



**רוקדים**  
מגזין לריקודי עם ומחול

**NIRKODA**

עמותת ארגון המדריכים  
והיוצרים לריקודי עם

Vol 110 | December 2022 | **VIP** Members

# Jim Gold International Folk Tours: 2023

## ALBANIA, GREECE, MACEDONIA, KOSOVO



**MAY 24-JUNE 5, EXT. 5-7, 2023**

Led by Lee Otterholt, guided by Kliti Zika.  
Tirana, Durres, Vlora Festival, Kruja, Gjirokastrer,  
Saranda, Berat, Lake Prespa, Ochrid

## BULGARIA



**AUGUST 7-20, 2023**

**BLACK SEA EXT. AUGUST 20-25!**

Led by Lee Otterholt and Ventsi Milev  
Sofia, Plovdiv, Bansko, Veliko Turnovo, Varna

Our trips are for folk dancers,  
non-dancers, and anyone with  
a love of travel and culture.

[www.jimgold.com](http://www.jimgold.com)

## PERU, BOLIVIA, CHILE



**MAY 21-JUNE 2, 2023**

Led by Martha Tavera. Cuzco, Sacred Valley,  
Machu Picchu, Quechua Village, Lake Titicaca,  
Uyuni, La Paz, Atacama Desert

**DANCE ON!**



More Info: [www.jimgold.com](http://www.jimgold.com) Email: [jimgold@jimgold.com](mailto:jimgold@jimgold.com)

# Mass Recruitment

## Supporters



We have a wonderful Israeli folk dance culture and it is up to us to document and preserve it.  
Join the documentation and preservation supporters: Only \$29 per year.  
We have no other source of funding – your additional contribution is greatly appreciated...

**Mass Recruitment** (after registering on the website):  
<https://bit.ly/3a5e9oY>

## Internet Websites

"Rokdim-Nirkoda":  
[magazines.rokdim.co.il](http://magazines.rokdim.co.il)  
110 issues over 35 years



Yaron Meishar: 972-52-5620447

"Rokdim":  
[rokdim.co.il](http://rokdim.co.il)  
6,000 instructional dance videos



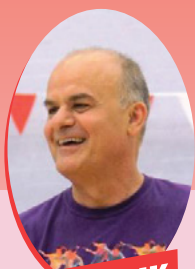
# Mechol Europa

7-11 AUGUST  
2023

UNIVERSITY  
OF SURREY

BOOK

INFO@IDI.ORG.UK  
WWW.IDI.ORG.UK



SHMULIK  
GOV'ARI



HILA  
MUKDASI



TAMIR  
SCHERZER



DADO  
KRAUS



Yael  
YAAKOBI

WITH

Dear Readers,

We are with you again with "Rokdim- Nirkoda" magazine, issue #110. For those who may have forgotten, we wish to remind you that all the latest previous issues, as well as a substantial portion of issues from many years back, have been archived and can also be found on the Rokdim-Nirkoda website. This site is currently undergoing a significant upgrade involving a huge investment. It is very important for us to preserve and make the history of Israeli folk dance accessible. Time moves on. People who have shaped our folk dance world are saying goodbye to the dance floor. Therefore, it is important for us to talk to the founding generation and upload articles that profile these people while they are still with us. In each issue, we will present at least one article and slowly we will descend with age...

In the previous issue, an article was published in which I, Yaron Meishar, expressed my personal opinion supporting the creation of a mechanism (or joining an existing mechanism), which will give expression to "copyrights" for everything related to the composition of folk dances. Following the article, we received many responses and decided to conduct an internet survey. Opinions differ. You can read the [results of the survey](#) and some of the many and important responses of the voters below.

We recently said goodbye to our dear **Mishael Barzilai**. Mishael made a tremendous contribution to the development of Israeli folk dance and raised generations of dancers and instructors. [Moshiko Halevy](#) and [Avital Efrat](#) wrote articles in his memory.

**David Ben Asher** spoke with [Ruth Pardess](#), who is also one of the veterans who has done and is doing a lot in the field of Israeli folk dance and discovered a multi-faceted woman who is involved in different and diverse aspects of education including movement.

[Gdalit Neuman](#)'s article, "Larger than Life", about the legacy of **Yonatan Karmon** and **Yoav Ashriel**, brings us more perspectives on these individuals who have rightly been described as "larger than life".

The dance of the month this time is "Kurdion", a dance by **Shmulik Gov Ari** to an authentic Kurdish melody. You can read about Shmulik and the dance in the "[Dance of the Month](#)" section.

In the section, "[Experiences Through The Eye Of The Camera](#)", we bring photographs from the training course for Israeli folk dance instructors of Campus Siim, under the management of Shlomo Maman. We wish success to all the students.

Enjoy your reading,

**Yaron Misher, Ruth Goodman and Danny Uziel** – Editors.



Yaron Meishar



Ruth Goodman



Danny Uziel



Vol. No. 110 | December 2022

To Receive This Issue  
Please Press **VIP**

- **Publisher:**  
"Rokdim-Nirkoda" – Rokdim in association with the Israeli Dance Institute Inc. (IDI), U.S.A., President: Robert Levine, Chairman: Ted Comet
- **Editors:**  
Yaron Meishar, Ruth Goodman, Danny Uziel
- **Editorial Staff:**  
Shani Karni Aduculesi, Judy Fixler, Honey Goldfein, Benny Levy, Ruth Schoenberg, Tzipi Shragai
- **Graphic Design:** Anna Kadary
- **Editorial Office:**  
Rokdim, 96/35 Moshe Dayan Rd., Tel Aviv 67320  
Tel: 972-52-5620447,  
Fax: 972-3-5614651  
Email: [rokdim@rokdim.co.il](mailto:rokdim@rokdim.co.il)  
Website: <http://www.rokdim.co.il>

SUBSCRIBE

**The World of Jim Gold International**

**רוקדים NIRKODA**

מגזין לריקודי עם ומחול

Vol 110 | December 2022 | VIP Members

**Jim Gold International Folk Tours: 2023**

ALBANIA, GREECE, MACEDONIA, KOSOVO

Our trips are for folk dancers, non-dancers, and anyone with a love of travel and culture. [www.jimgold.com](http://www.jimgold.com)

PERU, BOLIVIA, CHILE

MAY 24-JUNE 5, EXT. 5-7, 2023  
Led by Lee Otterholt, guided by Kiki Zika  
Tirana, Durres, Ujore Festival, Krupa, Gjirokastra, Saranda, Berat, Lake Prespa, Oohrid

BULGARIA

MAY 21-JUNE 2, 2023  
Led by Martha Taverna. Cuzco, Sacred Valley, Machu Picchu, Quechua Village, Lake Titicaca, Uyuni, La Paz, Atacama Desert

DANCE ON!

AUGUST 7-20, 2023  
BLACK SEA EXT. AUGUST 20-25!  
Led by Lee Otterholt and Ventsi Milev  
Sofia, Plovdiv, Banako, Veliko Turnovo, Varna

More Info: [www.jimgold.com](http://www.jimgold.com) Email: [jimgold@jimgold.com](mailto:jimgold@jimgold.com)



Yaron Meishar

Translation:

Dena Matmon

Photos: Alex Huber

# Royalties for Folk Dances - Yes or No?



Karmiel Dance Festival, the second day, 2017

## A Survey of Readers and Their Reactions

**"These rights exist, and they are the realization of the right to property and freedom of occupation. They are not something that we can decide if we want or don't want to pay for them."**

"Copyright": a payment for the use of something that someone else authored/composed/created. It is a mechanism initiated by democratic regimes out of respect for the creators and to permit them to take pleasure from their creations (large or small). These rights exist, and they are the realization of the right to property and freedom of occupation. They are not something that we can decide if we want or don't want to pay for them. The holders of copyrights for songs and musical compositions (and yes, for dances) can't use these rights individually. It is only through an organization that unites all those who are interested (like ACUM for poets and composers). Dance choreographers do not yet have this possibility.

Legally, "copyrights" are given to all those who compose/make something that many other people use and enjoy. In return, money is paid for their use. It doesn't matter if this is a long and complicated symphony or a song that is played on the radio or some dance steps that don't ever change.

A detailed article can be found in [Volume 109 here](#).

"Copyrights" for music used in public places are generally paid annually by municipalities, community centers, universities, coffee houses, restaurants and any other institution that plays music for their patrons all year round. Folk dances should be paid for in a similar manner and preferably through ACUM.

**The following are some of the responses to my article and to my internet survey:**

### ACUM: Welcomes the initiative

*In years past, several attempts were made to permit the creators of folk dances (choreographers) to become members of ACUM and to defend their rights to "copyright" protection. Unfortunately, these attempts were not successful.*

Once again, ACUM will gladly meet with the representatives of the choreographers and discuss the matter in order to add folk dances to the database of creations protected by ACUM. Thus, royalties could be collected for the use of the dances and the songs and transferred to the creators.

At your service for any matter...



Karmiel Dance Festival, 2016

**ACUM: "It doesn't matter if this is a long and complicated symphony or a song that is played on the radio or some dance steps that don't ever change."**

**Moshiko:**  
**"From the beginning, the choreographers were interested in being recognized by the dancers and not in order to receive some kind of prize."**

## Moshiko HaLevy: Royalties for Choreographers – No, and No!!

Folk dances are choreographed with the intention of bequeathing them to the people. No other country has set such a precedent, i.e., payment to choreographers!!

The choreographers of popular dances in Israel are invited to teach them in other countries and are paid well for their work. They earn with dignity. Here we're not talking about one trip a year. I am acquainted with and know a good number of choreographers who are invited abroad several times a year and they earn good money.

Over the years, we created a format, (I was one of the founders), and most of the choreographers gained from it. It's true that we choreographed the dances, but the dancers themselves helped to promote them.

The moment it's decided to pay royalties to the choreographers, we will lose our sacred purpose of "developing a dance culture" and we will witness the opening of an industry to choreograph dances in the same way that moving pictures suddenly appear. Dozens of choreographers will seek royalties.

I don't know where the idea to pay royalties to choreographers came from and what the cause was for this kind of thinking. From the beginning, the choreographers were interested in being recognized by the dancers and not in order to receive some kind of prize. If successful, the choreographer received respect and appreciation, which are more important than the amount of money he/she might have received from a body like ACUM.

