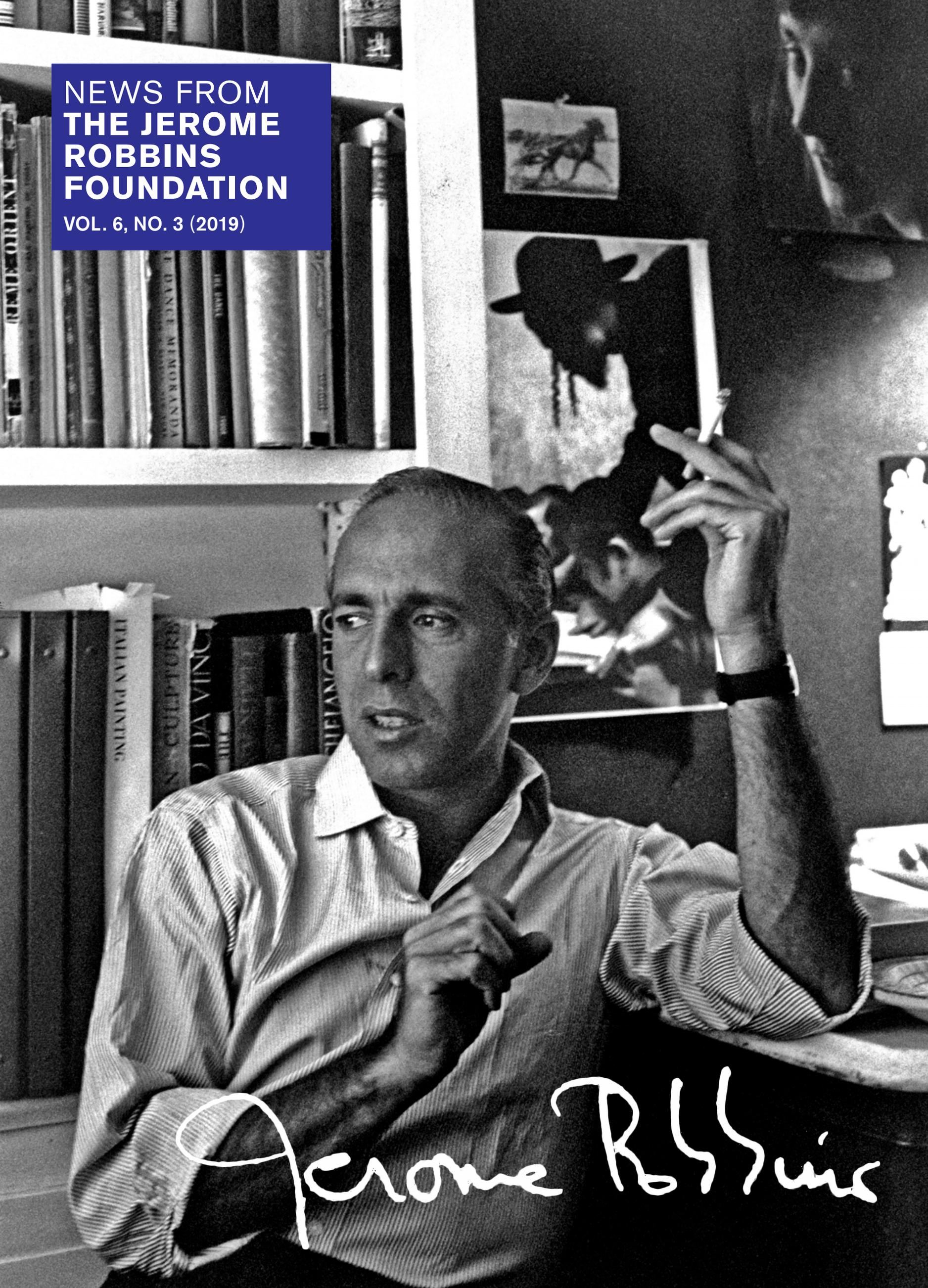
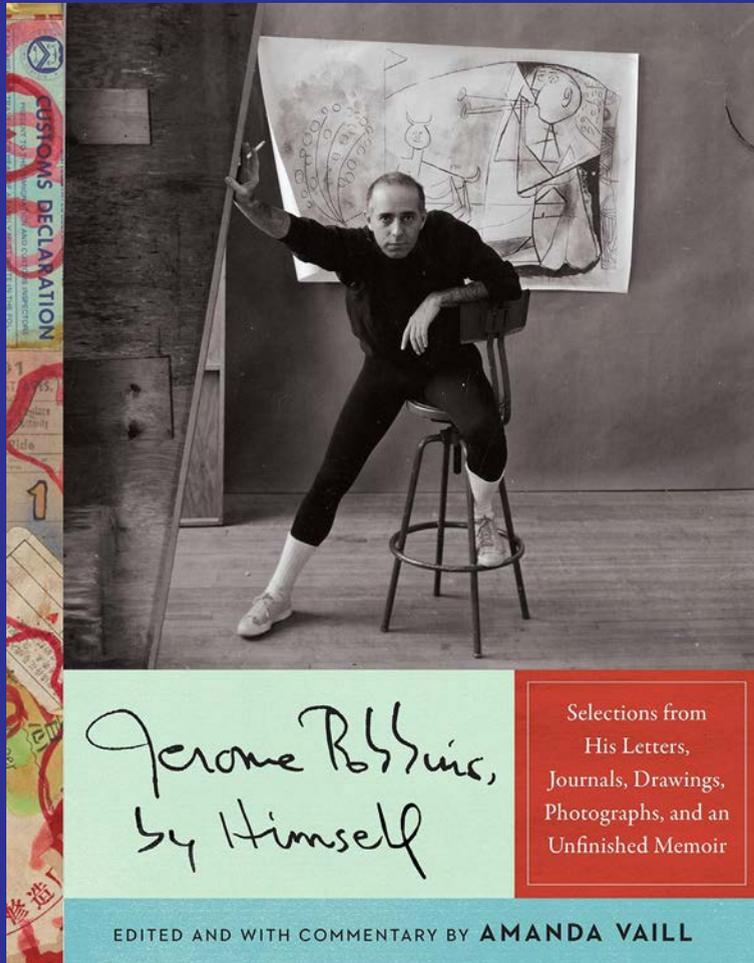


NEWS FROM
THE JEROME
ROBBINS
FOUNDATION

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Jerome Robbins



Jerome Robbins, By Himself

Selections from His Letters,
Journals, Drawings, Photographs,
and an Unfinished Memoir

Edited and with commentary by Amanda Vaill
Published by Knopf, October 2019

Amanda Vaill, Jerome Robbins biographer and authority, has described the recently published *Jerome Robbins, By Himself* as, in a sense, “the autobiography that Jerome Robbins never wrote: the story of one of the great conflicted geniuses of the twentieth century as told from the inside, through letters, diaries, juvenilia, memoirs, scenarios, and other critical and creative work, selected and arranged chronologically to form a narrative collage of his life.” According to Vaill, the book came about because, despite having access to (and using) Jerome Robbins’ voluminous archives at the Jerome Robbins Dance Division of the New York Public Library for her 2006 biography and 2009 PBS documentary, “I knew I hadn’t been able to showcase all of what I found. I hated the idea that no one would hear the voice that had spoken to me, day after day, from the papers and bound journals in Robbins’s files; and I was frustrated that so many people — some Robbins had worked with closely — had no idea what a perceptive, funny, articulate writer he was.”

Drawing on the vast and closely held Robbins archives, Vaill has put together a selection of his writings, giving us a sense of his extraordinary range as a thinker and artist, as well as a surprising and revealing glimpse into the mind and heart of this towering cultural giant. Interspersed throughout Robbins’ writings, is his correspondence with George Balanchine, Leonard Bernstein, Aaron Copland, Robert Graves, Lincoln Kirstein, Arthur Laurents, Tanaquil Le Clercq (the fourth of Balanchine’s four wives, with whom Robbins was also in love), Laurence Olivier, Stephen Sondheim, and many others.

Amanda Vaill will appear in conversation at New York City Ballet on Sunday, March 1, 2020 at 1 pm.

In the Company of Harold Prince at the New York Public Library for the Performing Arts

**Donald and Mary Oenslager Gallery
Through March 31, 2020**

Few people did more to define the American musical today than Harold “Hal” Prince. His resume included some of the most important titles of the past century: *West Side Story*, *Fiddler on the Roof*, *Cabaret*, *Company*, *Sweeney Todd*, and *Phantom of the Opera*. In the new free exhibition *In the Company of Harold Prince: Broadway Producer, Director, Collaborator*, The New York Public Library for the Performing Arts explores Prince’s creative trajectory, and showcases the team of designers, stage managers, press agents, composers, and writers he assembled to create so many history-making shows.

Curated by Doug Reside, the Lewis B. and Dorothy Cullman Curator of the Library’s Billy Rose Theatre Division, the exhibition displays original costumes, set models, and archival video, and borrows from the aesthetic of immersive theatre, inviting visitors to pick up, examine and interact with reproductions of documents and objects from the Library’s unparalleled collections. Facsimiles of the paperwork for *The Pajama Game* and *Damn Yankees* are scattered over a recreation of Prince’s desk for visitors to look through. Digital recreations of stage manager Ruth Mitchell’s scripts are linked to thousands of never-before-seen photographs from the Library’s collections. The exhibition ends with an open cabaret stage, allowing visitors to perform songs from his shows or record their own stories about their experience with Prince’s theatrical work.

A major highlight of *In The Company of Harold Prince* is an area devoted to his collaborations with set designer Boris Aronson. Aronson designed the sets behind some of Prince’s most iconic productions, and many of these models, often constructed by Aronson’s wife and design collaborator Lisa Jalowetz, have been recently restored and are on view together for the first time for the public. Sets on display include *Fiddler on the Roof*, *Cabaret*, *Zorba*, *Company*, *Follies*, *Pacific Overtures*, and *A Little Night Music*.

In the Company of Harold Prince opened September 18, 2019 and will be on display through March 31, 2020 in the Donald and Mary Oenslager Gallery, Shelby Cullom Davis Museum, at The New York Public Library for the Performing Arts in Lincoln Center.

“To help us better understand Robbins, Amanda Vaill has compiled a rich selection of his writings... filled with vivid details.”

– John Check, *The Wall St. Journal*

“A fascinating selection of illustrations, photographs, and writings... provocative and illuminating, this portrait will delight dance enthusiasts.”

– Publishers Weekly

“These diaries and letters by a choreographer who wasn’t thought to be a writer, are as thrilling as they are revelatory, and Vaill has done a magnificent job of assembling and giving order to this treasure trove. Through the eyes of the man who was instrumental in its evolution, we get a close-up of the great postwar changes in dance — the Americanization of ballet, the golden era of the musical comedy. Along with candid notes to and about lovers both male and female, there are work-related letters to his colleagues and heartrending ones to his muse Tanaquil Le Clercq. Most entrancing of all are Robbins’s descriptions of specific dances (like *Fancy Free* and *Anna and the King*) as they take shape in his imagination, step by step, gesture by gesture.”

– Molly Haskell, critic and writer

Fiddler: A Miracle of Miracles

An interview with filmmaker Max Lewkowicz

by Edward Brill

Edward Brill Max, I want to start by saying how wonderful I think the movie is —

Max Lewkowicz Thank you.

EB — and how moving, actually. For somebody who's moved by the show itself, it was like a concentrated dose of emotion. It is really a terrific film.

ML Thank you so much.

EB How did the idea to make a documentary about *Fiddler on the Roof* come about?

ML I had just completed a film for HBO about a photographer in World War II, and I had various ideas of things that I wanted to try. Believe it or not, I met Sheldon Harnick during a preview of the 2015 revival, and I loved the way he told stories. He was a storyteller, and I love storytellers. At the beginning, I thought it was an interesting story just about the Broadway show itself. But that wasn't enough. As I got into it, I began to realize that *Fiddler on the Roof* is many things. It has so many layers that move from one place to the other. It's a remarkable work of art, and that's why it has lasted so long, and that's why it's so universal.

EB How did the concept of the documentary evolve, from that first idea of just focusing on the musical itself, to become a much broader film?

ML I don't like to do hagiographies just praising something and all that. Whatever I do has to have layers. When I started to hear the stories, I was fascinated that the show was created from something that is so difficult to produce. In the film, Joe Stein says to Lin-Manuel Miranda: "This was the hardest thing I had. We couldn't find a producer, because who wants to tell a story about some old Jews in Russia?" Then I asked myself, So why did they do it? Why is it connected? And then everything just opened up like a flower. The story of the daughters demanding their independence, each one taking a step further and further, the story of the anti-Semitism and the pogroms in Russia during 1905 and what was happening in the Jewish community in the Pale of Settlement, and how it had to deal with that, and everything in between—families and relationships and how people hold together and break apart. I knew it had to be told in layers and timelines, so we created three timelines. One was 1905, where Tevye and his family exist in our imagination—Tsarist Russia, the Russian Revolution of 1905 that failed, and the pogroms that occurred in Odessa and various places. Another was 1964, when the show opened. The world was again in turmoil. Women's rights and the Vietnam War starting and the three civil rights workers in Mississippi—the two Jewish boys and the African-American boy who were murdered—and all the turmoil that happened in the sixties was starting to come to the surface like a volcano that was about to erupt. And then another was today, and when we started the project. It's still the same thing. We're in turmoil again. And I said, "That's why it's lasted, because everywhere in the world, there's turmoil." So those three timelines were very important to me. Then there were also the different themes, which are also very important to me. I'm very liberal, but the themes about women's rights—I have two daughters—and of course, refugees and the xenophobia and racism that is overflowing in the world today, it's very interesting. So you have racism and xenophobia and refugees again, as in 1905.

EB One of the things that struck me was both the timelessness and also the universality of *Fiddler* and its appeal to so many different audiences around the world. To what do you attribute that?

ML I think with any great work of art, what makes it a great work of art is its universal appeal. You could be from Mongolia and stand in front of the Sistine Chapel, and it has nothing to do with your culture, but you're awed by it. You can listen to a version of Shakespeare and be from some far-off place, and you will relate to it. You can see a film about poverty in a village in India that you have nothing to do with, but yet you understand what's going on. What makes *Fiddler* such a

powerful, universal story is that it deals with certain basic issues. It deals with, first of all, love—love of family, love of children. Then it deals with community—communities breaking up, communities being destroyed, and communities coming together in a powerful way to try to support each other. It also deals with the constant interplay between parents and their children and the breaking of traditions. We all understand it. And when you talk to people around the world, you begin to realize that they understand too. It's a great help in us coping with the world as it is. The problem is, people don't look at each other the same way all over the world. They point fingers as we do here in various places and say, "They're not me. They're the other." Well, of course they are. Tevye trying to survive with his family coming out of the Pale of Settlement in 1905 is not any different than a mother trying to bring her child out of Honduras or Guatemala, because she's worried their child will be murdered. It's love of your family. Now, why can't we understand? Why can't we overlay the two and see the exact outline being the same? That's what I tried to show in the film, that it is the same. The line of refugees in 1905 and the line of refugees in 1938 in Germany, and the line of refugees across the borders in Central America, they're all the same. They're not doing it because they want to grab your Rolls-Royce. They're doing it because they want to help their child survive. And I think that's why you get that universal feeling. And I think that's what Jerome Robbins saw. I see that he knew that that was happening, and it was constantly happening, and he was going to try to tell the proper story.

EB Can you talk a little about what you found out about Robbins' role in the creation of the musical, how he helped bring it from the concept that Joe Stein and Sheldon Harnick and Jerry Bock had originally into what it became? Robbins was not involved from the outset, as he was, for example, in *West Side Story*.

