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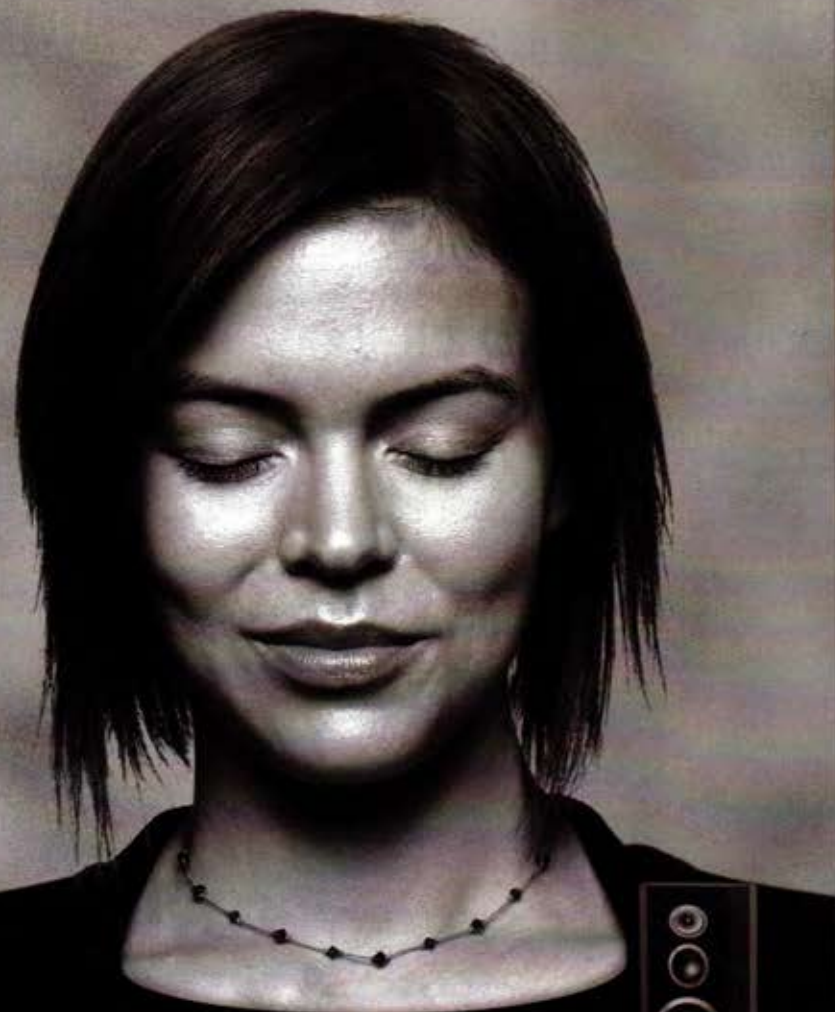
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		8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27
Kirov Opera Semyon Kozlov	MET	7:00	7:30			12:30															
Khowanshchina	MET			7:30	7:30			7:30						7:30							
Macbeth (Verdi)	MET					8:00					7:30					7:30				12:30	
The Demon (in concert)	MET							7:30													
The Invisible City of Kitezh	MET								7:00	7:00			12:30						7:00		
Eugene Onegin	MET												8:00			7:30		7:30		8:00	
Macbeth (Sciarino)	JIT		8:30	8:30	8:30	8:30															

THEATER

Mythos	LGD	8:00	8:00	8:00	8:00	8:00	2:00														
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MUSIC

The Music of Salvatore Sciarino	PH							8:00													
Brazil Selma Do Coco/Mundo Livre S/A	LGC								8:00												
Lactonia/Timbaleda	LGC									8:00											
Varido de Pombos/Mestre Ambrosio	LGC										8:00										
Carlinhos Brown/Hip-Hop Roots	LGC											8:00									
M. Salustiano/Di Dolores/Orch. Santa Massa	LGC												8:00								
Prokofiev Day 1-7/19/03	ATH												3:00								
Prokofiev Day 2-7/26/03	ATH																			3:00	

MUSIC THEATER

Eislermaterial	LGC					7:00															
Shaman Ritual	JIT						7:00														
Pansori Heungboga	JIT							7:00													
Suguhga	JIT								7:00												
Simcheonga	JIT									7:00											
Jeokbyeonga	JIT										7:00										
Chunhyangga	JIT											3:00									
Orphan of Zhao (English)	LGD										8:30*	8:30	3:00		8:30	8:30	8:30	8:30	2:00	3:00	
Orphan of Zhao (Chinese)	CST																7:30	7:30	7:30	2:00	3:00

DANCE

Dance Theatre of Harlem Prog. A	NYS	8:00				2:00	3:00														
Dance Theatre of Harlem Prog. B	NYS		8:00	8:00	8:00																
Shen Wei Dance Arts	LGC																8:00		8:00	8:00	
Anaphaza	NYS																	8:00	8:00	8:00	8:00

