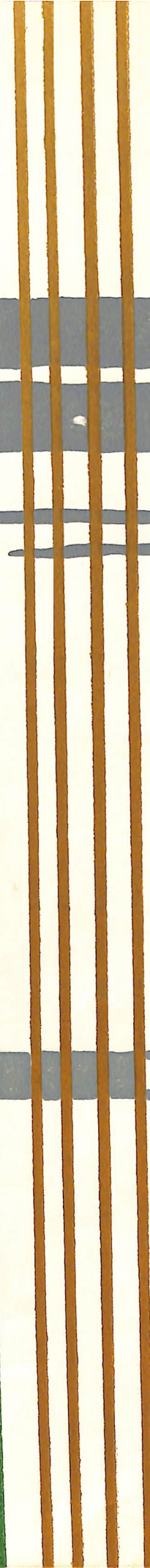


Bah. Dar. Dama.  
Kampung  
May. June 1960



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# Manoel Theatre

CREMONA

292

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



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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

*Music Adviser:* ZVI AVNI

*Lighting:* HAIM TCHELET

*Stage Manager:* MOSHE YOSEF

*Stage Director:* NAOMI STAMELMAN

*Costumes:* LEA LADMAN

*Sound Engineer:* MOSHE ROEN

AT THE

MANOEL THEATRE

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

*Michael Weiss*  
*Benny Sussman*

*Igal Perry*

*20/1 7 200*

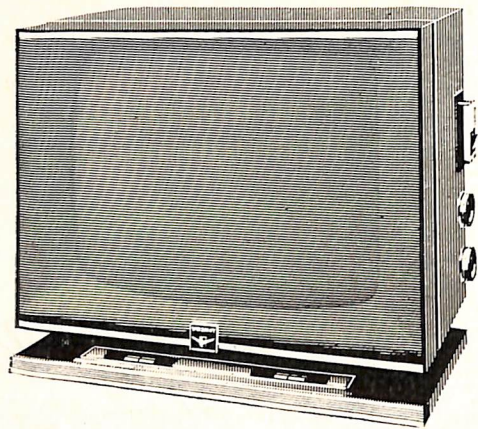
*Naomi Stamelman*

*Israel Gabriel*

*Rhoda Manes*

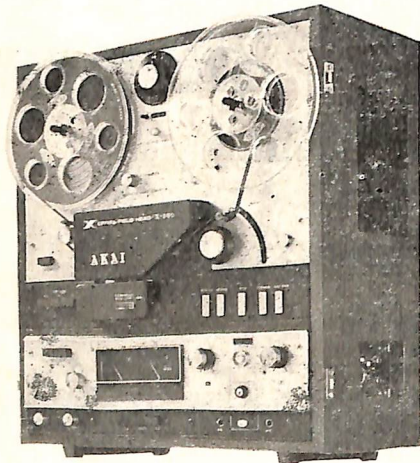
*Rhoda Manes*

*Naomi Stamelman*



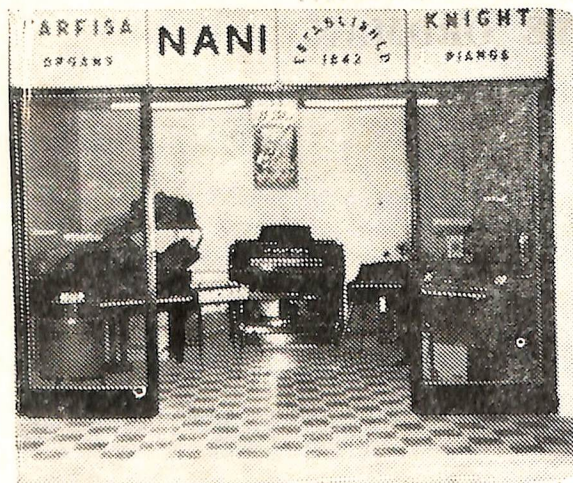
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## BAT - DOR

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. 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".