ML Well, the idea had started, but they were looking for a director. They asked Hal Prince, and Prince said, "I'm a European Jew, but I know nothing about the shtetls. I'm not Eastern European." And he said, "What about somebody like Jerry Robbins?" Now, Jerry Robbins, what's remarkable is his family came from Rozhanka, in the Pale of Settlement. And he went as a little boy, when he was five years old, to the village to play. In 1958, he came with a ballet tour to Eastern Europe, and he said, "Well, let me see what my village is like." And it was destroyed. It was gone. It was wiped out. It was leveled. The Holocaust had destroyed it. And he said, "This is something that I'd like to tell the story of, of what life was like before that." And he got involved with it, and he said, "Okay, I'll direct it." I feel very strongly that he just grabbed the reins as the genius he was and just rode with it and said, "This is what this is about." And he became the powerhouse behind it.

EB Now, there's a lot of people talking about Jerry Robbins in the documentary. You don't really hear from Robbins himself.

ML We do have footage of him in interviews, but he doesn't talk a lot about *Fiddler*. But that's not even the point. Somehow, I feel Robbins was on a different level. He was the magician, the puppet master. He was the godlike figure above the show. And maybe this is subconscious. I didn't think about that. I didn't want to just hear him talking like any other mortal. I wanted to have him be talked about by various people, both good and bad, and talk about their reminiscences of him and the work that he did and sort of the descriptions of the work that he did. So perhaps it was—and I'm not sure, but now that I think about it—I think I just felt maybe we shouldn't have him actually speaking and just leave him on the godlike level that is up in the heavens looking down and saying, okay.

EB I'm sure there were things that you had to leave out of the film. Was there anything, any stories about Robbins in particular that you felt you wish you could've included, but weren't able to?

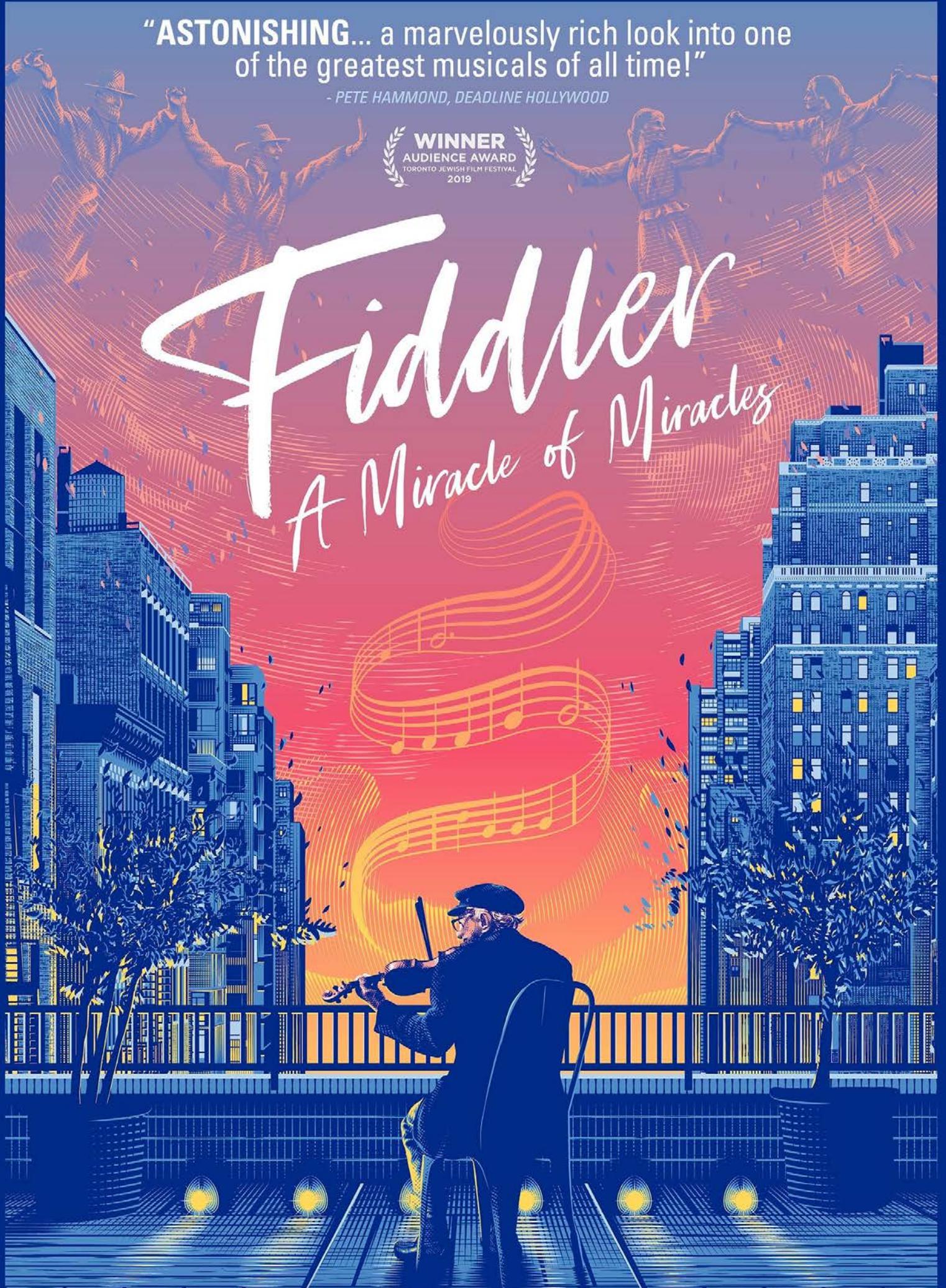
"ASTONISHING... a marvelously rich look into one of the greatest musicals of all time!"

- PETE HAMMOND, DEADLINE HOLLYWOOD



Fiddler

A Miracle of Miracles



ROADSIDE ATTRACTIONS AND SAMUEL GOLDWYN FILMS PRESENT A DOG GREEN PRODUCTIONS FILM A FILM BY MAX LEWKOWICZ "FIDDLER: A MIRACLE OF MIRACLES"

"FIDDLER ON THE ROOF" BASED ON SOHEM ALEICHEM STORIES BY SPECIAL PERMISSION OF ARNOLD PERL BOOK BY JOSEPH STEIN

MUSIC BY JERRY BOCK LYRICS BY SHELDON HARNICK ORIGINALLY PRODUCED ON THE NEW YORK STAGE BY HAROLD PRINCE ORIGINAL NEW YORK STAGE PRODUCTION DIRECTED AND CHOREOGRAPHED BY JEROME ROBBINS

EDITED BY JOSEPH BORRUSO CO-PRODUCER ELENA BERGER-MELMAN DIRECTOR OF PHOTOGRAPHY SCOTT SHELLEY EXECUTIVE PRODUCERS ANN OSTER PATTI KENNER RITA LERNER PRODUCED AND WRITTEN BY VALERIE THOMAS



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PRODUCED, WRITTEN AND DIRECTED BY MAX LEWKOWICZ



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ML We could have done the whole film about Robbins in *Fiddler*, because of the interplay between Robbins and Zero Mostel—you know, Robbins was a tough guy to deal with. Everybody talks about it. Stephen Sondheim talks about how tough he was to work with. And Boris Aronson, the set designer, who was being driven crazy by Robbins—and also the way he dealt with the actors and actresses. I mean, he went after them. He was a taskmaster. I don't know what was inside of him. I tell you, I would have loved to have met him. It would have been incredible. I think I would have gotten along very well with him.

EB He was a very complicated man, that's for sure.

ML Oh, my God, was he complicated. We're all complicated. Some more than others.

EB And as you say, the film does explore his reputation as a very demanding taskmaster. I have to ask you about this. There's one anecdote that you include from Austin Pendleton, where he says that Robbins said to him—I'm paraphrasing—while watching him in rehearsal, the thought of Austin playing Motel the Tailor marrying Tzeitel, that beautiful, wonderful girl—

ML [*interposing*] Made me sick.

EB Made him sick. He had to go to the lobby.

ML Can you imagine, here's Austin Pendleton, and he's this young kid and all that, and he said that to him. It must've destroyed him. But—

EB I'm just going to interrupt, because Pendleton tells the same story in the American Masters documentary, *Jerome Robbins: Something to Dance About*.

ML Oh, he does?

EB But he goes on to say, "You know what? Robbins was right." He says, "I thought about it, and he was right. And it really made me better in the role." And so I'm not saying this to criticize the choice you made in the film. But to me, the essence of Pendleton's story is not just that Robbins was being mean and vicious to him.

ML Yeah, yeah, yeah.

EB But he really had a way—maybe through meanness sometimes—he had a way of bringing out a performance in people that they didn't know they had, even within themselves.

ML He was tough. He would yell at ballet dancers. Whatever was inside of him, this turmoil that was inside of him, he brought out in his work. Now, the fact that he was brilliant and genius, does that mean it's okay to behave that way? I don't know, and I'm not a judge on that. But Stephen Sondheim put it best. He said, "I'd work with him any day, because it rubs off on you. His genius rubs off on you."

EB So let me go back to the making of the movie. You found some amazing things. I mean you found some real gems.

ML More than you can imagine.

EB Do you have a favorite thing that you've discovered, that you were really surprised and proud of having—

ML There are so many. As you dig deep, you discover. I didn't know that Jerry Robbins was so connected to the civil rights movement. He saw what was happening in the South in the United States in 1964 as being on the same level as the pogroms in the Pale of Settlement in 1905. And he did recreations with the actors of African-Americans being mistreated, and he had them play-act it in American roles.

EB Right.

ML And the fact that he is this brilliant choreographer, and yet the show is really not that choreographed. And yet when you see it, you get this feeling of the movement. You see them jumping off the tables. You see the Russians kicking out their feet.

EB And of course, the bottle dance—

ML The bottle dance is amazing.

EB You tell the story in the film of how he went very deep into any subject, which is really very typical of Robbins.

ML Well, here's the interesting thing. The final part of the film is this modern Ukrainian village for refugees from the 2015 war. They had a wedding, and we were there filming their first wedding. And during the wedding dancing at the



Lin-Manuel Miranda and Max Lewkowicz. Photo: Dog Green Productions.

end, suddenly, these four guys come out with bottles on their heads and they start to dance. They start to dance with bottles on their heads. And they do pretty well, you know? A lot of the directors who have done revivals talk about the bottle dance. It's very interesting. Velcro, superglue, stuff like that. Sometimes some people have said to me in interviews that I didn't include that it was good when one of the bottles fell, and the fact that they weren't glued to the dancer's heads. And the way he taught them how to dance. I was talking to some of the dancers. And the upper part of their torso was supposed to be absolutely rigid, while the bottom part could move in different directions. And that's what kept the bottle steady, because your upper part was just vertical, 90 degrees to the ground, whereas the bottom part, you could move your legs. You could kick. It was very interesting, because Robbins went to some Hasidic weddings and saw these Hasidic, insanely energetic dancers. So I said, "I want to see that," when we were doing the film. In fact, the footage that's in the film is stuff I shot. We called a couple of people in Brooklyn and Chabad and various different groups. And I said, "I want to go to one of the weddings, and I want to film it after we get permission." And they found it. And I went, and it was as crazy as I thought it would be. It's like, talk about Burning Man! You think Burning Man is a big deal? I mean, these guys are out of their minds. They're totally drunk, and they love to dance and all that. So Robbins saw that, and he loved the way they moved.

EB When did you first see *Fiddler*—the show or the movie—and what that experience was like?

ML I grew up in Montreal. My mother was a Holocaust survivor. And I didn't get the chance to see a lot of Broadway shows—only when I came to New York to visit my Uncle Leo and Aunt Lola and their son. And we would go to see some shows, but not a lot. But, certainly, we saw *Fiddler on the Roof* later on. I first saw the film in 1971. And I was flipped out over how wonderful the film was. And then I went to see it with Topol when I moved to New York. The first thing is, you fall in love with Tevye. Everybody falls in love with Tevye. I think Tevye is one of the great, great characters of musical theater, of theater, of literature. You could do a whole film just about who Tevye is, because he's so symbolic of so many things that we look at in ourselves, both as human beings and as parents and as fathers. So I fell in love with Tevye when looking at him. And my son—I started, of course, to cry the first time I saw it—the first time we saw it together he looked over at me, and he was shocked to see me crying. And he said, "Dad. You were crying." And I said, "Yeah. So what? I cry like everybody else." And he said, "I don't know. I never saw you cry like that at a show." And I said, "Because you fall in love with the characters, and you feel for them and their travails and their challenges. And so it connected. I don't remember the original question—

EB Your experience about seeing *Fiddler*.

ML Yeah. It was really about him. And maybe I looked at him in a way I look at myself.

EB Well, it reminds me of what Harvey Fierstein said in the clip that you had in the film about how the movies can speak differently to children who are rebellious, the parents, and then the older people who've been through it all.

ML Exactly.

EB And everybody sees something in that show and relates to it. So I have to ask you a few things specifically about the movie. How did you arrange for the wonderful scene of Sheldon Harnick playing the violin on the rooftop—?

ML Okay. So that's my building.

EB On the Upper West Side.

ML On the Upper West Side. So I said to Sheldon, "Do you still play violin?" because he grew up being taught violin.

EB I didn't know that.

ML Yeah. He studied in Chicago as a little boy. And he doesn't play anymore. But he had a violin, and it was totally out of tune. And I said, "I want to film you looking over New York City today and playing your original piece." And he said, "Sure." And we brought him up there, and I filmed him.

EB That's wonderful. Sheldon Harnick is full of stories, isn't he?

ML Oh, he's amazing, amazing.

EB He's wonderful. I never knew he could play the violin. I didn't realize that.

ML Yes, he plays the violin. But that's not him playing.

EB That's what I was wondering.

ML A little bit of it is. That's him singing. But at a point, we have Itzhak Perlman. I asked Itzhak to—

EB No wonder it sounded so good.

ML Some of it's out of tune. I wanted it to be squeaky. This is not Lincoln Center, this is a rooftop. But I thought it was a good opening.

EB Beautiful. Was there anything that particularly surprised you that you discovered in doing research for the film. One thing that I was really struck by and loved was the audio of Jerry Bock sending a little tune to Sheldon Harnick.

ML It was more than that. That was their methodology. This is how they did it. They didn't actually work in the same room. They did at times when they got together. But what was interesting, Sheldon allowed us, and Jerry Bock's estate allowed us, to use all their original tapes. And they had the original reel-to-reel hidden away on digital. So you have tons of songs, many of them that are not in the film, though a couple are—"When the Messiah Comes," and "My Father"—

EB "My Father's Town" or "My Father's Village."

ML Yeah. So it would either start with Bock saying, I got a great song for the girls for Motel's wedding. What do you think about this? And then Sheldon would say, well, here are some words. But maybe it should play someplace else. And they collaborated that way, creating this magic thing. And those are the original reel-to-reel tapes.

EB The other thing that I think added some real beauty to the show was the animation, those two pieces of beautiful animation. Can you tell me about how that came about? I think they were set to songs that were cut from the show.

ML We have a lot more animation and a lot more songs. So there is—for example, there were some places where I was thinking of how was I going to illustrate it visually. And because of Chagall's paintings and because of Boris Aronson's remarkable set design, I wanted to have some artwork in there. And so I found a great animator who I love. Her name is Tess Martin. And I said, "I want you to animate this piece, which is a song." I would send her a clip of a song, and I'd say, "I want it on oil and glass. I want it to be alive." And she would send me back a piece. We did a whole bunch of animations, but a lot of them are not in the show. There's one where Tevye is trying to get his horse to move along. We animated this wonderful horse, who doesn't want to go home, he wants to sleep. We did one about Tevye talking to his daughter. It's not in the show, but it's a lovely story where Tevye is talking to his daughter, and he's saying, "I want to tell you a story about a mother duck, who has ducklings. And when they're young ducklings, they're great. But when they grow up, they get into the water and start to swim away." And he says, "Doesn't that break your heart?" And it's a wonderful story, and I always wanted to include it, but I couldn't find it, because it's not part of Fiddler on the Roof itself. But we have the animation. So I figure I'm going to do some separate little pieces of the music.

