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telstra adelaide festival 96

**Westpac**



**batsheva dance company**





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TELSTRA ADELAIDE FESTIVAL '96

## batsheva dance company

Artistic Director	Ohad Naharin
General Manager	Mira Eidels
Associate Artistic Director	Naomi Bloch Fortis
Artistic Direction, Ensemble Batsheva	Ohad Naharin & Naomi Perlov
Rehearsal Directors	Mari Kajiwarra & Sandra Brown
Tour Manager	Tami Lotan
Batsheva Ensemble Tour Manager	Eldad Manheim
Technical Coordinator & Stage Manager	Iris Bovshover
Technical Coordinator	Yanka Suissa
Chief Electrician	Gadi Glik
Sound	Frankie Lievaart
Sound Backliner	Haim Fogel
Technician	Motti Katsav
Electrician	Itzhak Assulin
Wardrobe Manager	Dalia Lider
Wardrobe Mistress	Nirit Tavor
Physiotherapist	Hani Alon
Int. Tour Management	Paula Karelic Multi Media Ltd.
Photographs	Gadi Dagon

## anaphase

BY OHAD NAHARIN

FESTIVAL THEATRE  
MARCH 1, 2 AND 4  
AT 8.00PM

Duration: 1 hr 30 mins (no interval)

## mabul

BY OHAD NAHARIN

THE PLAYHOUSE  
MARCH 7 AND 8 AT 8.00PM  
MARCH 9 AND 10 AT 2.00PM

Duration: 1 hr 15 mins (no interval)

"We have great pleasure in being involved with the premiere of Anaphase and Mabul in Australia, hoping that these wonderful ambassadors of Israeli art will continue broadening the cultural ties between the two countries.

Israel Ministry of Foreign Affairs  
Cultural and Scientific Relations Dept."

SUPPORTED BY



BATSHEVA DANCE COMPANY was established in 1964 by BARONESS BATSHEVA DE ROTHCHILD AND MARTHA GRAHAM. THE BATSHEVA DANCE COMPANY is supported by the MINISTRY OF SCIENCE AND THE ARTS AND THE TEL AVIV JAFFA MUNICIPALITY. BATSHEVA DANCE COMPANY is the RESIDENT COMPANY at the SUZANNE DELLAL CENTRE FOR DANCE AND THEATRE, TEL AVIV. THE PERFORMANCES HAVE BEEN MADE POSSIBLE THROUGH THE GENEROUS SUPPORT OF THE CULTURAL AND SCIENTIFIC AFFAIRS DEPARTMENT - ISRAELI MINISTRY OF FOREIGN AFFAIRS.





# batsheva dance company

The appointment of Ohad Naharin as Artistic Director in 1990 marked the beginning of a new era for the Company. Israeli born and internationally renowned as a dancer and creator, Mr. Naharin has assembled an exciting group of individually unique and talented dancers and led his company to international status. Batsheva today has gained a diverse and enthusiastic audience, reaching out far beyond the traditional dance public in Israel and abroad.

Batsheva's repertoire is largely composed of Naharin's choreographies. During the last five years, four of his new works have been commissioned by the Israel Festival, Jerusalem.

Guest choreographers over the last three years include Jiri Kylian, William Forsythe, Angelin Preljocaj, Lionel Hoche, Herve Robbe and Elizabeth Streb among others.

From its home at the Suzanne Dellal Centre for dance in Tel Aviv, Batsheva is now a focal and meeting point for artists of all disciplines. Lighting, set and costume designers, composers and filmmakers have all found a haven for unique collaborations.

The Batsheva Ensemble, a junior company was founded in 1990 with two main goals. The Ensemble serves as a training ground for young dancers who can later join the Batsheva Dance Company, while at the same time emerging choreographers develop new work.

International engagements over the last six years include the National Arts Centre, Ottawa; Harbourfront, Toronto; Theatre Maisonneuve, Montreal, the Holland Dance Festival; Montpellier International Dance Festival; Frankfurt Opera; International Dance Week Neuss, Germany; Internationales Sommertheater, Hamburg; Grec Festival, Barcelona; Festival de la Danse de Chateaufallon; Dance Umbrella; London; Palais Music Festival, Finland; Dancin' City, Copenhagen; Roma Europa Festival; Staatstheater Ludwigsburg, Germany; Festival de Lille, France; Dansens Hus, Stockholm; Het Muziektheater, Amsterdam; Carlton Dance Festival, Brazil; Jacob's Pillow Dance Festival, USA; Kunstfest Weimar, Germany; Walker Art Center, Minneapolis, USA; Adelaide Festival, Australia.









# anaphase

BY OHAD NAHARIN

## MUSIC

AARON COPELAND / GUEM / ARVO PÄRT / ROLF WALLIN  
IANNIS XENAKIS / AVI BELLELI / DAN MAKOV / OHAD NAHARIN

PERFORMED BY BATSHEVA DANCE COMPANY &  
BATSHEVA ENSEMBLE (JUNIOR COMPANY) & GUESTS

## COSTUME DESIGN

RAKEFET LEVY

## LIGHTING DESIGN

BAMBI

## STAGE DESIGN

ARIK LEVY

## SOUND DESIGN

FRANKIE LIEVAART

## DRUMMER

DAN MAKOV

## BASS

AVI BELLELI

## PERFORMERS

SAHAR AZIMI / LARA BARSACQ / AVI BELLELI / YOSSEI BERG  
PIM BOONPRAKOB / SONIA D'ORLEANS JUSTE / YA'ARA DOLEV  
SHARON EYAL / MICHAEL GATMAN / AMIT GOLDENBERG / CYRIL GRISET  
CRAIG JACOBS / HILLEL KOGAN / YEHEZKEL LAZAROV / KEREN LEVI  
ELAD LIVNAT / DANNI MAKOV / OHAD NAHARIN / EINAT NIV  
ZAHY PATISH / ADI SALANT / Yael SCHNELL  
HOFESH SCHECHTER / EFRAT STEMPLER / YAIR TAMIR  
LAURENCE VAN NIEUWENHOVEN / LIAT WAYSBORT  
YOSSEI YUNGMAN / SIGAL ZOUK / ARNON ZLOTNIK

