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והיוצרים לריקודי עם



Vol 109 | July 2022

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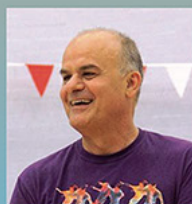


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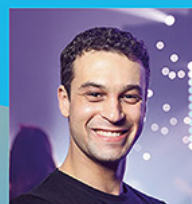
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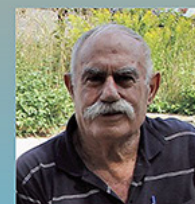
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Dear Readers,

With issue #109 of "Rokim-Nirkoda" magazine, we are with you again. We wish to remind you that all the latest issues, as well as a substantial part of previous issues, can be found in the archive on the Rokdim-Nirkoda website: <http://magazines.rokdim.co.il/?lang=en>.

Two dance festivals are underway. Enjoy the wide variety of performances and dance sessions at each: **Karmiel Dance Festival** – Tuesday-Friday, July 5-July 8; **Ashdodance Festival** – Tuesday-Friday, July 11-July 15.

I feel that the "Rokdim" website belongs to the entire folk dance community throughout the world. My desire is for it to be a central library - completely filled with both the old and the new and that everything documented will be of high quality and easy accessibility. It is very important to me that all videos will include complete credits, i.e., choreographer, composer, lyricist, the name of the original song and the instructor in the video.

The most important thing is that there are clear, instructions so that it will be possible to learn the dance properly. I do not think that "dance parroting" is a worthwhile method of study for us ...

Unfortunately, in recent years I have come to realize that there is no chance that I will be able to keep up with and film all the new dances and therefore, I am moving to collaborations, mainly with dance camps abroad, but also in Israel, to obtain the videos from them along with the necessary credits, to add to the "Rokdim" library. Hoping for everyone's cooperation.

In this issue:

David Ben Asher, in a comprehensive interview with the producers of the [35th Karmiel Festival](#), who speak about what we can expect in the upcoming festival and especially about the planned innovations. All is in the hope that everything will go as planned and that we will be able to enjoy as in the years before the (COVID-19) pandemic.

Several weeks ago, we said goodbye to a dear friend who worked tirelessly for Israeli folk dance. **Moshe Eskayo** z"l passed away at the age of 90 leaving a glorious legacy. Two of his best friends in New York, [Eileen Weinstock](#) and [Karen Kaplan](#), reminisced about their many years and experiences with him. On a separate page, we detail our last gatherings at the Ateret Rimonim Nursing Home, where we delighted Moshe with the dances that he loved so much.

Royalites for the use of dances is a charged and complex topic. **Yaron Meishar**, in a strictly [personal opinion](#) (that does not reflect the opinions of the editorial board of the magazine), explains why he feels that the first step in this direction should be taken.

David Ben Asher spoke with **Yigal Triki** about his winning of the "[World Oscar for Folklore](#)", a surprising event that recently took place in Italy. It is good to know that such an organization exists and that we [Israel] have had an honored representative there.

One year ago, we lost a veteran instructor who worked extensively in the United States and in Israel and was for many years, co-director of the Karmiel Dance Festival Summer Course for Dancers and Instructors from Abroad [held in advance of and including attendance at the Karmiel Dance Festival]. **Livia Burghardt** (from Toronto, Canada) remembers her beloved friend, [Ruthy Slann](#) z"l.

In the "[Dance of the Month](#)" section, the talented **Michael Barzelai** tells us about his "hit" dance, "Tzipor Zahav – Bird of Gold", which is currently being taught all over the world. Best of luck, Michael!

In the section, "[Experiences Through The Eye of the Camera](#)", we present photographs from the first annual event held at "Ayanot" in memory of **Yonatan Karmon** z"l, on the two-year anniversary [jahrzeit] of his passing. We hope that this event will be held annually and bring a large audience of those who cherish his memory.

Enjoy your reading,

Yaron Meishar, Ruth Goodman and Danny Uziel – Editors



Yaron Meishar



Ruth Goodman



Danny Uziel

רוקדים

מגזין לריקודים עם ומחול

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עמותת ארגון המדריכים
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Karmiel Festival – Old, Good, and Renewed

On the innovations that await us this year at the festival



The 35th Karmiel Festival is just around the corner. It will take place from July 5-7, 2022. The preparations, the ideas, the innovations, the planning, the huge logistics, the choreographies – are already underway for this enormous cultural event.

We asked to interview those engaged in the production of the festival – **Lilach Vaxman Rana** – Festival Director, **Efrat Yitzhaki Melamed** – Executive Producer, **Gadi Bitton** – Artistic Director, **Dganit Rom** – Artistic Director of Israeli Dance for the Stage and **Yaron Carmel** – Artistic Director of the Dance Sessions (harkadot).

*Well, Lilach and Efrat, major personnel changes have recently taken place. The mayor has changed, the legendary festival CEO, **Aharon Solomon**, as well as the artistic director, **Shlomo Maman** and other officials have left. How do these generational changes affect the festival?*

Lilach: This is not a dramatic change. The leadership changes are a natural progression in the dynamics and development of a festival. We see this as a lever for growth and renewal. The mayor, Mr. **Moshe Koninsky**, sees great importance in the continuity of the festival in Karmiel. In recognition of its centrality and contribution to Israeli culture, we've received enormous support along the way. Retired officials will always be a part of us and these dear people are a source of inspiration.

What is changing and evolving are new artistic insights, appealing to additional audiences, new choreographers, and more dancers. The backbone, the DNA of the festival, is strong and the framework is stable and lasting.

This year there will be three large amphitheater performances; the auditoriums will also



Lilach Vaxman Rana

house many performances. The festival will continue to be a stage for professional dance performances from Israel and from around the world. Old familiar competitions will be held alongside new ones, and they will be combined with digital innovations. Both the old and the new will receive proper expression.

Can you share any new innovations?

Additional dance troupes from around the country will receive exposure. Choreographers are taking an active part in new productions. For the first time, there will be a Middle Eastern dance competition. The project, "Born to Create", will involve young choreographers, aged 17-18, who will create choreographies to be presented at the festival. These young choreographers who have exceptional skills, will receive professional guidance in their creative process. We are proud of the "Born to Create" participants and see them as a future national reserve of choreographers.

We will hold a unique artistic encounter between maestro **Gil Shohat** [classical music composer, conductor, pianist and lecturer], singer [an Israeli Opera Soprano] **Daniella Lugassy** and dancers, in an interesting original production. This time, the veteran dance troupes (vatikim) show will be a tribute to the poet, lyricist, and author, **Yoram Taharlev** [January 24, 1938 – January 6, 2022]. The children's dance troupes show will be dedicated to children around the world. All the performances will include leading Israeli singers. Soon we will publish the complete festival program and the names of the artists. There is something to look forward to!

Efrat, what about the competition for dance choreography on the stage?

The dance choreography for the stage competition will take place on the second day of the festival (Wednesday) at the amphitheater. All choreographies will be based on songs by **Idan Raichel** [singer-songwriter and musician]. The competition will have an international dimension with the addition of judges from various countries where Israeli folk dances are danced. As in other international dance competitions, the wonders of technology will star in our competition. There will be teams of judges who will send their votes online to our control center. The judges will be top dance leaders (markidim) and choreographers in their own countries. This year, two dance troupes from abroad will participate in the festival. Yes, there will be innovations and other approaches, as explained later in the article.

Lilach, a resident of Karmiel, has been involved with the festival for about 20 years in a variety of roles. From producing events and special projects to the management of the festival for this, her fourth year. At the age of five, she immigrated from Ukraine, directly to the city of Karmiel, where she grew up, danced and developed. As a child, she danced in the Matan camps – a cultural and art enterprise for youth – an organization established in 1981 whose goal is to locate and nurture youth in Israel who are talented in the arts. Lilach served as an actor in



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Last year, a window of opportunity was created, and people came in droves. We were surprised and excited. It was beyond expectations. Dance lovers in Israel expect it and flood the festival every year. The excitement and motivation do not diminish.

the IDF Theater. She is a graduate of Beit Zvi – School of the Performing Arts. She also studied directing and education at Seminar HaKibutzim [Kibbutzim College of Education, Technology and the Arts]. Among her plans are the renewal of the Karmiel Summer Course for Israeli Folk Dance Instructors from Abroad, and to establish a holistic arts camp, with an

emphasis on dance, for talented youth from all over

the country. Lilach is the head of the Municipal Culture Administration, the CEO of Heichal HaTarbut [the Hall of Culture] and responsible for the field of foreign relations at the Municipality.

Efrat, a resident of Kfar Tavor, and mother of two, has been a partner in the festival for over a decade. Her key role was organization, especially the foreign dance troupes. She is the main producer of the festival and an excellent professional. (Lilach kept complimenting her friend during the interview.) Previously, Efrat established an acting school in Tiberias.

Lilach and Efrat, what do you think about festivals in general, the impact of Covid 19, and the future?

As is well known, at the height of COVID19, the festival was canceled. Yet, we had a virtual festival, using Facebook and YouTube that attracted many viewers. Last year, a window of opportunity was created, and despite the Green Pass [Israelis who have been vaccinated with two doses of COVID-19 vaccine, who have recovered from COVID-19, or who are participating in a clinical trial for vaccine development in Israel] and other limitations, people came in droves. We were surprised and excited. It was beyond expectations. Dance lovers in Israel expect it and flood the festival every year. The excitement and motivation do not diminish.

Our vision is not narrow, and we do not criticize the existence of other festivals in the country, but each festival should have its own uniqueness. We will continue to give our best with all the innovations, creating year after year an interesting, fun, exciting, and special festival. (Lilach with a smile) We had great comedy sketches in the TV show, "Eretz Nehederet – A Wonderful Land", demonstrating that we are a significant and leading festival in Israeli culture. The Karmiel Festival is a national and international brand and we will continue to create, preserve and strengthen the existing one.

And a somewhat personal question: After all, you do not debate success and there is no doubt about Shlomo Maman's enormous contribution to the quality of the festival over a 20-year span. Yet, he was replaced. Why?

As stated earlier, this is the way of nature. Managers change and organizations are changing and renewing. We found it appropriate to make a change that is refreshing. It is providing an opportunity for new professionals to bring their artistic view and the directing abilities of new choreographers. **Shlomo Maman** is highly regarded. He was presented with the Lifetime Achievement Award for his significant work at the festival and his tremendous contribution to the field of Israeli dance for stage and Israeli folk dancing. **Shlomo Maman** has always been and will continue to be a part of us.



Gadi Bitton

Artistic Management

Gadi Bitton is the festival's "almost new" artistic director, full of ideas and with an innovative perspective, without harming the festival's tradition and character. In an interview for "Rokdim-Nirkoda", Gadi explains and details some of the insights and innovations that will happen at the upcoming festival, as well as those that will follow.

I recommend to all those who have stopped coming to performances at the festival, to come and enjoy something new, different and adapted for the time creations from choreographers of Israeli dance in all its forms.