Dear friends, personally I totally object to the idea of royalties for choreographers. In spite of the fact that the number of dances I have choreographed can earn me a very respectable sum, I'd rather not lose respect because of money.

**"Today, even before the thoughts of royalties, we've reached a point where dancers are unable to move from one dance session to another because the repertoire is different at each session."**

## The Dancers Organization (Irgun HaRokdim): Under no circumstances!

*The world of folk dance needs the continuation of creativity in order to refresh and to renew itself. But everything needs to be done in moderation. Unfortunately, both active choreographers and those who aren't quite as active have choreographed hundreds of new dances every year. The background behind this is mainly to become known and to reach as large a dance audience as possible. And here begins a web of pressures on the genuine choreographers to teach new dances, even if their quality and level aren't so high.*

*Today, even before the thoughts of royalties, we've reached a point where dancers are unable to move from one dance session to another because the repertoire is different at each session.*

*To our sorrow, there is no mechanism of regulation and sorting which would lessen and determine the number of new dances that the field can handle each year.*

*The issue of royalties will only increase the destructive process that we are now witnessing. In addition, it will significantly increase the number of new dance creations. We need to remember and to remind people that folk dance is meant to be a type of cultural activity for the people that connects various parts of the country and the world. Slowly but surely, folk dances have turned into a source of infinite financial income. And the dance community is paying the price.*

*If this proposal is accepted, it can be assumed that in addition to the entrance fee to the dance sessions - which is already too high - the dancers will have to bear the expense for the royalties.*

*In our opinion, there are many insoluble legal problems here (dances are not songs and they aren't heard as are songs). There are also financial and organizational aspects to the matter of copyright, for example, for all dances that have been choreographed until now and made public, with the intention of using them freely by the entire population.*

*We disagree with the proposal which may make life better for several choreographers but will cause great destruction and harm to the tens of thousands of dancers in Israel and around the world and will bring about the destruction of the entire field.*

Sincerely, **Irgun HaRokdim** (The Dancers Organization)

## The Survey

The anonymous online survey included 330 readers who responded separately in Israel and abroad. Many even took the trouble of adding their own opinions, an indication that this is important to them. Our thanks to all of you who wrote to us. I was touched by the concern that you demonstrated. Everything is interesting, but it's impossible to present all of the responses. I have therefore chosen the most interesting ones (see below).

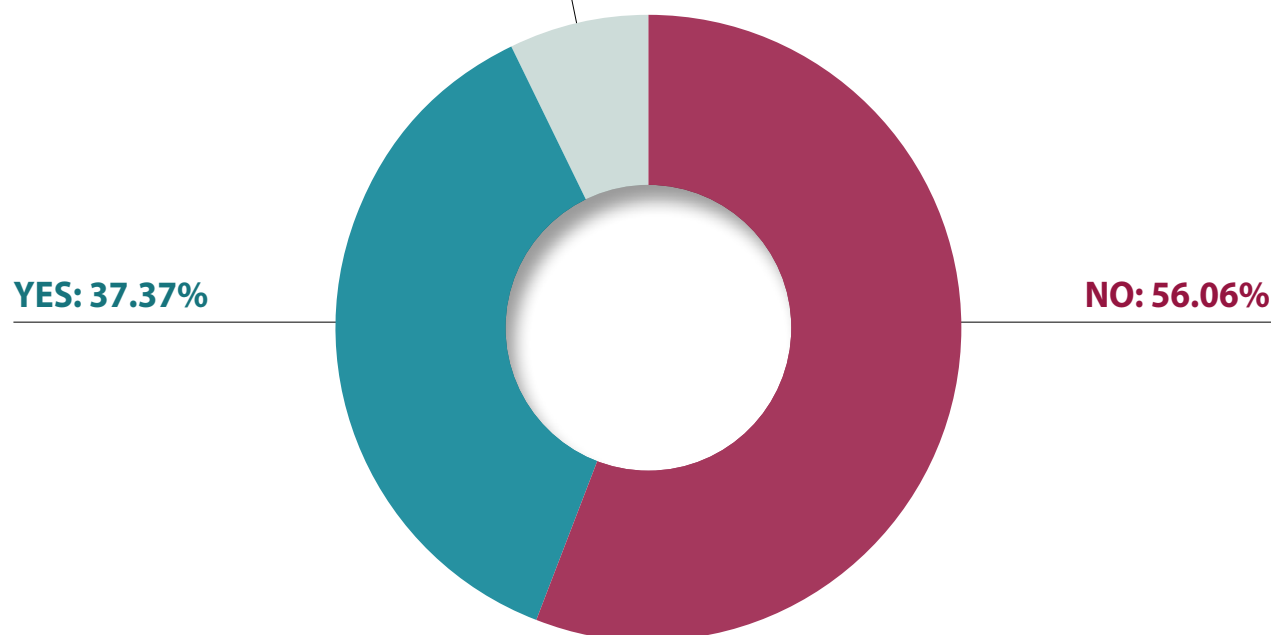
### 198 Readers in Israel Responded to the Survey

Most were against the idea – 56% opposed, 37% were in favor and 7% had no opinion on the matter. 60% didn't bother to read the article.

Among the responders, only 40% read the article as opposed to 60% who didn't bother to read it.

### In your opinion, should we progress to the regulation of royalties for use in folk dances [198 responders]

**NO OPINION: 6.57%**

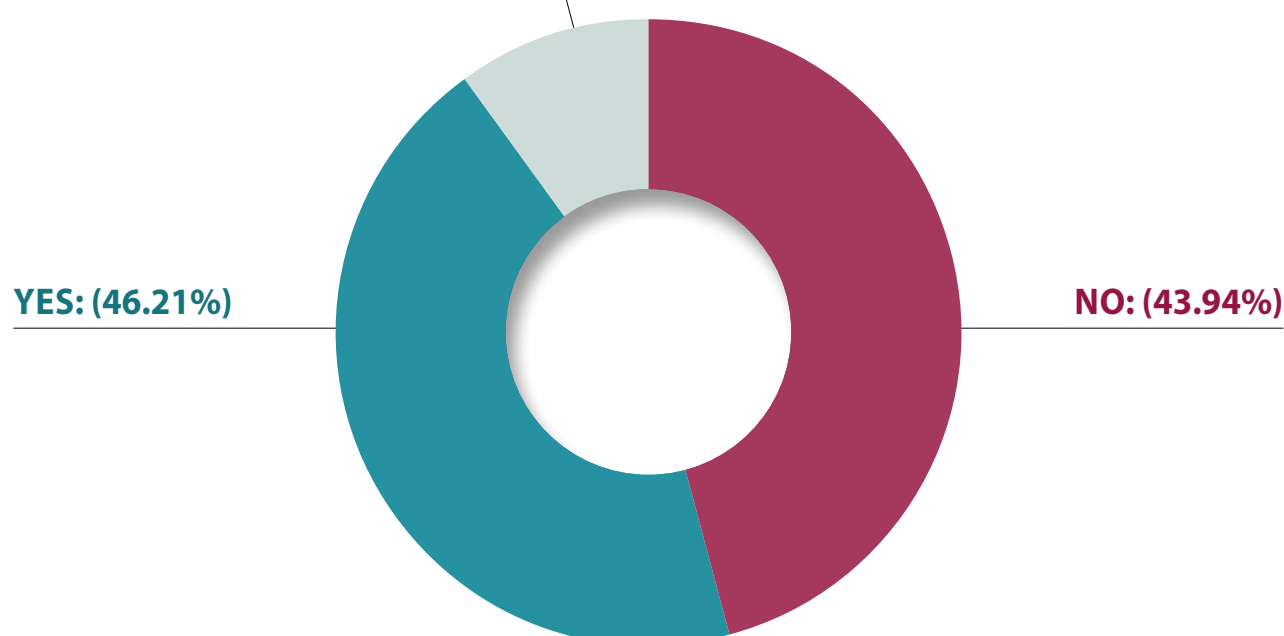


### 132 Readers Abroad Responded to the Survey

Here the score was basically tied: 46% were in favor of the idea, 44% were opposed to it and 10% had no opinion. Of those who responded to the article, 56% indicated that they had read the article and 44% indicated that they had not.

### Do you think that an arrangement of royalties for the use of folk dances should be promoted? [132 responders]

**NO OPINION: (9.85%)**



**There is more awareness of the need for royalties outside of Israel. It should also be noted that voters who are dancers abroad were more serious about the question and took the time to read the article.**



*Karmiel Dance Festival, 2016*

**"In my opinion, every choreographer, just as any other service provider, should receive compensation for his/her work that we use."**

There is more awareness of the need for royalties outside of Israel. It should also be noted that voters who are dancers abroad were more serious about the question and took the time to read the article.

I would like to change two terms when we deal with the subject (and this isn't just semantics):

1. Instead of "Yotzer – Creator" I suggest the word "Choreographer", "Rikudai", "Composer".
2. Instead of "Markidim – Dance Leaders" I suggest "Madrichim – Instructors" (as it was in the past).

**Here are some of the responses I've received:**

- If we start with royalties, dancing will become more "political", commercial and uglier than what it is today. There's not a lot of money in it and, in my opinion, the change will only make the situation worse.
- Choreographers deserve royalties no less than poets, lyricists and composers who do receive royalties. The choreographers have worked hard and there's no reason for them not to enjoy the fruits of their work over the years.
- How can you pay royalties for a Yemenite step, or a Mayim step? In most of the dances 90% of the steps already exist (are copied) from previous dances.
- In my opinion, every choreographer, just as any other service provider, should receive compensation for his/her work that we use.
- This will make certain dance leaders/instructors who are choreographers use only their own dances.
- You're looking for trouble and causing chaos.
- In my opinion, dance leaders will raise the entrance fee in order to cover the royalties to choreographers; many dancers will think twice and change their financial priorities.
- There should be such a mechanism for folk dances.
- It is desirable for choreographers to be considered equal to other creative people. In the long run, this will be good for everyone.
- In any event, this field is declining and new people are not joining. To make a living as a choreographer is not easy. So, the question is, if the field is declining, why make matters worse? I suggest a nominal sum and not a high one.