## FILM

RUTH GADISH

(WITH THE ASSISTANCE OF THE  
JERUSALEM TELEVISION SCHOOL)

## ADAPTION FOR CHOIR

ARNON ZLOTNIK

## MAKEUP

CARMIT BEZNER BOOZAGLO

## TYPESETTING

BENI KORI

Anaphase is based on "Opening Ceremony" a production originally commissioned  
by the Israel Festival Jerusalem in 1993.

# anaphase

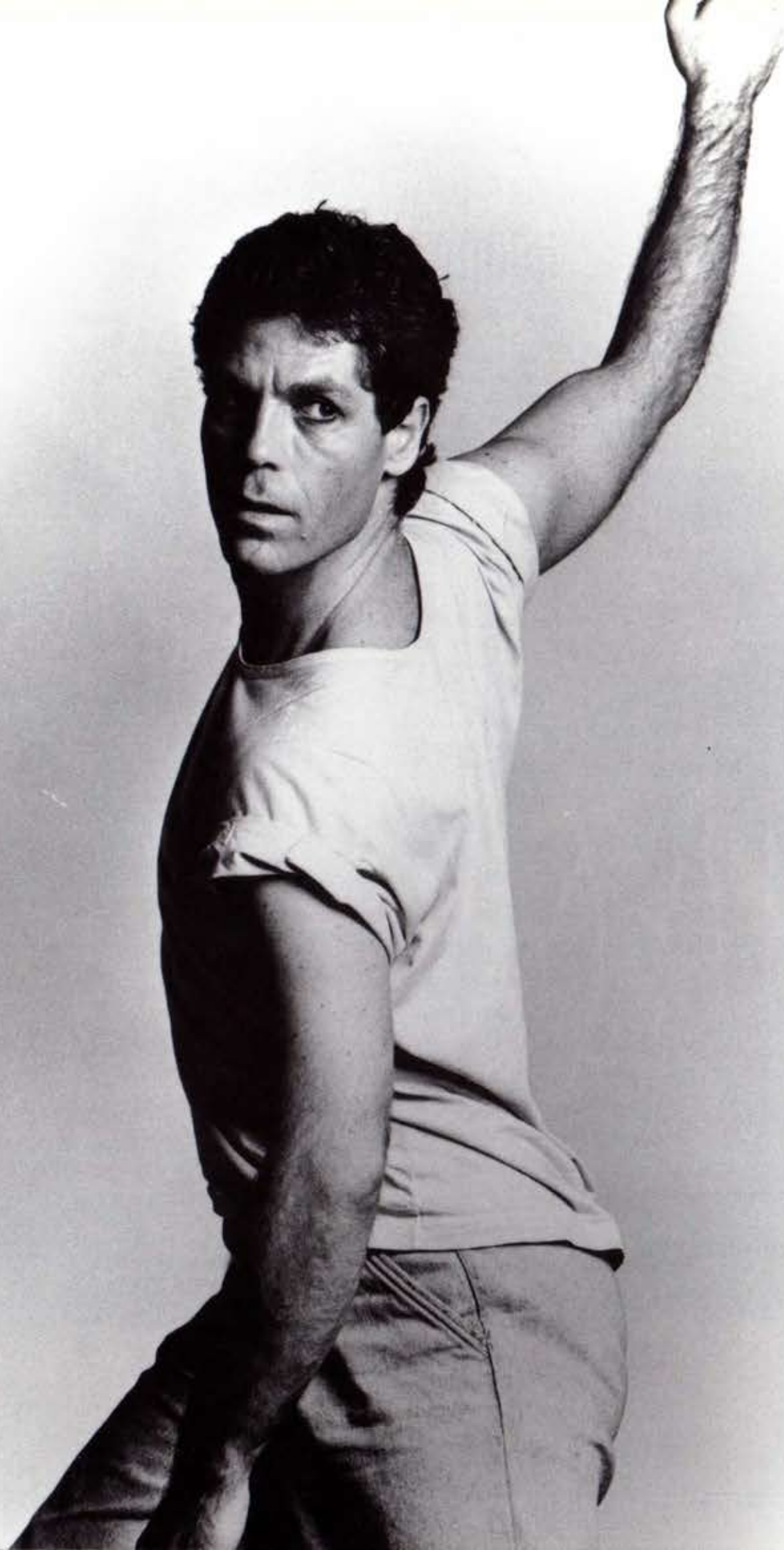
Anaphase is a totally captivating event touching all human senses. The powerful group movement, the hypnotizing percussion rhythm, the humorous songs, sensual solos and electrifying energy lead the audience into a world of memories, desires, emotions, delirium and joy.

In Anaphase, Artistic Director and Choreographer Ohad Naharin continues the endless exploration of his primary source of inspiration - the mysterious, sensuous, exciting and most unpredictable of all - the human body.

