

# Israeli Dancers Score

By JOSEPH GALE

Evening News Dance Critic

NEW YORK — There is very little one can add to an initial critique of the Batsheva Dance Company of Israel. The dancing is of an order that transcends time and space, and all else is commentary.

The company's second program at the City Center last

night offered Martha Graham's "Diversion of Angels" performed, as with Batsheva's other Graham works, for the first time by a company other than her own; Jose Limon's powerful duet, "The Exiles," it's "Ein-Dor" and Norman Morrice's "Ein-Dor" and Norman Morrice's "Percussion Concerto."

"The Exiles," seen in Newark last month, are our progenitors in the hour of expulsion. It is difficult to believe that any Adam or Eve could display to us, and to one another, such naked anguish and loss as Rahamin Ron and Nurit Stern.

The work is structured like fate, and within fate's web the originators dance with the bitterness and despair of the fallen.

The company's way with "Diversion of Angels" is subtly different from Graham's way (not quite so severely classical), but proves that Graham's body of work will last as long as the knowledge of it is transmitted.

The major difference is that here expression is permitted to show, and this is a commanding clue. That, and a certain roundness in the arms and yielding of the torso, give us a diversion that is more angelic than Graham's seraphic. Either way is valid.

In this, Rina Schenfeld is thrilling to watch. Her center of gravity seems to extend from the toe to the crown, and there is in her the assurance of the truly great.

"Ein-Dor" is not without intimations of merit, but Efrati badly wants simplicity and quietude to get at it. The work is concerned with the day before the death of King Saul, and it breathes heavy.

Like Efrati's "Sin Lieth at The Door," "Ein-Dor" is too intense for words, too busy for reflection. The choreographer takes his themes absolutely without relief, and since he is an Israeli, I cannot say in these times that I blame him much. But it spirit, of course.

"Percussion Concerto," which could well be subtitled "Bad Dream in Statuary Park," is an eccentric delight for all but Elud Ben-David, who tries to make the scene with marbled couples whose sightless eyes focus only on their own.

Leonard Salzedo's sharply accented score and Morrice's macabre wit, to say nothing of the razor-sharp performance, moved one customer to remark to her husband, "Izzy, I think I like this one the best." To this I add, "Batsheva, I think I love you the best."

NEW YORK POST, WED, DEC 10, 70

## The Dance

FRANCES HERRIDGE

### Another Premiere From Israelis

With each change of program, the Batsheva Dance Company of Israel shows more strongly how much it owes Martha Graham for both inspiration and the best of its repertory. Last night at the City Center brought a new work by Rina Schenfeld, the group's best dancer, and it was quite good for a new

choreographer in expressing herself in the Graham manner. Unfortunately it followed an authentic Graham — "Embattled Garden" — and was thereby at a disadvantage.

"Garden" is a delicious look at married love and the private thoughts or outside temptation that keep the union from being harmonious. The drama/comedy is played out by Adam and Eve—Moshe Efrati and Nurit Stern—with Rina Schenfeld as Lilith and Elud Ben-David as the stranger whose experience with the outside world is a constant seduction. All four dancers were at their best and the ensuing love battle was amusingly vivid, with Lilith and Satan waiting for a rift between the lovers to move in with their lures.

Miss Schenfeld's own piece, "Curtains," is a study of a performer-artist torn between the glamour of the limelight and the peaceful warmth of homelife. The idea is obvious, no doubt autobiographical, and its form is adeptly conceived. The choreography itself, though beautifully danced, is limited in invention and

blurred in focus. In short, it is inferior Graham, but still commendable. And it is helped considerably by Danny Karavan's circus-like set piece.

The program opened with Jerome Robbins' "Moves," an experimental work some 10 years old which discarded musical accompaniment and let the dancers supply their own rhythms and interrelationships. Unfortunately those who dance it usually look as though they needed music to assure them of a united beat. They keep pausing tensely, seeming to count silently, rather than continuing any movement flow. The effect is of rigidity rather than spontaneous impulse. They forget that even in stillness, the body remains fluid.

### Best of Both Worlds

Maureen Hurley and Darryl Croxton will perform poetry and drama from Shakespeare to Charles Gordon in "The Best of Both Worlds," tomorrow through Saturday at 8 p.m. in The Cubiculo's Studio III, 414 West 51st St.