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IN COLLABORATION WITH
THE EMBASSY OF ISRAEL

PRESENT

THE ISRAELI BAT-DOR DANCE COMPANY

Michal Weiss

WITH

Lea Ladman

JEANNETTE ORDMAN

Joan J...

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:

J. Frankl

BATSHEVA DE ROTHSCHILD

Artistic and Rehearsal Director:
JEANNETTE ORDMAN

Ambo
Naomi Stamelman

Assistants to the Artistic Director

NAOMI STAMELMAN — ISRAEL GABRIEL

Israel Gabriel

Mus. Adviser: ZVI AVNI

Lighting: HAIM TCHELET

Stage Manager: MOSHE YOSEF

Stage Director: NAOMI STAMELMAN

Costumes: LEA LADMAN

Sound Engineer: MOSHE ROEN

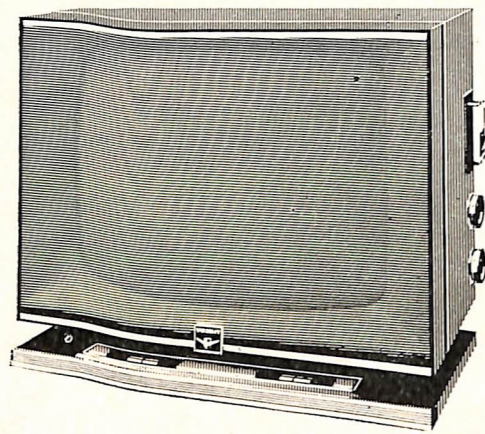
AT THE

MANOEL THEATRE

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

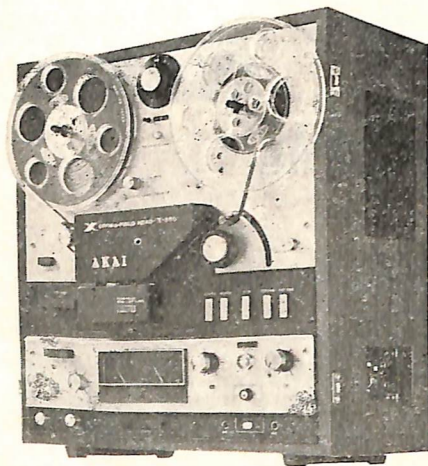
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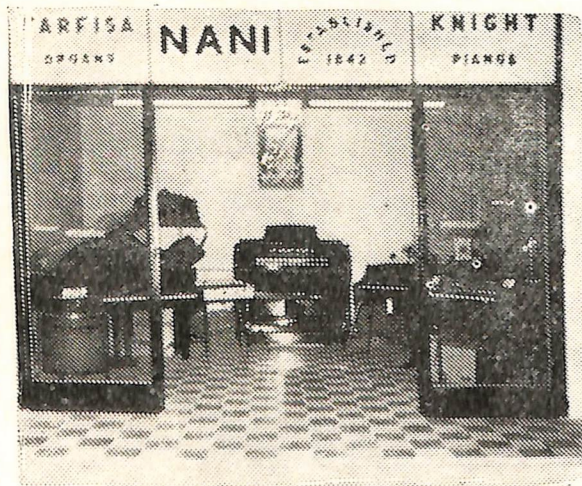
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BAT - DOR

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.

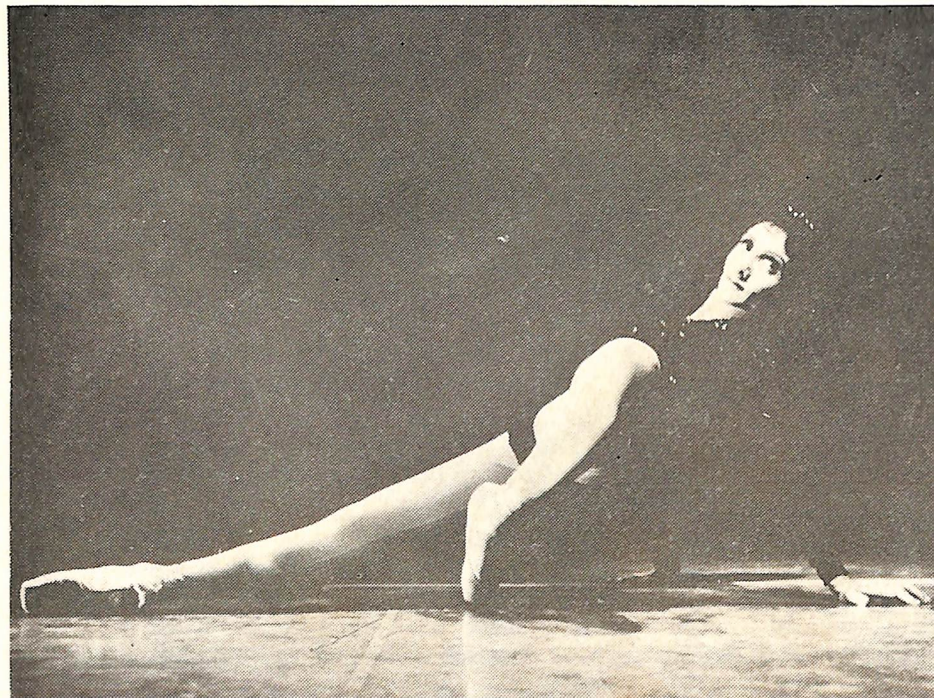
Born in South Africa, she had early shown her exceptional talents for dance — early enough to be dancing solos when most dancers are not nearly ready for that professional "corps". She studied not only classical ballet but also Spanish and tap dance and Greek movement.