EB Was there anything else that you felt you had to leave out of the film?

ML Oh, a lot. A lot. It's hard for me to remember everything that we wanted to include but we had to leave out. Certain songs—the biggest thing that some people complain about is the fact that we don't have the dream sequence, when they sing, "A blessing on your head..." I love that song.

EB Right.

ML "To see your daughter wed..." But it was funny, because we were doing the songs and fitting them into the storyline of the social changes that were taking place in Europe at the time. And I felt it didn't work. It was so out of context. It was like, almost comic relief to have Tevye running around and ghosts and all that. And I knew Jerry wanted that in. He loved that sort of spirituality and superstition that was part of the village at the time, too. So I left that out. And that is a big gap that people comment about. But a lot don't.

EB So the film is open now.

ML It opened in New York and L.A., and now it's open all over the country.

EB Will it be streaming at some point, or—?

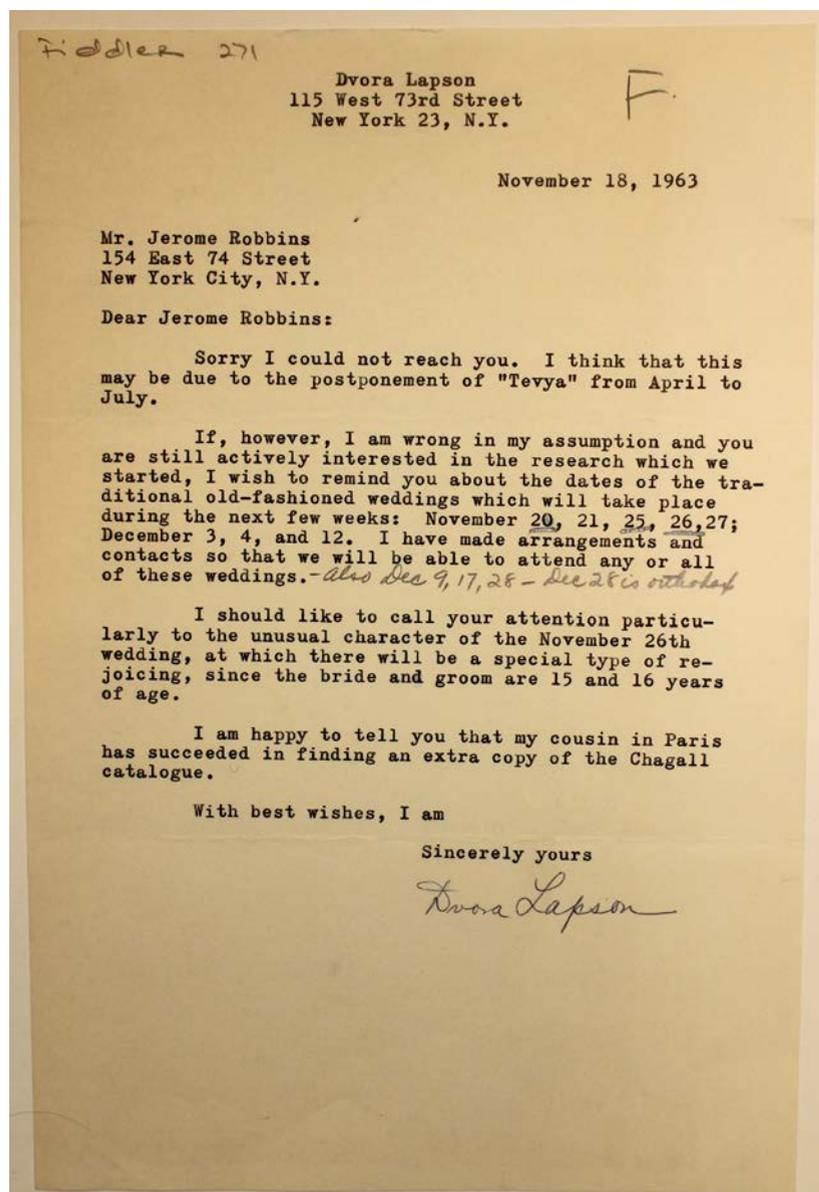
ML It's going to be on video on demand. It's going to be on television—

EB On PBS?

ML We don't know. PBS wants it. HBO wants it. We don't know yet where. But right now, we want to make sure it goes through its run theatrically. I like this idea, because it's really magical.

EB The film has had a wonderful critical reception.

ML Yes. 100% on Rotten Tomatoes. 100% audience reviews. Every—from the New York Times to every—we haven't gotten one bad review.



Letter from dance scholar Dvora Lapson informing Jerome Robbins of Hasidic wedding ceremonies he might attend while doing research for *Fiddler on the Roof*, 1963. Jerome Robbins Collection, New York Public Library for the Performing Arts.



Maria Karnilova, Tanya Everett, Zero Mostel, Julia Migenes, and Joanna Merlin backstage on opening night of *Fiddler on the Roof*, September 22, 1964. Photo: AP Photo.

EB I want to ask you what you think the enduring legacy of *Fiddler on the Roof* is.

ML The show itself?

EB Yes, the show.

ML It's like I said in the final graphics of the film, "Since the day it opened, September 22nd, 1964, it has played somewhere around the world every day till today." So that's one point. Everywhere, it's been there. And MTI [Music Theatre International] told us that. And then I'm hoping somehow when we get the educational part of the program out with this film, when it goes to schools, that it goes to places that people will see and understand the different layers of the show and how magical it is. And they will say, "Oh, I didn't know that."

EB Do you think that in the 55 years since *Fiddler* premiered, the impact of the show has changed or remained the same?

ML It's part of the canon. *Fiddler* is *Fiddler*.

EB One final question. What would you want viewers to take away after seeing your movie?

ML Great art is very important for us as a species to survive. We don't just eat and hunt and grow and all this. We need art to help us survive mentally. We need to express our sorrows and our happiness. When you find a piece of great art, as with *Fiddler on the Roof*, you have to treasure it and nurture it and keep it going and celebrate it. And maybe in my own little way, this film is sort of, that sort of nudge. Keep it going.

EB Well, I think you've done that. Congratulations.

ML Thank you.

Max Lewkowicz, founder and owner of Dog Green Productions, has written, directed, and produced hundreds of productions for network and public television, museums, and multi-national organizations in a career that has spanned over twenty-five years. Mr. Lewkowicz is a graduate of McGill University and has a Masters Degree in Communications from New York University. Mr. Lewkowicz's documentary works include award-winning films about the mercury pollution afflicting Native American tribes in Northern Canada, the Dance Theater of Harlem, the generational cycles of poverty in America's inner cities, Nelson Mandela's struggle against Apartheid in South Africa, as well as *Across the Bridge*, a documentary about the American Military Doctrine in Germany during the Cold War and *Ours to Fight For*, which tells the stories of American GIs in World War II. Mr. Lewkowicz's writing and directorial expertise has won critical acclaim and numerous awards, including the Silver Screen Award at

the U.S. International Film and Video Festival, the grand prize of The Chicago International Film Festival, and the 2003 Award of Excellence from the National Association of Museum Exhibitions. His film *Morgenthau*, shown on public television, won an Emmy in 2015. Mr. Lewkowicz's film *Underfire: The Untold Story of Pfc. Tony Vaccaro* premiered on HBO in November 2016. Mr. Lewkowicz's latest film, *Fiddler: A Miracle of Miracles*, is the first in-depth documentary film that chronicles the life and themes of *Fiddler on the Roof*. The documentary explores why the story of Tevye the milkman is reborn again and again as beloved entertainment and a cultural touchstone the world over.

Edward Brill, a retired attorney and member of the Board of Dance/NYC, taught a 12-week course on Jerome Robbins in Spring 2019 at the New School Institute for Retired Professionals in New York City.



Harold Prince received the Jerome Robbins Award in 2013, an honor he was given that year alongside Chita Rivera and Stephen Sondheim. Photo courtesy of the Jerome Robbins Foundation.

“He knew what he wanted when he saw it...”

An Oral History interview with Harold Prince

by Bernard Carragher

In a career spanning more than sixty years, Harold Prince [1928–2019] received ten Drama Desk Awards as Outstanding Director and 21 Tony Awards for Best Direction, Best Producer, Best Musical, and Lifetime Achievement. In addition, Prince was a Kennedy Center Honoree in 1994, the recipient of the National Medal of Arts in 2000, and received the Jerome Robbins Award in 2013.

Prince received his education at University of Pennsylvania, where he was involved in the student theater group, Penn Players. After graduating in 1948, he returned to New York and began working as an assistant stage manager for producer/director George Abbott. This experience led to co-producing opportunities with Robert E. Griffith and Frederick Brisson, resulting in the first two musicals that won Tonys for Prince—*The Pajama Game* (1954) and *Damn Yankees* (1955). After several co-productions, including the classic *West Side Story* (1957), Prince produced on his own. His *Fiddler on the Roof* (1964) enjoyed enormous success with a record-breaking run of over three thousand performances. Meanwhile, Prince began taking on the role of director. Many popular musicals of the following decades were created under his direction, including *Cabaret* (1966), *Evita* (1978), *Sweeney Todd* (1979), and *The Phantom of the Opera* (1986).

In collaboration with Stephen Sondheim, he was a pioneer in the development of the “concept musical,” taking its departure from an idea or theme rather than from a traditional story. Their first project of this kind, *Company* (1970), paved the way for many other innovative musicals. Prince’s contribution to the arts extended beyond the musical theater: he made movie adaptations (*Damn Yankees* [1958], *A Little Night Music* [1977]), and directed for television (*Candide* [1986]). In addition, he served as a trustee for the New York Public Library and on the National Council of the Arts of the National Education Association.

In 2009, Bernard Carragher interviewed Harold Prince as part of the Jerome Robbins Foundation’s Oral History Project. The interview took place in Mr. Prince’s office in Rockefeller Center. What follows are selections from that conversation.

Harold Prince I met Jerry Robbins when he came in and worked on *Wonderful Town*. That very next year when I produced *The Pajama Game*, George [Abbott] persuaded all of us to use Bob Fosse because Bob was married to Joan McCracken and she’d said that he was a great choreographer. And George said, “He’ll be a great choreographer if Joanie says so.” We took him, and then I said, “I want an insurance policy.” It was my first show and I suspected that I’d either have a hit or no career. George said, “Okay,” and I said that I’d like to ask Jerry Robbins to just stand in the back and if we needed him, he could just do little things. So George said, “Ask him.” So I asked him, and he said, “I’ll do it for one percent and co-directing credit.” And I said, “Co-directing credit? No.” I went to George. George said, “Give it to him.” I said, “Why?” He said, “Everybody will know who directed the show. Don’t be silly. Give it to him.” So I did. So it said, “Directed by George Abbott and Jerome Robbins.” Ultimately, Bobby needed very little help. But, actually, Jerry did three things. One, he did “I’m Not At All in Love.” He put the cart into it, and that was very important. And he did “There Once Was a Man”—which is a very static, difficult number for two people—and he did it brilliantly. And then, the day before we left Boston, to come to New York, I finally exploded with George and Jerry, and I said, “The bow of this show is humiliating. It looks like a cheap revue. It’s gay and silly and completely uncharacteristic.” And they both said, “But the show’s a wild smash.” And I said, “I know. But I have to sit in the theater and see it.” And I was a twenty-six year old man putting his foot down. And George and Jerry looked at each other and George said, “He means it, Jerry.” And Jerry said, “Alright. I have four hours on the last Sunday here. I’ll do what I can. What do you want?” I said, “I want a bow that takes place in Hernando’s Hideaway...that we can close the configuration a little...and it’s a bow. They can do the little quatrains, but, nevertheless, it’s a bow, not an advertisement in a glossy magazine. It’s just a bow with little jokes.” And he said, “Alright. I’ll do it.” So I set the scenery up, he went in, he spent the four hours, they all did the bow, and it made a huge difference because it was gutsy, it was the essence of the show. And then I was happy. And he got one percent forever and co-directing credit, but it did establish him as a director *manqué*. And then he started to direct.

Bernard Carragher And the next time you worked with him?

HP The next time I worked with him was *West Side Story*, and he was already in it. I came into *West Side* with Bobby Griffith late. We came into *West Side* when Cheryl Crawford walked out, because she could not find the backers. She had just done *Candide* on Broadway, and it was a disaster. She was a wonderful woman who really had taste. But she couldn’t do back to back dangerous shows. So I said, “I’ll fly into New York and hear it with my partner.” I’d heard it already, of course. And we agreed to do it. I negotiated over the telephone from Boston—where I was working on *New Girl in Town*—I negotiated down all their contracts. I think I took twenty-five to thirty percent away from all their royalties and said, “Take it or leave it.” There were a lot of phone calls, crying, “We’re not going to take it.” And Bobby and I said, “Of course they’re going to take it. We’re the only guys willing to produce it.” And we got it on the stage. We completed the scenery, totally cast it, and got it on the stage—in rehearsal—six weeks later. And it was a smash. And Jerry was very, very—see, I was a producer—he didn’t annoy me very much. I think he was tough to everybody.

BC Was he a different Jerry from the Jerry you saw on *The Pajama Game*?

HP Well, I never saw him much on *The Pajama Game*. He did a little work, he was happy to do it. He didn’t have to do much. [Pointing to a photograph] There’s a picture here of all of us getting our Tony Award for *Pajama Game*. There’s no Jerry. He didn’t want to have his picture taken. I never realized it until today, but I think he felt that it was inappropriate. Which was very unusual for him. But I think with the company of all of us it seemed too much. I think he and Lenny and Arthur had a difficult relationship. Lenny was quoted as saying, “I’ll never work with Jerry Robbins again until I need him.” Arthur will tell you, chapter and verse, about Jerry. Jerry was a spectacularly gifted fella, but he was inarticulate in the way choreographers and dancers often are. He knew what he wanted when he saw it, and he could talk with his feet. When he tried to talk with his mouth, it was Actors Studio gobbledegook. He had a good quality, which is the pretension to want to be an intellectual. He really wanted that. And to such an extent when you want to, you become one. But he wasn’t a true intellectual. His taste was. And so the absence of real, verbal acumen was a handicap. He was also a bully, and I think that was partly because he couldn’t articulate what he wanted. When he did *West Side Story*, he chose to do it with a bunch of inexperienced and, probably, predominantly uneducated kids, so language was a huge problem for everybody. To get Riff to give a performance, to talk to Mickey Calin, who was a vaudeville boy, from that experience, to talk to him about that role, was frustrating to Jerry, frustrating to Mickey, and frequently just ended in hurt feelings. And Jerry never minded a damn about hurting anybody’s feelings. I think, to balance this, he had enormous charm, when he wanted it. He was kind of adorable. My wife knew him twenty years before I knew him. She’s much younger than I, but she met him when she was four years old. He was a friend of her parents, he was adorable—everybody thought that—and complex. But there’s no overestimating his gifts, which were extraordinary. His gift of metaphor. The restlessness in *West Side* he caught in a metaphor right at the beginning of the show, and the restlessness is the reason for everything that follows. An interesting point is, he would not let the kids do this [snapping his thumb against his middle finger]. They had to do the noise with these two fingers [indicates his thumb and index finger]. Try to do it sometime, it’s impossible. And they all had to do it. And they did it. I’ll never forget that.

BC Was he challenging the cast?

