

GALA PREMIERE OF ITS UNITED STATES TOUR:

# BATSHEVA

dance company of Israel

**Performance:**

New York City Center of Music and Drama

Tuesday, December 8th, 1970 — 7:30 p.m.

preceded by reception at Culture House

4 East 54 Street

New York City

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# TARBUT תרבות

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## Editor's Note

*Dancing is the loftiest, the most moving, the most beautiful of the arts, because it is no mere translation or abstraction from life; it is life itself.*

Havelock Ellis

TARBUT welcomes the Batsheva and Inbal dance companies from Israel as they begin their United States tours. Too long neglected, this art form is now ready to join its illustrious cousins in music, drama and fine arts. This issue features articles by Mendel Kohansky and Trudy Goth on these two fine dance troupes, along with our continued coverage of Israel's cultural life. ■

Photos in this edition by Ilan Brunner (Tel Aviv), Photo Erde (Tel Aviv), Joseph Leor (Tel Aviv), Photo Sadeh (Haifa), Abshalom Sela (Tel Aviv) and Whitestone Photo (New York).



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The America-Israel Cultural Foundation has devoted itself to the enlargement and enrichment of the cultural life of Israel for the past 30 years. Its projects aim at creating the widest possible basis for artistic and cultural activity among all strata of the nation—for the veteran as well as the newcomer, for adults and for youth. This includes providing buildings and support for cultural institutions, youth centers, museums and theaters. AICF fosters young talent in the arts through hundreds of study scholarships awarded yearly to Israelis. Among Foundation projects are "Culture for the People," the mobile "Israel Painters' Exhibition," and the "Musical Program," all of which reach into hundreds of communities throughout Israel.

Culture House in New York City is at the center of an American program for promotion of the finest of Israel's arts and crafts. The House enhances the career opportunities of Israeli artists in the United States, sponsoring tours and exhibits and serving as a meeting place for artist and public. ■

COVER PHOTOGRAPH:



RENA GLUCK OF THE BAT SHEVA DANCE COMPANY

# THE INBAL DANCE THEATER

## Tapping The Wealth of Folklore

By Mendel Kohansky

MENDEL KOHANSKY is drama critic for *The Jerusalem Post* and author of *The Hebrew Theater—Its First Fifty Years*.

The Inbal Dance Theater, now 20 years old, was the first serious attempt to tap the wealth of folklore brought to Israel by the many Jewish tribes from the East. Yemenite dancing and singing had been known and admired in Israel before, but it took one great artist, who is also a woman of determination, to organize the dance group which would astonish Israel and the world. What had been considered merely pleasant entertainment became a serious art form.

Sara Levi-Tanai, of Yemenite origin though born in Israel and raised in Western surroundings, was already well known as an organizer and director of kibbutz festivals, a song writer, actress and choreographer, before she turned her talents to the founding of Inbal. She had incorporated elements of Yemenite folklore in one of her shows, a cycle based on the *Song of Songs*, for which she had written the music and devised the choreography.

Shortly thereafter, she conceived the idea of organizing a dance group to specialize in folk-originated dancing; using the legends of Yemenite, other Jewish tribes, and peoples of other lands who had migrated to Israel. She began with Yemenite dancing and singing not only because it was close to her personally, but also because it had seemed the richest of all. Sara Levi-Tanai stated that she considered the Yemenite heritage a potential for the creation of a truly national Israeli theater, not merely a dance company. She explained that the Yemenite culture, a direct descendant of the ancient culture of Israel, developed within a landscape and climate similar to those of Palestine. The Jews of Yemen had resided in their isolated desert country since the time of the Second Temple, mixing little with the Arab population. Their culture was truly indigenous; they remained Jews in the pristine, Biblical sense.



SARA LEVI-TANAI

Sara Levi-Tanai preceded the founding of Inbal with thorough scholarly research. This remarkable woman, untrained as a scholar, choreographer or musician, studied Yemenite dance, songs, decorative arts, costumes and jewelry. Delving into the rich Yemenite rituals, she selected a number of elements which had potential for her purposes.

### Two Types of Dancing

She discovered two types of Yemenite dancing; landscape dancing, a term she coined for the steps which grew out of living in the endless spaces of the desert; and its opposite, dancing in the confines of the ghetto.

In landscape dancing, the eye looks proudly upward and forward toward the horizon. The foot comes down on the

ground lightly, as if sinking into the sand. There is the undulating quality of the dancing reflecting the shape of the waves of the sand dunes, the movement of the camel, the gentle tinkle of the bells attached to the camel's neck.

Ghetto dancing grew mainly out of the synagogue, the center of community life. The synagogue being a small, crowded place, the steps in the dance are small, the arms held close to the body, the torso moved upwards and downwards, not forward and back. These were ritual dances. In a community where religion was an essential part of life, the spirit of closeness to God was seen in the upward movements of the arms and Gothic positions of palms. The dances were accompanied by singing: a thin, quavering jet of voice winding its way upwards, as thin



and winding as the intricate embroidery or the filigree jewelry made by Yemenite Jews.

The original Yemenite dancing was improvised from a small number of basic steps and body movements. Yemenite Jews naturally had no professional dancers, singers or musicians. A dance performed by worshippers in the synagogue was part of a prayer, a supplication expressed by the raised palm, with the body rhythmically jumping in one spot, faster and faster until the dancer entered a state of ecstasy. There were only three or four dancers in a group; the small space of the synagogue did not allow for more.

One characteristic feature of Yemenite dancing was the exclusion of women since they were also excluded from synagogue functions. They did, however, participate in the elaborate rituals accompanying weddings and other family or community events. Here was a rich source for the dance, especially since the women on such occasions were elaborately attired and jeweled, in garments and ornaments which were family heirlooms.

Sara Levi-Tanai found a source for her art in other elements in the life of Yemenite women. The daily chores of fetching water from the communal well, of sifting,

grinding and pounding grain, of caring for children—all that became ritualized over the ages, developing gestures of great esthetic value, especially when combined with the Yemenite woman's traditional dress.

The ankle-length embroidered pants, only the lower part of which was visible from under a long embroidered dress, was a costume designed to protect the wearer from the hot days and cold nights of the desert.

The humble daily functions and the humble utensils the women used became elements of great beauty in the hands of the artist.

In the clay pitcher with its shape resembling the woman's body Sara Levi-Tanai discovered almost unlimited possibilities. Used by her dancers, it became the womb, the cornucopia providing food and drink, the baby which the woman cradled in her arms, the lover she clasped to her breast.

### Early History

Inbal—the Hebrew word means clapper of the bell—was organized in 1949, on a rather loose basis at first. The boys and girls whom Sara Levi-Tanai recruited were all of Yemenite origin, without previous training in the dance. None of them

considered themselves professionals or had any ambition to become professionals. The leader herself, in the beginning, groped in the dark, learning as much from her pupils as they from her.

The first dances she produced, though full of exciting ideas, lacked professional polish and unity of style. The troupe occasionally performed for *kibbutz* audiences to acquire experience.

It was not until 1952, after three years of fitful existence, that Inbal really started. The one who brought about the change was the famed American choreographer Jerome Robbins, who happened to be in the country as the guest of the America-Israel Cultural Foundation. He saw Inbal perform and immediately recognized the potential of the group.

The exoticism of their dancing, unlike anything he had ever seen before, impressed him first, but he was also fascinated by the personality of the group's founder. Robbins persuaded AICF to take Inbal under its wing, and the group started on the road to professionalism.

The American choreographer Anna Sokolov was invited to train the dancers, which she did with much enthusiasm, providing them with technical knowledge while being careful not to spoil their spontaneity or the unique character of their art. Inbal was also successful in obtaining the services of an excellent musician, Ovadia Tuvia, an Israeli of Yemenite origin who had studied in England. He developed the style of Inbal's music, basing it on original motifs, resurrecting ancient instruments and even inventing new ones for his purposes.

### First Programs

When Inbal gave its first public performance before an invited audience including the country's cultural elite and critics, it met with unqualified approval. Five years after independence, the country was still groping for a character of its own in every field of endeavor. So the appearance of a highly trained dance theater which based itself on truly original Jewish motifs was a revelation.

The first program consisted of dance pantomimes set to music, relating the Biblical story of Ruth the Moabite, the *Song of Deborah* and scenes from everyday life in Yemen.