VIDEO

New York Video Festival	WRT																				
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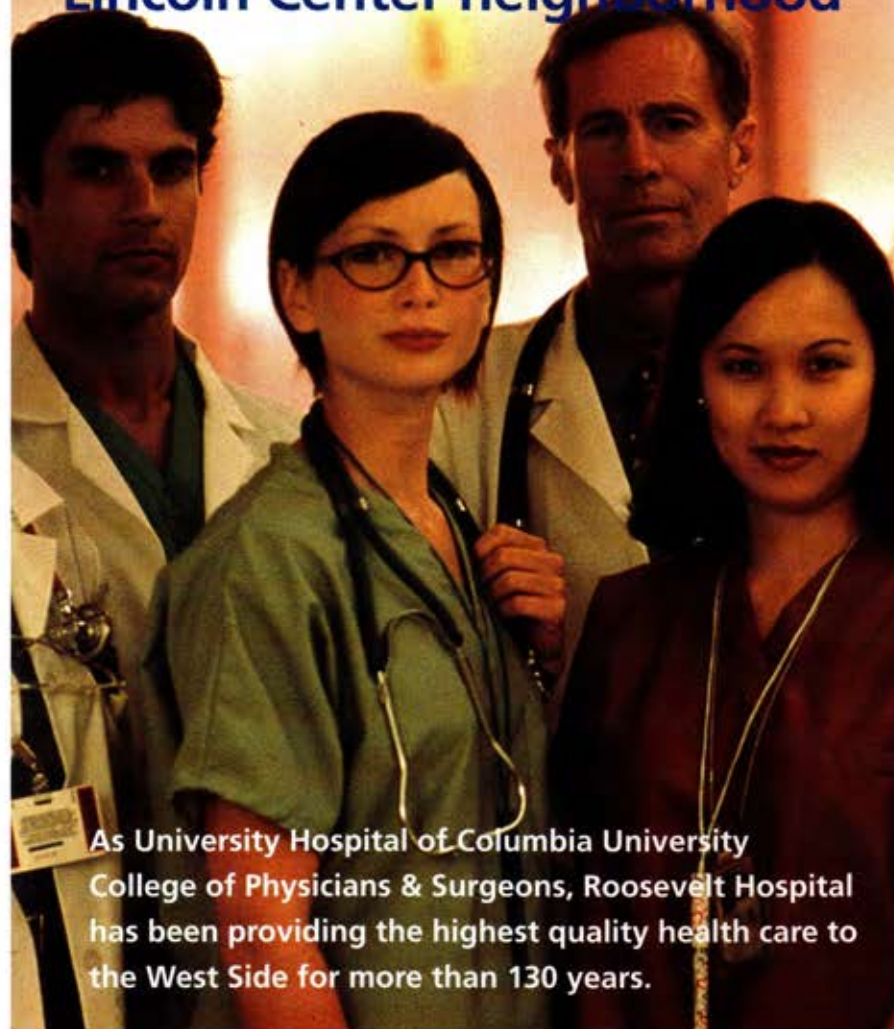
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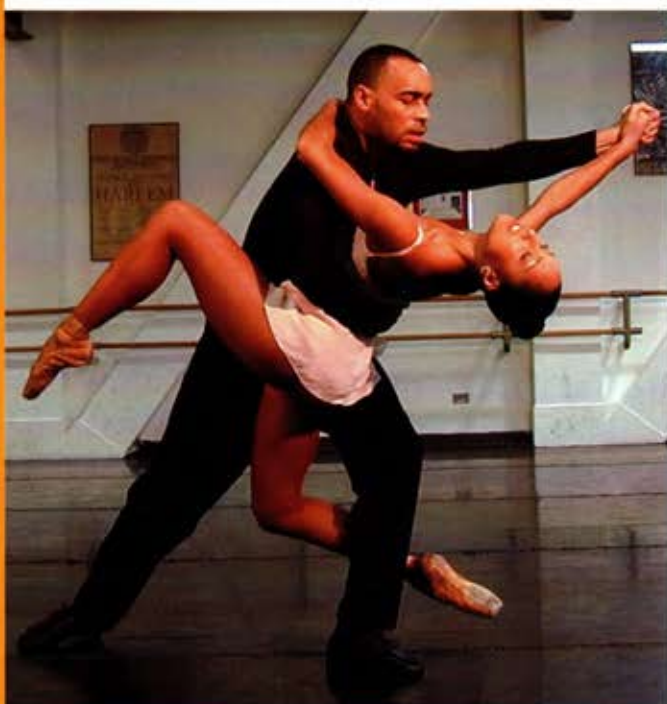
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The Spirit of St. Louis

Dance Theatre of
Harlem resurrects
St. Louis Woman
as a blues ballet,
premiering this
month at Lincoln
Center Festival.
By Karyn D. Collins



Donald Williams and
Caroline Rocher in
rehearsal for *St. Louis
Woman: A Blues Ballet*,
at the New York State
Theater, July 8-13

Lots of people have loved the idea of *St. Louis Woman*, a turn-of-the-century story of African American jet setters who live and work around a racetrack in St. Louis. But no one could quite figure out a way to make it work.

"They originally wanted to make it a movie for Lena Horne," explains Arthur Mitchell, artistic director of Dance Theatre of Harlem. "But Lena felt the dialogue was demeaning. That project never got off the boards. Then they did it as a musical with Pearl Bailey."

The musical, with a book adapted by Countee Cullen and Arna Bontemps from Bontemps's novel *God Sent Sunday*, starred an all-black cast, including Bailey and the Nicholas Brothers. Even though it featured Harold Arlen and Johnny Mercer classics like "Come Rain or Come Shine," "Had Myself a True Love," "Any Place I Hang My Hat Is Home," "Legalize My Name," and



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Arthur Mitchell,
Artistic Director, Dance
Theatre of Harlem

"A Woman's Prerogative," the show was a flop, running for only 113 performances.

Now, Dance Theatre of Harlem and choreographer Michael Smuin say they've discovered the key to unlock the story's magic: Turn it into a ballet. The world premiere of *St. Louis Woman: A Blues Ballet* during this month's Lincoln Center Festival not only represents a meeting of a lot of creative minds, but it reveals a ballet that the Dance Theatre of Harlem is hoping will become a signature piece.

"Everyone has been excited about this project," says Mitchell. "Every time I mention *St. Louis Woman*, they say, 'Oh yes, I've never seen it, but I know all about it.' Or 'I've heard the music.' It aroused everyone's interest on the creative team," a group that includes a cadre of Tony Award winners: Smuin, costume designer Willa Kim, set designer Tony Walton, and lighting designers Jules Fisher and Peggy Eisenhower.

"I think the curiosity factor will be strong with audiences, too," says Mitchell. "Some people may have heard about the story. Some people know the music. Some know it's the musical that made Pearl Bailey famous. In terms of bookings, it's selling like crazy just on the name, *A Blues Ballet*."

Dance Theatre of Harlem will premiere the new ballet on a program with George Balanchine's *The Four Temperaments*, a reflection of the Harlem-based company's connection to the Balanchine legacy. Mitchell founded DTH in 1969, while still a principal dancer with Balanchine's New York City Ballet. A second program during the Festival will feature the company in Balanchine's *Serenade*, Jerome Robbins's *Fancy Free*, Sir Frederick Ashton's *Meditation from Thaïs*, and *New Bach* by the company's resident choreographer, Robert Garland.