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. 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".



May/June
Best Dishes
Jeannette Ordman

**JEANNETTE
ORDMAN**

REQUIEM FOR SOUNDS

Choreography and Costume: GENE HILL SAGAN
Music: ZVI AVNI, SAMUEL BARBER

PART I — Animal and musical sounds related to human experience.

- 1st Movement: Jeannette Ordman, Yehuda Maor and Company.
- 2nd Movement: Deborah Smulian, Varda Brandeis, Israel Hershkovitz.
- 3rd Movement: Yvonne Yosef, Igal Berdichevsky, Ole Derek, Israel Hershkovitz.
- 4th Movement: Jeannette Ordman, Yehuda Maor and Company.
- 5th Movement: Deborah Smulian, Varda Brandeis, Lea Lichtenstein.

PART II — Music which motivates an ecstatic state of being.

Jeannette Ordman, Yehuda Maor
Yvonne Yosef, Igal Berdichevsky and Company

MAYA LIGHT

Choreography: JEANNETTE ORDMAN
Music: TOSHIRO MAYUZUMI
Set and Costumes: MOSHE MUSSMAN

In hindu philosophy Maya means the imagination or illusory light. In this dance it is seen as a symbol of the aspiration of every individual. The focus of light remains beyond reach and endlessly to be sought.

A figure: Jeannette Ordman
Followers: Igal Berdichevsky, Igal Perry, Varda Brandeis, Charmaine Seal

— INTERVAL —



Free D
Charmaine Seal
Rhoda Manes
Igal Perry
YEHUDA MAOR
Galletto

CONTRASTS

Choreography: BENJAMIN HARKARVY
Music: ILHAN MIMAROGLU
Costumes: ERA LEV

“Contrasts” is composed of five sections each of which has a separate character in form and in content: an imaginary ritual, a series of images as in a troubled dream; portrait of a woman whose personality alternates, unpredictably between lady and beast; two dancers at rest on a stage; three people bound tightly together in a tense relationship, section inspired by the seeming need of today’s youth to find new rituals to bind themselves together.

1. Miriam Zamir, Deborah Smulian, Yvonne Yosef, Yehuda Maor, Miguel Galletto, Charmaine Seal, Rhoda Manes, Varda Brandeis, Lea Lichtenstein, Ellen Kogan, Gerwin Geisel, Ole Derek, Israel Hershkovitz, Igal Perry.
2. Jeannette Ordman
3. Miriam Zamir, Ole Derek
4. Jeannette Ordman, Yehuda Maor, Igal Perry
5. The Company