**"First of all, the 'dance leaders', most of whom act only as DJs, should announce the name of the dance and the name of the choreographer(s) before each dance. Very few of them use a projector and a screen which in itself is recognition of the choreographer.**

- A dance is a creative work, just as others are, and there's no reason for the choreographer not to receive compensation.
- There are already too many new dances. If they receive royalties they'll want to choreograph more of them.
- First of all, the "dance leaders", most of whom act only as DJs, should announce the name of the dance and the name of the choreographer(s) before each dance. Very few of them use a projector and a screen which in itself is recognition of the choreographer. Secondly, it will place an additional burden on the dancers who already pay an entrance fee of 30-50 shekels [in Israel], which is robbery. And third, do the dance leaders pay ACUM to play the music, as is paid by event halls?
- In addition, will there be an equal distribution of the songs among the choreographers or will this be a hostile takeover, as usual?




*Karmiel Dance Festival, 2016*

- Many artists find it difficult to make a living. If the royalties will help them, then it's worthwhile and a worthy initiative.
- I have no problem with it. But the payment has to come from the dance leaders and not from the dancers who already pay 35 shekels [in Israel].
- I'm for it, but the mechanism for the pricing must be transparent, fair and accurate to a reasonable degree.
- Regulating royalties will promote the supervision of dances, thus encouraging the choreographing of quality dances.
- The choreography of a dance is an artistic creation that we all enjoy. Those choreographers who contributed most of their working years to enriching our culture and our quality of

life, who choreographed dances that we dance again and again – they certainly deserve a significant income from their creations - especially as they grow older.

- For many years the dance leaders paid no attention to copyright and, without limitations, used the various recordings of songs according to the dance. Thus, it is now clear to me that a royalty arrangement should not be created for the use of folk dances.
- There should be royalties. But, as with every product (as good as it may be and as well known, or the opposite), but only after creating a proven measure of its quantitative use (above a certain level) for a period of at least two years and not royalties for something that is here today and gone tomorrow.
- Whoever works and makes the effort to build “something from nothing” deserves compensation. What’s more, other people enjoy his/her product.
- The great investment in choreographing a dance (especially one of quality) demands this!!
- Intellectual property must be protected by law and my husband and I must be legally compensated.
- Congratulations.
- Royalties will take this wonderful field of the real Eretz Yisrael - Land of Israel - to another place that, in the end, will cause the field to collapse. This is a lose-lose-lose situation. In the end we will all lose: the choreographers, the dance leaders and the dancers.
- Unnecessary! The average level of the dances is quite low. There are too many dances that we learn, and after a short time, they disappear. The world of folk dancing is similar to Babel. There are dance leaders who promote their own dances ahead of dances by other choreographers.

It’s unnecessary to do something as serious as providing royalties for folk dances. In this field, little Israel separates us from other nations. There are 10,000 folk dances, most of which are unknown and never danced. We are record breakers in the world of “confusion” in a field which should be very respectable, but for the most part has become a low and illogical place.

- Folk dances are a necessary part of a culture. There’s no need to put sticks in their wheels to make things difficult. It should all be free, transparent and open in all the parks and in places accessible to everyone. The government must finance the folk dance culture from a very early age. Everyone involved in the field should engage in it for free, and with a feeling of being on a mission with great love. 



Karmiel Dance Festival, 2016



**Moshiko Halevy**  
**Translation:**  
**Ruth Goodman**

# Mishael, My Dear Friend

## Thoughts in memory of a friend

I wish we could be together, sit next to each other and talk as usual about folk dance and other topics as we used to do at every meeting. I want to tell you about the relationship that existed between us and I find it difficult to speak about you in the past tense. I have a hard time believing that you are not with us.

I remember all our joint activities, as they are engraved in my body and soul. You were the first person in

Israel to see my new dances. You notated my dances. We coordinated hishtalmuyot (training courses), we had joint successes and naturally, we became friends.

More than once you would advocate for me and had defended me in discussions among the dancers, who eventually realized that they were wrong.

On each of my visits to Israel (during the years I had lived in the United States), the first thing I did was pick up the phone to let you know that I had arrived, and on this occasion, we set up a meeting.

You asked me to come and hosted me at your dance sessions, whether in Beit Barbur, in Jaffa, at Kfar Maccabiah, in Bikurei Ha'ltim, in Beit HaSofer or in Beit Dani.

I traveled with you, in your car, to many different places, some happy and some sad. The very thought that we were together, not specifically in the context of dancing, added another dimension to our friendship.



***I remember all our joint activities, as they are engraved in my body and soul. You were the first person in Israel to see my new dances. You notated my dances. We coordinated hishtalmuyot (training courses), we had joint successes and naturally, we became friends.***

A few years ago, when the date of the elections for Irgun HaMarkidim came, you approached me with a proposal to become the chairman of the organization. You told me about the difficult situation of the organization, both organizationally and socially. You told me that my personality would bring a different atmosphere to the organization. You, Mishael,


were the one who worked hard to convince the voters to vote for me and, thanks to you, I was elected. Unfortunately, after a year and two months, I had to give up this position, as it was not appreciated.

I reported everything that was happening in the organization to you. But you, too, were forced to agree, due to lack of choice and considering the general prevailing atmosphere, that I would do well to give up the position as chairman of the organization.

***Mishael, my dear friend, you were one of the pillars of Israeli folk dance, one of the most successful markidim (dance leaders). You were in demand to lead dancing at the Independence Day events. Whenever you were asked, you helped many of the dancers and, above all, you taught the dancers to love Israeli folk dance.***

Mishael, my dear friend, you were one of the pillars of Israeli folk dance, one of the most successful markidim (dance leaders). You were in demand to lead dancing at the Independence Day events. Whenever you were asked, you helped many of the dancers and, above all, you taught the dancers to love Israeli folk dance.

Mishael, my dear friend, I will not hesitate to say that I will miss you very much because our companionship contained so many qualities that will continue to be engraved within me.

Rest in peace, Mishael. For the rest of my life, I will continue to remember the wonderful friendship we had. 





**Avital Efrat**  
**Translation:**  
**Alex Huber**

# The Best Instructor and Dancer I Have Ever Known!

## Memories of a Friend



I met **Mishael** by chance in 1976, after graduating from high school. When I was in high school, I participated in the Holon dance troupe under the direction of **Yossi Frum**. One day I asked my manager at work, **Hanania**, to leave earlier in order to register for an Israeli folk dance class. He refused and told me that on Saturday, his friend is leading a dance session in Holon and that then he would introduce me to him.

On Saturday, I arrived at Mishael and Yehuda Emanuel's Hishtalmut Madrichim – workshop for dance instructors – in Holon, without realizing that it was a session specifically for instructors.

That day, Hanania introduced me to Mishael who invited me to his class in Neot Rachel in Holon. Mishael noticed my talent and invited me to dance with him at "Mo'adon HaTze'irim" (Youth Club) in Jaffa. I danced at that club throughout my military service in the IDF (Israel Defense Forces).

Mishael believed in me and he gave me the opportunity to instruct in his Israeli folk dance classes in schools, and in the evenings at Beit Barbur, Beit Ha'Sofer, Ironi Alef, Bank Leumi, at IDF bases, and more. [All are known locations where Mishael's dance sessions were held in the 70's and 80's – AH.] Mishael then recommended that I join the course for Israeli folk dance instructors.

From the day we met, there was great chemistry between us. He encouraged and promoted me, helped me find a job and more. I also instructed in his classes and demonstrated the dances with him in all dance sessions and in the hishtalmuyot (courses for Israeli folk dance instructors). We became very close friends.

In those days, Mishael had large classes in Tel Aviv and its vicinity. Dancers followed him from session to session. His most famous dance session was in old Jaffa, a session whose participants formed a close family. We traveled together throughout Israel. After class, we would sit in the "Migdalar" (Lighthouse) restaurant in Jaffa and sing until the wee hours of the night. To this day, there is a close relationship between the dancers from that period.

Mishael nurtured and promoted dance leaders who learned from him, and then began their own dance sessions. Among them are instructors and choreographers, such as, **Israel Litzi, Moshe Levy, Eyal Ozeri, Eyal Levy, Israel Shiker, Victor Gabbay** and many more, including me.

I remember the session at Beit Barbur where, after class, we would take a dip in the pool. I



*Mishael and Avital dancing together*

remember the dancing in Kikar Malchei Israel – The Kings of Israel Square (now Rabin Square), on holidays and Saturdays, where I was among the dancers on stage. Mishael's style, warmth and love of dance captivated everyone who met him.

Later, Mishael started working at Bikurei Ha'Itim, Beit Ha'Sofer, Beit Kazanchi and Golda (Briza) in Holon. He had a unique style, and he created a unique atmosphere in his dance sessions. His Hishtalmuyot – Workshops for Dance Instructors, had a good reputation. Dance leaders and instructors wanted to teach with him in the hishtalmuyot and dance sessions. Of course, almost all of them participated in his workshops.



*Mishael excites dancers at the Karmiel Festival*

His classes had a family atmosphere. He always helped everyone. Mishael was central to how the sessions were organized. He knew how to win people's hearts and make them happy.

When Mishael would travel to dance sessions in the north of Israel, many friends would travel with him. I remember visits to the sessions of the late **Menachem Menachem** in Nahariya and the dance marathons that **Sefi Aviv** held in Machanaim. The late **Benzi Tiram** had always invited us to his dance sessions at the Technion during Sukkot, as part of the "Ushpizin" custom of welcoming guests during the holiday. We danced with **Yankele Levy** z"l at Beit Katz and Beit Nagler, and with **Eli Shtamer** (**Elad Shtamer's** father) and many more. He never refused to take us. We never paid for fuel expenses. He always respected everyone. Dance leaders from Israel and around the world would come to his home to stay with him and even sleep over. The home was an Israeli folk dance social center.

Mishael was known as an excellent dancer and had always been in the center of things. He had a special partner, **Batshi** – Bat Sheva, who danced Rock'nRoll with him. They danced together wonderfully. When they danced, circles of people formed around them to watch.

In 1990, at the end of Sukkot, Mishael organized a television show which was directed by **Yigal Ben David**. The television show presented the influence of the original Yemenite dance on Israeli folk dances. Participating in the show were Yemenite dance troupes from around the country,

**Dance Leaders from Israel and around the world would come to his home and sleep over. The home which was an IFD social center. My dance style and training were greatly influenced by him.**



**Mishael was always linked to key figures in the Israeli culture scene. People like Ofra Haza, Zion Golan and many others. He was also well connected with the Israeli media.**

such as the Amka dance troupe, along with singers including **Aharon Amram, Zion Golan, Ofra Haza, The Amranim** and others, who performed original Yemenite songs.