Inbal's most famous dance, created early in its history but still one of the mainstays of its repertoire, is *A Yemenite Wedding*. It depicts the seven-day ritual



THE MAZHARE DANCE FROM THE YEMENITE WEDDING

with which Yemenite nuptials are celebrated, beginning with the blessing of the Sabbath wine by the bridegroom's father, and ending a week later when the bridegroom finally brings the bride to his home where he sees her for the first time without a veil.

In the mid-fifties, Inbal reached the apogee of its accomplishment, and launched a tour abroad. The seven-month tour of Europe and the United States was one long string of triumphs. It was, of course, the exoticism of the company which caused much of the excitement, but the public and the critics were captivated also by the imaginativeness of the choreography and the beauty and accomplishment of the youthful performers. One of America's leading writers on the dance, Anatole Chujoy, was particularly impressed by the company's founder:

The Inbal group is headed by Sara Levi-Tanai, a small frail-looking, shy, retiring woman in her late thirties, a

genius if ever there was one. She has had no formal dance education, yet she possesses an enormous talent for choreography which makes it possible for her to stage intricate dance compositions which have all the hallmarks of great craftsmanship as well. She has had no formal music education, yet she is able to reconstruct the melodies of her people from simple chants and give them form, body and color, and compose an occasional tune that has the style, cadence and melodic line of a true folk song.

More foreign tours followed, each crowned with success. Inbal participated in a Hollywood movie, *The Greatest Story Ever Told* (which, by the way, earned the players some criticism from Israel's orthodox circles for taking part in a movie glorifying Christianity). However, Inbal's star began to fade within Israel as its novelty wore off and the company did not seem able to come up with anything new.

After a 1967 performance a critic wrote:

On their return from Australia, the company presented a program made up of three numbers, *Ruth in the Fields*, *Yemenite Wedding* and *Wild Rose*. All three are not new, and *Yemenite Wedding* is of course, Inbal's perennial standby. Whether age had withered it or custom staled it, this particular number seems to have lost all its former luster, with the performers going through the motions without much interest in what they are doing.

Inbal and its leader are, of course, aware that the company must now seek new ways in order to remain creative. Sara Levi-Tanai has recently been making efforts to revive Inbal's original intention, which was not to remain a Yemenite dance group but to become an Israeli dance theater drawing its resources from the folkways of the many tribes which make up the nation.

There are yet untapped resources, she insists, in the culture of Jews from the East, from North Africa, even from Europe. She plans to take a close look at Hassidic dances which have become discredited by being too long used for creating too much *kitsch*.

### New Production

A beginning has already been made. Now being shown in Israel with considerable success is Inbal's latest production, *My Sister, My Bride*, for which Sara Levi-Tanai explored the marriage rituals of North African Jews.

It is a splendid piece based on extraordinarily beautiful customs permeated with the poetry of love and the sanctity of marriage. Unlike its Yemenite equivalent of ten years back, this play is not merely an artistic recreation of folk customs, but a full-fledged ritualistic play, with a narrative text written by the leading novelist Yoram Kaniuk.

The show has moments of drama such as the bride's nightmare before the wedding night. There is great charm to the men's dance with candlesticks and the girls' dance with pitchers. The show also has uncommonly rich and lovely costumes which caused gasps in the audience on opening night.

It is probably the most elaborate and sophisticated show Inbal has so far produced—it will be included in the forthcoming American tour this winter—and promises well for Inbal's future. ■



MARGALIT OVED AND ZION NUREL IN SHABAT SHALOM



# ISRAEL MUSEUM WINS FIRST ROUND

by Meir Ronnen

The Israel Museum, which from its inception has been supported by AICF, recently celebrated its fifth anniversary.

Five years ago the sudden appearance of a beautiful complex of buildings on a height opposite the Hebrew University that was to be the "Israel Museum" gave rise to mixed feelings of delight and apprehension. What on earth was going to be in it? Certainly, there were the remains of the Bezalel Museum, though its bones had been (thankfully) picked almost clean by Will Sandberg, father of so many internationally-famous museums and the first advisor of this one; the Bezalel collection of Judaica and ethnographic objects; and the finds of the Department of Antiquities, the nucleus of the Bronfman Biblical and Archaeological Wing, as well as the Qumran scrolls at the Shrine of the Book. And there were loans and a few bequests. Thus somehow the pavilions filled up, so that the Museum sprang into some sort of life at once, like those ancient Greek warriors who burst forth from the ground the moment seed was scattered upon it.

Considering its modest start, the Museum has not degenerated into a mausoleum, even if it is not as yet one of the pumping chambers of the Capital's heart. It is very much alive—if not always kicking. Its collections grow, if somewhat haphazardly, as it is dependent on both generous windfalls as well as delicately-connived charity. (These present a problem to the curators: how to absorb collections of someone else's taste and use them to bridge gaps in the educational line the Museum must also take, and which cannot be covered only by occasional loan shows from abroad.) Exhibitions are presented with a professional touch and are beautifully laid out. The premises are spotless and inviting. Security is tight, unobtrusive (and expensive).

The Youth Wing is a notable achievement with about 5,000 dues-paying members (IL2 per annum, which ensures free entry all year!), and some 1,000 Jerusalem schoolchildren in its studio classes, including some 70 Arab youngsters from East Jerusalem, learning painting, ceramics, printing and drama. New pavilions have been added to house Israeli art,



SPHINX IN A LOTUS THICKET, IVORY, FROM AHAB'S PALACE AT SAMARIA, 9TH CENTURY B.C.E.; FROM THE COLLECTION OF THE ISRAEL MUSEUM.

the Rothschild family salon and a barrel-vault synagogue from Germany; other gifts have resulted in Jerusalem's most beautiful library and a smart little auditorium used for both art films and chamber music concerts. Planned are pavilions to house both modern and classical painting, freeing the present gallery area for an enlargement of the fine displays of Judaica and ethnological exhibits; and pavilions for neighboring and "distant" (like Oceania) cultures. Architect Mansfeld's conception has proved itself: the Museum just goes on expanding.

The Museum has also given a mild shot in the arm to Israeli painting through a series of shows and a modest set of prizes and acquisitions. Initial resistance to the introduction of local painters quickly evaporated. Far from competing with commercial galleries, the Museum has generally managed to pursue an

Israeli educational line and maintain a reasonable standard of selection, keeping in mind the paucity of natural resources. The consequent status bestowed upon Israelis is not lost on the visiting public, even if they are bewildered by what they see. But thankfully there have been no concessions to taste and both juniors and their parents have been forced into a confrontation with Israeli assemblage, abstract and other expressionism, pop, and more recently, minimal art and sculpture.

It is inevitable, perhaps, that things, and people of course, flow into the shining island on the hilltop. It is however, very much of an ivory island: little comes out of it that gets itself involved with the life of the city. Rather, it has its own little following: somewhat elderly West Europeans and young university students; an outer circle attracted by occasional

"events," (and, where advertised "happenings" were concerned, to some notable flops) and a large number of mostly one-time or twice-a-year visitors. About one-third of all the visitors are tourists. Some 53% of all tourists and 58% of Jewish tourists visit the Museum and after the Western Wall, it is the biggest draw in the country. Of the Israeli balance, fully one-half are children and quite a few young soldiers.

## Budget Difficulties

The reasons for the Museum's reserved, if not staid character, are not hard to find. Like most Israeli institutions, it is heavily in debt. It owes IL8m. to banks and Solel Boneh for building and simply shrugs its shoulders when haled into court. (Overheard outside a board meeting: "Let them get a confiscation order and call it the Solel Boneh Museum . . .") Again, it spends about IL3m. (budgeted) a year and its running debt after five years is only a measly IL400,000 mainly because it runs, unaided, the Rockefeller Museum. It takes in over IL300,000 a year in entrance fees, gets IL900,000 from the Government and smaller sums from the Municipality, the America-Israel Cultural Foundation and donors. (It still has about \$1.5m. worth of "unsponsored facilities" going by the way. If you want your name on the Judaica collection, for instance, just call on Teddy Kollek with a suitable check.) It is clear that there is no bigger policy problem facing the Governors than the consolidation of the Museum's debts.

