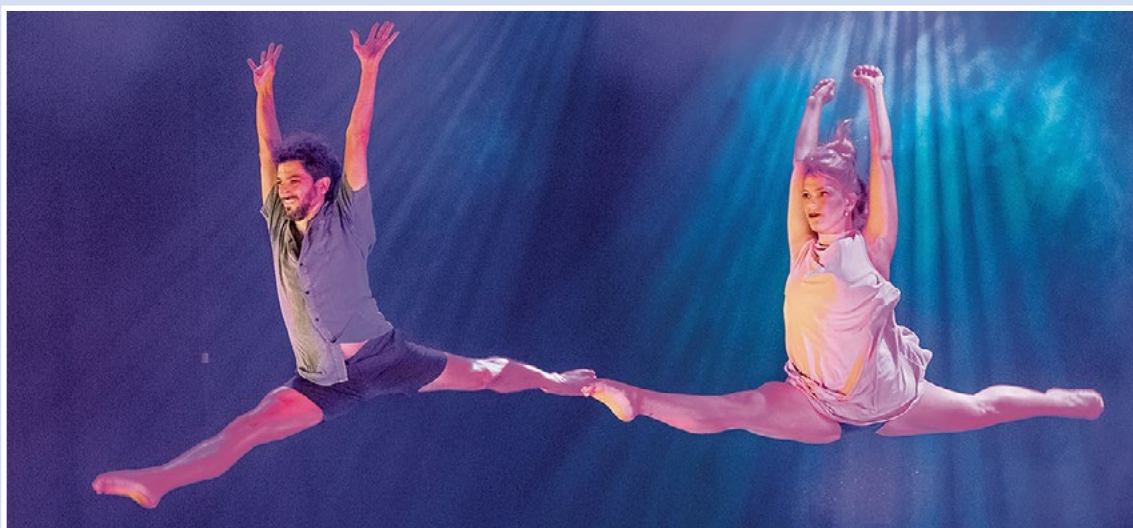
Karmon" (The Karmon Troupe") evolved. The Karmon Troupe, which combined folklore with other styles such as ballet and modern dance, performed around the world, including Ed Sullivan's popular television show in the United States.

Many Israeli musicians have collaborated with Lehakat Karmon, including **Shoshana Damari**, **Ilan and Ilanit**, **Mike Brant** and others. The Troupe has been working (on and off) for more than thirty years.

Karmon served as artistic advisor to L'Olympia (Olympia Hall) in Paris, beginning in the late 1960s and for over 30 years. In 1988, Yonatan Karmon was invited to be the first artistic director of the Karmiel Dance Festival. He served in this position until 2000. In 2004 he was presented with the Lifetime Achievement Award by the Ministry of Education and Culture, and in 2008 he was awarded the Landau Prize. As a result of his work in Paris, he was made a member of the French Order of Arts and Letters (given for significant contribution to the enrichment of the French cultural inheritance).

The Lifetime Achievement Award of NIS 10,000 was awarded to the legendary choreographer and director **Yonatan Karmon** for his great contribution over the years to shaping the world of Israeli dance.

Choreographer **Yonatan Karmon**, 87, began dancing in his youth, and became a central figure in the Israeli dance world beginning in the early years of the State. In the mid-1950s he was invited to set up the National Folk Dance Troupe, from which "Lehakat



The dances are spread throughout countless countries and are taught with great enthusiasm by both Jews and Christians. Thus, folk dance contributes to the dissemination of Israeli culture outside the State of Israel and its representatives are in fact outstanding ambassadors of Israel in the world.



Grants in the amount of NIS 2,000 were awarded to every winner in the leading categories of folk dance and dance for the stage.

Dance for the Stage

Hora style dance: **Itzik Cohen**. The name of the dance: "Et Katzir Ha'Omer" ("At the Omer Harvest"); the best hora style dance for the stage in the field of Israeli folk dance, performed by Lehakat "Tzivei Machol" ("Colors of Dance"), Hadera. Musical arrangement by: **Dan Zippori**, troupe management: **Smadar Mor**.

The Best Contemporary Dance "Lecha Eli Teshukati" ("To You My God is My Passion"), performed by Lehakat "Orot Habama", choreographer: **Liran Zecharia**.

