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Dear Readers,

Every new issue of the magazine that we release is a celebration for us. It comes to you after much hard work in collecting material, writing the articles, editing, translating, checking and much more... Thought and creativity are also required to find interesting topics to bring to you.

"Rokdim-Nirkoda" is not just an Israeli magazine. All the articles are translated into English or from English to Hebrew, and the magazine reaches readers all over the world. Just like Israeli folk dance – our dances are found and are done in every corner of the globe.

This is an opportunity for the "Rokdim-Nirkoda" Editorial Board to congratulate **Raya Spivak** for receiving the "Yakirat Holon – Honorable Resident Award" of The City of Holon". We're proud of you!

In this issue:

[We Need a Fallow Year](#) (Shnat Shmita) is my personal opinion (Y.M.). This is an unusual and perhaps bold proposal, which I have arrived at after intense observation of the processes that the folk dance field has been undergoing in Israel and around the world. In the near future, after you have read this article, I will also ask you to vote in a poll on whether a gap year is desirable and potentially beneficial.

For a long time, we have wanted to bring you information and photos of [Israeli folk dance from around the world](#). Every country has its own special story, and the wonderful people working within it, thanks to whom our folk dances touch so many people.

This time, our focus is [Israeli Folk Dancing in Australia](#), on the city of **Melbourne**, which is bustling with dance activity, with its many dance clubs and instructors. Our thanks to **Matti Goldschmidt** who collected and edited the extensive material on Australia.

In the next issue of the magazine, we will bring you the story of other dance communities throughout Australia.

You, too, can write about the development of Israeli folk dance in your country. Please send it all to us. We will be happy to publish all reviewed and relevant material in our upcoming magazines.

[Tova Tzimbel](#), a dancer and choreographer, has left us one dance that is still found on the dance floors today: [Lech Lamidbar](#) – Go to the Desert. **David Ben Asher** wrote about the woman and her work for us.

[Dances in Competition at the Karmiel Festival](#) have always been a focal point of attraction for a large audience. Are they even necessary? What dances remain from all those presented in the competitions? We tried to gather as much information about the dances presented during the 35 years of the festival competitions. We were not able to reproduce everything... You are welcome to review and draw your own conclusions. Our thanks to **Dov Orbach** who provided us with the lists he had collected.

[Keren Shemesh – Sunbeam](#), **Dudu Barzilay's** dance to the captivating song by **Benaia Barabi**, is our "Dance of the Month". The dance is certainly danced in most sessions in Israel and around the world. The focus this time is on Dudu – the person, the dance choreography and song lyrics.

[Experiences Through The Eye Of The Camera](#) this time is directed to **Shlomo Maman's** successful Shabbat dance session at Gordon Beach in Tel Aviv.

Enjoy your reading,

Yaron Meishar, Ruth Goodman and Danny Uziel – Editors.



Yaron Meishar



Ruth Goodman



Danny Uziel



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Yaron Meishar
Translation:
Dena Matmon

The changes occur as a "process" and it is difficult for us to identify them at any given point in time, except by looking at today's reality from the perspective of time...

We Need a "Fallow Year"

About "Folk Dances", "Recreational Dances" and "Temporal Dances"

Preface

*This article attempts to look at our "folk dance" scene as an **ongoing process** rather than a single point in time. It is intended for those who view folk dance as **Israeli culture** whose existence in the future depends on our conduct in the past, present and future.*

*It indicates the process we are in and where it will lead us, if we do not try to change direction. It is aimed at instructors for whom "folk dance" is **not only a livelihood**, but also a **way of life** and who look at the way we construct this scene from a broad perspective, with the goal of **cultivating a unique Israeli culture**.*

***This article has no intention** of harming the livelihood of any of those involved in the field – absolutely not!*

Today there are about 30-40 "real" folk dances; (there used to be many more). They are taught in some of the beginner folk dance sessions and are danced at "special dance sessions" and in groups arranged for festive occasions. Unfortunately, they are decreasing in number... The proliferation of "recreational dances" pushes aside the dwindling "folk dances". Now, a new style, "temporal dances" (dances done for only a short period of time), has come into being, pushing aside the many "recreational dances" that were regularly danced at the weekly dance sessions.

We are all familiar with the parable about a man who falls from a tower, and in response to a question about his condition, he replies: "So far, so good." (At this point, he hasn't reached the bottom yet.) The frog says the same thing when it is in a pot of water on the fire that hasn't yet reached the boiling point...

With us, the process has been going on for years and is only intensifying. Like the examples above, this isn't a black and white situation. The changes are part of a "process" and can't be identified at any given point in time, but only by looking at today's reality from the perspective of decades back and given that we have a desire to dance together at every opportunity.

The Essence And Secret Of The Magic Of Folk Dance

Folk dance is for everyone. You don't need to be a professional dancer to participate. Also, there is no need to practice for many hours so that your movements will be aesthetic and "professional". The magic of folk dancing, the enjoyment and satisfaction, come from **moving together**. When many people perform **many movements together**, whether simple or

complex, to the sound of different varieties of music – we live through an aesthetic experience, even if we're not professional dancers and the movements (of most of us) aren't exactly aesthetic-professional.

We generally dance in closed (indoor) halls. Note that if we dance outside there are generally onlookers who stand around for hours and enjoy watching the dancers. They don't see beautiful costumes, they don't see professional movement, it is just pleasurable to the eye. For them, the "wonder" and the enjoyment come from the fact that plain ordinary people, people like them, know so many movements and move **together** to the sounds of different songs.

So, these dances are suitable for everyone. You don't need to be a professional dancer. It's necessary to practice learning the steps and movements that are adapted to the music. Everyone should know the steps, movements and the directions for all to dance together. Our enjoyment and satisfaction stem from the fact that we dance together. Few (if any) will dance alone in their living rooms at home for an entire evening... (even dancing on Zoom during the Corona years gave us a feeling of "dancing together" with other people watching the same Zoom).

There are other "benefits" that we receive from this culture: it sharpens our memory; we hear Israeli songs; having social interactions; engaging in a sport, developing coordination; finding a partner; and much more. All of these are the result of our ability to continue folk dancing as explained above.

In order to enjoy the dances, we need to know the steps. We can't dance an entire evening by imitating the instructor or other dancers.

"Copy Paste" As A Method, Instead Of Thorough Instruction

The proliferation of new dances has a direct impact on the quality of learning and the method of teaching (both for the instructor and the learner).

In general, the instruction of dances today is not very thorough. Instruction is very fast and accompanied by words such as, "we're almost finished" (as if to ease the suffering of the learner). The dancers are less patient and tend to dance by the "copy-paste" method as most convenient for them (instead of learning in an organized manner) saying: "In any case, the dance won't last for very long, so why invest the time to learn it"?

The process is much more difficult in dance sessions for older people and for youngsters. In those groups, an entire method has developed through imitating (copying) the instructor,



Karmiel Festival, 2003



The opening session at the Karmiel Festival, 2003

For those watching us from the sidelines, the "wonder" and the enjoyment come from the fact that plain ordinary people, people like them, know so many movements and move together to the sounds of different songs.

that is, there's no need to learn. The dancers, whether senior or young, don't need to learn the specific order of the movement. They just need to follow the instructor through the "follow me" method and then, later on, if there's no instructor, they can't dance the dance.

The quality of instruction also has an additional manifestation: the dances all resemble one another. When there's a special step, a little different, that "sits" differently on the rhythm, "acts" differently than what we're used to (thus creating a difference, some interest, something special) - the dancers very quickly give up on this special step and "upgrade" it to a simpler step (see the terms for "Yemenite step", "Mayim step") that they're used to doing from other dances. Thus, the innovation doesn't become accepted. (See the classic example in part four of "Na'aleh, Na'aleh".)

*I don't teach "dances".
I teach people "to dance".
I teach the basic steps, the basic patterns, rhythms, coordination, but mainly, I teach them the enjoyment of "moving together".*



Folk dance competition at the Karmiel Festival



Dancing in the morning at Karmiel

Dance Leaders or Dance Instructors

In the last 15 years, many dancers have acquired "instructor" certificates. In my opinion, it's a good idea to have as many people as possible take this course, even if they don't engage in dance instruction. The very fact of exposure to this content enriches the dancer.

The course work for receiving the certificate has been shortened from two years to one year. (The "need" is to accomplish a lot and do it quickly.) The knowledge of most of the students in heritage/tradition, in history, in original/early and "middle of the road" (i.e., not the most current) dances, is definitely not sufficient. They joined the "Dance Leaders (Dance Instructors?) Course" because they love the dances (and perhaps because they think it's an "easy profession"), after they've been exposed to mainly large quantities of new dances that don't last long.

At the end of the course, even with insufficient experience, they open their own "chug" - dance session (today called a "Harkada"); they will of necessity teach what they dance and know from the groups in which they participate. They will quickly give up on the basics (those 30-40 folk dances mentioned above, and which are slowly decreasing in number). Moreover, they feel that in order to appeal to more skilled and veteran dancers, they must quickly teach, and perhaps before everyone else, a dance that they learned only yesterday at a main dance session.

I was like that at the beginning of the '80s, when I came to the city from the kibbutz. I remember that I attended many groups of my teacher and mentor, **Mishael Barzilay** z"l. I once asked him: "Don't you get tired of continually teaching dances like, "Lo Ahavti Dai", "Hora Hadera" and others like that?"

The inevitable result is a large public of dancers (that is growing all the time) who execute the steps in the "copy-paste" method



Wheelchair dancing, Karmiel 2003

And he replied: "Just the opposite. I enjoy teaching people who know nothing and instilling in them the love of folk dancing."

From his reply I understood then, and today I understand even more, that I don't teach "dances". I teach people "to dance". I teach the basic steps, the basic patterns, rhythms, coordination, but mainly, I teach them the enjoyment of "moving together".

How Many "Folk Dances" Are There?

I ask this question over and over. Of course, there is no "correct" answer because new dances are being choreographed at an increasing pace and in great quantity. How many of them are actually danced? What's for sure is that, the more new dances are choreographed, the fewer "folk dances" there are and today there are also fewer "recreational dances" because they are pushed aside in favor of the "temporal dances".

In order to know the dances, so that they remain with us for a long time to come, we should dance them repeatedly – at first, once or twice a week for several months and then every few weeks. The fact is that those dances that were danced in the '80s and '90s, and indeed, we danced them at every session, are for us, like riding a bicycle. We can dance them today without effort and without "copying". But what happens when there are more and more new dances, as beautiful and interesting as they may be?

The more time we spend learning new dances, the less time we have to dance and to remember the dances that we learned in the last weeks and months, and much less time to go over the dances we knew from the past, from years ago. Thus, these folk dances and "recreational dances", that we knew from 10-20 years ago and longer, disappear.

An instructor (dance leader = DJ these days) who wants to play the music for several dances that we knew from 30 and 40 years ago, will always choose those that he thinks everyone knows. In this way, the list of recreational dances from the past gets shorter and shorter. The more dances there are on paper, the fewer dances we can dance together, at any time, without someone to copy from.

I will even dare to say that most of the leading choreographers in the field are aware of the situation and understand that this is a "slippery slope", but they have no choice. They continue to create more dances in order to "remain in the circle", to be relevant. They do everything to lead the "race" and especially to be invited to instruct dance groups abroad.

The inevitable result is a large public of dancers (that is growing all the time) who execute the steps in the "copy-paste" method, even with dances that have been done in the groups for two or three months and other dances that were popular 10 or 15 years ago. And meanwhile, the older dances, i.e., 20, 30 and 40 years old - are being forgotten.

Those who dance in groups or in sessions aren't obligated to learn the new dances. No one demands that the instructor teach a dance that hasn't been seen anywhere. They do demand to dance something that they had learned yesterday at a dance session in which they participated with a neighboring instructor. If the "neighbor" didn't teach the dance, there would be no such demand...

Social Media

As in every walk of life, social networks, (especially Facebook) permit manipulation, spread good things and some that are less good. They create social trends. The manner of dissemination of dances today is convenient and available to everyone. No one cares if credit is given (by law) and in particular no one cares about the ethical-moral side of things (name of the original song, the composer, the poet/lyricist, the performer). Even the quality of the video and the possibility of learning the steps through the recording aren't particularly important. A few clicks of a button and everyone can watch and "express an opinion".

And then come the complimentary comments: "What a beautiful dance", "wonderful", "fantastic", "good luck", and on and on. Did all those commenting really dance the dance? Did they feel the dance in their feet? Did they dance it with a large crowd of people? Do they really believe what they said? Generally, the answer is "no". They've heard a nice song, saw a friend who choreographed the steps – and they give positive comments. Why not?

I have been dancing for more than 50 years and I don't think that I'm able to express a real opinion about a dance before I've danced it several times.

What Is The Motivation For Choreographing The Dances?

The "essence", which was described above – the desire to see a large crowd of people who are not professionals – dancing together – was the primary motivation, the main and most important reason for all the dances choreographed during the first 20-30 years – the early years of the State [Israel].

What has been the motivation for the composition of new dances in the last 10-20 years? What pushes a growing public of dancers and instructors to choreograph (the word "create" isn't suitable. I would write "produce") more "dances", when most of them are just a collection of repetitive steps, following alternating songs and melodies and none of them have any new steps?

I will admit that there are several new dances that stick with the rhythm, are pleasant to dance and are choreographed to popular songs heard on the radio, pleasant dances... So what? Do they contribute to the "togetherness" that I explained above?

The competition between us can be in how we present the dances, the mix of dances, creating an atmosphere and not a feeling of "whoever is the fastest to teach the dance that was created an hour ago".

There are those dances (few) that have a new "element", some new movement, a connection to the music that's slightly different from previous dances, a relationship to the words in an interesting way, that somehow relates to our roots and heritage. In short - some kind of new choreography.

