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BITE:01 in association with dance umbrella presents
Batsheva Dance Company

SABOTAGE BABY

by Ohad Naharin
music by Orkater

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BARBICAN THEATRE

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SWAN LAKE/TRIPLE BILL Culberg Ballet	6 - 17 june
SOTOBA KOMACHI / YOROBOSHI The Ninagawa Company	27 - 30 june
THE NOISE OF TIME Complicite / Emerson String Quartet	6 - 15 july
THE KING STAG American Repertory Theatre	15 aug - 2 sept
I SAID I Anne Teresa de Keersmaeker / Rosas	6 - 9 sept
DAAALÍ Els Jugiars	12 - 16 sept
BOXING 2000 Richard Maxwell	19 - 22 sept
UTTAR PRIYADARSHI Chorus Repertory Theatre of Manipur	26 - 29 sept
SABOTAGE BABY Batsheva Dance Company	3 - 6 oct

THE PIT THEATRE

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3 DARK TALES Theatre 0	16 july - 4 aug
HOUSE Richard Maxwell	5 - 15 sept
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THE VELVET LOUNGE BITE Cabaret	5 & 6 oct

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03.10.01 - 06.10.01

Ohad Naharin

Already a renowned choreographer, Ohad Naharin came to Batsheva Dance Company in 1990. The Cullberg Ballet, Lyon Opera Ballet, Frankfurt Ballet, Nederlands Dans Theater, Le Ballet du Grand Théâtre de Genève, Compania Nacional de Danza de Madrid and other top international dance companies have commissioned works from him.

Born in Israel in a kibbutz, Naharin was raised in an artistic environment - his mother teaches dance and composition, and his father, a doctor of psychology, was an actor and is now involved with psychodrama. Naharin began his training as a dancer with Batsheva and continued his studies at Julliard. He danced for one season in the Martha Graham Company and with Maurice Béjart. Between 1980-90 Naharin was active in the dance scene of New York and worked with various companies. Jiri Kylian of the Nederlands Dance Theater saw his work and their encounter was the basis of a long comradeship, both with Kylian and NDT, and the beginning of a series of commissions from the world's leading dance companies.

In 1990 Naharin created *KYR*, a full-length work commissioned by the Israel Festival, Jerusalem, for which he composed the music with Israeli rock group The Tractor's Revenge. *KYR* was a first landmark in the succession of pieces, which gave birth to the 'new' Batsheva - bold, sweeping, physically sensual.

Naharin, who trained musically before he started to dance, has often collaborated in the musical compositions for his works - with The Tractor's Revenge (*KYR*), rock musicians Avi Belleli, Dan Makov (*Anaphase*), Ivry Lider (*Kaamos, Z/na*), and Peter Zegveld and Thijs van der Poll (*Sabotage Baby*). His works are renowned for music taken from imaginative and diverse sources, from Arvo Pärt and John Zorn to Johann Strauss. Many of Naharin's works include live music performed on stage (*Z/na*, *Anaphase*, *Mabul*, *KYR*, and *Sabotage Baby*).

Naharin has artistic associations with prominent Israeli designers amongst them lighting designer Bambi, costume designer Rakefet Levi, and constantly encourages his dancers to explore their own creative resources. He also appears on stage as a performer in his own pieces, and is involved in the total act of creation, from words to costumes, lighting and stage design. Seeing movement as healing and strengthening, Naharin's main source of inspiration is the human body and its individual abilities.

Eldad Ben-Sasson Born Israel, 1978. He trained at the Bat-Dor School of Dance and the Matan Center. After dancing with Jerusalem's Vertigo Dance Company, Eldad joined the Batsheva Ensemble in 1998 and the Batsheva Dance Company in 2001.

Jeremy Bernheim Born Israel, 1979. He studied dance at Bikurei Haim Dance Center in Tel Aviv and Bat-Dor School of Dance. He joined the Batsheva Ensemble in 1997 and the Batsheva Dance Company in 2001.

Caroline Boussard Born France, 1977. She studied dance at the Conservatoire National Supérieur de Paris. Joined the Batsheva Ensemble in 1999 and the Batsheva Dance Company in 2001.

Stefan Ferry Born France, 1975. He studied at the Conservatoire National Supérieur de Paris. In 1995 he worked with Peter van Dyck at the Werther Ensemble. Between 1995-99 he danced at the Ballet de Monte Carlo, directed by Jean Christoph Maillot. He joined the Batsheva Dance Company in 1999.