Folk Dance

Lifetime Achievement Award: **Moshiko Halevy**.

Discovery of the Year: **Hila Mukdasi** [an innovative dance leader and founder of Komuna, an Israeli dance session for young dancers in Jerusalem].

Choreographer of the Year: **Shlomo Maman**.

Instructor of the Year: **Yaron Carmel**.

The Best Dances:

Best Partner Dance - "Kach Oti" ("Take Me") by **Shlomo Maman**.

The Best Circle Dance - "Be'vo Yomi" ("When the Day Comes") by **Shlomo Maman**.

In a closed ceremony, held prior to the official ceremony, certificates of appreciation were awarded to the founders of Israeli folk dance for their significant contribution to laying the foundation for folk dance and their extensive work in promoting the field in Israel and worldwide.





David Ben-Asher

Photos:
David Ben-Asher

Translation: Shani
Karni Aduculesi

The First Dance Conference for Special Education

The National Dance Conference for Special Education Schools was held in honor of the 70th Anniversary of the State of Israel at the Lev Ha'Park Center in Ra'anana on Thursday, April 26, 2018. It was the first conference of its kind, groundbreaking, brimming with freshness, with dance and choreography talent, joie de vivre, optimistic and heart and eye-catching.

More than 400 participants on the parquet dance floor, special education students along with their escorts, enthusiastically filled the large hall and the galleries.

The conference opened with a flag parade with greetings by the Mayor of Ra'anana, **Eitan Ginzburg**, and with guests, **Prof. Dr. Yeshayahu "Shayke" Hutzler** of the Academic College at Wingate (Netanya, Israel) together with students from his

class in adapted physical education for children with disabilities, **Prof. Dr. Diana Rėklaitienė**, Rector and Jurate Pozeriene were representatives from the Lithuanian Sports University | LSU, representatives from the Ra'anana Sports Department, special education inspectors and other dignitaries who also awarded certificates of honor to students eligible for ID cards this year – The 70th Anniversary of the State.

The initiative and organization of this conference came from the Agam School (a private community school for special education) in Ra'anana, under the direction of its principal, **Efrat Weinberg**, with the conference directed by the physical education teacher, **Ofir Schonwetter-Lazar**, the social coordinator – **Shiral Lazarovitz**, the teacher **Doria Berditchevsky** and with the support of **Miri Yagel** – Instructor of

Note:

The Second Dance Conference for Special Education Schools, "Celebration in White" with the theme "Dancing in Unity - Past in the Present and in the Future" will be held on Thursday, May 30, 2019 at 10:30 am.



For the first time in Israel, a National Dance Conference for Special Education Schools was held with over 400 participants from across the country. It was an educational undertaking full of the joy of life, leaving everyone wanting more



Organizers from right: Efrat, Doria, Ofir, Shiral

the Central Region for Special Education in the Ministry of Education.

One after the other, eight school dance groups from different places in Israel performed – Shirat Halev, Beit Issie Shapiro, Psifas (Beit Eckstein Special Education) and Kramim Elementary School (in Modiin), Lotem (Northern Israel Galilee), Szold (Hula Valley), Agam and the Ziv School (Ra'anana) in addition to members of the Ra'anana Dance Center, (a guest performance).

Among the dancers were children and teenagers, boys and girls with various cognitive levels of developmental and various physical disabilities, many of them in wheelchairs and with limited mobility.

Despite these limitations, the teachers created an impressive and beautiful performance. There were choreographies in circles, in

partners, in lines and in other variations. All the dances were executed to the sound of the original and well known Hebrew songs, such as "Hora" by Yoram Taharlev, "Baderech Hazara" or "Haderech el Hakfar", "El Ha'derech" by Nurit Hirsh, "Chai" by Ehud Manor, "Od Yeheye Tov Be'Eretz Yisrael" by Yeshayahu "Shaik" Paikov etc.

Miri Yagel: "Physical activity for those with special needs is a necessity. Many are physically limited and we find ways to improve mobility and motor skills by various means. Morning walks, working with equipment, ball games, strength training via exercise and swimming. And here too, there is dance with a lot of joy.

