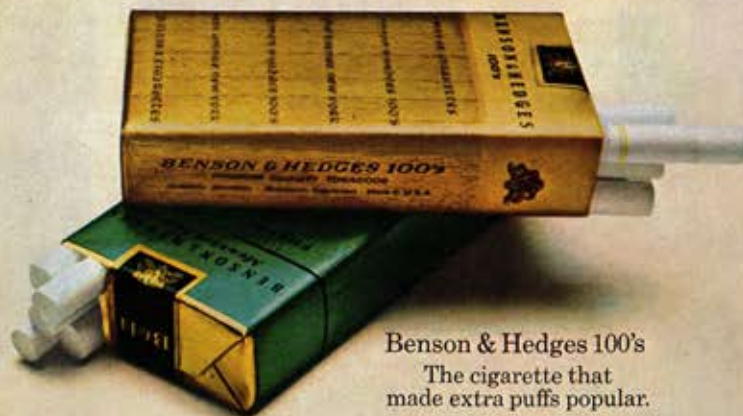




Benson & Hedges 100's must taste pretty good. Look what people put up with to smoke them.



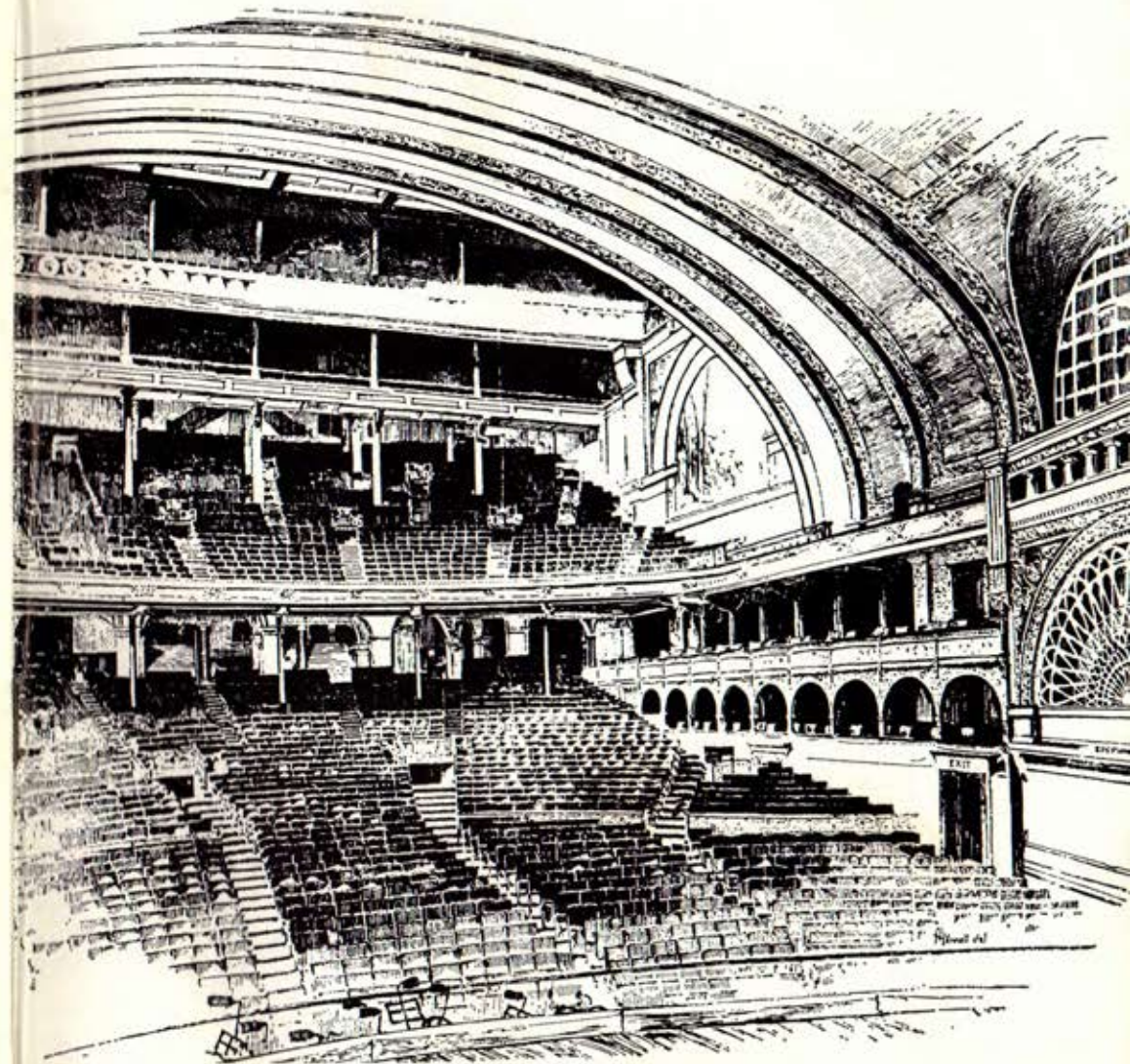