Naharin defies the boundaries between style and form, mixing theater, dance, opera, film and rock music into a unique spectacle.

"THE PROCESS, THE SOURCE OF INSPIRATION,  
THE REASONS TO CREATE -  
ALL COMPLICATED THINGS THAT ARE HARD AND  
MAYBE EVEN UNNECESSARY TO WRITE ABOUT.  
THERE IS ONE THING, REAL AND CLEAR THAT  
CONTRIBUTE AND ADD TO THE PROCESS  
MORE THAN ANYTHING - THE DANCERS AND  
THE PEOPLE YOU WORK WITH.  
IN ADDITION TO THE DANCERS ABILITY THAT  
GOES BEYOND FAMILIAR LIMITS,  
THIS WORK INCLUDES PERSONAL MOVEMENT  
PHRASES OF THEIR OWN.  
MY LOVE AND GRATITUDE TO THEM"  
OHAD NAHARIN





# inside ohad naharin

REPRINT OHAD NAHARIN INTERVIEW WITH GABI ALDOR.

■ This is the first conversation with Ohad, unfinished, inconclusive. We are sitting at a restaurant near Ohad's apartment. Batsheva has just finished performing at the Wohl Amphitheatre in the Yarkon Park. The stage is beautiful amidst the illuminated trees, but the heavy dampness is hard on the dancers. White fog engulfs the dark grassy patches surrounding the stage.

When I asked Ohad several questions that opened with what you like, hate, etc. most, he said "I don't think in terms of the most or the least, and not because I'm trying to be cautious". And he went on: "I was laying on the damp grass in the park and ants were crawling over me, I was reading a book and I was ecstatic, thinking to myself, why don't I do this more often?"

During the performance in the park, Ohad is always with the Company. Observing, watching over, working. He is involved with each and every detail. There is a good atmosphere backstage, quiet and practical. Dancer's lives, more than other artists, are modest, rigorous and demanding. Little, sweaty figures disappearing into dressing rooms as darkness falls. Even leaner, they slip away in the dark from dressing rooms, to their rides home. There is a seriousness, humbleness in them.

Ohad's face resembles a Giacometti portrait - many intersecting lines, the accumulation of which, as though undefined, create a strong face, the eyes being the only circles. The expression, the pain, surrounds the eyes, does not come from within.

Ohad's rigid posture may convey arrogance, but this is a mistake, because his straight back is a result of an injury. Nevertheless, the rigidity carries a different air, perhaps great loneliness, or being apart, for better or worse. It took me a while to learn how to talk to Ohad, to gear the conversation to his frequency, which we use too seldom, to a place free of overused expressions, the obvious, the recycling of idle thinking in an overcrowded warehouse of "culture".

As we talked, Ohad said "when I get around to talking, then it's about me, even when I'm not talking about myself." So we talked a little about the performance, the dancers and the company. About how he respects and loves them and their unique qualities. Ohad sees each one of them as an individual, a whole person whose qualities and shortcomings are part of their beings as dancers. Talking about Yossi Yungman, a fabulous dancer, he says "one of his qualities is that he isn't musical". When I raised my brow in question, he continues "He's so

honest." Meantime, I explained to myself, he's not tempted even by music, it doesn't affect him. Technically, he found ways to overcome this difficulty".

Ohad is soon going to work in Finland to mount "Perpetuum", a work that was presented seldom in Israel. At this time of year, Finland is one long day with one short hour of twilight, so the company is looking for a special hotel with heavy shades to darken the rooms. It seems as though the Finnish, with their northern light and darkness, are a special challenge for Ohad. The dancers are classically trained. Ohad said "classical dancing is physical pleasure for a dancer, embodying the pleasure of victory, overcoming obstacles. Giving a classical dancer the opportunity to dance incorrectly, to let them move, opens something in them". And how do you overcome the classical dancer's difficulty in learning to move differently?" I ask. And Ohad replies "I connect them to the time they spend when they're not in the studio, when the class is over and they put on their jeans, and that's a shortcut which allows them to work with someone for a week, instead of two years. And they're also crazy about the Tango..."



Ohad says he's lucky to be free to decide, free to change his mind, free to take the opposite approach. Wisdom is beyond opinion, Ohad says, and then he talks about wisdom, but in a different context, connected to the thin line that is interlaced in Arvo Part's music.

"The minute I learn something new, I don't insist on my previous viewpoint. It's a matter of improvement". And then the conversation turned to Joseph Brodtky whom Ohad is reading now. And Brodtky says "every decision is a sort of blow to freedom". And when I asked Ohad what he loves most, again he said that he doesn't have mosts, because he doesn't have a good memory. And he told a funny story about a man, a painter he knows, that likes drawing cows more than anything and he's been doing it for forty years. He travels from one country to another and draws English, Spanish and Swedish cows ... but when he talked about what he hates most, he said immediately "I despise evil, even my own" and he listed what he sees as demonic evil - ideological identity, mass identity, militarism, doctrine and obedience. Evil is frightening because it wins and all of those things are contradictory to creative thinking.

The conversation goes back to freedom and Brodtky, to poetry, to the never-ending movement of learning and changing. And then Ohad says that actually, the most important thing for him is to give in and to forgive, and that, he says, exists in poetry, which is a bit like praying, and praying is in the family of forgiving and that is the true position of power, to give the other cheek.