The main shows, Gadi explains, will be full of insightful content, a kind of "story for viewers". It is not just a sequence of dances, which are beautiful in and of themselves, but with content and a technical connection between them. The average viewer is usually impressed by the body movements, the length of the legs, the costumes, the uniformity of the movement, and judges the quality of the performance, in a sense in a seemingly superficial visual perspective. I see something beyond just movement in the dance picture, something I will call – to play in the head, to think what the choreography expresses, to try to understand something with depth (to bring a story to the stage). In this way to generate interest, further insight, depth of thought, a holistic understanding and this is beyond just the beauty of the dance performance of the dance troupe or the lead dancer. This year, this approach will be integrated into the dance troupes' performances that are based on the songs of Idan Raichel (especially at the amphitheater events) and will also influence all the performances in the amphitheater, stadium and at Baruch Hall.

Overseas partners:

As in the past, we have audiences from around the world and they all take something from our folklore as well as from others, with an emphasis on the Jewish tradition. Our partners around the world will be an integral part of the festival in real time through digital networks. We will allow them to see most of the shows in real time and, though voting, to be active partners and have direct influence on the various competitions.

Packaging and technology

The events are "packaged" with the technological means suitable for the younger generation, adapted to the contemporary reality. Current, modern presentations guided by teasers to reach everyone including through social networks. At the dance sessions in the various halls, there will also be short performances that will give expression to the repertoire and to topics that will be addressed.

Gadi, let's talk about the future, the younger generation, who today seem quite detached from the matter of Israeli folk dances. What do you think and what can you do?

Indeed, the world is changing. Very few young people study





The judging points will be in participating countries and a score will be given as in the Eurovision Song Contest. We will call it "Eurodance", a huge international event

music; they are disinterested in studying. The [cell] telephone determines what they do. The music of yesteryear is no longer suitable for the younger generation. It does not speak to them. The 2000s are different. The 20-year-olds do not connect with Daklon or even with **Shlomo Artzi**. Hip hop and rap are what moves them.

As part of the folk dance competition, what will be done for the first time is that we'll have a theme, "Songs Left Behind". Dances will be created to songs prior to the year 2000. In addition, we will challenge several talented choreographers from different fields to create Israeli folk dances to modern music from different areas that the younger generation would love to hear and dance to.

We will create folk dances to this music. For example, a simple folk dance for the Twist. We will turn ballroom dances into folk dances. Music and songs from **Static and Ben El** and others will serve as a basis for folk dances. Sounds a bit delusional yet it is possible. A revolution, connecting Israeli folk dances to contemporary music, in a new way. This does not prevent the veteran dancers from continuing to dance to the sounds of their favorite old songs; each generation and its culture.

Your idea Gadi, "A creator is born". "The Trend – Born to Create". What is it?

It is in the field of stage choreography. We have become accustomed to the names of our veterans who bring great choreographies to us at every festival. But with all due respect to them, has a new generation of choreographers arisen in the country? Is there continuity to this art? Perhaps in the near future we will face a stalemate? One must think about it and prepare a new generation that will bring a new artistic message. I was thinking of a new way to promote this occupation. Just as there is "Dancing with the Stars", we will have "Creating with the Stars". In each dance troupe, when a dancer with outstanding skills is discovered, we will assign them a mentor, a renowned and experienced choreographer, who will guide them in choreographing a new dance.

Indeed, the troupe that this dancer is a part of, will perform the dance created by this young choreographer. A spark of fresh and new creation. This year the festival will feature stage choreographies by twelve young choreographers. Enormous momentum for the rest of the generation.

Gadi, "Eurodance"?

That's also in my head. Already this year, Israeli folk dance centers from around the world will participate in judging the Choreography Competition. As in the Eurovision Song Contest, our friends from our folk dance communities, will watch the competition and send in their scores online to our judging system. This will connect them in an integral way to the festival, generate interest and give an international dimension to the event in Karmiel. We have colleagues in many countries who will find great interest in such a partnership.

Later, possibly as soon as next year, 12 representative troupes, from 12 different countries will participate in the choreography competition at the festival. The judging points will be in participating countries and a score will be given as in the Eurovision Song Contest. We will call it "Eurodance", a huge international event.

But there is one important difference. Compared to the Eurovision Song Contest, this competition will take place every year in Karmiel, even if the winning troupe is from another country. After all, Israeli folk dances are our unique national asset.

A new spirit in the Harkadot (dance sessions)

Yaron Carmel (48), got involved with the festival from its first day in 1988, as a dancer in **Dado Kraus'** dance troupe, Hora Pardes Hanna. Since then, he has been a partner in other productions such as Camp Bitnua, Festival Chalav Udvash (Milk and Honey) in Nahalal, the Masada Dance Conference and more... Yaron leads dance sessions in various places such as the Merav Center in Hof Ha'Carmel, Kibbutz HaOgen, the Caesarea Maritime Center, "Navon" Center in Kiryat Motzkin, Zichron Yaacov. Perhaps we've missed something.

Yaron talks about several innovations in the in the field of folkdance sessions:

Dance troupes at the Harkadot [dance sessions], a refreshing and interesting innovation. This year, during the daily dance sessions, performances by dance troupes from stage performances will also be included. A dance troupe of a certain style (e.g., Yemenite, Romanian) will perform for about 4 minutes during the folk dance session. Israeli folk dance sessions take place from 10:00 am to 7:00 pm at various venues, i.e., community centers, in the "Horowitz" Sports Hall and under covered tennis courts. This short show will bring color and quality to the many dancers. A kind of artistic twist, a synergy of professionalism and folklore. Fifteen dance troupes will participate in this special venture that will be implemented in the daytime dance sessions only. Night time dance sessions will continue as before.

Is the idea of integrating teenage troupes in dance sessions, to expose them to our Israeli folk dances and perhaps also to infect them with this love?

Yes, that is the basis of the idea. I do not know how much these young people will be attracted to the dance circles (which are mostly the adults), but nonetheless there is still a chance to attract them to the trend that currently pervades tens of thousands in the country. (And maybe the youth will agree to join the partner dancing for a little while. D.B"A.) Anyway, I think this combination will give the adult dancers a chance to enjoy professionalism on their dance floors and will also give the dance troupes themselves another stage on which to perform in addition to performing on the various stages during the festival. As for the night time dance sessions, Yaron speaks of 15,000 dancers during the festival, and about 3,000 who dance on the tennis courts every night. The night dance sessions last for many hours, until dawn.



Yaron Carmel

We sent the dance instructors in Israel requests for ideas for dance sessions under their leadership. So far, about 150 dance instructors have responded to our request. I addressed this request to dance instructors according to a criterion of professionalism and popularity. Each dance instructor gets half an hour to lead a session, and a full hour is assigned to a pair of instructors. Last year, 124 dance instructors led sessions at the festival. This time the relationship with the dance instructors is directly through us and not through the Association of Folk Dance Instructors and Choreographers in Israel and Abroad. This year we will also include about ten dance instructors from abroad. This is a professional Zionist move with important implications for our activities in various countries.

After all, Yaron does not work alone in this huge endeavor. He highlights the assistance of those involved in the complex organization: **Orly Sivan, Moshik Sardins, Almog Ben Ami, Dror Davidi** and **Lauren Amiri**.

Innovation in stage shows

This year, too, the stage performances at the festival will be a center of attraction for tens of thousands of dance enthusiasts from Israel and around the world, according to the Artistic Director of Stage Performances, **Dganit Rom**. With considerable enthusiasm, Dganit lays out a huge sheet of dance performances of all kinds and styles. Three days of celebration of movement, color, and music, and quite a few innovative ideas.

Dganit Rom, married with two children, lives in Yuvalim – a community south of Karmiel. Dganit is a well-known choreographer and stage director and has been a partner in the festival since its third year. She attests that this festival is literally her home, both on a performance and a mental level. For thirty years, she has been active in the Misgav Regional Council. She founded the well-known Misgav Dance Troupe, which currently numbers three hundred dancers in a variety of representative troupes that are, of course, regularly active partners in the Karmiel Festival. She said her "motto" for the dance troupes is education and love. She has been directing the big amphitheater shows for four years.

Dganit, what should we expect this year at the festival that is coming up?

As in the past, this year there will also be three major events held in the amphitheater, alongside many off-main stage events, as I will detail below. The amphitheater performances will revolve around a story, with unique content, with the troupes presenting choreographies that match the content of the story. This is a new conceptual approach from the artistic director, **Gadi Bitton**.

This time, the opening show will be about women in the Bible. The show will be called, "The Voice of the Mothers" – a movement journey around the women of the Bible and is directed by Gadi Bitton and **Itzik Cohen**. Heroines in the Bible presented with a contemporary

The middle show, "Dancing Raichel", will be dedicated to the choreography competition, dances choreographed for the stage, something that in most of the of the prior years has taken place in the stadium or at Ofira Park, and now is being upgraded to an amphitheater show. It will be in the Eurovision format.



Dganit Rom

This time, the final performance at the amphitheater will be dedicated to a central theme – "A Salute to the Israeli Dance Troupes". The best dance troupes in Israel will participate with well-known vocal artists, who will present outstanding works from the past year.



perspective and to present day contemporary songs. The best dance troupes in Israel have been selected in collaboration with well-known vocal artists, who will present premieres on the subject of a female figure from the Bible. Each figure will tell its own biblical story in the context of today. Interesting choreographies will be presented, and we look forward to spectacular ideas and performances.

The middle show, "Dancing Raichel", will be dedicated to the choreography competition, dances choreographed for the stage, something that in most of the of the prior years has taken place in the stadium or at **Ofira Park**, and now is being upgraded to an amphitheater show. It will be in the Eurovision format. As mentioned above, all dances are new, choreographed to tunes that **Idan Raichel** composed, along with his presence on stage. Raichel will conclude the evening with a performance of a compilation of his songs. This lineup ensures maximum public interest.

This time, the final performance at the amphitheater will be dedicated to a central theme – "A Salute to the Israeli Dance Troupes". The best dance troupes in Israel will participate with well-known vocal artists, who will present outstanding works from the past year. This is a salute to the world of Israeli folk dance, with young, fluid direction. These will be works that express the behind-the-scenes look, how a troupe is formed, the winding road until it reaches the stage spotlights. From the novice dancer back at his first rehearsal, to his development as a stage performer. The maturation in movement to a professional adolescent and much more. All with link clips, matching music, transitional sections, etc. Indeed, the troupes standing on stage in a perfect display deserve to be known and understood by the spectators for the long and difficult road the dance troupes traverse for the perfect three-minute performance on the main stage. This closing show of Karmiel Dance Festival 2022 is directed by Gadi Bitton and me [David Ben Asher].

And apart from the amphitheater performances, what else is ahead for us at the festival?

This year, stage performances will also take place at the Stadium, Heichal HaTarbut, the Baruch Center and the Horowitz Sports Hall. This is in addition to the performances by the

troupes in the daily dance sessions, as reported by the dance sessions director, **Yaron Carmel**. All the shows are planned by Gadi Bitton and by me, and we look forward to sixteen great performances including various dance styles such as ballroom, classical, modern and more.