Here are some possible motivations for the mass production of dances (again, I emphasize: this is a generalization):

1. The need to produce an artistic dance choreography to some song regardless of whether it is danced (there are less than a handful of such choreographers).
2. The feeling that the song that you "caught" (from the organization's site) is the hit that will lead people to dance your dance.
3. An inner, subjective feeling that you have a new "gospel" with the steps you have put together to the popular music.
4. A desire to be recognized in the field – personal advertising. To be given the title of "creator / choreographer".
5. Trips abroad (with the necessity to bring new dances to the dance camps).
6. Positive comments on social media.
7. To be invited to teach at events and dance sessions in Israel and then abroad.
8. To remain relevant. Not to be forgotten.

Solutions?


There is no magic solution. The way to a solution is, first of all, recognizing that there is a problem and that we very much wish to find a solution. And if you have read this article thus far - then maybe I've also succeeded in convincing you.

We have a data bank of hundreds and even thousands of dances that can be taught as "new dances" even if they were choreographed 5 or 10 years ago or more. These are dances to good and beautiful songs that we didn't have time to teach when they "came into the world".

The leading choreographers each have a supply of dozens and hundreds of dances that they can teach abroad as "new" dances, even if they were choreographed years ago...

I am a great believer in folk dancing as a **unifying** social activity. We must be clever and learn to walk together – to work for unity. The competition between us can be in how we present the dances, the mix of dances, creating an atmosphere and not a feeling of "whoever is the fastest to teach the dance that was created an hour ago".

Therefore, I suggest that we think about a "Fallow (Shmita) Year "; take a break from all the "newest" (mainly in camps abroad), and for a full year, once we make that decision, we will only teach from the treasure of dances we have so far.

Such a corrective action is only possible if we all agree to it, especially the leading choreographers. 



Matti Goldschmidt

All Around The World

Our folk dances exist in all corners of the world, even in the distant and most unexpected corners...

To date "Rokdim-Nirkoda" magazine has published articles, the vast majority of which have been about what was happening in Israel. We now want to open the magazine to information about all the places in the world where Israeli folk dances are danced.

It is important that we know how our dances have developed in each and every place, who the people are who drive this movement and what they think and do so that we become acquainted with the various dance communities.

We start with **Australia**.

Israeli Folk Dancing in Australia



On the development of folk dance at the various dance clubs in Australia

As the director of "Rokdim", I was somewhat familiar, though from a distance, with the intense competition among the dance clubs in Melbourne.

*In the early 2000's, I had travelled to Australia and taught at Hora Shalom in Perth with **Sara Friedman** and in Melbourne, at Zooz with **Richelle Arber**; I also visited **Frances Fester** in Sydney. During my visit to Melbourne, I was well received by all the club directors and we sat down for a dinner together.*

I decided that, in this issue, the first article would be dedicated to the country of Australia and its dance clubs. Since there are so many clubs there, this article will span two issues.

*It can be said that the "father of folk dance" in Australia is **Sheffi Shapira**, who immigrated there in the early 1970's, and actually set in motion the process that created everything that is there today.*

*For the purpose of this article, I prepared a uniform questionnaire that was sent to all the dance clubs with which I have been in contact. **Matti Goldschmidt** compiled, wrote and edited all the incoming responses, and I thank him for the tremendous work he has done.*

Yaron Meishar, Editor

Even though, for most of us, Australia seems to be really "upside down", somewhere at the end of the world, I was lucky enough through the last three decades to have had the opportunity to dance several times on the so-called sixth continent, namely in the cities of Sydney and Melbourne. While working in the early 1990s as a tour guide for some Pacific Islands, New Zealand, and Australia, Sydney always was the main destination on my tours. Back then the weekly dance sessions took place in the Sydney suburb of Bondi. Its perfect beach allowed me to have a good swim and a nice sunbath before joining the dancing. The

Interestingly, in contrast to the contemporary situation in Israel, Australia's dance scene is mainly led by women – as, by the way, was the case until around 1960 in Israel

security guard at the entrance of this privileged Jewish club (with lots of Las-Vegas-style slot machines for Jewish pensioners trying to pass their time and spending money they would not need for better things) was tough – once a security guard at the entrance to the complex did not even allow me to enter the premises wearing sandals instead of proper shoes and I had to forfeit the dance session. In all the other larger cities I visited in Australia, except for Melbourne, I could not find any Israeli Folk Dance [IFD], whether it was in Brisbane, Newcastle, Canberra, Adelaide, or Perth – just to have named a few places.

Only almost 20 years later, I eventually found my way to Melbourne and in March 2011 participated in two classes, accompanied by my host, **Aura Levin Lipski**: On a Wednesday night it was at the “Nirkoda” group with **Rosie Tusia**. An evening later, with only partner dances, at “Hora Israeli Folk Dancing”, led by **Helen Sokolski**. Interestingly, in contrast to the contemporary situation in Israel, Australia's dance scene is mainly led by women – as, by the way, was the case until around 1960 in Israel. Another fact that caught my eye is the unexpectedly high number of teachers, especially in Melbourne.

In the summer of 2022, together with **Yaron Meishar**, I tried to contact as many organizers of IFD in Australia as possible, to ask them to send us their resumes concerning their dance activities. Yaron even created a full questionnaire. Unfortunately, not all of them responded. Some responded only to a part of the questions and further queries remained mostly unanswered. Some responded in length, while others just wrote in a short sentence. That made the individual contributions of each group unequally long, but, in the end, all groups were treated equally and had identical opportunities and choices. Nevertheless, I tried to collect the data we received and sorted it out, so the result is what you can read below. Most probably the oldest and most important Australian IFD circles accepted their chances to be introduced here.

For those unfamiliar with the size of Australia, please bear in mind that, this country is 347 times larger than Israel, roughly about eighty per cent of the territory of the U.S.A and forty-five per cent of that of the Russian Federation (excluding the annexed Ukrainian territories). The distance between Sydney and Melbourne, which on most maps seem to lie next to



March 9, 2011, M. Hoenig, R. Tusia and the author Matti Goldschmidt (center), D. Borghi, J. Banky, I. Cohen, U. Krieser, J. Steel (top row right). Photo: archive – Israelisches Tanzhaus

each other, is still a hefty 900 km or 560 miles. No one just hops from one city to the other for a single dance evening, as we often do nowadays in Israel. The population of Australia is 25.9 million people including roughly 112,000 Jews (0.43%). Sydney, the capital of New South Wales, has 5.4 million inhabitants; Melbourne, the capital of Victoria, has 5.1 million, and Perth, the capital of Western Australia, has 2.6 million.

Nowadays, there are quite a few more dance sessions all over Australia than those listed in this article, such as in Brisbane (Queensland), Canberra, and even one in Darwin, the capital of Australia's Northern Territory.

"Shalom Australia" – Melbourne

[e-mail: walktall@netspace.net.au](mailto:walktall@netspace.net.au)

Sheffi Shapira and his wife, **Yael**, had a certain vision: To share their love for Israel and her culture. Just one year after his arrival in Australia in 1975, Sheffi, together with Yael, founded a club called, "Sheffi's School of Multicultural Dance", which was eventually run for eighteen years. Sheffi was born in Tel Aviv in 1949. His love for folk dancing started as a child in the 1950s and 1960s at a youth movement. After his military service in a Nahal brigade (1967-1970), he became a member of Kibbutz Nachal Oz. This is where he met Yael. They lived there for five years when they decided together to move to Australia.

As Sheffi told the Australian Jewish News in its March 16, 1990, edition (p. 31): "In desperation, we danced with Greek and Yugoslav groups and eventually set up our own Israeli folk dance group in a hall in Ascot Vale. In those days 70% of our classes were non-Jewish". Soon they moved to a modest hall of a local youth movement, Hashomer Hatzair, where they taught some Israeli and, quantity-wise, more so-called international dances. Over three years, the school grew from a small group of enthusiastic dancers with a good variety of nationalities to a remarkable size of thirty. Within only a couple of more years, the demand grew so much that they trained some of their dancers to become teachers, thus being able to add some more classes until they had up to four hundred dancers per week.

The school conducted weekly classes for all levels and ages. Annual dance camps were introduced with guest dance instructors and choreographers, including **Moshiko Halevy**, **Yankele Levy**, **Meir Shem Tov**, **Moshe Telem**, and **Israel Yakovee**. In the field of folk dance, Sheffi hardly stopped being active while advancing in further education. He not only received a graduate diploma in "Movement and Dance" from the University of Melbourne. He also attended the first "Australian International Dance Teacher Course", danced ballet for five years, ballroom up to silver level, was involved in Greek dancing for five years, and attended a good number of international dance workshops (Turkish, Balkan, Chinese, Italian, West African, Japanese, and Romanian). He learned from and worked with several Israeli choreographers and teachers like **Yoav** and **Mira Ashriel**, **Eliyahu Gamliel**, **Raya Spivak**, and **Bentzi Tiram** – just to have named a few.

Looking back, Yael was doubtlessly the engine behind the community work, being an excellent researcher and organizer with a commitment to having the entire community dancing and celebrating. Great emphasis was placed on ethnic influences in Israeli dance such as Yemenite, Hasidic, Eastern European, and Arabic. A change in the repertoire of Sheffi's school from international to Israeli dancing took place in 1985. This was after Sheffi had visited Israel, where he met **Carmela Menashe**, aka **Ayala Shapira**, and **Seffi Bar Lev** at a session led



Sheffi Shapira

With the rising number of dancers, Yael and Sheffi decided to establish a highly trained dance performance group. They founded and managed "Shalom Australia", a Jewish folkloric troupe, and choreographed dances showcasing Jewish richness and its diverse origins, customs and costumes.



Group photo of Nirkoda Troupe

by Yoav Ashriel. Sheffi asked both to film as many teachers as possible, including **Mishael Barzilai** and **Eliyahu Gamliel**. All in all, he received a convolute with more than one hundred and fifty recorded dances which were subsequently introduced to his classes. Despite that, their love for international dances never stopped and so they hosted internationally well-known guests from many countries including, just to give two examples, **Bora Özkök** from Turkey and **Andre van de Plas** from the Netherlands.

Besides the activities in his own school, Sheffi taught at many primary and secondary Jewish, as well as non-Jewish, schools as a regular part of the school program. He was also closely linked to local Jewish youth movements and was regularly invited as a guest instructor to appear at camps and special occasions. Often, he facilitated sessions at Jewish weddings and Bar Mitzvahs. Outside the Jewish community, he was regularly called to churches and other Christian organizations to showcase and teach Israeli dance, which they normally termed "Jewish dancing"; through these dances, the Christian participants expressed their joy of feeling closer to Jesus. Last but not least, Sheffi also conducted sessions with disabled young adults.

Sharing his knowledge and love of dancing, he participated in popular music and dance festivals such as the National Folk Festival in Canberra [the capital of Australia], the Port Fairy Folk Festival [about 300 km (= 187 miles) east of Melbourne], and the Cygnet Folk Festival near Hobart [the capital and most populous city of the Australian island state of Tasmania]. Local community dance groups invited Sheffi to teach in cities like Perth, Sydney, and Canberra.

With the rising number of dancers, Yael and Sheffi decided to establish a highly trained dance performance group. They founded and managed "Shalom Australia", a Jewish folkloric troupe, and choreographed dances showcasing Jewish richness and its diverse origins, customs and costumes. Sheffi was the artistic director and choreographer of the group, while all the costumes were designed and sewn by Yael. In the end, they had two age groups - a kids' group of about six to eight dancers aged 10-14 and an adult group of approximately fifteen dancers of all ages. Most of the dancers came from their dance school while some others were from the general community. [Not all of the performance dancers were Jewish.]. Certainly, they all had to go through an audition to be accepted. Some of the choreographies they used came from **Moshiko Halevy**, **Alida Segal**, and **Israel Yakovee** under the supervision of

Sheffi. "Shalom Australia" performed for over ten years with spectacular success at a variety of events and festivals, both within and beyond the Jewish community. Sheffi himself performed not only with the group but also in solo dances. In addition, he choreographed and performed for several Hasidic song festivals in Melbourne and was even featured in an ABC documentary called "Australia Dance".

In 1989, Yael retired from the school and **Helen Sokolski** joined the dance school in partnership with Sheffi. In 1994, after eighteen years of running the show, Sheffi retired from the school. However, nineteen years later, in 2015, he joined the Zooz dance group for recreational dancing and later associated with **Richelle Arber** for two years as a staff member. From 2018 until now, Sheffi, **Noni Gordon** and **Marie Feigel** are involved with a very rewarding folk dance class for older adults at the University of The Third Age [an international movement whose aims are the education and stimulation of mainly retired members of the community] that combines Israeli and international dancing with exercises to maintain and improve balance, stability, fitness, memory, and coordination.

Sheffi was active in several organizations, for instance, he was a committee member of "Multicultural Arts Victoria" (MAV), organizing workshops, exhibitions, and performances in multicultural arts. MAV provides services to support the diverse arts sector, catering to culturally, ethnically and linguistically diverse creators and their communities. He was a founding member of RIDA, the Recreational International Dance Association which was renamed in 2019 to IDA, The International Dance Association, which was one of the special interest groups of AADE, the Australian Association for Dance Education, which was renamed in 1992 to Ausdance, the Australian Dance Council. RIDA offered dance courses for teachers and also conducted workshops with Australian and overseas experts.

As part of the 150 years celebration of Victoria, Sheffi was commissioned by MVA and the Education Department to produce an audio and video kit representing dances from different nationalities including Israel. The program was comprised of travelling throughout Victoria and conducting in-service sessions for teachers to establish a common folk dance repertoire for all schools.

Since he arrived in Australia in 1975, Sheffi has established himself as one of the country's leading folk dance exponents. Yael's and Sheffi's visions have become a reality by providing



Dance session at "Nirkoda"

a large number of weekly classes to hundreds of people. Throughout Australia, he has been responsible for introducing the joy of Israeli and multicultural folk dance to thousands of people of all ages. Today, Israeli dancing is part and parcel of the cultural life of Melbourne.