This is when I asked him about "Arbos", to music by Arvo Part. A work that, to me, seems religious, with music that sounds like growing lines of unfinished cathedrals, and Ohad says "I feel rather human in "Arbos", and the music is more like a thin thread, connecting - not a cathedral. And the thread leads to a place that is larger than the answer that I can give, which is really the place where God is wisdom, that thing in front of which I am nothing, like dust at its feet". We talk about Yossi's dance with the hamster, his abstinence. "Movements start from an animal like primal place. I want the dancers to acquire virtuosity, which will become their nature, and that's where the connection lies. I tried working with an animal that would crawl all over my body and that's how I found the hamster".

Ohad's dancers are in a constant process of change. Every time "Black Milk", "Kyr" or "Queens of Golub" are presented, there is a different emphasis, an idea refined. "That's the advantage of working in this medium" he says "the dynamics, the possibility to change. Movement is memory, and dance has no existence without memory. It stops

being, the minute you finish dancing it. And I never stop changing it, I'm actually never satisfied. "Kyr" he suddenly says and smiles "Kyr" ("wall" in Hebrew) is getting old on me. But it's beautiful. A woman once wrote about it "a wall with cracks", she didn't mean that, but now that has become beautiful. Every work ages, and sometimes improves, like wine.

We talked about sources of inspiration. "Poetry, the way people move, Miro's paintings. My dances are more like poetry. There are people who create dances like prose, I like poetry, because poets must distil to an essence".



And then Ohad tells me that once, at an outdoor reception, he saw a little boy on the grass, who went to bring two glasses of wine to his parents. And he looked at the wine glasses and saw that one wasn't as full as the other, so as he was walking on the large lawn, he poured wine from one glass to another, constantly comparing the two, until he was sure that he was bringing two identical glasses of wine.

The many scattered looking lines that create the image of Ohad's face, constantly change shape. Giacometti once wrote "The adventure, the great adventure, is to see how something unfamiliar emerges daily, on the same face. That is greater than all the voyages around the world".

Towards the end of the evening, when it was getting late and the waitresses were silently sitting around their table in the corner, Ohad suddenly said that he likes to connect with coldness, inhuman coldness. He said that after he revealed the lukewarm bathtub, floating, and the ideas come and go through him, like a medium ... I asked him if he was sad and Ohad laughed and said "Yes, I am totally sad".

Talking about the titles of his works, "Arbos" is the place between heaven and hell. A kind of passage. "Black Milk" is because once, in Spoleto, Italy at the Festival of Two Worlds, Ohad saw a sign that looked like it said "Latte Nero" and he thought it meant black milk, and that it is a good name, but that wasn't at all what the sign said.

"Queens of Golub" was previously called "Kings of Wara" and was a solo by Ohad. This is someone's nickname and that's actually a secret, because there's a secret in the name.

Ohad scribbled in my notebook, trying to see how "to give in" looks written in English, in Hebrew and upside down so that I can read it. He rather likes it, its sound, its shape. It might be the name of his new work, "Giving in". "We stopped at the other cheek" Ohad said, hinting at endless possibilities. A pretty Hebrew word, that hasn't been in use for quite sometime in our raging existence. As if suddenly we can breathe "Give in".

The next day, we walked through the alleys surrounding the Suzanne Dellal Centre for Dance and peeked into the wrecks of Cafe Lawrence, which used to be a fancy cafe with a dance floor, not awaiting its saviour. It was supposed to be the company's new studio, but a contributor cannot be found. "I need space" Ohad says "it doesn't matter what it's made of, a space to dance in". We are facing the I.D.F. museum, a giant field in which you can see old tanks from the War of Independence and many large, locked-up buildings. Somebody tells us that there are forty dunams here, belonging to the Ministry of Defence. "Two dumans are what I need. Only two".

Some people leave a trail behind them when they stop somewhere, or say something...an unfinished sentence. Their body moves on, but their head remains gazing in the old direction. Ohad moves from place to place, from sentence to sentence without leftovers. All of him, like a cut-out whole. Giacometti's faces are composed of dozens of lines and every time you look at them, it's as if it were the first time. That's what I was thinking when we walked back and said our goodbyes near the cafe. "Shalom" and all of him walked away without a trace, a wave of the hand.

# mabul

BY OHAD NAHARIN

## MUSIC

VIVALDI

(PERFORMED BY JAMES BOWMAN  
& THE ACADEMY OF ANCIENT MUSIC)  
JOHN ZORN / ARVO PÄRT / LIVINGSTON  
& EVANS RAY / CARL ORFF

## DANCERS

LARA BARSACQ / PIM BOONPRAKOB  
SONIA D'ORLEANS JUSTE / SHARON EYAL  
AMIT GOLDENBERG / CRAIG JACOBS / MARI KAJIWARA  
YEHEZKEL LAZAROV / EINAT NIV / ZAHY PATISH  
ADI SALANT / HOFESH SCHECHTER / LIAT WAYSBORT  
YOSSI YUNGMAN / ARNON ZLOTNIK

## COSTUME DESIGN

RAKEFET LEVY

## LIGHTING DESIGN

BAMBI

## SOUND DESIGN

DANNY KORYTO

## VOCAL COACHING

MIRA ZAKAI

## ADAPTATION OF "NISI DOMINUS"

ARNON ZLOTNIK

Originally commissioned by the Israel Festival Jerusalem 1992

"Due to the strict Australian quarantine I understand and respect, the live performance of a hamster in Mabul is substituted by a film"

Ohad Naharin.







# thoughts on mabul

EXERPTS FROM AN INTERVIEW WITH OHAD  
NAHARIN HELD BY ITZIK WIENGARTEN DURING  
REHEARSALS ON MABUL.

