

CRITICS

The N.Y. times, 24.12.72 by Clive Barnes

Rina Schenfeld first demonstrated how effectively she has fulfilled her promise of two years ago. She has become one of the most sumptuous modern-dancers of her day.

The N.Y. times, 17.12.72 by Clive Barnes

The relay outstanding dancer is Rina Schenfeld, who is a Graham dancer of great beauty and distinction. She would hold her own in any modern-dance company in the world.

New York Post, 7.12.72 by Frances Herridge

Perhaps it was the participation of Rina Schenfeld that made Mirali Sharon's "Lyric Episodes" so impressive. Miss Schenfeld is such a remarkable dancer with her long powerful stretches, her sinuous twists, thrusting impulses and intensity, that her very presence communicates deep feeling and character crisis. You can't be sure from the work just what she is feeling or what crisis she is caught in, but it hardly matters. It's enough to watch her in suspense and admiration as she moves about the stage.

Daily News, 6.12.72 by Joseph Gale

Schenfeld is the quintessential Graham dancer, an eagle in the shape of a woman. It would be an enormous loss, because of her and for other reasons, if more of the recollectible Graham repertoire were not to be bestowed upon this company.

Syracuse Herald-Journal, Nov 28. 72. by Joan e. Vadeboncoeur

All the reviews of Rina Schenfeld, the company's principal female dancer, are fulfilled by her performance. The most supple body imaginable waxes romantic, reflects the terror of her fears and, finally, moves poetically as a full-bodied, confident yet lyrical woman.

New York Post 9.12.70 by Frances Herridge.

In "Errand", Rina Schenfeld made the psychological struggle of a woman with her subconscious fears more lucid even than Miss Graham herself. Miss Schenfeld, a

strikingly beautiful girl, combines inner strength, flexibility and elongated stretches in a way that gives transparency to her movements. You can see the emotions impel each gesture, making her body as eloquent as any voice. She is magnificent in the Graham role.

New York Post 11.12.70. by Frances Herridge

And it is strikingly danced - particularly by Rina Schenfeld, who is superb everything she does.

The Evening News, Newark, N.J. 11.12.70. by Joseph Gale

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.

The Evening News, Newark, N.J. 16.12.70 by Joseph Gale

NEW-YORK - Novelists and dramatists, it is said, are best when they write about what they know. If this holds for choreographers as well, than Rina Schenfeld's "curtains" is a poignantly personal statement about a women in conflict between a career as a performer and a career at home. The work was premiered at the city center last night at the opening of the third and final program of the Batsheva Dance Company of ISRAEL.

Miss Schenfeld, whom I deem to be one of the world's great dancers, is among a very few artists in her native land who are attempting to create a foundation of choreography upon which Israeli companies can build indigenous repertoires.

"Curtains" has going for it an intriguing, circus set piece by Dany Karavan, good costumes by Linda Hodes, imaginative lighting by HaimTchelet and another apt score by Noam Sherif, to say noting of Schenfeld in the principal role, Tselila Goldstein as Schenfeld's other self and Rahamim Ron as the Ringmaster who would woo her back to the arena. The dance pays tribute to Martha Graham, Agnes demille and dear old Broadway and concludes predictably with the protagonist won back to the lights, but stifled in the midst of her desire and, perhaps, symbolically spread-eagle against the set in a montage of martyrdom.