Nothing can be done without money but little can be done to liven up the Museum or develop its links with the city without acquiring more staff and a creative, charismatic director to the order, say, of New York's Thomas Hoving.

Even the status of the Director at the Israel Museum has always been somewhat ambiguous after first having been termed "advisor." The two directors have been distinguished foreigners, though after their selfless, dedicated identification here, it is hardly fair to call them that. Will Sandberg began work on the Museum two years before it was opened (and so quietly that hardly any of the public were aware of it). He stayed on for another two years, bringing to Israel a series of great collections of modern painting, the like of which any museum would have drooled over. Sandberg still comes here to help at every personal opportunity. With his Klee show, for instance, he brought over Felix Klee and Werner Schmalenbach of the Dusseldorf



HOLIDAY KIDDUSH CUP, GOLD, GERMANY, 17TH CENTURY, THE ISRAEL MUSEUM.

Museum. Such shows became major cultural events; but they have not often been repeated.

Sandberg was followed by Sir Philip Hendy, the retired Director of Britain's National Gallery. Sir Philip, a man of immense scholarship and technical knowledge (he is an expert, for instance, in restoration), has made a major contribution to the organization of the Museum's somewhat haphazard systems and has just completed writing its complete guide, now on the presses. Ill health, however, prevented him from obtaining in America what were to be both temporary and other shows and he has been absent from the Museum for long periods. His contract has recently been renewed for a third year but, at his own request, it will be his last.

The Chief Curator of the Bezalel (Art) Museum, Karl Katz, a young American and an authority on Persian ceramics, left nearly two years ago for "study" at the Jewish Museum in New York; he is now the Director of that prestigious institution, with the second-best paid museum salary in the world; and it is unlikely that he will return in the near future. A lone wolf who failed to build up a devoted staff, Katz nevertheless brought off a number of strokes that resulted in some of the Museum's best grabs, from synagogues to the "Promised Gifts" show.

Katz has been temporarily replaced by the Keeper of the Prints, Elisheva Cohen, a much-loved figure of great technical and historical knowledge, but a much quieter personality. The graphics collection is perhaps the strong part of the art wing.

## Young Painters Encouraged

A great many of the courageous shows have been the work of the Curator of Modern Painting, Yona Fischer, the only *sabra* in the constellation, who has been responsible for getting the more "with-it" young Israelis into the Museum, not to mention swinging the whole tone of the painting section towards contemporary events. Fischer's taste is excellent, his personality reserved rather than flamboyant.

The initial Chief Curator of the Bronfman archaeological wing was Dr. P. P. Kahane, who retired last year and was replaced by Prof. Saul Weinberg of the University of Missouri. Dr. Y. Sachar is in charge of Judaica, while Aviva Lancet is Curator of the Ethnological section. The Youth Wing is run by Ayala Gordon; Administration by Daniel Gelmond. The Museum's "Foreign Minister," Yohanan Beham, is away on leave for an indefinite period and part of his media contacts have been loaded onto the Acting Director of Public Relations, Meir Meyer. Ehud Lev heads the special events section, which runs activities like the film club.

Either the Chief Curator or the Director will have to be, preferably, a potential, if not actual Israeli and an organizer-wheeler-dealer-cum-Elizabethan man. It will be up to the International Board of Governors, now headed by Edmond de Rothschild, to find him. At the moment the Board's policy has not been extended far beyond the above-mentioned building plans and a decision to try and include more period rooms (Flemish, Italian, British) while worrying about financial difficulties.

The Museum, however, is well enough established to keep rolling on its own resources and has provided fine shows out of its ethnological and archaeological wings, like the Bokharan show and the recent Philistine exhibit. The series of fifth anniversary exhibits scheduled to open next week offer widely varied delights to its regular customers. There are a lot more potential customers, however, waiting for the Museum to come and get them. ■

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# THE THEATER IN ISRAEL

By Elliot Norton

ELLIOT NORTON is drama critic for the Boston Record American and Sunday Advertiser. The following is adapted from a series in the Record American last March-April.

## Theaters of Israel Draw Huge Public

The theater of Israel, which I had the opportunity to visit in a brief but pleasant tour, is enormously vital and popular.

In Tel Aviv, where two of the three major acting companies have their bases, showmen quote astonishing statistics: in 1969, approximately 25 percent of the people of this very young nation went to legitimate theater performances at least once a month. This is unprecedented in the world: a far higher rate of attendance than in the United States and England and even higher than West Germany, which has more than 200 subsidized professional playhouses.

Yeshayahu Weinberg, director general of the Cameri Theater of Tel Aviv, told me, "We have in Israel the largest popular audience in the world; they are simply there."

Emil Feuerstein, dean of Israeli drama critics, put it this way, "We are a theater-mad people."

That the plays are almost entirely in Hebrew, a language that until recently was used only for worship and still has to be strained to accommodate modern words, makes this the more remarkable.

The Habimah, the national acting company of Israel, started the modern Hebrew theater in Moscow 53 years ago, under the patronage of the great Russian director Constantin Stanislavsky and with the permission of Josef Stalin, then a minor official of the government.

Five years later, *The Dybbuk*, translated from the Yiddish, gave the new company its first popular hit. In 1927, the players moved to Israel, or Palestine as it was then, where they have performed ever since with greater or less success.

Three years ago, the Habimah found

itself in serious difficulties, unable to continue without help. In the emergency, the national government stepped in.

The new playhouse is now in the final stages of construction, a handsome building with two halls, one seating about 900, the other perhaps 300. [Construction has since been completed—Ed.]

For the first production in the new building, Director Gabriel Zifroni brought John Hirsch from New York to stage Anton Chekov's *The Sea Gull*, one of the modern classics which please Israeli audiences now in translation while they are waiting for their own dramatists to emerge.

John Hirsch knew no Hebrew when he began directing the old drama, but his actors and actresses are fluent in English and with his guidance they have created a simple and beautiful production.

Seventy-two years ago, in Moscow, *The Sea Gull* made the new Moscow Art Theater famous overnight. Perhaps in this production it will serve to restore to eminence the Habimah of Israel, which began life under the paternal care of the same Moscow Art Theater.

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## Israel Stars Take Hazards in Stride

In this part of the world, the news dispatches make Israel seem like a battlefield. In a quick trip there, however, I saw few sights and heard no sounds of war. There are soldiers around, of course, many of them unbelievably young, and there are newspaper accounts of action on the Suez Canal. But life goes on as if there were no hostile neighbors.

Some theater people are in the army, too, serving in the reserve as specialists. Hirsch said one or two of them "disappeared" during rehearsals.

Hannah Meron is the leading actress of Israel, ranked by her peers with the best in the world.

While rehearsing in Tel Aviv for a pro-

duction of the Roman tragedy *Medea*, she was invited to audition in London for the role of Tevya's wife in the movie of *Fiddler on the Roof*.

She flew to London, made the test, then started back to Tel Aviv. In an airport bus in Munich, she was wounded by an Arab terrorist's bomb.

In Israel, actors and actresses and thousands of playgoers mourned. For she is not only admired but also beloved.

The wife of a prominent architect, mother of three children, herself an actress since childhood, she is talented in many fields, is fluent in four or five languages. An Israeli director told me, "Hannah Meron proves you can be a great actress and be intelligent, too."

No woman on the American stage today has played so many varied roles as Miss Meron. She has acted as Eliza Doolittle in *Pygmalion*, as Rosalind in Shakespeare's *As You Like It*, as tough Billie Dawn in the American *Born Yesterday* and selfish Hedda Gabler in Ibsen's drama of that name, as Laura in *The Glass Menagerie* and as Queen Elizabeth in Schiller's *Mary Stuart*, a remarkable span.

From her hospital bed in Munich, Hannah Meron has already indicated to officials of the Cameri Theater that she intends to resume rehearsals in *Medea* next season in Tel Aviv.

Since one of her feet has been amputated, she will have to learn to act with an artificial limb. She has reminded some of her friends that her childhood idol, the great Sarah Bernhardt, lost a leg in her middle years and went on acting till she was an old lady.

Director Yossi Yisraeli, who will stage the *Medea*, has already set a tentative date, in February, for her first performances.

To many theater workers, Hannah Meron represents the spirit of the Israeli people, which is quietly heroic.