"The special education students are usually confined in their schools; very few are exposed to a wide variety of external




activities. Here, they are given the opportunity to be exposed to many groups at a public event, with the participation of hundreds of other just like them. The enthusiastic, joyous and open atmosphere expands awareness and creates a sense of comfort and a feeling of a full and vital partnership. The organizers of the event, **Ofir Lazar** and **Shiral Lazarovitz**, emphasize that they are pleased and elated.

At the end of the performances, all the participants joined together to form circles resulting in a mass dance session performing dances to the songs of Eretz Israel and to the special song, "Israel Sheli – My Israel" sung by **Lior Narkis** and **Yardena Arazi** [**Yosi Gispan**, lyrics and **Orel Gispan**, music] and choreographed by **Gadi Bitton** for The

70th Anniversary of the State of Israel and for the occasion of the Israel Dance event held to celebrate the declaration of the establishment of the State of Israel for the May 5 anniversary celebrations.

And in light of the success, I asked these two, will this beautiful and founding event be a one-time occurrence or the beginning of a tradition?

"Not only will this dance conference become a tradition, but we aspire to broaden it, to have more participants, reach more communities and schools, create the conditions to establish many dance groups and turn this conference into a national dance festival and, in the future, even an international one like other dance festivals in Israel and around the world". 

THANK YOU TO CAMP BITNUA

I would like to express my deep appreciation to all those who honored me with your personal dedications in the beautiful book that was presented to me at Camp Bitnua when I was presented with the Lifetime Achievement Award. I would also like to thank all those who personally congratulated me during the camp and especially those who came to this event to participate in my joy.

In addition, I had the honor to participate in the recognition and appreciation of the great and varied contribution to our treasured Israeli folk dances by my dear friend, **Shlomo Maman**.

Special thanks to **Avner Naim** and **Yaron Carmel** who warmly encouraged me throughout the camp.

And of course, a huge "thank you" to **Gadi Bitton** and the team behind the scenes for an amazing project and such perfect realization of the event.

With love to all the dancers and participants.

Let's Dance!

Danny Uziel



Dance:
Ofer Alfasi;

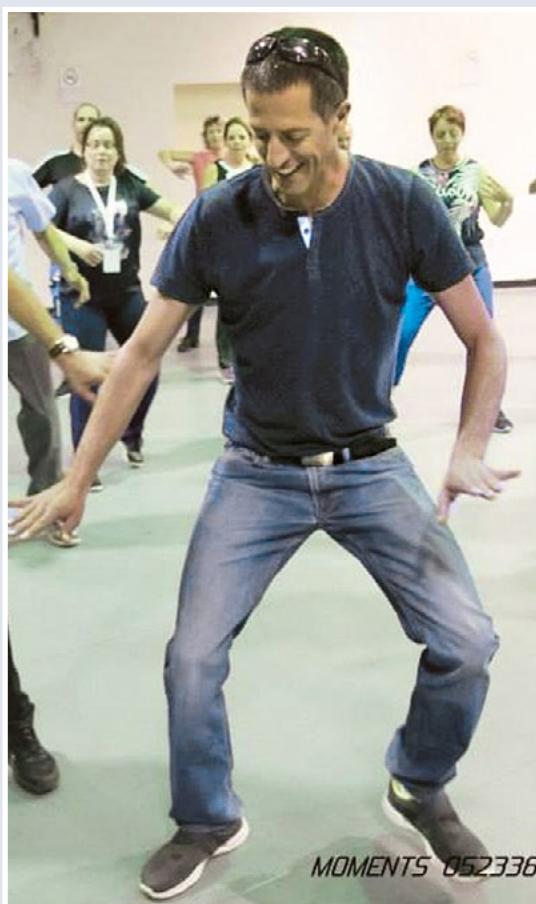
Translation:
Ruth Goodman

TOV KAZE GOOD LIKE THIS

Ofer Alfasi was born in March, 1969 (fifty year jubilee - congratulations), and is a divorced father of two terrific children - a son, Gal, who is 13.5 and a daughter, Niv, who is 12 years old.

He began to dance by happenstance (or not by accident). When he was discharged from the army in 1991, his late uncle, **Moti Alfasi z"l**, who then had his driver's license revoked, asked him to drive him to dance sessions every evening. That's how Ofer found himself regularly going to evening harkadot in the south... Ein Gedi, Sufa (kibbutz in the north western Negev), Re'im (kibbutz in the western Negev) and a few other kibbutzim.

