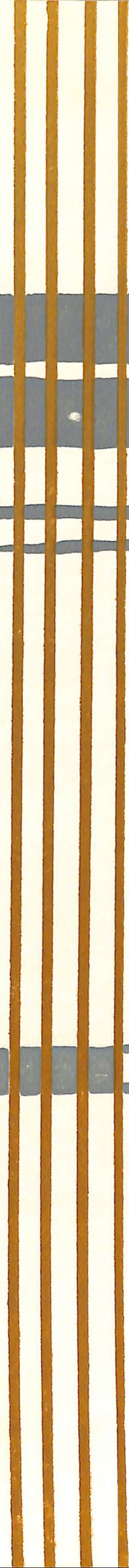




1732 1960



CREMONA

Manoel  
Theatre



# at ALEXANDRA'S



Salvo

Leli

Joe

You can book your table, and eat as late as midnight, when ever you go to the Theatre

## ALEXANDRA'S

35 SOUTH STREET, VALLETTA — Tel: 29056

'... there's more to be said  
for one bottle of Teacher's  
than a case  
of ordinary whisky'



order  
**TEACHER'S**  
HIGHLAND CREAM  
SCOTCH WHISKY

**Ah, unmistakable !**



Calèche,  
ou le plaisir  
de se  
parfumer...



MCCANN

# THE MANOEL THEATRE MANAGEMENT COMMITTEE

*Under the patronage of*  
HIS EXCELLENCY THE ACTING GOVERNOR GENERAL AND LADY MAMO  
THE HONOURABLE MINISTER OF EDUCATION, CULTURE AND TOURISM  
AND Mrs. BORG OLIVIER

IN COLLABORATION WITH  
THE EMBASSY OF ISRAEL

PRESENT

## THE ISRAELI BAT-DOR DANCE COMPANY

WITH

JEANNETTE ORDMAN

IGAL BERDICHEVSKY                      MIRIAM ZAMIR  
TERESA DEL CERRO, ELLEN KOGAN, LEA LICHTENSTEIN,  
RHODA MANES, CHARMAINE SEAL, DEBORAH SMULLIAN,  
YVONNE YOSEF, OLE DEREK, MIGUEL GALETTO, GERWIN  
GEISEL, ISRAEL HERSHKOVITZ, YEHUDA MAOR, IGAL PERRY.

PRODUCER:

BATSHEVA DE ROTHSCHILD

*Artistic and Rehearsal Director:*  
JEANNETTE ORDMAN

*Assistants to the Artistic Director*  
NAOMI STAMELMAN — ISRAEL GABRIEL

*Mus.c Adviser:* ZVI AVNI

*Lighting:* HAIM TCHELET

*Stage Manager:* MOSHE YOSEF

*Stage Director:* NAOMI STAMELMAN

*Costumes:* DEA LADMAN

*Sound Engineer:* MOSHE ROEN

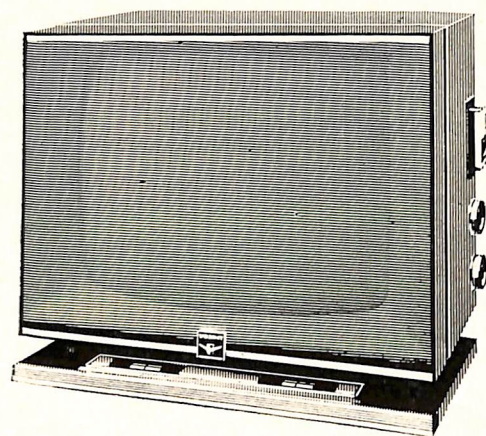
AT THE

### MANOEL THEATRE

on the 30th, 31st MAY and 1st. JUNE 1970

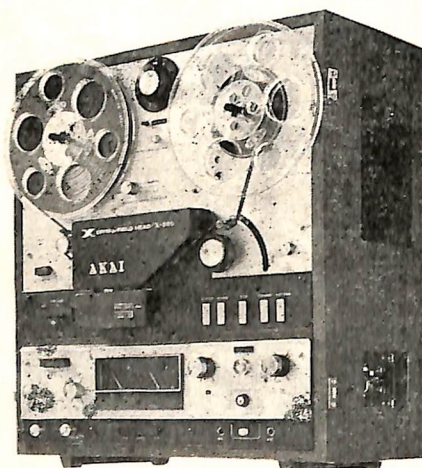
*Samy Tuvy*  
*Naomi Staelman*  
*Yvonne Yosef*  
*Charmaine Seal*  
*Yvonne Didenkov*  
*Israel Gabriel*  
*Dea Ladman*  
*Moshe Roen*  
*Charmaine Seal*