*Joseph Tel*

**CONCERTO**

Choreography: PETER WRIGHT  
 Music: HAENDEL  
 Costumes: ERA LEV

Miriam Zamir  
 Igal Berdichevsky  
 Deborah Smulian

Ole Derek  
 Varda Brandeis

*Debi*  
*Yvonne D. Berkes*  
*Leah*  
*Smulian*

*Leah Ledman*

**BACHIANAS BRASILEIRAS**

Choreography: JOB SANDERS  
 Music: HECTOR VILLA LOBOS

A dance of mourning and consolation

The widow: Jeannette Ordman  
 Brothers: Gerwin Geisel, Igal Perry  
 A friend: Igal Berdichevsky



*May/June, 1970*  
*Jeannette Ordman*

JEANNETTE  
 ORDMAN

**ANGELS AND OTHERS**

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 Hershkovitz, Igal Berdichevsky

— INTERVAL —

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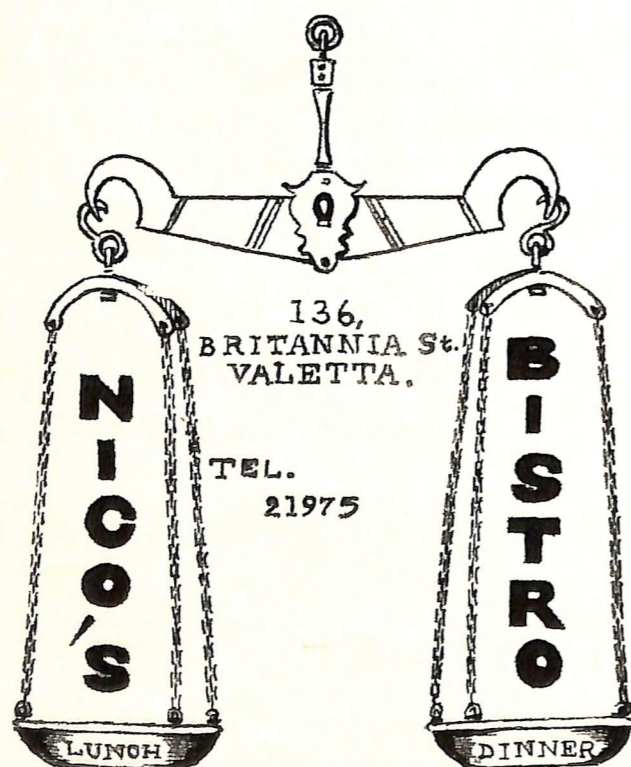
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TEL. 24660

AFTER

THE

THEATRE.

DINE AT...