Which dance troupes, how many, what to expect in this vast variety?

There will be participation by about 40 children's dance troupes, about 25 Vatikim (veteran) dance troupes, plus youth troupes (and we expect troupes from abroad, fewer due to Covid 19).

How do you choose the dance troupes to perform at the festival, who does the selecting and what are the criteria?

After deciding on the themes and framework of the festival, in general, we had a Zoom conference with the dance troupe managers and choreographers in Israel, where we explained the content and themes for the year. Eighty people who are engaged in the field joined the zoom conference. The interested parties later presented us with their plan for execution. They sent their music, dance and theme. Among them there were those individuals who already had a prepared dance, and others that were creating new choreography to match the theme. We approve or disqualify the material presented and from that moment they have four months to work on the chosen dance. The motivation is extremely high, and consequently, also the disappointment of remaining out (to perhaps being fulfilled next time).

Already, at the time of our conversation, the dance troupes are in the midst of their final preparations for the festival. I can point out that in Israel we have about 20 artistic directors at the highest level and who actually are leaders in the field of dance for the stage. As Gadi noted, already this year we are creating a program to promote talented young people as the future reserve of Israel's choreographers and artistic directors.

The Mayor, Mr. Moshe Koninsky's thoughts on the Karmiel Dance Festival

In an interview for this article, The Mayor of Karmiel, **Mr. Moshe Koninsky**, lays out his beliefs about the Karmiel Dance Festival:

We will continue to be the dance capital of Israel and beyond. I will start with fact that the former mayor and his predecessor did wonderful things for creating and establishing the festival. So did the past CEO of the festival, **Aharon Solomon**, and the members of the professional staff who each contributed their abilities to the success of the festival. Continuity must exist and so we will continue with the festival. We cannot stop this melody, the Israeli music, the Israeli dance. The professional team, naturally, introduces new and updated things all the time. This innovation brings with it a new course of action. After all, reality is changing, the dancers have changed. Even my wife who dances, attests to dance innovations and changes in variety.

Indeed, the Karmiel Festival attracts perhaps one hundred or two hundred thousand visitors and dancers every year. It is a kind of beacon that projects the scope of folk dance and its style in Israel. Is there a trend to add to this number, which is respectable in itself?

As our physical conditions allow, we will aspire to more visitors to the festival. I do not object to a number of visitors of 300,000 or even 400,000 during the three days of the festival. I want to open this cultural event to many diverse communities.



Karmiel Mayor
Moshe Koninsky

Also, from abroad? Should your festival be labeled as an international festival?

All the years, dancers from abroad came to the festival, both dance troupes and individuals. Prior to Covid, troupes from seventeen countries came. This is an incredibly positive and desirable trend. This year, because of Covid 19, they will come in smaller numbers. In the future, we will strive to include many more Israeli folk dancers and dance troupes from around the world. Last year already, there were broadcasts and judging of festival competitions in other countries, and we will continue with that to give the festival an international touch.

How are you personally involved?

As mentioned, my wife dances and represents me faithfully. As mayor, obviously, I'm busy. As for the style, I connect more with the Beatles and Static and Ben-El. This year there will be both traditional and new content. Everyone will choose what suits him/her, circles, couples, new, old, everything. We will enjoy the dancing and music, camaraderie, friendship, and love of dance.


Guests of Honor at this festival, as in preceding festivals? (Every year, Yitzhak Navon was a regular guest of honor).

Every year the festival honors a key figure in the country. This year, we will be honored by at least two ministers, and perhaps the president of Israel.

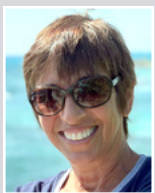
A question is asked regarding the folk dance trend in Israeli folk dance sessions. At present, the average age of the dancers is between 50-70 years. What will happen to the younger generation for whom Israeli folk dancing does not really interest?

Indeed, innovation is necessary. Reality needs to adapt to young people, and not just in folk dancing, rather in Israeli culture in general.

A concluding sentence, Mr. Mayor?

I invite all dancers, wherever they are, and dance enthusiasts in general, to the 35th Karmiel Dance Festival and to the dance capital of Israel – Karmiel. Enjoy a variety of shows, harkadot (dance sessions) and surprises. 





Eileen Weinstock

A Mentor, an Inspiration, a Colleague

Moshe Eskayo –
my beloved friend



Moshe Eskayo with Eileen

When **Yaron** asked me to write about **Moshe**, I thought it would be easy. There's so much to say. There are so many stories. He lived a long and full life, replete with colorful history and background. Then I sat down to begin. It's difficult. So difficult. How do I take such a vibrant personality and condense him to a flat two-dimensional page of words?

A lot has already been written about Moshe. His biography that many of us are familiar with (7th generation Sabra and all) appears on the back of his Tikva records. His stint as the director of the Israeli Pavilion at the 1963-64 World's Fair is well known. His appearance on the **Mike Douglas** Show (see Karen Kaplan's article) has been circulated as a link and a download. Rather than travel this well-worn path, I decided to take a different approach and write about the personal side of Moshe that I came to know over the years.

When I met Moshe about 36 years ago, he was at the peak of his career. A giant of Israeli folk dance and an icon in the New York folk dance scene. To those who care about folk dance, he was a superstar. At the time, I was a beginner dancer and didn't even know his name,

much less his fame. But it was right after he introduced the dance Debka Ramot that I experienced for the first time the amazement and excitement of the dancers sparked by this debka.

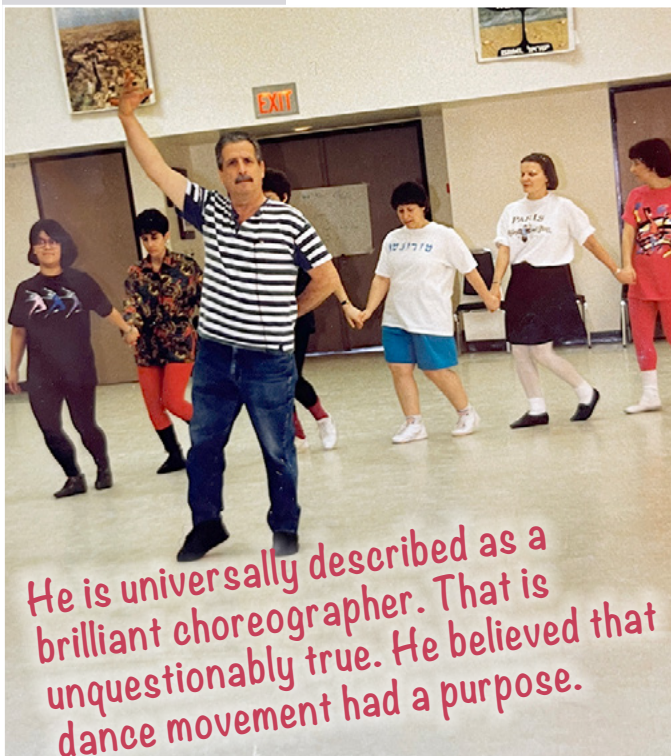
We soon became steady dance partners and he taught me the fundamentals of dancing – how to correctly place my foot on the floor, how to lift my knee, and most importantly, how to "Lachatz" or pivot turn with a partner.

Israelis are caricatured as "sabras" - prickly on the outside and sweet on the inside. Moshe was the epitome of a sabra. Moshe was loud and brash, demanded excellence and taught style classes to elevate everyone's standard. That was his stage personality. Out of the spotlight, he was actually quite shy. His outward persona was a defense mechanism to hide his sensitive and gentle nature. That's



Moshe with my daughter, Liat

Out of the spotlight, he was actually quite shy. His outward persona was a defense mechanism to hide his sensitive and gentle nature.



He is universally described as a brilliant choreographer. That is unquestionably true. He believed that dance movement had a purpose.

Moshe instructs

why most people rarely saw him out of the spotlight. He was always "on", always performing, and always the center of attention in any room he entered. Even outside the world of dance, Moshe would be "on". Every time we walked into the bank and the teller said, "how can I help you?", the inevitable answer was "I'd like a salami on rye".

I was among the fortunate few who spent time with the "other Moshe". The Moshe the public didn't usually see or know. When Moshe decided to start a dance camp in 1990, we truly began a serious collaboration of time and effort. Since I had small children at home, and had to be home when they finished school, my home became our work "office". My son **Dani** came up with the name **Hora Keff**. My husband **Benny** helped us with acquiring the venue and working out details and legalities with **Camp Monroe**.

Moshe spent countless hours in our home planning camps, producing recordings for Keff CDs and agonizing over the contents of camp fliers. We sewed banners in the kitchen. We hand painted t-shirts and used my living room to dry them. We all worked together on all the camps, Hora Keff, Winter Keff and Sababa, throwing around ideas, discarding them, trying out scenarios, creating imaginary schedules

– all the things that would make a camp an amazing experience for those who would trust us with their vacation and time.

With his wife **Ann** in Arizona, daughters **Irit** in Israel and **Michal** in Chicago, our home in New York became Moshe's second home, and it didn't take long for Moshe to become part of our family. He was adopted by my children as a playmate and honorary grandfather. He picked up my kids from school, drove them to play dates, took them out practice driving, and in fact each one of them took their road tests in his car. He did not ever miss a single family occasion.



Moshe dances in "Hora Keff"



Moshe with instructors (from left to right): Moshe, Eileen, Moshiko, Naftaly Kadosh, Sandy Steele, Rafi Ziv and Maurice Peretz



Shir Ha'Chatuna

He walked down the aisles of my children's weddings, not at my request, but at theirs. He went from being an honorary grandfather, to being an honorary brother. Dani gave him a hand-me-down cellphone with all the family names and phone numbers already programmed in, and I always remained in Moshe's phone as Mom, and Facebook actually had him listed as my son.

Moshe was a fantastic cook. He always helped prepare for Shabbat, birthdays, "chagim", and any other occasion he could think of. What he lacked in neatness he made up in flavor. His shakshuka is still the standard by which all others are measured – and all others come up lacking.

Moshe's Chumus, Techina and Falafel were legendary, but not quick. One year he decided to make them from scratch before a camp. For 2 days my kitchen sink was out of commission because it was filled to the top with soaking raw chickpeas.

He is universally described as a brilliant choreographer. That is unquestionably true. He believed that dance movement had a purpose. It needed to align perfectly with the music. Sometimes dancers would complain about the complexity of his dances, and the difficulty they had remembering the steps. But once they "got it", they were amazed at how well everything fit together. Movement became natural. It didn't need to be memorized as much as felt. Everything sat exactly on the rhythm and felt exactly as it should.