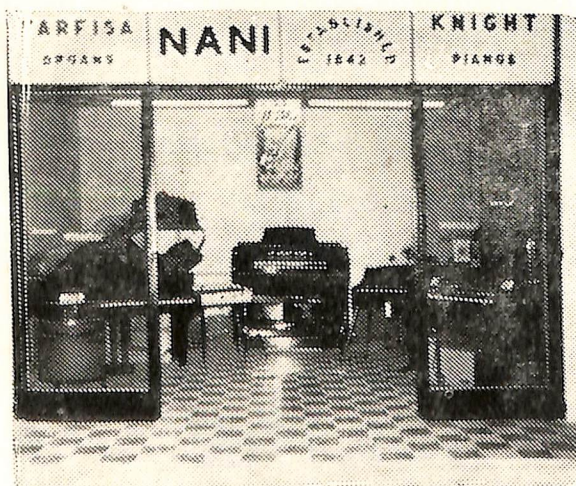
## VOXSON

- ★ MERCURIO D'ORO IN ITALY
- ★ 1st PRIZE IN U.S.A.  
HESS BROS. PRIZE
- ★ CONTROL YOUR TV SET FROM YOUR DISTANT ARMCHAIR  
(No wire connection)



## AKAI

- ★ Full Stereo Tape Recorders
- ★ Professional 4 Track
- ★ Exclusive AKAI Crossfield Head
- ★ Tape Recorder and Cartridge players combined.



## STAND E. 27

at the  
XIV MALTA TRADE FAIR

**NANI** 8 South Str., Valletta  
81 a Tower Rd., Sliema

## BAT - DOR

by **DORA SOWDEN**

Dance in Israel has a long — even an ancient — history, but what has happened in Israel dance during the past few years has introduced an entirely new image for the world.

The development is due in the greatest measure to the driving force and practical support provided by one woman with an idea — Baroness Batsheva (Bethsabée) de Rothschild. Having settled in Israel, she has devoted her creative energies to establishing art forms essential to the cultural climate of the land. Her latest achievement — among many — is the Bat-Dor Dance Company.

Perhaps the nature and style of this young Company is best summed up in the words of visiting celebrities. "Disciplined", said Anthony Tudor of the dancers. "Organized" said Benjamin Harkavy of the dancing. These two words "disciplined" and "organized" exactly describe the basic forces that have shaped the Company — but there is more to it than that. Indeed, such choreographers and teachers as Harkavy and Tudor have themselves helped to contribute to its character.

The Bat-Dor Company has for its aim a blend of methods which draws the best from both classical traditions and modern forms. It combines classical discipline with organized concepts of contemporary dance. It was Baroness de Rothschild's happy meeting with Jeannette Ordman that brought the idea of linking studio discipline and company organization to reality.

It was not long after the school was established that both Jeannette Ordman and Batsheva de Rothschild — encouraged also by the advice of others — realised that a school must have a Company, just as a Company must have a school.

Jeannette Ordman was ideally suited to be both artistic director of such a studio and such a Company. She was a dancer first and foremost, but she also had the true making of a School founder — the capacity to impose her standards.

Born in South Africa, she had early shown her exceptional talents for dance — early enough to be dancing solos when most dancers are not nearly ready for that professional "corps". She studied not only classical ballet but also Spanish and tap dance and Greek movement.

Soon she went abroad to Britain to continue her study of classical ballet. As a classical ballerina she appeared in leading roles for the Johannesburg Festival Ballet.

To meet the needs of the Bat-Dor artistic directorship, in practice as well as in the administrative sense, Jeannette Ordman, took intensive courses in modern dance. She also showed a capacity for "star quality", in the modern as well as the classical fields.

Today, the Bat-Dor Company can take its place proudly among the dance groups that have something positive to offer. Each dancer has been encouraged to cultivate individuality, yet the strong accent has been on teamwork. So there is a definition in the solo movement and an eloquence in ensemble which derives not only from the suppleness of modern training and the poise of classical techniques. It is also due to the experience the dancers have gained from working together in that specific way of the Bat-Dor Studios.

The Bat-Dor Dance Company has already made its own mark. In its poetic expressiveness, its vivid flexibility, it has become a remarkable "instrument" for the interpretation of dance ideas. So much so, that choreographers who have come here to produce their ballets and add to the repertoire of the Company have been inspired to create new ballets specially for the powers and qualities of its personnel. Though Jeannette Ordman is the principal, the other dancers are by no means subordinates. Even when she takes the lead, she remains one among equals. This is patent at every performance, and is the reason why the Company has its own substance, irrespective of this or that dancer's particular spirit — and yet each dancer contributes individually to the "body".