Several attempts had been made over the years to resurrect *St. Louis Woman* in some form, including an opera suite adapted from the original score, and recorded by the New York Philharmonic in 1957. A 1998 staged reading of the musical with a reorchestrated score and starring Vanessa Williams proved to be a hit as part of the Encores! Series at New York's City Center. Another creative team tried to tackle the piece in a 2001 production in Philadelphia.

"There's a good story there. The music is beautiful. But somehow it just never seemed to work [as a full production]," Mitchell says. "But as a ballet, it all seems to work very, very well. When I heard that Mercer and Arlen had made a tape of an 80-piece classical orchestral score of *St. Louis Woman*,

I thought this would be ideal for Dance Theatre of Harlem. It's classical, but it's very classically American. It will allow us to do all the styles within the frame of one ballet."

The story has been reset in 1946 and cut from two-hours-plus down to an hour. A secondary story of superstitions and the power of curses has been eliminated. Dialogue has been replaced by choreography, although three singers will be the vocal alter egos of the main characters at various times throughout the ballet. A tap dance duo has been added to spice up the cakewalk.

"One of the reasons why the show was a flop was its kind of racist approach. We have changed that, certainly" says Smuin, the former artistic director of San Francisco Ballet who now heads his Smuin Ballet in San Francisco. "The story is still in a theme world of gambling, superstition, love, and betrayal, but it's done on a much higher level."

In addition to the main characters from the original musical—the villainous Biglow and his long-suffering mistress, Lila; Augie, the jockey, and Della, the glamorous but fickle belle of St. Louis—Smuin has introduced a Devil figure, whose presence is felt throughout the ballet, even though he is invisible to the characters.

"That character is kind of like an interlocutor. He's like a Doctor Death, narrator type," Smuin says.

St. Louis Woman: A Blues Ballet continues a long relationship between the choreographer and Dance Theatre of Harlem. Smuin works that have come into the company's repertoire over the years include *Medea*, *A Song for Dead Warriors*, and *Songs of Mahler*.

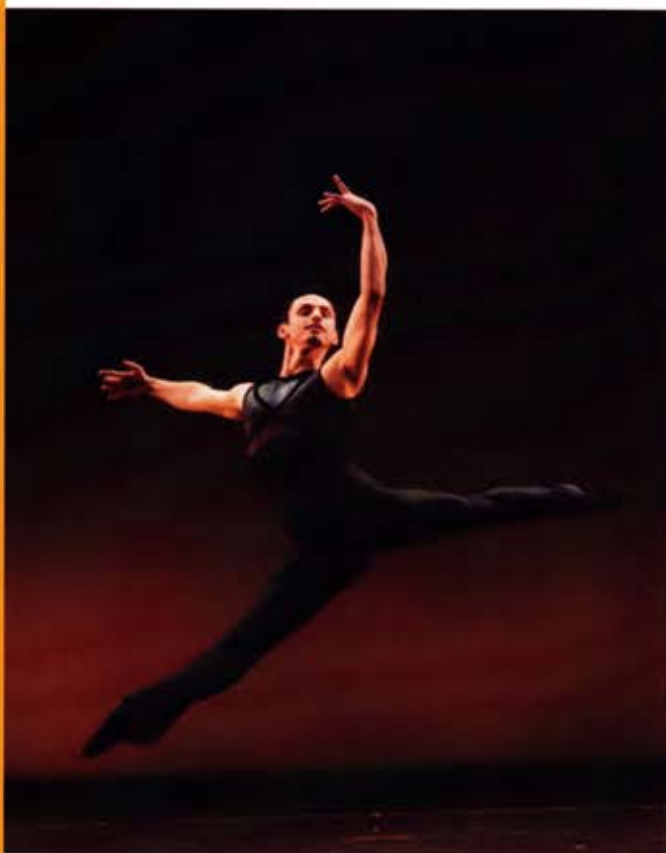
"I wanted someone who was classically based, but also understood how to give *St. Louis Woman* that theatrical feeling it needs to have," Mitchell says, "because the characters must dance a certain way for this particular piece. When they hear the word 'ballet,' most people think of 19th-century, romantic-style dance. I want to show a theatrical dance grounded in classical technique. I always tell the dancers, 'Yes, I want to see the technique. But I want to see what you bring with that. You must bring the magic when you hit the stage.'"



Dance Theatre of
Harlem's Serenade

The Spirit of St. Louis

Claudio Sandoval in
Dance Theatre of
Harlem's New Bach



There are big plans for *St. Louis Woman: A Blues Ballet* beyond the Lincoln Center Festival. Touring dates through the end of the 2003-04 season are already being solidified based on word of mouth. Mitchell senses that the piece could become a new signature work for his company, joining such critically acclaimed productions as its version of *Firebird* and its Creole *Giselle*. With a little luck, says the artistic director, a slightly expanded version of the new ballet could even help buoy the company's finances with a limited run on Broadway.

"It's a good fit for us," he says. "This isn't just another ballet. It's dance theater. And that's what Dance Theatre of Harlem is about. Our dancers not only are technically proficient, but they have the acting skills to make these characters real. This is a ballet that will bring in the average man on the street as well as the dance audience. I want them all to come."

Karyn D. Collins is an entertainment and features writer for the Asbury Park Press/Gannett-NJ in Neptune, New Jersey.

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Art in a Time of War

Two companies from
Israel are featured in
this month's Lincoln
Center Festival.
By Valerie Gladstone



Itim Theatre
Ensemble in *Mythos*,
at La Guardia Drama
Theater, July 8-13

Artists usually don't have to deal with the ravages of war. Yet, it is a routine condition for those living in Israel, people like theater director Rina Yerushalmi, founder of the Itim Theatre Ensemble, and choreographer Ohad Naharin, artistic director of the Batsheva Dance Company. "This is work from the front line," says Nigel Redden, director of the Lincoln Center Festival, which features both artists this month. "In *Mythos*, Rina takes on the subject of generational revenge and its repercussions, movingly showing us its contemporary resonance. Ohad's shimmering work, *Anaphaza*, makes a very strong statement about resilience. But neither are political commentators; they see life poetically and philosophically."