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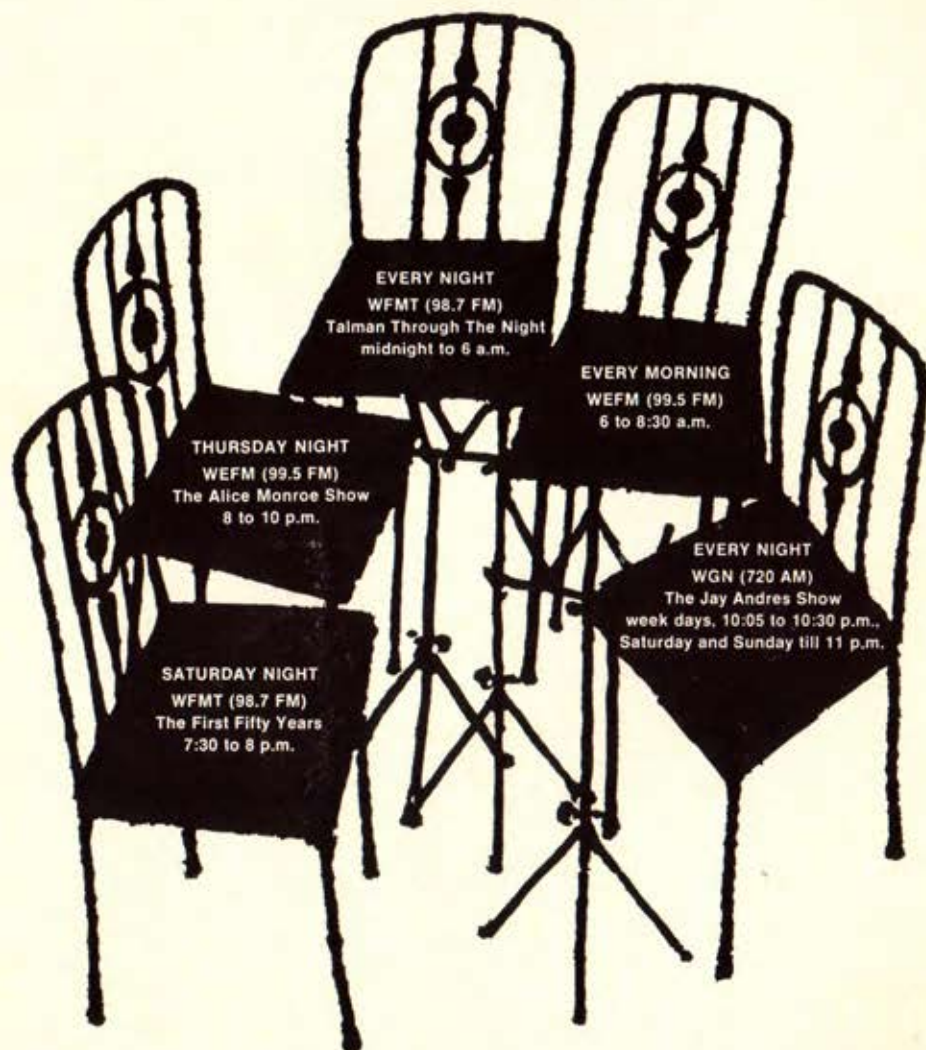
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In association with the
AMERICA-ISRAEL CULTURAL FOUNDATION, INC.
and
SHERMAN PITLUCK, INC.