Of course, Ofer joined the circle and soon acquired a respectable repertoire. To this day, the sound of Moti's voice teaching the dances remains engraved in his memory.



After two or three years of dancing, Ofer enrolled in a course for instructors (then called the Ulpan) and in 1995, he completed the course at Beit Hamlin in Tel Aviv, which had lasted for two years. Since then, for 23 years, Ofer has been teaching and dancing five times a week, traveling to many camps abroad and making a decent living.

Ofer states that he is careful to maintain a diverse repertoire of old and new dances and clear and precise instruction. He tries to be attentive to the dancers and not to harm his fellow instructors because "a good name is better than fine perfume" and a close friend is better than a distant brother.

Abroad and in his dance sessions, his dances are known and danced with affection... to other places that he does not have the time to come to teach... maybe when he retires.

[Ofer's activities today](#)

[The dances he choreographed](#)

About the dance "Tov Kaze", he says:

Rama Messinger z"l (Sept. 3, 1968 - Aug. 18, 2015) was a well-known actress and singer. I met her in a student film (Remez) and from then on we became friends. She wrote the song, "Tov Kaze"... just before her death, and asked me to create a dance for it... I did not know that she had cancer and that her time was limited... Looking back, the whole song talks about the fact that such good will never return.

I choreographed the dance and adapted the dance movements to the song, the "stop" movement with the hand, slow steps and a gust of wind with the hands and a few other (movements) that correspond to the song...

Rama loved the dance very much and we even did a shared video clip. This is the best memory I have of **Rama Messinger z'l**.

<https://www.youtube.com/watch?v=vsBT34Yhzm8&feature=youtu.be>

[Back to Contents](#)



Tov Kaze
Dance: Ofer Alfasi
Meter: 4/4
Formation: Circle, moving CCW

Part A: Face center. (The dance begins with the singing.)

- 1-2 Step R fwd into center while extending R arm into center with palm forward (the 'stop' gesture); step back on L in place while pivoting to left to face out of the circle.
- 3-4 Repeat counts 1-2 to return to face center.
- 5-6 Sway R-L.
- 7&8 Back Yem. R.
- 9-10 Sway onto L to left and step R to rt. to face CCW.
- 11&12 Moving fwd on the line of the circle: LRL fwd .
- 13&14 3/4 turn to rt. (CCW) on line of circle: RLR to end facing center.
- 15&16 Full turn to left (CW) on line of circle: LRL.
- 17 Step R fwd to face CCW and lift up onto ball of the foot.
- 18&19 Mayim step with L moving CCW on line of circle (L over R, R to rt., L behind R, R to rt.).
- 20 Step L across rt. and pivot to face CW.

- 21&22 Moving CW: RLR (R over L, L to left, R over L).
- 23&24 Face center: Back Yem. L.
- 25-28 Repeat counts 17-20 moving toward center. Begin with step-lift on R fwd and face CW (rt. shoulder to center).
- 29&30 Moving out of circle: RLR (R over L, L to left, R over L) and face center.
- 31&32 Back Yem. L.

Repeat Part A (first time through dance only)

Part B: Face CCW.

- 1-2 Moving fwd: Step R over L, Step L over R.
- 3&4 Continue moving fwd: Step R-tog-R on the line of the circle.
- 5-6 While bouncing on R: Touch L heel fwd and lift L; repeat touch & lift; at the same time, both forearms are lifted fwd at waist level with elbows bent and with palms down, pushing down on each heel-touch.
- 7&8 Yem. L bwd.
- 9-16 Repeat Part B counts 1-8.
- 17-18 Moving CCW: Step R fwd and face out of center, touch L toes to left with arms raised to sides.
- 19-20 Step L fwd CCW with arms lowered, face center and touch R toes to rt. with arms raised to sides.
- 21-22 Face center with arms lowered and swinging in the same direction as the step: Sway R-L.
- 23&24 Full turn to rt. with RLR to end facing center.
- 25-26 Sway L-R.

27&28 Back Yem. L.

29-32 Touch R heel in front of left toes while snapping fingers with wrists crossed and arms low. Repeat 3x more.

Transition: Face Center.