Since establishing Itim in 1989, in conjunction with the Cameri Theatre of Tel Aviv, Yerushalmi has won international acclaim with her grand, idiosyncratic dramas based on *Woyzeck*, *Romeo and Juliet*, *Hamlet*, and the Bible. Intense, poetic, and sensuous, they are strikingly original amalgams of dance, speech, music, and sound and lighting effects. "Yerushalmi's theater," an Israeli critic writes, "is currently one of the few aesthetic phenomena in the world that is worthy of the title 'important,' as her ensemble is returning the theater to its former glory by turning it from a means of distraction and flight from reality, to the level of a tool that is vital, pulsating, thought-provoking on the essence of our human, social, and political experience."

When Yerushalmi was directing Strauss's opera *Elektra* for the New Israel Opera, she became fascinated with the tragedies by Aeschylus, Sophocles, and Euripides concerning the House of Atreus and the Trojan War, with their themes of inherited curses and blood revenge. The Greek myth of the *Oresteia*, in particular, deals with individual, familial, and national revenge. *Mythos* focuses on the last generation of the Atreus family and the horrible futility of humankind's obsession with killing and the need to defend it with an "obligation" for justice. Yerushalmi chose for the score melismas and drones, and pieces by Beethoven and Nino Rota. For her actors she selected Israeli-Arabs, Ethiopians, and others born in Israel but of both Western and Eastern origins.

"The parallels between the Greek myth and our time in the Mediterranean region is obvious," the director says. "Here, revenge blurs the personal and the national, while historical memory feeds them both and leads to a cycle of blood in the name of justice and history. I wanted to bring to the theater an experience related to this aspect of human nature and view it from a contemporary perspective. My subject is the price revenge wreaks on both those who take revenge and those upon whom revenge is taken. I recall the words of the 19th-century French theorist Ernest Renan: 'The condition for national unity is not collective memory but collective forgetting, and forgetting is the condition for reconciliation.'"

Given her story's closeness to Israeli experience, Yerushalmi thought it best to distance it theatrically. Inspired by the Greeks' fascination with the stars and



A scene from *Mythos*

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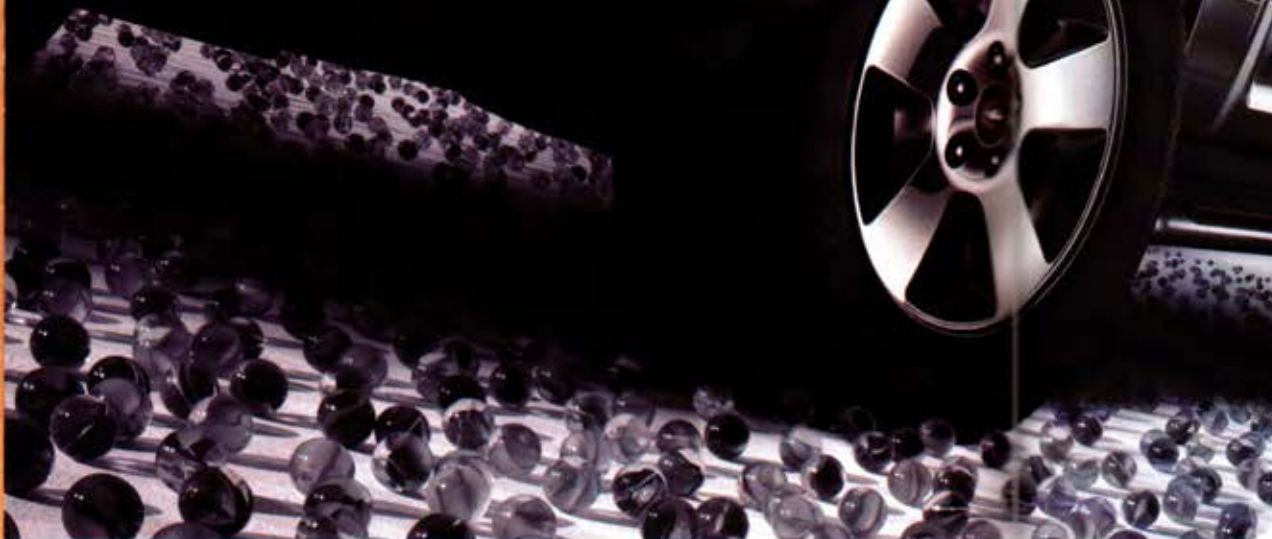
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Art in a Time of War

the universe, she chose to link the drama with present day astronomy, and added modern texts about the stars and astronomical events. She asked the set designers to create an evolving cyclorama of the Milky Way to create a sense of being in space inside the theater. She was moved long ago by a quote that she saw at New York's Hayden Planetarium: "We are made of stardust and every atom in our body was created within a star even before the Earth was born."

Batsheva Dance
Company in *Anaphaza*,
at the New York State
Theater, July 23-26



In the prologue of *Mythos*, an old woman gossip recounts the Atreus clan's inheritance of lying and killing. When Orestes, played by the Arab-Israeli actor Yousef Sweid, returns from exile, his sister Electra urges him to kill their mother, Clytemnestra, because she had killed their father. "A life for a life," she cries. "Justice demands your life." As the tragedy unfolds, their city fills with the sounds of Jewish, African, and oriental laments and incantations. But unlike the original Greek plays, in *Mythos* the Furies (the ancient creatures responsible for blood revenge) awaken in Electra and Orestes their conscience and the pain of memory. It drives them to madness and death. The play culminates with Orestes' trial, after which he stumbles away into a landscape of fallen skyscrapers, reminiscent of September 11, 2001.

The power and force of Ohad Naharin's choreography also reflect the tensions and uncertainties of Israeli life. *Anaphaza*, which had its world premiere at the Israel Festival in Jerusalem

in 1993 and its U.S. premiere at the "Art of the State: Israel at 50" festival at the Kennedy Center in 1998, is a fierce and explosive abstract work. Performed by 20 dancers accompanied by bass, drums, and vocalists, the work combines film clips, slide projections of words and spoken text (in Hebrew and English), street dancing, drumming, and club scene antics.

