

In association with the
AMERICAN-ISRAEL CULTURAL FOUNDATION, INC.

Sherman Pitluck Presents

Batsheva Dance Company

Founder: Bethsabée de Rothschild
 Artistic Adviser: Martha Graham

 Artistic Director: Norman Walker
 Rehearsal Director: Moshe Romano

 Advisers: Gary Bertini (Music)
 Haim Tchelet (Lighting)

Dancers:

Rina Schenfeld
Moshe Efrati **Ehud Ben-David**
Rena Gluck
Rahamim Ron **Nurit Stern**
 with
Tselila Goldstein **Yaakov Sharir** **Bruce Becker**
 and
Dalya Levy **Laurie Freedman** **Esther Nadler**
Pamela Sharni **Yair Vardi** **Avner Vered**
Marcus Schulkind

Exclusive Management of the Batsheva Dance Company
for American Tours

SHERMAN PITLUCK, INC.

250 West 57th Street • New York, New York 10019

A Greek legend tells of a beast, half-bull, half-man, called the Minotaur, which was kept by the King of Crete in a labyrinth. Every nine years, as a penalty of war, the people of Corinth were doomed to send to Crete 14 of the city's finest youth and maidens to be fed to the Minotaur.

The hero, Theseus, prince of Corinth, went himself to Crete and into the labyrinth, guided by a secret thread which had been given him by the Princess Ariadne, and there fought and killed the Minotaur.

Martha Graham's *ERRAND INTO THE MAZE* derives from this legend. But here the story has been transformed into a drama about the conquest of fear itself. The heroine enters a landscape like the maze of her own heart, and goes along the frail thread of her courage to find the fear which lurks like a Monster, a Minotaur, within her. She encounters it, conquers it and emerges to freedom.

Rina Schenfeld

Rahamim Ron

I n t e r m i s s i o n

III. SIN LIETH AT THE DOOR

Choreography:	Moshe Efrati
Music:	Noam Sheriff
Scenery:	Danny Karavan
Lighting:	Haim Tchelet
Costumes:	Linda Hodes

In the eyes of the choreographer, Cain is a creative individual, thoroughly critical of the world around him and unwilling to abide by the conventional. Against him stands his brother, Abel, who is his enemy, satisfied in his servitude . . . and so, Cain, the outcast, is induced by temptation. This very

temptation is personified in the being of the Demon, who tries to simplify the entangled and perverted world of Cain.

The slaying of Abel seems to Cain to be the only solution towards freeing himself from the burden and pressures imposed upon him as a result of Abel's existence.

The Demon:	Rina Schenfeld
Cain:	Moshe Efrati
Abel:	Ehud Ben-David

I n t e r m i s s i o n

IV. REHEARSAL ! (?)

Choreography:	Norman Morrice
Music:	Moncayo-Revueltas (Peer)
Costumes:	Galya Gat
Lighting:	Haim Tchelet

Towards the end of the creation of a new work there is a moment when the real and the unreal overlap, when rehearsal becomes performance and the line between what is true and what is simulated is impossible to define.

A Choreographer:

Rena Gluck

Dancers:

Moshe Efrati

Nurit Stern

Moshe Romano

and

Tselila Goldstein

Dalya Levy

Laurie Freedman

Ehud Ben-David

Yaakov Sharir

Bruce Becker

Staff

for the Batsheva Dance Company

Manger: Pinhas Postel

Stage Supervisor:	Joseph Bastien
Stage Manager:	Moshe Romano
Chief Electrician:	Dan Redler
Electrician:	Alexander Benraf
Sound Technician:	Akiba Melamed
Chief Carpenter:	Yaacov Erlich
Wardrobe Supervisor:	Jehudith Levy

Costumes executed by Jehudith Levy

Sets built by Zeev Halperin

Tights and Leotards: Heller (Isreal)

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Public Relations:	Joseph Frenkel
Publicity:	D. Belkin
Graphic Design:	Studio "Et-Hen"
Photographs:	Mula-Haramati

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THE BATSHEVA DANCE COMPANY IS SPONSORED BY
THE BATSHEVA FOUNDATION FOR ART AND LEARNING

9, Sderot Hahaskala

Tel Aviv (Isreal)

I established the Batsheva Dance Company to fill the gap which existed in the cultural life of Israel. Without an endowed professional company, dancers had practically no opportunity to appear on stage, the best of them went abroad and the public depended for its entertainment in the field on the rare visits of foreign companies.

The challenge was there, to sponsor a distinct, permanent unit of dance activity, build a framework for the development of Israeli performers and Israeli choreographers. It was necessary to acquire studios, sound and light equipment, to employ the dancers on salary, to train them and build a repertoire by bringing over experienced teachers and choreographers

I desired to undertake such a difficult enterprise because I had faith in the human material who would make the company come alive: the eagerness and the talent of the dancers, the ability of the composers, set and costumes designers, light experts who were ready to co-operate, and the hunger of the Israeli public for serious art. Above all we benefited from the personal assistance of Martha Graham who gave an image of artistic standards to be achieved, and allowed the company to perform some of her works.

Bethsabée de Rothschild