1-2 Step fwd R and snap fingers, pivot on R turning left to face out, step L.

3-4 Repeat counts 1-2 to complete the turn and end facing center.

[Note: Counts 1-4 describe a "basketball turn".]

5-6 Step R fwd while raising arms, step L bwd in place while beginning to lower arms.

7&8 Step R bwd while lowering arms, rock fwd on L in place, close R to L.

Repeat Parts A & B

Ending:

1&2 Repeat Transition counts 7&8, [step back on R, rock fwd on L, close R to L].

3-4 Bend and straighten both knees while snapping fingers with wrists crossed].

Sequence: Part A, Part A, Part B, Transition, Part A, Part B, Ending.

Dance Notation by **Honey Goldfein** and **Ruth Schoenberg**

Rama wrote the song "Tov Kaze"... just before her death, and asked me to create a dance for it... I did not know that she had cancer and that her time was limited... Looking back, the whole song talks about the fact that such good will never return

Tov Kaze

Atzor ha'kol, tak'pi bishvili et ha'rega
Imdu sufot, itzru yetzurei ha'yam
Tov mizeh lo yihiyeh li af pa'am
Tov ka'ze shuv lo yachzor le'olam.

Tikach oti lir chadasha, lo noda'at
Tash'ir oti ad sof ha'yamim bamidbar
Atzor hakol, lifney she'hashemesh gova'at
Atzor hakol achshav k'she'adayin efshar.

Ani mamshich, alay lasim pe'a'mai
Mamshich mikan, haru'ach ba'akevai
Vein li z'man acher, rak ze she'memaher
Ani mamshich, tadbiki et tze'adai.

Tafsik hakol, atzor bishvili et haru'ach
Nimkor ha'kol bayom uv'layla nivrach
Kach oti rachok le'makom batuach
Kach oti le'makom she'ha'el kvar shachach.

Good Like This

Lyrics: Rama Messinger

Music: Daniel Solomon and Arik Avigdor

Stop everything, freeze the moment for me
Storms- stop! Sea creatures - stop!
It would never be better for me than that,
Never would such a good thing ever come back

Take me to a new, unknown city
Leave me alone in the desert until the end of days
Stop everything before the sun dies down
Stop everything now while it's still possible.

I continue, I must head forward
Continue from here, the wind is at my heels
And I have no other time, only that which is in a hurry
I continue, catch up to my footsteps.

Stop everything, stop the wind for me
We'll sell everything by day and run away at night
Take me far away to a safe place
Take me to a place that God has already forgotten.

I continue...



Amos Oren
Translation:
Benny Levy

The Hora with the Hey

In Memory Of Gavri Levi (1937–2018)

Courtesy of Habima:

www.habama.co.il
[www.habama.co.il/
Pages/Area.aspx?
Subj=1&Area=1](http://www.habama.co.il/Pages/Area.aspx?Subj=1&Area=1)

Gavri Levi ז"ל, who recently passed away at the age of 80, will be remembered in Israeli culture as one of the pioneers in Israeli folk dance and dance who was one of the world's most outstanding ambassadors of Israeli folklore in the world. In the span of his 65 years of activity in the field, he turned the Hora with the "Hey" into the Israeli representative of dance.



Levi was introduced to dance at an early age in the social framework of the elementary school and the youth movement. At the age of 15, he danced with Hapoel Petach-Tikva troupe led by **Yoav Ashriel**. The manager of the troupe was producer/impressario **Shmuel Zemach** ז"ל, who also passed away recently [October 15, 2017]. He changed the group into a Gadna Troupe – also called Alumim, which was directed [for eight years] by **Yonatan Karmon**, a student of **Mia Arbatova** [an Israeli ballet dancer and teacher].

"Alumim" was a milestone in Israeli folk dance and a model for all the ensuing ensembles, including the Histadrut Dance Troupe as well as The Karmon Troupe from which it emerged. Levi was one of the troupes dancers who performed on the historical Ed Sullivan Show in 1958 [Season 12, episode 8], and this hobby became the primary focus of his life.

For about 20 years, he worked with Karmon as the troupe's director during the tours around the world. "Everything I know, I had learned from Karmon," he said more than once. "He taught me everything about the stage, dance, choreography, aesthetics

and presentation. He made me want to move forward. I also learned what not to do from him, i.e., always stay within my knowledge and abilities".