Nirkoda – Melbourne

e-mail: nirkodamelbourne@gmail.com

The “Nirkoda Israeli Folk Dancing Club” was founded in Melbourne in 1988 by a small, but “enthusiastic group of dancers”, among them, **Ami Even Chaim**, **Uri Krieser**, and **Tzali Almagor** who previously danced at “Sheffi’s School of Multicultural Dance” (see above).

The club is a fully incorporated, not-for-profit organization conducted by an elected committee of management, with **Annette Bagle** – President, **Natalie Taft** – Vice President, and **Jack Ginger** – Treasurer, just to name a few. From its humble beginnings, numbers grew quickly and today, more than thirty years later, it continues with a very active membership. It offers four classes a week that include line, circle and partner dances, ranging from beginners to advanced. The city of Melbourne is particularly proud of its multicultural reputation which is certainly reflected in Nirkoda's membership.



Sagi Azran, Sharon Elkaslassy, Israel Shiker

Nirkoda has a teaching staff of six – namely (in alphabetical order) **Judi Banky**, **Denise Borghi**, **Christine Butson**, **Rita Fischman**, **Mary Hoenig** and **Rosie Tusia**. They even have an in-house choreographer and teacher: **Sharon Elkaslassy**, as they do have a very close connection with **Sagi Azran** who has come to Melbourne many times as their guest. Roughly every two years, the Club has run very successful and well-attended camps and workshops for the entire Melbourne dance community, as well as for dancers visiting from interstate and overseas. Other international guests have included **Tamir Shalev**, **Nona Malki**, **Rafi Ziv**, **Shlomo Maman**, **Israel Shiker**, **Michael Barzilai**, **Avi Peretz**, **Naftaly Kadosh** and **Kobi Michaeli**.

Nirkoda’s aims are simple. Dancing together generates a sense of being part of a warm and congenial group around a common love of Israeli music, culture, and body movements. According to the club’s “weltanschauung” [world view] members are supposed to gain

physically by exercise through dancing and its associated health benefits, in addition to gaining psychological and emotional benefits as they engage with each other across generations (the members range in age from their 40s to their 80s) and across all religious denominations.

Nirkoda has been aware that today’s youth is not interested in IFD anymore with so many other options and commitments available. In fact, to focus on that age group, they tried training younger dancers to become dance teachers



Denise Borghi



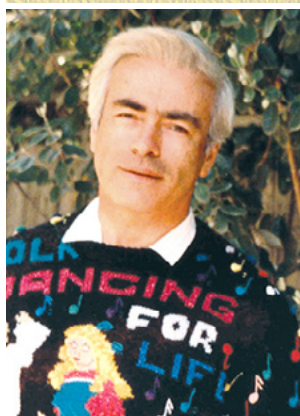
Rosie Tusia



Judi Banky

or dance leaders, but because of the lack of interest, they have not been able to continue the training. On one of his visits to Nirkoda, Sagi Azran ran once a “youth session” but even that had limited success. There must be some dancing at the local youth movements, like Habonim, but in the end, they are not “getting hooked” like the founders of Nirkoda had a few decades ago. Direct contact with these youth movements does not seem to exist.

Since the COVID-19 pandemic lockdowns began in Melbourne in March 2020, Nirkoda has offered three classes a week via Zoom – that is to say, for nine months in 2020 and for seven weeks in 2021. Staying connected for those two years to the club members through ZOOM has been of paramount importance. An unexpected bonus, and certainly an additional pleasure, has been the opportunity to dance (virtually) with IFD dancers everywhere and almost all over the world. Now, since 2022, Nirkoda is again conducting old-fashioned face-to-face classes and continues to create a strong connection with Israel and the worldwide Israeli Folk Dance community.



Uri Krieser

Uri Krieser was born in Vienna in 1938. Just before the “Anschluss” [the annexation of the Republic of Austria into the German Reich by the Nazi regime on March 13, 1938], the family together with six-week-old Uri made it to Shanghai [China] (as the occupying Japanese authorities did not ask for a visa for arrivals via the sea). In 1948, **Mao Tse Tung** decided to expel all foreigners and less than a year later, in January 1949 they arrived in Haifa as “stateless refugees”. Uri’s father made an old abandoned and broken home in “Sh’chunat ha-Bulgarim” in Neve Sha’anana [a neighborhood in Tel Aviv] “livable”. However, in 1952, the family decided to move to Australia where Uri has lived ever since. He grew up in Hashomer Hatzair [a Zionist Youth Movement] in Melbourne (1956-1961) where he continued to develop a strong bond with Israel, its people and especially its culture. In 1962, he married “a wonderful girl” from Hadera who tragically died in 2016.

Uri’s first connection with folk dance was playing the accordion and flute at dance sessions. This was until about 1985 when he decided that he would rather prefer to dance. He became the first President of NIRKODA and started as a dance teacher conducting the Saturday classes. Uri got in touch with **Yehuda Emanuel**, purchasing the dance material he sold, such

as videos, music cassettes, and dance instructions. Later, when he came to Israel in 1992 and joined the “Chug Le’Madrichim Le’Rikudei Am” in Tel Aviv. He also purchased additional material provided by ROKDIM as well as some Maman-Productions. As the Australian Jewish News reports in its March 16, 1990, edition (page 31): “Uri’s three sons said of his father and his passion for Israeli dancing: 'He’s a dad who hasn’t grown up'.”

Uri first discovered the music for “Shabbat Matana”, officially released in 1992, during a prior visit to Israel and he loved this music immediately. He found it such a gentle and lovely tune that he decided to try to set a choreography to it. Uri was aware that, as an “IFD-nobody”, the chances to get his dance popular outside of Melbourne were slim. And as it seems, it took almost a quarter of a century until this dance became known in Israel. Besides his second registered dance, “Shalom Lach Aza (Gaza)”, (which he performed with teacher **Malka Goldstat**), he choreographed several others, but as a non-resident of Israel, he would, according to his own words, always have problems making them popular. He looks back, a little unhappily, to the “old days” of IFD in the 1980s. Much of the pioneering purity (not to speak about the 1960s, Uri added) has changed forever with growth, demand for more music at a faster rate, financial expectations of visiting choreographers, and a dilution with overseas influences.

Much has already been written about Nirkoda's latest addition coming straight from Israel, Sharon Elkaslassy (see Rokdim-Nirkoda issue 108, pages 35-38). His first contact with Australia was when he was invited to a dance camp in Melbourne in 2010, together with Sagi Azran. He was so impressed by the city, that he eventually returned to Melbourne to make this city his new home. Since then, his choreographies such as the latest one "Tirkedi Tirkedi", out of 70 so far, come straight from down under. Currently, Sharon is conducting three weekly dance sessions for Nirkoda, and leads special events such as so-called "nostalgia" workshops (definitely his favorites, as he pointed out) as well as a marathon session here and there.

Hora – Melbourne

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"HORA Israeli Folk Dancing" was founded in Melbourne in the early 1980s under the leadership of Sheffi Shapira, and was originally called "Sheffi's School of Dance". It was the first IFD group in Australia. It was renamed "HORA Dance School" in 1994 when Helen Sokolski took over as Director. HORA's aim was and is to instil a love and connection to Israel through song and dance, providing most professionally, not only a fun atmosphere, but also a varied and exciting repertoire of Israeli dance as well as special IFD programs. An additional aim was to introduce IFD to children and teenagers enrolled in many Jewish Day Schools as well as private classes. HORA is a private business, not a registered charity, and therefore receives no financial support from a third party. There is no yearly membership fee or subscription. The cost of a session is AUD 15 (= US \$ 10 or ILS 35). A 10-session pass is available for AUD 120 (= US \$ 81 or ILS 280).



HORA-group, Melbourne: From left to right front row Helen Mizrachi (grey hair), Helen Sokolski, Diane Grosman, Pamela Schwartz. Back row: Hanna Shuvaly, Asher Elazam, Sarah Raboy, Sue Appel, Julianne Bulkin.

Today's goals include maintaining a high level of interest and enthusiasm in all the classes, creating an enjoyable environment, socializing and promoting fitness while catering to all levels and all generations. It is as important now, as it was then, to keep a finger on the pulse of current Israeli dance trends. Thus many new dances are introduced, albeit keeping in mind quality, not quantity while still maintaining the classic repertoire which HORA sees as important to ensure that the roots of IFD are not forgotten.

HORA provides four sessions per week, which includes two daytime classes of ninety minutes catering to low intermediate to advanced dancers. One evening advanced class includes line (block), circle and couple dances (three hours) while their fourth class offers partner dances only (two hours). Depending on the class, the number of participants varies from thirty to eighty, while the age range is from forty to eighty.

For many years, HORA has been the forerunner in inviting Israeli choreographers to Melbourne camps and workshops, so the dancers have experienced learning dances from the source. New dances are carefully selected to include a variety of Israeli dance styles as well as music tempo, always keeping in mind what is popular and what is played in Israel. "Where appropriate, we pay particular attention to the words and meanings of the songs and the special connections of the words to the dances." One of Hora's teachers, **Chana Shuvaly**, often prepares Vimeo presentations for special dances, explaining the background of the songs and including the singers who are performing the song as well as the name of the choreographer who created the dance to it. In the classes, while a certain song is being played, the details are displayed, showing the name of the dance, the choreographer as well as the singer, which helps the dancers to become familiar with the names of those behind each dance.

Originally, the dances which were introduced at the Hora sessions were learned from videos and later from DVDs. Now, dances are available online and via social media, so the material has become more readily available than ever before. Some of their teachers travel to overseas camps and sessions in Israel, often learning dances from the choreographers and then teaching them back home. Before new instructors commence teaching, they work extensively with and are mentored by a leading instructor. The following is a list of the teachers, all part of the big "HORA family":

Helen Sokolski - leader and director of Hora. She is a trained school teacher and graduate of the AADE (Australian Association of Dance Education) and started dancing in 1986 with Sheffi Shapira. She became his business partner in the dance school in 1990 which she then took over in 1994. She has wide experience in teaching children and adults at all levels, has been involved in many Jewish and multicultural camps, workshops and festivals as a master teacher, and is a choreographer and performer. As a young child, Helen grew up in Israel developing a certain love for Israeli music. In addition to her school teaching experience, she became "completely hooked on IFD". Over the years, she especially loved the challenge of maintaining high levels of professional interest and enthusiasm in the dance sessions, camps, workshops and special programs, and receiving positive feedback and response from the dancers.

Sue Appel, like Helen, is a trained school teacher and a graduate of the AADE teachers course. She has been doing Israeli folk dancing for approximately thirty-five years and teaches and conducts IFD for all ages in day and night classes. As an invaluable asset, she is a close friend of Helen who helps her in all aspects of running the school. Sue has organized dozens of IFD events such as community dancing sessions, school choreographies and presentations, school and synagogue Bat Mitzvah ceremonies, school debutante balls, for festivals and Jewish holidays, as well as organizing and running IFD camps.

Julianne Bulkin is HORA's newest addition to the teaching staff especially responsible for youth and children.

Asher Ellazam has danced for more than forty-five years and started teaching approximately



Helen Sokolski



Sue Appel



Purim dance session at Zoot Club

35 years ago. He also performed and taught in dance troupes.

Diane Grosman started dancing in Habonim and began IFD in 1988. She began teaching in 1998.

Lili Hampel started dancing in 1989 and teaching in 2000, specializing in teaching line dances.

Helen Mizrahi started dancing IFD 45 years ago and taught especially to youth groups.

Les Posen started dancing in 1991 and teaching in 1994.

Sara Raboy began dancing IFD in 1991 and in 1995 started teaching beginner classes.

Pamela Schwartz has been dancing for forty years (which is almost all her life). She represented Argentina in a performing group for five years and taught IFD for over 20 years.

Chana Shuvaly started dancing IFD in 1991 and teaching in 1994. Except for researching the background of dances, she is also responsible for some choreographies.

HORA is the longest-running Israeli dance group in Australia and according to their own data has the most extensive dance repertoire spanning the decades from the 1970s onwards.

Competition between the groups used to be important, sometimes even fierce, but as the years have progressed, it certainly has become less. Each of the Melbourne groups has its individual tastes and views on teaching new dances, so repertoire covers both common and different ground, creating for each group its own flavors and atmosphere. As many dancers attend more than one group each week, this contributes to a varied and exciting dance environment in Melbourne.

In the last decade or so, all four Melbourne groups have come together for combined Israeli dance camps called Rikud Oz. The organizing committee is made up of two leaders from each group, eight in all. They invite up to four choreographers to each camp. It takes a lot of cooperation and some compromise to achieve together the great success they have had so far.

Like all over the world, Hora also has a significant ageing dance population, even though it actively tries to encourage the younger generation to participate and be involved, ensuring that the repertoire and energy levels cater to them as well. They currently involve this generation in teaching and leading dance sessions, so that the future of Israeli folk dancing will continue to thrive at Hora.

Helen subscribes and uses the Rokdim website to access dance videos and information on all things related to IFD. She finds the Rokdim-Nirkoda magazine very informative, no doubt extending her knowledge of IFD worldwide. She is especially grateful that the magazine began to also publish its articles in English which led to an enormous increase in the number of readers worldwide.

The Machol Israeli Dancing Club under Moshe's leadership saw itself as a vibrant and social organization dedicated to the promotion of Jewish and Israeli culture through dancing to the sounds of Israeli songs

Machol – Melbourne

<https://www.facebook.com/groups/297462716677>

The Machol Israeli Dancing Club was established in 1993 by **Moshe Lichtenstein** as the third IFD club in Melbourne. He started dancing in the 1960s while living on a moshav in Israel. Visiting youth leaders engaged the younger moshav youth in various activities including Israeli dancing. It became Moshe's favorite activity and, ever since, he has had a close attachment to this type of dancing.