**CONCERTO**

Choreography: PETER WRIGHT  
 Music: HAENDEL  
 Costumes: ERA LEV

Miriam Zamir  
 Deborah Smulian  
 Igal Berdichevsky

**ANGELS AND OTHER**

Choreography: JOB SANDERS  
 Music: ZVI AVNI

Costumes: { Light ones } NURIT BARR  
 { Dark ones }  
 { Others } JOB SANDERS

Light ones: Miriam Zamir, Deborah Smulian  
 Dark one: Jeannette Ordman  
 Others: Israel Herskovitz, Igal Berdichevsky

*Michael Weiss*  
*8/10/70*  
*Gervie Goral*  
*Yael*  
*Igal*

*Leah Feldman*

— INTERVAL —

**THE GREAT PEACOCK**

*May/June 1970*  
*Jeannette Ordman*

Choreography:  
 PETER WRIGHT

Music:  
 HUMPHREY SEARLE

Set and Costumes:  
 ARIE NAVON



With a view to mating, the sole end of its life, the Great Peacock moth is endowed with marvellous prerogative, that power to discover the object of its desire in spite of distance, in spite of obstacles. The Great Peacock exists only to perpetuate itself. It knows nothing of food. It cannot eat, its buccal members are mere vestiges, useless simulacra not real organs able to perform their duties. Two or three nights are given to its search, just long enough to allow the couple to meet and mate — and all is over; the great moth is dead...

LUCIEN FABRE

1. Birth of the male
2. Vision of the female
3. The search
4. The female's haunt

5. Arrival of the male
6. Intrusion of other males
7. The mating
8. Death

The Great Peacock:  
 The Female:  
 The Wings:  
 Two Moths:  
 Their Wings:  
 Chrysalis:  
 Three Peacock Moths:

Yehuda Maor  
 Jeannette Ordman  
 Israel Gabriel, Igal Perry  
 Teresa del Cerro, Yvonne Yosef  
 Miguel Galetto, Ole Derek  
 Israel Herskovitz, Charmaine Seal  
 Miguel Galetto, Ole Derek, Israel Hershkovitz

— INTERVAL —



# SUPERGA

Canvas and Rubber  
Footwear

Sole Malta Agents:-

## "REX" SHOE STORE

ST. JOHN'S SQUARE — VALLETTA

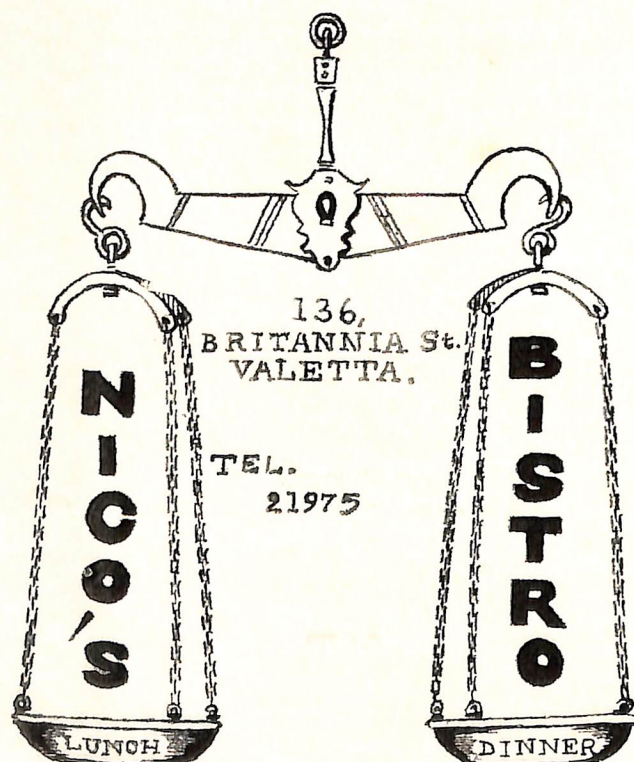
TEL. 24660

AFTER

THE

THEATRE

DINE AT...



*Handwritten signature*



### KALEIDOSCOPE

*Handwritten signature*

Choreography:

LUCAS HOVING

Music:

PIERRE HENRY

Costumes:

ERA LEV

The intention of this work is to produce a kaleidoscopic impression of the tensions, harmonies, discords of the realities of today.