— INTERVAL —

SUPERGA

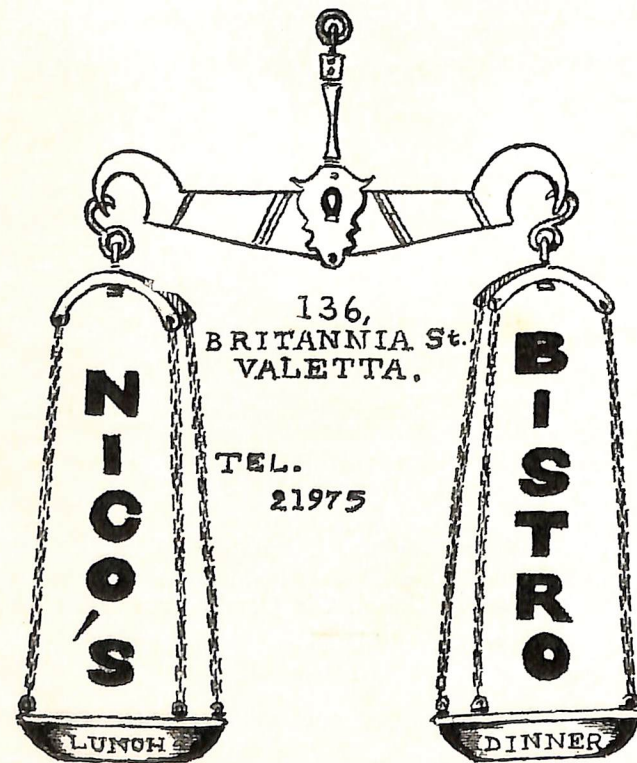
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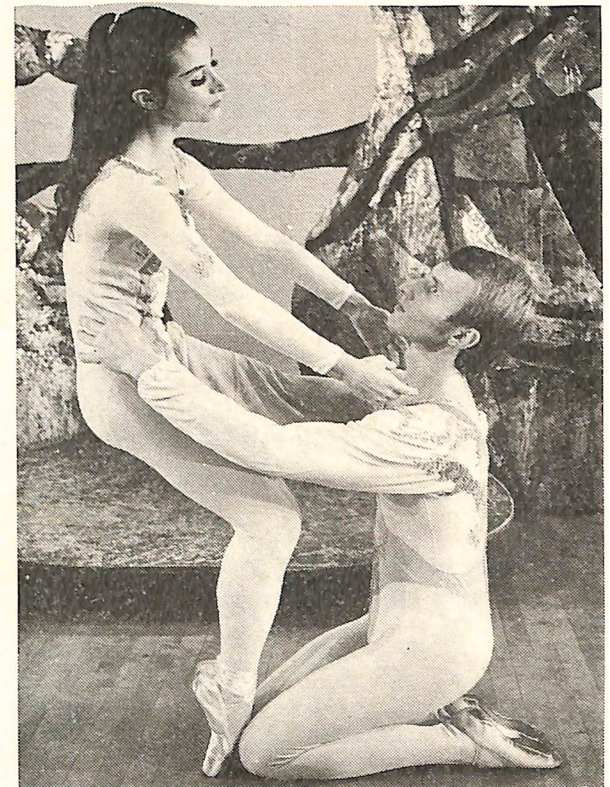
NIGHT ISLAND

Choreography: RUDI VAN DANTZIG

Music: CLAUDE DEBUSSY

Set & Costumes: TOER VAN SCHAYK

This work is about the inner struggle of man and his inability to make his dreams come true.



A man:
Igal Berdichevsky

His inner being:
Jeannette Ordman

His longing:
Miriam Zamir, Ole Berel

Handwritten signatures and initials, including 'Miriam Zamir' and 'Ole Berel'.

For THE MANOEL THEATRE

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

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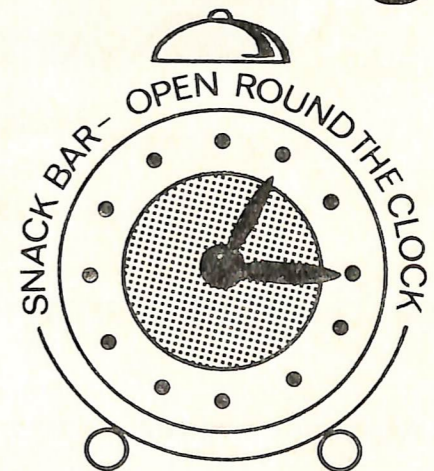
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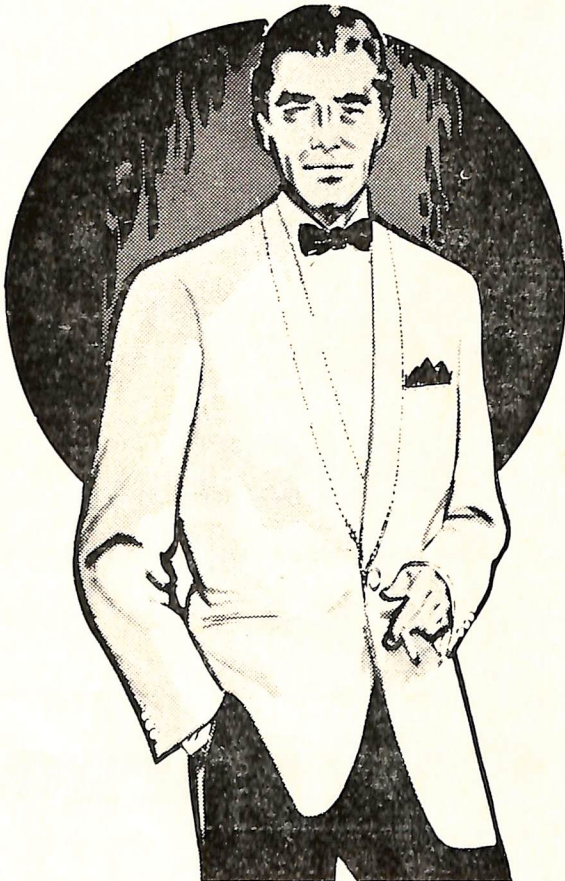


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