"It projects a sense of celebration," Naharin says. "It's exaggerated, almost over the top." So over the top that ultra-Orthodox Israeli politicians refused to allow its performance at Israel's 50th birthday party in 1998. The controversial act called for members of the troupe to take off items of clothing as they sang words from a traditional Passover song. When the politicians demanded the dancers wear flesh-colored long johns, Naharin refused.

Naharin became artistic director of the Batsheva Dance Company in 1990, following in the footsteps of Baroness Bethsabée (Batsheva) de Rothschild, who founded the troupe in 1962 to help preserve Martha Graham's legacy.

Although in his teens he danced with Graham's company in New York, Naharin soon moved away from her aesthetic to one closer in spirit to choreographers like Jiri Kylián and William Forsythe, whose works are now in the Batsheva repertory. In a review in *The New York Times* in 1998, critic Jennifer Dunning said, "His sensibilities seem now to be rooted in a culture of youth that has drawn new and younger audiences to his company's performances."

Naharin offers an explanation: "I choreograph to go places where I've never gone before. I'm always interested in composition and the organization of time and space. I was

continued on page 40

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LINCOLN CENTER Festival 2003

It is with great pleasure that Lincoln Center Festival 2003 presents the New York premiere of *Anaphaza*, an explosive, exuberant work by Ohad Naharin, artistic director and choreographer of Israel's renowned Batsheva Dance Company.

This year's Festival is bookended by Israeli performance—Itim Theatre Ensemble opened the proceedings with *Mythos*, director Rina Yerushalmi's intense reimagining of the bloody revenge story of Electra, Orestes, and the House of Atreus. While neither *Mythos* nor *Anaphaza* is explicitly about the current conflicts in the Middle East, each has telling contemporary implications.

Dance has been an integral part of the Festival since our inaugural year, 1996, which featured the companies of two premier choreographers, Merce Cunningham and Alvin Ailey, as well as the Lyons National Opera Ballet. The tradition has continued—this year, in addition to Batsheva, we are presenting the acclaimed Dance Theatre of Harlem as well as the New York debut of Shen Wei Dance Arts, a stunning company formed two years ago. Shen Wei's performances, at the LaGuardia Concert Hall, continue through July 26.

With Batsheva Dance Company, Shen Wei Dance Arts, and Dance Theatre of Harlem, we celebrate the spectrum of dance just as the Festival as a whole celebrates performance of all sorts. We hope you enjoy celebrating with us.

Nigel Redden

Director
Lincoln Center Festival

Photo: Gad Dagon

Anaphaza

Batsheva Dance Company

July 23 – 26 NEW YORK PREMIERE

NEW YORK STATE THEATER
Choreography **Ohad Naharin**
Costume Design **Rakefet Levy**
Lighting Design **Avi-Yona Bueno (Bambi)**
Sound Design **Frankie Lievaart**
Stage Design **Arik Levi**

Music **Aaron Copland, Guem, Arvo Pärt, Rolf Wallin, Dani Makov, Avi Belleli, Ohad Naharin**

Dancers **Eldad Ben-Sasson, Jeremy Bernheim, Caroline Boussard, Stefan Ferry, Kristin Francke, Yoshifumi Inao, Roi Itzhak Halevy, Luc Jacobs, Gili Navot, Inbar Nemirovsky, Chisato Ohno, Rachael Osborne, Maya Weiser, Inbal Yaacobi, Arkadi Zaides, Noa Zouk**

Ensemble Dancers **Yaniv Abraham, Matan David, Florencia Lamarca, Talia Landa, Shi Pratt, Guy Shomroni, Gavriel Spitzer**

Drummer **Dani Makov**
Bass Guitar **Avi Belleli**
Guest Performer **Ronny Nenner**
Film **Ruth Gadish**
Adaptation for Choir **Arnon Zlotnik**
Makeup **Carmit Bezner Boozaglo**
Typesetting **Beny Kori**

Anaphaza is based on the "Opening Ceremony" commissioned by Israel Festival 1993. Generous support provided by The Harkness Foundation for Dance.

Additional support provided by The Nathan Cummings Foundation, with the support and encouragement of Ruth Cummings Sorensen, Carol and Earle I. Mack, The Andrea and Charles Bronfman Philanthropies, and Capezio/Ballet Makers Dance Foundation, Inc.

This performance is made possible with public funds from the New York-Israel Cultural Cooperation Commission, a joint venture of the State of Israel and the State of New York, George E. Pataki, Governor.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

Lincoln Center Festival 2003 is made possible in part with public funds from the New York Department of Cultural Affairs, New York State Council on the Arts, and the National Endowment for the Arts.

About the Artists

Ohad Naharin
Artistic Director and
Choreographer
Naomi Bloch Fortis
General Manager and
Co-Artistic Director

Mr. Naharin wishes his bio to read: NOTHING IS PERMANENT. He wishes to thank everybody, especially Mari.

Born in Israel in 1962, Naomi Bloch Fortis danced with the Rina Scheinfeld Company until 1986; the next year she founded a dance company in Belgium with an international group. In 1990 she began working at Batsheva Dance Company as Ohad Naharin's assistant; in 1998, she was appointed general manager and co-artistic director. Fortis was a dance consultant for the Israel Festival and chairman of the artistic committee of the international dance competition of the Suzanne Dellal Centre for Dance and Theatre. She is a member of the Public Council of the Suzanne Dellal Centre and a teacher of yoga and dance.

Avi-Yona Bueno
(Bambi)
Lighting Designer

Avi-Yona Bueno (Bambi) started his career as a rock-concert lighting designer, working with leading Israeli artists such as Ofra Haza, Achinoam Nini, and Natasha. Between 1982 and 1986 Bambi lived in London, where he worked for Britannia Row Productions, Pink Floyd's lighting company. He also toured Europe with artists including Mike Oldfield, The Cure, Roger Waters, David Gilmour, and Dizzy Gillespie. Upon his return to Israel, Bambi designed for the following theaters: Gesher, Itim, Cameri, Habima National, and Beer Sheva. He has won numerous awards for his work, among them the Yair Shapira Fund Award in 1993 and Lighting Designer of the Year in 1995 and 1996. Ever since designing for Ohad Naharin's *Sinking of the Titanic* in 1991, Bambi's lighting designs have become inseparable from Naharin's work—in Israel with Batsheva Dance Company and abroad with companies such as Nederlands Dans Theatre, Frankfurt Ballet, National Ballet of Spain, Cullberg Ballet, Les Grands Ballets Canadiens de Montréal, and many more.