\* \* \*

## Theater of Israel Lacks Playwrights

The Cameri Theater of Tel Aviv, which I visited during a quick trip to Israel, is one of the two major Israeli acting companies; the other is the Habimah.

The Cameri, started in '44 by Habimah rebels, is about to become the municipal theater of Tel Aviv, with a city subsidy and trustees appointed by the Mayor.

The Habimah brought to Palestine plays of Eastern Europe translated from Russian, or Rumanian or Polish or, in some cases Yiddish, and acted apparently in a somewhat florid style.

The vigorous young Cameri, under a director named Joseph Millo, broadened the repertory to include French, English and American plays—one of his early hits was *You Can't Take It With You*—translated into the vocabulary of everyday Hebrew.

The translators of the Cameri shocked some Israelis by using slang and the language of the streets. They still are shocking playgoers by the freedom of their speech, but they appear to have made modern Hebrew much more flexible and therefore more widely acceptable.

The ancient Israelites (like the Puritans, who founded Boston) looked on the theater as evil. They had no drama. There are, therefore, no classics on which their theater-hungry descendants can draw, as we draw on Shakespeare. And so far there are few contemporary plays by Israeli authors.

It is true that in recent years, a number of young writers have turned to the stage. An Israeli named Josef Bar-Josef turned out a successful drama called *Turah*, named for its principal character, a rabbi from Kurdistan who killed his own daughter in a ritual sacrifice because she had had a child out of wedlock.

Nathan Alterman, leading poet of Israel, has had some success in the theater, too. A play of his called *Inn of the Ghosts* has been popular; it deals with a musician who leaves his wife to win fame, then returns to find her long since dead and to discover that he has neglected what is most important in life: love. [Mr. Alterman died last spring.—Ed.]

Israel has some Angry Young Men among its stage authors, but according to Gershon Plotkin, who reads 50 or more new scripts a year, some of them

are more angry than artful. That is true, of course, in our American theater.

\* \* \*

## U.S. Musical Hits Delight Israelis

Until recently, the principal acting companies in Israel were cooperatives, owned by the actors. Today, they are nearly all under some kind of government control.

The Habimah, the national theater of Israel, has a board of trustees appointed by the State. The theater in Haifa is supported by the city. In Tel Aviv, the Cameri is becoming a municipal theater, with trustees named by the Mayor.

There are, however, some independent theaters and one of these is run on the Broadway style. The G. G. Theater, named for Manager Giora Godik, presents only musicals, including the big American hits, which Israelis like as much as we do.

The G. G. produced *My Fair Lady* for 500 performances, and *Fiddler on the Roof* for a long run, too. Its productions are financed privately, for profit.

Recently, the man who translates the Broadway shows for the G. G. wrote an original musical in Hebrew, and this is a big hit right now in Israel.

Dan Almagor devised a modest production with a simple setting. This is important in a country where almost every show is toured from the big cities to the smallest settlements.

He employs six entertainers, three boys and three girls and needs no orchestra; they all play guitars.

He calls his show *There Once Was a Hassid* and in it tells stories of the Hassidic Jews of Europe, a rather formal sect, who talked—somewhat like Tevye in *Fiddler on the Roof*—directly to God.

Like most Israeli shows, *There Once Was a Hassid* has been presented in many of the *kibbutzim*, which have come to constitute a unique Tryout Circuit in Israel.

The audiences are so discriminating that the directors hold open discussions with them after the performances; and sometimes they make changes as a result.

They are the sternest—and some of the actors say—the best of Israeli critics.

\* \* \*

## Israelis 'Censor' Hazardous Play

In Israel two weeks ago there was a small controversy over a musical satire which was not yet even in rehearsal but had been discussed in a radio interview by its author. Called *The Queen's Bath*, it is going to be produced at the Cameri, one of the leading acting companies of Israel.

The author told an interviewer about a comical scene in *The Queen's Bath* in the course of which actors are shown bringing the Ten Commandments back on Mount Sinai. Having returned them, they describe them pungently in an ugly word which has only four letters in English.

On the American stage, that word is now so fashionable that Katharine Hepburn uses it to open the second act of *Coco*. But in Israel it is still considered unpleasant, especially when applied to the Ten Commandments.

What caused a special problem in this case is the new situation at the Cameri, which is just about to become the municipal theater of Tel Aviv.

So far, nothing has happened. The Mayor of Tel Aviv indicated he would keep his hands off *The Queen's Bath*. In the meantime, city fathers had been stirred by some complaints about a proposed commercial production of *The Boys in the Band*, the American comedy of homosexuals and had suggested certain deletions. But when the producer refused to make changes, they let the play proceed as written.

With Israel surrounded by enemies who are trying desperately to push her people into the Mediterranean Sea, it wouldn't be reasonable to offer plays that might compromise the national safety. Satire, therefore, is being kept within limits and some plays are being kept off the stage.

The artists whom I met in a brief tour are determined to create a great Israeli drama, free of restrictions. Many of them are gifted people and they rejoice in a public that is "theater-mad." But they are caught in a grave crisis and they love their country with devotion and fierce pride.

When the danger is past, they will speak out boldly. In the meantime, they will exercise restraint where it is required in the national interest. ■

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# THE BAT SHEVA DANCE COMPANY

## A Rothschild Project

By Trudy Goth

TRUDY GOTH is a well-known correspondent for Israeli and other foreign newspapers, covering music and dance.

Imagination, patience and the ability to choose the right moment to act; these are the qualities which enabled Baroness Betsabe de Rothschild to combine her two main interests in life: her interest in Israel and her passion for modern dance. The result—a dance company of highest artistic level and professional know-how.

One would have thought that Israel, the meeting place of so many cultures, would be the ideal spot for the development of the dance, the "art without words." But, except for Inbal, no professional company was able to plant roots there. Dancers who reached Israel founded schools and taught the younger generation, who in turn would become teachers themselves. But, no permanent stage was found for their art. In the Baroness' words, "The dance was treated as an orphan." And so, the Israel-trained dancers left the country to seek professional fulfillment abroad.

"I created the Batsheva Dance Company because there was a need for it. As perchance this need met with a constellation of circumstances making possible the establishment of a professional repertory company," said the descendant of a family who for seven generations had grasped the moment at hand, opening banks and railroads and financing governments.

Unrelated circumstances met to create an opportunity and in due course brooding ideas took shape and a practical plan was born. Baroness Rothschild was aware that in Israel choreographers were searching for dancers; dancers waited for choreographers. There was also her long acquaintance with Martha Graham and members of her company, all desirous of extending their own dreams to an eager and passionate land fighting for existence.

The challenge was there: to be the coordinator of one distinct, permanent unit of dance activity. It could be attempted only if some of the best that Israel and the dance world at large had to offer could be brought together to



RINA SCHONFELD AND MOSHE EFRATI IN *THE MYTHICAL HUNTERS*, CHOREOGRAPHED BY GLEN TETLEY TO MUSIC BY ISRAELI COMPOSER OEDOEN PARTOS.

build a highly trained company with a varied repertoire.

### Martha Graham Advises

Some dancers were known; others had to be discovered. There were highly qualified specialists to whom to entrust the professional management of the company. If Martha Graham "... through her personal feeling towards me and her devotion to Israel was willing to be our artistic adviser and allow usage of some of her works (something heretofore out of question, as no other company has ever been allowed to this day to incorporate any choreography of Martha Graham in its repertoire), then it was indeed worth daring the enterprise the need for which was obvious to all interested in dance in Israel," concluded the Baroness.

At this point the wheels started turning fast. Auditions were held in Israel and six dancers signed up. Two were *kibbutz* members in whom Miss Graham was able to discern inherent talent despite their obvious inexperience. They became the mainstays of the company. Teachers were sent from the United States. Six other Israeli dancers then in New York began to work on a repertoire approved by Miss Graham. The dancers worked daily for nine months and in late 1964 the New York group reached Israel. The final process of integration and polishing had begun.

The company made its debut in December 1964 at the Habimah Theater in Tel Aviv to uniformly enthusiastic reviews. There was talk that this should become the Israel National Dance Company. If this seemed somewhat prema-

ture, nevertheless, at long last, Israel had a company with excellent technical standards, a rich and varied repertoire. The company included some important choreographers, among them Jerome Robbins, Jose Limon, Glen Tetley, Norman Morics, and of course, Miss Graham. This great artist's faith in so young a company was and still is a most important factor. She has not confined her help to artistic advice, but by passing on a number of her creations to the dancers of this new group, she has established a basic repertoire which could be successfully performed while the company was searching for a style of its own.