All of Moshe's dances were based on a theme. He created patterns and saved them for the proper music or inspiration. He never added steps just to make the rhythm. He didn't link Cherkessia steps, turns or Yemenite steps together in a random order and call them a dance. His creative

process was much more intense and took an incredibly long time. That's why we always had to video the patterns, because if they weren't used right away, he worried that he would forget the final version after all the tweaking and re-tweaking of the steps and cutting and re-cutting of the music so that everything would be perfect. I was often privileged to be the one to teach his dances.

Moshe was incredibly talented. He would create a series of movements



Moshe instructing


He never added steps just to make the rhythm. He didn't link Cherkessia steps, turns or Yemenite steps together in a random order and call them a dance.

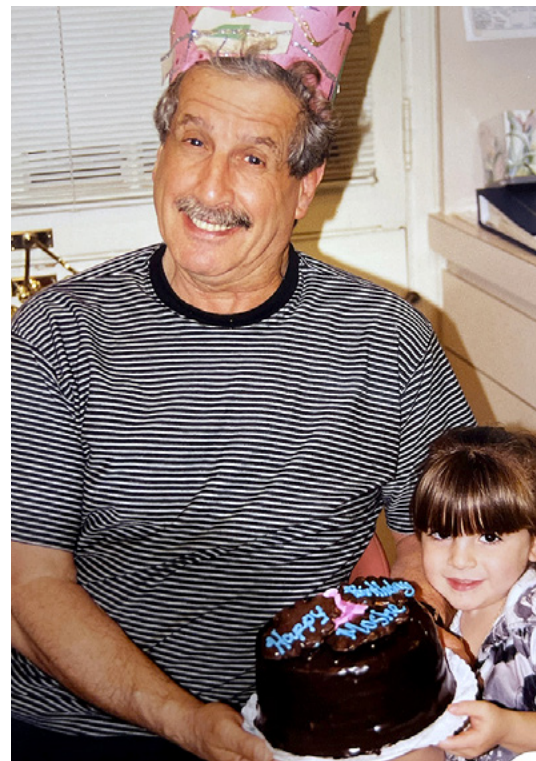
whenever the feeling struck him, whether it was on the street, on a train station or in a restaurant. Many dances were created in my kitchen, living room and basement. He was generous to a fault. His ultimate gift, a dance named for you, was bestowed upon me, my children and grandchildren. My **Liat**, his special favorite, was gifted with 3 dances.

Yaldati (P'nei Malach), Debka Allon, Machur al Yevani were among the more than dozens of dances that came to life in this home. Especially memorable was Debka Gid, which got its name when we were videotaping him practicing the steps and we heard a loud snap, which was the sound of his Achilles tendon tearing.

I learned that many of his best dances were created completely to drum beats imagined in his mind and were later matched to music. He carried some around for years before he found the music he liked. He hesitated to release his dances to the dancers, knowing that his artistic expression would change. He knew they would morph from city to city and session to session, and sometimes change from debkas to horas, from small measured steps to large oversized leaps and jumps, and even from 'Syrto' rhythms to cha-chas, before returning back to New York.

One night we were dancing Moshe's classic, "Ha'eer Beafor", and next to us someone was doing it wrong. She turned to us abruptly and said, "You got it all wrong". Moshe asked, "Why are you doing those steps?" and she replied, "I learned it that way directly from the choreographer!" She was appalled and humiliated when Moshe told her it was his dance.

Moshe was a mentor, an inspiration, a colleague, my dance partner, but most importantly he was my friend. It shouldn't surprise anyone, because anyone who ever met him or spoke to him considered him their friend. And I know that although I do and I will always miss him, his incredible body of work will assure that he will never be forgotten. 



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Karen Kaplan

A Brilliant Choreographer and So Much More

Moshe Eskayo – I remember



Years before I met **Moshe Eskayo**, I think I loved him. There was something about the dances he choreographed – the way he heard (or FELT) the music, and then invented steps to sit on it – that was different than anyone else. Moshe took chances and choreographed dances to music that no one else dared to use, with challenging steps and syncopation that no one else dared to imagine. Moshe's dances amazed me as a new dancer, and many decades later, they still do.

Moshe spent nearly 60 of his 90 years living in New York City. But even when he was living in the U.S., Israeli dance and Israel were always a big part of his work and daily life.

In 1963, he served as the Director of Culture at the Israel Pavilion at the 1963-64 World's Fair in New York. Then he opened a dance studio on Broadway, where he offered classes in Israeli dancing, as well as directing and creating choreographies for a performing troupe, The Sadot Dancers. They performed to live music, with Moshe often playing the "tof" for their shows. A shy Moshe and his "Sadot" Dancers introduced many Americans to Israeli dancing on the popular **Mike Douglas** TV show in 1971. View the [video on YouTube](#).

A great many of Moshe's dances have become core-repertoire dances in sessions in Israel and throughout the world. Although Moshe created a number of wonderful horas/circle dances like *Bakramim*, *Sapari* and *Ha'ir Be'Afor* and classic couple dances such

as *Livavtini*, *Na'arah* and *Ilu Tsipurim*, in my mind his trademark dance style was the debka. *Debka Ramot*, *Debka Gid*, *Tagidi*, *Debka Chaim*... the list of incredible debkas goes on and on. Moshe's debkas are the kind of dances that make you stop your conversation mid-sentence and run to the dance floor!

Moshe once told me that he first developed his love of "debka-worthy music" when

Karen and Moshe



he was a young boy growing up in Jerusalem. In the home where he lived, they could only receive one radio station, and that one played Arabic music. The rhythms and instruments he heard in that music sparked something inside Moshe's soul that stayed with him throughout his life and eventually became the basis for many dances that he would create.

Moshe believed that dancing the correct steps with appropriate 'style' was important. He actually taught an eight-week class to learn the steps and styling for his dance *Shir Ha'Chatuna!* And if by chance you danced *Livavtini* with him, and in the very last part, mistakenly took three steps instead of two (as most people do), you would get an earful!

Although Moshe did not love when he saw people dancing debkas in the style of a hora, he understood that Rikudai am (literally "dances of the people") change by their nature with different dancers and different sessions. He was once quoted as saying, "Until I teach a dance, it belongs to me. Afterwards, it belongs to everyone."

Besides his incredible dances, Moshe contributed so much more to the Israeli dance community. He helped organize and direct a number of different dance camps that brought dancers together from all over the world to meet, dance, and have a wonderful time together. Hora, Hora Shalom, Hora Keff, Sababa, and IFC (International) were among his major camps, and of course he was invited to teach at almost every other camp in the world as well.



Moshe and Moshiko

He was once quoted as saying, "Until I teach a dance, it belongs to me. Afterwards, it belongs to everyone."



Moshe in his "Shoemaker" with Marko Ben Shimon and Shmulik Gov Ari



Moshe instructing at "Hora Keff"



Moshe leading the debka in Boston

He also created LPs (records) and then CDs of Israeli dance music, which made life so much easier for Markidim to program an evening of dancing, and so much fun for dancers to be able to easily hear their favorite dance songs whenever they wanted.

I was one of the lucky people who got to know Moshe not only as a choreographer, but also as a friend. We'd talk for hours and hours about everything and nothing (a specialty of his).

Moshe was brilliant, wacky, caring, hysterical, handsome, ridiculous, sensitive, devilish, creative, silly, inspiring, bizarre, shy, charismatic, childish (in a good way) and super fun. But I was far from alone in calling Moshe my friend. As a regular participant at local Harkadot and camps, in Manhattan, Long Island, Teaneck NJ, Boston and Philadelphia, EVERYBODY knew Moshe, and he knew everybody – even if he sometimes called them "Shoshana" or "Heskel." He danced with us, taught us, schmoozed with us and was always playful. He frequently invited people to his home and enjoyed cooking for them and entertaining. Moshe was very generous and always had a spare bed for someone visiting The City.

Moshe's personality was filled with eccentric, hilarious and unpredictable antics that made things fun before, during and after dance sessions. We all became accustomed to his cracking jokes and making silly faces or gestures while at dancing.

At a restaurant you'd find him flipping cups on their saucers (they broke about 25% of the time) and saying strange things in multiple languages to the waitresses. Or, maybe he was giving you a ride and suddenly would jump out of his car in the middle of Times Square to ask a random stranger some bizarre question. You never knew what Moshe might do or say, but you always knew it would be funny!!

Of course, Moshe's most famous 'shtick' was performing his "Shoemaker" routine with two unsuspecting souls (soles?) who had no idea how helpless they would be to Moshe's quick reflexes and clever mind. Here's one example.

Moshe's personality was filled with eccentric, hilarious and unpredictable antics that made things fun before, during and after dance sessions. We all became accustomed to his cracking jokes and making silly faces or gestures while at dancing.

Creating, having fun and helping others have fun was at Moshe's center, right next to that incredible sense of rhythm, brilliance, sparkle and warmth

I witnessed Moshe's Shoemaker routine dozens and dozens of times, but it never got old and always made me laugh and wonder how he did it! Even at 88 years old during his going away party in New York, Moshe could not be beat as the shoemaker.

Debka Keff (perhaps my favorite dance ever) and Shir Ha'Chatuna are dances I will especially remember and cherish doing together with him, but so many of his dances will forever be in my soul.

I know Moshe believed dancers liked his dances, but I don't think he had a clue what a difference he made to a such a large number of us. He would undoubtedly be shocked by all the tributes and loving messages that were shared over social media since his passing. Personally, I loved dancing with him. I loved dancing next to him. I loved when he was at a dance session or camp sitting on the side and schmoozing. I loved eating his shakshuka and watching his joy in cooking and serving it.

It's hard to imagine our world without **Moshe Eskayo**. He left his mark on so many of us, and his legacy includes the magnificent dances that I hope future generations of Israeli dancers will appreciate.

Creating, having fun and helping others have fun was at Moshe's center, right next to that incredible sense of rhythm, brilliance, sparkle and warmth. How lucky we were to have had him in our dance community and in our lives. We miss him already, so much.

[Here are Moshe's dances at the Rokdim website.](#) Includes all the dances register at Rokdim. 



I was one of the lucky people who got to know Moshe not only as a choreographer, but also as a friend. We'd talk for hours and hours about everything and nothing (a specialty of his).



Yaron Meishar

Memories of Last Gatherings with Moshe Eskayo

Moshe Eskayo ז"ל: 11.30.1931 – 4.5.2022

During the past two years, Moshe had spent his days at the Ateret Rimonim Nursing Home in Bnei Brak.

A dedicated staff that accompanied Moshe, was in constant contact with the family and allowed us to visit him and dance for him on several occasions.