Kristin Francke Born Norway, 1972. She studied at the State Ballet School in Oslo. She worked at the Nye Carte Blanche Company in Bergen from 1996 and joined the Batsheva Dance Company in 1998.

Jesper Thirup Hansen Born Denmark, 1972. He was a gymnast and gymnastics teacher, and was involved in theatre and musicals until the age of 23. He moved to Stockholm to study dance at the Ballet Academy and the University of Stockholm. He joined Skanes Dansteater in Malmo in 1997 and the Batsheva Dance Company in 1998, after seeing the Company's production of *Sabotage Baby* in Gothenburg.

Yoshifumi Inao Born Japan, 1975. He trained in Kyoto and at the Rudra Béjart School in Lausanne. He danced at the Nye Carte Blanche in Norway 1995-97, and joined the Batsheva Dance Company in 1997. He has also been a rehearsal director of the company since 2000.

Yaniv Nagar Born Israel, 1971. He studied at the Telma Yellin High School for the Arts and the Bat-Dor School of Dance. He danced with the Ballet de Monte Carlo under the direction of Jean Christoph Maillot from 1992, and joined the Batsheva Dance Company in 1996.

Gili Navot Born United States, 1981, and studied dance at the Reut School for the Arts and Witzo School for the Arts in Haifa, before joining the Batsheva Ensemble in 1999, and the Batsheva Dance Company in 2001.

Inbar Nemirovski Born Israel, 1978. Studied dance in Kiryat Chaim before joining the Junior Kibbutz Dance Company from 1996-97. Danced for one year with the Barak Marshall Dance Company and in 1998 joined the Batsheva Ensemble. Will join the Batsheva Dance Company in January 2002.

Chisato Ohno Born England, 1975. Grew up in Japan and the United States, studied at the Central School of Ballet in London and danced with the Nederlands Dans Theater II for four years. Chisato joined the Batsheva Dance Company in 1998.

Itamar Sahar Born Israel, 1978. Studied at the Bat-Dor School of Dance and the Municipal High School of the Performing Arts in Tel Aviv. Between 1996-98, worked with the choreographers Anat Danieli on her creations *October* and *Poppins*, with Inbal Pinto on *Wrapped*, and with Noa Dar on *Heads in the Grass* and *Peeling*. Joined the Batsheva Ensemble in 1998 and the Batsheva Dance Company in 2000.

Yael Schnell Born Israel, 1976. She studied dance at the Kfar-Saba Conservatory, in London and at the Bat-Dor School of Dance. She joined the Batsheva Ensemble in 1994 and the Batsheva Dance Company in 1996.

Mami Shimazaki Born Tokyo, 1975. Studied in Japan until the age of sixteen, then moved to Europe to study at the Rubra Béjart School in Lausanne, and worked with Micha van Hoeck's company in Italy and the Aalto Theater in Essen, Germany. She joined the Batsheva Dance Company in 1998, after one year with the Batsheva Ensemble.

Maya Weiser Born United States, 1979. Studied dance in Haifa for thirteen years. Joined the Batsheva Ensemble in 1997 and the Batsheva Dance Company in 2001.

Inbal Yaacobi Born Israel, 1978. Studied at the Telma Yellin School of Performing Arts, and the Bat-Dor Studio. Joined the Batsheva Ensemble in 1996, and the Batsheva Dance Company in 1998.

Arkadi Zaides Born Russia, 1979, immigrated to Israel in 1990. Majored in Art and Dance at the Misgav High School. Danced with the Noa Dar Dance Group before joining the Batsheva Ensemble in 1998 and the Batsheva Dance Company in 2001.

Noa Zouk Born Israel, 1978. Studied dance at the Ulpana in Mizra and for one year in the Junior Kibbutz Dance Company. Joined the Batsheva Ensemble in 1997 and the Batsheva Dance Company in 2001.