The Batsheva Dance Company is a splendid solution for the problem of Israelis who want to dance professionally and were previously forced to go abroad to do so. During an intermission at one of those first appearances, the question was asked, "Where have all these excellent boys and girls been hiding all this time?" The answer was that they had not been hiding at all. Some of the dancers had been known for a number of years. It's just that they have never danced so well, never with so opulent a background, as members of an organization of such high professional polish. The company, consisting of 16 dancers, most of them Israeli-born or educated, is now under the artistic direction of Norman Walker

from New York. Its musical adviser is Gary Bertini, the multi-sided and enormously active Israeli conductor and composer.

### New Works Commissioned

Israeli composers frequently are commissioned to write new works for the company. Among those who have done so are Partos, Seter and Sheriff. The America-Israel Cultural Foundation has made two grants to commission works by Moshe Efrati and Zvi Avni.

Theater designers and other artists have been commissioned to do sets and costumes. One, Dany Caravan, has also done sets for Martha Graham in New York.

The first year was one of preparation for the Batsheva company. It was followed by a year of public performances in which the press reviews were unanimously good. The troupe now gives an average of six to seven performances a month in Israel.

Confrontation with an international public was in the offing. Last year, the company toured Europe for the second time and again mastered the challenge. Now the Batsheva dancers are ready to show their work to American audiences and, hopefully, to conquer them. The AICF is making a special grant in order

to enable the company to perform at City Center in New York, thus continuing its support to the company.

The company has not been and is not without problems. Israel is a small, at present much troubled, country and it would be unrealistic to expect unanimous response and large audiences. Fortunately, Betsabe de Rothschild has both patience and vision. Her aim at present is to teach Israeli youth to love the dance and thus develop an audience for the future. As usual her enterprise seems most successful. Her company's performances and those of other Israeli dance companies (the Bat-Dor, Inbal, the Classical Ballet, the Opera Ballet, the folk dances, to name a few) are almost always sold out.

Since its beginning, the company has made great strides. The performances are comparable to any international production. Its costumes, lighting and staging are all in excellent taste. Betsabe de Rothschild is quoted as having said: "It usually takes ten years to make a dancer and ten years of stage experience to make a choreographer. Today the tempo of all things is speeded up by means of communication and Israel speeds them up another tenfold. We are all ambitious and impatient. Looking back on our beginnings, I think we may say, it was worth it." ■



A REHEARSAL OF THE BAT SHEVA DANCE COMPANY. MOSHE EFRATI AND RENA GLUCK ARE IN THE FOREGROUND.



## In Haifa:

# WHAT IS A MUSIC MUSEUM?

By Ethel S. Cohen

MRS. FRANK COHEN is a member of AICF's Advisory Board and chairman of its scholarship program in New York. She is a graduate of the Teachers Institute of the Jewish Theological Seminary and holds an M.A. degree in music.

Up two steep flights on the outside staircase of the reconstructed old Arab house, situated on the lower slope of the Carmel in Haifa. One enters the cool, quiet office of the Haifa Music Museum and AMLI (Americans for a Music Library in Israel) Library. Moshe Gorali, director, and his assistant invite you in to have a glass of tea and to tell you about the Museum.

What is a music museum? Down the stairs again, into the garden. Two steps below it, we enter a spacious room. Suspended on all the walls, distributed along the floor and in cases, is a rare collection of instruments, the largest to be found in Israel. These are assembled from all over the world: Persian drums from Samarkand, exquisitely carved string instruments, inlaid with mother-of-pearl, string instruments from Ghana, an Arab mosaic-inlaid drum, a mouth organ from China, an African harp, a Yugoslav fiddle, a Thai metalophone, bells from Turkey, Mexican and American Indian percussion and woodwinds. An exciting surprise! One's fingers itch to pluck the strings and beat the drums.

Though it is a small collection, it demonstrates the variety and distinctiveness of native instruments, primitive and sophisticated, from Middle and Far Eastern countries and a few from other areas of the world. Many of great interest are sent as gifts from friends from abroad, and others are donated by Israelis.

The instrument collection is open daily to visitors. Groups of students come from all over the country to learn. "Why are there so many strings in a double row?" "How are the drums played without sticks?" "Why are these drums connected?" "What does a Chinese mouth organ sound like?"

These and many other questions are answered. The lecturer explains, "Look carefully and see how many kinds of wood, string and animal skins are used.

The instrument-maker uses what he finds at home. He does not import anything. He makes the instruments beautiful to look at as well as to listen to." Sometimes the lecturer will demonstrate on instruments and ask for comments from his audience. "How do you like this sound? Does it sound like our violins? What is the difference?"

The tour becomes a learning experience. The youth learns to appreciate the differences in the construction of the instruments, their tonality and rhythmic possibilities.

## Visitors Perform

Occasionally the Music Museum may have a foreign visitor who is a skilled performer on his native instrument. Concerts of Korean, Japanese and Arab music are frequently scheduled. Often too, immigrants from these countries are invited to play on the instruments they knew in their native lands. This creates a sense of pride and self-respect for the culture which they brought with them. The audience, made up of Israelis, many of Western origin who often have little tolerance for this music, listen to these strange sounds respectfully in these surroundings. Inevitably this music will be absorbed and incorporated into the music to be created in Israel. A synthesis will be created between the music of West and East. This is already evident in the works of some contemporary Israeli composers.

Back upstairs, one finds other visual media for understanding the art of music. Collections of coins and medals, Art in Music, autographs, manuscripts, philately and numismatics prove the power of music to stimulate the imagination.

In the coin collection, one looks with delight on the engraved faces of immortal composers—Lully, Monteverdi, Bach, Beethoven, Mozart, Moussorgsky, Offenbach, Bartok, Schoenberg and Stravinsky.

For the philatelist, there is a fine collection of stamps depicting musical subjects, personalities and events. These have been donated by inveterate stamp

collectors who understand their instructive as well as esthetic values.

## Music Inspires Art

Music in Art demonstrates the inspirational value of music to the painter and sculptor. Paintings, reproductions, lithographs and sculptures are displayed in the library or stacked in folios in huge drawers. "Still Life with Mandolin," "Musical Clowns," "Crescendo" and others, some by Israeli artists, reveal how music has stimulated the painter's imagination. One also notes pictures of dancers, for the Museum stresses interest in the dance as well as music.

A few years ago, children were asked to express their feelings in painting after listening to recorded music. Charming pictures resulted. Some were representational: instruments, a child performing on a flute. Others were abstract in color and form: one, called "Fugue," was brilliant in color and bold design.

All this is part of the Museum. In the Library there is a fine collection of books and scores, 15,000 in number, in many languages. These are counterbalanced by a great collection of Jewish music—scores, records, manuscripts, and other related materials.

Interest in Jewish music is a recent development in our culture. A century ago, a group of Jewish musicians in Russia, emulating their Russian counterparts, began collecting Yiddish folk songs, religious songs, Hassidic songs. The Russian Jewish Five, as they were known, M. Gnessin, M. M. Milner, L. Lwov, I. Achon and L. Saminsky, were the pioneers who not only transcribed the songs of the Ghetto but composed vocal and instrumental works based on Jewish themes.

Interest in this aspect of Jewish culture was transferred to the United States early in the century, and the movement is still very much alive. There are dozens of prominent names among American Jewish composers who have found Yiddish folk songs interesting enough as source material for their works, despite



DISPLAY OF INSTRUMENTS AT THE HAIFA MUSIC MUSEUM AND AMLI LIBRARY

the decline of the Yiddish language here.

Exactly the opposite is true in Israel. Once Yiddish was anathema there. There was a militancy about speaking Hebrew in the early days of the *yishuv*. *Rak Ivrit*, Hebrew only, was the admonition. Today there is a Yiddish language department at Hebrew University, and it is becoming fashionable to understand Yiddish.