After having left Israel for Melbourne, he found an opportunity to join an existing dance group in creating his own little Israel, thus in some way, keeping a connection to his homeland. In 1993, an opportunity arose for him and his wife **Shula Goldberg** to establish a club where they started teaching Israeli dances. At a later stage, they were joined by some additional teachers, among them the so-called "twins," **Lily Rose** and **Rita Blint**. They often dressed alike and specialized in block or line dances.

The Machol Israeli Dancing Club under Moshe's leadership saw itself as a vibrant and social organization dedicated to the promotion of Jewish and Israeli culture through dancing to the sounds of Israeli songs. Although the members of Machol were mostly not Israelis, Moshe still maintained the same approach in all their activities of uniting with Israel including donations to Israeli organizations such as Magen David Adom and others.

Reminiscing the early days of running classes, the Club used single-song cassettes for playing the music on a tape player with hundreds of cassettes carried in large boxes to class. In the mid-1990s they transitioned to minidisc players and eventually upgraded to a laptop computer with corresponding software. Learning new dances in the old days involved reading written instructions which later evolved into video cassettes produced by Yehuda Emanuel and then into a more organized system introduced by Yaron Meishar. Together with the video material, one of the Club's most dedicated dancers, Jack Steel, developed a code-based dance website called the Australian Data Base (ADB). Special mention should be made of the amazing Esther Blumenthal, who runs the administrative side of the club and is beloved by everyone worldwide.

Shula Goldberg is especially proud of the fact that Melbourne, with its four IFD clubs, is kind of a dance center in the diaspora. It was not for nothing that she was quoted in The Australian Jewish News (July 3rd, 2009) in an article titled, "Israeli Dancing to Melbourne's Beat": "Melbourne is one of the powerhouses of Israeli dancing outside Israel".

ZOOZ Dancing – Melbourne

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In September 2005, **Richelle Arber** and her daughter **Belinda** (Bel) took a giant leap into the unknown and launched their first class, taking a huge risk in trying to run a fourth Israeli dance group in Melbourne. Their initial support staff were Richelle's husband, **Sam** (who only started dancing after returning from the Brazilula camp in 2001), her sister **Suzy** (z"l), her brother-in-law Jack, and a family's good friend named Claude. From the very beginning, Bel and Richelle placed a lot of emphasis on making sure that their classes were run professionally, were affordable for and accessible to all, and of course, all that had to be based on fun. Politics were not allowed!

It was Richelle's desire to work independently, as much as possible, in the field of IFD with lots of ideas to realize her goals – even though there were already 3 well-established Israeli dancing groups in Melbourne. From the beginning, Zooz's main goal was as it is now: To teach its dancers well enough so that they would feel the pure enjoyment of dancing with their heart and soul – and not just follow someone else's feet, as it often seemed to be the case. Beginners were to be inspired to progress and become competent and



Dancing with Richelle Arber

confident dancers within a short space of time. Zooz's goal for the advanced dancers was, and still is, to inspire them with a repertoire that is always to be varied and interesting. New dances should be taught as accurately as possible, with a minimum of time and fuss. Last, but not least, an important personal goal of Richelle should be noted: Her desire to coach and mentor capable younger dancers who have an interest in becoming Israeli dance instructors.

In order to put all her energy into Zooz, Richelle resigned from her prior jobs: She had been a tax accountant for professional sportspeople and entertainers, that is, saving taxes for her clients, but in the end, she felt that it would be much more preferable to save people's souls through dancing. She also worked for the Australian Open Tennis Championships for twenty-five years as a transport coordinator.

Through the first period, the only teachers were the founders of Zooz, Bell and Richelle. Over the years, however, Richelle has begun training several teachers who started as new beginner dancers in the classes. They became assets to the whole Melbourne Israeli dancing community. Richelle attaches importance to the fact that the soon-to-be teachers learn her terminology and teaching methods. They are encouraged to produce their own step notations of the dances and, highly importantly, to have a thorough understanding of various rhythms. Richelle supervises their teaching during their internship and never hesitates to give feedback. As Richelle pointed out, she also "can be very tough",

Cindy Berg is a speech therapist by profession. She started the teacher-training in 2008. For over 12 years she has been very capably running Zooz's Thursday morning beginners to intermediate class with assistance from **Annette** and **Colette**. Cindy turned out to be very caring and patient with a quick wit and excellent communication skills. She attended the Karmiel Foreign Teachers' Summer Course in 2009, 2016 and 2018.

Annette Lieberthal is a retired pharmacist. She had been dancing at Zooz's for a few years before she was invited to start a teacher's training approximately around 2012. Annette assists in most of the sessions and substitutes for Richelle and Cindy whenever they cannot take a class.

Colette Lipp was an occupational therapist by profession. Like Annette, she also started as a beginner in one of the classes and later took a training course for teachers. She is particularly knowledgeable about Israeli singers. Colette attended the Karmiel Foreign Teachers' Summer Course in 2016 and 2018.

Shelley Cohen is an optometrist by profession and is the latest new trainee teacher, currently

under Richelle's supervision. Although Shelley started dancing over twenty years ago, she has only started coming consistently to Zooz classes in 2022. She is in the process of learning Richelle's terminology and teaching methods.

Laura Elkaslassy (born Gilhome) joined Zooz's new beginners' class together with her mother. She was quickly "mirroring" and assisting Richelle in different dance classes as well as at school events. However, at present, Laura ceased dancing, as she has a young family. She recently moved outside of Melbourne and is busy running her expanding bookkeeping business.

Bel Arber seems to be a natural talent. As Richelle put it: "Few would argue that she is the best IFD dancer in Melbourne, and, I dare to say, perhaps of all Australia". She already had several years of experience teaching Israeli dances prior to founding Zooz's. Presently, Bel has taken a break from dancing and teaching due to her work (project manager) and her family commitments.

Zooz provides four classes a week. Tuesday evening is for beginners up to "high intermediate" with around forty to fifty dancers between the ages of 25-75. Thursday morning is for beginners to intermediate with around forty to fifty dancers between the ages of 50-75, while Thursday evening is for intermediate to advanced with up to thirty dancers between the ages of 55-75. Saturday afternoon is for new beginners up to "low intermediates" with around twenty-five to thirty dancers between the ages of 40-75.

Zooz has never received any financial or any other form of support from any organization. It is run as a personal business, not as a club or registered charity. Therefore, there are no joining or membership fees. All dancers, apart from very new beginners, pay A\$ 10 (= US\$ 6.70 or ILS 23) per class they attend or have the option to purchase a class pass - either 6 classes for A\$ 55 (= US\$ 36.50 or ILS 126), or 11 classes for A\$ 100 (= US\$ 67 or ILS 230). New beginners pay only A\$ 5 per class. Despite increased costs, Zooz continued to maintain these same fees for many, many years, since this club has never been profit-motivated. Zooz currently runs only four sessions per week (down from seven classes per week in 2019!). All classes are three hours each, starting with beginners and graduating to higher levels. The admission is for the whole session. If some keen new beginners wish to stay on for the whole class, Richelle always tries to encourage them to do so, without, of course, charging any additional fee.





Before a dance is taught, Richelle tries to do her very best to learn the meaning of the lyrics with the help of Hebrewsongs.com, google translate and certainly with a little help from some of their Hebrew-speaking dancers. Getting a good understanding of the songs is always of interest and importance not only to the teachers but to the dancers as well.

At Zooz, dances are never taught randomly or haphazardly. On the contrary, with Richelle's teaching methods, it is important to plan well ahead. Every now and then she may come across an older dance that has never been taught at Zooz and it may strike her as a good teaching tool to reinforce a particular step that she has just taught the beginners or low-intermediates. She normally teaches a mix of brand-new dances along with older dances (which she defines as the "pre-2000" dances) that have not yet been introduced into Zooz's repertoire. On the other hand, Richelle will often review dances that have fallen out of their repertoire, in preference to teaching something new.

In case of upcoming Jewish festivals, she would often either teach or revise a dance connected to that festival. All important Jewish holidays such as Sukkoth, Hanukah, Purim, or Shavu'oth are celebrated with dance parties. Those parties are open to the broad public, that is everyone is welcome and, as a result, and they are always well-attended. Certainly, a lot of effort is put into catering and - not to forget - decorating the hall according to the festival theme. Especially Zooz's non-Jewish dancers are highly appreciative to receive a brief explanation of a particular holiday.

Zooz's dancers also like to perform at charity events, as they did for example in November 2015 at the annual "Mitzva Day", as The Australian Jewish News reported in its issue, dated Nov. 21st, 2016.

At least seventy-five per cent of the dances being taught in the beginners-low-intermediate classes are classics from the 1970s, 1980s or 1990s and a few even from the 1950s or 1960s as well. On any given night, close to one-third of the dances selected for the intermediate-advanced class program are dances choreographed before 2000. As a matter of fact: The majority of their favorite dances, in all of the classes, continue to be from these periods.

It is needless to say that Richelle uses video clips extensively. For years, she has been sending the links to her dancers for dances posted on YouTube by Rokdim in order to preview the

new dance which will be taught. Naturally, they also become an invaluable reference for home practice for anyone keen to advance after teaching. Dancers and teachers alike are very grateful to have this resource. Therefore, Richelle is a long-time subscriber and supporter of ROKDIM. She is also familiar with its magazine since it provides excellent and informative contributions from many experts on many interesting topics.

Concerning the number of new dances, there were definitely too many of them - not only in the past decade. Richelle has no intent "to stifle anyone's creativity", but has no idea how to deal with this surplus. The major problem with all those new dances arises from having to make a decision about which of these new ones are chosen. No doubt, many of those new dances choreographed from both inside and outside of Israel are amazing. The other side of the coin is that it is almost impossible to keep up with all of them. In the older days, Richelle could have easily followed the repertoire in overseas camps or evening sessions in Israel. This, however, is not the case anymore, since enough common repertoire ceased to exist, even compared to other Melbourne classes.



Welcome to Zooz (with Sagi Azran)

Many of Zooz's dancers, and some of the teachers, also attend classes in the other three existing Melbourne groups. From the outset, when Richelle started her first class, she encouraged her dancers to continue dancing with any other groups they were already dancing with. Richelle herself has always attended the dance camps and workshops organized by the other groups. Likewise, she also encourages the Zooz dancers to join all dance camps and workshops available. When Richelle and her daughter Bel closed the partners-only class, they suggested that the dancers join the other groups offering partner dances so they would not lose their repertoire accumulated over the years.

Richelle is not too optimistic about the future of IFD in general and in her city. "I have been very concerned about the future of Israeli dancing in Melbourne for a very long time. I think it is in dire straits. I'm sorry to say that the average age of dancers in all the Melbourne groups, not just Zooz, is well over sixty-five years. I guess that this is a worldwide issue. Most of the experienced teachers in Melbourne are between 60-75 years old." Above all, who could have possibly predicted in 2019 what was in store for all in the year 2020 and beyond, looking at the outbreak of COVID-19 and how it would affect dancing? With a common goal, all Zooz teachers combined to broadcast about three Zoom sessions per week, teaching new dances and reviewing older ones. Richelle also led a special Zoom session just for absolute

Richelle cannot see the possibility of all the Melbourne groups coming together under one roof in the very near future. There would be too much friction in deciding who would lead the classes

beginners, that is those who had never danced before, and so-called beginners+ who had less than a year of experience.

ZOOM did not charge for any of its Zoom sessions. To everyone's surprise, they were joined not just by their own dancers, but also by many teachers and dancers from all around the world. Cindy, Annette, and Colette ensured that the Thursday morning sessions were always very entertaining and informative. The Zooz dancers loved the fact that they no longer felt isolated and were able to stay connected with each other and with their teachers. After all, they are all part of an extended family that cares about each other. Another positive aspect was that Australians made lasting friendships with many of the overseas participants.

Being "perfectly honest", Richelle cannot see the possibility of all the Melbourne groups coming together under one roof in the very near future. There would be too much friction in deciding who would lead the classes. Perhaps in about ten years or so, this could be considered. The number of dancers in each group may well have reduced in size by then, because many of today's over 70's will most likely have ceased dancing because of age-related issues. In the meantime, competition is great, no doubt the keyword for Zooz! Because it is the competition that makes each group try just a little bit harder to satisfy their dancers' needs. In the end, according to Richelle, it is the best thing for the Melbourne dancers to have freedom of choice and most possibly a richer repertoire.

Looking back twenty years and well before she started teaching, Richelle was actually not only dancing at the then three existing Melbourne clubs; she was also friendly with all their leaders. After she once returned from another fabulous experience dancing in an overseas dance camp, she called a meeting between the leaders. She then proposed the idea to them that they should combine for one large dance camp rather than each of them running their own smaller camps each year. Unfortunately, it took a further nine years before her dream finally came true: The 1st "Rikud Oz" was held in 2011, the 2nd followed in 2015, and a 3rd in 2018. These events were very much enjoyed by all the participants from the, by then, four Melbourne groups as well as by dancers from all around Australia and even from overseas visitors.

Dancing certainly plays a major role in Richelle's life. "Dancing is my life; it is my passion. It comes second to my family. I dance because there is no greater feeling in the world than moving to a piece of music and letting the rest of the world disappear. When I dance, it is healing. I feel as though I am flying. I stop feeling sad; I lose all the pain, I can let go, and I can smile. It is unfathomable how much my life has changed since I started Israeli dancing in 1992." Before Richelle started Israeli dancing, she had very little connection to her Jewish roots. Over the years, she had frequently visited Israel - not an easy and certainly a costly effort considering the distance between those two countries: There are no direct flights from Melbourne to Israel and the flying time, one-way, is at least around 20 hours; not to talk about a time difference of ten hours.