Unfortunately, some of the planned sessions were canceled due to Covid-19. All together we managed to hold 6 sessions there. Thanks to all the dedicated dancers who participated:

Dancing for Moshe #1 – 11.26.20 – <https://youtu.be/ynF4XvhhSIU>

Hanukkah party #2 – 12.10.20 – <https://youtu.be/jqnm1ycKrqc>

Dancing for Moshe #3 – 4.19.21 – https://youtu.be/_RWaTFt3wZQ

Dancing for Moshe #4 – 6.28.21 – https://youtu.be/8y_ZvHSqhl8

Dancing for Moshe #5 – 10.2.21 – <https://youtu.be/rjQO6a00nM8>

On March 27, 2022, nine days before Moshe passed away, we visited him for the last time. We were aware of his condition but did not think that the end was so near. **Naftali Hayat**, who organized the meeting, played Libavtini for Moshe on his flute:

<https://bit.ly/3tVgz57> 



From left: Yaron Meishar, Moshe Eskayo and Irit Eskayo



"Dancing for Moshe" - participants in the first gathering on November 11, 2020



*My personal
opinion***Yaron Meishar***Translation:
Dena Matmon

Royalties for the Use of Dances

Better Late Than Never

Composers and lyricists receive royalties through ACUM. The time has come for dance choreographers to receive ACUM status and to receive royalties from those who use the folk dances they choreographed.

A Bit of History

A summary of the minutes from the meeting of the Israeli Folk Dance Creators [choreographers] dated February 9, 1967 illustrates the problems from various angles involved in the matter of royalties and personal recognition of choreographers.

The Status of the Choreographer in the Folk Dance Movement; Copyright.

Dina Roginsky: *"This will only encourage. Actually, the entire folk dance movement is carried on the shoulders of the choreographers. And it's random and not well thought out".*

Gurit Kadman: *"The question is whether royalties can be demanded for something that is longing to be of the people and is of the people in all countries. The actual concept of "folk dance creators" is a contradiction. But to justify this, it must be said: It's called folk dancing, but these dances are taught with the hope that they will eventually become folk dances. On the one hand we want dances to be widely distributed and on the other hand we want royalties".*

Rivka Sturman: *"It's been a problem and something that has hurt from the very beginning. At first, we thought of having anonymous choreographers, but once Hora Agadati was introduced and the explanations of who he was – authenticity was over.*

I saw that, in the United States, our dances were being danced and they were accepted. The explanation: Israeli folk. I was pleased because copyright is obligatory there. The power of a folk dance is that there is no copyright. On the other hand, the instructor isn't the important person, but rather, the creator of the dance.

Fifteen years have passed and in other countries it was recognized that Israeli folk dances don't grow on trees, they are created by choreographers".

* This article is only my personal opinion and not in the name of the Rokdim-Nirkoda editorial board.

** What is written in this article is not a legal document, but is based on decades of experience in the field of documentation and distribution of folk dances as well as ties and agreements with ACUM and the record companies regarding the use of songs and music.

*** This article has been forwarded to other relevant parties (mainly leading choreographers) so that they can comment before it is published. The comments will appear in the next issue and, in the meantime, more people will have the opportunity to comment. What follows is the brief reply from ACUM.

As soon as possible, a mechanism should be created to enable giving royalties to dance choreographers for the use of their dances. Preferably, this should be done through their becoming members of ACUM so that ACUM could collect the royalties for public use of their dances and can disburse the sums accordingly to what they deserve, or the funds could be transferred to the Irgun Ha'Markidim – Association of Folk Dance Instructors and



Weekend and dance marathon with Yaron Carmel at Masada

Choreographers in Israel and Abroad - for general activities of the movement.

This is a charged topic. Clearly, many will object to it. But, in my opinion, this is a morally and ethically correct step to take and it is also an inevitable process that can bring many good things into the field:

Wikipedia defines ACUM as follows:

“ACUM” (Association of Composers, Authors and Publishers) works to protect the rights of Israeli composers in the fields of Israeli music, literature and the Israeli music publishers. The purpose of the association is to collect fair and reasonable royalties and to distribute them to the creators.

*The Association was founded in 1936 by Jewish artists in the fields of music and literature. Among the founders were important Hebrew poets, writers and composers including **Moshe Wilensky, Leah Goldberg, Avraham Shlonsky, Alexander Penn, Yedida Admon, Mordechai Ze’ira, Emanuel Amiran-Pougatchov and Emanuel Harussi”.***

Let’s try to examine the place of folk dances when it comes to copyright:

The field of “Israeli folk dance” has two sections: (a) Stage performance choreographies; (b) Dances for the public at large, i.e., communal folk dancing.

A. Dances for the Stage

These dances are created by the choreographers of folk dances/Israeli dances for the stage. They are dance creations in every respect. The choreographers, those who create the dances, receive a salary from the institution to which the dance troupe belongs. The salary, in almost every instance, is for the hours spent working at rehearsals working with the dancers and not for the choreographies. The troupes are generally budgeted by various institutions such as municipalities and community centers. They stage performances at various locations, some for free and some for a fee. The payments cover day-to-day operation expenses of the troupes

In the past “folk dances” were choreographed to be dances for the folk. Today there are other considerations such as advertising, position in the dance community, invitations to lead at other dance sessions, especially abroad and often unfortunately, the need to supply “new dances” to locations that request them.



Weekend and dance marathon with Yaron Carmel at Masada

– purchase of costumes, payment to the choreographers and directors, transportation, etc. The dancers who perform these dances are not professionals and do not receive payment for their performances, and certainly not for the time they invest in rehearsals and training. In many cases, they even pay for the privilege to attend rehearsals, study dance and participate in the performances of these troupes.

These choreographies, although almost never financially rewarded, are protected by the “Copyright Law” in the sense that **no one is permitted to copy and stage a performance with another troupe without the choreographer’s permission.**

B. Dances for the General Public

The purpose of these dances is for the **general public to learn them and to dance them at every possible opportunity in classes (chugim) and at open dance sessions (harkadot) to which the public comes and pays an admission fee**, as well as at spontaneous events and free of charge celebrations and ceremonies. The choreographers of these dances **are not paid directly** for creating these dances. They are financially rewarded when they are invited by professional colleagues to dance sessions and particularly when they are invited to participate in dance workshops and camps abroad. In the past “folk dances” were choreographed to be dances for the folk. Today there are other considerations such as advertising, position in the dance community, invitations to lead at other dance sessions, especially abroad and often unfortunately, the need to supply “new dances” to locations that request them.

It’s not clear if these choreographies are protected by Israeli “Copyright” law, since choreography is defined as part of “dramatic works of art”. It’s not clear if a “folk dance” without dramatic elements falls under this definition.

Since these dances were put together **to be used by the dancers**, every instructor/leader is allowed and even encouraged to use them (i.e., to teach and to lead them) as much as possible. No one can prohibit another person from dancing a dance he/she has choreographed, or



The dance "Bim Bam Bom" during the Independence Day celebrations at Kibbutz Einat



Folk dance during the Independence Day celebrations at Kibbutz Einat

from teaching this dance to other people who wish to learn it, whether at a dance session or through some form of digital media (video or internet).

Of course, the folk dance session participants are not paid. **They pay** for the privilege of enjoying, and dancing these dances, together with their friends. Their teachers – the folk dance instructors – **are paid** for their work as instructors and for making the dances accessible to the general public. But **they do not pay** for the right to use these choreographies.

In this sense, the dances are **the twin siblings** of the songs (lyrics and music). A folk dance (or what we call a folk dance), is the third aspect of “lyrics” and “music” and its legal status should be identical to the other two. This is an additional reason why folk dances should be added to ACUM’s database of protected works.

Until a few years ago, the music industry (record companies and artists) benefitted from the sales of music on magnetic media (tape recordings, records, CDs, videos). **The composers and lyricists received royalties** for these sales through ACUM.

The folk dance “industry” also profits from these sales, but in most cases, unfortunately, with no payment of royalties to the copyright holders.

Today, the “business model” of the record companies, the singers and ACUM has changed. The singers earn their living from performances (for which they, of course, pay royalties to ACUM) and in order to bring in an audience, they upload the songs to the internet for free use by the public. The record companies and ACUM base their revenues on “public use” of the recordings (old and new) used by DJs, catering/banquet halls, broadcast networks, restaurants and pubs, institutions and organizations. They must pay for a license to use these recordings.

The broadcast networks (radio, television, etc.) pay exactly according to the playlist used during the broadcast. The others pay by means of “play” licenses (annual) that they receive



Dancing with Yaron Carmel at Masada

from the record companies and from ACUM. The amounts are set according to the scope of public use (hall size, frequency and time of use, number of seats in the hall, etc.).

The distribution of monies for these licenses is done according to popularity surveys and various models which are not detailed here.

Where are the rights of the choreographers? Only through them do we have dances for our dance sessions.

The choreographer is entitled to have his/her name to be clearly presented when one of his/her dances is performed by the public. This is generally difficult to execute. He/she is also entitled to credit and to acknowledgement when the dance appears on the internet. This is certainly possible, but it doesn't always happen.

Since these dances are created in order to be performed and distributed in many ways, and they are uploaded to the internet in great quantities, the choreographers have no way to prohibit filming. They certainly cannot forbid the uploading of these videos onto the "Rokdim" website, although Rokdim makes sure to give credit to all rights holders.

Do they have additional rights? Material ones? **In my opinion, yes!** They have the rights to royalties for the use of their dances for dance sessions and for any other public use. If this happens and they join ACUM, they will receive royalties for the sale of the dances on the "Rokdim" website, just as do the composers [of the music] and the lyricists. The short

videos on the site are for free. It's not much money but it's an official recognition.

I have supported this and worked for its advancement since 2007, when the "Rokdim" website made it possible to allow the downloading of music and video files for payment, "online". I thought this was morally correct (and I still do) and I very much hoped that this would bring about the cooperation of the choreographers with the website and lead to the distribution of good quality filmed dances, while protecting the rights of the lyricists, the composers and the record companies. Thus, everyone would enjoy reliable and efficient service.

In 2007, the "Rokdim" website distributed royalties to the choreographers for the sale of the dance videos on the site. Unfortunately, this procedure wasn't continued because the choreographers didn't want to participate, and the process was technically difficult.

The fact that the folk dance industry doesn't really cooperate in maintaining the rights of others (composers, lyricists, record companies and singers) makes it very difficult to implement this process for the choreographers. On the other hand, it's possible that this process will teach us all that it is necessary to protect the copyrights of all rights owners.

It is certainly possible, and justified, to produce a mechanism of royalties for the "public use" of these dances at folk dance sessions. Initially, I suggest a symbolic annual fee of approximately 300 NIS [shekels] to produce the mechanism and so that we can join ACUM. The fee will

It is clear to me that my suggestion will raise a great deal of opposition. In any event, at "Rokdim" I will be the first to pay for selling the dances on the site and I will gladly do so because it is the right thing to do.

grant an annual license to use the dances. I suggest that initially the money be raised for a special fund to support and promote folk dance in Israeli culture and perhaps in schools, or any other community purpose. This will make it easier to adapt to the new situation. Later on, this could change.

I am not a choreographer and I do not sell dance videos. I have no financial interest in the use of this process. I make this suggestion in light of my tremendous experience and knowledge which I have gained in the field over many years and my feeling that this is the proper thing to do.

It is clear to me that my suggestion will raise a great deal of opposition. In any event, at "Rokdim" I will be the first to pay for selling the dances on the site and I will gladly do so because it is the right thing to do.