Mishael organized a troupe, consisting of excellent Israeli folk dancers, who demonstrated Israeli folk dances. Participants in the dance troupe included **Seadia, Dany Benshalom, Ami** from Emek Hefer, **Eyal Ozeri, Mishael** and me. At that time, television was in its infancy; it was in black and white.

Throughout the years, Mishael was active in caring for the success of dance leaders. He was a founding Member of Irgun HaMardrichim L'Rikudei Am – the Association of Folk Dance Instructors and Choreographers in Israel. The association was very important to him. Each Thursday, he attended the association executive committee meetings. He was involved in the management of the association for many years. He was the one who instilled in me the importance of being active in the Association.

An example of his caring for dance leaders was Mishael's initiating the import of the "SuperScope" – a cassette tape player that had an innovative feature that allowed the operator to change the playback speed. This enabled dance leaders to play a song more slowly for beginner dancers. Instructors purchased and worked with it for many years... until the advent of the minidisc player, followed by the CD player and the computer...

Mishael was always linked to key figures in the Israeli culture scene such as **Ofra Haza, Zion Golan** and many others. He was also well connected with the Israeli media.

There was nothing that you would ask Mishael to do, that he would refuse. He always helped everyone voluntarily. I remember many cases where I recruited him to voluntarily lead at various events.

One day, Mishael decided to produce recordings with new arrangements for basic Israeli folk dances. He worked with Yehuda Keisar [a fantastic guitar player]. He invited me to hear the arrangements in real time, before distribution, and to express my opinion. After that, Mishael produced records and recordings with the **Reuveni Brothers**.

For me, Mishael was the most significant teacher. To this day, in my heart, I cherish this privilege. I was invited to all his family celebrations that were at his home. I knew his family and friends very well, including those who didn't dance...

During the last few years that Mishael was still active, he led dancing at Beit Dani in Tel Aviv, and Nostalgia dance sessions at Kfar HaMaccabiah in Ramat Gan. I loved participating in his dance sessions. My style of dance and instruction were greatly influenced by him.

When I learned that Mishael was sick, I couldn't believe it. He always danced, played sports, swam and ate healthy food. It was hard for me to accept that such an active, happy person who was so significant in my life would suffer the devastation of a debilitating disease. Throughout the period of his illness, I visited him many times and was in contact with his family. The announcement of his passing was very difficult for me to hear. It is a great personal loss for me.

May his memory be blessed. 



Friday sessions in Kibbutz Ginagar – from right: Hanan, Eli, Mishael, Amnon (choreographer of this dance) and Yair



David Ben Asher

Translate:  
Alex Huber

Photographs:  
David Ben Asher  
& The Family Album



# The Three Worlds of Ruth Pardess

## Psychologist, dancer and folklore researcher

**Ruth Pardess** can be characterized by a variety of outfits:

One outfit is in line with her formal paramedical practice in the field of psychotherapy. She chaired the Israeli Association for Creative Arts Therapies (YAHAT) where she fought to receive professional recognition for the field (Therapists through the Arts), a well-tailored outfit evoking importance and prestige.

A light, ornate, stylish second outfit – marks her occupation with movement therapy, and folk dance, with its enormous diversity.

A third outfit – a kind of scientist's cloak – the researcher of Jewish folklore in different communities and cultures.

These outfits, as symbols, are the holistic expression of the three worlds of this colorful woman, a woman without limits. And beyond the occupations and specialties, there is also an extraordinary life story as will be told in this article.

After driving through a winding road in a forest, we met at her special home in the village of Hararit, in the Regional Council of Misgav, in the Galilee. Standing at the entrance to her home, to the sides of the sidewalk there were cyclamens and other flowers and lush vegetation full of greenery and trees. **Nira**, my partner, and I, felt a magical peace, flowing energies, a calm air, and the presence of respectful hospitality.

The house itself inspires comfort and wonder. The unique 5-sided structure (Golden Ratio Pentagon) designed by **Joe Pardess**, Ruthy's late husband, overlooks the Beit Netofa Valley and the Sea of Galilee, a sprawling landscape that is calm and breath-taking.

Breakfast is already prepared on the custom designed table, because that's the ritual of hospitality in this house, "The Ruthy and Joe Pardess House". The walls are covered with large wall pictures and sculptures are scattered in various corners, all created by the very creative lady of the house.

The entire interview lasted about four hours, accompanied by dance demonstrations and explanations that even included changing costumes for more authentic demonstrations. The family albums accompany the flowing conversation, with nostalgic photos of many years



Ruth performing in  
ethnic style



**"Most of my life I have been divided within myself because of my beginning. Dance has been ingrained in me since the beginning of time."**

throughout the country and the world of an active life. We left her house overwhelmed with culture, and positive energies. We had enriching and powerful experiences.

In a comprehensive interview, which is too short to contain the scope of this little/big woman's achievements, Ruth lays out the history of her accomplishments in the 82 years of her life.

## Chapter One – Psychotherapy as a central occupation in life

For the past 50 years, Ruth has been practicing psychotherapy within the framework of the "Israeli Association for Creative Arts Therapies". This organization, which represents the therapists vis-à-vis the state, brings together experts in the field of art therapy in six disciplines: visual arts, bibliotherapy, drama, music, psychodrama, movement and dance. The organization currently operates in Israel under the Department of Education, Health and Welfare. Thanks to the efforts of Ruthy and her partners, the industry gained professional recognition, a process that continues today.

Ruth acquired her early professional education at the Seminar Ha'Kibbutzim (Kibbutzim College) and later completed a master's degree in clinical psychology at Bar Ilan University. She acquired an additional master's degree in movement therapy in England. Subsequently, she specialized in movement therapy and dance at the Dance Therapy Academy, in Germany and at the University of Haifa. Ruth worked for many years at Shamir Medical Center (Assaf Harofeh) diagnosing and rehabilitating children suffering from CP (cerebral palsy). She worked as a psychotherapist the hospital in Be'er Ya'akov for 20 years.

For eight years, Ruth served as national chairperson of YAHAT and held a special certificate of appreciation for her contribution to this important association, an association that grew under her leadership to thousands of members in each of the association's fields of activity.

## Medical therapy and dance – yes, they go together

Ruthy describes the duality of her life: Most of my life I have been divided within myself because of my beginning. Dance has been ingrained in me since the beginning of time. Even when I was a child in Kibbutz Negba, at the age of 5, these skills were identified. Negba is where I had my first solo in a dance performance. I haven't stopped since.

In parallel with my therapeutic work, dance was all my world. As a teenager, I was sent to study with **Gertrud Kraus** and artistic training with **Aryeh Kalev**. I participated in drumming workshops by **Eliyahu Gamliel** and in Debka dancing with **Vicky Cohen**. I was drafted by **Raya Spivak** and **Tirza Hodes** to a training course for dance leaders at the Beit Lessin studio.

Later, I was invited to teach in the Ulpan (Dance Leaders training course). Later, I also managed the course at Beit Lessin and at Givat Washington, activity that I continued for 30 years.

My partners in establishing the folk dance enterprise in Israel, who deserve to be mentioned were the leaders in the field – **Gurit Kadman, Rivka Shturman, Yoav Ashriel, Eliyahu Gamliel, Shalom Hermon, Yankele Levy, Tamar Alyagor, Moshiko Halevy, Yonatan Gabay, and Yonatan Karmon.**

מופע בתנועה בהשראת סיפור חייה של רות פרדס

סיפור חיים פוגש מחול

רותי הייתה בת שנתיים וחצי כשאמה העבירה אותה מעבר לגדר התיל מבלי לדעת אם אי פעם תזכה לראותה שוב.  
לאחר שנים רבות של שתיקה, רותי, בשנות ה-70 לחייה, מגישה בתנועה ובמלל את החוויה המסעירה והמרבשת שעברת.  
מסירה 'צעיף אחר צעיף' ומגיעה לשחרור ממעמקים חבויים ותנימיים לגילויים מלאי אור.

אפשר להזמין את החוויה אליכם או להתארח בביתם הקסום של רות וג'ו פרדס בהררית  
<http://www.bpardess.com> [ruthpardess@gmail.com](mailto:ruthpardess@gmail.com) 054-4636908

## Interpretation and investigation are the essence of folklore – Ruth's story

Ruthy: I opened large and successful dance sessions (chugim), and I swept crowds to dance and have fun. My track record includes great choreographies (below), but I was particularly interested in the study and interpretation of movement and dance, as well as the communication that takes place among people during the dance. I focused on interpreting what is a good dance - structure, steps, belonging, beginning, high point and end: what makes the excitement and what brings the enthusiasm in dance.

**"I was particularly interested in the study and interpretation of movement of dance, as well as the communication that takes place among people during the dance."**

Why, for example, the hands raise and the head moves here or there. What are the origins of the movements, distinctions and separations, what is the theory behind leading and how to correctly teach each step. As a model, I focused on Yemenite dance. I attached great importance to the ethnic origin of dance and the

cultural expression inherent in it. In particular, I researched the Yemenite Henna ceremony and the healing rituals within it.

At the same time, I also studied the characteristics of Middle Eastern/Oriental and Eastern European Jewry: what connects the movement of the knees in the Yemenite style, for example, to the bending of the knees in Chassidic dance. I was assisted by **Dr. Zvi Friedhaber** and his extensive knowledge. I examined how dance relates to customs such as ascension to the tombs of the righteous, revelations, Lag BaOmer in Meron, weddings, jewelry, eye coloring, etc.

I researched Moroccan literature and others in order to be precise in the expression of movement and dance. I saw, for example, in Yemenite dance small movements up and down, with the piyyut of **Shalom Shabazi**, the melody and the movement connected as touching God and holiness. I learned to understand through the Arab Debka, for example, in which the hands are strongly connected as a chain, expressing power that is projected from one to the other. This is typical of a cohesive Arab society, close-knit, connected to the ground with the man leading because such is the patriarchal society.

I've seen characterization of the "Yekim"(those of German origin) culture in the dances of **Shalom Hermon, Rivka Shturman, Gurit Kadman** in dances like "Bat Yiftach", "Hora Neurim", a more rigid "square" pattern. I learned the dances of the "Chassidim" from Eastern Europe. The foods, the clothing, the Ladino language and much more. Gurit Kadman became my guru and Tirza sent me to teach and study all over the country.