Israeli dancing has given Richelle a great love of what she calls "Eretz Israel" and an increased knowledge of the High Holydays and other Jewish festivals. She even became interested in Israeli politics and tries to learn as much as possible about Judaism, Jewish culture and traditions, which she subsequently passes on to her dancers. Many of her Zooz dancers have been so inspired and motivated by her stories that they've decided to join overseas dance camps and even to experience Israel dancing at sessions in Israel. Quite a few of them have started to learn Hebrew and many now also take an active interest in Israeli culture and politics.

Since 1995, she travelled extensively to dance camps and workshops all around the world. For example, Hora Keff, Machol Europa, Machol Miami (each three times), Chicago twice, Chile thrice, Los Angeles twice, Camp Bitnua twice, Brazilula, Horati (NY) as well as in different sessions all over Israel with many different markidim. Despite having had years of teaching experience, she enrolled in the online International Markidim Course in 2020/2021, as she is always looking for ways to improve and tweak her own teaching methods and terminology. Not surprisingly, she gained a teaching certificate from the University of Tel Aviv and also made some wonderful friendships with teachers and dancers from all around the world. Last, but not least, she joined the annual Karmiel Dance Festival four times, participating once in the Karmiel Summer Course for Foreign Teachers and Dancer of Israeli Folk Dance directed by **Dany Benshalom**.

There are several more topics Richelle mentioned, such as hosting a good number of guest choreographers and teachers, which included names like **Ofer Alfassi, Oren Ashkenazi, Dany Benshalom, Eran Bitton, Shmulik Gov-Ari, Avi Levy, Elad Shtamer, and Ira Weisburd**. ZOOZ has also organized a few nostalgia workshops and several so-called “marathons” as well, which serviced the entire Melbourne dance community. Richelle is extremely proud of the fact that ZOOZ has raised in excess of A\$ 35,000 = US\$ 23,480 or ILS 81,000) for various charities, both local and Israeli, through the running of a good number of fund-raising Israeli dance events.

israelidances.com – Melbourne

e-mail: aura@worldnet.net.au

Aura Levin Lipski is a singer, songwriter and concert performer who was born in Newcastle, New South Wales. She grew up in Canada, the United States and Israel. As a teenager, while she lived in Israel, Aura had fallen in love with Israeli music, learned to play the guitar, and started Israeli dancing on the Carmel in Haifa. It was a love that changed her life. She returned to Australia to finish high school and university studies in Sydney, where her show business career began. Her adult dancing experience began in Melbourne with its “thriving and lively Israeli dance communities”.



Aura Levin Lipski

On stage, she became a support artist for the late great **Ray Charles** and for many visiting Israeli performers including **Yehoram Gaon** and the late **Zvika Pik**. Doubtlessly, one of her highlights was a performance in Moscow’s magnificent, albeit aging, Tchaikovsky Concert Hall in 1989; a concert that attracted 3,000 Jews. In the recording studio, ABC, the Australian national broadcaster, commissioned Aura to record her own compositions with a twenty-five-piece orchestra, which ABC Radio then broadcast nationally. Aura also became a well-known public speaking trainer and developed group communication skills.

Meanwhile, she married the prominent journalist, **Sam Lipski**, who was involved in promoting the case for Israel. Their mutual love of Hebrew and Israel’s music created a formidable partnership. This included their work – through his writing and her music – in the campaign for Soviet



Yoram Sasson with Aura Levin Lipski and her guitar

Jewry and other cultural outreach experiences. This was also the time when the internet brought the international dancing community closer together, and one of the websites that can claim the credit is doubtlessly the one created in Australia: www.Israelidances.com which began in Melbourne. It has since become one of the global resources for Israeli dances.

The story began with its founder and publisher, Aura Levin Lipski, who believed that better communication between dance groups and dancers could lead to a happier dance community.

Over the years, it became internationally known as "Jewish Australia" and "Jewish World Life Online" and is followed in close to one hundred countries. In the early days of the internet, this was no doubt a ground-breaking initiative. Aura's next venture was www.hebrewsongs.com which publishes translations of Israeli songs into English and other languages so that dancers everywhere can understand what the lyrics of their dances mean.

Aura's websites served as a startup for the current global network of cultural exchange, information and inspiration. An originally non-intended but still welcomed side effect has been the opportunity for many website users to learn basic Hebrew by reading the Hebrew transliterations in English script. The site also features dedications from some of Israel's greatest musical artists: **Yehoram Gaon**, **David Broza**, **David D'or** and **Dudu Fisher**. One of Israel's most beloved songwriters, the late **Ehud Manor**, was deeply moved by this project: "HebrewSongs.com penetrates my soul and my veins. This is my home." He adapted his dedication to hebrewsongs.com from his famous song, "Ein Li Eretz Acheret," a song which the Israeli public voted as Manor's most popular song.

At the same time, Israelidances.com has become one of the go-to sites for dancers. It now lists 385 teachers and five hundred classes in thirty-six countries. All the teachers included can contact one another and view their dancers through the site. "Communication is its heart and soul", as Aura pointed out. Known globally as the ADB (the Aussie Database), the dance listings is the work of **Dr. Jack Steel**, who compiled and keeps updating his original creation, the hard-copy Israeli Dance Catalog. Aura believed that his amazing work should be shared worldwide by being put online. They collaborate together but separately in different fields. This means one can click on any of Jack's listed 10,952 Israeli dances (as of the end of 2022) and their sources, and find the song lyrics in case they are translated. Aura mentioned a bonus: "Chinese dancers can find 1,664 of the dance names in Chinese script."

Aura's love of singing and dancing has taken her all over the world where she is known for her golden voice and her Aussie sense of humour. Wherever she goes, she travels with her guitar and brings the spirit of Hebrew music to the dance community. "The joy of travelling and being able to dance almost anywhere in this world is fabulous", she said, "from Sydney to Singapore, Honolulu to Hong Kong, and any other place in Israel or the United States". 🇺🇸

More to come in the next issue,
about more clubs in Australia





David Ben Asher
Translation:
Chaya Frumkin

"As a 16-year old girl I was sent by the 'Folk Dance Section' to kibbutzim to teach and prepare dance performances for the stage. I was also sent on behalf of the youth movement, 'Machanot Ha'Olim'"

The Mother of all Loves - The Love of Dance

The Memories of Tova Tzimbel

"When I was 16 years old, I had already performed on several theater stages the Land of Israel. I was a student of the legendary **Gertrud Kraus** and was connected with **Leah Bergstein** from Ramat Yohanan which brought me front stage at a young age.

My talent as a dancer also led to the discovery and practice of another talent – choreography. As a 16-year old girl I was sent by the "Folk Dance Section" to kibbutzim to teach and prepare dance performances for the stage. I was also sent on behalf of the youth movement, "Machanot Ha'Olim" ["Immigrant (Newcomers) Camp"], which is how I came to the kibbutzim of Hashomer Hatzair and others.

One of the kibbutzim that I remember well is Ein Shemer where I used to dance quite a lot during the holidays. It was in 1944 when I initially came to the kibbutz that I encountered a highly motivated group of skilled and nice young kibbutz members with whom I prepared a stage performance for the "Chag Ha'Bikurim – First Fruits Holiday" and at other times for other occasions. I taught them the steps and dance technique and encouraged them by saying: "Get on stage, dance, enjoy and do good for your audience".

The thunderous applause coming from the crowds testified to my successes and my contribution to the culture of these events. Sometimes the performances took place on a stage but now and then the stage was a sand field at the event venue.

From there, I proceeded to the neighboring kibbutz, "Ma'anit", [in northern Israel, just south of the town of Pardes Hanna-Karkur], where I also prepared performances according to themes, holidays and their specific requests. The members of the kibbutz worked very hard and yet, after a day of work they were enthusiastic and happy to start dancing. Groups of children also participated in the dance performances, mainly on the weekends [Friday-Saturday] and at special kibbutz ceremonies where I worked. I can say that working in the settlements was a formative experience for me. I loved them, and I connected emotionally. Also, this is a Zionist ideology, and that's how I really identified with them. Although I was young, my thinking and seeing the world was mature and I found a great common language with the pioneer achievers, the working people of those days 80 years ago.

I choreographed for many other meshekim (agricultural farms) as well as at Beit Ha'am in Tel Aviv and throughout my life, I created many dance works in many places, for many diverse audiences."



Tova with her husband Uri z"l at their wedding

This monologue of **Tova Tzimbels-Neta** was in essence the summary of an interview conducted with her at her home in Tel Aviv with the participation of **Yaron Meishar** in the presence of her daughter **Ronit**, who had come from Australia just a few weeks prior to the interview, to assist her 96-year old mother.

While sitting in her cushioned, comfortable chair, lively and enthusiastic for this interview, Tova went through her pictures in photo albums scattered on the table, and then said: "I see photographs of a beautiful, shapely young girl dancing with her lehakot (dance troupes) from decades of dance in Israel and abroad. For about two hours, Tova, her eyes sparkling, spoke fluently and eloquently reminiscing and even revealing an astounding memory of names, dates and events from her 96 years of life. It seemed that soon she would get up on her feet for another dance from her vast repertoire, which includes the folk dance, "Lech Lech Lamidbar" that is still danced to this day in dance sessions throughout Israel. [The lyrics encouraged our youth to enliven our beautiful desert, the "Negev".] However, this time she was content with a verbal review of her history.

Tova was born in the Nordia neighborhood of Tel Aviv, a neighborhood of shacks where Dizengoff Center is today. "After the strong earthquake in 1927, my mother was hurriedly brought to Hadassah Hospital where I was delivered. As a child I liked to climb the sycamore trees that even then, gave me the feeling of being a free-spirited bird. Tel Aviv is my great love and the object of my longing from anywhere in the world I've visited.

I remember my Bograshov kindergarten teacher, **Shoshana**. I also remember my grandfather who used to take me from the kindergarten on the way to his grain store. We called the lollipop 'beeswax candy' because of its honey taste."

At the Tel Nordau school where she studied, Tova characterized herself: "I was quite wild. All I wanted to do was to dance. When my parents realized that, they sent me to a dance teacher named **Danya**. Soon Danya realized how talented she was. When the great choreographer, **Gertrud Kraus** came to Israel, Tova was sent to her to be tested. Gertrud's comment after the test was: "She is very talented." After that Tova continued to dance with both the kind, beloved Danya and the tough, demanding Kraus. Due to the necessity of the circumstances, she stayed with Gertrud to continue her professional career.

Already by the age of 14, in the youth movement, she created a choreography about the Vienna Uprising with a section on Ezekiel's "Vision of the Dry Bones", where she also performed as a dancer. It was a great success and it was even praised by Gertrud Kraus who happened to be present at the show. When Tova was 15 years old, Kraus asked her to replace her choreographing for the 25th anniversary event for the Nahalal settlement. There, Tova choreographed "Machol Ro'im - Shepherds Dance", with 15 young men, which was also presented at the Dalia Dance Conference and received a nationwide response. This dance was also performed at the 1947 Youth Festival in Czechoslovakia, in addition to her piece, "Hora Adama". This piece had been presented earlier in Kibbutz Ein Shemer as part of the play, "Ve'Gar Falach Im Keves - And the Farmer Lives with the Lamb".



Tova with Yossi Spivak z"l in a Tzevet Havai Entertainment Troupe during the War of Independence



Tova at a rehearsal

The members of the kibbutz worked very hard and yet, after a day of work they were enthusiastic and happy to start dancing. I found a great common language with the pioneer achievers, the working people of those days 80 years ago.

Tova explains:

My dances were artistic holiday dances intended for the stage, as opposed to folk dances, which were intended for the Dalia Conference. **Rivka Sturman** wrote in the popular paper, "Davar": "Tova's dances are not folk dances, they are spectacular performance dances." And indeed, spectacular and artistic with significance and of a folk technique of dance. Many folk dances were based on my steps and motifs. I had an original dance language, I created something out of nothing.

In her biography, Tova tells us about her life during the British Mandate. On one trip, together with opera singers, they encountered a military curfew and they had to flee for shelter, while the British were shooting into the air. **Yaffa Yarkoni**, [the famous singer], ran with her to the home of **Aryeh Spielberg**, the violinist of the orchestra, until the curfew ended on "The Night of **Bracha Fuld**" [see: <https://www.palmach.org.il/en/history/database/?itemId=6046>].

About her husband, **Uri**, Tova says that he was an officer in the northern area on Black Friday when a British soldier approached him and stabbed him in the chest with the bayonet of a rifle into the left lung. He was treated in a hospital and then transferred to Atlit, along with others who were wounded.

During that period, Tova worked in two Hashomer Hatzair kibbutzim, Ein Shemer and Ma'anit. There they called her, "The young girl from the gush" (the triangle). There she prepared a performance for the 25th anniversary of Kfar Yehezkel.

The writer, **Rivka Gurfein**, from Ein Shemer [As a son of Ein Shemer, I remember her as my mother, Hannah's best friend – D.B.A.] wrote as follows:

"This is the young girl from the Gertrud Kraus Lehaka, Tova Tzimbel, who did much for us. Every region of the country had already acquired its own dance instructor. Tova belonged to our group. Between performances of the group she performed with, she managed to lead dancing for our young people and even for our children.

Declaration of Independence

Tova describes the historical time:

"The Rikud Ha'Agalon - Wagon Dance performance in Kfar Yehezkel took place precisely on the same evening that the United Nations declared the establishment of the State of Israel. A big radio was put up and we all listened intently. Immediately after Argentina's 'yes' announcement, there was an outburst of enthusiastic applause with a standing ovation. **Ron Aldema** was the accordionist and I took the microphone to lead the audience around the seats in a procession of joy. We, the dancers, were at the head followed by all the members of the Moshav".



Tova with her company on German TV

with youth holocaust survivors who had undergone severe trauma, and most of whom had no family. Tova writes: "It was a profound experience for me."

Another story from the battlefield:

"There was an organization of artists to entertain soldiers on the front lines in the south. We spread out a tarp as a stage, the heat burned our feet, and with the first sounds of the accordion, the Egyptians launched a shell attack, which for some reason stopped as soon as our show stopped."

