

**הדג נחש**  
**HADAG NAHASH**

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# BIOGRAPHY

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Hadag Nahash, one of Israel's most successful and loved bands has been performing for 18 continuous years and they have recorded seven albums. They have achieved the prestigious titles of "Band Of The Year", "Song Of The Year", "Most Popular and Beloved Band" voted by the IDF (3 consecutive years). Their albums have received Gold and Platinum status and have had a strong impact on Israel's culture.

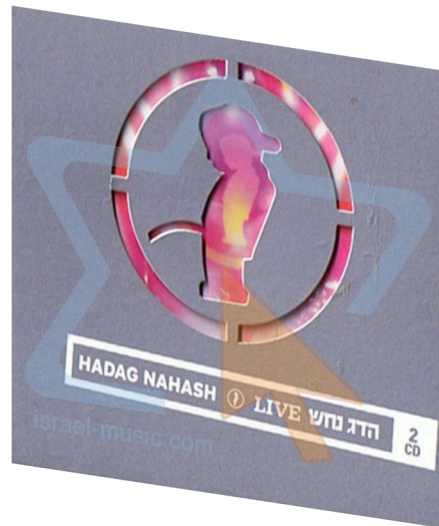
In 2013 they released their 7<sup>th</sup> album "*Time To Wake Up*" which won "Band of the Year" in the "Akum" Awards. Their shows are sold out well in advance and known for their diverse audiences.

Alongside their greatest hits "*Shir Nehama*", "*Lazuz*", "*Lo Frayerim*", "*Here I Come*", "*Shirat Hasticker*": they will also perform new hits from their latest album, which includes the hit "*A Complaint About Israel's Political Partys*", and their theme song "*Time To Wake Up*".

They have always kept their head high, with their subjective point of view to their surroundings, translating it to their music. Hadag Nahash is known for its distinct authentic style to Israeli experiences, which is the secret to their huge success.

"The Audience was a heterogeneous mix; among them parents in their 50's with their children, teenagers and students. This illustrates the successful connection of the band with their variety of Israeli audience on all levels..." – Shai Doron,  
Nana 10

# DISCOGRAPHY



# ARTICLES

ROLLING STONE

RollingStone.com: Hadag Nahash : Israeli Hip-Hop Takes U.S. : News  
[http://www.rollingstone.com/news/story/\\_/id/6589361?nd=11308](http://www.rollingstone.com/news/story/_/id/6589361?nd=11308) Q: Google

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**Israeli Hip-Hop Takes U.S.**  
*Hadag Nahash overcome tragedy and captivate America*

At their recent Berkeley performance, the fifth stop on their American tour, Israel's chart-topping hip-hoppers Hadag Nahash found themselves performing to a sold-out crowd of 750, with a huge crowd left outside University of California's Wheeler Auditorium, disappointed.

**Hadag Nahash**

"It was surprising," says Yaya Cohen Harounoff, bass player for the seven-member band. "It's like that a lot of the time in Israel; but here they didn't even know the language, yet they had such great energy!"

Hadag Nahash cranked out one Israeli hit after another, jumping around the stage and leaping in the air. Audience members climbed onto each other's shoulders, danced in the aisles, and shouted along with the band's call-and-response. Many attendees seemed to have come out of curiosity — despite having no religious, ethnic or national connection to a hip-hop band from Israel.

"Hadag Nahash is similar to the Roots in America," noted Yarden Schneider, events coordinator of the Israel Center in San Francisco, which initiated the band's tour across the United States. "Both sing socially conscious, positive hip-hop."

Not all their songs, however, conveyed upbeat messages. In "Misperim (Numbers)," lead rapper Sha'anan Streett belts out the Hebrew lyrics, "Nine is the number of times I was too close to a terrorist attack," reflecting the common experience of the band members and many of their compatriots.

"I was at a cafe on the promenade in downtown Jerusalem," Streett tells *Rolling Stone*, recalling one of his more frightening narrow escapes. "The first boom came, and my beer flew off the table as everyone ran into the cafe. Then there was the silence that always follows an attack. At that point, I started yelling to everyone, 'Don't leave the cafe yet!' Attacks usually come two or three at a time: suicide bombers wait for police to arrive on the site of the first attack, then they set off another explosion.

"Sure enough, there was another. When it was all over, I walked around, amidst all the mess, handing out water to survivors. I can't do the bloody stuff; it's too traumatizing for me. But I have a mental picture of a good friend of mine putting someone's brain back in his head, as another friend of mine, a medic, tried to restitch people's arms and legs. For me, these are the heroes of modern-day Israel: the ones who can do good things in the middle of all this shit."

In early October, just one week before Hadag Nahash launched their American tour, drummer Moshe Asaral invited two friends to the band's sold-out Tel Aviv concert. Following the performance, the two young women drove south to the Sinai, joining thousands of Israelis on vacation for the Jewish holiday of Sukkot. A triple suicide bombing shattered the peace there shortly after the two friends' arrival. Asaral found himself visiting one in the hospital and attending the other's funeral, days before boarding a plane to the U.S.