Rakefet Levy
Costume Designer

Rakefet Levy was born in 1958 and graduated from the Ramat Hasharon School of Fine Arts; she also studied and taught at Shenkar College of Engineering and Design. Since 1982 she has been a stage, set, and costume designer for Israeli and international television programs, as well as for opera, dance, and film productions. Levy has also designed for the theater and has worked with Israeli playwright/director Hanoah Levine. Her partnership with Ohad Naharin began in 1991, when she designed the costumes for *Arbos*; since then, she has become a regular partner in Naharin's work in Israel and abroad.

Arik Levi
Stage Designer

Born in Tel Aviv, Arik Levi worked from 1986 to 1988 as a graphic designer and also took part in two environmental sculpture exhibitions. In 1989 he graduated from the Art Centre College of Design in Switzerland, 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 worked with Ohad Naharin at the Grand Théâtre de Genève and with the Nederlands Dans Theater, Finnish National Ballet, and Batsheva Dance Company. In 1994 he created the stage design for a requiem/opera, *Flamma Flamma*, in Belgium. From his studio in Paris, Levi completes projects in industrial design, exhibitions, and public transportation, as well as displays for European and international markets.

Frankie Lievaart
Sound Designer

Born in the Netherlands in 1963, Frankie Lievaart roamed the globe for more than ten years. A self-proclaimed sound designer, he is still in search of the secret of subsonic frequencies.

Dani Makov
Drummer

Dani Makov began his music studies at the age of ten, and at the age of 16 became a professional musician. Since then he has been playing and recording with numerous jazz and rock bands in Israel, the United Kingdom, and Los Angeles. He studied at Berklee College of Music in Boston and he graduated from

**LINCOLN CENTER
FESTIVAL 2003**

the London School of Economics. He was also the Associate Director of Volume, a Tel Aviv-based agency that represents young artists and rock groups. Makov was formerly a drummer with the Israeli rock group Tractor's Revenge, the Brit-pop group TC Hug (United Kingdom), and Israeli musician Berry Saharoff. Currently Makov is heavily involved worldwide in the Electronic/Trans music scene accompanying artists such as Astral Projection, Cocobit, and BLT.

**Avi Belleli
Bass Guitar**

Avi Belleli was the founder (in 1989) and bass player of the Israeli rock group Tractor's Revenge. He has released six albums with the band including *Kyr*, which he composed with Ohad Naharin for Batsheva Dance Company. Belleli, also a music producer, has also released a solo album. He composes music for theater and multimedia projects, including Habima National Theatre's production of *Orphans* as well as Haifa Theatre's productions of *Othello* and *Romeo and Juliet*. He and Aviv Barak composed the music for the dance performance of the Sheketak Group. In 1996 Belleli and Tractor's Revenge collaborated with the Dutch theater company Orkater to create a piece for the Israeli visual arts festival Phenomena in Jerusalem. Recently he composed the music score for the Israeli movie *Broken Wings*.

**Ronny Nenner
Guest Performer**

Born in Israel in 1978, Ronny Nenner graduated from the Alon Arts High School in Ramat Hasharon and the Bat-Dor School of Dance in Tel Aviv. She also studied capoeira for two years. Nenner danced with the Batsheva Ensemble for three years and then joined the Dutch Galili Dance Company for one year. In 2002 she participated in the Intima Dance project with the choreographer Ronit Ziv. She currently teaches modern dance.

Dancers

Eldad Ben-Sasson

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

Jeremy Bernheim

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

Caroline Boussard

Born in France in 1977, Caroline Boussard studied dance at the Conservatoire National Supérieur de Musique et de Danse de Paris from 1994 to 1999. She joined the Batsheva Ensemble in 1999 and Batsheva Dance Company in August 2001.

Stefan Ferry

Born in France in 1975, Stefan Ferry studied at the Conservatoire National Supérieur de Musique et de Danse de Paris. In 1995 he worked with Peter van Dyck at the Werther Ensemble. Between 1995 and 1999 he danced with Les Ballets de Monte Carlo, directed by Jean Christophe Maillot. He joined Batsheva Dance Company in August 1999.