And here are several objections and questions that may be raised and my replies to them:

1. Folk dance is a popular communal activity. The dances belong to everyone and woe unto us if dances are choreographed just for money.

This same objection existed when it was decided to establish ACUM for composers and song writers. It was difficult to get used to the idea that they, too, deserve to make a living and that **listening to music** must be paid for. The world has become accustomed to it and will also become accustomed (in Israel and around the world) to payment for the use of dances in places where money is charged for such activity.

2. Payment for choreographing dances will bring about an overwhelming number of new dances that we won't be able to handle.

Today, the pressure to choreograph new dances comes mainly from the need to become well renowned and to receive invitations to instruct in workshops abroad. Also, the acclaim that a new dance receives when seen on Facebook and the competition between instructors over who will be the first to teach a new dance, are what cause the surge in creating so many new dances. At this time, this offer does not imply any payment to the dance choreographers personally.

3. The instructors won't agree to pay.

This is indeed the biggest obstacle: to acclimate the system to the idea, first of all, that this is moral and valuable and then – hopefully – it will also become legal and will properly organize this disorganized industry. The annual fee that I suggested above wouldn't change the price of admission to a dance session. This fee would stop people who have not been trained. It could prevent a wild market and could bring a greater order to this industry. It isn't easy. It's complex, but necessary. Such a change will be of great benefit to the instructors who have been trained and are members of the organization.

4. This arrangement will lead to the consideration that playing the music for a dance at a session will be influenced by friendly relationships and the thought that "if I promote my dances and those of my friends they will do the same for me".

This situation exists in part anyway. Money will not change it substantially. And anyway, according to the proposal here, the money will initially not go to the dance choreographers, but rather for an important public purpose.

5. Who will pay for playing the dance music?

Integrating folk dances into payments for “copyright” will bring more order to our industry. It recognizes the fact that the profession of “folk dance instructor” is a profession like any other.

Every folk dance instructor who earns a living from teaching dance and leading sessions where the dances are done, will need to purchase an annual license. At first this would be a fixed price and perhaps, after several years, depending on the extent of his/her activities. Alternatively, if the instructor is not self-employed but works for some institution, the institution will have to pay for a license just as it does for the use of music. These fees should not and aren't intended to raise the price of admission for the dancers.

6. Who will collect the monies and take care of their disbursement?

As mentioned, it would be best to integrate “folk dances” into ACUM which already has a mechanism to collect money. Until that happens, if there is a strong organization, it will be able to handle this situation and also use the money for advancing the industry.


7. How will the money be distributed?

It should first be determined that the royalties will be collected in a special fund for the benefit of the choreographers and instructors in times of need or for any community purpose chosen (as indicated above).

8. How can you even count or measure the number of times a dance is played?

There are two ways to measure: (a) the system that currently exists with ACUM which includes annual user surveys made by several “experts”; (b) later, when the, the technology is enabled, the instructors will provide daily playlists that will be collated into one software program that will manage the data. Such an arrangement will greatly help ACUM to distribute royalties more fairly to composers and lyricists for the use of their songs on the dance floor.

The licenses granted by ACUM and by the record companies to all those playing the music in public have created a certain order in the music industry (catering/banquet halls, DJs, weddings, pubs, etc.). The licensing arrangement makes it difficult for those working without a license who interfere with those who want to work legally (lowering prices in the industry).

Integrating folk dances into payments for “copyright” will bring more order to our industry. It recognizes the fact that the profession of “folk dance instructor” is a profession like any other. It is a profession that requires training in order to work in it, loyalty to other instructors and working in accordance with agreed norms. Such an arrangement would, to some extent, prevent a “wild market” situation. 

ACUM: Heartily Accepts

In the past, several attempts were made to allow choreographers to become members of ACUM and to address their “copyright” protection. Unfortunately, these attempts have failed.

ACUM will be pleased to again meet with the representatives of the choreographers and discuss the issue anew, in order to include folk dances in the database of works protected by ACUM. Thus, it will be possible to collect royalties for the use of dances and songs, and to transfer these royalties to their creators.

At your service...

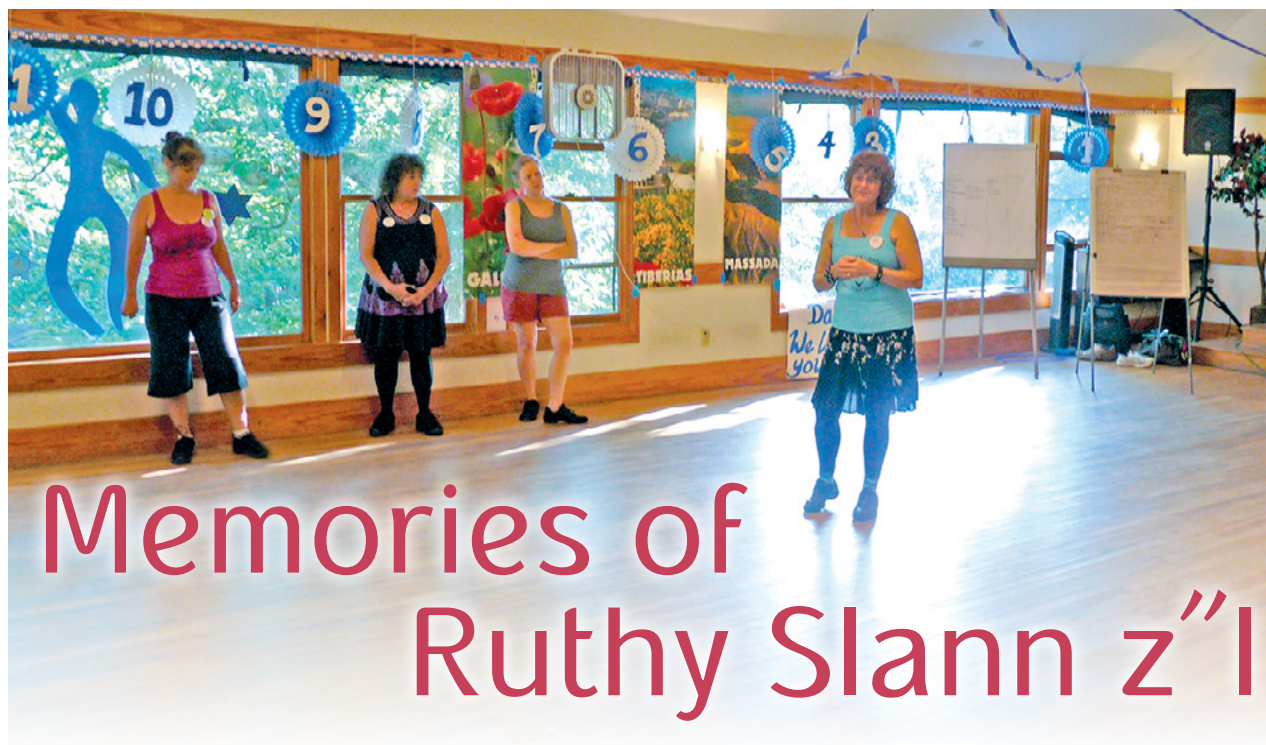


Livia Burghardt

Photos:

Livia Burghardt
and Liat Slann

Ruthy at her dance camp - Karmiel USA, 2018



Memories of Ruthy Slann z"l

Dancer, Teacher, Friend

A year ago, on June 5th, 2021, a bright light went out in the world of Israeli folk dancing. **Ruthy Slann z"l**, my best friend of over 26 years and a dynamo of dance, passed away. Desperately seeking solace during those final hours, I returned in my mind to the mountain lake and cedar-scented cabins of Blue Star [camp in North Carolina, USA] where I first met her. A true dance gypsy and fixture at Israeli dance camps around the world, Ruthy co-directed the Fred Berk Israeli Folk Dance Camp at Blue Star for many years. Unable to prevent it from folding in 1996, she determined to keep its spirit alive by founding her own camp, which she eventually named 'Karmiel USA'. Ruthy was also the driving force behind the Karmiel Summer Course for Foreign Teachers and Dancers of Israeli Folk Dance, enlisting participants wherever she went, taking care of the smallest details, and ensuring that the graduates were happy enough to become ambassadors themselves and to help recruit the next cohort of trainees.

Ruthy's final wish was for Karmiel USA to continue. With North Carolina, where we hold camp, red with Covid, our 26th year was a challenge. In 2020, Ruthy had helped us run a virtual/hybrid mini-camp for the first time. In 2021, we resolved to do something longer – 16 hours long to be precise.

The first night was a special tribute to our beloved friend and camp director. We screened the moving commemorative video created by **Meliss Jakubovic** and danced some of Ruthy's favorite dances. We began with a few dances that expressed our anguish at losing her and that, hopefully, provided some cathartic 'dance therapy'. Ruthy loved the lyrics of dance songs almost as much as the dances themselves and often sang herself hoarse during dance camps.

On one occasion, she was dismayed that the version of a dance included on our camp CD – **Tuvia Tishler's Zichronot** – was instrumental rather than vocal. Seeking to rectify this mistake some 24 years later, I contacted **Ken Avner**, who was kind enough to send me the vocal version. As I listened to the words, I understood why Ruthy felt so strongly about them. They speak of happy memories – of the green hills of Eretz Yisrael – the land of Israel, the sound of voices and songs, and 'the dance that never falls silent'. These last words are repeated twice at the end of the song and were, I realized, the perfect motif, not just for the evening, but for the camp itself.



Open Heart - logo

As MC for the night, I had been at a loss for words to adequately express the emotions churning inside me. In a flash, I realized that it had all already been said, in the songs Ruthy loved so deeply. **Joanna Blackwelder** and I compiled a booklet of lyrics, so that everyone participating could fully appreciate their significance. On the cover, I put the design I had created to represent the way we are all connected through our love for Ruthy and the healing of our broken hearts through dance. And, since we were on a virtual platform, I assembled photographs I had taken over the years into a slide show to complement the lyrics and dance program.

We began by dancing *Shma Elohai*, praying with our feet for healing from the heart-rending pain of losing Ruthy. *Heye Chazak* was Ruthy's mantra. In my darkest moments, she would always admonish me not to fall apart. The lyrics describe her indomitable spirit perfectly.

Mei Nahar, which she taught at our last in-person camp in 2019, describes her unquenchable thirst for life. She loved *Bevo Yomi* and *Chafetz Chayim* because they expressed her longing for more time – and more dancing.

One of Ruthy's absolute favorites was *Halevai*. No matter how tired she felt during a Zoom dance session, she had to get up for that dance. Ruthy was the most tender-hearted person I have ever known, and the lyrics of *Halevai* express her deepest hopes and wishes – for tolerance, peace, compassion, love, and an end to suffering.