**IW: THE COMPANY  
DANCES MABUL WITH  
AN EXQUISITE POWER  
AS IF THEY WERE  
INVENTING THE DANCE  
ON A SPUR OF THE  
MOMENT - HOW DOES  
THIS HAPPEN?**

**ON:** I am influenced by the dancers  
I work with and identify with them.  
I become each one of them. The fusion of  
the two of us creates something which is  
specific for the individual dancer. At some  
point I let the dancers change directions and  
dynamics in the movement I have created.  
What happens, at times, is a chaos which  
can never be foreseen. I let chaos take over  
in the work process. It's like taking a child's  
glass ball, with a snow scene, that you turn  
upside down. I enjoy the upside down  
procedure. Chaos for me is a positive  
element. You then come to the point when  
a choice has to be made. The stage where a  
clear decision is taking place, a sort of  
dictatorial decision.

**IW: DOES THE USE OF  
TEXT IN MABUL MEAN  
A DESIRE TO MAKE A  
CLEARER STATEMENT?**

**ON:** In the past I hid myself behind  
"I dance, I don't talk". Today I tend more  
to make statements, I'm taking a position  
but at the same time, considering my  
opinions as fragile. They can be changed at  
any minute. I was always very influenced by  
books - and now I find words penetrating  
into my creative need and into the form of  
my expression. So I use text too. I love to  
sing and make music - so I add this to my  
work when I feel the urge. Mabul is more  
optimistic than any other creation of mine.  
I have exaggerated my optimism since I  
don't consider myself to be a happy person.  
I have a very serious problem with the fact  
that I live only once.

**IW: WHO INFLUENCES  
YOU?**

**ON:** I would like to create like Calvino  
writes. I would like to dance the way Miro  
paints and Aretha Franklin sings.





# ohad naharin

■ Born in Israel, Ohad Naharin began his training as a dancer with Batsheva and continued his studies at Julliard.

His debut as a choreographer in 1980 was greeted with both critical and popular acclaim. Dance Magazine's Richard Philp wrote "Ohad Naharin has a strong sense of style as a dancer and choreographer ... (he) is one of those bright young talents well worth watching, with pleasure". Since that time, Naharin has been seen in residencies throughout the United States, received commissions from a host of companies around the world and established the Ohad Naharin Dance Company based in New York.

In 1990, Naharin accepted the invitation of the Batsheva Dance Company to become Artistic Director for five months. There he staged some of his former works for the company and created Kyr, commissioned for the closing event of the Israel Festival, Jerusalem.

In June 1990 he was appointed Artistic Director of Batsheva Dance Company and has given the company a distinct and daring artistic quality.

Sensual, evocative, physically superb, natural musicality, risky, honest and moving are among the terms used to describe Ohad Naharin and his works.

Works from Ohad Naharin were commissioned by and staged for the Nederlands Dans Theater, Sydney Dance Company, Pittsburgh Ballet, Le Ballet Du Grand Theatre De Geneve, Batsheva Dance Company and the Israel Festival Jerusalem, Bayerisches Staatsballet of Munich, Lyon Opera Ballet, Cullberg Ballet, Frankfurt Ballet and Finnish National Ballet.

Deborah Jowitt of "Village Voice" once wrote of Naharin "If you could hold one of Ohad Naharin's dances in your hand, it would feel smooth. Think of a polished stone, it looks like a piece of secret sculpture, but hurl it and it becomes a weapon."

"WHEN I ESTABLISH CONTACT WITH MY AUDIENCE, I SPEAK TO THEIR AWARENESS.  
NOT THEIR AWARENESS OF ME, BUT THEIR AWARENESS OF THEMSELVES.  
I CAN DO NO MORE THAN TO SHARPEN THIS AWARENESS WITHOUT  
EXPRESSING MY EXPLICIT OPINION, POINT UP THEIR ABILITY TO BE IN TOUCH WITH  
THEIR OWN FEELINGS, LEAD THEM THROUGH AN EXPERIENCE THAT  
WILL INVOLVE THEM TOTALLY.  
THAT IS ALL I CAN DO".

OHAD NAHARIN

# repertory of ohad naharin

## BLACK MILK

1985

Original Music Paul Smadbeck

The first version of this piece was originally commissioned by the Kibbutz Contemporary Dance Company and has also been danced by the Nederlands Dans Theatre.

## TABULA RASA

1986

Music Arvo Part

Originally commissioned by Pittsburgh Ballet Theatre and also danced by Bayerisches Staatsballet of Munich; Lyon Opera Ballet; Nederlands Dans Theatre; Le Ballet Du Grand Theatre De Geneve and Sydney Dance Company.

## PASSOMEZZO

1989

Music Unknown composer

Originally commissioned by Nederlands Dans Theatre and danced by them and Bayerisches Staatsballet of Munich.

## ARBOS

1989

Music Arvo Part

Originally commissioned by the Sydney Dance Company and also danced by Cullberg Ballet and the Frankfurt Ballet.

## QUEENS OF GOLUB

1989

Music Arvo Part

Originally commissioned by Nederland Dans Theatre.

## KING OF WARA

1989

Music Arvo Part

## SINKING OF THE TITANIC

1990

Music Gavin Bryers "Sinking of the Titanic"

Danced by the Nederlands Dans Theatre.

## KYR - full length work

1990

Music "The Tractor's Revenge" and Ohad Naharin

Originally commissioned by Batsheva Dance Company and Israel Festival Jerusalem. Excerpts of Kyr have been performed by Nederlands Dans Theatre; Le Ballet Du Grand Theatre De Geneve and Finnish National Ballet.