"Life goes on, as hard as that is to say," he remarks. "This is the reality of how things are here. I don't actually know how I keep on going. There is just no chance to stop and think about things. You have to get up and continue forward."

In an effort to help Israelis heal from the trauma of terrorist attacks, Hadag Nahash created an Israeli hip-hop compilation album in memory of DJ Benny the B, which they sold at U.S. concert venues. Originally from small-town Pennsylvania, Benny the B helped produce the group's second album and was a leading hip-hop DJ in Israel — until he was killed two years ago in the Hebrew University suicide bombing. Proceeds from *Remember Ben* CD sales go to a soup kitchen collectively run by devout and secular Israelis, on a mission to promote religious tolerance.

**LOOLWA KHAZZOUM**  
 (Posted Oct 28, 2004)

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JEWISH NEWS WEEKLY

inside **J**

the Jewish news weekly of Northern California  
 October 15, 2004

29a

## the arts

### 'Real voice of Israel' Edgy hip-hoppers make U.S. debut

Alexandra J. Wall | Staff Writer

While their No. 1 was in Israel this past summer, he attended a concert of the hip-hop band of the moment Hadag Nahash. (Notably, did he love the music, he loved the message.)

"It's pure, good music, but also they are basically the voice of the young generation," said No. 27, who serves as the campus secretary of the Israel Center of the U.S.-based Jewish Community Federation.

Not that he's got his own, Shani David, director of the Israel Center, to name to another concert. They decided to bring the group to San Francisco.

Hadag Nahash — which means "underfall" in Hebrew, and is also a play on words from "Hadag Hadaah" (the sign spotted in our video-downsigning a new driver — will play three concerts in the Bay Area next week, in San Francisco, Berkeley and Los Altos Hills.

The Israel Center sought support from other Jewish organizations around the country, as well as Israel's Foreign Ministry. As a result, the band is playing in at least seven more cities. The group was written up in Israeli dailies last weekend in the new Israeli ambassadors.

The band went to England earlier this year, playing at two Jewish venues, but this time the musicians are playing campuses and clubs, including Babylone in San Francisco.

"This is our first real tour; we're very excited," said Sha'anan Streett, the band's 35-year-old lead

singer, in a telephone interview from Jerusalem.

It's somewhat ironic, that the tour has received financial support from Israel's Foreign Ministry and is being promoted by its consulates, since one thing Hadag Nahash is known for is its scathing social commentary.

"We are living in Israel right now, so we have a lot to say about what's going on," Streett cracked.

Nonetheless, he appreciates the support, from wherever it comes. "The fact that (the government) doesn't try and censor us, and are helping out, even though we're so critical of them, is maybe the first good thing I can say about Israeli bureaucracy."

Streett offered a sampling of themes the band sings about: the Israeli-Palestinian conflict, violence against

women, and a song called "The Suicide" whose message is "wake up and understand that the main aren't really interested in our well-being."

Speaking of their largest hit to date, (see accompanying article) "The Under Song" written by Israeli novelist David Grossman and composed mostly of bumper stickers found on Israeli cars, Streett said: "It doesn't matter if it's politically right or left oriented, the students are violent, and when you put all of the stickers together, the feeling is, how can someone live like this when all these stickers? How much more can we take?"

Not that that is all, the band's defining song is "The Under Song" which he feels defines his generation to a tee.

"The words are about how people like us represent the mainstream of the country, the people who go to school and serve in reserve duty and we pay our taxes, and we love this country so much and yet sometimes, we feel isolated in a way."

To ensure that those who go to hear the band will be able to understand, lyrics to most of the songs will be broadcast simultaneously.

"Popularity allowed is a new thing," said Streett. "The fact that people are paying to hear us there is amazing."

The lyrics of Hadag Nahash will not leave anyone with an idealized version of the Jewish state, No. 27 said. Rather, "it's best for our attitudes and everyone, really, to hear and see the real voice of Israel with no B.S."

Hadag Nahash will perform: **San Francisco**, Oct. 18, at Paley Park, 455 Mission St., 8:30 p.m.; **Chicago**, Oct. 21, at Subculture Theatre, Fourth College, Los Altos Hills, 10:00 p.m.; **Berkeley**, Oct. 22, at Alvarado Center, U.C. Berkeley, International and Evans; **www.hadagnahash.com** www.israelcenter.org or 415-373-4802.

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# Israeli ethnic and rap musicians make a global impact



Hadag Nachash

Until recently, few Israeli pop music groups succeeded in gaining a global audience. But then, quite suddenly, there was a breakthrough: hip hop artists Subliminal and Hadag Nachash, and World Music group The Idan Raichel Project have garnered significant international media interest; all three groups went on successful tours of the United States. Is Israeli pop music going global?

[ By Shai Tsur ]

The allure of international success has long tempted small musicians. For decades, Israeli artists have dreamed of breaking out of the tiny local scene and making their mark on the world. Artists ranging from Shabaz Hanchou to Aviv Geffen have at various points in their careers taken off for London or New York looking for international recognition. Almost without exception, they discovered that the world was not very interested in them.