HP No, I don’t think so. It’s possible, but I think mostly what he was doing was, it’s more what I said before. He really did not know *exactly* what he wanted until he saw it. The victim of that, usually, was the set designer, and the costume designer, because he could not say what he wanted. Back and back and back to the drawing board, and then, one day, he’d see it. But he was not generous when he saw it. He never said, “Oh, that’s it! I’m so sorry I put you through hell. That’s it.” *West Side* was not a problem with him. *Fiddler* was.

BC Were there any changes out of town, or anything you asked for in *West Side*?

HP No, everything was fine. I realize now I forgot *A Funny Thing...*, and it was a huge thing. They wanted him to do it, and he wouldn’t do it. Then I talked George Abbott into doing it. And the fellas, I think, were not as thrilled with what he did as I. I think he really put it up on its feet, and I remember the gypsy run-through



Imperial Theatre, 1964. Photo by Friedman-Abeles ©The New York Public Library. Photo courtesy of Dog Green Productions.

in New York, without any of Jerry's work, and it was a triumph. I remember going to them and the company and saying, "I want you to remember this experience." "Well, they're gypsies." "No, they're not gypsies — they're discerning and it's New York." Then we went to Washington, and they hated it. We were there for four weeks and the headline in the *Washington Post* said, "Close it, Mr. Abbott." And the dean of American critics wrote that review. So we never played to more than three rows of people in the National Theatre. And the cast was fantastic. They performed a farce comedy as if they were getting laughs back from the audience, and they were getting silence. Week after week after week. So I said to George, "I think we should try to get Jerry down here. Jerry was in California. Actually, he had been fired from *West Side Story*, the film. The associate producer of the film was my father-in-law.

BC Saul Chaplin.

HP But I did not know him then. I had met him, but I didn't know him. Bobby Griffith and I were in California and stopped by the set to see the gym scene. When I walked in, all the kids were there, and I knew a lot of them, and everybody was very strange, and then somebody came over and said Jerry was fired. "He's not here today. He's off the movie." And they completed filming the scene. Wow.

Now you dissolve. We were doing *A Funny Thing...* and Jerry was getting the Academy Award with Bobby Wise in California, and I called him. I said, "Jerry, we need you terribly. Would you fly east and see the show and see if you can help? I know you can help. You can get Steve to write something that's more appropriate, if that's necessary. You'll know what's wrong with the show. I promise you the show plays much better in New York." I said, "I'm not sure it's a road show." It turned out to be an international show, in London. But it was never a success on the road — even after Jerry did his magic. And he said, "I'll come tomorrow, after the Academy Awards." I watched the Academy Awards, and he won, of course, with Bobby, and he thanked Bobby Griffith and me. He primarily thanked us for putting the original show on. And I was extremely touched. I thought it was a very sentimental gesture, coming from him. I really was very moved by it. He immediately flew to Washington. The day before, I went to Zero, and I said, "Zero, I know what you feel about Jerry Robbins. He squealed. I think he's the key to making the show a success. Would you work with him?" Long pause. "Well, you didn't ask me to have lunch with him, did you?" And I said, "No." He said, "Because I won't." I said, "Right." "Okay." So Jerry came, and they made cold peace — "Hello," "Hello" — and Jerry directed him in tiny ways. But mostly what he did was the opening, and the opening was brilliant. He inspired Steve to write "Comedy Tonight." The reason "Comedy Tonight" worked, and not "Love Is in the Air" — which was a wonderful number — was that it did not mislead the audience into thinking it's about love, rather than comedy. Simple as that. The minute he did it, it was ingenious, and brilliant, and fantastic, and the show was off and running. When we got to New York, the number was not ready for the first preview. So the show opened without it for the first preview, and then it went in the next day. And then the show worked in New York, all over again. That number was hugely instrumental in getting it off to a great start. Otherwise, he worked on the second act chase scene — in and out the doors — and it became a little more choreographic, and the timing better, than Abbott's timing. Funnier. That's all. And so, he did us a great service. He, then, having not taken billing, put it in *Jerome Robbins' Broadway*, and, pretty much, told everybody he saved the show and was the co-director of it. So he had second thoughts about taking the modest position. Then we move on to *Fiddler on the Roof*. I was asked to direct *Fiddler on the Roof*, originally, by Bock and Harnick. And I said, "I don't know how. It's not my family background. I don't know about the shtetls. I think I'd be the blind leading the blind. Jerry Robbins is the only person who can do this show." "Why?" "Because he's the only person who, through dance, can give it universality. If you do it as just a Jewish folk piece, it will not have universality. If they start to move, it will." They could not get Jerry Robbins, so they said, "We have another musical." And I said, "What's that?" They said, "*She Loves Me*." Well that was my world — Budapest. So I said, "I'll do it." I did *She Loves Me* and a year later I said, "What are you going to do about *Fiddler*?" We actually named it *Fiddler on the Roof*. At the time it was called *Tevye*. They said, "Maybe we should go back to Jerry Robbins." I said, "Why don't you?" Jerry said, "I'll do it if Hal Prince produces it. Fred Coe was going to produce it and I don't think Jerry felt he could rely on Fred Coe, who was a great television producer, for what he needed. Jerry and my relationship was very, very good. For whatever reason, he was a little afraid of me. He respected me. I was always a little distant. I was always a little removed. He'd seen my impatience years earlier, and he knew I was not afraid to talk to him, and he respected that. And I certainly respected him. Long before rehearsals, before everything was in place, Jerry would not put himself on the line directing it until the guys wrote an opening number. This is where his gift for metaphor was so strong. He said, "There's got to be a universal metaphor here." You see, my universal metaphor was, "Make them dance. Jerry Robbins can give it movement." Jerry Robbins wanted to give it more. He kept saying, "What is it about? What is it about?" Finally, I think Sheldon said, "It's about traditions, isn't it?" And he said, "That's your opening." And they wrote "Tradition." He had an unerring gift for knowing what the all-encompassing metaphor would be. It was one of the greatest openings in history — and by the way, it's been revived and so on, and unless it has that turntable, it never has the impact of his staging of it. Simultaneously, every time Boris Aronson came in with a set — particularly the little house with the fiddler on it — Jerry said, "I don't like it." And Boris would say, "Tell me what it is you don't like." Well, he was incapable. So Boris was driven mad, and he just kept bringing back new drawings until, finally, it was the house that Jerry wanted. Later, my relationship with Boris was very close, but it was very articulate. We finished each other's sentences, and Lisa Aronson was very much his partner, so it was never frustrating. But with Jerry it was totally frustrating. We were getting ready to go into rehearsal and I got a telegram on Saturday,

preceding the Monday rehearsal, from Fitelson — Jerry's lawyer — saying, "Jerry cannot go into rehearsal on Monday. He's not ready, it's not ready, the material's not ready." I'd never had a telegram from Jerry, for God sakes. What happened to the telephone? And I said, "Well, just tell Jerry to send me a check for \$62,500.00 — which is what I'd laid out — and I'll postpone the show. And Jerry called, near to tears, "How can you do this to an old friend?" I said, "How can you send a telegram to me? Are you crazy?"

BC You'd booked theaters too, right?

HP Oh, sure, I had the theaters on the road, in Detroit, and then the Imperial. So we went into rehearsal on Monday. On that Monday, Ruth Mitchell, who was my assistant, called and said, "Don't come down." I said, "Why?" "Just take my word for it. Don't come down to rehearsal." We were rehearsing in City Center. So, of course, I immediately came down to rehearsal. And the company was ad-libbing. It was an Actors Studio exercise in the hands of the wrong director. They were ad-libbing, saying things like, "What do you mean I can't buy a book in your store? Just because I'm black" — this is a white fellow saying this — "you won't sell me a book in your store? What kind of racism is this?" And the shopkeeper said, "Get out of my store! This is a store for whites only!" And my eyes rolled around in my head, and Ruth said, "I told you not to come down." So I went home. I thought, *This is hopeless*. The second day, Ruth said, "Don't come down. I'm telling you, don't come down." I came down. They were all sitting on the floor, mumbling. And then they were walking around in a circle. And I thought, *What's going on?* And Ruth said, "They're in a concentration camp." I said, "But they're in a concentration camp fifty years later. What the hell's going on?" So after two days of those exercises he started to do his work. After the two days of Actors Studio madness, he started to direct the way he directs — choreographed directing. And it was brilliant.

BC What do you mean by "choreographed directing"?

HP He thinks with his body, and he instinctively knows who these people are. Once he got rid of the Actors Studio. He got rid of it and from then on, until one day when there was a scene between Hodel and Fyedka. At that rehearsal I walked in and they were throwing a ball at each other, which is an Actors Studio thing, to free them. The problem is, they kept dropping the ball, and it would roll somewhere and I thought, *How can you play a scene when you're trying to retrieve a ball?* Please. Nevertheless, the scene was fine. And the direction of the show was fine. He asked for eight weeks of rehearsal the day that he told me he would not go into rehearsal. And then he bargained with me and I said, "Okay, you can have eight weeks. You're choreographing *and* directing. You can have the eight weeks." By the end of six weeks, there wasn't any dance. And I thought, *He conned me out of six weeks to direct the book. When the hell are you going to do the dancing?* Well, the bottle dance was done in one afternoon in Detroit before the opening. In one afternoon, in three hours, he did it. A couple more things to say. One is, Jerry helped cast the national company a little. But he never saw it. And as far as I'm concerned, he came in during the first six months for a few minutes at a time on Broadway, and then never saw it again, until London. He went to London and rehearsed it. But the only two companies he truly rehearsed were New York and London. The road companies went out there without anything. He had an assistant he assigned to them. It had three road companies at one point and it ran all over the world. He never did any of it. He just pocketed the royalties and, "the hell with it."

BC How did the show hold up?

HP Pretty well.

BC Why do you think Hollywood didn't work for him?

HP I think Hollywood did not work for him because they did not know quite how to stand up to him, and because he just wasted a lot of time, which meant money. "I want to shoot that over, and shoot that over, and shoot that over..." On Broadway, we don't have the equivalent of that, but we do have the equivalent of "time is money." That's where his respect for me came into play. I don't know why that worked so well, but it did. We never got too close and cozy. The kids in *West Side Story* got so close to Jerry. Steve got close to him. Arthur — they all got close. I never got close. I always kept that distance, and he respected that. And, you know, I went on to be a director, and he never referred to that in all the years I saw him — and I saw him all the time — until one night when there was a fundraiser at the New York Public Library at Lincoln Center, and it was the same

year as *Kiss of the Spiderwoman*. He was at the next table and he came over to me, and it was the first time he ever mentioned it, and you know how late in my career that was. And he said, "Hal, I saw your show" — he didn't name it — "the other night and you really did a wonderful job. Good work." And I said, "Thanks a lot, Jerry." That was about thirty shows later. But I learned a lot from him, you know.

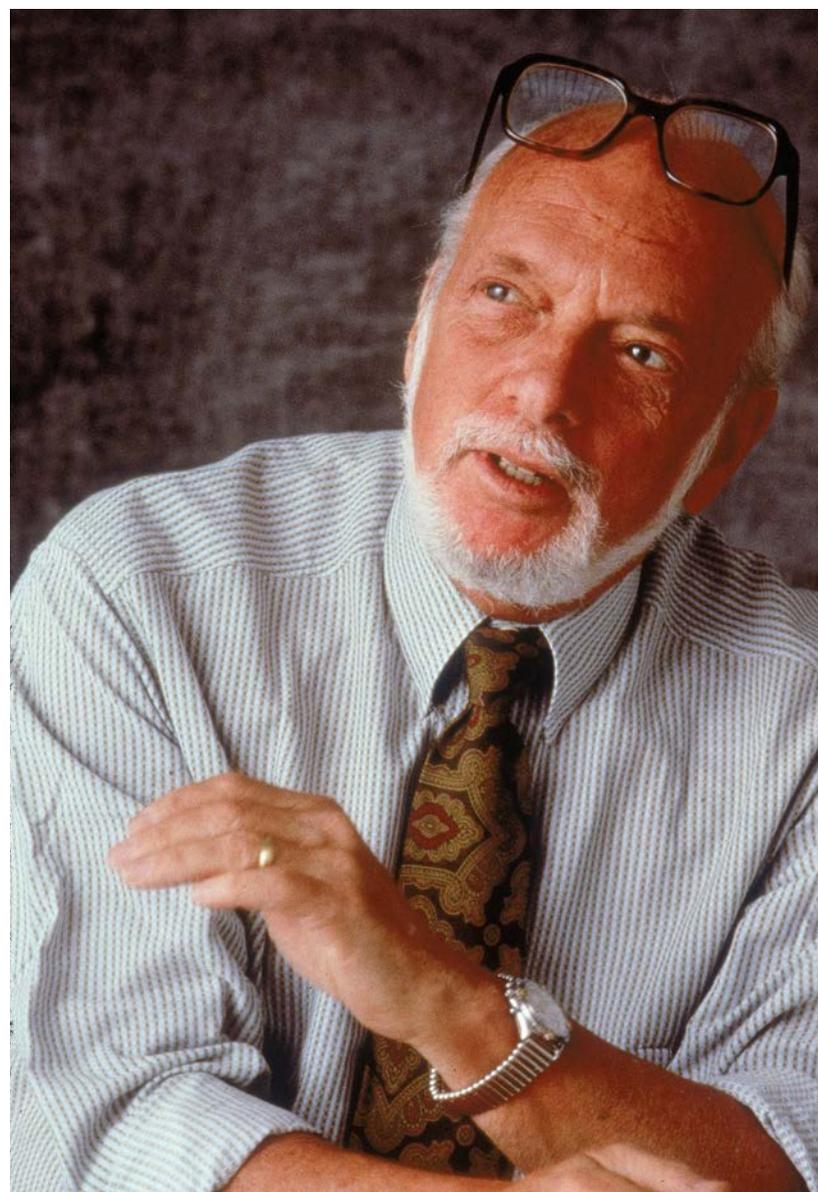
BC You did. Tell me what did you learn?

HP I learned the value of metaphor. I took it as far as he'd taken it, maybe even further in *Follies*. And I learned how to choreograph without choreography. I learned how to take blocks of people — which he'd do — and move them, from upstage to down, or directly upstage in a clump, or diagonally from upstage to down, or diagonally from downstage to up. I knew how to use choreographic movement so it was powerful. I didn't know the steps, and I never did the steps, but I did *that*. It was valuable. I translated it into something I could do.

BC Your shows move beautifully. *Evita* —

HP Yes. All of that I worked out with Larry Fuller, who did a brilliant job. Brilliant job. But I worked all the ideas out with him, and that, I would say, Jerry was instrumental in teaching me. I only had two teachers. George and Jerry. I did not work for an inferior director.

Bernard Carragher is a theater critic for New York Theater News and The Catholic Transcript. He has written for the New York Times, Playbill, and Show magazine. He was one of the producers of *My One and Only* and *Chita Rivera: The Dancer's Life*.



Harold Prince. Photo by Elisabeth Novick, courtesy of the office of Harold Prince.

In *The Concert*, Jerome Robbins' comedic touch extended to the staging of non-choreographed moments. Robbins' theatrical treatment of Chopin's pieces were an attempt "to denude certain pieces of their banal titles — 'Butterflies,' 'Raindrops,' etc. — perhaps restoring them to their purity by destroying their fabricated interpretations." Here, Johannes Piirto, as the glum on-stage Pianist [at the Finnish National Ballet in 2019], literally dusts off the grand piano before giving a recital that will inspire the dancers that make up the ballet's onstage audience. This ingenious opening moment prepares audiences attending *The Concert* for the laugh-inducing choreography that would follow. Photo by Sakari Viika.