## PERPETUUM

1992

Music Johann Strauss

Originally commissioned by Le Ballet Du Grand Theatre De Geneve.

## MABUL - full length work

1992

Music Vivaldi; John Zorn; Carl Orff; Arvo Part, Livingston & Evans Ray

Originally commissioned by the Israel Festival Jerusalem and Batsheva Dance Company.

## ANNAPHASE - full length work

1993

Music Gavin / Arvo Part / Synergy Rolt Wallin / Iannis Xenakis  
Avi Belleli / Danni Makov and  
Ohad Naharin.

Commissioned by Batsheva Dance Company.

## KAAMOS

1995

Original Music Ivry Lider / Ohad Naharin

Originally commissioned by the Nederlands Dans Theater.

## Z/NA - full length work

1995

Music Ivry Lider / Ohad Naharin

Commissioned to open the Israel Festival Jerusalem- 1995.

## COMMISSIONED WORKS

(outside Batsheva Dance Company)

## AXIOMA 7

1991

Music JS Bach

Commissioned by Le Ballet Du Grand Theatre De Geneve. Danced by Le Grand Ballet Canadien and Rambert Dance Company.

## OFF WHITE

1992

Music: Johann Strauss

Commissioned by Nederlands Dans Theatre.



# the dancers



**SAHAR AZIMI**

Born in 1974 in Israel, Sahar concentrated on his music career before moving to dance in 1992. He quickly realised that dancing was his true vocation and he joined the Inbal Dance Theatre Company and Kol Demama Dance Company. In August 1995 he joined the Batsheva Ensemble.



**PIM BOONPRAKOB**

Raised in Bangkok and Germany, Pim studied at the Rotterdam Dance Academy and performed with the Rotterdamse Dance group. Following six months of study in New York, Pim joined La La Human Steps, a leading Canadian dance company, where she performed in C'est Destruit. She joined the Batsheva Dance Company in 1993.



**LARA BARSACQ**

Born in Paris in 1974, Lara began dancing when she was 14 at the Conservatoire National Supérieur de Danse de Paris. She joined the Batsheva Ensemble as an apprentice in 1993 and joined the Batsheva Dance company during their 1995 season. Lara has created five choreographies for the Batsheva Ensemble, two for the Videodance project and three for the stage.



**YOSSI BERG**

Born in Israel in 1976, Yossi graduated from Yahud Arts School and studied in Haifa before joining the Batsheva Ensemble in 1994.



**YA'ARA DOLEV**

Ya'ara was born in 1974 in Arad, Israel. This dancer studied dance, steps, piano and horseback riding at Kibbutz Hatzetim and participated in the Batsheva Ensemble's 1994 Videodance project before joining the Ensemble in August 1994.



**SHARON EYAL**

Born in Jerusalem in 1971, Sharon always wanted to join Israel's leading dance company. Her wish was granted in 1990 when she joined Batsheva Dance Company.



**MICHAEL GATMAN**

Michael was born in 1978 in Israel and studied dance in high school before going on to the Bat-Dor School of Dance. He joined the Batsheva Ensemble in August 1995.



**SONIA  
D'ORLEANS  
JUSTE**

Born in Quebec, Canada, Sonia started training as a child. Some of her classical ballet studies took place at the National Ballet School of Canada with modern dance training at the Toronto Dance Theatre. Sonia was an apprentice with the Toronto Dance Theatre, Dance Partout and was also a member of Dancemakers before joining Batsheva in 1989. She made her choreographic debut at Dance '95 at the Suzanne Dellal Centre for Dance in Tel Aviv, Israel in November 1995.





**AMIT GOLDENBERG**

Amit was born in 1973 and joined the Batsheva Dance Company after spending two years in the Batsheva Ensemble. He studied dance in his hometown of Haifa and at the S.I.B. Ballet School in Antwerp, Belgium. Amit is also a rock guitarist who writes his own music and performs as both a dancer and musician in Ohad Naharin's Z/na.



**CYRIL GRIEST**

Born in France in 1975, Cyril is a Graduate of the Nantes Conservatory of Dance. He also studied at the Paris Opera, the la Rochelle Conservatory and at the Rudra School of Dance in Lausanne, Switzerland before joining the Batsheva Ensemble in August 1995.



**CRAIG JACOBS**

Born in Rochester, New York in 1968, Craig trained at the North Carolina School of the Arts and at the Budapest State Ballet Institute. He arrived in Israel in 1989 and danced with the Kibbutz and Bat-Dor Dance Companies as well as the Batsheva Ensemble. He joined the Batsheva Dance Company in 1994. In 1992 he choreographed and performed a duet with Peter Rombouts as part of the Suzanne Dellal Centre's "Only Men" dance project.



**MARI KAJIWARA**

Born in New York City, Mari attended the High School of Performing Arts and the City College of New York. She has performed with the Glen Tetley Dance Company and was a principal dancer with the Alvin Ailey American Dance Theatre. Mari first worked with Ohad Naharin's Dance Company in New York City, touring with them to Holland, China and performing throughout the United States of America. She joined the Batsheva Dance Company in 1990.

**HILLEL KOGAN**

Hillel was born in 1974 in Tel Aviv, Israel. He began dancing at the age of 16 at Bikurei Ha'itim Centre and at the Bat-Dor School of dance. He graduated from the Telma Yelin High School for the Performing Arts where he majored in theatre. After serving in the I.D.F. and receiving special status as an outstanding dancer, Hillel joined the Batsheva Ensemble in January 1995.