Kristin Francke

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

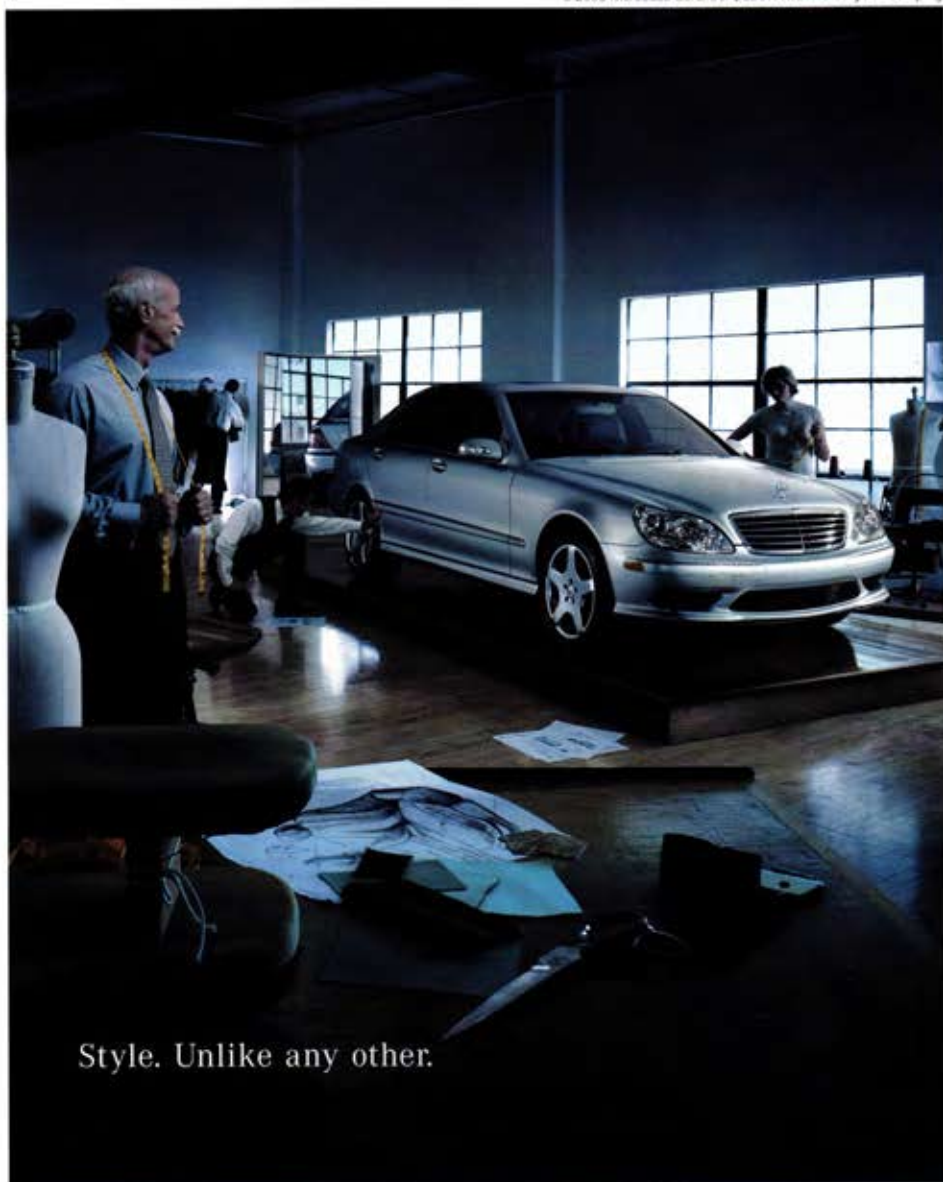
Roi Itzhak Halevy

Born in Tel Aviv in 1982, Roi Itzhak Halevy studied dance at the Bat-Dor Dance School, the Bikurei Haitim Dance Centre and in the dance department at the Ironi Alef High School, Tel Aviv. He joined the Batsheva Ensemble in August 2000, and the Batsheva Dance Company in January 2003.

Yoshifumi Inao

Yoshifumi Inao, who was born in Japan in 1975, trained in Kyoto and at the Mudra Béjart School of Dance in Lausanne between 1993 and 1995. He danced at the Nye Carte Blanche in Norway between 1995 and 1997, and joined

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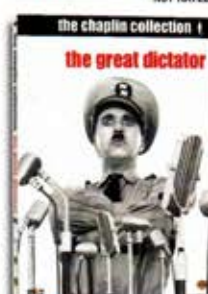
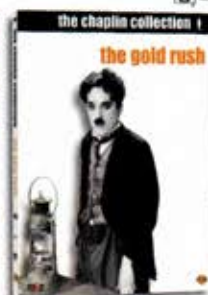
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Batsheva Dance Company in 1997. Since 2000 he has also been the rehearsal director of the company. He was appointed co-artistic director in 2002 and will become the artistic director in September 2003.

Luc Jacobs Luc Jacobs, who was born in Belgium in 1968, studied at the Institute of Ballet in Antwerp. He has danced with the Royal Ballet of Flanders, Deutsche Oper Berlin, Les Ballets de Monte Carlo, and Northern Ballet Theatre. Jacobs joined Batsheva Dance Company in 2002.

Gili Navot Born in the United States in 1981, Gili Navot 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 Batsheva Dance Company in August 2001.

Inbar Nemirovsky Inbar Nemirovsky, who was born in Israel in 1978, studied dance in Kiryat Chaim before joining the Junior Kibbutz Dance Company from 1996 to 1997. Nemirovsky danced for one year with the Barak Marshall Dance Company before joining the Batsheva Ensemble in 1978 and Batsheva Dance Company in January 2002.

Chisato Ohno Born in England in 1975, Chisato Ohno 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 before joining Batsheva Dance Company in 1998.

Rachel Osborne Born in Canberra, Australia, in 1980, Rachel Osborne studied at the National Capital School and obtained a dance diploma from the University of Queensland. She joined the Batsheva Ensemble in January 2001 and Batsheva Dance Company in January 2003.

Maya Weiser Born in the United States in 1979, Maya Weiser studied dance in Haifa for 13 years. She joined the Batsheva Ensemble in 1997 and Batsheva Dance Company in January 2001.

Inbal Yaacobi Inbal Yaacobi, who was born in Israel in 1978, studied at the Telma Yellin School of Performing Arts and the Bat-Dor Studio. She joined the Batsheva Ensemble in 1996 and Batsheva Dance Company in 1998.

Arkadi Zaides Born in Russia in 1979, Arkadi Zaides immigrated to Israel in 1990 and majored in art and dance at Misgav High School. Zaides danced with the Noa Dar Dance Group before joining the Batsheva Ensemble in 1998 and Batsheva Dance Company in August 2001.

Noa Zouk Noa Zouk, who was born in Israel in 1978, studied dance at the Ulpana in Mizra and for one year in the Junior Kibbutz Dance Company. She joined the Batsheva Ensemble in 1997 and Batsheva Dance Company in January 2001.

Ensemble

Yaniv Abraham Yaniv Abraham, who was born in Israel in 1982, graduated from the Kibbutz Ga'aton workshop and joined the Batsheva Ensemble in 2001.

Matan David Born in Israel in 1982, Matan David graduated from the Thelma Yellin Arts School and also studied at the Bat-Dor Dance School. David attended a Juilliard summer course in July 2000 and joined the Batsheva Ensemble in August 2001.

Florencia Lamarca Born in Uruguay in 1981, Florencia Lamarca moved to Israel in 1995 and studied at Kibbutz Ein Shemer. After graduating she continued to dance for two more years at the Kibbutz Ga'aton workshop. Lamarca joined the Batsheva Ensemble in September 2002.