Batsheva Dance Company

SABOTAGE BABY

Diapason

Interval

Diapasona

by Ohad Naharin

Original Music by Peter Zegveld, Thijs van der Poll

Prelude Mechanique for NDT and Batsheva Dance Company

Etude Mechanique for Batsheva Dance Company

Costume Design Rakefet Levy

Light Design Bambi

Instrument Design and Animation Peter Zegveld

Sound Design Frank van der Weij

Dancers Eldad Ben-Sasson, Jeremy Bernheim, Caroline Boussard, Stefan Ferry,

Kristin Francke, Jesper Thirup Hansen, Yoshifumi Inao, Yaniv Nagar,

Gili Navot, Chisato Ohno, Itamar Sahar, Yael Schnell, Mami Shimazaki,

Maya Weiser, Inbal Yaacobi, Arkadi Zaides, Noa Zuk

Instrument Construction Herald van der Lubbe, Emiel Veken,

Theo Groeneveld

Assistant to Costume Designer Hadar Sobol

Stilts Guidance Jackie, Davidi and Yosi - 'Rosh Hozot'

Special thanks to the 'Tractor's Revenge' and the 'Phenomena' Festival

Sabotage Baby soundtrack includes tracks from 'Cha-Cha de Amor' (sung by Dean Martin, Yma Sumac and Rolley Polley) and 'African Rhythms and Instruments' (from Mali).

A co-production of the Batsheva Dance Company, Nederlands Dans Theater and Orkater - Music Theater Company.

A short version of *Sabotage Baby* was originally commissioned by the Nederlands Dans Theater, premiered 2 October 1997. *Sabotage Baby* was premiered in November 1997 with the collaboration of the Tel-Aviv Performing Arts Center, and was produced with the kind support of Stichting Levi Lassen - Holland, the Royal Netherlands Embassy in Israel, EL AL Israel Airlines.

The performance lasts for approximately ninety minutes, including one interval.

Batsheva Dance Company is supported by the Ministry of Science, Culture and Sport, the Tel-Aviv Municipality, Mr Robert Weil, the Gabriel Sherover Foundation, the America-Israel Cultural Foundation, the Arison Family Foundation, the Beracha Foundation and other prominent corporations, foundations and individuals.

Batsheva Dance Company and the Batsheva Ensemble are the resident companies at the Suzanne Dellal Centre for Dance and Theater, 6 Yechiely St, Tel-Aviv 65149 Tel: 972 3 5171471 Fax: 972 3 5160231 E-mail: batsheva@doryanet.co.il

Batsheva Dance Company

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Rehearsal Directors Mari Kajiwaru,

Sharon Eyal,

Yoshifumi Inao

Tour Manager Eldad Mannheim

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
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BITE:02

Next year's festival will kick off with the world premiere of a New Work by Merce Cunningham with support from the Barbican; Robert Wilson, Deborah Colker and the Maly Theatre will also be presenting new work. Log onto www.barbican.org.uk and leave your mailing details if you would like receive next year's BITE brochure hot off the press!

Thursday 4 October Barbican Theatre

Post-show talk with artistic director Ohad Naharin and Orkater. Free to ticket holders.

Saturday 6 October Workshop

Members of Batsheva lead a workshop for non-professional adults. 2.30-4.30pm. Returns Only.



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BATSHEVA DANCE COMPANY

NAHARIN'S NOISE MACHINES

Sabotage Baby is a *gesamerkunstwerk* or 'total creation.' The dancers' movements at times form only a proportion of the visual spectacle, and the movements of the arresting musical instruments provide the horizon for what is happening on stage.

The instruments are created and operated by Dutch musicians Thijs van der Poll and Peter Zegveld, who met Ohad Naharin at the interdisciplinary Panorama Festival in Jerusalem in 1996. The instruments are made of what appears to be a confusion of industrial machines, which have lost their industrial qualities and can now only produce sounds. For example, the onstage welding, performed by the two musicians, is intended to produce sound.

These instruments relate to previous experiments in twentieth-century art, from Marcel Duchamps onwards. An interest in machines and their sounds characterised the Italian Futurists, who acclaimed the machine as the embodiment of modern beauty. The first futurist noise machine was built by Luigi Russolo, and would have suited Naharin's stage perfectly. Many subsequent artists have made music machines for visual creations, including mid-century Americans Eve Tingley, Ed Kleinholtz and Bruce Connor. Israeli artists in this field include Uri Kazenstein, Philip Retzner and Guy Bar-Amotz, who extensively explored the possibilities of using sound as a visual happening.