At one point, I was sent to teach Israeli folk dance to new "Olim" at their settlements. I learned more from them than I taught. I learned the customs of the communities, the foods, the movements, the clothes, the holidays. Later on, I based my therapeutic work on this knowledge and created a therapeutic model that draws its strength from the patient's own cultural origin.

**"I focused on interpreting what is a good dance - structure, steps, belonging, beginning, high point and end: what makes the excitement and what brings the enthusiasm in dance."**

**"At one point, I was sent to teach Israeli folk dance to new 'Olim' at their settlements. I learned more from them than I taught."**

## Harkadot and chugim (dance sessions and classes)

Ruth had a large Harkada, with hundreds of dancers, at Beit Milman in Ramat Aviv. She was very popular among folk dance lovers. She organized family gatherings of her dancers in Kfar Hayarok to form close acquaintances. She had a good class at Beit HaSofer in Tel Aviv and held major Harkadot from Metulla to Eilat. Her lehakot (dance troupes) have performed in different parts of the country. At the Karmiel Dance Festival, Ruthy opened the evening of Harkadot for years, and was part of the festival's judging committee.

## The story of the French chapter and the activity around the world

One day, a French girl named Kristian came to my class at Beit Milman. It turned out that she was looking for sources in the world of folklore. She was deeply impressed by what she saw and invited me to teach in France. I conducted dance seminars in Grenoble, Toulouse, and in Vallauris on the French Riviera. Seminars that included an array of Israeli Ethnic symbols. It included our food, lectures, stories of our country and the Israeli experience. Together with my husband Joe, we created a unique Israeli experience of eating, drinking and dancing, which became a huge Zionist cultural enterprise for 30 years. Joe was the living spirit behind this great enterprise. Over the years, I believe that because of it, hundreds of people have become loyal advocates for our country. This has given us a great sense of satisfaction.

## Does not stop for a moment

In Ruth's house there is a studio, which besides being a dance and movement studio, is also an interesting museum. Large murals, historical pictures, a meditation corner and more for the spirit and soul. A clinic for yoga groups takes place here as well as workshops dealing with transitions in life and in the community. Of course, there are Individual and group sessions on various topics, under the guidance of Master of Psychotherapy Ruth Pardess. In addition, Ruthy created a show, "Life story meets dance", which she presents in the studio at her home.



Ruthy dances at a folk dance workshop in France

**The mother found the officer who saved her daughter. In 1978, Officer Plava was brought to Israel and was bestowed the title of "Righteous Among the Nations".**

## An unbelievable life story of St. Antoshka

**Ruth Schwartz** (later **Vatash** and then **Pardess**) was born in the ghetto in Ostrowitz (Ostrowiec), Poland, in February 1940. With the German occupation, the danger increased, and her mother decided to save her two-year-old daughter. Mother **Guta** worked outside the ghetto as a cook serving SS officers. Once the girl disappeared from her mother's eyes. When the worried mother went out to look for her, she found her dancing in the middle of a circle surrounded by a cheering group of Nazi officers.

The mother realized that she had to save the girl and at a certain moment, with prior coordination, handed her over to a German-Polish officer named **Aloja Plava**, who hoisted the baby wrapped in his coat over the barbed wire fence of the ghetto. The man gave the girl to his parents who lived in a nearby village, a pro-Nazi village. He explained to them that it was his daughter who was born to him illegally. His parents gave her the name **Antoshka**. She was baptized into Christianity and became a granddaughter in every respect.

In 1945, after Mother Guta survived the war, she returned to take her daughter, who, of course, did not know her. She came to the scene pretending to be a Polish teacher, who collects children who remained in the villages during the war. She took the girl and disappeared with her from the village. Later, she immigrated to Israel, settled in Tel Aviv and sent the girl, under her new name, Ruth, to Kibbutz Negba.

At the end of the war, the Russians reached the area where the villages that helped the Germans in the war were. The Russians retaliated by destroying the villages, thereby settling the murderous account with the Nazis. The residents of this village told the Russians about

the girl who was saved from the clutches of the Nazis thanks to them. The Russians took pity on the village thanks to that girl whom they saved. The people of the village attributed the saving of their village to the girl, Antoshka, and made her a local saint. In her honor, they erected a special cross on top of a hill where they make a pilgrimage every year as a tribute to Saint Antoshka. A few years ago, Ruth Pardess went to that village and was greeted with celebrations of joy and admiration in a special ceremony with community leaders of the municipality.

Later, the Mother Guta went to Poland and found the officer who saved her daughter. In 1978, Officer Plava was brought to Israel and was bestowed the



*Ruth in her childhood*



*Ruth and Joe*

**Ruthy continues to say, "yes to life" and inspires with her ability to cope with what life brings.**

title of "Righteous Among the Nations". He never married, remained childless and did not ask for anything in return for his actions. Yet, the photo of the girl, Antoshka, always remained in his pocket.

Ruth has two sons, **Chai** and **Gal**, from her first husband, **Tuvia Vatash**. For most of her years she lived with her second husband, her great love, Joe, who passed away a few years ago, and his two daughters, **Yael** and **Orna**. Ruth and Joe have 10 grandchildren and a great-grandchild.

Ruth continued her life with her partner, **Uri**, who she met a couple of years after the passing of Joe. Their love created a wonderful relationship over the past four years that has ended painfully with Uri's death.

Ruthy continues to say, "yes to life" and inspires with her ability to cope with what life brings.

## Ruth Pardess' acquaintances and admirers talk about her, in short interviews for this article

**Moshiko Halevy**, Choreographer, Composer, Poet, Dancer and former Director of the Inbal Dance Company:

I have known Ruth for many years, including special gatherings. Ruth is a spiritual woman, a soul. Her love for dance is something special. I know that during her many trips to France, where she held workshops, she also took my dances as materials for her study program there. I'm proud of that. I have always appreciated her spiritual approach in her professional work.

**Shlomo Maman**, Choreographer, the Artistic Director of the Karmiel Dance Festival for years:

I remember Ruth very well from her legendary Harkada at Beit Milman, where I also danced with her. She is a gifted instructor with many years of knowledge and experience. Eloquent in her speech, every word clear and measured. She also danced beautifully. Above all, Ruth reveals a deep knowledge of the basics of dance and the research of its origins. Ruth always shines in the center of the circle with her outer and inner beauty.

**Yoav Sidi**, Dance Instructor, is engaged in the documentation and preservation of Israeli folk dance history:

Ruth is a very experienced instructor with her unique characteristics. It's not just the steps; it's mainly the nature of the dance and deepening the layers of understanding of the essence of the steps and the choreography. Her special distinction is an additional layer above what is



**"Ruth reveals a deep knowledge of the basics of dance and the research of its origins. Ruth always shines in the center of the circle with her outer and inner beauty."**

**For her, it's not just dance, it's an entirely holistic experience - it's friendship, support, partnership, interest in you and evaluating the person with developed senses.**

visible to the ordinary eye. For years she contributed another dimension to the organization of the harkadot (dance sessions) at the Karmiel Festival.

**Tuvia Tishler**, Choreographer, Dance Leader:

Ruth's thoroughness is in its essence. Each step is precise and meticulous. I saw her at work when I was teaching with her at Blue Star Camp in the United States. With her, it is not just the learning of the dance, but also her ability to tell the story of the dance, its history, how it was created, what its meaning is and what it symbolizes.

**Aliza Rosen**, Dance Leader, Producer, Journalist:

Ruth is a captivating personality, close to perfect. For her, it's not just dance, it's an entirely holistic experience - it's friendship, support, partnership, interest in you and evaluating the person with developed senses. It is for example, like joining hands in a circle, the connection between people in every sense. She will always ask you what else is needed, what to give, what to get – a two-way relationship. As far as she is concerned there is no “simple” in life; everything has its purpose. And above all Ruth is very, very talented.

**Yigal Triki**, Dance Leader, Dance Instructor's Course Manager:

Ruth's way of instructing - pleasant, gentle and understanding. There are some who shout, act tough or scary, while teaching. Not so with Ruth; she strives for perfection - raise your hand this way and not that way, pay attention to the knees, the correct circular movement, (as in the dance “Bo Beshalom”, for example, or the movement of sowing). It is not enough to do the required movement; it must be done beautifully and fitting in relation to the meaning and the step. Yes, I learned a lot from her.

**Raya Spivak**, Choreographer, Dance Leader, Producer:

I was the one who set Ruth off towards folk dancing. After the time in Kibbutz Negba, the girl who was looking to find herself, came to me and accepted my hug. Ruth followed in my footsteps in other areas. She is talented and endowed with dynamism, vigor and energy in the full sense of the word. A very good dancer and a gracious instructor. She also instructed in the Ulpan (course) for folk dance instructors. Being younger than us, in a way she is Tirza Hodes' and my foster child. She is not number one, she is one and a half!

This is the story of the multi-talented Ruth Pardess, one of the leaders in the field of Israeli dance, who has a place of honor in the culture of Eretz Israel. 

---

**Ruth followed in my footsteps in other areas.  
She is talented and endowed with dynamism, vigor  
and energy in the full sense of the word.  
A very good dancer and a gracious instructor**



**Gdalit Neuman\***  
Courtesy of "Dance Today" magazine

**Thank you to Ruth Eshel, Yaron Meishar, Dany Benshalom, Yoav Sidi, Victoria Khodorkovsky and The Israel Dance Library.**

\* **Gdalit Neuman** is a dancer as well as doctoral candidate in the Department of Dance at York University in Toronto. Part of her research on the earliest dances of Yehudit Arnon in the framework of Hashomer Hatzair Zionist Youth Movement in Hungary- is published in The Oxford Handbook of Jewishness and Dance, as well as a recent article in "Rokdim-Nirkoda." Gdalit taught ballet at York University's Department of Dance and Canada's National Ballet School for many years and two years ago created content on Israeli folk dance for an online course for the Department of Dance at York University.