With the exception of the late Oka Haza - whose overseas career benefitted heavily from the international phenomenon called World Music - no Israeli musicians managed to sustain

any kind of significant international following. But the fact does not keep the musicians from trying. And now, a number of leading Israeli artists have been leaving the States looking to find a new audience.

The Idan Raichel Project seems the most likely candidate to benefit from the same interest in ethnic music that helped Haza. Raichel has had great success in Israel with his extraordinary fusion of Israeli, Ethiopian, and Middle Eastern music. Recently, he played a series of shows on American campuses. The generated some media interest, including a feature about the band on National Public Radio.



A lot of the interest in Raichel seems to come from curiosity about the Ethiopian community in Israel in general. Raichel's band includes several Israeli of Ethiopian extraction. The big question for Raichel is whether there is any interest in his particular musical blend beyond the fascination with the source.

Where Israeli artists have the potential for international success is actually in a genre that, at least superficially, seems entirely un-Israeli: hip-hop.

The hometown rap music scene has been growing steadily over the last five years. Hebrew hip-hop, once seen as a novelty, has developed into a legitimate genre in its own right. Artists like Subliminal, Hadag Nachash, and Micky flood the airwaves and regularly play in front of audiences of thousands. Unlike their counterparts in the rock and pop genres, Israeli rap artists are less afraid to deal with social and political issues and in doing so give a voice to the hopes and frustration of their listeners.

And the world at large has begun to take an interest.

The group Hadag Nachash (whose name translates as "Snake Flat", but is actually a play on the Hebrew expression "Ne'had Hadaash" - or "New Driver") had a massive hit recently with Shirat HaStoker ("The Sticker Song"), taken from their recent Khomer Melim ("Local Stuff") album. The song, which was written by internationally famous novelist David Grossman, presents a snapshot of the Israeli political reality through bumper stickers. The lyrics to the tune are made up entirely from messages - left-wing, right-wing, religious, and otherwise - usually seen adorning the backs of cars.

The song and its author were the subject of recent profiles in the New York Times, the Toronto Globe and Mail and the

French daily Liberation. And Hadag Nachash has been building on this publicity with a tour of American and Canadian clubs.

But the most likely candidate to find a wider audience abroad is Kobi Shimoni, a 25-year-old local rap mogul who goes by the moniker Subliminal. Subliminal is one of the biggest success stories in Israeli music. His first two albums were platinum-sellers and he runs his own record company, TACT, which also manages a stable of other Israeli hip-hop and soul acts.

Subliminal has set himself apart from many other Israeli rappers on the strength of both his lyrics and his production values. He has crafted a unique musical mix - forging R&B grooves, ethnic Middle Eastern beats, and Mizrahi (Jewish Middle Eastern) songs - but put it together in a polished package that wouldn't sound out of place on records by Jay-Z or Puff Daddy. The final sound is both very Israeli and very American at the same time.

A lot of the attention given to Subliminal revolves around his lyrics, which have been criticized for being right-wing and nationalistic. Subliminal's songs are indeed unabashedly patriotic, and he takes pride in promoting his pro-Israel, pro-IDF views. Given that a lot of the songs were written during the current conflict, Subliminal gives voice to the anger and frustration that a lot of Israelis, especially young Israelis, feel in the post-Oslo period.

The interest in Israeli rap comes from a number of sources. The language barrier, which has been a major hindrance to local musicians, is less of a problem than it is in pop or rock. The cadences of Hebrew, with its characteristic guttural consonants, work much better when used in spoken verse than they do for softer ballads.

More importantly, the fact that artists like Subliminal and Hadag Nachash deal openly with everyday issues allows the music to be heard as part of the greater Israeli-Palestinian conflict. Indeed, Subliminal was featured in the 2000 documentary "Channels of Rage" which looked at both Hebrew and Arabic hip-hop in Israel.

The film focuses on Subliminal as well as Tamir Nafar, an Israeli Arab who goes by the name TN and raps as part of a group called DAM. The story of Shimoni and Nafar parallels to some degree the events of late 2000. Formerly friends, the two had a bitter falling out and each retreated to his own camp to criticize the other. Since then, Subliminal has become a megastar in Israel while DAM languishes in obscurity, accepted neither by Jewish nor Palestinian audiences.

The future looks distinctly brighter for Subliminal. He and his sidekick, The Shadow, recently completed a coast-to-coast tour of the States alongside several artists on the TACT label. The tour was sponsored in part by the Israeli Foreign Ministry, which is interested in using the artists as part of the country's efforts to improve Israel's international image.

Subliminal has also begun getting some press dealing with his music outside the scope of the conflict. On his records, he demonstrates the ability to rap not only in Hebrew, but also English, Arabic, and French. For his next album, he is working up a bunch of new material in English and working with noted musicians like Wydel Jean and Ashraf.

Of all the Israeli artists working today, Shimoni may very well be the one to succeed where so many before him failed.









# LINKS

WEBSITE <http://hadagnahash.com/>

FACEBOOK [https://www.facebook.com/search/str/hadag%20nahash/keywords\\_top](https://www.facebook.com/search/str/hadag%20nahash/keywords_top)

YOUTUBE <https://www.youtube.com/user/hadagnahashofficial>