Included in the collection of Jewish music are works by the progenitors of the movement, and of Yoel Engel, who lived and died in Israel; the manuscript collection of the late Leibele Glantz, famous cantor who spent many years of his life there; the works of the late Lazar Saminsky, once music director of Temple Emanu-El, New York; some manuscripts of the late Dr. Curt Sachs, curator of musical instruments, Berlin Museum be-

fore the Second World War, and author of definitive volumes on the history of instruments and the history of the dance. This constitutes but a fraction of this marvelous collection of Jewish music.

The crowning acquisition is the Ruth Rubin Archives, a collection of recordings of Jewish music consisting of over 1500 songs which Miss Rubin, noted anthropologist, spent 20 years assembling. She traveled extensively, listening to and transcribing songs of Jews in the most remote corners of the world. Through the generosity of Mr. and Mrs. Max Targ, founders of AMLI, the Library has acquired this extraordinary collection.

It is a source for composers, researchers and performers. Its best patron is Kol Israel, which broadcasts regular programs of Yiddish folk and religious music; and *erev Shabbat* (sundown, Fri-

day) even the most hard-boiled *sabra* tunes in to hear the great *chazzanim* of the past. An edition of some of these records, entitled "Golden Peacock," has recently been published with Hebrew and English translations.

## The Bible as Source

The number of composers who have found inspiration in the books of the Bible is legion. One has only to think of the early composers of church music; Bach, Handel, Haydn; and in our day, Bernstein, Foss, Starer, Schoenberg, Stravinsky. What a powerful source the Bible has been and continues to be for creative inspiration!

Yet, according to Mr. Gorali, there is no comprehensive research resource where one may search for composers' names and titles that found their musical ideas in the Bible. Such a compendium of information is now being undertaken by the Haifa Music Library. Thousands of index cards have already been collected. "It is time," Mr. Gorali commented, "that the world know and respect us for having given the creative artist the Bible to stir his imagination and genius."

As I sat in the office, I overheard a telephone conversation. A *kibbutz* member was requesting the parts of a Mozart trio on loan. This is but one of the many services and activities of the Museum and Library. Books and music are loaned. The museum sponsors traveling exhibits of coins, medals, pictures; it arranges lectures on a great variety of musical subjects; there are seasonal concert series; it provides opportunity for research and study in the areas of its special interests. It also publishes *Tazil* (Chords), a Hebrew forum for music research and bibliography.

The city of Haifa is a gem. It lacks the ebullience and excitement of Tel Aviv but compensates with its natural beauty and quiet serenity. Two distinguished universities, a modern theater, a museum of Japanese art, a young orchestra and many amateur chamber music groups are among its cultural manifestations. The unique Music Museum and Library with its many musical services adds another facet to the cultural life of this sparkling city and of Israel. ■



## Visiting Israeli Artists:

# FAME OR CHALLENGE

By Ethel Broido

ETHEL BROIDO, a native New Yorker, lived in Israel for many years where she directed the Gordon Gallery in Tel Aviv. She now serves as director of the Gallery of Israeli Art at Culture House.

A quartet of Israeli artists visited New York last spring. Unquestionably, New York is where things are now happening in the art world—new groups form to mark a trend, then splinter off into other nuclei; the art scene is constantly changing in kaleidoscopic formations, developing elements from old patterns to create new ones.

The attraction to this scene is in the nature of a double challenge: to show one's mettle in this vital gathering of creative forces, to be recognized, to add one's voice to the discussion, to listen, argue, and attempt to convince.

Menashe Kadishman, an Israeli sculptor, recently concluded a showing at the Jewish Museum. This eminently respectable and prestigious institution exhibits Israeli artists only rarely and this show carried a great deal of weight by the very fact of its existence.

The critics were divided in their reaction, but on the whole, the show was well received. "When one confronts a piece of sculpture by Menashe Kadishman for the first time, one is struck immediately by its eerie sense of impossibility. Large blocks pose weightlessly in mid-air with superb control and balance—physically and illusionistically. It is his use of glass—a rarity in solid sculpture—which has allowed Kadishman to bring to fruition that sense of the impossible in the early work and which is, in his language, truly his own," said Tejas Englesmith, curator of Contemporary Art at the Jewish Museum.

A curious and original addition to his show is what Kadishman calls his "forest within a forest," sheets of metal placed at various angles on the trees of Central Park for several blocks adjoining the Museum. Through these rectangular yellow planes, he has established a perceptual setting which implies the segments of a single pictorial unit. The tension between the various depths and

shadows resulting from the interplay between permanent forms and invented ones is evidently arrived at both intuitively and empirically. Edward Fry, assistant curator of the Guggenheim Museum comments, "... this work derives from a traditional source of modernistic art, namely the cubist sensibility."

Benny Efrat came to New York from London where his show last year paved the way for acceptance here among the growing group of conceptual artists. Their professed intention is to inform the senses directly with new perceptions concerning time, space and environment. Artist Edward Ruscha explains, "Concept art has no end product but is a stated idea usually recorded by either a description or photograph." Efrat's work has yet to be seen in the context for which it was conceived, but he left here with a number of important commissions to be executed in Texas and Washington.

Igaël Tumarkin, coming straight from Israel, had a showing at the Byron Gallery on Madison Avenue, the center of today's art world. This was one of Tumarkin's best exhibitions, and one hopes that the virtues of a show by a discerning gallery will incline this sculptor to indulge in fewer exhibitions but to make more exacting use of his space as was done here.

The last of the quartet, Shlomo Koren, arrived with his new works from Amsterdam to spend a few weeks in New York. His paintings are a logical development of what we saw a few years ago in Israel, a fusion of his own "writing on the wall" with the conceptual sense of the immediate architectural space around it.

At the Cordier Ekstrom Gallery, Koren took part in an exhibition entitled "Black and White," in which Max Ernst, Duchamp, Klee, Noguchi, and Dubuffet were the major figures. Quite dazzling company! Koren will have two one-man shows next year, one at Cordier-Ekstrom and one at the Sjedelyk in Amsterdam.

His drawings do not prepare one for the brilliance of his new etchings, on display together with his drawings at the Gallery of Israeli Art at Culture House.

These are pure, white reliefs with an unbelievable combination of elegance and austerity.

Koren has just been awarded the first prize in the International Drawing Competition in Vienna and one hopes the Israel Museum will take note and acquire this artist's work for their permanent collection.

There is an abundance of talent in Israel today, perhaps an overabundance. Yet there exists a difference between the Israeli artists at present living abroad and artists of the same generation who are living in Israel. With a few exceptions, the progress made by the former is generally more impressive than that of their peers in Israel. The difficulty in Israel is that once having established the presence of his talent, the artist faces little or no challenge to his creative ego, whereas in London, Amsterdam or in New York, the painter, the sculptor or the printmaker is constantly being tested. He is questioned about the validity of his ideas. He must stretch his creativity to its utmost. He must explore all the possibilities of his imagination and technique. And he must work very hard.

An actor friend of mine recently told me he was leaving the repertory company where he was the leading figure—heads above the rest of the company. "One cannot go on for long being the top figure. One must have some kind of challenge to one's ego!" he said.

However, this is a situation in constant flux and there is some evidence that with the ever-increasing development of the country, both the horizons and the outlook will become wider. The improvement in the quality of teaching in the art schools (and the AICF has only just begun its efforts in this direction), the exchange programs, the grants given to young artists to study elsewhere and the invitation to American and Continental artists to visit and exhibit in Israel—all these are already affecting the visual climate of the country. There is no doubt that with time and with peace, Israel will join the mainstream of thought and endeavor in the world of art, as it has already done in the world of science. ■

## Revisit to Israel:

# THE 1970 INTER-UNIVERSITY STUDY TOUR

By Karl Baehr

THE REV. KARL BAEHR is director of the Interfaith and University Committee of the American-Israel Cultural Foundation. He led the ninth annual study tour of Israel, comprised of 35 clergymen of three denominations, college educators and other professionals. The tour included seminars at Hebrew University and discussions with prominent Israelis.

The return to Israel, after an absence of seven years, was for me a fulfilling and even a hope-filled experience. This was the eighth study tour I have led since 1949, shortly after Israel's establishment, and I marveled at the transformation of the Holy Land since that first trip. Then all was desert below Rehovoth; Elath was only a military outpost; Beersheva a squalid little village with a mosque, market and British police station; Galilee was empty and rocky; the Huleh area a swamp; settlements were under the Syrian guns on the Golan Heights; and Jerusalem was divided and broken!