# Larger than Life

*In Memory of the Choreographers  
Yonatan Karmon and Yoav Ashriel Z"l*

## In memory of Yonatan Karmon (1931-2020)

**A**bout a decade ago, I received a phone call from France to Israel. The legendary Israeli folk dance choreographer, **Yonatan Karmon** Z"l, who passed away two years ago, telephoned me for an interview for my Masters thesis. I didn't know this wonderful man beforehand, and he certainly had not heard of one **Gdalit Neuman** from Canada. He invested his time and money (he didn't want to hear about me paying him back for our lengthy long-distance call), in order to please an ambitious and stubborn grad student who had searched for him in Israel for six months. Even over the phone, Karmon was charismatic and full of energy; exactly as those who knew him well describe him.

I approached Yonatan following a recommendation by my friend **Ayalah Goren**, the daughter of the mother of Israeli folk dance, **Gurit Kadman**. She described Karmon as someone who "set the tone and created the prototype of the Israeli [folk] dancer, even though he himself wasn't a Sabra [native born Israeli]. There certainly was a Karmonian style, which very much influenced the Lehakot - Israeli folk dance performance companies." Ayalah called his style 'Karmoniut.' "He had a very strong influence," said Goren. "Concerning everything that he created - whether a dance, or a company performance, he always consulted with **Gertrud Kraus** and Gurit Kadman. When he was interested in movement matters, in general, [to see] if it was alright, he would go to Gertrud Kraus, and if he wanted to check if it was folkloric enough and suitable to the Am Yisrael (Israeli) style, he would go to Gurit. He would always consult [with them]."



*Lehakot Alumim, Petah Tikva*



Cover of the first Lehkak Karmon record album



Lehkak Karmon at the Olympia Theatre, Paris

Karmon was born in Bucharest, Romania in 1931. From the age of nine, once his parents were taken to a work camp in Transnistria, Karmon would alternate between living with relatives and residing at Jewish community institutions. Karmon and his brothers were saved from the Nazis and made Aliyah to the Land of Israel in the framework of the Youth Aliyah. "I arrived at home," Karmon told me. This sentence summarizes well his love of Eretz Yisrael [the Land of Israel].

He was sent to study agriculture at Meshek Ha-Poalot ("The Worker's Farm") under the direction of **Hannah Chizik**. Karmon was lucky in that on his first day on the job on the farm in Tel-Aviv, next to the corn field where he toiled, taught **Mia Arbatova**, the ballet pioneer in the land of Israel. It was through gestures, Karmon told me, that she invited him to his first ballet lesson. However, Hannah Chizik, the farm manager, refused to allow him to return to Arbatova because Arbatova, according to her, performed at night clubs frequented by British army personnel. Instead, Chizik suggested that he study under Gertrud Kraus, who encouraged the creation of Land of Israel art and worked in collaboration with the Zionist movement. He studied with Kraus, fought in the War of Independence and was a dancer and choreographer in the Harel Dance Company of the Palmach (Bar-On, Kessary, Schmidt 4).

After his release from the army, Karmon performed with The Israel Ballet Theatre (1951-1952), which was the most important artistic platform of its time in Israel with regards to theatrical dance. He became acquainted with Israeli folk dance when Kraus integrated Land of Israel

themes into her works. There, Karmon met the dancer **Tova Tzimbel**, who organized an event in honor of the Gordonia and Ha-noar Ha-oved Zionist youth movements. According to Karmon, that event had a great impact on him.

**Jerome Robbins** visited Israel in 1952 and taught his work *Interplay* to the advanced students of Kraus and Arbatova. This encounter illustrated to Karmon how much he needed to improve his technique. This time around he was determined to return to study with Mia Arbatova. Karmon performed in **Naomi Aleskovsky's** *Rivia Ha-kamerit* ("Chamber Quartet") as well as the Israeli Opera. Even still, he was drawn to the world of Israeli folk dance, which in his view, as he told me, provided a special and non-verbal expression to Land of Israeli identity.

Karmon's career in the field of Israeli folkloric dance is extremely



Karmon Company with Danny Kaye



**When I asked Karmon about his dancers he said: "They were all beautiful people, the men handsome with their blorit and the women were beautiful and graceful. They were farmers, they worked the land, they acted differently. There was a generation in Israel with a different character."**



Yonatan Karmon receiving the ACUM Prize

Students) in Bucharest in 1953. After almost a decade of him leaving Romania as a war refugee, he returned proud, upright, and leading a delegation of dancers who represented his adopted homeland. According to Karmon, the audience was easily able to recognize where they came from. "Here come the Israelis, they shouted," he told me. "We had our own style, a body language of our own and specific look. Unlike the European dancers, we were barefoot, and that changed the movements."

The original Karmon Company won first place in an international choreography competition in Lille, France; Afterward, they performed in New York, on Broadway, at Radio City and on the famous **Ed Sullivan** [television] Show. In addition to the company's many successes on international tours, it also performed on distinguished stages in Israel (Bar-On, Schmidt 4-5).

When I asked Karmon about his dancers he said: "They were all beautiful people, the men handsome with their blorit [popular Israeli hair style for men, with its characteristic front curl], and the women were beautiful and graceful. They were farmers, they worked the land, they acted differently. There was a generation in Israel with a different character."

Journalist and culture critic **Uri Keisari's** description from 1961 accurately depicts the essence of Karmon Company performances in those days, and corroborates Karmon's impression: "They were about a dozen youth - with each, and all, comprising the dew and the [strong] rain, not only of the hills of Judea and the Galilee, but of something which cannot be defined nor explained, only if we say this - that it is the proclamation of life, the will to live of young people in this land. They danced, of course with their legs, and certainly with their hands and bodies, but they also danced with their eyes; eyes which smiled with joy, with a sense of love and longing for love."

Karmon established the Karmiel Festival in 1988 and was its director for twelve years. From the mid-1960s, he also served as the artistic director of the famous Olympia Theatre in Paris, where his company had previously performed. Karmon's reputation preceded him in Israel and around the world. For decades his dancers performed in every corner of the globe and presented the beauty of the State of Israel. Karmon's sudden passing during his visit to Israel in the winter of 2020 shocked Israel's dance community.

impressive. He began creating dances for the Dalia Festival in his youth. He also directed holiday performances throughout Israel. In the 1950s Karmon led various companies, such as Lehakat Alumim ("Youth Company"), The Hapoel [sports association dance] Company of Tel-Aviv (Lehakat Hapoel Tel Aviv), The Students' Company of Jerusalem (Lehakat HaStudentim Yerushalayim), and the central company of the Histadrut [general workers' union] – HaLehaka HaMerkazit, which eventually became the Karmon Company. In the framework of his company, Karmon worked with the best Israeli musicians, such as **Ilan and Ilanit, Boaz Sharabi** and songwriter/poet **Haim Hefer** (Bar-On, Schmidt 6).

His company performed at the 4th Democratic Youth Festival (World Festival of Youth and

## Yoav Ashriel (1930-2020)

**Y**oav Ashriel ז"ל is a well-known name in the world of Israeli folk dance. Born in 1930, he was raised in Kibbutz Ramat David, in the Jezreel Valley. He choreographed over 100 dances and directed many dance companies. He was one of the organizers of the Dalia festivals and he mentored generations of dance instructors.

*A decade ago, I was fortunate enough to have the opportunity to interview him at his favorite coffee shop near his home. I have chosen to document the interview verbatim:*

"It was a very difficult situation. The kibbutz was just established and there was no money. I was born when the kibbutz was four or five years old. They called us Sabras because all the [other] kibbutz members came from abroad. It was a surprise that children were born in the Land of Israel and they were alright. They decided that the children would also learn something. The two [adjacent] kibbutzim, Ramat David and Gvat, established a joint school, and there weren't that many children. They endeavored to educate us according to their ideology then: to build the country, pioneering, to be content with little [material things]. We were educated on the ideology of **A.D. Gordon**. In the first or second grade we were already working on the farm. They said: 'Our children must learn to work!' We were in a children's house with all the children together since that was the only place where it was possible to accommodate children. We truly loved each other. All the children who were with me in the children's house were like my siblings."

"The kibbutz members had books in German, Russian and Yiddish. There weren't that many Israeli books and there weren't many Israeli songs either. Then **Mordechai Ze'ira** began writing "Laila Laila" ("Night Night"), which he composed and "Sovevuni" ("Spin Me") to which I later choreographed dances. He went from one kibbutz to another and organized a lot of communal



*Great love – Yoav and Mira in their youth*



*Yankele Levy with Mira Ashriel and Yoav Ashriel with Rivka Sturman in the Guitar Dance*

singing, and he taught songs in Hebrew – Israeli songs. When the kibbutz members danced the hora they sang Hassidic and Russian songs; there were not many songs in Hebrew.

Not many, there were a few, but not many. There weren't any Israeli dances. The kibbutz members danced the hora. When I was a child, I danced the hora with members of my kibbutz and they sang. Hora is a Romanian dance and the Zionist pioneers brought it to Israel and [people] think that it's an Israeli dance since they danced it in an Israeli style. That's what we knew. When someone brought a garmushka - a harmonica - then we also danced 'Krakowiak,' 'Polka' and 'Korobushka.' There were no Israeli dances."

*When he was almost seventeen, an invitation arrived at Ashriel's kibbutz for a pair [of dancers] to attend a folk dance workshop 'in Hebrew,' which was [being] organized by **Gurit Kadman**. Because Ashriel was already creating dances in his kibbutz, and since, according to him, he was very athletic, he was chosen for the assignment along with another girl from his kibbutz:*



*Yoav (from left) leading a line of dancers at the Karmiel Festival – Yoav's 80 birthday*

"I saw Israeli dances for the first time. Gurit Kadman organized the course. It turns out that she did this in preparation for the Dalia Festival. She wanted to present more of the Israeli dances. I saw Israeli dances for the first time in my life. I was incredibly excited. It was so beautiful and I liked it very much. In three full days we learned eight dances, including Sherele, and **Rivka Sturman's** Kuma Echa, Harmonica and Kol Dodi. I was hooked then and that spark burns [brightly] until today."

*When I asked Ashriel what he loved about Israeli folk dance, he answered:*

"That it's ours! It's so beautiful and so exciting. Back then, they used to play accordion for folk dancing. There was no recorded music. At that time, there were no records then at all. They didn't play a lot [of music] and there weren't many Hebrew [as in Ivri- Eretz Yisrael] songs, but they took the Israeli songs [that did exist] and choreographed dances for them. First of all, it's ours, and I identified with that."