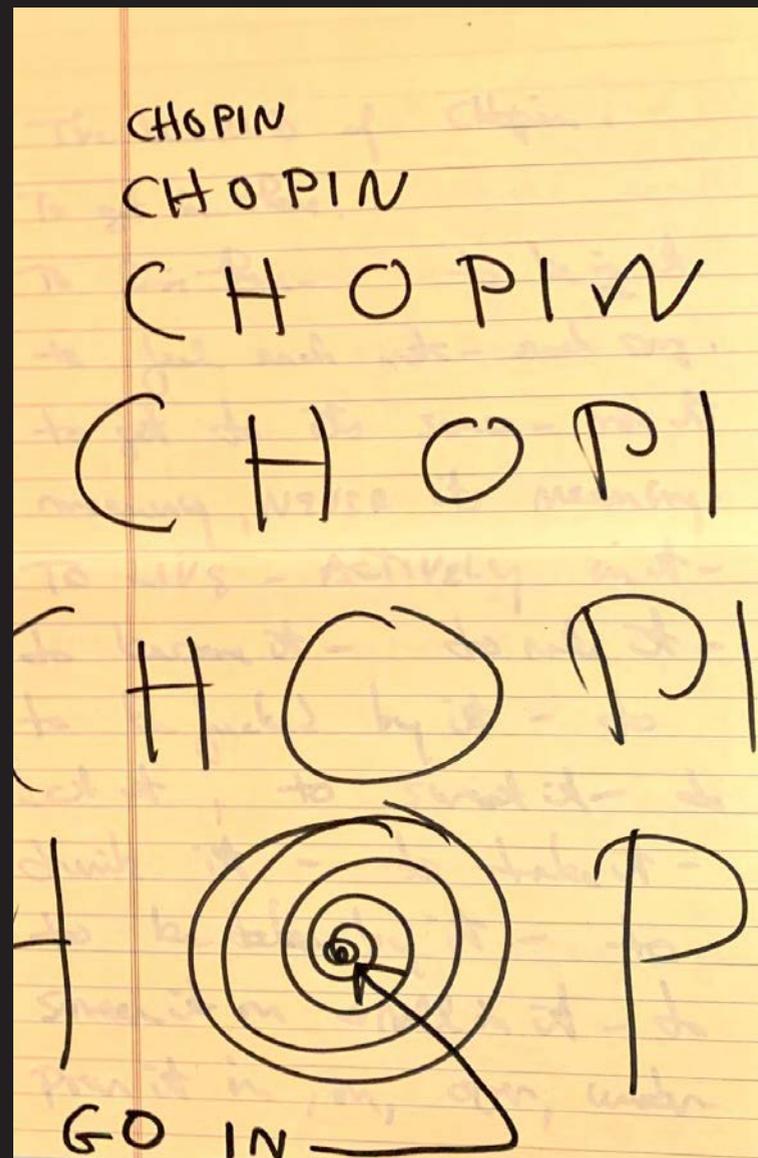
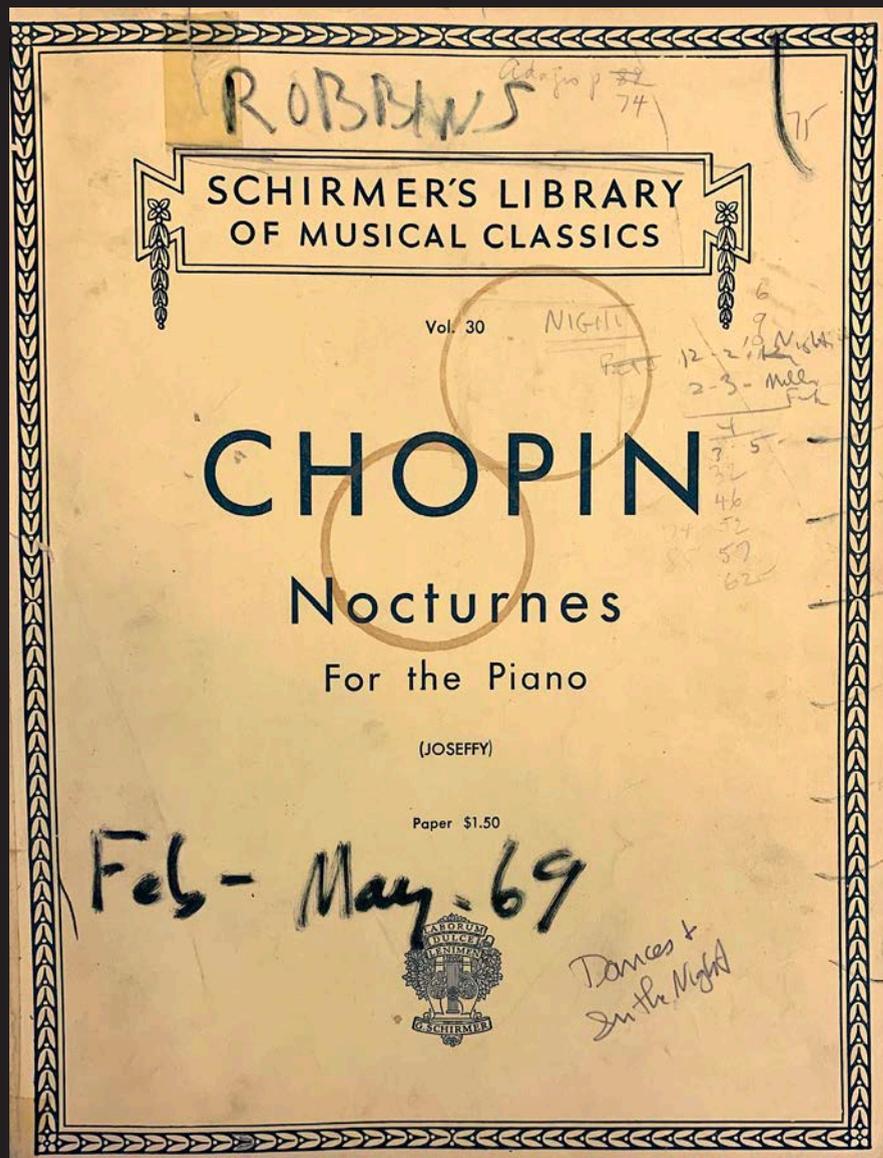
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Celebrating the Composer's Voice

Perspectives on Robbins' Chopin Ballets

by Stephanie Jordan

Left: Robbins' edition of the Chopin *Nocturnes*.
 Right: Drawn by Jerome Robbins in 1969 in preparation for rehearsals of his ballet *Dances at a Gathering*. From the Jerome Robbins Collection, New York Public Library for the Performing Arts.



Think Chopin, think ballet, and next to memories of ballet class and Michel Fokine's often over-romanticised long-tutu ballet *Les Sylphides* (1909), Jerome Robbins' name will soon come to mind. Much has already been written about Robbins' exceptional contribution to the Chopin repertory — *The Concert* (1956), *Dances at a Gathering* (1969), *In the Night* (1970) and *Other Dances* (1976). But my own research suggests that letting Chopin's music share the lead within the field of 'choreomusical studies,'¹ can spark off fresh ideas. To that end, I was able to spend time during Robbins' centenary year in the Jerome Robbins Dance Division of the New York Public Library, examining not only films and written material (Robbins' own writings and reviews in the Jerome Robbins Archive), but also scores: his own music scores, many of them annotated, of Chopin pieces that he used or did not use, as well as both Laban and Benesh dance scores.²

The Concert stands aside from Robbins' later Chopin cluster as a 'concept' piece,³ and *about* its music, using Chopin as a springboard for critiquing — gently and not so gently — our common practice of allowing narratives, characterisations and fancy titles to arise from an intense listening situation (hence the subtitle 'The

Perils of Everybody'). At the same time, Robbins plays with intertextual reference to Fokine's *Les Sylphides*. He would have known that piece at least from 1937 when he danced with the Fokine Ballet in Long Island, New York,⁴ and later, from 1940, during his first season with Ballet Theatre in New York. It is likely too that he would have seen *Les Sylphides* in the repertoire of the two offshoots of Diaghilev's Ballets Russes (the Original and Monte Carlo companies) when these companies appeared in New York. Arms flapping and pulsing in several numbers and group manipulations in the "Mistake Waltz" are an obvious giveaway, but the musical contribution is another. I offer a few examples.⁵

The tiny, sixteen-bar Prelude in A major Op. 28, No. 7 that Fokine choreographed as a solo for the ballerina (usually the main ballerina) framed by the corps de ballet, became the cornerstone of Robbins' ballet. The New York City Ballet musical score for *The Concert* indicates an amusing pun in the title "A Major Prelude." As did Fokine, Robbins had the music played three times, especially slowly so that it lasts over 3½ minutes (the score stipulates *Andantino*). Arranged by Clare Grundman, it is first for piano alone, then for piano and triangle, then

for orchestra alone. First time round, the beautiful young woman (known as the “Mad Ballerina” according to item 2 of the score) tries on a series of hats, claiming her favourite, a huge blue one, at the music’s climax (presumably her fantasy during this theatrically reimagined concert). For this opening activity, the music is dropped down to A flat major. The first repeat is up a semitone to A (Chopin’s original key) when the husband tries to stab his wife with a rubber knife. The second is up another semitone to B flat, a group section when the young woman tries to get herself into pole position within every ensemble pose. The effortful rise in pitch on each repeat only draws attention to the sardonic nature of Robbins’ enterprise, as well as to the fact of repetition itself, not forgetting the earlier *Les Sylphides* and its repetitions.

An interesting extra to the Prelude are the little accents added to Chopin’s score on count 2 of the bar. The young woman uses these as the points when she admires each hat in an imaginary mirror, and rejects the first two. These accents occur on the piano first time through (every other bar, 7 in total) and then on the triangle (8 more of them during the repetitions that follow), and they probably stemmed from a *Sylphides* orchestration. (They appear, for instance, in the 1953 orchestration by Roy Douglas, including some use of a triangle.) As you may imagine, these accents do sound absurd as well as predictable, regularly picked out by gestures, all of them different. Russel Allyn, librarian for the orchestra of New York City Ballet, tells the amusing story that current music director Andrew Litton ‘plays the triangle part from the podium while conducting with the triangle beater as a baton.’⁶

In the original performances, one dance stood out from the rest, the Mazurka Op. 28, No. 4, for an exceptionally talented dancer Tanaquil Le Clercq, the beautiful young woman transformed. The solo disappeared when she contracted polio a few months after the premiere. It has remained a fascinating mystery. Robbins tells us that it was:

very near the end, where the piece was playing and she came in, sort of wandering, and listened to the music and then slowly took off and began to dance...It was just absolutely into the music—it wasn’t comic—and to me that was sort of like the beginning of *Dances at a Gathering*. It was a very beautiful dance, sort of a reverie. I took it out when Tanny no longer danced; it was so her⁷...I could take the dance as I choreographed it then and put it into *Dances* now.⁸

The only possible access to this solo today is to listen to the Chopin: and the music here is radical even for him, surprising, occasionally shocking, peppered with bizarre harmonic twists that are ahead of their time. (It is perhaps the oddest Chopin that Robbins ever used.) It opens, as Le Clercq entered “sort of wandering,” with a pair of chromatic lines, the descant descending, the other rising to meet it from beneath. When will these lines settle their relationship? When did she settle hers with them? Suddenly an oom-pah-pah bass signals the real beginning of the dance. Later, cascades of giant intervals that recall the bizarre chromaticism of the opening break the surface, one of these (heard twice) lasting an extra bar and progressing from strange to alarming. Did Le Clercq follow Chopin deep into this very odd territory? We can only imagine...But we can, at the same time, be forgiven for thinking that, so near the end of *The Concert*, this dance would have tempered the hilarity of the “Butterfly Ballad” conclusion (to part of the Ballade in A flat major Op. 47, No. 3).

Elsewhere, Robbins admitted that the solo linked directly to the famous opening solo of *Dances at a Gathering*, at which time, over a decade later, his choreography was “absolutely into the music” in a much more consistent way. But still, as Robbins wrote in notes dating from 1993, he wanted to renew the image of the composer within the ballet context: “In all the ballets there was a deep wish to rescue the music.”

By 1969, Robbins was ready to explore a kind of musical composition that made sense without concrete narrative, fundamentally more like an architectural construction. *Dances at a Gathering* was built from a particular ordering of short piano pieces, the kind for which Chopin is most well-known, an ordering determined partly by the music, partly by the particular dancers involved, and by how each component affects the other. In this article, I focus on construction, but also on how construction contributes to meaning.

Surprising it has been to trace references in a programme note to the larger landscape that Robbins had in mind at the time of the *In the Night* premiere: a “full-length Chopin ballet.” *Dances at a Gathering* was to be the first part, *In the Night*, the second, using four Nocturnes. Here, Robbins suggests a link with *Dances at a Gathering*, which had ended with a Nocturne. The biggest surprise

lies in the last sentence: “The final part will be set to a piano and orchestra work.” A score containing all Chopin’s piano and orchestra pieces, Op. 2, 13, 14 and 22 (Schirmer edition) lies in the Robbins Collection. These relatively unknown works were to be used later by other choreographers, most famously by Frederick Ashton in his 1976 *A Month in the Country*. Instead, having decided to avoid the balletically traditional orchestral scoring, Robbins ended up stressing the separate identities of his Chopin ballets, except in the title of *Other Dances*, which, he tells us in another programme note, refers directly to *Dances at a Gathering*.

I am struck by Robbins’ confidence to interpret Chopin’s music in a creative, compositional manner, if not in the spirit of radical arrangement and editing associated with *The Concert*. He always listened to many recordings and drew on his background of reading music and playing piano and violin as a child. In an interview with the critic Edwin Denby, he notes the change in dynamics at the end of Edward Villella’s *Dances at a Gathering* opening solo, when he gestures before leaving the stage. Fortissimo in the score seemed “a little obvious, like I was trying for a hand and the piece was trying for a hand, I thought there was something else there, so I took it on retard and soft.”⁹

Tempo changes are much more frequent in Robbins’ Chopin ballets. Pianist Rob Clark, Head of Music Staff for the Royal Ballet, notes in his score the change of speed in the first pas de deux of *In the Night* (taken into the RB repertory in 1973): marked in the score $\text{minim}=42$, but played $\text{crotchet}=48$, virtually half the speed. Another example from *The Concert*, for the “Mad Ballerina” duet, recalled by Clark: $\text{crotchet}=134$ becoming 110 and here, “virtually every time there is a quaver rest, we have to pause for longer, and have specific markings of what we are looking for on the next beat.”¹⁰ Ballet pianists seem all to agree—and to be reconciled—that they would not perform Chopin in concert as they would for Robbins’ ballets, where interpretations are usually required to be slower and straighter. There is one proviso, that they must serve Robbins’ own choreographed rubato.¹¹

In other contexts, Robbins’ elongated pauses are directed outwards, as if to make a special theatrical point, and often outwards to us, the audience. The best example of this comes from *Dances at a Gathering*, the No. 7 dance called Quintet (in the early section named “Five Mazurkas”¹²), in which the tempo suddenly stops and the dancers group and re-group into four still permutations of 2s, 1s and a 3, as in a series of “photographs.” The effect is such that we lose all sense of regular beat and metre, and indeed relation to the original fast tempo of this dance. The effect of return to this tempo is perhaps fresher and stronger as a result. Another example is No. 9, the “Giggle Dance” duet, when the pauses are a joke between the man and woman. They extend hands to each other, only to snatch them back, a quiet detail (and it equals a pause). Later, from a swoop to the floor, he gently hoists her up to lie horizontally across his shoulders, to a very naked, very high note (which equals another pause). Then, gradually and playfully, they join back into the high-speed jollity of the original dance.

