

"...Land og Folk, Oct. 14. 69. The following item, 'Curtains', with choreography by one of the participants Rina Schenfeld, was more closed up in its purely artistic atmosphere, utilised in a beautiful and imaginative way the poles and slanting levels of the equipment."

"...Svenska Dagbladet, Oct. 9. 69. The young Israeli choreography is faithfully following Graham. An example: the fine dancer Rina Schenfeld's ballet Curtains. It plays with the customary theatrical conceptions and succeeds in turning it all upside down in a witty, but somewhat decadent way."

"...Dagens Nyheter. Stockholm Oct. 9. 69. Relaxed & Beautiful Another novelty was a work by Rina Schenfeld who tried to tell about the dualism and the conflict between the world of illusions and phantasy and that of the quiet security in everyday life.

It is not easy to present this problem in choreography. Many ideas and impulses thronged in the ballet and it lacked uniform style, but all the same it contained a great deal of interest. The decor was jolly. It was a lattice-work of mobile parts and when the dancers climbed up in it fine effects were produced."

"...Dagens Nyheter. Stockholm Oct. 8. 69. Among the characteristics of the B.D.C. is that it is emotionally loaded and full of force. The wonderfully fresh "Diversion of Angels" by M.G. must have been created in a golden moment. The tall, slender-limbed Rina Schenfeld gave a witty interpretation of the role of the red-dressed (woman). She seems to be the strongest personality and foremost artist of the ensemble. Next to her come some of the men who have a wonderful vitality and joie de danse..."

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"...Again, Schenfeld had the central role, the second dream-ancestor figure, and again she danced with spell-binding conviction and concentration. Her performance alone would have been worth the trip to Bath in the middle of a rail strike (luckily this route was not much affected, but every time I set out I wondered whether I would arrive, and whether I would get back again)."

"...Ballet Star of Rare Quality by David Taft

Rina Schenfeld, star of Israel's young dancers, has a quality of movement not often seen on West Country stages.

This young, lithe, ballerina with the Batsheva Dance Company showed at the Theatre Royal, Bath, last night, a feminine vigour unusual in the new British ballet.

Let me first put an asterisk of applause on the young dancers' dynamism. Forget the occasional gaucherie, the broken movements.

Strident - They are platitudes against this youthful company's sense of vitality and rhythm. It is not frequent in modern dance.

Back to Rina Schenfeld. Her dynamism in Martha Graham's Maze was superb, both as a developed characterisation and as a pure dance.

The ballet, based on the Greek Minotaur legend, is unexceptional. But it was a great vehicle for Rina Schenfeld and Moshe Efrati.

Martha Graham's choreography is weaker than Norman Morrice's, whose ballet Rehearsal, provided the most satisfying dance movements of the programme, the only ballet in the Bath Festival.

It also had the benefit - using taped music - of being without the Musicians' Union orchestra, which, although generally adequate, was at times strident and overbearing."

"...Die Welt, Oct. 2, 1969. The appearance of the second sensation is more quiet. Her name is Rina Schoenfeld. In a paraphrase of Ariadne by Martha Graham, Errand into the Maze, she dances the principal role to the sounds of the music of Gian-Carlo Menotti: the girl which is pursued by the Minotaur - her terror. Schoenfeld executes the great solo dance (for there is nothing more than a solo in this imaginary duo) in tender lines into space, with broad breath, with increasing restraint and broken movements. The psychology is not forced upon the role and it is not approached with arms. It rises from the movement of the body or from its rhythm - from the dance.

Rina Schoenfeld turns out to be one of the important dancers of our time..."

"...Die Welt, Oct. 1, 1969. The dance of this Israeli troupe is like a thunderbolt. The men throw themselves into their parts with the fury of wild animals and with infinite strength.

And the troupe includes a female dancer of international standing: Rina Schoenfeld."

"...Hochzeit, Oct. 23, 1969. Rina Schoenfeld danced and hovered almost without a sound over the stage and she enthralled the spectators with her soft and supple movements.

Rina Schoenfeld is one of the most prominent dancers of our era...

"...Der Abend, Oct. 1, 1969. Here Rina Schoenfeld presents much more than a beautiful classical profile. Watching her one becomes convinced absolutely that nobody else would be able to dance this role. She dances with the image of terror and finally she remains victorious in the labyrinth against the monster with the head of a bull.

What Martha Graham once created for herself has now undoubtedly been recreated by this dancer for her very self. It is appropriate to mention by the way that Martha Graham deserves being placed into a museum -