*Ashriel danced in the inter-kibbutzim (bnei hakibbutzim) dance company and that is how he*

**"There weren't any Israeli dances. The kibbutz members danced the hora. Hora is a Romanian dance and the Zionist pioneers brought it to Israel and people think that it's an Israeli dance since they danced it in an Israeli style."**

joined the delegation which travelled to Budapest for the 2nd Democratic Youth Festival (World Festival of Youth and Students) in 1949: "There was a Democratic Youth Festival and delegations were sent to the festival from all countries. The Kibbutz Movement decided to send a delegation [from Israel], to show that Israel exists, to show the entire world that we exist and to take pride in our dances. We were extremely well received. It was new, all the Israeli dances, and it was very nice. Everyone thought it was nice, and the most emotional part was the encounter with the Jews of Budapest."

"The Jews welcomed us warmly. It was a communist country and it was forbidden to speak of Israel and Zionism. The Jews stood in front of our hotel, thousands [of them], to see people who came from Israel - to see different Jews from Israel. Our company director said that on Shabbat we must go to the synagogue to show the Jews that we've arrived."

"This synagogue was full of people, and all the streets around [as well]. This was the first time that we saw Jews who were not Israeli, who were so excited to see us! We didn't meet with them. It was forbidden to approach us in order to talk. They said that they will give us the kavod for one of us to make an Aliyah to the Torah. That was the most emotional experience, to meet the Jews there. And on the way back, they brought us to Vienna. There was a DP (refugee) camp for Jews who returned from the war. We performed in front of them. A huge excitement!"

I asked Ashriel if that was the first time they (in the Diaspora) had seen Sabras. "Yes, yes," he answered:

"Sabras, that there exist Jews who are different from them. There are Jews who are alive.

They experienced the Shoah. We didn't understand all this. They were very emotional. They hugged and kissed us. What did we know of this? Where did we come from? Four years after the war there were DP (refugee) camps, and it was clandestine. It was forbidden to say where they were. They took us to the secret location with buses. We drove about two hours until we arrived. Somewhere in the forest. Very far away. Refugees, and they brought them to Israel. We didn't know about all this."

Ashriel returned to Israel and enlisted in the army:

"When I enlisted in the army, I was in general basic training and then they established the Nahal [Brigade]. They said that they (Nahal members) will work in the kibbutzim as well as train. They created a particular course in the Nahal and invited me to join the course for four months. I was a platoon sergeant for new soldiers. I instructed, prepared them – marching drills and weapons, and near the end of the course, I prepared a folk dance performance with them.

They were enthralled by it! Then they established an arts department within the Nahal. Ze'ev Havatzelet, who knew me from before in the inter-kibbutzim company, and in Budapest, said: 'Yoav Ashriel will organize the dance events for us in the Nahal.' And I took this seriously.

At first, I didn't want this because I said



Yoav Ashriel instructing at a session



Karmiel

that I want to be an instructor in the Nahal; to fulfill the Zionist [dream]. He said to me: 'what you will do with dance is more important. This is what you know.' And they put me in charge of folk dance in the Nahal. That's where I met my wife, Mira. We organized hishtalmuyot (folk dance workshops) there."

"We passed through the divisions and taught dance. I organized a dance company in the Nahal; there were sixty people, and we performed at Dalia in 1951. We had a dance [called] Magal Va-herav ("Sickle and Sword"). It was about life in the Nahal; that [one] fights, as well as works. I played the accordion. We also had a dance [called] Emek ("Valley") with [the song] "Shir Emek" ("Valley Song"), which was famous, by **Marc Lavry**. Sixty people danced about work in the valley and the dances [of the Jezreel Valley]. "[Mount] Gilboa embraces [Mount] Tabor" were the words."

"When I was discharged from the army I didn't return to the kibbutz. I wanted to expand [my horizons], to see the world. I began to teach folk dance; I started to create. When I was in the Nahal, I choreographed a dance [called] Ta'am Haman ("The Taste of Manna"). It had Yemenite steps, and the tune is Sephardic. And my parents came from Europe. Gurit Kadman asked, "how could this be?" I told her, Gurit it's the in-gathering of the exiles! So she took this dance as an example of kibbutz galuyut ("in-gathering of the exiles") and it's danced until today. Since then I created many dances. I also directed dance companies."

"At first I only worked with dance companies from different places and I created dances about the Land of Israel, about labor, and joy and love and the Tanach. That was the background of our dances. The landscape of the Jezreel Valley, and the conditions, and the work, and the life there and the chalutzim who danced hora all night, and in the morning went to work. Every dance that I created, I would think about the atmosphere that exists in the kibbutz. That everyone is together, and they work together and are happy together and celebrate. My parents were at the kibbutz. I would visit sometimes."

"I remember that when I choreographed the dance Erev Ba ("Evening Comes"), I drove to the kibbutz in order to feel the atmosphere of the evening. To be together. By the way, regarding

that dance, they said to me 'how could it be? A soft song and you are dancing in a circle, that doesn't fit. A soft song should be used for a partner dance. Not a circle [dance].' In those days they only danced hora and debka in a circle. There were four beats and I divided it (in the third part) into three, three, and two. Then they said to me, 'it can't be!' The fact is that people get up and dance. It goes with the melody and that's what is important."

"I always followed the melodies. I liked melodies. For example, in Hora Nirkoda, the melody - it's very happy. We then celebrated Israel's ten-year anniversary and we were overjoyed that there was a state. So I decided to create, because the melody thrilled me. To me, melodies are important, very very important. For example, "Laila Laila" ("Night Night") is a beautiful song that I choreographed to."

"When I was a child Ze'ira taught it to us as part of communal singing. Also "Sovevuni" ("Spin Me") is his. I very much wanted to create a dance to it but it's a difficult song. It's hard to put steps to it. I believe a good folk dance is a dance which expresses a lot, says a lot but with simple movements, built simply, and flowing, in order for it to be easy. It needs to be worked on; one needs to know [how to go about it]. So I tried to express all that happiness with simple movements."



*Yoav leading dancing at Bikurei Ha'Itim*

"A folk dance needs to be built so that it is simple, easy and comfortable. No need to excite the viewers. If someone watches and gets excited, that's good, but the goal is for the dancer to enjoy it."

"I believe that in a dance for a performance, the viewer should enjoy it. In a folk dance, the dancer should enjoy it. When one constructs a performance, there is no need to consider the dancers' [needs and wants]. The dancers need to put every effort in for it to be nice, to be exciting and for it to say something. When working in a company a great effort must be made in order for it to express [the desired idea/emotion]."

"We're a people that didn't have folklore. Every nation that remains on its land a hundred years, four hundred years and a thousand years, creates folklore, such as the Bulgarians and the Greeks, in Argentina and many other places, and with us it's not like that. So we need to create a new

**"I believe that in a dance for a performance, the viewer should enjoy it. In a folk dance, the dancer should enjoy it."**



*Yoav Ashriel dancing with his daughter, Rakefet*

folklore. We didn't know what Israeli folklore is. We created it anew. We felt that we were creating a new culture, a new folklore. We felt that we are creating something in order for us to have our own image. Every place that Israeli dances were performed they said 'that's Israeli!' "

"When I entered the [field] of folk dancing there were female leaders. There were few male leaders. Gurit Kadman was the first, and Rivka Sturman choreographed very beautiful dances. Afterward, **Ze'ev Havatzelet** joined them – he was born in Israel – and **Shalom Hermon** who came from Germany, but he befriended them. He also choreographed dances. Most of their dances did not survive. Rivka Sturman's [dances] did survive. Back then we didn't know what was the Israeli style. We didn't know what was an Israeli step. Then they began [with] the grapevine step and the Yemenite step. When I started creating dances, I didn't know what folk dance was."

"Gurit Kadman was the engine behind all this. She taught everyone, including me. She also invented a language for the dance leaders. She did that. Then she came to Hapoel [Tel-Aviv, sports organization] and said: 'you are a movement for gymnastics; folk dance is part of this. It's also exercise, it's physical training. It's sport.' And she established classes and a dance company there. That was the only course in Israel, besides the kibbutzim. When I was released from the army, Mira, my wife, danced at Hapoel and she said that they were looking for a dance leader. 'I'll bring you,' she said. 'In the Nahal you were very successful with the dance events and companies.' They agreed. They accepted me."

"That's how I arrived at Hapoel Tel-Aviv. They had soccer, and volleyball and basketball and gymnastics, and there were folk dance [lessons/events]. I taught there. My imagination was fueled by kibbutz holidays, sheaves of grain, Chag Ha-Katzir (Shavuot), Chag Ha-Gez (the kibbutz sheep shearing holiday). I also created a Hassidic dance from my imagination. Everything [came] from my imagination. I choreographed a full two-hour performance. We did a show at Habima [Theatre, the national theatre of Israel]. That was the temple of the theatre [world]. We performed at Habima and made a big impression, and we performed throughout Israel with the costumes of **Tzila Binder**. Two companies [at Hapoel] danced Rikud Ha-emek ("Valley Dance"). They danced the kibbutz holidays and said that Yoav is bringing the kibbutz to Hapoel Tel-Aviv. Afterward I was a dance leader at the Tel-Aviv Municipality, in Holon, Ramat Gan and Givatayim municipalities."


*Ashriel also led and choreographed for the Pa'amei Aviv ("Spring Times") companies in Tel-Aviv, the Petach Tivkah company and others.*

"After I produced shows and after all my success, I started studying with Gertrud Kraus. There

**"Every dance that I created, I would think about the atmosphere that exists in the kibbutz. That everyone is together, and they work together and are happy together and celebrate."**

were courses for choreography and I began learning after my army service. Later on I came to know her, and later still I even became her assistant. She came to create shows in all kinds of places. They were big performance en masse, and I helped her and produced performances in Petah Tikvah for example, in Holon, in many places with hundreds of people."