**YEHEZKEL LAZAROV**

Born in 1974 in Tel Aviv, Yehezkel started tap dancing at the age of eight. He later graduated from the Telma Yelin School of the Performing Arts, where he majored in dance. He joined the Batsheva Ensemble after his service in the Air Force. He progressed through the Batsheva Ensemble to join the Batsheva Dance Company during their 1995 season. Apart from dancing, Yehezkel also choreographed a piece for Batsheva Ensemble's Videodance project.



**KEREN LEVI**

Keren was born in Haifa, Israel in 1972. She studied dance at the Kibbutz Dance Company School and joined their company when she was 18 years of age, dancing there until she joined the Batsheva Ensemble in August 1994.



**EINAT NIV**

Born in 1971 in Petach-Tikva, Einat graduated from the Telma Yelin School of Performing Arts first dance department. She performed with the Bat-Dor Dance Company for one year before joining the Batsheva Ensemble in 1992.



**ELAD LIVNAT**

Born in Israel in 1976, Elad graduated from the Telma Yelin High School for the Performing Arts and continued at the Bat-Dor School of Dance before joining the Batsheva Ensemble in 1994.



**ZAHİ PATISH**

Born in Israel in 1970, Zahi graduated from the Interlochen Academy in Michigan, USA and joined the Batsheva Dance Company after spending a year dancing with the Ensemble.





**ADI SALANT**

Adi was born in Ashkelon, Israel in 1975. She began dancing at age six and went on to major in dance at the Alon High School for the Arts and graduated the Bat-Dor studio. She joined the Batsheva Ensemble in 1993 and was invited to join the Company in 1995.



**HOFESH SCHECHTER**

Born in 1975 in Jerusalem the name Hofesh actually means freedom. This dancer graduated from the Rubin Academy for Music and Dance where he started dancing when he was 15 years of age. After spending two years performing with the Batsheva Ensemble, Hofesh joined the Batsheva Dance Company in 1995.



**Yael Schnell**

Born in 1976 in Haifa, Israel, Yael studied dance at the Kfar Saba Conservatory in London and at the Bat-Dor School of Dance. Yael joined the Batsheva Ensemble in August 1994.



**EFRAT STEMPLER**

Born on February 15th, 1977 in Rishon L'Zion, Israel, Efrat began dancing taking classical ballet from the tender age of four. Efrat graduated from the Telma Yelin High School for the Performing Arts and has been a member of the Batsheva Ensemble since September 1995.

**YAIR TAMIR**

An editor of movies, commercials and video clips in Israel, Yair previously worked on a movie of "Mabul" with Ohad Naharin. During this project, Ohad suggested Yair dance with the Batsheva Dance Company in this production. He accepted the challenge.



**LAURENCE VAN NIEUWENHOVEN**

Born in Belgium in 1975, Laurence studied in Anderlsht and at the Conservatory of Brussels, the Brussels Academy and the Rudra School of Dance in Lausanne, Switzerland before joining the Batsheva Ensemble in August 1995.



**LIAT WAYSBORT**

Liat was born in 1974 and raised in Tel Aviv. She is a graduate of the Telma Yelin High School for the Performing Arts and the Bat-Dor and Bikurei H'Itim Dance Studios. After joining the Batsheva Ensemble in 1992, Liat became part of the Batsheva Dance Company in 1994.



**YOSSI YUNGMAN**

This Argentinian dancer was born in 1968. This is Yossi's sixth season with the Batsheva Dance Company. He has choreographed and performed a duet for Gvanim Demachol that won a Special Mention, created a solo for "Haramat Masach" and most recently, a group piece for the Batsheva Ensemble.



**SIGAL ZOOK**

Born in 1971 in Kibbutz Sha'ar Ha'amakim, Israel, Sigal studied dance at the Emek Yizre'el Studio of Dance and at the Kibbutz Dance Company school before joining the Batsheva Ensemble in August 1994.



**ARNON ZLOTNIK**

Born in 1968 in Tel Aviv, Arnon joined the Batsheva Dance Company in 1991 after dancing with the Ensemble for a year.







## BAMBI - LIGHTING DESIGNER

Bambi started his career as a lighting designer for rock concerts and worked in Israel with leading Israeli rock performers such as Arik Einstein, Shlomo Artzi, Yuhudit Ravitz, Matti Caspi, Rami Fortis and others.