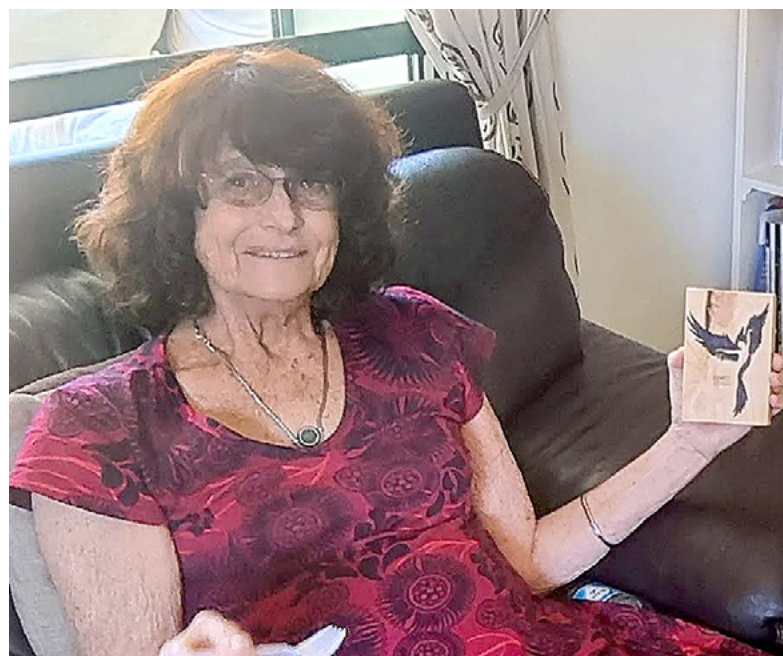
With *Or Shivat Ha'Yamim*, a memorial candle, and a picture of her last birthday cake, we celebrated Ruthy's brilliant 75 years and the community she created. We prayed for the strength to accept our loss as we danced *Matanot Ktanot* and made wishes for her as we danced *Ichulim*. *Todah Le'Olam* voiced our immense gratitude for Ruthy: "Thanks for the joy. Thank God for sending you to me. Thanks for the time spent with you. There is no one else in the world like you. You are precious".

Ruthy was not just a dance leader; she was also a refuge for anyone in need of comfort. Like *Hamakom Sheli* says, she opened the door for people to say what was in their hearts, always focusing on the good and encouraging them to do the same.

Hachnisini Tachat Knafech is very personal for me because it has always represented Ruthy, who took me under her wing from the first moment I met her, all those years ago. I was overwhelmed when her daughter, **Liat**, sent me a small wooden plaque of a dancer with wings, which had



Hachnisini Tachat Knafech – winged dancer plaque



Ruthy With Plaque



Dancing Angels



Chaverim with candle

been gifted to Ruthy on her last trip to Israel; it is a perfect visual representation of the dance.

Hachnisini Tachat Knafech also brings to mind a soft sculpture, created by one of our dancers – dollmaker, **Betsy Dunkle**, which depicts angels dancing around the Earth. Ruthy's circle of friends is truly a dance circle that spans the globe. She loved people, and she brought them together, connecting them to each other, to Israeli dance and to Israel itself. So many of us wouldn't even have known each other without her.

Ruthy was all the friends that *Chaverim* describes rolled into one person. She taught us how to sing, to be happy, to take time out, to forget and forgive instead of hiding inside ourselves, and she always knew how to bring a smile to our faces. *Omrim Yeshna Eretz*, one of Ruthy's favorite dances since childhood, details her arduous last journey back to Israel past 'deserts and oceans', with her 'strength ending'.

Tzion Tamati, which she adored, describes her yearning for her homeland and her determination not to forget its beauty before 'the pit of my grave closes its mouth on me.' 'Zion, you will mark my grave,' the song says. Liat put our camp logo (a Magen David formed from two dancers) on Ruthy's headstone along with the words: "I'd rather be dancing!" Nothing could be more appropriate. On that note, we danced *He Rak Rotza Lirkod*, because, as the words explain: "We only live once. She has discovered the secret... she just wants to dance, and there is no stopping her!"

These are the two inextricably related, overriding themes of Ruthy's life: her love for Israel and her love for dance.

Ruthy spent decades introducing the beauties of Israel and the joy of dance to people from around the world, leading dance tours through the width and breadth of the country together with her tour-guide sister, **Ronit Mandel Shaked**. Participants would spend blissful days sightseeing, while Ronit filled them in on the incredible culture and history of Israel, and nights of dancing their feet off at local harkadot (dance sessions). I vividly remember learning *Artzi* shortly before my first such tour of Israel, in a paroxysm of anticipation and disbelief that I was going to be dancing on the land that this dance celebrated.

What better way to honor that part of Ruthy's legacy than with a virtual dance tour of Israel?! After months of lockdown for so many of us, I wanted to give participants the feeling of travelling, albeit virtually. I wanted us to admire, once again, the places these dances are dedicated to, and I wanted to situate the dances in their historical, cultural, and geographical context - the land in which they are rooted.

When I toured Israel with Ruthy, we danced wherever we went - beginning the moment we spontaneously started singing and dancing *Lo Ahavti Dai* on the tarmac next to the plane, to the bemusement of the airport personnel. We danced *Kineret* on a boat on Lake Kineret, and



Karmiel USA Virtual -
logo

Yam Hamelach on the shore of the Dead Sea, in our bathing suits covered with mud.

With the help of the photo albums I had created for Ruthy over the years, I organized these pictures from north to south, along with a rudimentary 'dance map'. We followed the photo of the hairpin turns on the roads of the Golan with the twisting steps of *Sham Harei Golan*, and the tragic story of Gamla with Moshiko's compelling voice and choreography.

Alternating dances and images, we danced our way south with *Or Ve'Yerushalayim* and *Tzel Midbar*. While traversing Israel, we simultaneously jumped back and forth between Canada and the United States as we had done during the tribute session – from **Joanna Blackwelder** in Vancouver, British Columbia, to me in Toronto, Ontario, and the rest of the team in Charlotte, North Carolina: **Joseph Simpkins, Sarah Lamb, Debbie Bateman, and Rebekah Constantine**, all taking turns leading dances, many of which we had always relied on Ruthy to lead. Juggling PowerPoint slides, music and locations was challenging, but we managed without the virtual bus breaking down, and ended our tour in Eilat to accolades from our fellow-travelers.

As Sarah so aptly put it, for someone with such small feet, Ruthy sure left some pretty big shoes to fill. Nevertheless, at that moment, we knew she would have been smiling, applauding, and dancing for joy!

Ruthy's lifelong mission was to bring new dancers into the circle. **Meliss Jakubovic** has set up a scholarship fund in her name to help dancers come to camp which, this year, we plan to hold in person. (See details at: <https://www.karmielusa.com/>) You can donate to keep Ruthy's dream alive and watch a video commemorating her amazing spirit at: <https://www.lirkodforever.org/memorial>.



Ruthy, Ronit (on Ruthy's left) and other dancers at camp

Dance of the Month

Tzipor Zahav – Bird of Gold



Michael Barzelai

Translation:
Ruth Goodman

Michael Barzelai, 33, lives in Or Akiva [near Haifa]. He is the father of 4-year old **Danielle**. Michael began dancing at the age of 8 with **Itzik Ben Ami** in Kiryat Haim, following in the footsteps of his mother who used to dance.

As a child, he had also danced with **Dede Lusky, Yossi Peretz** and **Chanan Dadon**. At the age of 13, he already had begun to learn how to arrange music in general, and for dances in particular, with the encouragement and guidance of Dede Lusky.

Over the years, he continued to dance, concurrent with his high school studies, his military service and with his academic studies.

During his military service, he substituted for dance leaders in various dance sessions (harkadot) and then, in 2010, he first experienced the profession for about a year – when he worked with **Elad Perel** at the harkada (dance session) held at the Technion in Haifa.

Later, he had the opportunity to collaborate with other well-known markidim (dance leaders) such as **Yaron Carmel, Ohad Atia** and others.

As a dance participant, he always loved the challenge in folk dance and always wanted to learn more dances and more styles. Even today, at every opportunity, Michael travels to various marathons and to different dance sessions to dance a wide variety of dances.

He choreographed his first dance in 2015, to the song, “Ima – Mother”, lyrics by **Nissim Saroussi** with the cover song by **Harel Moyal**. The dance is called, “Ima Sheli – My Mother”.

During the summer of 2015, at the initiative and with the support of his two friends, **Chen Shporen** and **Ohad Atia**, he traveled for the first time to teach his own dances as well as those of others at Gvanim [Israeli] Dance Camp in the United States, where he taught the [circle] dance, “La Trumpeta – The Trumpet”, to music performed by the Israeli trumpeter, **Arik Davidov**.

Since then, he has choreographed many other dances that are danced in both Israel and around the world and you can see them here: [Rokdim](#). The last dance taught in Israel and abroad is Tzipor Zahav – Bird of Gold – melody composed and performed in a new rendition by **Aya Korem**, to the words of **Chaim Nachman Bialik** in his classic poem, Bein N’har Prat Un’har Chidekel – Between the Euphrates River and the Tigris River”.





I heard the song, "Tzipor Zahav", just by chance for the first time, on the Spotify app. Already by the first hearing, I had goosebumps and really liked the lyrics, melody and moving performance by Aya Korem.

About the dance, he tells us:

I heard the song, "Tzipor Zahav", just by chance for the first time, on the Spotify app. Already by the first hearing, I had goosebumps and really liked the lyrics, melody and moving performance by **Aya Korem**.

I was thrilled to find out that the lyrics were by Chaim Nachman Bialik. As soon as I got home, I enthusiastically told my partner, **Michal Shimshi**, that I wanted to choreograph a dance to a song by Chaim Nachman Bialik. I knew that she, working on doctorate in Hebrew poetry, would be as enthusiastic as I was about this possibility.

Already at the first hearing of the song, the steps were in my mind and they were almost like the dance we're dancing today.

Although the meter of the song is 6/8, I chose a different and changing rhythm for the dance steps connecting to the dynamics and development of the song.

The song is about a woman who sends a golden bird to find her beloved. To me, the song also represents hope and perseverance, but also a certain naivety that there is in romance, using many metaphors.

Many steps in the song express its words. For example, to the words "Say to him, the garden is blooming; it is locked and there is none to open it", is expressed by the closed hand movements that then open and are inviting.

Also, at the beginning of the chorus, only the right hand is raised, then the left hand and finally both hands. It connects to the image of the bird flying to catch the beloved and bring him back.

At the end of the chorus, the lyrics are: "And underneath the brick of my flesh, my pillow burns every night". A phrase that describes the speaker's despair. In this section, the hands move down low, contrasting with the "ascent" of the bird.

As with every dance I release, here too, I'm filled with pride to see the entire country and the whole world dancing the movements I've invented in my mind. It's a great honor that is hard to describe in words, to be part of working in a field that is so close and important to me.

You can view the dance here: <https://bit.ly/3xkVH84>

The song is about a woman who sends a golden bird to find her beloved. To me, the song also represents hope and perseverance, but also a certain naivety that there is in romance, using many metaphors.

Tzipor Zahav – Bird Of Gold

Meter: 6/8 (dance rhythm based on “step-tog-step”, counted “1and-a-2”.)