In 1949, I performed at a festival in Venice with the Israeli Representative Dance Troupe led by **Ze'ev Havatzelet**. There was also a troupe of dancers from Franco's Spain. We received a directive from Mapam in Israel not to perform in a place where a Spanish troupe was dancing. They split us up so that only one troupe could perform at the festival, and so, at the last minute, I organized a small troupe which was very successful.

In 1951 a big celebration of the Moshavim (settlements) of the Galilee took place, directed by **Moshe Halevi** (not Moshiko). A dramatic play, "Bat Yiftach" (Yiftach's daughter), written by **Yigal Mossinson**, was presented. Tova did the choreography and she received a lot of compliments from Yigal as well as headlines in the press. That same year, she also participated in the 50th anniversary celebration for "Keren HaKayemet (Jewish National Fund). One year later she prepared Zichron Yaakov's "Wine Festival". One hundred boys and girls participated. At that celebration she was excited to have the honor to meet and receive compliments from the Prime Minister of Israel, **David Ben-Gurion** and his wife, **Paula**.

In the 1980s, composers Emanuel Zamir and Yosef Hadar collaborated with Tova. They brought her their melodies for her to choreograph and disseminate through her dances. And indeed, she then created dances that became known throughout the country: "El Ha'ayin, Al Harim Ole Haboker..."

In 1955 and 1959 Tova prepared performances of the Israeli dance troupes for the Democratic Youth Festival which took place in Budapest and in Warsaw. At that time, after the Shoah [Holocaust], the ambience was still somewhat anti-Semitic, and she even experienced an anti-Semitic incident. Thugs with clubs in their hands entered the auditorium while shouting loudly: "You will not be here. Jews won't be here". The audience quickly vacated the hall. That same evening, a new performance was organized under their auspices and, as a result, it was a great success which gave us resounding publicity, respect and a lot of prizes.

Lehakat HaTzimbelim – The Tzimbelim Dance Company

In 1966, Tova founded Lehakat "HaRokdim" for folklore performances with dance roots and traditional culture of the various communities in Israel. In 1970, the name was changed to "Tzimbelim", i.e., Tzimbel's (Tova Tzimbel's) Lehaka. [This is a play on her name - the meaning of "tzimbelim" is "cymbals".] For five years, the Lehaka performed at the ZOA House in Tel Aviv. **Boaz Sharabi** also participated as flutist and drummer. Their program included: an expression of the joy of youth, Mizrahi-Middle Eastern dances, Chassidic dances, Israeli holiday dances, around the campfire, the breakthrough (Straits of Tiran).

During the 1973 Yom Kippur war Tova's husband, Uri, was enlisted in the army and was absent for many days. Her cousin, **Gidon Tzimbel**, was killed in the war in the North. Much

earlier Uri, her husband, participated in the training for an operation in Lebanon (which later became known as "The 23 soldiers tragedy"). Uri had been called to secure the kibbutz "Sdot Yam". Luckily, he escaped the tragic disappearance of the boat with the 23 soldiers.

In the 1980s, composers **Emanuel Zamir** and **Yosef Hadar** collaborated with Tova. They brought her their melodies for her to choreograph and disseminate through her dances. And indeed, she then created dances that became known throughout the country: "El Ha'Aviv, Al Harim Ole Haboker, Bashvilim Ro'a Yorda, Adarim Kitru HaShoket, BeHemyat Todah ...

At the same time, Tova founded another troupe of dancers, "Mecholelei Aviv - Spring Dancers" in Tel Aviv. It consisted of teenagers from Tel Aviv as well as students and soldiers. They performed in Germany and were even filmed for German television like other representative troupes from different countries. "We were very much appreciated there, and more than once, there were apologies from Germans for what had happened in the past – the history that we all know", says Tova.



Tova with her daughter
Ronit



Rikud HaHadarim – The Citrus Dance, Lehakat HaTzimbelim

A Magnificent Inventory

In Tova's book, "The Story of My Life," she describes the many phases in her life in various fields. One can say that Tova's life story is the story of the life of the country. It begins at the time of the British Mandate in 1944, and continues with the youth movements, the working settlements, Israel's wars, representation abroad, cultural institutions in Israel, IDF – Tzahal, (the Israeli army) and the festivals throughout the world. 96 Years of history.

In order to illustrate in some way, the intensity of the work, here is a short "inventory":

The Mikveh Israel ceremony. Performances at the Dalia Dance Conference – choreographies, costumes, everything. The "Shavuot" dance ball in Petah Tikva. The 10th anniversary celebrations of [Kibbutz] Hamadia. The celebrations of Maoz Haim. Performances of ancient folk dances at the Venice festival. The folklore performance at Habima. The festival in Warsaw. The Workers' Council and Working Mothers Organization. Performance evenings as a donation for The Ilan Association. The dance group of the Headquarters of Information. The Ein Harod Regional Council. The Procession of the Child and the Flower in Ramat Gan. The 44th anniversary of the Histadrut. Folklore festival in Netanya. Chagigat Ginat HaGefen (Vineyard Celebration) in Haifa. May 1st (May Day) rallies in Ramle. The dance troupe Lehakat Mecholron in Kfar Saba. An evening of art at the Educational Board Office in Tel Aviv. An evening of song and dance in Holon. Hawaii Nights in Tel Aviv. Evening of song and dance in Haifa. The Independence Day

So, yes, we have brought the story of the queen of the movement with her 96 years, for whom only the sky was the limit. This woman marveled with her talent, her personality, her endless ambitions; this woman enriched the culture of our country, the dance, with all its nuances and illusions, and its changing periods in our ever-changing country



Tova during the interview

Celebration in Karkur. The 40th year anniversary of Hapoel at Givatayim Stadium. Chanukah Ball at Beit Tziona America (ZOA House). An evening devoted to the songs of **Emanuel Zamir** – a partial list.

In Tzahal (the Israeli Defense Forces) – a performance for the Military Industry. Performances in military camps all over the country. A participant of the Central Military Performing Troupe. Training of the Tzahal performing troupes. Ground crew training (for which I was awarded prizes on three occasions). Working with fifteen schools all over the country – courses and seminars for the schools. Choreography for the play "Six Wings to One" (Shesh Knafayim Le'echad").

Czech Festival, Shepherd's Dance, International Prize. Budapest Dance Festival "Hora Adama" (**Alexander Po** and **Mordechai Zeira**).

Working with the youth movements – the Olim (immigrant camps), the United Movement, the Working Youth (Hanoar Ha'Oved), the Scouts (Tzofim), Maccabi Tzair, Hashomer Hatzair.

Dance Troupes: Machol Ron, HaTzimbelim, HaMecholelim, Tzahalulei Aviv.

Kibbutzim and Moshavim: Ein Shemer, Lehavot Haviva, Ma'anit, Shefayim, Sdot Yam, Ma'agan Michael, Maoz Haim, Hamadia, Givat Brenner, Gezer, Givat Haim, Nahalal, Kfar Yehezkel, Kfar Vitkin, Beit Oved, Kfar Yehoshua, Zichron Ya'akov, Ein Harod, Tel Yosef, Mishmar Hasharon Beit Oren, Ruhama, and there are more.

So, yes, we have brought the story of the queen of the movement with her 96 years, for whom only the sky was the limit. This woman marveled with her talent, her personality, her endless ambitions; this woman enriched the culture of our country, the dance, with all its nuances and illusions, and its changing periods in our ever-changing country. It is fitting to honor Tova's life's work, and her tremendous contribution to the people of Israel, to the State of Israel.

We wish Tova longevity and good health. 🙌



Yaron
Meishar

Dances in Competition at the Karmiel Festival



As part of my documentation work on the folk dances in our culture, I have received many requests from both dancers and instructors seeking to know the names of the dances that were presented as part of the "Folk Dance Competitions" from the first Karmiel Festival in 1988 until today.

It was difficult to reconstruct and arrive at the list below. I could not find all the lists. My thanks to **Dov Orbach** (documentation freak) for his tremendous assistance in restoring the lists.

At the early AshdoDance Festivals there were 2 or 3 competitions. Later, its artistic director, **Avi Levy**, decided that such competitions would not take place in Ashdod. According to him, "Folk dances are not an issue of interest or a subject for competition". I wholeheartedly support his decision.

It is interesting to see which dances on the list are still being danced.

I was not able to find all the data, so there are some "holes" in the list. With your help, I would be happy to correct and add the missing data. Any changes or additions of competitions in the following years can be found in the text file here on the website.

The dances with the gray background have no documentation whatsoever on the "Rokdim" website.

Place	Dance Name	Choreographer	Formation
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Karmiel 1988

1	Ma Omrot Einayich	Shlomo Maman	Couples
2	Debka Karmiel	Moshe Telem	Circle
	Serenada Lach (B.A.)	Barry Avidan	Couples
	Shemesh La'Yam Shoka'at	Marco Ben Shimon	Couples
	Nofim	Moshiko Halevy	Circle
	Ha'Leylot Bi'Kna'an	Yankele Levy	Circle
	Tiyul Ba'Galil	Itzik Sa'ada	Couples
	Golani Sheli	Yehuda Emanuel	Circle
	Al Ha'Derech	Avi Peretz	Couples
	Hora Secharchoret (E.K.)	Etti Kadmi	Circle

Karmiel 1989

	Chaki Li	Moshe Eskayo	Couples
	Leorech Ha'Tayelet	Chanan Dadon	Circle
	Yesh Ve'Omrim Anashim	Eli Ronen	Circle

Karmiel 1990

	Nagni Kineret	Sefi Aviv	Circle
	Kesem Kalanit La'Ad	Barry Avidan	Couples

Place	Dance Name	Choreographer	Formation
	Pitchu Et Ha'Chalonot	David Ben David	Circle
	Debka Medabeket	Shmulik Gov-Ari	Circle
	Be'Sha'a She'Kazot	Chanan Dadon	Circle
	Ey Oh	Yair Harel	Circle
	Debka Mussa	Rachel Waizman	Circle
	Stirat Lechi	Yankele Levy	Circle
	Ba Bachur Chadash	Itzik Sa'ada	Couples
	Shir Prachim	Yair Papo	Couples
	Lekol Adam Kochav	Yankale Sha'arabani	Couples
	Nashira La'Shalom	Shimon Shuker	Circle
	Hora Shalhevet	Israel Shiker	Circle
	Eretz Lo Mayim	Meir Shem Tov	Circle
	Lach Ha'Ahava	Bentzi Tiram	Couples

Karmiel 1991

	Ma'Hu Shir Tov	????	Circle
	Ahavat Itamar	Sefi Aviv	Circle
	Gam Ba'Layla Gam Ba'Yom	Barry Avidan	Circle
	Lashir Ba'Ruach Ha'Nechona	Moti Alkis	Couples
	Tutim Tutim	Chanan Dadon	Couples
	Lama Bata Shuv	Gideon Dan	Circle
	Noach (O.H.)	Oren Halali	Circle
	Eretz Shiv'at Ha'Minim	Yair Harel	Circle
	Aba Shimon	Israel Yakovee	Circle
	Ya Rav	Amir Katz	Couples
	El Ha'Or (R.M.)	Ra'an'an Mor	Couples
	Simchat Chasidim	Itzik Sa'ada	Circle
	Sha'atenu Ha'Gdola	Eyal Ozeri	Circle
	Shavu'a Ha'Ahava	Yair Papo	Couples
	Shorashim	Israel Shiker	Circle
	Be'Shalom Tevarchenu	Bentzi Tiram	Couples

Karmiel 1992

1	Yevorach Ha'Yom	Zvi Hillman	Circle
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Karmiel 1993

	Mashiach	Eyal Bar Kayma (Eyal Levy)	Circle
	Tzomet Ha'Drachim	Itzik Sa'ada	Couples
	Shiri Li Od	Eli Ronen	Circle

Place	Dance Name	Choreographer	Formation
Karmiel 1994			
1	Debka Turuk	Effi Tirosh	Circle
2	Neve Midbar	Shlomo Maman	Circle
3	Mehera	Eli Ronen	Circle
	Gan Naul (B.A.)	Barry Avidan	Couples
	Chiychi Li Ba'Shirim (Y.A.)	Yifat Argaman	Couples
	Pit'om Aviv	Gadi Bitton	Couples
	Perach Nadir	Nir Dor	Circle
	Ani Gitara	Oren Halali	Circle
	Ba Lo Ha'Layla (E.C.)	Eran Cheruti	Couples
	Niguna Shel Shlomit	Boaz Cohen	Circle
	Ura Dor	Itzik Sa'ada	Circle
	Erev Ba'Chermon	Goel Kamri	Couples

Karmiel 1995

1	Chalon Mashkif	Effi Tirosh	Circle
	Tzvil Ro'im	Gadi Bitton	Circle
3	Rad Ha'Laiyla (B.A.)	Barry Avidan	Circle
	Rikud Shel Keff	???	Circle
	Simchat Klara	Oren Halali	Circle
	Yonati		Circle
	Tapuchim U'Tmarim	M. Tibi, Shauli Yasdi	Couples
	Sodot Ha'Machar	Boaz Cohen	Couples
	Ha'Hora Sheli	Eli Ronen	Circle
	Shir Le'Aco	Oren Shmuel	Circle

Karmiel 1996

1	Chamsa	Gadi Bitton	Circle
2	Yesh Makom	Oren Halali	Couples
3	Prachim Ba'Kaneh	Eli Ronen	Circle
	Ha'Yoshevet Ba'Shura Ha'Rishona	Barry Avidan	Couples
	Yesh Li Chavera (S/B)	Shmuel Bachar	Couples
	Machol Amami Turki	Sara Viner, Sara Ilan Mor	Circle
	Hey Daroma	Itzik Sa'ada	Circle
	Od Shana Chalfa	Yehuda Emanuel	Circle
	Cheirut	Oren Shmuel	Circle
	Pe'imot Ha'Lev	Effi Tirosh	Couples