Orkater, founded in 1973, occupies a unique position among the Dutch and international theatre companies. They have staged dozens of musical theatre productions, not only in the Netherlands but also in other European companies, Canada, the United States and Australia. This performance, mostly of newly-written and composed work, demonstrates the highly developed Orkater style. This can be seen in the preference for poetic and/or absurd texts, the use of original, live music, and the attention paid to design, lighting and sound. The company constantly devises new forms through which to integrate theatre and music. Each Orkater performance demonstrates the urge to enrich and develop the genre of music theatre within the physical scope of a theatre piece. Every new performance differs from the preceding one through this desire to innovate.

Peter Zegveld (composer, musician and designer of the sound machines) studied at the Royal Art Academy in the Hague and spent a year teaching art. He presented twelve exhibitions in the Hague, New York, Amsterdam and elsewhere. In addition, he has created many performances, visual sound theatre and concerts in various sites in the Netherlands and elsewhere, including *Kombuis*

(1988) and *Wereldpremieres*. In 1991 he staged *Trappelzak*, a children's performance. He has also collaborated with Dick Hauser on the children's series *Bonk en Beer* for VPRO television, and with Orkater on *AshFresh* and *Jemand auf der Treppe*.

Thijs van der Poll (composer and musician) was born in Amsterdam. Initially an anthropology student, he abandoned his studies to pursue music and composition. He worked as a musician and composer with Hauser Orkater on *Op Avontuur*, *Famous Artists*, *Het Vermoeden*, *Entrée Brussels* and *Zie de mannen vallen*, performances which occupied a unique position among Dutch theatre companies in the 1970s. In 1980 he co-founded The Mexican Hound, and worked as composer and musician on four productions: *Broers*, *Graniet*, *De Wet van Luisman* and *Onnozele Kinderen*. These performances were seen in Holland and also toured abroad. He also contributed music to the Orkater productions *Yusa*, *Panic in Berlin*, *Under Milk Wood*, *The Eternal Cyclist*, *Leonce and Lena*, *L'Orage d'Images*, *The Ivanovs*, *The Sweet Enemy* and *Colodi's Madness*. Since 1993 he has worked with the sound artist and performer Peter Zegveld. Their collaboration resulted in the performance *AshFresh* and *Jemand auf der Treppe*, a series of improvised concerts with various orchestras and groups. In 1997, with Zegveld and choreographer Ohad Naharin, he created the dance and sound performance *Diapason*, co-produced by Orkater, the Netherlands Dance Theatre and the Batsheva Dance Company. This was developed into *Sabotage Baby*. In 1999, he collaborated with Orkater, the artist Jeroen Kee and writer J Bernlef to create *A house full of voices* in the Amsterdam Theatre Museum. In this exhibition (or is it a performance?), the visitor is issued with headphones and is led through an individual journey through a house in which illusion and reality alternate. Thijs van der Poll has also composed music for several film and television productions and contributes to records and cds.

Batsheva Dance Company was founded in 1964 by Martha Graham and Baroness Batsheva de Rothschild. The appointment of Ohad Naharin as Artistic Director in 1990 launched the company into a new era. Naharin assembled an intense and stimulating group of dancers and propelled the company to international stature. Naharin already had an international reputation when he came to Batsheva, having created works for such companies as Sweden's Cullberg Ballet and Jiri Kylian's Nederlands Dance Theater. He is also praised for raising overall dance standards in Israel, and attracting new audiences to contemporary dance.

In Israel, Batsheva is treasured by an enthusiastic and devoted audience. As well as performing in prestigious Israeli venues, the company tours extensively to Europe, Japan, Australia and Americas, visiting the world's leading festivals and theatres.

Also in 1990, Naharin founded the Batsheva Ensemble, a company with its own professional identity that is dedicated to training the next generation of dance performers and cultivating original talents, in choreography, design and music. 'Batsheva is the source of my inspiration,' Naharin says, 'but the place I create from is not an institution. It's always just little me standing in awe in front of the universe.' He has turned Batsheva into a prolific meeting place for artists of all disciplines - composers and filmmakers, lighting, set and costume designers have been associated with Batsheva in remarkable collaborations.

Batsheva's repertoire focuses on works by Naharin, but it also continues to welcome guest choreographers, ranging from established figures such as William Forsythe, Jiri Kylian, Amanda Miller and Angelin Preljocaj to emerging talents at the beginning of their careers.