Today the no-man's land around the Old City of Jerusalem is gone. Lights at night make the Old City walls glow, and traffic flows with welcome hospitality throughout the whole of the City of Peace—and how much more peaceful it is today!

Water from the Jordan is chasing the desert ever deeper into the Negev. The Galilee smiles with new towns and reclaimed hills. *Kibbutzim* under the Golan Heights are already experiencing fading

memories of the nightmare of Syrian shells. The Hebrew University, the Knesset and government buildings, the Israel Museum and the Shrine of the Book, plus stretches of new housing have pushed Jerusalem virtually out to Hadasah Hospital, which seven years ago was a lonely monument to healing on the heights overlooking Ein Karem. And thus does life, and culture, and hope grow in Israel despite the determination of its Arab neighbors to bring it to an abrupt and cataclysmic end.

In view of the anti-Israel propaganda in the United States, I was especially interested in viewing the Israel society in this light. Several conclusions pressed themselves upon me.

The people of Israel are resolutely determined to continue as a vital nation and civilization in the Middle East. They are ready to make whatever sacrifices are necessary to assure its continued growth.

The Israelis have not, despite terrorism, the rankest propaganda and Arab vows for their destruction, given in to hatred. One runs into a sense of frustration and even despair over Arab hatred and violence, but every effort is made to prevent the people from indulging in an orgy of hate as in the Arab world. Even the children in the bunkers of the *kib-*

*butzim* in the Jordan Valley draw pictures of peace and speak of some day "eating *falafel* in Cairo!" Moreover, the great majority of Israeli Arabs, both Moslem and Christian, as well as all of the Druze, are also eager for peace, for they have been the beneficiaries of a peaceful, democratic Israeli society in which they have complete religious, cultural, economic, and political freedom.

So eager are Israelis for dialogue with the Arabs that 17 voluntary organizations have been established to search for understanding. One wishes that a few such societies might be established in Arab lands.

There is little fear in Israel. We went into the Old City of Jerusalem at midnight and experienced no sense of danger. Obviously, the Arab terrorists are making a far greater propaganda impact in foreign lands than they are in Israel.

Fifth, Israel as an occupying power has given responsibility for the management of local affairs in the administered territory to the Arabs of each community. Soldiers are not in evidence. Moreover, Israel has had the courage to pursue an "open bridges" policy. Thus, the Arabs trade with the Arab world and visitors from the Arab states enter the administered territories and Israel by the thousands. It may be that this policy of confidence and trust has led to the present climate where a truce is once again in force.

This general situation prompted an American Embassy official to remark that "surely the Israeli occupation is the most benign in history."

It may be worthy to note that the tour group met with David Ben-Gurion, Jerusalem Mayor Teddy Kollek and many other notables—both Arabs and Jews. Our meeting with Prime Minister Golda Meir was cancelled because she and the Cabinet were in continuous session on Secretary of State Rogers' truce proposal. We pray that negotiations will open the doors to a just peace settlement which alone can bring true liberation to both Arabs and Israelis. ■



THIRTY-FIVE CLERGYMEN AND COLLEGE EDUCATORS, PART OF THE INTERFAITH AND UNIVERSITY TOUR, POSE AT THE MOUNT OF OLIVES IN JERUSALEM, JULY 1970.



## THE SCENE IN ISRAEL

### MUSIC

At its 15th annual scholarship award ceremony, held at the Fredric R. Mann Auditorium in Tel Aviv on July 29, the Sharett Fund for Young Artists—one arm of the Foundation in Israel—awarded 470 study grants for 1970-71.

Of the total, 357 are in music, 76 in the fine arts and 37 in drama. The scholarships will enable many talented youngsters who might otherwise be deprived of the opportunity, to continue their training in the arts in Israel.

Twelve of the grants are for study abroad. One of the recipients is pianist Mordechai Shechori who will start his studies this fall with Mme. Ilona Kabos at the Juilliard School in New York.

The 12-year-old violin virtuoso Shlomo Mintz was the recipient of a special award. Two scholarships for piano and composition were awarded in memory of the young Israeli pianist Raphael Adani who was killed during an Egyptian raid in July at the Suez Canal.

In the absence of Itzhak Navon, Deputy Speaker of Israel's Knesset and chairman of AICF's Israel Advisory Board, Mr. M. B. Gitter, chairman of the Sharett Fund, presided.

Among those present at the award ceremonies were Mrs. Moshe Sharett, widow of the former Prime Minister of Israel, and Walworth Barber, United States Ambassador to Israel. Mr. and Mrs. Jerome L. Stern of New York and Mrs. Morris L. Schaver of Detroit, members of the Foundation's Board, also attended.

Jennie Tourel, the distinguished mezzo-soprano and member of the faculty of the Juilliard School, conducted a workshop in voice at the Rubin Academy of Music in Jerusalem this summer. She also assisted in the organization of a vocal department at the Academy to help develop an indigenous source of operatic and solo artists.

Accompanied by Simon Sargon, Miss Tourel offered a recital at the Wise Auditorium in Jerusalem on June 20. She sang



MORDECHAI SHECHORI

works by Debussy, Liszt and Beethoven and pieces by Russian composers.

The vocal department at the Rubin Academy of Music in Jerusalem is a special project of AICF.

Mrs. Yocheved Kopernik-Dostrovsky, director of the Rubin Academy of Music in Jerusalem, spent three weeks in the United States last spring to examine curricula and to obtain equipment for the Academy's new Electronic Music Department.

Mrs. Dostrovsky visited the Juilliard School, the Music Department of New York University, the High School of Music and Art in New York City and the New England Conservatory of Music.

The Israel Philharmonic Orchestra has announced its plans for the 1970-71 concert season. Over 40 concerts are planned with conductor and Musical Director Zubin Mehta, two at the beginning of the season with Artur Schnabel and two with Jack Benny for the benefit of the Orchestra's pension fund.

Four records presenting the IPO and Mehta are scheduled for release shortly.

The newly organized orchestra school at Tel Aviv University is a project of AICF. A three-year course in orchestra is offered for all students of string instruments. One of the students hopes to set up a school for Arab music and musicians, incorporating the achievements of Western culture.

Pamela Jones, an AICF fellowship recipient, was awarded her M.A. degree in music by the University of Michigan, and has returned to Israel. She will combine duties as a percussionist with the Kol Israel Orchestra with teaching at the Rubin Academy of Music in Jerusalem.

Ofra Yerushalmi, an Israeli pianist, has just completed a Latin American tour. She plans to join the Concert Circuit in Israel.

### ART

Michael Druks, a 30-year-old sculptor, has won the Working Award for a Creative Artist—1970.

Druks was born in Jerusalem and studied metal mechanics at the Kfar Batya Vocational school, and drawing at the School of Art in Bat Yam and the High School of Art in Tel Aviv. He has taught handicapped children as well as art to the specially gifted. In addition to duties at the Bezalel Academy of Art and Design in Jerusalem, he has designed sets for theaters and films. His works have been featured in the Israel Museum and the Tel Aviv Museum.

The Working Award for a Creative Artist, established in 1967 by the Foundation, is granted in three-year rotation to a painter or sculptor, a writer and a musician. The previous winners are Pinhas Eshet, sculptor; Amos Oz, writer and composer Sergiu Natra. The award recently was renamed for AICF Board Chairman and noted violinist Isaac Stern as a tribute to his 50th birthday.



ANGELS OVER JAFFA, OIL, BY DAVID SHARIR, PART OF AN EXHIBITION ENTITLED "IMAGE AND IMAGINATION," FEATURING WORKS BY BONNEH, BEZEM, SHARIR AND BAK; AT THE GALLERY OF ISRAELI ART AT CULTURE HOUSE.

Mr. and Mrs. Peter H. Brandt of Riverdale, New York have donated a sculpture by American artist Mortimer Borne to AICF. The work, a high relief wood sculpture symbolizing peace, will be displayed at the municipal museum at Ramat Gan.

The annual exhibition of works of the Bezalel Art Academy's students was held in July at the Jerusalem Artists' House. Paintings, sculpture, pop art, silk screen prints and minimal abstractions were on view.

The Safed Glicenstein Museum is the recipient of a collection of works by Van Dyck, Rembrandt, El Greco, Delacroix, Manet, Cezanne, Van Gogh and others. The works were donated by the late Professor Bernard Shapira.