Karmiel 1997

1	Se'ara	Gadi Bitton	Circle
2	Tirosh Sameach	Effi Tirosh	Circle

Place	Dance Name	Choreographer	Formation
	Arayot	Barry Avidan	Couples
	Medaber Beli Milim	Oren Shmuel, Meir Shem Tov	Couples
	Michtav Katan	Bacha Shmuel	Couples
	Odelia	Levi Bargil	Circle
	Na'arat Ha'Chalomot	Amir Katz	Circle
	Neginat He'Amel	Oren Shmuel	Circle
	Debka Idan	Moshe Telem	Circle
	Ki Lecha	Moshe Telem	Circle

Karmiel 1998

	Avreimale Melamed	Barry Avidan	Circle
	Piyut	Gadi Bitton	Circle
	Ne'imat Ha'Midbar	Victor Gabay	Couples
	Kmo Galgal	Oren Halali	Couples
	Debka Onot	Rafal Malka, Eli Sheli	Circle
	Bat Shlomo	Shlomo Maman	Circle
	Kochav Nofel	Itzik Sa'ada	Circle
	Yayin Yayin	Yehuda Emanuel	Circle
	Dayenu	Oren Shmuel	Circle
	Hora Yovel	Effi Tirosh	Circle
	Ahavti Et Yofyech	Moshe Telem	Circle

Karmiel 1999

1	Miktzavala	Barry Avidan	Circle
2	Jam'a Ba'Midbar	Avi Levy, Gadi Bitton	Circle
	Ketzev (??)	???	Circle
	Eretz Zvi	Barry Avidan	Circle
	Ve'Amok Ha'Yam	Marco Ben Shimon	Couples
	Or Ha'Ahava	Ran Hirsh	Couples
	Mechol Ha'Neurim	Rafi Ziv	Circle
	Haleli Yerushalayim	Shlomo Maman	Circle
	Zig Zag	Roni Siman Tov	Circle
	Simchat Chatanim	Moshe Telem	Circle



Place	Dance Name	Choreographer	Formation
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Karmiel 2000

	Kama At Yafa	Gadi Bitton	Couples
	Tagid Et Ze	Kobi Michaeli	Couples
	Zot Ha'Ahava	Oren Halali	Circle
	Lakachta Et Yadi	Ran Hirsh	Couples
	La'Chayal Sheli	Sefi Aviv	Circle
	Hopke	Barry Avidan	Circle
	Biti At Bocha	Itzik Ben Dahan	Circle
	Shiv'at Pilei Tevel	Victor Gabay	Circle
	Ein Kamocha	Yitzchak Atira	Circle
	Shiru Shir Sameach	Yehuda Emanuel	Circle
	Chagiga Be'Odesa	Oren Shmuel	Circle
	Karov La'Adama	Shani Versano	Circle
	Hora Zug	Effi Tirosh	Couples

Karmiel 2001

	Ha'Ayara	Barry Avidan	Couples
	Lichyot Ve'Lamut Le'Tzidcha	Chaim Ochayon	Couples
	Ten Li Ba'Darbuka	Gadi Bitton	Circle
	Tni Li Maga	Gadi Bitton	Couples
	Rikud Ha'Chayim	Marco Ben Shimon	Couples
	Od Me'at	Ze'ev Benedict	Couples
	Debka Achva	Oren Halali	Circle
	Simchati	Oren Halali	Couples
	Neurei Ashdod	Chilik Jano	Circle
	Osher (K.M.)	Kobi Michaeli	Couples
	Ad Matai	Itzik Sa'ada	Couples
	Ani Ole Li'Yerushalaim	Yehuda Emanuel	Circle
	Kshe'Gever Meohav	Ran Hirsh	Couples
	Ha'Shvi'i Be'September	Effi Tirosh	Couples
	Siman She'Ha'Choref Kvar Kan	Moshe Telem	Circle
	Rikud Ha'Prachim	Moshe Telem	Couples



Place	Dance Name	Choreographer	Formation
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Karmiel 2002

	Bo Eleynu La'Yam	Barry Avidan	Circle
	Ha'Lehaka	Gadi Bitton	Circle
	Shir La'Ma'alot	Pnina Dickman	Circle
	Nehederet	Ran Hirsh	Couples
	Shmor Li Eli	Oren Halali	Circle
	Shoveret Galim	Chaim Ochayon	Circle
	Birkat Ha'Aretz	Michal Shami	Couples
	Kol Ha'Nechalim (N.R.)	Noa Rimon	Circle
	Ha'Shana Inshalla	Eyal Ozeri	Circle
	Yayin Adamdam	Yehuda Emanuel	Circle
	Ne'immat Ha'Ahava	Ron Nistal	Couples

Karmiel 2003

1	Ha'Rakdan Ha'Otomati	Rachel Waizman	Circle
2	Yeruka	Barry Avidan	Couples
3	Gavriel	Michal Shami	Couples
	Milim Yafot	Yaron Elfasy	Couples
	Shamayim Kchulim	Itzik Asiag	Couples
	Shalosh Arba La'Avoda	Ruti Gelber	Circle
	Ani Midbar	Ran Hirsh	Couples
	Debka Shalom	Chilik Jano	Circle
	Be'Leylot Ha'Kaitz Ha'Chamim	Ron Nistal	Couples
	Le'Orech Ha'Yam	Eyal Ozeri	Circle
	Shir Nevui	Ben Kuti	Couples
	Yalla	Effi Tirosh	Circle
	Ani Ohev Otach Yalda	Moshe Telem	Circle

Karmiel 2004

1	Echad	Gadi Bitton	Circle
2	Machol Le'Ne'omi	Rafi Ziv	Circle
3	Hatchala Chadasha	Avi Mosayev	Couples
	Tzaiyad Ha'Parparim	Barry Avidan	Couples
	Mechapes Et Libech	Eran Blarchman, Hila Madar	Couples
	Ma'aminim	Pnina Dickman	Circle
	Ba'Derech Ha'Nechona	Ran Hirsh	Couples
	Simanim (R.W.)	Rachel Waizman	Circle
	Ey Sham	Eyal Levy	Circle
	Dam Cham	Ron Nistal	Couples

Place	Dance Name	Choreographer	Formation
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	Sipur Chadash	Michal Shami	Circle
	Ivriya	Effi Tirosh	Couples

Karmiel 2005

1	Machol Midbari	Chayim Vaknin	Circle
2	Galim	Rafi Ziv	Circle
3	Ve'Nashir Kulam	Shlomi Mordechai	Circle
	Yesh Lanu Chofesh	Barry Avidan	Couples
	Yom Sababa	Guy Bustan	Circle
	Ze Ha'Zman (R.H.)	Ran Hirsh	Circle
	Al Em Ha'Derech	Rachel Waizman	Circle
	Masheu Tov	Yankale Ziv	Couples
	He Meshaga'at	Moshe Twili	Circle
	Yatzanu Lirkod	Chen Yechezkeli, A. Shitrit	Couples
	Ad She'Ta'azov	Avi Mosayev, Itzik Saiag	Couples
	Shemesh Aduma	Eyal Ozeri	Circle

Karmiel 2006

1	Hora Shovava	Oren Ashkenazi	Circle
2	Kelim Shluvim	Barry Avidan	Couples
3	Afilu She'Sreifot (R.H.)	Ran Hirsh	Couples
	Ha'ikar Romantica	Adi Asulin	Couples
	Amen Haleluya	Vardit Bar Nes	Circle
	Be'Libi	Rachel Waizman	Circle
	Mecholot Damar	Rafi Ziv	Circle
	Shvor Et Ha'Kerach	Shlomi Mordechai	Circle
	Yavo Yom	Eli Segal	Circle
	Shimri Et Libech	Eyal Ozeri	Circle

20th Anniversary of the Festival Winner's Competition/Karmiel 2007

1	Neve Midbar	Shlomo Maman	Circle
2	Shimri Et Libech	Eyal Ozeri	Couples
3	Ha'Rakdan Ha'Otomati	Rachel Waizman	Circle
	Shikor Ve'Lo Mi'Yayin	Barry Avidan	Circle
	Hora Shovava	Oren Ashkenazi	Circle
	Shemesh La'Yam Shoka'at	Marco Ben Shimon	Couples
	Leorech Ha'Tayelet	Chanan Dadon	Circle
	Ve'Nashir Kulam	Shlomi Mordechai	Circle
	Tzomet Ha'Drachim	Itzik Sa'ada	Couples



Place	Dance Name	Choreographer	Formation
	Chalon Mashkif	Effi Tirosh	Circle
	Debka Karmiel	Moshe Telem	Circle

Karmiel 2008

1	Balada Al Sus	Lior Cohen and Doron Cohen	Circle
2	Anavim Yafim Ba'Kaeitz	Barry Avidan	Couples
3	Ha'Chita Tzomachat Shuv	Pnina Dickman	Couples
	Debka Mami	Idan Achvan	Circle
	At Ha'Machar Sheli	Oren Ashkenazi	Couples
	Rikud Ha'Navi	Dana Guterman	Circle
	Lauf Itach	Idan Dadon, Merav Segal	Circle
	Ve'Niehye Kulanu	Rachel Waizman	Circle
	Yachdav El Ha'Machar	Yaron Carmel, Dorit&Eitan Mizrahi	Couples
	Nirkod La'Shalom	Peter Leipnik	Circle
	Ata Ose Li Tov	Shlomi Mordechai	Circle
	Digdugim	Eli Segal	Couples
	Ani Ve'At Az	Hila Emanuel	Couples
	Kol Ha'Layla	Michal Falach	Circle
	Makat Shemesh	Elron Reuveni	Circle

Karmiel 2009

1	Nachon She'At Kan	N. Grinfeld, M. Ben Shimon	Couples
	Oked Ve'Ne'ekad	Israel Yakovee	Circle
3	Chanale Hitbalbela	Lior Cohen	Circle
	Davar Matzchik Kara Li	Barry Avidan	Couples
2	Al Neharot Bavel	Maor Gabay	Circle
	Chasdei Yerushalayim	Noam Amsalem	Circle
	Shir Ha'Layla	Rachel Waizman	Couples
	Yedidi Ha'Shachchata	Doron Cohen	Circle
	El Asher Telchi	Alon Malka	Couples

Place	Dance Name	Choreographer	Formation
	Rikud Ha'Esh	Eli Segal	Circle
	Ruach Shtut	Michal Falach	Circle
	Balada La'Naeivit	Elron Reuveni	Couples

Karmiel 2010

1	Debka Baba	Barry Avidan	Circle
2	Simanim Shel Ohavim	Ohad Atia	Couples
3	Be'Sheket Kaze	Gila Paz	Couples
	Rotze Lihiyot Levad	Ofer Elfasi, Hila Tavor	Couples
	Kol Ha'Olam	Andrias Bibar	Circle
	Shalechet	Nurit Grinfeld	Couples
	Sha'ar Libech	Ran Hirsh	Couples
	Florantin	Lior Cohen	Circle
	Yamim Levanim	Mali Lipson & Moshe	Circle
	Tzmarmotet	Shlomi Mordechai	Couples
	Shavim	Liora Netanel	Circle
	Latzet Latzet	Eli Segal	Circle
	Yom Shishi (M.P.)	Michal Falach	Circle

Karmiel 2011

1	Yesh Ba Mashehu	Elad Shtamer	Couples
2	Tango Le'Shnayim	Marco Ben Shimon	Couples
3	Le'Feta	Gila Paz	Couples
	Eize Chafla	Eyal Eliyahu	Lines
	Kama Ahava Yesh Ba'Nshama	Oren & Lena Ashkenazi	Couples
	Zan Nadir	Ayelet Bukai	Circle
	Tagidi Yalla	Ilan Benedict	Circle
	Machar Yagia Ba'Chatzot	Nurit Grinfeld	Circle
	She'Lo Yigamer Li Ha'Layla	Lior Cohen	Couples
	Homiya Sheli	Nurit Melamed	Circle
	Ba'Derech Elei Libi	Eli Segal	Circle

Place	Dance Name	Choreographer	Formation
	Kama Zman	Eyal Ozeri	Couples
	Nigun Neshama	Michal Falach	Circle

Karmiel 2012

1	Ha'Ro'a Mi'Teiyman	Tamir Shalev	Circle
2	Od Nipagesh	Nurit Grinfeld	Couples
3	Kuchita	Elad Shtamer	Couples
	Lidiya Ha'Lohetet	Sari Atiya, Ilan Spector	Couples
	Mukeret Li Mi'Pa'am	Ayelet Bargil, Liat Shachal	Couples
	Bineinu	Rachel Waizman	Circle
	Itach Ha'Layla	,Lior Cohen Ruti Gelber	Couples
	Simcha Yam Tichonit	Eli Segal	Circle
	At Omeret	Rafi Subara	Couples
	Ha'Tzoani Ha'Zaken	Gila Paz	Couples
	Mare'e Shel Yeled	Tamar Shabtai	Circle
	Emor Li	O. Shemesh, S. Avraham	Couples

Karmiel 2013

1	Debka Le'Moshe	Rachel Waizman	Circle
2	Giv'at Chalfon	Shlomi Ochayon	Circle
3	Dvarim Yafim Lirot	Ohad Atia	Couples
	Boche Ve'Gam Tzochek	,Avi Elgazi Moran Zilber	Couples
	Ba Li Alecha	Effi Arviv	Couples
	Ulai Ha'Layla	Nurit Grinfeld	Couples
	Laiyla Mi'Leiyot	Moshiko Halevy	Circle
	Mexico (E.C.)	Eden Cohen Seri	Circle
	Ne'echaz Ba'Tmimut	Nurit Melamed	Circle
	Nisim	Tamar Shabtai	Circle
	Toda Anashim Tovim	Tamir Shalev	Circle