It is well known that Robbins’ creation of *Dances at a Gathering* was a particularly happy experience. To start with, he compared many Chopin recordings, mostly those by Arthur Rubinstein, Guiomar Novaes, Alexander Brailowsky and Dinu Lipatti.¹³ But he knew when he needed to do no more research of this kind, when he was simply overflowing with dance ideas. This experience seems to have been unusual for him. Watching *Dances at a Gathering*, we imagine that every piece by Chopin stimulated more ideas than he could ever have thought possible. The music became the stable ground for his flights of imagination, something to work with and pull against, with those flights ending in wildly enthusiastic lifts and mad stage exits of a kind that you have never before encountered. And, quite late on in the choreographic process, George Balanchine (a close colleague and inspiration) urged Robbins to create still more dances.

For two weeks before the premiere of *Dances at a Gathering*, with over an hour’s worth of material made, Robbins decided upon the final construction, one that would serve subtle, ambiguous suggestions of atmosphere and emotion. There are two big group pieces, each of which leads to a climax. While the outermost framework is quiet, the start of the opening solo and the big group closure. At one point, for the two group climaxes, he had the Scherzo (now the penultimate number) finishing the ballet and the Grand Waltz (now halfway through), opening it.¹⁴ In the Robbins Collection, many different lists and orderings of pieces can be found. The Waltz and Scherzo are unusual as big accumulation dances, the first riding on musical repetition structures in order to build energy and thrill, the second driving across the musical rhythms for much of the time and resulting in extreme turbulence, or the extreme opposite, holding tight to its big accents.

So what kind of ground did Chopin provide for Robbins to work with in the individual dances, those set to Chopin’s dance music (Mazurkas and Waltzes)

Jerome Robbins' *In the Night* at Miami City Ballet, 2012. Photos by Kyle Froman. Left: Didier Bramaz and Tricia Albertson. Center: Jennifer Carlynn Kronenberg and Carlos Miguel Guerra. Right: Patricia Delgado and Yann Trividic.



and to two of his Etudes? There is a variety of repetition structures, in ternary and rondo forms, sometimes with extra poetic murmurs in Introductions and Codas. Put another way, these dance music structures comprise sections of thematic material and recapitulations that are key to articulating larger structural units. These recapitulations emphasize points of arrival and departure and similarities between sections. A recapitulation of a first section, for instance, that we might call Section A, can provide a major effect of closure at the end of a Mazurka or Waltz, after other sections (e.g. B, C, etc. and sometimes in rondo form with internal repeats of A), with or without a Coda, and with an affirmative cadence in the tonic key, a sense of coming-home stability.¹⁵ It is also important that, in Chopin's dances, patterns of repeating units tend towards symmetry, within a duple hierarchy of units: 1, 2, 4, 8 and 16 bars, regularly confirming the organisation of the dance form to which he alludes. The famous observation of the "tyranny of the four-bar phrase" in early nineteenth-century music arose from this hierarchy.¹⁶ But it derives naturally from the needs of social dances of Chopin's time, to simplify rhythms and phrasing for the ballroom. Robbins finds any number of ways of engaging with these forms.

At the time of the premiere of *Dances at a Gathering*, the critic Deborah Jowitt recognised that Robbins adopted the structural ideas of his own time period rather than following Chopin's nineteenth-century-style symmetries and recapitulations:

Contemporary ideas about art have freed Robbins to be romantic in a way that choreographers contemporary with Chopin were not ready to be. Not for them the irregularities, asymmetries, open forms that give *Dances at a Gathering* its air of naturalness and inevitability.¹⁷

But it is worth considering that there is much less practice of choreographic recapitulation to musical recapitulation in Robbins' own structures than in work by many *other* twentieth-century choreographers. Open form and asymmetry are key concepts within Robbins' *Dances at a Gathering*. And a structure, we tend to forget, contains meaning, as words like resolution, relaxation, triumph and calm repose imply. My discussion with Jean-Pierre Frohlich (Ballet Master at New York City Ballet and a regular stager of Robbins ballets) included comparison with Balanchine practice. With Robbins, the creative process was like "going on a journey and not knowing where it's going to end," says Frohlich, with human beings "developing into another world."¹⁸ Balanchine, on the other hand, would have understood the musical score as a whole structure from the start and worked with it, more often honouring its big recapitulations, as his principal guiding plan.

Note that there is also relatively little detailed music visualisation in Robbins' Chopin pieces, which includes visualisation of pitch and rhythm patterns, or the mapping of dance repetition on to immediate musical repetition. *Dances at a Gathering's* opening three dances offer a good idea of Robbins' range of tactics, establishing open form from the start.

No. 1, Mazurka solo for the man in Brown Op. 63, No. 3 (A B C A): The man (originally Edward Villella, and I use the 1969 film of *Dances at a Gathering*) enters in silence from the downstage wing, his back to us, surveying the scene as

if remembering this wide-open space — he picks up the dancing in bar 5. Led by his train of thought, the dance gradually unfolds — a string of moves, a progression of phrases, just occasionally the lightest hints of question and answer in short fragments that seem to follow musical patterning, increasing expansion, and finally a circle encompasses the whole stage, followed by a quiet, slow gesture of recognition as he exits. It's a 3/4 dance, but without any precise clarification of musical rhythm, except on two occasions near the end, when its 3s become 2s. Looking at the film performance, first time round, Villella is responsive, leaving a slight lag behind the musical accents in a series of quiet turns. Second time round, he starts the big circle running freely across the 3s, with grands jetés pushing against the quiet music, when suddenly, and most effectively, pianist Gordon Boelzner rushes to support Villella with a burst of raised volume. Now to the 2s: the effect of the high point of each grand jeté hitting the musical accents is electric. Together here, with their exceptional timing of rhythm and dynamics (in fact, following the *piano/forte* markings in the score), pianist and dancer create the most exhilarating end to this solo that I've seen.

No. 2, Wind Waltz, duet for the woman in Mauve and the man in Green, Waltz Op. 69, No. 2 (A1 A2 B A1 A2): This is a fast dance, and, at first, full of canons, one dancer entering the fray one bar after the other, perhaps in gentle competition, with sharp arm gestures articulating their respective patterns, and resolution during the canon for the second half of each 8-bar phrase. An energetic duet, the canon device suggests two musical lines, not one, blurring our listening and constantly moving our attention from one dancer to the other. Robbins tells us that they are "like two things that are on the wind that catch up with each other."¹⁹ Later, there's a hint of 2-beat rhythms against 3s, now as dancing against the music, and this conflict is so clear in easy-to-read movement that we feel the patterns in our own bodies. (Easy 2s against 3s become a major motif in *Dances at a Gathering*.) Short solo passages simplify matters for us. So does the final section, a clear recapitulation in the music, but not in the choreography, which still develops, as the dancers now blend in rhythmic harmony. This dance gradually unfolds into consistent rhythmic unity.

No. 3, Adage, duet for the Pink and Purple couple, Mazurka Op. 33, No. 3 (A B A): Again, the choreography is in sympathy with Chopin's unit structure, but only once, near the start, to visualise it through matching repetition as well. Robbins makes the point about Mazurka social dance heritage in this dance, weighting beat 2 in a 3/4 bar. Moments of closure at the end of section A and its repeats (we hear the music three times) stress this weighting: the melody tips upwards an octave, a significant leap. Each time we hear it, Robbins introduces different moves to catch your eye: she tucks one foot around the other and stands on it, then draws her feet up together into fifth position (he rises on to his toes too), and, most startling of all, there is the departure lift, where she is carried upside down, feet together again, her body taut like a pencil. The octave leap seems to sound even larger during this exit, and the dance has opened out into a quiet climax. In the central section B, there is another extraordinary lift singled out for detailed description by critic Nancy Goldner:

A man lifts his partner sideways so that her body is almost parallel to the floor. She spreads her legs, one pointing toward the ceiling and one toward

the floor. She then bends each leg and draws them in so that her feet touch. Then she straightens her legs again. In itself, it is a fantastic movement, because it is extremely difficult for the man to hold the woman high in the air horizontally, while the woman's leg movement only stresses her incredible position. McBride flung open her legs, brought them together slowly and then opened them with such deliberate slowness that they created a muscular tension like that felt when pulling taffy [chewy candy]. The image of her floating at that crazy angle and then feeling the taffy effect will be indelible. That is what dancing is about.²⁰

Again, this "fantastic movement" is accompanied by a Robbins ritard not written into the score, while the stepwise rise in the melody line at this particular point, D to E flat, seems to sound much larger than it really is — another instance of this strange perceptual phenomenon — as if to complement the size of the leg movement. But there is another musical issue here. The dance phrase sets out to repeat with the music. Of course, you expect to see the open legs, now on the opposite side of the body, snap shut and open again, at exactly the same moment in the music, but Robbins trips you up...The legs simply stay open, while the music continues. Audiences always gasp, or giggle, or both...Their expectations have not been met. The dance repeat is false. Asymmetry again. But the joke is even finer given the rarity with which Robbins introduces matching repetition in *Dances at a Gathering*.

No. 12, Walking Variation, solo for the woman in Green, Etude Op. 25, No. 4: Fast forward to dance No. 12, perhaps the most unusual of all, made for Violette Verdy. She proved an exceptionally hard act to follow. (Monica Mason and Lynn Seymour of The Royal Ballet were especially distinguished, but quite different, in this role.) It's the first time we see the "Green Girl" in *Dances at a Gathering*, like a latecomer to the party. Dancer-stager Sara Leland says: "Violette is the mistress of the house, her big manor house. It's a suggestion of a dance. When she first comes on it's like, I own this house and you're all my guests, and did you know I used to dance? I used to do this step. I used to do a grand jeté." So she does a "marked" jeté, and this is why it was informally titled 'Walking Variation' and is sometimes rehearsed in high heels.²¹ On a commercially available DVD, Verdy coaches the solo, explaining that it was like discovering the dance in the act of doing it, as if walking through fog. Apparently, Robbins danced the whole dance himself when he started off, like doing Voodoo, as if possessed. The dance is also unusual in being directed out to us, the audience, rather than to fellow dancers.

Chopin's Etude for Walking Variation is the first of only two numbers in 2/4 instead of 3/4 time in *Dances at a Gathering*, and marked Agitato. Perpetuum mobile in style, its structural units are not shaped with closure points, rather, new units simply break in. (Its larger structure is far more irregular than in Chopin's dances.) And the melody is syncopated throughout, off the beat, sounding just after the on-the-beat bass line. Most important from the listener's point of view is that we are teased by that ambiguity of beat placement, inclined — never certain — to let the melody lead our sense of rhythm. The Labanotation score indicates that dancers have sometimes been rehearsed to the left hand bass part alone. There is constant tension! Walking Variation is packed with movement ideas, as if it has much more to say than the music, short dance fragments occasionally repeated (only a bar long, if that), but never as opportunities to relax, just part of the rush to convey a lot of business.

An annotated score in the Robbins Archive shows how the Etude was parsed by Robbins, at least for reference to help dancers and pianists learn this number, if not as an analytical guide for the choreographer. We can see that occasionally there are four counts across two bars but, at one point, briefly, four in a single bar. The section divisions reveal that the 4- and 8-bar hierarchy is not strictly adhered to in this Etude: Introduction 1-8, A 9-18, B 19-26, C1 27-32, C2 33-38, D 39-46, E 47-65. But this is a static analysis that needs to be brought to life in performance.

It is very revealing to compare performances, from Verdy in 1969 up to Aurélie Dupont in a 2014 Paris Opera Ballet film. A second early Verdy recording is included within the commercially available DVD *Violette et Mr B*.²² Her renderings are superfast, lasting 1 minute 30 seconds and 1 minute 40 seconds respectively, whereas all others I have seen are very close to 2 minutes, a notable difference. And she offers a sketched, sub-balletic wildness, more like improvisation than finished performance, including walking literally on the flat foot. Verdy is known for "playing with" the music in her dancing.²³ I suspect that each of her performances was very different in many details.

But what is this woman trying to say, with her flat left foot turning in and out as if it has a life of its own; a sudden curtsey emerging out of nowhere; frequent tempo changes; a sudden lift of a left leg into suspension on pointe; a couple of hiatus points; a big ritard much expanded by Robbins, in bar 38, just before the musical recapitulation at D (and a still moment when she looks around at us cheekily, held much longer by Dupont)? There's no straight answer.

It is revealing to consider what happens after the ritard in Verdy's two performances. She stops with her left foot extended and pressing down on half-pointe



Dancers of the Hamburg Ballet in Jerome Robbins' *Dances at a Gathering*, 2017. Photo by Kiran West.

and seems to examine her left arm stretched above it, as if curious about it—bars 43 to 44, during the 1969 film, later and for longer, bars 44 to 46, in the other film. Soon, we see the same move again several times, and now it operates in dialogue with a repeating note A that is circled each time it appears in Robbins' score, nine times in all. In the full film, it's as if the left foot is "stuck" to the note, three times, and then free, but in the other film, the contact is never clear, more like a late resonance that might link up with the next iteration, an anticipation or an echo. The A is like a warning bell, as if the end is nigh, connected or not connected with the movement, more or less dependent upon Verdy's inner listening, even when she chooses to pass over it. Again, fascinating perceptual stuff!

Other Dances is a more conventional short ballet, a classical pas de deux form with solos and framing duets (to five Mazurkas and a Waltz), created for Natalia Makarova and Mikhail Baryshnikov. But I notice here more freedom than in *Dances at a Gathering* to change choreographic tempi and dynamics without prompt from the music. The outstanding example for this lies in the last two solos (Nos. 4 and 5), which, most unusually, are different settings of the same music, the Mazurka Op. 63, No. 2. The form is a very straightforward ABA, in terms of bar-length 16+20+16, with neither Introduction nor Coda. In all, you hear the main theme eight times as an exact question and answer symmetry (16 bars in total), with the same beginning and a different ending for each 8-bar stretch. Jowitz describes these two numbers as the "dreamier solos...two people commenting on the same landscape."²⁴ But they also illustrate the two dancers' extremes of strength and lightness and map out different continuities. He seems to push on with increasing energy through a series of strenuous cabrioles and turns while, at one point, she (most powerfully of all Isabelle Guérin) enters into an almost trance-like state, firmly holding back the tempo—another deviation from 'straight' musical interpretation—and retreating from us in a series of high steps on pointe. Frohlich suggests she could be thinking of her past in Chekhovian manner. Seemingly whoever dances it, her solo always takes longer than his, and the musical treatment is such that it might trick you into thinking that you've been listening to two different pieces of music. You're certainly not bored by the heavy dose of musical repetition.

Turning to *In the Night*, Chopin's Nocturnes prove to be a very different kind of music for dance. They celebrate flow and breath, lavish, even lace-like ornamentation that itself introduces subtle fluctuations in beat and dynamics, turbulent arpeggiated bass lines, free cadenza passages, and generally more irregular unit structures. All in all, they propose high emotional temperature. Robbins' chosen Nocturnes convey feelings from positive passion to anger and desperation. They are often considered a representation of more mature relationships than in *Dances at a Gathering*, yet *In the Night* heads us into bigger trouble,

even the bizarre. The first three Nocturnes are set as duets which demonstrate an increasingly strong sense of narrative. The fourth brings all six dancers together, in a turn towards formal concerns, with hints of previous identities and ruptures as well as shared movement.

Gordon Boelzner explains the performance experience from the pianist's point of view, so different from that in *Dances at a Gathering*:

He [Robbins] was much more relaxed as far as tempo and tonal possibilities were concerned. He was freer, looser, and it made things easier for me...You aren't timing a great many fast steps, but you are timing a lot of complicated partnering and lifts.²⁵

Francisco Moncion, who, at the premiere, partnered Patricia McBride in the last duet, describes the narrative progress, starting as follows:

The first section is a mood piece. It has birdlike gestures; it floats.²⁶

The "floating" might have something to do with the response to musical harmony. The first swing into a lift, with the woman's legs and arms gently reaching upwards on a diagonal, happens to a chromatic progression from the initial melody note E to E sharp, which, so early in the piece, seems equally strange and weightless. But the effect of the following step up to F sharp is quietly defeated by the man lowering her out of the lift. It's an unusual, uncertain way of starting a duet. After a tiny hint of major key, we see her reaching again to the same music. At the corresponding point in the musical recapitulation, however, the tension in the movement has already lessened, and this is even more the case in the Coda, during a deliciously serene musical awakening from minor to major, now sustained, like a sunrise.