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:

Moshe Efrati	Rina Schenfeld	Ehud Ben-David
Rahamim Ron	Rena Gluck	Nurit Stern

with

Tselila Goldstein	Yaakov Sharir	Bruce Becker
and		

Dalya Levy	Laurie Freedman	Esther Nadler
Pamela Sharni	Yair Vardi	Marcus Schulkind
	Avner Vered	

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

PROGRAM

BAROQUE CONCERTO No. 5

Choreography: Norman Walker
Music: Antonio Vivaldi
Lighting: Haim Tchelet

1. Allegro Rena Gluck, Nurit Stern, Dalya Levy, Bruce Becker
and
Tselila Goldstein, Laurie Freedman, Esther Nadler,
Pamela Sharni, Yaakov Sharir, Yair Vardi, Avner Vered
2. Largo Rena Gluck and the Company
3. Allegro Yaakov Sharir and Esther Nadler, Laurie Freedman,
Dalya Levy, Tselila Goldstein, Yair Vardi, Avner Vered
4. Adagio Nurit Stern and Bruce Becker
5. Allegro The Company



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salutes the cultural pursuits of the State of Israel symbolized by the Batsheva Dance Company of Israel.

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Mr. & Mrs. Max Sussman

PROGRAM

ERRAND INTO THE MAZE

Choreography and Costumes:	MARTHA GRAHAM
Music:	GIAN CARLO MENOTTI
Scenery:	ISAMU NOGUCHI
Lighting:	JEAN ROSENTHAL

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 fourteen 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 to 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

Moshe Efrati

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"Kahlúa Mai Tai."
"Kahlúa on-the-rocks."
"Kahlúa straight—no straws."
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PROGRAM

THE MYTHICAL HUNTERS

Choreography: Glen Tetley
Music: Odeon Partos (Imp)
Costumes: Anthony Binstead
Lighting: Haim Tchelet

In the totemic imagination there is no sharp division between man and nature, between the quick and the dead. Yesterday and tomorrow, in a manner inexplicable to us, merge into today. And the hunter, his prey, and the hunted itself are one and the same.

The Dream-Age Ancestors

The First Figure: Rena Gluck
The Second Figure: Rina Schenfeld
The Third Figure: Nurit Stern

Dalya Levy Laurie Freedman Esther Nadler

The Hunters:

Ehud Ben-David Moshe Efrati Yaskov Sharir
Bruce Becker Yair Vardi Avner Vered



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Sunday, April 4, 1970, at 8:30 p.m.

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April 23, 1971, at 8:30 p.m., April 24, 1971, at 2:00 and 8:30 p.m.

PRICES: \$10.00, \$9.00, \$8.00, \$7.00, \$5.00, \$3.50 and \$2.50

HARLEM DANCE THEATRE

May 9, 1971, at 3:00 p.m., May 11, 1971, at 8:30 p.m.

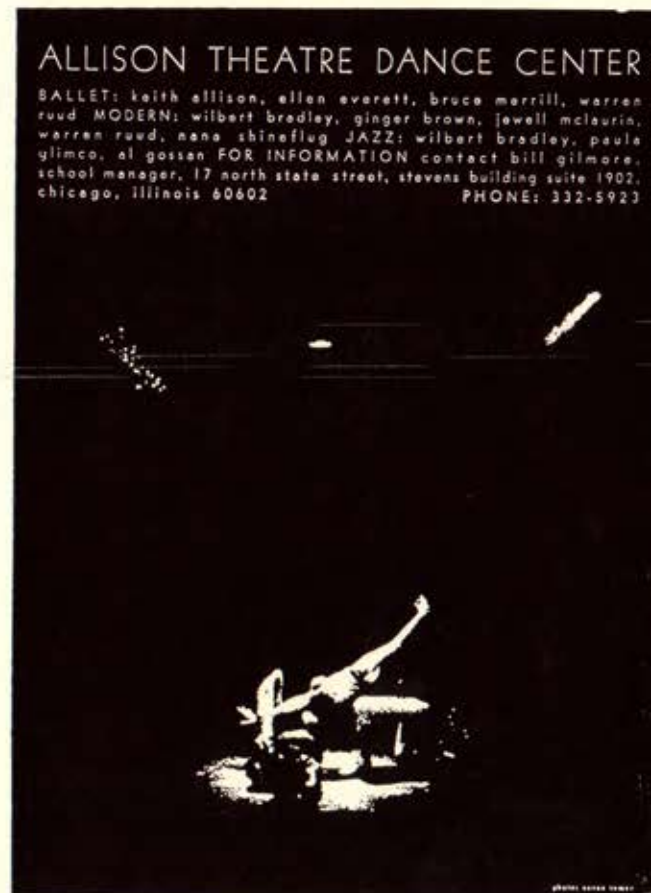
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PROGRAM

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

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