Jeannette Ordman, Igal Berdichevsky

Deborah Smulian

Rhoda Manes, Charmaine Seal, Lea Lichtenstein

Igal Perry, Gerwin Ceisel, Israel Herschkovitz, Miguel Galetto

Teresa del Cerro, Yvonne Yosef, Ellen Kogan

*Handwritten signature: Ellen Kogan*

For THE MANOEL THEATRE

Electrician	...	...	...	...	...	...	...	...	VANNI LAUS
Stage Carpenters	...	...	...	...	...	...	...	...	E. DALLI, F. MIFSUD
Sound	...	...	...	...	...	...	...	...	J. AZZOPARDI

Programmes subject to change



the  
man's  
Scotch



Blended in Scotland and  
enjoyed throughout the world

Distributors: Degiorgio & Azzopardi, 225 Merchants Str., Valletta

# Swiss House.

FOR

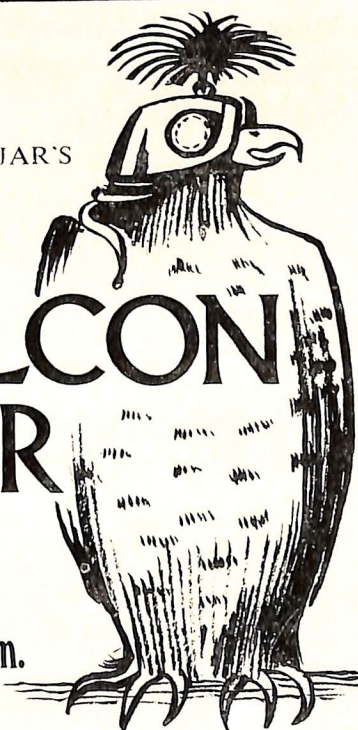
**BETTER  
DRESS FABRICS**

At The Malta Hilton

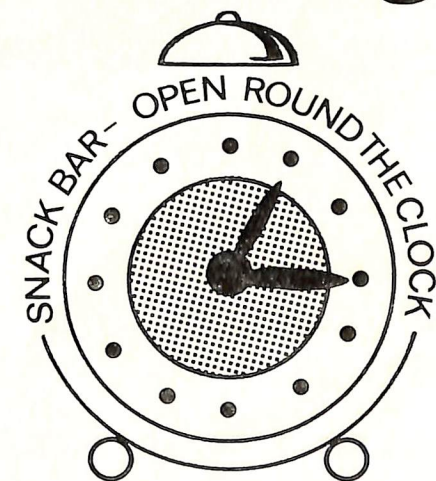
DANCING  
NIGHTLY  
TO  
JOE CUTAJAR'S  
QUARTET  
AT  
THE

**FALCON  
BAR**

**& NIGHT  
CLUB**  
until 3 a.m.



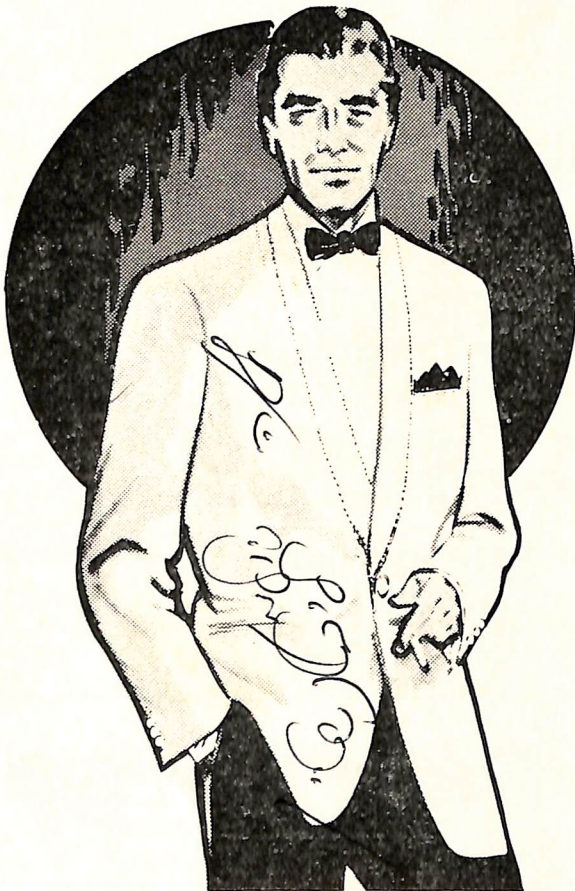
## Café Borgo



For Breakfast, Lunch, Dinner Snacks  
Soda Fountain Specialities



# BERNARDS



THE MANS SHOP

## First Class DRESSWEAR

CREAM OR WHITE DINNER  
JACKETS SUPERBLY TAILORED  
FROM TERYLENE BLENDED  
MATERIAL FOR EASY CARE  
AND SHAPE RETENTION

LIGHTWEIGHT DRESS TROUSERS  
IN TWO STYLES, TRADITIONAL  
OR MODERN. FINE TERYLENE  
BLENDS FOR GREASE  
RESISTANCE.

*AN EXTENSIVE RANGE OF ACCESSORIES  
ALWAYS IN STOCK*

FOR ALL YOUR CLOTHING SHOP AT **BERNARDS**

45 ORDNANCE STREET, VALLETTA.

18 THE STRAND, SLIEMA

26 SOUTH STREET, VALLETTA