"The second section is a very elegant polonaise," suggests Moncion. Yet a real polonaise would be in 3/4, and Robbins' second Nocturne is in 4/4. It does however look like a social dance, with a rather buttoned-up couple stepping out side by side firmly on the pulse, neither music nor dance in the embellished Nocturne style. Except they become considerably more animated by the accumulating musical ornamentation, and a first breakout cadenza ends with an upside-down lift (even more vertical than the one for McBride in *Dances at a Gathering*), sustained by a musical pause. The woman remains absolutely frozen in this vulnerable position, when the upbeat to the next musical phrase, suspended over the bar-line, seems to lift our gaze towards her toes. Her quivering foot adds further poignancy, or is it a touch of humour? Only then is she released from this uncomfortable and mysterious engagement.



Moncion remembers the intentions behind the third Nocturne, which he danced with McBride:

Jerry definitely said we were having an argument. "It's one of those on-again, off-again affairs; they might get together, they come, they go."²⁷

Here, to Chopin at his most passionate, arm gestures and body language are less stylised than anywhere else, as if the dancers race through emotions so quickly they don't have time for finesse. There are many more thrown lifts and arm gestures that are direct gesticulations, pushing, pulling, giving in, holding off, thrashing, a constant state of flux. The dance begins with a wild rush down the diagonal, the woman lifted aloft, full of struggle, with one furious leg beating in and out. But the quiet departure lift, with the pair cradling each other, is more thoroughly intimate than any other moment in this ballet.

Having seen Robbins' formidable range of approaches to Chopin's music for piano solo, both his dance music and his very different Nocturnes, it is fascinating to think about how he might have treated Chopin's pieces to piano with orchestra. Yet, important at the time when he choreographed his piano-only settings, Robbins confirmed that the piano is enough to speak eloquently alongside dance in big theatres. He has also made us hear Chopin's music anew, drawing out its particularities, and highlighting it in various ways as his choreography unfolds to work against the musical symmetries. This project now suggests that Robbins' other uses of music are ready for further discussion. What about his many Bach pieces, for instance? Let the music share the lead with dance, and it will surely open up further stories.

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For her work in music and dance, Stephanie has received grants from the Radcliffe Trust, British Academy, the Paul Sacher Stiftung in Basel, Switzerland, Arts and Humanities Research Council, and Harvard University's John M. Ward Fellowship in Dance and Music for the Theatre. Recently, she was awarded a Leverhulme Research Fellowship and British Academy/Leverhulme Grant to support research for her book on Mark Morris.

Notes

1 The terms "choreomusical studies" or "choreomusicology" are now used with increasing regularity to cover academic research that crosses music and dance, some of it historical and contextual, as well as work that is primarily analytical and involves close readings of dances.

2 See the Labanotation score of *Dances at a Gathering* (notation by Sandra Aberkals and Mary Corey, 2001–03) based on the 2001 staging for San Francisco Ballet by Victor Castelli and Susan Hendl; also the Benesh score written at the time of the revival for The Royal Ballet in 1970. Copies of both scores are housed in the Robbins Collection in the New York Public Library Dance Division.

3 Deborah Jowitt, *Jerome Robbins: His Life, His Theater, His Dance* (New York: Simon & Schuster, 2004) p. 252; Nancy Goldner (*Nation*, January 10, 1972) in Nancy Reynolds, *Repertory in Review* (New York: The Dial Press, 1977), p. 174.

4 This marks Robbins' first appearance in a ballet, as an "Assistant Eunuch" in Fokine's *Scheherazade* (July 4, 1937, Jones Beach Stadium, Long Island, New York).

5 An extra point is that, at first, there was no Overture to *The Concert*, but in the 1971 production, Robbins introduced the bracing Polonaise that Russian productions of *Les Sylphides* (known in Russia as *Chopiniana*) have regularly used as an Overture. It is possible that Robbins took his cue from the Russian productions.

6 I am grateful to Russel Allyn for providing access to the New York City Ballet orchestral score. He also pointed out that information on orchestration and arrangement of the Concert score conflicts, as to whether and how it shows the work of two people rather than one, not only Grundman (whose name appears in the New York City Ballet score), but also Hershey Kay.

7 Reynolds, p. 173.

8 "Jerome Robbins reflects on his ballet *Dances at a Gathering*," February 10, 1976, typescript in the Robbins Archive.

9 Edwin Denby, "Jerome Robbins Discusses *Dances at a Gathering*," *Dance Magazine*, July 1969, p. 51. Robbins says that this was the only change of dynamics in the original *Dances at a Gathering*, but he would often modify details over the years for different dancers.

10 Email from Rob Clark, November 29, 2018.

11 See Gregory Victor's published interviews on this topic, in *Jerome Robbins* (newsletter), Vol. 4, No. 1.

12 Note that these names are primarily reference points for those involved in the production or performance of *Dances at a Gathering*. They are not public programme information.

13 Denby, p. 51.

14 Denby, pp. 52–53.

15 Leonard B. Meyer, *Explaining Music, Essays and Explorations* (Berkeley: University of California Press, 1973), pp. 49–52; 90–97. See also Jeffrey Kallberg, "The Problem of Repetition and Return in Chopin's Mazurkas," in Jim Samson, ed., *Chopin Studies 1* (Cambridge: Cambridge University Press, 1988), p. 2.

16 Edward T. Cone, "The Picture Gallery: Form and Style," in *Musical Form and Musical Performance* (New York: W.W. Norton, 1968), pp. 57–87.

17 Jowitt (*The Village Voice*, May 29, 1969), in Reynolds, p. 262.

18 Skype interview with Jean-Pierre Frohlich, July 27, 2019.

19 Denby, p. 52.

20 Goldner (*Nation*, June 5, 1972), in Reynolds, p. 262.

21 "A Gathering in London/2: Don McDonagh talks with Sara Leland," *Ballet Review* 3/5 (1971), p. 33.

22 *Violette et Mr B*, Doriane Films, 1991.

23 Helgi Tomasson speaks about Verdy in the DVD *Violette et Mr B*.

24 Jowitt, *Jerome Robbins: His Life, His Theater, His Dance* (New York: Simon & Schuster, 2004), p. 434.

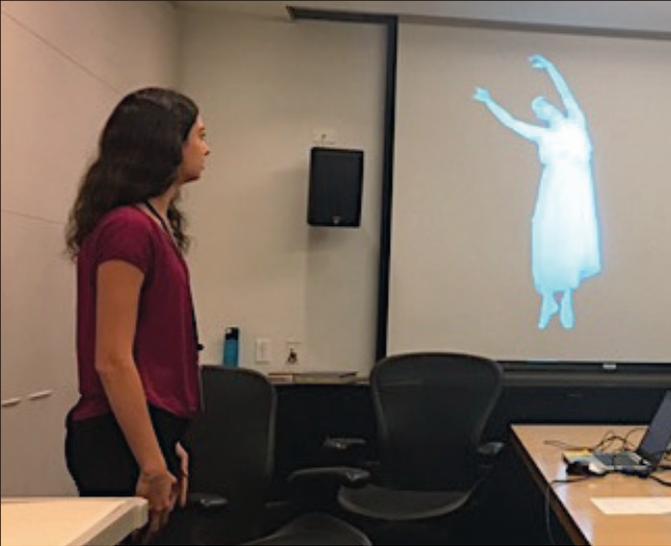
25 George Dorris, "An Interview with Gordon Boelzner," *Ballet Review* 3/4 (1970), p. 52.

26 Francisco Moncion, in Reynolds, p. 267.

27 *Ibid.*

Left: Dancers of the Finnish National Ballet in Jerome Robbins' *The Concert*, 2019.
Right: Miao Miao Liu and Tuukka Piitulainen in Jerome Robbins' *The Concert* at the Finnish National Ballet, 2019. Photos by Sakari Viika.





Jerome Robbins Dance Division's Digital Footprints Projects

by Kathleen Leary

In the spring of 2019, Special Collections Librarian Jennifer Eberhardt and Education Coordinator Kathleen Leary team-taught an undergraduate course at the Library for the Performing Arts with Barnard professor and dance department chair Paul Scolieri. This was the second iteration of the course, entitled *Digital Footprints: Archival/New Media Research at the New York Public Library for the Performing Arts*.

When talks for the Jerome Robbins Dance Division's involvement in the course began in the spring of 2015, funding had been secured from the Mellon Foundation to create a sequencing tool within the platform called Mediathread to deepen the analysis of digital materials in both a visual and notated way to increase scholarship of the subject matter. The Columbia University Center for Teaching and Learning's (CTL's) IT Department was tasked with creating and maintaining the platform, which has been successful and is continually used in humanities courses throughout the College.

Professor Scolieri knew the study of the digital humanities could be applied to dance scholarship as effectively as history or comparative literature, and that Mediathread could effectively be used to increase critical thinking about movement among his undergraduate students. He also knew the perfect location for a dance digital humanities course was the Dance Division because of the large collection of photos and moving image material that would be at the students' fingertips for analysis with the possession of a library card. Having been a researcher at the Library for his personal book projects including *Dancing the New World: Aztecs, Spaniards, and the Choreography of Conquest*, and the forthcoming *Ted Shawn: His Life, Writings, and Dances*, Professor Scolieri was very familiar with the breadth of holdings within the Division.

The Jerome Robbins Dance Division was willing to partner with the Barnard dance department to create this new course. The course would be meeting some of the Division's overall educational outcomes, including creating competent researchers while in an academic environment, and fostering the next generation of dance scholars and critics through continued use of Division materials. However, there were a few questions to ask and obstacles to be addressed in order for the class to be a success. Two specific questions that needed to be answered were: what archival materials would the students be allowed to use as the subject of their final Mediathread projects; and how long would the material be shared on Mediathread's public platform for viewing (and possibly screen capturing).

Contemporary students are used to the everywhere/anywhere immediacy that the internet, cell phones, and laptops afford them. As in other decades, even without these tools, students rarely keep 9–5 studying hours, and this group of creative-minded students were especially keen to work on projects when inspiration strikes. While the Mediathread platform is always available online, only around 1% of the Library's digital holdings are available outside of the Library to comply with copyright. The availability of the platform and the unavailability of the Library's copyrighted materials were in direct opposition with each other. In order to solve both issues, Professor Scolieri decided that for the first class he would have the students use the five public domain dance films that are available. Since they are in the public domain they can be used at will, and there was no time restriction for removing them from the Mediathread website. While the number of films to choose from may sound limiting, the films themselves are rich with historic content; *Three Curiosities* (NYPL CALL NUMBER: *MGZIDF 1721), features a performance either by Loie Fuller, or by a Fuller imitator, *Annabella* (NYPL

CALL NUMBER *MGZIDF 1722), an early Edison film with another Fuller imitator, *Danse Macabre* (NYPL CALL NUMBER *MGZIDF 1723), interpreting Camille Saint-Saëns' *Danse macabre*, performed by Adolf Bolm, A Denishawn dance film (NYPL CALL NUMBER *MGZIDF 1724) featuring Denishawn class footage and a second of Shawn's *Dance of the Ages*, and finally an excerpt of Anna Pavlova from *Dumb Girl of Portici* (NYPL CALL NUMBER *MGZIDF 1725), in her only feature film role. The students could also utilize internet sources including YouTube, and the entire dance archive was at their disposal.

For the second class, both institutions wanted to become more ambitious with choosing material for the students to analyze. As the Jerome Robbins Centennial was pending in the spring of 2018, it seemed to be a perfect fit for the students for the forthcoming class, scheduled for spring 2019 semester, to dissect Robbins' choreography, looking at it from a modern lens. The planning process for this began in the fall of 2017, by identifying several titles that would be fruitful for the students to work with: *Jerome Robbins' Ballets U.S.A.* (NYPL CALL NUMBER *MGZIDF 9283) including excerpts from *Interplay*, *Afternoon of a Faun*, and *N.Y. Export: Opus Jazz; Afternoon of a Faun*, 1971 (NYPL CALL NUMBER *MGZIDF 6976); *Dances at a Gathering*, 1990 (NYPL CALL NUMBER *MGZIC 9-2506A); *The Goldberg Variations*, 1990 (NYPL CALL NUMBER *MGZIC 9-2518B); and *Les Noces*, 1998 (NYPL CALL NUMBER *MGZIDF 2452). Meetings were held with the Jerome Robbins Foundation to explain the project and ultimately receive permission to use the material for this specific purpose. The Library's Office of General Counsel had to determine if using the material was permissible with consideration to copyright. It was determined that the use was educational and "transformative," therefore falling within fair use. Additionally, the amount of time the material would remain on the site was also negotiated so it could be viewed by other students, faculty, and scholars for a time, but would not remain on the Mediathread site permanently. Furthermore, the Dance Division staff also worked with CTL as to how the material would be transferred to the Mediathread site, and created an electronic handshake so the Robbins material could live on the site.

The first class was an excellent pilot for understanding what would be possible when navigating course creation with two institutions, three departments within the institutions, and learning platforms that were unfamiliar to Library staff, instructor, and student. The students took on the brunt of this discovery as they had to create a completed project for a final grade in the course. Professor Scolieri, to his credit, allowed the projects to have a work-in-progress quality to them, specifically in the first year. The first-year students used two class periods to view individual projects, and time was allotted for explanation by the student and then critique by his or her peers. Library staff also attended the final presentations in order to share their knowledge in specific subject areas. In both years, students that were chosen for the summer internship in the Dance Division were required to add an addendum to their semester projects when they were able to research without the semester's other obligations.

In the second year the course was offered, there was enough funding to host three interns in the Dance Division. Students applied for the internship, and as part of their application they had to write a short statement as to why they would like an internship in the Division, and how they thought it would benefit their future academic and career endeavors. There was an interview process for selection. Students received compensation above the state-mandated minimum wage, free housing at Barnard, and free subway transportation for the duration of the internship.

Students could choose between several projects that were outlined that would benefit the Division with the production of work, and would be educational, exemplifying the detailed-oriented projects that are tackled every day within the Division. One intern, Amelia Haynes, chose to concentrate on a project in which she would identify single-source photograph collections (those in which one photographer had donated many images to the Library) and discuss with the Library's Office of Copyright and Information Policy whether they could be made ready for digitization. Amelia is a political science and dance double major and plans to go to law school, with an interest in copyright law, so this project seemed especially fitting. Maya Weiss and Emily Young decided on creating educational curriculum for specific age groups of their choice, aligning learning outcomes with NYC DOE standards. Maya is an architecture and dance double major, and chose to create a curriculum for 4th and 5th grade students focusing on immigration and identity using Jerome Robbins archival material as the touchstone. Emily is a dance and an American studies double major, and as a LaGuardia High School of Music & Art and Performing Arts graduate, wanted to create a stronger connection between their required choreography course and the Bill T. Jones collection. Both students brought interesting perspectives to education work, with Maya's interest in how spaces affect dancing and learning, and Emily pondering the singular qualities in American dancers and choreographers.