In the Karmon group, Gavri met his future wife, **Leah Lev-Goren**. Together they had three children and eleven grandchildren. "I was a dancer, an assistant, a manager, a manager of the financial contracts and occasionally a choreographer. I prepared

the dances according to Karmon's methods, and sometimes I knew the steps even before he choreographed them".

In 1973, after eight years in which he managed Karmon's Grand Music Hall of Israel at L'Olympia in Paris, the professional ties between the two were severed. Nevertheless, until the day of his death, Levi praised Karmon: "Thanks to the Karmon troupe, Israeli folk dance became the country's best cultural ambassador in those years. He fostered the combination of artistic dance, classical and modern ballet, together with Jewish and Israeli folklore. In my opinion, he deserves the [state's highest cultural honor] The Israel Prize".



Gavri Levi. Source: Private collection, courtesy Levy family



As an independent choreographer, he was in charge of an IDF Command Training Troupe, the first of its kind in the IDF, where male and female soldiers served as dancers. The troupe continued until 1976, when the Chief of Staff **Rafael Eitan** (Rafu) dismantled all military bands and dance troupes. Along with **Shmuel Zemach**, he then founded the "Shalom" Troupe, which has remained active until today, and adapts its name according to the current year's activities. The troupe regularly tours the world; in 1977, it started with eight couples and currently it has 16 couples.

Whoever danced with him was a human being

"I loved the work, and from a young age I have had the ability to excite people and inspire them to follow me. I was always the leader of the group" he told me in an interview we held a few months after he turned 80.

"The shows were structured in accordance with Karmon's formula – dances on familiar subjects and songs. Holidays and ethnic group songs, songs from the youth movements, Russian songs, songs of the Land of Israel and medleys by famous composers such as **Emanuel Zamir**, **Naomi Shemer**, **Alexander "Sasha" Argov** and **Dov "Dubi" Seltzer**.

Over the years, among his dancers were **Moshe Efrati** (choreographer and founder and artistic director of the Kol Demama Dance Company), **Yoram Karmi** (founder and choreographer of the Fresco Dance

Company), and the singer (and actor) **Ofra Fuchs** (married to **Ehud Manor**). Among the singers who appeared with the troupe all over the world were **Yaffa Yarkoni**, **Arik Lavie**, **Danny Golan**, **Boaz Sharabi**, **Sassi Keshet**, **Yardena Arazi**, **Shlomit Aharon** and the **Hakol Over Habibi** Musical Band. **Ofira Gluska**, **Shalva Berti**, **Hedva Meller**, and others sang at the regular performances in Israel.

Gavri himself also danced in "Shalom" in its early years. "At my peak as a dancer, I could jump and do three turns in the air. You would not believe it now, but for years I had done gymnastic flips, i.e., forward and backwards somersaults on stage."

From **Izhak Graziani**, the musical director of The Grand Music Hall of Israel at the Olympia, he learned to conduct an orchestra. "I would also do stunts, add dance steps, pirouettes in the process, and the audience – especially in America – would be crazy about it." But at the age of 30, he decided to retire on the grounds of fatigue and he focused on choreography and artistic management. "I'm a tough instructor, it's not easy for me, but everyone who danced with me came out as a human being."

"Shalom" was the first and only Israeli dance company to perform in Cairo (Egypt) and Amman (Jordan); it appeared before Gerald Ford, the 38th U.S. President, and most regularly at Beit HaNassi, the official residence of the President of Israel in Jerusalem. Its greatest artistic achievement

"I loved the work, and from a young age I have had the ability to excite people and inspire them to follow me. I was always the leader of the group"

was its performance as part of the artistic program at the first Eurovision Song Contest hosted by Israel in 1979. That performance earned **Gavri Levi** the public's gratitude and both the Vered Hakesef (Silver Rose) Award and the Kinor David (David's Harp, an Israeli cultural award given by the Israeli newspaper, Yediot Ahronot).

The Eurovision Song Contest was a lever for promoting the performances of the Shalom Troupe in the world in the decades that followed. Indirectly, if not directly, this performance paved the way for the interval act performance of Irish dancing, featuring **Michael Flatley** (Irish-American) and **Jean Butler**, at the Eurovision Song Contest in 1994 (held in Ireland). That led to the show called "Riverdance" and a year later, Flatley decided to create his own show, "Lord of the Dance".