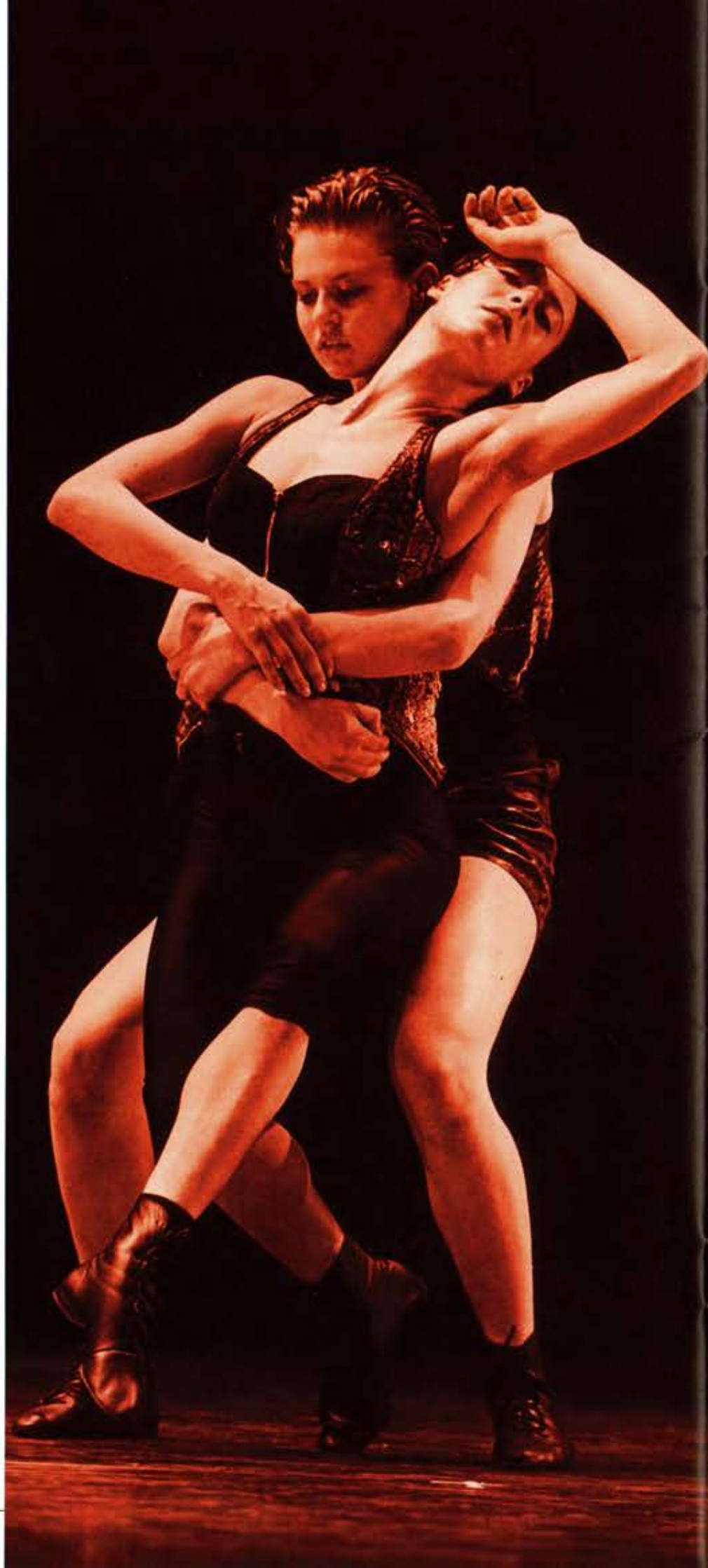
In Europe, he worked with Mike Oldfield, The Cure, Roger Waters from Pink Floyd and with Meatloaf, as well as in various television programs and video productions. In recent years, he has been designing lighting for the theatre (Habima - Israel's National Theater, the Cameri and Be'er Sheva Theaters), for dance productions, for television, musicals and other special shows.

The lighting he designed in 1990 for Batsheva's "Sinking of the Titanic", by Ohad Naharin, was his debut in the world of dance. That design revolutionised some of the accepted notions about the interaction between dance and lighting. Ever since, Bambi's lighting design has become inseparable from Naharin's work in Israel and abroad. In 1993, Bambi was awarded for his achievements in lighting dance performances by the "Tair Shapira Fund".

## RAKEFET LEVY - COSTUME DESIGNER

Rakafet was born in Israel in 1958. She studied and taught at the Shenkar College of Design and graduated from Ramat Hasharon College.

Since 1982 she has been a set, stage and costume designer for Israeli and foreign television, theatre, opera, dance and film productions. After designing the costumes for Ohad Naharin's "Arbos" in June 1992, she became one of his permanent collaborators.



## ARIK LEVY - STAGE DESIGNER

Born in Tel Aviv, Israel, Arik focused on graphic design from 1986 to 1988 and took part in two environmental sculpture exhibitions. In 1991 he graduated from the Swiss "Art Centre College of Design (E)" where he majored in industrial design. During that year he also took part in designing exhibitions and several other projects in Japan. For the past few years he has been working with Ohad Naharin at the Grand Theatre de Geneve, Switzerland, at N.D.T. in Holland, the Finnish National Ballet, Finland and the Batsheva Dance Company, Israel. In 1994 he created the stage design for a Requiem/Opera "Flamma Flamma" in Belgium.

## FRANKIE LIEVAART - SOUND DESIGN - ANAPHASE

On June 22nd, 1963, Frankie was born in Holland. Frankie has roamed around the world for more than 10 years and this self-proclaimed sound designer says he is still in search of the secret of subsonic frequencies.

## DANNI MAKOV - DRUMMER

A native of Tel Aviv, home of the Batsheva Dance Company, Danni began his percussion and drums studies at the age of 10. He turned professional at 16 and has been playing with different jazz and rock bands in Israel, L.A. and England ever since. Danni is equally comfortable playing in both live and studio situations. In 1984 he graduated from the L.A. Musician Institute and received an award as "Outstanding Musician of the Year". Danni also holds a Business Administration degree from the London School of Economics and is the Associate Director of Volume, a Tel Aviv based agency representing young artists and rock groups.

## DANNY KORYTO - SOUND DESIGN - MABUL

## AVI BELLELI - BASS

Born in 1963, Avi is the founder, soloist and bass player for the Tractor's Revenge Rock Group, a role he has performed since 1989. For them, he produced four albums, including the soundtrack for Kyr which was composed together with Ohad Naharin for the Batsheva Dance Company. He has also produced two Israeli albums and composed the soundtrack for the Habimah National Theatre production of "Orphans" in August 1994.

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# the 19th biennial adelaide festival

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