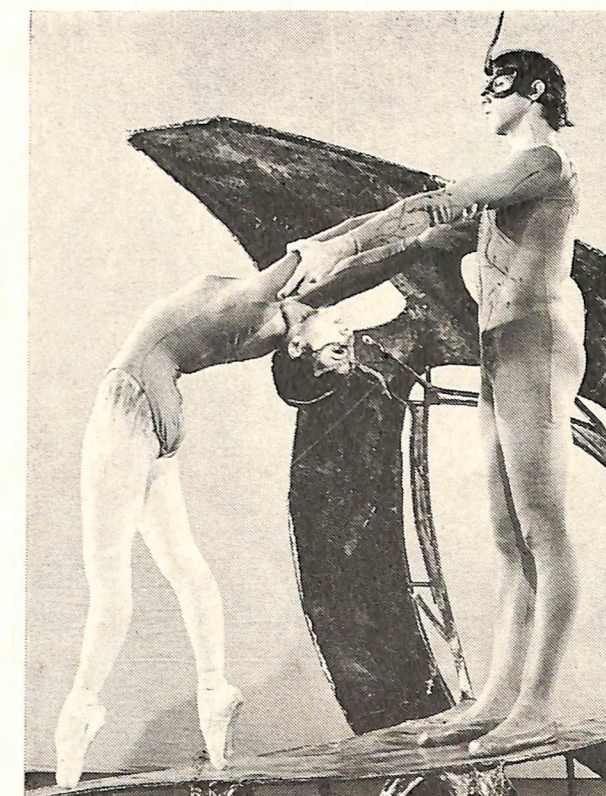


## THE GREAT PEACOCK

Choreography:  
PETER WRIGHT

Music:  
HUMPHREY SEARLE

Set and Costumes:  
ARIE NAVON



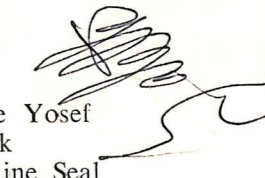
With a view to mating, the sole end of its life, the Great Peacock moth is endowed with marvellous prerogative, that power to discover the object of its desire in spite of distance, in spite of obstacles. The Great Peacock exists only to perpetuate itself. It knows nothing of food. It cannot eat, its 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

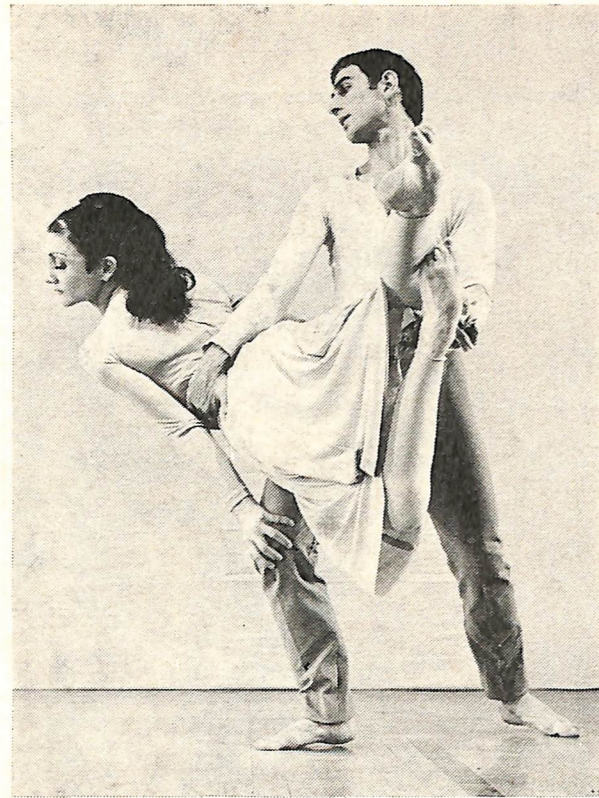
*The Great Peacock:*  
*The Female:*  
*The Wings:*  
*Two Moths:*  
*Their Wings:*  
*Chrysalis:*  
*Three Peacock Moths:*