The internship was tightly structured as there were many things to impart over 10 weeks in order for the students to be productive, but, as in most areas within the Dance Division, there were several projects being manned simultaneously. The first week of their internship, their supervisor — Education Coordinator Kathleen Leary — was hosting a group of 2nd and 3rd grade students from John Bowne Elementary in Queens. These students were utilizing the dance floor that was placed in the Astor Gallery. During their visit, they interacted with Mikhail Baryshnikov's piece *Heartbeat*, and learned how to take their pulse, measuring its increase as they moved. Intern Maya enjoyed beginning the internship observing and participating in a school visit:

One of my first tasks as an intern was to observe an educational program for a class of local second graders. Watching these seven-year-olds copying movements from Baryshnikov's archival footage, I came to see the library as a living institution. Through its extensive programming, the Jerome Robbins Dance Division has captured both the ephemeral and concrete aspects of dance.

The internship also began with a foundation of theoretical readings in copyright, and informal education. This set the framework for purposeful work and thoughtful questions that generated discussion during weekly meetings. Each Friday, the interns met separately from their supervisors to discuss their week, and to form questions to ask during an afternoon meeting with supervisors. The questions ranged from Library and Division organizational structure, our relationship to our community, and questions on restrictions pertaining to specific collections. The interns also attended weekly staff meetings and programs, including Dance Rewind and The Dance Historian is In.

Throughout their internships, all the participants shadowed several people throughout the Division. Mandatory shadowings took place at the second-floor reference desk and at the third-floor special collections desk. Both Emily and Maya chose to shadow Oral History Archivist Cassie Mey to learn more about the Oral History Project and Dance Audio Archive, and Amelia Haynes went on a site visit to assess a collection with Curator Linda Murray.

During the fourth week, the interns and their supervisor took field trips to different locations throughout the city to see how different types of institutions use their archival objects to create a compelling story for their audiences, and also remain relevant through current exhibitions and programming. The locations visited were The Morris-Jumel Mansion, The Intrepid Sea, Air and Space Museum, The Museum of the City of New York, and The Noguchi Museum. During the fifth week, the interns met with Kathleen Leary's colleagues, who work in other cultural institutions throughout the country to ask questions about their educational philosophy, and why they have made a commitment to work in informal education. The meeting generated a thought-provoking discussion, and the questions continued through the next Friday meeting.

In order to complete the internship, there was a significant emphasis on writing. Each week the interns had to account for their time in a document and at varying points throughout the summer write a one-page reflection on the week's discoveries. The interns were expected to write an addendum to their final course project illuminating any newly reached conclusions based on time and research in the Division over the summer. While their projects for the Division were completed to the best of their ability, parts of the projects needed to be completed after their internship was finished. Therefore, a document was written combining the explanation of what the next steps in the process should be, and describing successes and pitfalls throughout the process. Each intern wrote a blog about their experience for the NYPL website, and finally completed an evaluation of the internship experience itself.

This four-year process has been a successful one. One big success is a well-tested internship program that can support other interns in the future. The education department specifically is looking for internship partnerships with Hunter College, Columbia Teachers College and again with Barnard College. Internships allow for real life experience that cannot be achieved in an academic environment alone, and we have been pleased to make the connection with the Barnard students. Because of this connection, they have become Dance Division family, and we have seen them through senior thesis projects, and onto graduate work. This reciprocal relationship speaks to the effectiveness of internships, and we look forward to hosting more students here in the future.

The final projects for the 2019 course can be seen at:
<https://bt.barnard.edu/digitalfootprints/2019-projects/>

Kathleen Leary is the Dance Education Coordinator for the Jerome Robbins Dance Division at The New York Public Library for the Performing Arts.



Opposite page: Barnard Senior Lexa Armstrong sharing her findings from her research on Anna Pavlova to Columbia Summer Session students
 Above left: Barnard graduate Juliana DeVaan, and Barnard Senior Lexa Armstrong, Summer 2017 interns
 Above center: Barnard Senior Emily Young, Summer 2019 intern
 Above right: Barnard Junior Amelia Haynes, and Barnard Junior Maya Weiss, Summer 2019 interns

THE BUSINESS OF SHOW A Picture is Worth a Thousand Words... but not a Lawsuit

by Kimberly Maynard, Esq.

With the proliferation of information available to anyone who connects to the internet, companies and individuals seeking to attract attention to their own websites and social media feeds are relying more and more on imagery, including photographs taken and posted on the internet by others. Though a picture may still be worth 1,000 words, copying and posting a photograph without authorization can lead to liability for a copyright infringement, including money damages. Recently, there has been a spate of lawsuits filed in federal court against companies and individuals who have posted another's photograph on the internet without authorization. These lawsuits allege copyright infringement, and many of them seem to be filed with the primary goal of extracting a financial settlement from the defendant. Because the filers of these lawsuits do not necessarily discriminate when they decide who to sue, this article reviews some myths and facts about using imagery on the internet, all of which can be used to avoid landing on the wrong side of a copyright infringement claim.

Myths and Facts about Photographs and the Internet

Understanding common misconceptions about the use of photographs on the internet can help prevent companies and individuals from inadvertently engaging in copyright infringement and becoming the target of a copyright owner out for money damages.

Myth If a photograph is on the internet, anyone can use it.

Fact Though this may be obvious to many, posting an image on the internet is not tantamount to granting the public permission to use it however and whenever they like. Traditional copyright laws still apply. While there are many exceptions — including the fair use doctrine and the First Amendment (both of which are outside the scope of this article) — simply taking or using another's photograph may expose the user to a claim for copyright infringement, even if the photograph is being used alongside or incorporated into a different work.

Myth It is acceptable to copy another photograph as long as credit is given to the photographer.

Fact Generally speaking, copyright law examines whether and to what extent a photograph was copied and how it was used. Giving credit, while nice, is not part of the analysis and cannot constitute a defense to infringement.

Myth The photographer will never know if I use the photograph on my social media account or website.

Fact Many photographers use bots to scan the internet and identify uses of their photographs, or they have companies who do this on their behalf. It is not uncommon for an individual or small company to be the recipient of a copyright infringement complaint after a bot identified an unauthorized use of the photograph.

Myth The photographer will not complain about my use of this photograph because she knows I am a non-profit and cannot pay her any money.

Fact Individuals, small companies, and non-profits are not immune from enforcement of copyright law. To the contrary, individuals and small entities can be attractive targets. In some instances, some copyright owners and their lawyers know that individuals and small entities cannot or do not want to devote time or money to defending a copyright claim, but will pay at least some money to avoid a long trial and the risk that it will end with a judgment against them. (Monetary damages can take the form of statutory damages and amount to \$750–30,000 per unauthorized copy, or up to \$150,000 per copy if the infringer acted willfully.) In other instances, photographers have sub-contracted enforcement of their copyrights to a third-party, whose sole job is to identify unauthorized uses of photographs and collect payments. These entities often stick to a script, will not be ignored, and will only resolve the matter if the alleged infringement agrees to pay a license or settlement fee. In both of these scenarios, while the payment may be smaller than what the photographer might request of a larger company, it can still be painful to carve out of an already tight budget.

Myth Copying a portion of a photograph is allowed. So is copying some of the photograph and changing it.

Fact There is no magic amount of copying or reuse of a photograph that is acceptable under copyright law. Copyright infringement does not occur only when a whole photograph is taken. Rather, copyright law looks to the amount and substantiality of the portion copied and how it is used. This is a fact-specific analysis conducted on a case-by-case basis, and it means that even copying a small portion of a photograph or repurposing it can be copyright infringement.

Myth My use is fair use.

Fact Whether or not use of a copyrighted work can be excused under the doctrine of fair use is a very complicated and highly fact intensive inquiry that is outside the scope of this article. While using a photograph may be fair use in some instances, it can be very risky to rely on this as a defense when incorporating another's photograph. Before relying on this, or any other defense to copyright infringement, it is useful to consult with a lawyer or other professional who can provide a deeper analysis in view of the current law.

Conclusion

In closing, copyright law is a complex, ever evolving area of the law. Repurposing a photograph found on the internet can constitute copyright infringement and expose the user to liability for money damages, especially if the photographer aggressively enforces her rights. While there are many situations where reusing another's photograph is allowed, identifying these situations often involves a complex legal analysis that considers more than one body of law and relies heavily on the specific facts of each case.

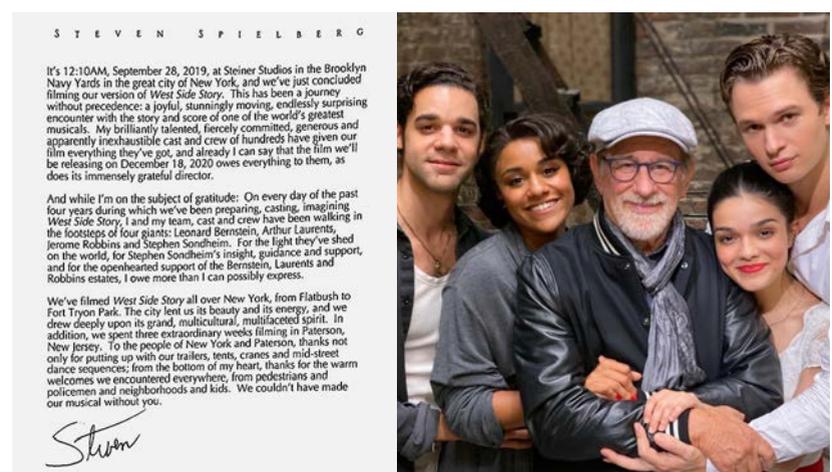
Luckily, best business practices for avoiding copyright infringement claims are fairly simple to implement and can consist of erring on the side of caution, avoiding unauthorized use of another's photograph, and taking care to use images with permission or create original images. Where a question about use of another's photograph arises, as it often does when creating art, it is better to avoid an "everyone else does it" rationale and consult an attorney about the best way to move forward.

Kimberly Maynard is an intellectual property attorney at Frankfurt, Kurnit, Klein + Selz. Kim focuses on trademark and copyright law, and regularly counsels clients in the arts and entertainment industries. Prior to becoming a lawyer, Kim worked as an arts administrator for Trisha Brown Dance Company.

The Rumble Returns

Jerome Robbins and Robert Wise co-directed the 1961 film adaptation of *West Side Story*. The film won 10 Academy Awards including Best Director, Best Picture, and an Honorary Award to Jerome Robbins "for his brilliant achievements in the art of choreography on film."

A highly anticipated new film adaptation, written by Tony Kushner and directed by Steven Spielberg, will be released in December 2020. Spielberg recently wrapped production. To mark the occasion, Amblin Entertainment posted a letter of gratitude from the Oscar-winning filmmaker on Twitter:



Spielberg's film is one of two upcoming presentations of the landmark musical. The other is a Broadway production, directed by Ivo van Hove, produced by Scott Rudin, Barry Diller, and David Geffen, and with new choreography by Anne Teresa De Keersmaeker. Previews begin December 10, 2019, at the Broadway Theatre, with an opening night of February 6, 2020.

Opus 19/The Dreamer: A Closer Look

by Gregory Victor



Premiere: June 14, 1979, New York City Ballet

Music: Sergei Prokofiev [Violin Concerto No. 1 in D Major, 1917]

Choreography: Jerome Robbins

Costumes: Ben Benson

Lighting: Ronald Bates

Dancers: Patricia McBride, Mikhail Baryshnikov, with Paul Boos, Christopher d'Amboise, Christopher Fleming, Timothy Fox, Peter Frame, Alexia Hess, Lisa Hess, Lourdes Lopez, Laurence Matthews, Lisa de Ribere, Barbara Seibert, Diana White

Solo Violin: Lamar Alsop

Announcing his plans to choreograph the ballet in 1979, Jerome Robbins stated, "It won't be enormous because the music is so personal and rather intimate." He began the choreography by working with the beginning of the music. "I always do. No, wait a minute. That's not always the case. I try to start at the beginning and work right through if the music is more or less set. But when I'm working with a collection of musical pieces—the Chopin pieces, for example—it's a different story."

Prokofiev's first violin concerto was written in 1917, during Russia's revolution, but did not have its premiere until 1923. Prokofiev's concerto, one of the most beloved works for violin in the classical repertory, has been described by dance critic Deborah Jowitt as, "classical in form, romantic in its passion, and twentieth century in its harmonies." With its separation of soloist and accompaniment, Prokofiev's musical landscape ideally expressed the abstract theme that Robbins had in mind for the dancers.

The center of *Opus 19/The Dreamer* is a man, a poet. In this study of a journey in which he never leaves the stage, his moves are frequently contradictory. Within the ballet's changes of mood, he exudes a nervous uncertainty, yet he is full of poise. His movements are legato, yet punctuated by stabs of energy. He generally stands outside the crowd, but sometimes comesling with it. When he does, he wanders through a world of possibilities until he finds a muse who inspires, comforts, and emanates generosity. She is his ethereal counterpart. Any narrative between the two is merely suggested, rather than stated.

Opus 19/The Dreamer was Robbins' fourth ballet set to Prokofiev, following *Summer Day* [1947], *Quartet* [1954], and *An Evening's Waltzes* [1973]. It was also the third Robbins ballet in which Mikhail Baryshnikov created a role, the others being *Other Dances* [1976] and *The Four Seasons* [1979]. Critic Clive Barnes wrote, "What he has achieved for Baryshnikov is remarkable. He seems to have caught that intellectual, questioning quality of Baryshnikov...It is the study of a man, and a picture of a dancer. And Baryshnikov sweeps diffidently through the work like a portrait study of himself." Over the years, others have danced the role, adding their own remarkable interpretations, including Gonzalo Garcia and Taylor Stanley during the recent Fall season at New York City Ballet.

Top: Taylor Stanley of New York City Ballet in Jerome Robbins' *Opus 19/The Dreamer*, 2019. Photo by Erin Baiano, courtesy of New York City Ballet/Communications and Special Projects.

Bottom: Sterling Hyltin and Gonzalo Garcia of New York City Ballet in Jerome Robbins' *Opus 19/The Dreamer*, 2019. Photo by Paul Kolnik, courtesy of New York City Ballet/Communications and Special Projects.

Select Upcoming Jerome Robbins Performances

JANUARY 2020

10(e), 11(e), 12(m)
I'M OLD FASHIONED
Miami City Ballet, Miami Arsht Center, Miami

17(e), 18(m), 18(e), 19(m)
I'M OLD FASHIONED
Miami City Ballet, Kravis Center, West Palm Beach

22(e), 24(e), 25(m), 25(e), 28(e), 29(e)
FIREBIRD
(Balanchine/Robbins)
New York City Ballet

25(e), 26(m)
I'M OLD FASHIONED
Miami City Ballet, Broward Center, Fort Lauderdale

30(e), 31(m), 31(e)
GLASS PIECES/IN THE NIGHT/THE CONCERT
Rome Opera Ballet, Teatro Costanzi, Rome

FEBRUARY 2020

2(m), 5(e)
GLASS PIECES/IN THE NIGHT/THE CONCERT
Rome Opera Ballet, Teatro Costanzi, Rome

6(e), 9(e), 25(e), 29(m)
CONCERTINO
New York City Ballet

14(e), 15(e), 16(m)
FIREBIRD
Miami City Ballet, Miami Arsht Center, Miami

21(e), 22(m), 22(e), 23(m)
FIREBIRD
Miami City Ballet, Kravis Center, West Palm Beach

26(e), 27(e), 28(e), 29(e), March 1(e)
IN G MAJOR
New York City Ballet

29(e), March 1(m)
FIREBIRD
Miami City Ballet, Broward Center, Fort Lauderdale



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Front cover: Jerome Robbins, 1960.
©Henri Cartier-Bresson/Magnum Photos.
Photo courtesy of Dog Green Productions.

Back cover: Teresa Reichlen and dancers
of New York City Ballet in George Balanchine
and Jerome Robbins's *Firebird*. Photo by
Paul Kolnik, courtesy of New York City Ballet/
Communications and Special Projects.