*Beginning in the 1960s Yoav Ashriel organized and led public dance evenings at today's Rabin Square (then Kikar Malchei Israel), in central Tel-Aviv. He wanted to bring the*

*folk dances to the people. He was the one who initiated the all-night Israeli folk dance marathons and he was the one who organized courses for dance leaders. His influence and contribution to the world of Israeli folkloric dance, both in the community and for stage, will be remembered forever.* 

## Notes

1. See "In the Light of Memories," **Rokdim-Nirkoda 103**, April 2020. The entire issue is dedicated to the memory of Yonatan Karmon.
2. Gurit Kadman and Yonatan Karmon's friendship began while he was still a young man. Indeed, a video exists called "Shir Ha-botzrim" ("Song of the Harvesters") from 1953, in which Karmon choreographed a dance together with Gurit Kadman for Lehakat Alumim. See youtube.
3. Karmon later studied at the following agricultural schools: Ayanot and Mikve Israel.
4. On the work of Tova Tzimbel see Dr. Zvi Friedhaber "Tova Tzimbel-Neta 'Ha-Na'ara Ha'choriographit,'" **Rokdim** 1989: 8-9.
5. The name "Sovevuni" is taken from the first word in the song and is the song's colloquial name. The real name of the song is "Hora Tov" ("Good Hora").

## Bibliography

Ashriel, Yoav. Personal Interview. Dec. 23, 2010.

Bar-On, Ya'akov. "Ha-choreograph Ha-mitologi Mesaper al Ha-avoda Im Shoshana Damari ve Yaffa Yarkoni" **Ma'ariv** 31 July 2017. Web.

Goren-Kadman, Ayalah. Personal Interview. Nov. 12, 2010.

Karmon, Yonatan. "Sihot al Ha-mahol Ha-Israeli Im Yonatan Karmon." Interview by Rena Gluck and Iris Lana. **Archion Ha-sratim Ha-Israeli**. August 2017.

Karmon, Yonatan. Telephone Interview. March 7, 2011.

Keisari, Uri. "Ma Markid et Yonatan Karmon?" **Ma'ariv** Feb.1, 1961: 4. The National Library of Israel. Web.

Schmidt, Alon. "Yonatan Karmon: Ha-Ish Ve-HaYetzirah." **Rokdim-Nirkoda**. April 2020: 4-6. Print.



## Dance of the Month

# Kurdion

**Translation and  
dance notation:  
Ruth Goodman**

**For more  
than the past  
four decades,  
Shmulik Gov-  
Ari has enriched  
us with the  
hundreds of  
Israeli folk  
dances in many  
different styles  
that he has  
created.**

**F**or more than the past four decades, **Shmulik Gov-Ari** has enriched us with the hundreds of Israeli folk dances in many different styles that he has created. Utilizing Israeli folk songs, he has choreographed ethnic dances in both circle and partner formations.

Shmulik specializes in dances for the stage, directs performances for all ages and conducts Israeli dance training courses and camps around the globe. He is a truly a professional cultural ambassador of Israel in the field of Israeli and ethnic dance, as well as movement and folklore in all its diversity.

His works are influenced by the landscape of his childhood – from home, family and from the teachers (in the cheder) – "Na'ale, Na'ale", "HaShemesh", "Lechu Neranena", "Nedunia" and others. The various ethnic groups with which he grew up led him to create "Debka Mimouna", "Tchopi", "Kurdion" and many other dances that are frequently done on the dance floors. Of course, the wonderful and beloved landscapes of the country (Israel) speak to his heart and have had an influence on his creative works, such as, "Nof BaGalil", "Shir HaHaflaga" and "Yisrael HaYaffa".

Many of his dances are folk dances in the full sense of the word, and it is impossible to describe an evening of dancing without "Silchi Li Yalda", "Lakum Ve'La'amod", "Eilat", "Anavi", "Stam Yom Shel Chol", "Etz HaZayit" and many others.

The imprint of his original and special steps can be seen in his very diverse dances, "Essev Bar", "Darbuka", "Baraka", "MiTof LeTof", "Enchat Ha'Adama", "Avraham Avinu", and other dances that have inspired others to dare and venture into creating stylized dances full of new and special content that has never been seen before.

Shmulik began to dance when he was a child, from the time he studied in preschool and he created his first dance, "Letzan Katan – Little Clown". He discovered folk dance when his older brother, **Yaki**, brought him to the neighborhood folk dance class. From there, he went to dance with Yankele Levy at Beit Katz, the legendary session, where he taught his first dances, "Sod HaMazalot – The Secret of the Zodiac", "Yom Alef Ba'Shavu'a – The First Day of the Week" and "Ahavat Ha'Chayalim – Love of the Soldiers".

What is it that is special about Shmulik's way of working? He explains: "I tell stories through movement and try to incorporate the musical idea of the song and its lyrics through movement". The principles that guide him when he choreographs his dances are to not outsmart, compromise or repeat what has been done before.



Shmulik Gov-Ari

**Shmulik first became acquainted with the song at a large party attended by ethnic musicians and dancers. He decided to create a simple dance that would not be difficult for folk dancers but that is filled with ethnic steps content from Kurdish folk dance.**

After completing his military service, he danced with "Lehakat Karmon" and went on a tour of Europe with them. Upon his return to Israel, he successfully started his own folk dance classes and performing dance troupes. He later applied to study Physical Education and Dance at Wingate College and upon graduating, he remained at the college to teach.

As a creative choreographer, lecturer and consultant, for many years he has been invited to participate in festivals and at dance settings all over the world. As part of his travels abroad, Shmulik was exposed to artists in the field of movement in every possible medium. This has influenced the way he works, for example, in his dances, "Nash Didan" and "Sahara Bar".

Since the beginning of his work in the field, Shmulik has choreographed more than 600 folk dances in various styles.

Today, he lectures on folklore and movement, writes and uses original curricula for Jewish institutes around the world, especially in the United States and, of course, he frequently comes to our beautiful and dancing country – Artzeinu HaYaffa Ve'HaRokedet.

Shmulik's dances can be viewed on the Rokdim website: <https://bit.ly/3eAVGb3>

### About the dance, "Kurdion"

Shmulik is strongly influenced by all forms of ethnic music. The song, "Kurdion" is Kurdish-folk; its original name is "Oyla Menoyla". Shmulik first became acquainted with the song at a large party attended by ethnic musicians and dancers. He decided to create a simple dance that would not be difficult for folk dancers but that is filled with ethnic steps content from Kurdish folk dance.

His son, musician **Itamar Gov-Ari**, helped to arrange the song and edit it to be suitable for a folk dance. It was Itamar who came up with the name, "Kurdion".

The fact that, in such a short period of time the dance has captivated every possible platform throughout the country and the world, indicates that there is a place for ethnic dances in the right dose and correct form.

You can watch the dance here: <https://bit.ly/3yJ1gic>



## Dance Notation

Meter: 4/4

Music: Kurdish folk

Formation: Circle with hands joined

Structure: Chorus and two verses

**Chorus:** Face center with hands joined at shoulder level, elbows bent.

- 1-4 Step R to rt., cross L behind R; repeat.  
 5-8 Open mayim step (grapevine): step R to rt., cross L over R, step R to rt., cross L behind R.  
 9-10 Sway R-L.  
 11&12 Moving CW: Quick step-tog-step crossing R over L accenting the last step with joined hands extended sharply downward and back bent slightly fwd.  
 13-14 Step L bwd, R to rt.  
 15-16 Moving CCW: Quick step-tog-step crossing L over R.  
 17-32 Repeat counts 1-16.


**Verse 1:** Face center.

- 1-2 Step R fwd toward center, accented pivot on R making  $\frac{1}{4}$  turn rt. to face CCW (left shoulder to center).  
 3-6 Moving toward center: step on left heel, close R next to L; repeat the "heel-close".  
 7-8 Step L fwd toward center, accented pivot on L making  $\frac{1}{4}$  turn left to face CW (Rt. shoulder to center).  
 9-12 Moving toward center: step on Rt. heel, close L next to R; repeat the "heel-close" ending with  $\frac{1}{4}$  turn pivot rt. to face center.  
 13-16 Four steps bwd moving towards the line of the circle beginning with R. Body is bent slightly fwd. Arms accompany each step swinging to the opposite side; i.e., step bwd on R with arms swinging to the left, step bwd on L with arms swinging to the right; repeat.  
 17-32 Repeat Verse 1, counts 1-16.

## Chorus

**Verse 2:** Face center.

- 1-4 Two quick step-tog-steps moving fwd toward center: RLR, LRL.  
 5 Rock fwd onto R with bent knee and body leaning slightly bwd with weight of left foot on the ball of the foot; Rt. arm is raised with palm down and left arm is extended fwd with palm up.  
 6 Rock back onto full left foot while bending slightly fwd with weight of rt. foot on heel; clap hands fwd with rt. hand over left.  
 7-8 Repeat counts 5-6 (rock fwd and bwd with clap).  
 9-12 Step-hop fwd on R toward center, two steps bwd toward line of circle: L,R.  
 13-16 Step-hop bwd on L beginning to turn left toward line of circle, complete the turn with two steps R,L to end facing center.  
 17-32 Repeat Verse 2, counts 1-16.

About the song: The words are in an ancient Kurdish language – a language that few are familiar with. It is a very rhythmic song with words that change according to the nature of an event such as a wedding, henna, etc. 



## Experiences through the Eye of the Camera



### Course for Folk Dance Instructors with "Campus Siim", Tel Aviv University

This year, the first course for folk dance instructors opened at Tel Aviv University, under the new management of **Shlomo Maman** and **Yigal Triki**. The course is called "Maman-1" with the intention that the course will become an annual tradition.

The purpose of the course is to train skilled dancers in the instruction of folk dance while also providing the tools for teaching in chugim and harkadot (classes and dance sessions) accompanied by the advice and guidance from the course's team of experts.

Some of the participants come with the goal of becoming dance leaders while others come with a desire to enrich and expand their knowledge of Israeli dance.

The Course leaders are: **Shlomo Maman** – Dance Director, **Yigal Triki** – Course Director, **Lior Cohen** – Instructional Theory, **Meirav Levin** – Music. The Course Coordinator is **Lora Sali**.

Through the course, participants will learn about new technologies related to folk dance, integrating classic and contemporary folk dances, historical background, ethnic and international folk dance in Israel and around the world, general knowledge of different dance styles, staging performances and organizing events.

The students will receive practical dance lessons in movement, stability and how to properly hold the body, coordination, maintaining balance and a sense of rhythm.

The students will be taught how to teach children from kindergarten through high school and youth movements, as well as instruction for adults, seniors and those with special needs.

\*A similar course, directed by **Gadi Bitton**, is being held concurrently under the umbrella of Tel-Hai Academic College..





# The Eye of the Camera