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 -

Charmaine Seal



**KALEIDOSCOPE**

*Alto*  
*Lucas Hoving*  
*Pierre Henry*

*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

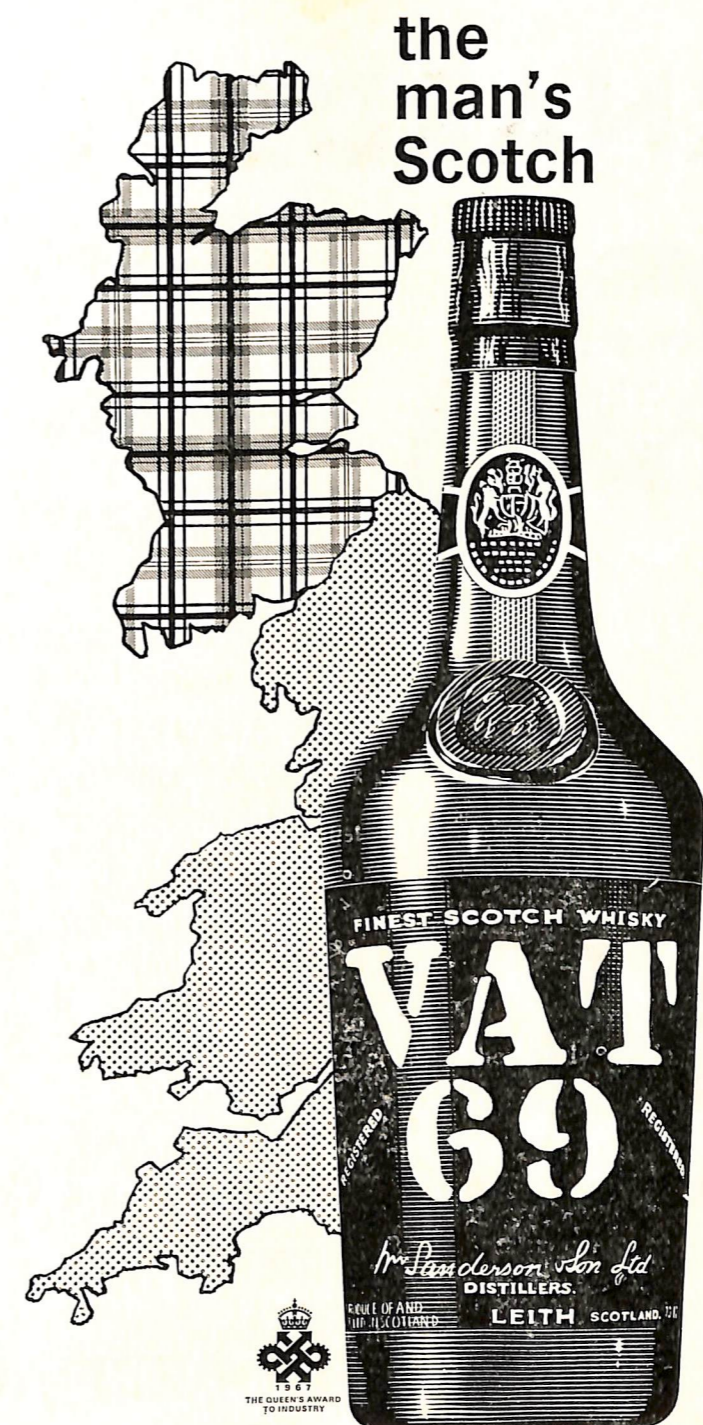
Igal Perry, Gerwin Ceisel, Israel Hershkovitz, Miguel Galetto

Teresa del Cerro, Yvonne Yosef, Ellen Kogan

**For THE MANOEL THEATRE**

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

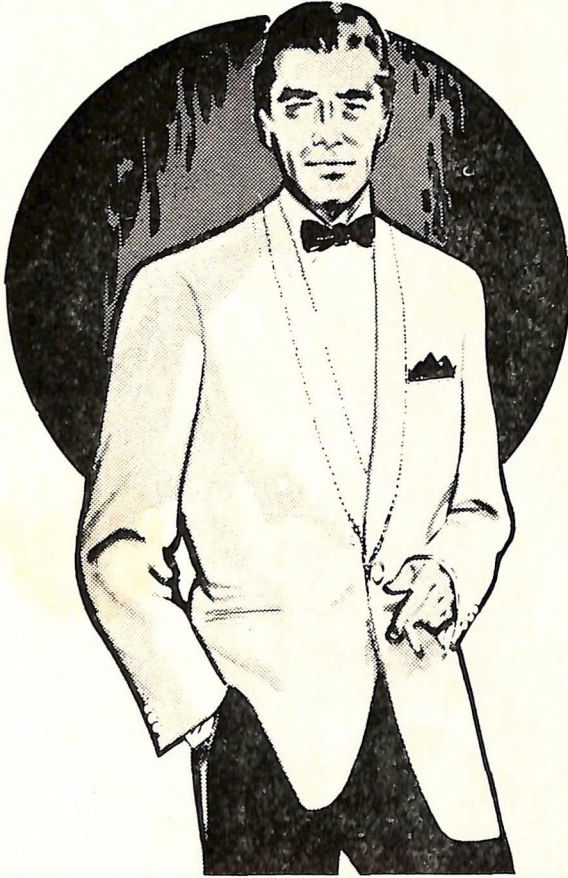
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