From the beginning of his career in Petach Tikva until his last day, Levi spread the message of folklore throughout the country, under the auspices of municipalities, workers' councils and various institutions, particularly in the outlying areas with Tzavta troupes in the Jezreel Valley (Emek Yisrael), Western Galilee and Sha'ar HaNegev, The Hadarim troupe from Rehovot, Beit Ha'Gefen in Haifa and... even in the Gaza Strip area during its last years. He also directed the opening ceremonies for two Maccabiah Games, one festival concert (Kinnus HaPoel Sports Event), a number of musical festivals and even theater performances (the musical "Salah Shabati" and the "Italian Straw Hat").

Mr. Football (Soccer)

In Petah Tikva, the city of his birth, Gavri Levi is considered as Mr. Football. As a fan of Hapoel Soccer Team (Hapoel Petah Tikva), in the late eighties he worked to reconstruct the good old days. My acquaintance with him was also born of soccer. I had been the manager of a Maccabi children's team and he is the father of Guy, one of the players in that same group of children in Hapoel.


The energy and charisma that he had in managing Hapoel Petah Tikva led the club to four league titles (second place) and one State Cup. These successful achievements led him to serve as chairman of the Israel



Gavri Levi. Source: Private collection, courtesy Levy family

Football Association, without for a moment abandoning his work with the Shalom Dance Troupe. "I've always been an athlete," he told me. "I used to swim, run and play. Dance has been my whole life". You can read about his contribution to Israeli football in the sports section of the newspapers, which describe his coarse temper, which often led him to highly publicized confrontations, which were completely different from his gentle personality. Master Gavri and Mr. Levi.

Gavri Levi understood the connections between his various occupations: "Dance and soccer are both forms of entertainment. Soccer is the biggest show in the world. Those who follow World Football are watching superstars who are virtuosos dancing on the field. They perform steps and movements that even professional dancers cannot do. The difference, among other things, is that the player has an opponent, and if he fails, immediately he's booed, while the dancer who appears on the stage usually receives applause..."

In any event, dance and sports are both components of the character of Gavri Levi and are also within the purview of Miri Regev, Minister of Culture and Sport. I wonder whether or not she will make the connection and note his contribution to Israeli culture, peripherally and generally, to commemorate the memory of Gavri Levi on a national level. 

Mazal Tov to **Danny Uziel**, recipient of the Lifetime Achievement Award at Camp Bitnua in recognition of his contribution to the field of Israeli folk dance.

ALEX'S EXPERIENCES



Alex Huber

Alex Huber documents important Israeli folk dance events with his camera

7th Anniversary of Shabbat Shel Shoshanim Still Holding Hands in a Circle

Beginning in August 2011, on the second Saturday of the month, a large group of folk dancers gather at the Kiryat Sharet Community Center, 27 Givat Hatachmoshet St., Holon, Israel. Dance leaders and choreographers from all over the country come to join the dancers and delight in Israeli and International Folk Dances of all kinds, intermediate and older dances, in circles, partners and debkas. **Hayim Tzemach, Moshe Oron, Eyal Karbelnik and Asher Weitzman** lead the session.

The idea behind starting the "Shabbat Shel Shoshanim" dance event began in conversations and meetings between Moshe Oron and Hayim Tsemach. Both have an uncompromising love for Israeli folklore as expressed in folk dancing and the desire to preserve it. They had

noticed the changes taking place in the field, which included an endless flood of new dances that had pushed the older dances aside.

Hayim Tzemach: "We felt the need to promote and preserve the spirit, the atmosphere, the original repertoire, the sense of camaraderie and especially the dances that were created throughout the years".

Eyal Karbelnik arranged for the location for the first dance event and Asher Weitzman is responsible for the connection with the Community Center in Holon where the event has found its home for 7 years. The dance leaders, in turn, lead 30 minute rotations of circle, couple and debka dances. The Harkada opens with International folk dancing from 10:00 - 11:00 am and from 1:00 - 2:00 pm.

Edith Karbelnik and other members are responsible for the abundant food served at 1:00 pm. Refreshments can be enjoyed throughout the day.