Karmiel 2014

1	Ani Af Elayich	Rachel Waizman	Circle
2	Ani Bach Shavui	Tamir Shalev	Couples
3	Ba'a Elai	Ayala Bumstein	Couples
3	Charchesh	Barry Avidan	Circle
	Mi Ha'Shokolad	Noach Amsalem	Circle

Place	Dance Name	Choreographer	Formation
	Koveshet	Adi Atiram	Circle
	Nitzacht Eiti Ha'Kol	Roi Dayan	Couples
	Sipur Ahava Tzarfati	Eden Cohen	Couples
	Boker Tov Yeled	Nurit Melamed	Circle

Karmiel 2015

1	Erkod Le'Ma'anech	Ayala Bumstein	Couples
2	Reach Bustanim	Israel Shiker	Circle
3	Froiylach	Barry Avidan	Circle
	Ha'Chaiym Yafim (I.B.)	Ilan Benedict	Circle
	La Trompeta	Michael Barzelai	Circle
	De Ba	Omer Cohen	Circle
	Ha'Yechida	Yuval Tabashi	Circle
	Ve'Rak Biglal Ze	Eyal Ozeri	Couples
	Yevarech Ha'Shem	Eli Ronen	Circle
	Shkalim	Tamir Shalev	Circle

Karmiel 2016

1	Yaldut Nishkachat	Israel Shiker	Circle
2	Chaimke Sheli	Barry Avidan	Circle
3	Dvarim Ktanim	Tamir Shalev	Circle
	Meushar	Adi Atiram	Circle
	Dimiyon Chofshi	Ayala Bumstein	Couples
	Azov Et Ha'Ego	Ilan Benedict	Lines
	Be'Matos Silon	Levi Bargil	Circle
	Zchuchiyot	Michael Barzelai	Circle
	Ve'Et Libi	Nurit Melamed	Circle
	Chasidance	Dudu Sapir	Circle

Karmiel 2017

1	Chaiyech El Ha'Chaiym	Barry Avidan	Circle
2	Chagiga Israelit	Rachel Waizman	Circle
3	Hora Yasur	Ron Nistal	Circle
	Debka Eli	Miri Biton	Circle
	Tavas Ha'Zahav	Or Balilti	Circle
	Nigun Le'Nachche	Eliezer Ben Lulu	Circle
	Ha'Shir She'Lo Heazti Lashir	Michael Barzelai	Couples
	Eretz Acheret	Yuval Tabashi	Circle
	Nachal Nachal	Ilai Szpiezak	Circle
	Ahava Mesovevet	Tamir Shalev	Couples
	Lama Achshav	Tamir Scherzer	Couples

Place	Dance Name	Choreographer	Formation
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Karmiel 2018

1	Debka She'Kazot	Rachel Waizman	Circle
2	Sina Nari	Or Balilti	Circle
3	Choron Turki	Eden Cohen	Circle
	Shir Israeli Chadash	Barry Avidan	Circle
	Ha'Matilda Sheli	Ayala Bumshtein	Couples
	Shir Le'ayala	Chen Barzel	Couples
	Shiru La'Pilpel	Shuki Hofman	Couples
	Ma She'Yoter Amok	Cheli Livne	Circle
	Shir Al Olam Hafuch	Bat-El Ovadia	Couples
	Hora Meir	André Schor	Circle
	Matok Matok (T.S.)	Tamir Scherzer	Circle

Karmiel 2019

1	Izun	Galila Buaron	Circle
2	Medabrim Be'Sheket	Ilai Szpiezak	Couples
3	At Doma Li	Pnina Klein	Couples
	Hora Talbiya	Or Balilti	Circle
	Tocho Ratzuf Ahava	Noam Ben Lulu	Circle
	Kol Ha'Medina	Adi Wainberg	Circle
	Ani Misham	Itzik Cohen	Circle
	Horatenu	Yuval Tabashi	Circle
	Od Tirei Et Ha'Derech	Eyal Ozeri	Circle
	Shtreimel	Shulamit Rada	Circle
	Zot Artzenu	André Schor, Gavo Mirkin	Circle
	Ha'Boker Ya'ale	Danielle Shkop	Circle
	Asiti	Tamir Scherzer	Circle

Place	Dance Name	Choreographer	Formation
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Karmiel 2020 There was no Festival – Covid-19**Karmiel 2021**

1	Ha'Chan Shel Otman	Or Balilti	Circle
2	Shir Rechov	Liran Zecharya-Amir	Circle
3	Zricha	Daniela Welch	Circle
	Lichyot Al Ha'Yareach	Chaim Ochayon	Couples
	Tavini	Noam Ben Lulu	Couples
	Af Achat	Eden Gilad Tzaidi	Couples
	Rotza Shalom	Ronit Welts	Circle
	Bint Elyaman	Eden Cohen	Couples
	Le'Hatzil Et Ha'Olam	Elian Cesarkas	Circle
	Hallu Et Hadonai	Sara Calzetti	Circle
	Keshem She'Ani	André Schor, Marina Halsman	Circle
	Nesicha Sheli	Tamir Shalev	Couples

Karmiel 2022

1	Am Yisrael Chai (S.R.)	Shulamit Rada	Circle
2	Mechol Ha'Charavot	André Schor	Circle
3	Lo Mechaka Yoter	Or Balilti	Couples
	Hora Le'Ben Gurion	Noam Amsalem	Circle
	Ha'Sar Montifiory	Levi Bargil, Einat Cohen	Circle
	Ze Hakol Bishvilech	Nir David	Couples
	Elef Layla Ve'Layla (T.D.)	Tamir David	Circle
	Sapanei Shlomo Ha'Melech	Liran Zecharya-Amir	Circle
	Ruach Ruach (Y.T.)	Yuval Tabashi	Circle
	Sof Ha'Ona	Eli Segal, Hadar Galnor	Circle
	Pardes Chana Be'Shabat	Ilai Szpiezak	Circle
	Ha'Navie Yechezkel	Eyal Ozeri	Circle



Translation:
Ruth Goodman
Instructions
notated by
Honey Goldfein

The song
touched my
heart - the
music and
performance -
all by Benaia
Barabi.

Dance of the Month

Keren Shemesh – Sunbeam



Dudu Barzilay

Dudu Barzilay was born in 1974. He has been instructing and choreographing Israeli folk dances for over 30 years.

His father, **Mishael Barzilay** z"l, was one of the founders of Israeli folk dance in Israel. Dudu emphasizes that thanks to his father, and with his help, he got into this amazing profession that he loves so very much!

He is married to **Odelia** and is the father of three children, **Maayan, Maor, and Agam**, who also love to dance.

He leads sessions at Beit Dani in Tel Aviv, in Shoham and in Ashdod.

Dudu's dances can be viewed on the "Rokdim" website here: <https://bit.ly/3laeOY1>

Dudu tells us about his dance:

I requested the song from my friend, **Sharon Elkaslassy**, after a dance for the song had been registered in his name with Irgun Hamarkidim - the Dance Leaders Organization. Sharon responded positively, enabling me to choreograph my dance to the song, and for that, I thank him.

The song touched my heart - the music and performance - all by **Benaia Barabi**.

I wanted to choreograph a dance that everyone would dance with love and without having to think about the steps so that it would be a simple and flowing dance!

I am happy to see the dance on all the dance floors in Israel and around the world. Thank you to everyone. 🙏

The dance can be viewed here: <https://bit.ly/3EjhLUW>

Dance notation:

Meter: 4/4

Formation: Circle

Part I: Face CCW

1-2 Two steps fwd on the line of the circle: R,L.

3&4 Step-tog-step: R fwd, close with L, step R fwd.

5-6 Step L fwd and pivot on L to left to face CW (1/2 turn left), step R bwd.

7&8 Quick Yem. L bwd.

9-10 Leap fwd onto R to rt. step L across R.

11&12 Quick Yem. R bwd.

13-14 Turn to left with two steps: Begin with a small leap onto L to face out of center, step R across L pivoting ½ turn left to face center.

15&16 Quick Yem. L bwd.

17&18 Moving toward center: RLR fwd leading with rt. shoulder while raising rt. arm.

19-20 Step L toward center and pivot ½ turn to rt. to face out of center, step fwd on R.

I am happy to see the dance on all the dance floors in Israel and around the world. Thank you to everyone.



21-24 With back to center, repeat counts 17-20 with opposite footwork and arm moving out of circle center to end facing center.

25&26 Moving sideward: R-tog-R to rt. side.

27&28 Step L behind R, R to rt. L across R.

29-32 Sway R-L; full turn to rt. on the line of the circle with R,L.

33-48 Repeat counts 1-16.

49-52 Move fwd toward center: R-tog-R, L-tog-L extending right and left arms respectively and using hands in a greeting gesture.

53-56 Step R fwd, back on L, step R bwd, touch L heel fwd while raising arms with elbows bent.

57&58 LRL fwd toward center.

59-60 Step R fwd, step back on L and face CCW.

61-64 R to rt. toward outside of circle, step L across R, turn to rt. with R,L to end facing center.

Part li: Face Center

1-2& With feet apart, "sit" [bend both knees]; hop twice on R.

3&4 Step L behind, R to rt. side, step L across R.

5-6 Full turn to rt. on line of circle with R,L.

7&8 R-tog-R moving to rt. on line of circle and end facing CCW.

9-10 Step L fwd, back on R and face center.

11-12 Step L to left to face CW, step back on R.

13&14 Step L behind R, R to rt., L across R and face center.

15-16 1&1/4 turn to rt. on line of circle with R,L to end facing CCW.

17-18 Step R fwd, point L toes fwd.

19&20 Quick Yem. L bwd and face center.

21-24 Repeat counts 17-20 while facing center.

25-28 Four step turn circling left: R,L,R,L.

29-56 Repeat Part II counts 1-28.

Repeat Dance

Ending: Step R fwd raising arms, hold. 



Keren Shemesh

Lyrics: **Benaia Barabi** and
Avi Ochayon

Music: **Benaia Barabi,**
Avi Ochayon, Matan Dror



Al telchi, keren shemesh
Lo nigmar lanu hayom
Lama at mistateret?
Ananim bechol makom
Al tivki, kmo hageshem
Lo chaval al hadma'ot
Yad chama, mevakeshet
Lechabek otach sha'ot

Pizmon (Chorus):

Asim shirim she'at ohevet
Eten lach yom le'heraga
Ani nignav she'at tzocheket
Kacha elai
Tagidi ma at mevakeshet
Shelo yihyeh li shum terutz
Kshe'ein milim at mitrageshet
Kacha elai

Techaiyichi, ze yafe lach
Ze ose li et hayom
Im pit'om at nirdemet
Techaiyichi gam bachalom
Metosim bashamayim
Anashim al rakavot
Al tivki, keren shemesh
Ze hazman shelach lichyot

Pizmon (Chorus)...

Al tivki, keren shemesh
Kchi lach bayit acharon
Eich tamid, at omeret
Nipagesh im or rishon

Pizmon (Chorus)...

Don't leave, sunbeam
Our day has not yet ended
Why are you, hiding?
Clouds are everywhere
Don't cry, like the rain
No need for tears
A warm hand asks
To embrace you for hours

Chorus:

I'll put on songs that you love
I'll give you a day to relax
I'm captivated when you laugh
That's how it is to me
Tell me what you want
So that I won't have any excuse
When there aren't any words you get
emotional
That's how it is to me

Smile, it looks beautiful on you
It makes my day
If suddenly you fall asleep
Smile also when you dream
Airplanes in the skies
People on trains
Don't cry, sunbeam
This is your time to live

Chorus...

Don't cry, sunbeam
Take the last verse for yourself
As you always say
We'll meet at first light

Chorus...

Experiences through the Eye of the Camera



Shabbat Dancing at Gordon Beach, Tel Aviv

Shlomo Maman

Translation: Ruth Goodman

We are currently celebrating two years of the Harkada (dance session) at Gordon Beach, Tel Aviv that I have been leading together with **André Schor**. I remember fondly! The wonderful harkadot of dance leader, **Sara Aviv**, who every Saturday led hundreds of participants with incredible energy at the same Gordon Beach venue as ours where more than once I was hosted as a guest choreographer and from time to time, when, under my direction, the Tel Aviv University Student Troupe (Lehakat HaStudentim Shel Universitat Tel Aviv) also performed there during the harkadot.

When I was approached to replace her, I called her daughter and told her that I would substitute for her mother and hold the Harkada as "a deposit" only until she recovered and came back to lead the dancing; to lead and make people happy as they had been previously. Unfortunately, her condition has not allowed for this.

Our vision, as leaders of the Harkada, together with the Performance Department of the Tel Aviv-Yafo municipality, was to make this Harkada unique and make it a leading harkada, out of all the free of charge harkadot that exist in several other cities.

Together with a dedicated team, the area was fenced off for the convenience of the dancers as well as the spectators, so that the surrounding crowd would not interfere with the Harkada. All this has been with the help of **Ronen Tin** in the production and Yehuda in the safekeeping of belongings.

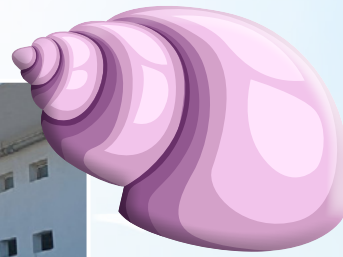
Every Saturday, André Schor and I host a dance leader or choreographer who brings a different style and color to the Harkada. The atmosphere and proximity to the sea do their job, and the dancers enjoy the Harkada and all that the beach can offer.

The Harkada takes place every Saturday – six months during the winter months, from November to the end of April, from 11:00 am – 3:00 pm, and six months during the summer months, from May to the end of October, from 7:00 – 11:00 pm.

The Harkada is sponsored and produced by the Performance Department of the Tel Aviv-Yafo municipality.



The Eye of the Camera



The Eye of the Camera