Notation: Each count = 3/8. Part IA, counts 1&2 below, detail the rhythm that continues with subsequent counts that include “&” unless otherwise described.

Formation: Circle

Part IA: Face CCW

1&2 Three steps fwd RLR [R=2/8, L – 1/8, R=3/8 counted as: “1&” (R), “a” (L), “2” (R)].

3-4 Step L across R and pivot left on L to face center; step R across L.

5&6 Yem. L bwd swinging arms bwd and fwd to shoulder level.

7&8 Yem. R bwd swinging arms bwd and fwd raising them high (above head).

9&10 Step L bwd, R to Rt., step L across R and face CCW.

11&12 Full turn Rt. moving fwd on the line of the circle with three steps RLR.

13-14 Step L across R extending left arm fwd with palm facing up; Step R across L extending rt. arm fwd and placing rt. hand above left with palm facing up.

15-16 Yem. L bwd.

Part IB: Face CCW

1&2& Quick mayim step to left moving toward center [R over L (2/8), L to left (1/8), R behind L (2/8), L to left (1/8).] Arms cross at chest level on count 2.

3 Step R across L while lifting left leg to left in an arc and extending arms to sides.

4&5& Quick mayim step to rt. moving out of center. [L over R (2/8), R to Rt. (1/8), L behind R (2/8), R to Rt. (1/8).] Arms cross at chest level on count 4.

6& Step L across R while lifting right leg to Rt. in an arc and extending arms to sides; pivot on L to left to face center.

7&8& Cross R over L bending body slightly fwd and crossing wrists fwd (count 7 = 1/8); step L bwd in place (& = 2/8); step R bwd straightening body and extending arms bwd to sides (count 8 = 1/8); step L fwd in place (& = 2/8).

9&10 R-tog-R fwd moving toward center with arms circling fwd- upward -out to sides- fwd and up.

11&12& Sway onto L to left (count 11 = 2/8; shift weight onto R to Rt. (& = 1/8); Rock fwd onto L (count 12 = 2/8); step R bwd (& = 1/8).

13-14 Bring hands together at waist level with rt. palm over left, elbows to sides. Two steps bwd L,R pushing hands slightly downward with each step.

15&16 Yem. L bwd.

17&18 Sway R to Rt. shift weight onto L to left, close R next to L. Right arm accompanies the movement by circling upward- to the right and inward ending with palm of rt. hand at chest.

Repeat Parts IA & IB (first time through the dance).

Part II: Face CCW

1&2 Moving fwd CCW with left hand on left hip: RLR pivoting 1/2 turn Rt. on last step to face CW. Right arm moves in a circular motion accompanying the steps with a 1&1/2 rotation from low to high: down-fwd-up- around across body, fwd and up.

3&4 Continue turning Rt. on the line of the circle: Step L bwd turning to rt., R to rt., L across R to face CCW with rt. hand at rt. hip and left arm raised upward.

5&6 Step R bwd on line of circle pivoting left to face CW, step L fwd, step R across L and pivot 3/4 turn left to face center while bringing arms up overhead.

7&8 Three steps RLR moving fwd toward center while opening arms to sides.

9&10 With elbows bent and rt. wrist above

left: Yem. R turning slightly to left and moving bwd toward line of circle; snap fingers on last step.

11&12 With elbows bent and rt. wrist above left: Yem. L turning slightly to Rt. and moving bwd toward line of circle; snap fingers on last step.

13&14 Step R to rt. and turn to left with L,R raising arms overhead.


15& Sway: L-R while opening arms to sides.

16&17& Mayim step to rt. moving CCW on line of circle (L over R, R to Rt., L behind R, R to Rt.)

18 Step L across R.

Repeat Part IA & IB

Repeat Part II 2X

Repeat Part IA to end with L fwd, rt. hand on rt. hip and left arm extended upward. 

Instructions notated by Honey Goldfein and Ruth Goodman



Michael at Camp Bitnua in Eilat

Bein n'har Prat un'har Chidekel, al hahar mitamer dekel
Uvadekel bein afa'av tishkon lah duchifat zahav

Tzipor zahav ufi chugi, tz'i uvakshi li ben zugi
Uva'asher timtza'ihu, kifti oto va'havi'ihu

Ach im ein lach chut hashani, dabri shalom el chatani
Ma tagidi lo hagidi, nafshi yotzet el yedidi

Imri lo hagan porei'ach, na'ul hu ve'ein pote'ach
Rimon paz sham yesh bein alav, ach ein mi sheyevarech alav

Ve'od tagidi lo – mitati, asche laila be'dim'ati
U'mitachat livnat b'sari nisraf midei laila kari

Ve'im yema'en, shim'i razi, hakol muchan be'argazi
Shesh va'meshi u've'meltachati esrim kutonet rikmat machati

U've'mach'vo'a, zahav rekuma, kvar mechaka ha'hinuma
Nedani mushlash, nechona ani ve'lama echaru pa'amei chatani

Ve'od tagidi lo – mitati, asche laila be'dim'ati
U'mitachat livnat b'sari nisraf midei laila kari

Transliteration: Ruth Goodman and Benny Levy



Michael with Dudu Barzilay



Michael at the session

Tzipor Zahav – Bird of Gold

Lyrics: **Chaim Nachman Bialik** (Hayim Nahman Bialik)

Music: **Aya Korem**

Singer: **Aya Koren**

Between the Euphrates and the Tigris rivers, on the hill ascends a palm tree
In the palm tree, between its branches, a golden Hoopoe dwells

Bird of gold, fly, circle, go out and seek my mate for me
Whenever you find him, capture and bring him to me

But if you lack a thread of crimson, speak peace to my groom
What should you say to him, say – my soul goes out to my beloved

Say to him, the garden is blooming; it is locked and there is none to open it
A golden pomegranate is there within its leaves, but there isn't anyone to say a blessing over it

And say to him further – my bed, I swim through the night in my tears
And underneath the brick of my flesh, my pillow burns every night

And if he will refuse, hear my secret, all is prepared in my crate
Linen and silk, and in my wardrobe are twenty robes embroidered by my needle

And in its hiding place, embroidered gold, the veil is already waiting
My dowry is tripled, I am ready and why are the steps of my groom delayed?

And say to him further – my bed, I swim through the night in my tears
And underneath the brick of my flesh, my pillow burns every night

Lyrics translated by Ruth Goodman and Shani Aduculesi



EXPERIENCES THROUGH THE EYE OF THE CAMERA

To Dance Is To Live

**First Annual Event held in Memory of Yonatan Karmon z"l
1.4.22, 29 Adar 5782, [April 1, 2022]
at Ayanot Na'amat Youth Village**

By Miri Shachaf

Photos: Maya Feinholtz Klein

February 6, 2022, marked two years since the passing of **Yonatan Karmon z"l**, dancer, choreographer and the founder of the Karmiel Dance Festival. Yonatan Karmon was one of the leading figures of the Israeli dance world and an ambassador of Israeli culture throughout the world. His life, his vision and his creative work were intertwined with the working settlements, the Palmach and the various aliyot (immigrations). They were influenced by the Bible, Jewish tradition and by the Israeli experience, its landscapes, its sounds and its people. In designing Israeli dance for the stage, Yonatan transformed Israeli dance from a local folk genre into a professional and sweeping art form. He raised generations of dancers and choreographers and worked in collaboration with many Israeli musicians and artists.

Karmon was born in 1931 in Romania and named, **Yonel Kalman**. When he was bar mitzvah age, his parents were taken to the labor camps while he immigrated to Israel alone with the help of "Aliyat HaNoar". He came to Meshek HaPoalot – the Tel Aviv Workers' Farm, where he also discovered the world of dance through **Gertrud Kraus** and **Mia Arbatova**. In 1946 he moved to the Ayanot Youth Village and attended the Ayanot Agricultural School, specializing in work on a dairy farm. At the same time, he continued to study dance and began to create dances for ceremonies and holidays at the school. From then

on, he expressed his feelings for the land and for the period in which he lived through his creations.

Even during his military service as a gunner, he continued dancing and performing. When he completed his service, he was invited to stage, direct and artistically manage for nature holidays and ceremonies in the working settlements. From the mid-1950s he established dance troupes, including "Lehakat Karmon – the Karmon Troupe". This lehaka became a brand name for Israeli culture and until the end of the 1980s, enraptured audiences in the fashionable concert venues of Broadway [New York] and of the Olympia in Paris.

In the 1970s, Karmon also directed musical performances based on Israeli life that were a resounding success. In 1988 he established the "Karmiel Dance Festival", which became a major attraction. He was its artistic director for twelve years. The festival was based on Israeli folk dance, but also integrated dance performances of modern, classical ballet, jazz, ethnic dance and more. In the 1990s he established "Amutat Karmon – the Karmon Association", a nonprofit organization whose goal was to encourage local talent from neighborhoods and development towns and to train a generation of young choreographers.

Since Yonatan always embraced and attached great importance to the period of his life at Ayanot, it was decided to hold an



Rina Meir and Inbar – two generations of former Karmon dancers



Teenagers from the Ayanot Youth Village



Tirza Hodes – Israeli dance personality and behind her: Chani, Yoni, Amira, Tzlila and another friend – former Lehakat Karmon dancers



EXPERIENCES
THROUGH
THE EYE OF
THE CAMERA



Former Lehakat Karmon dancers,
guests, and teenagers from the Ayanot Youth Village all dancing together.

event in his memory at the Ayanot – Na'amat Youth Village, in the hope that this event would become a tradition and a magnet for all Israeli dance lovers and in the future would lead to a dance center being established in his name for the village students.

The event opened with an emotional reunion of generations of Lehakat Karmon dancers and a memorial tribute to Yonatan. It continued with an open dance session (harkada) after which a ribbon was cut in the foyer for the newly named "Yonatan Karmon Center", at the entrance to the cultural center of Ayanot. The walls of the foyer are adorned with a permanent

exhibition of magnificent photographs from Yonatan's years of creativity, including the dance costumes.

Yonatan Karmon's story was integrated with a spectacular, moving stage performance in which graduates of Lehakat Karmon – the Karmon Troupes took part: Hora Efrachim Yerushalayim, former dancers from the Karmon Troupes; the singers: **Ilanit** and **Izhar Cohen** with songs from the repertoire that was part of the shows. **Rafi Ginat** was the moderator.

This was the first event that will become an annual tradition at the Ayanot Youth Village.



EXPERIENCES THROUGH
THE EYE OF THE CAMERA



Shlomo Maman, the national choreographer
and Moshe Telem, dance leader elder



At the dance session



Line dancing



Circle dancing



Izhar Cohen in performance



Lucy Maman and Shlomo Maman in the dance,
"Yamin U'Smol"



Lehakat HaStudentim Tel Aviv
on a background of Yonatan's picture



Hora Efrochim Yerushalayim dancers in Yonatan
Karmon's dance, "Hishtovevut – Mischievousness"



Lehakat Karmon – dancers of the last troupe, 2007