The feedback from dancers as seen in Facebook: "The nostalgia and the unique intermediate dances presented are of highest quality and the most versatile in the country"; "An Israeli dance session with a unique and magical mix of dances that is unparalleled"; "It is impossible to understand how unique and special the dance session is until you participate in it yourself".

When I photographed the seventh anniversary event of Shabbat Shel Shoshanim, I noticed and was impressed that the dancers were looking for the connection created by holding hands in a circle. And this can be seen in the photos.



Ola, Aviva, Mimi Kogan, Avital Efrat, Ruth Bar, Tzuri



Chaviva, Chaim, Edwin, Merav



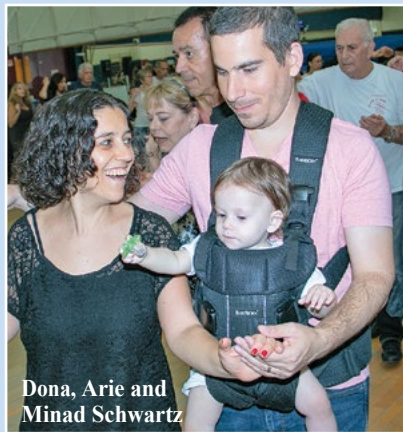
Rachel Damti, Se'adia Amiashi, Eyal Karabelnik, Shmulik Bar On, Moshe Oron, Chaim Shtrikberger, Magi Amishai



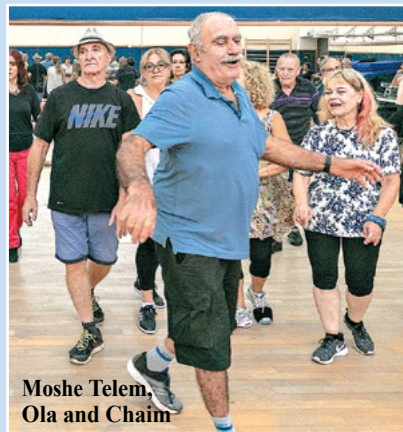
Anat Geva, Ruti Bar, Ada



Se'adia Amishi, Yael Yakobi, Merav Geva Klein, Rika Kokus



Dona, Arie and Minad Schwartz



Moshe Telem, Ola and Chaim



Marco Ben Shimon and The Dancers



תרבות בכרמיאל...

פשוט להתפעל

12 אולמות קולנוע

עשרות בתי קפה, פאבים ומסעדות

פסטיבל המחול הבינלאומי ה-32

מרכז הביילוי והקניות הגדול בצפון

היכל תרבות עם 800 מקומות

למעלה מ-100 אירועים ומופעים בשנה

מופעי "לילות חמישי"

כרמיאל. מרכז החיים בגליל

MACHOL EUROPA 42

4TH to 8TH August 2019



Machol Europa is Europe's leading Israeli dance camp with participants from the UK, Cuba, South America, the USA, the former Soviet Union, Eastern Europe, Hong Kong, Turkey and Israel expected this year!

Teachers:



Shmulik Gov'ari



Rafi Ziv



Yaron ben Simchon



Ilai Szpiezak

Plus:



Dado Kraus
(Stage Choreography)



Moshe Telem
(Nostalgia)



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ללמוד ריקודי עם זה מסוכן?

מי ישמור על ציוד ההרקדה שלך כשהוא לכד?

מי מגן עליך במקרה תביעה של הרוקדים שלך?

מי ידאג לך אם לא תוכל לרקוד?

מי יתפור לך תכנית פנסיה על-פי מידותיך?

אתה מלמד צעדי ריקוד...? אתה צריך צעד בטוח

גאה להציג בשבילך צעד בטוח!
תכנית ביטוח מיוחדת לחברי ארגון המדריכים לריקודי עם



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דואר אלקטרוני: rap_insr@rap-bit.co.il

נייד: 050-9789719, טל: 04-6388052, פקס: 04-6288798



מחול
פסטיבל כרמיאל

חגיגת המחול הגדולה של ישראל!

2-3-4 ביולי 2019

3 ימים ואילוף של אהבה, גנוּעָה, אוסיקה וצבא



כרמיאל. מרכז החיים בגליל