Mr. and Mrs. Joseph Meyerhoff of Baltimore have contributed a substantial amount to the construction of a gallery in the new Tel Aviv Museum now being completed. A reception in their honor was held this summer in Tel Aviv, attended by Mayor Yehoshua Rabinowitz.

### THEATER

A Hebrew production of *Hair*, the American Tribal Rock Musical, opened in Israel at the Ramat Gan theater this summer. Although the critics received the production with cool disdain, it is a popular success.

After reopening its theater last spring, the Habimah Theater has offered several new productions to both critical and popular acclaim. Edward Albee's *A Delicate Balance*, David Storey's *In Celebration*, and Ben Zion Tomer's *Comrades Tell About Jimmy* are being presented.

A new play by Itzhak Navon, Deputy Speaker of Israel's Knesset and chairman of AICF's Israel Advisory Board, will be shown at the Bimot Theater. *Bustan Sephardi* (Sephardi Orchard) is a series of sketches about the various Sephardic communities and traditions still flourishing in Jerusalem.

### MISCELLANEOUS

The Bat-Dor Ballet Company, directed by Jeanette Ordman, recently returned from a tour of Malta and Italy. They performed four ballets at a program in Beit Ha'am, Jerusalem as part of the Israel Festival: *A Time When*, by Job Sanders, *Impressions*, *The Greek Peacock* and *Kaleidoscope*.

Ya'acov Friedmann of Israel and Chaim Grade of New York were the recipients of the second annual Itzik Manger Prize for Yiddish Literature. Meyer Weisgal established the prize in memory of the late Yiddish poet.

The ancient floor of the 700-year-old Rambam synagogue in Jerusalem has been uncovered by Max Tani, the architect directing the restoration of the adjacent Sephardi synagogues. Parts of the stonework which framed the Ark of the Law have also been uncovered.

A brief excavation season in Ashdod uncovered a monumental brick portal from the days of King Solomon. The excavations were carried out by Dr. M. Dotan on behalf of the Carnegie Museum in Pittsburgh with the participation of Mr. M. Brosh.

The Charles Wolfson Hall of Humanities at Bar-Ilan University, Ramat Gan, was dedicated this summer at ceremonies conducted by Dr. Joseph Burg, Minister of Welfare.

The ceremonies were attended by Mr. and Mrs. Jerome L. Stern, the daughter and son-in-law of the late Mr. Wolfson of London. Mr. Stern is a director of the AICF. Mrs. Stern is also a director and chairman of the Foundation's membership committee. ■



## THE SCENE IN THE UNITED STATES

### NEW YORK

Dr. and Mrs. Charles I. Cohen and Mr. and Mrs. Joseph Kaplan have been elected co-chairmen of AICF's Young Leadership Committee. They were installed at an informal *kumsitz* (campfire) for the Young Leadership in June. Isaac Stern, chairman of the board of the Foundation, welcomed the new leadership and hailed their plans for the new year, which include a film preview of *Matzor* (Siege), an evening with the Inbal Dance Theater, and a Purim party at El Avram, the Israeli night club.

Jerusalem Mayor Teddy Kollek was welcomed to Culture House at a reception in June. Mayor John V. Lindsay, actress Claudia McNeil and Mrs. Herbert H. Lehman, widow of New York's governor, were among the guests. Mr. Kollek was in New York for a meeting of the Jerusalem Committee, an international advisory body for the rehabilitation of the city.

His Excellency Yitzhak Rabin, Israel's Ambassador to the United States, addressed the annual meeting of the America-Israel Cultural Foundation, on June 16 at Culture House.

He emphasized the importance of a continued cultural and artistic life for Israel in face of the escalating Middle East crisis. "We will lose the war if we become totally obsessed by the war," he said as he related the story of the development of a chamber music ensemble within the armed forces.

William Mazer, president of the Foundation, delivered his annual membership report. New members elected to the Board of Directors for a three-year term were Sir Isaac Wolfson of London, England, former United States Ambassador to Barbados Fredric R. Mann of Philadelphia, Mrs. Morris L. Shaver of Detroit and Conrad E. Kluger and Gerald Luss, both of New York.

Former United States Ambassador to the Organization of American States Sol M. Linowitz of Washington, Robert S. Adler of Chicago and Morris Leverton of New York were elected to the Advisory Board for a three-year term.



GENERAL YITZHAK RABIN

A musicale was presented by Israeli violinist Yosef Yankelev, former Foundation scholarship recipient, who was accompanied by his wife.

The Israeli Arts & Crafts Center at Culture House will sponsor many touring exhibits this fall. Congregation Shaarey



MR. AND MRS. JOSEPH KAPLAN AND DR. AND MRS. CHARLES I. COHEN, NEW CO-CHAIRMEN OF YOUNG LEADERSHIP.

Zedek in Winnipeg, Canada, the Yares Galleries in Los Angeles and Arizona and Neiman Marcus in Dallas, Texas will be the showcases for Israeli wroks.

Mrs. Meira Geyra, director of the Center, visited Israel this summer to explore new areas and to commission artists in different mediums.

Three instrumentalists and a sculptor will study in the United States this year under fellowships granted by the America-Israel Cultural Foundation.

Guri Yavnieli, a trombonist, is with the Israel Chamber Orchestra. Gabriel Vole, double-bass, will study at the Curtis Institute in Philadelphia.

Ami Philip, contra-bass, was the recipient of a Foundation scholarship last year and has received a continuation grant. All three instrumentalists will return to Israel to posts with the Israel Philharmonic or Israel Chamber Orchestras.

Yaakov Kaufman, a sculptor, will be studying at the Art Students League in New York.



JERUSALEM MAYOR TEDDY KOLLEK GREETES ACTRESS CLAUDIA McNEIL AND MRS. HERBERT H. LEHMAN, WIDOW OF NEW YORK'S LATE GOVERNOR, AT A RECEPTION AT CULTURE HOUSE IN JUNE.

Yehuda Hanani, Israeli cellist and former recipient of an AICF fellowship, has received a grant from the Rockefeller Foundation to finance a European tour. Mr. Hanani will appear in 13 countries this winter. His London concert, February 4, will be under the patronage of the Israeli Embassy in London.

### CHICAGO

The 20th anniversary of the founding of AMLI—Americans for a Music Library in Israel—will be the occasion for a gala evening Sunday, November 1, at Chicago's Continental Plaza Hotel. On the same occasion, the 50th wedding anniversary of AMLI's founders, Max and Fannie Targ, and Mr. Targ's 75th birthday will also be celebrated.

An outstanding program of musical entertainment will be provided by two internationally known guest artists, Israeli pianist Menahem Pressler and Chicago violinist Elaine Skorodin.

AMLI has established music libraries

### NEW ORLEANS

Mrs. David Oreck and Mrs. Nat Greenblatt have been designated interim co-chairmen of the new AICF chapter in New Orleans. Mrs. Martin Feldman will serve as secretary.

The group was formed at the initiative of Mrs. Milton Handler, vice-president of AICF. Mrs. William Strum was guest lecturer at the organizational luncheon last May at which the film *Tarbut* was shown.

A membership cocktail party was held in October, featuring a talk by the wife of the Consul General of Israel in Atlanta. Mrs. Meira Geyra presented works from the Israeli Arts & Crafts Center at Culture House, of which she is director.

Mrs. Norman Newhouse is the arrangements chairman for a dinner reception, to mark the opening of "The Subject is Jerusalem," an exhibition to be held at the Louisiana State Museum. Yuval Waldman, violinist, will present a concert.

### WASHINGTON

A Washington chapter of AICF was formally launched in October at a meeting at the home of Mr. and Mrs. Ronald Sheeman. Mr. Sheeman is an official of the OAS. Israeli art work and arts and crafts were on display. Mr. and Mrs. Peter Rosenblatt organized the chapter. Mr. Rosenblatt was an aide to President John F. Kennedy. ■

### BEQUESTS TO AICF

Bequests to tax-exempt organizations have become a favored way to provide permanent support for foundation purposes, at the same time assuring for the testator a living and active legacy.

AICF invites all supporters of Israel to consider the continued artistic and cultural development of the Jewish State as a beneficiary of their estates. Please call or write Culture House for additional information to testators.