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Talia Landa

Born in Israel in 1980, Talia Landa trained at Katzir School of the Arts and studied dance at Bikurei Haim Dance Centre in Tel Aviv. She danced with the Rina Scheinfeld Dance group before joining the Batsheva Ensemble in August 2000.

Shi Pratt

Shi Pratt, who was born in Israel in 1980, studied dance in Tivon and danced with the Vertigo Dance Company before joining the Batsheva Ensemble in 2000.

Guy Shomroni

Guy Shomroni, who was born in Israel in 1980, graduated from the School of Acrobatics and Juggling. Shomroni participated in Suzanne Dellal productions in Tel Aviv and joined the Batsheva Ensemble in 2001.

Gavriel Spitzer

Born in Jerusalem in 1982, Gavriel Spitzer trained for six years and graduated from the Rubin Academy of Music and Dance in Jerusalem. He joined the Batsheva Ensemble in September 2000.

**Batsheva Dance
Company**

Since its founding in 1964 by Martha Graham and Baroness Batsheva De Rothschild, Batsheva Dance Company has become one of the most influential cultural role models in Israel. A compact and dynamic organization, Batsheva has earned a reputation as a true leader on the global map of the performing arts and gives more than 200 performances annually at theaters and festivals all over the world. The company is made up of dancers from Israel and abroad who are encouraged to create on their own. Its junior company, Batsheva Ensemble, cultivates the next generation of dance performers, choreographers, and designers; much of its schedule is devoted to educational programs that offer young audiences all over Israel exposure to the art of dance. In 1990, Ohad Naharin was appointed the artistic director of Batsheva Dance Company. Throughout the fruitful years of his leadership, Naharin has used his artistic wisdom to assist Batsheva in reaching a mature independence. Natural talents have evolved in the process: Sharon Eyal has danced with Batsheva for 13 years and has inspired Naharin in many of his creations as well as becoming a promising choreographer herself. Yoshifumi Inao, who has danced with Batsheva since 1997, has been the company's rehearsal director for the past two years as well as being the associate artistic director this past season. In September 2003, Inao will become the artistic director of Batsheva and Eyal will take over as associate artistic director. Naharin will remain deeply involved with Batsheva as its house choreographer as well as its main creative and inspiring force. Naomi Bloch Fortis, Naharin's long-time associate, will continue leading Batsheva as its general manager and co-artistic director.

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Batsheva Dance Company

Artistic Director **Ohad Naharin**

General Manager, Co-Artistic Director **Naomi Bloch Fortis**

Associate Artistic Directors and Rehearsal Directors

Yoshifumi Inao, Sharon Eyal

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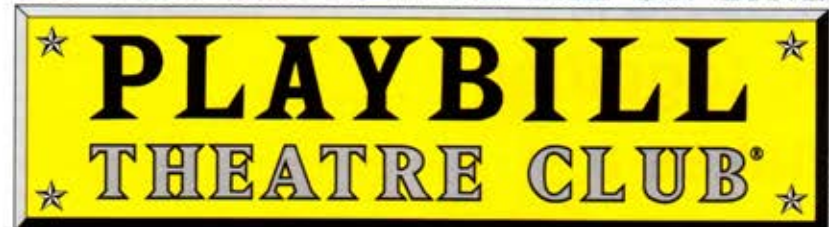
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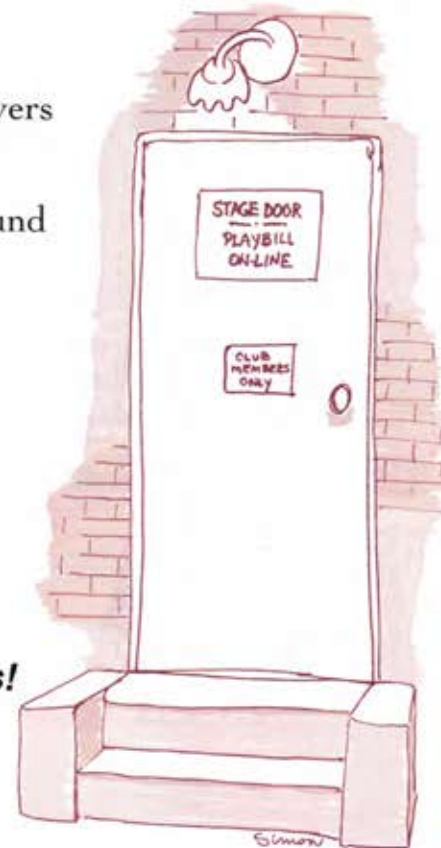


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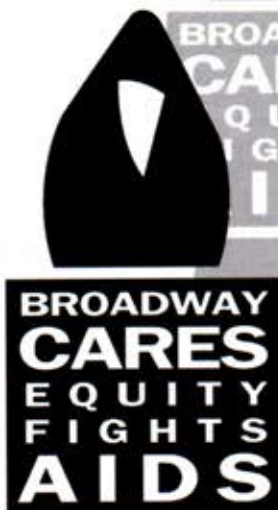


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very influenced by the choreographer Gina Buntz, with whom I worked at the beginning of my choreographic career. She was a free spirit, not bound by conventional techniques. She gave me the confidence to find my own language."

Naharin does not see his circumstances as unique. "Every creator deals with the tensions around him," he says. "We live in a violent society, with injustice and extremes of danger. They're in everybody's life. We know nothing is permanent and that life is hard. Perhaps here in Israel all that is clearer. But in my work, I'm more affected by the opposite, subtle things like gestures of love, the generosity of people, and the sharing of wisdom. Whoever wants to go to war is stupid and a fanatic. Only once recently did I have to cancel performances because of violence, when the war in Iraq began and people were afraid Scud missiles might be fired here. Other than that, we've just gone on with life. I dance every day. It keeps me sane."

Valerie Gladstone is a frequent contributor to Playbill.

A scene from
Anaphaza



LUKE DUBOIS

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—Pamela Gabourie

Shen Wei Dance Arts in
Folding,
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Cady Huffman in *The Producers*, the new Mel Brooks musical
PHOTO: PAUL KOLNIK

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