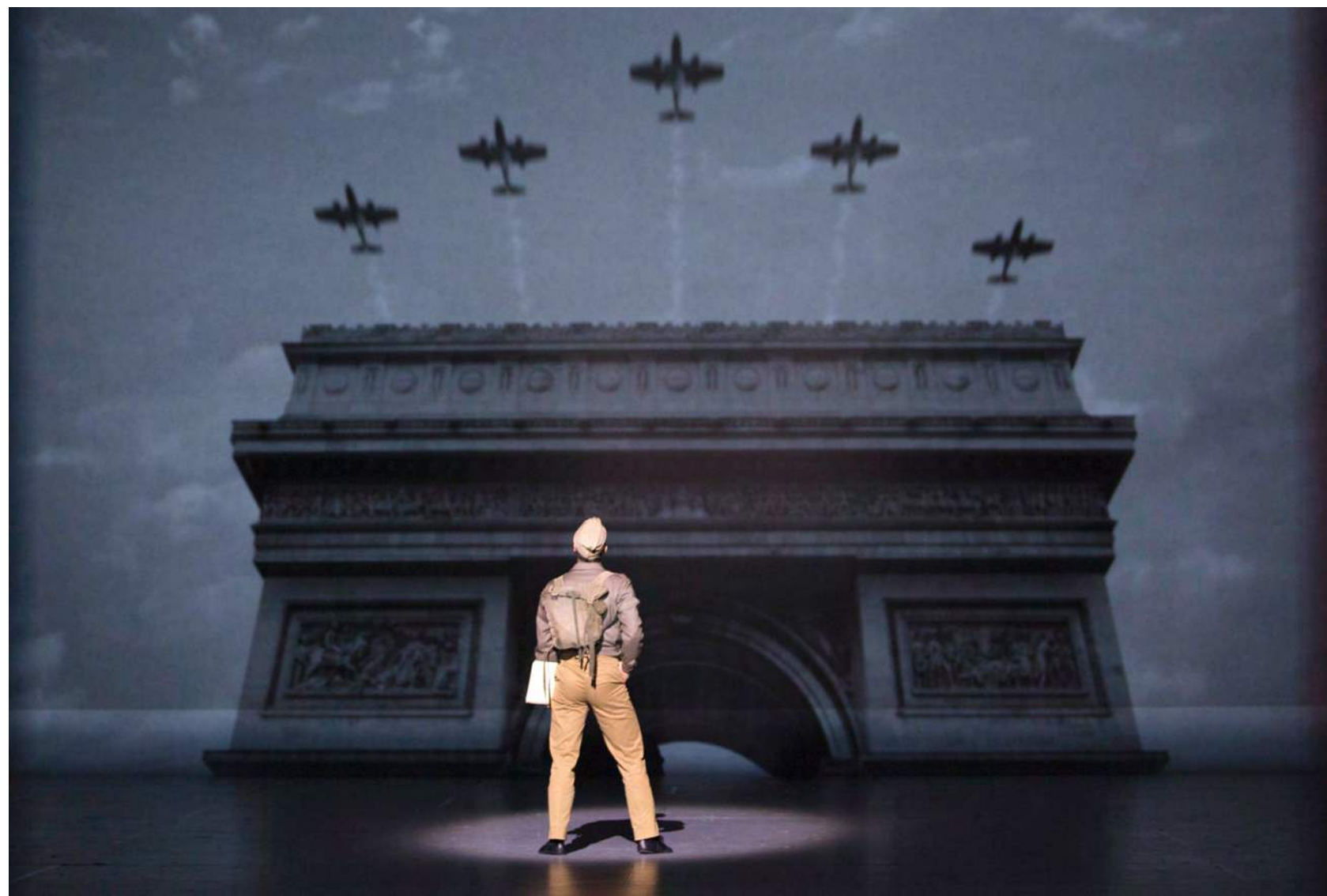




Jerome Robbins

NEWS FROM THE JEROME ROBBINS FOUNDATION

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Christopher Wheeldon A Brit in New York Creates *An American in Paris*

Christopher Wheeldon, Artistic Associate of The Royal Ballet, trained at The Royal Ballet School and danced with the Company from 1991 to 1993. In 1991 he won a gold medal at the Prix de Lausanne with a solo of his own creation. For The Royal Ballet he created the one-act ballets *Tryst* (2002), *DGV: Danse à grande vitesse* (2006), *Electric Counterpoint* (2008), *Trespass* (in collaboration with Alastair Marriott, 2012) and *Aeternum* (2013), and the full-length ballets *Alice's Adventures in Wonderland* (2011, The Royal Ballet's first full-length commission in 20 years) and *The Winter's Tale* (2014). Joining New York City Ballet in 1993, he was promoted to Soloist in 1998. He created his first work for NYCB, *Slavonic Dances*, in 1997 and became the company's first Resident Choreographer in 2001. Works for NYCB include *Polyphonia* (2001) and *The Nightingale and the Rose* (2007). In 2007 he founded Morphoses/The Wheeldon Company and became the first British choreographer to create a new work for the Bolshoi Ballet. In 2012 he collaborated with Alastair Marriott on the closing ceremony of the London Olympic Games, watched by 23.2 million people worldwide.

An American in Paris, currently playing at the Palace Theatre in New York City, is directed and choreographed by Christopher Wheeldon. Inspired by the Academy-Award winning film, this Broadway show, with music and lyrics by George and Ira Gershwin and a book by Craig Lucas features dance as an equal element in its storytelling. *An American in Paris* stars Robert Fairchild (New York City Ballet) as Jerry Mulligan and Leanne Cope (The Royal Ballet) as Lise Dassin, both of whom received Tony Award nominations for their Broadway debuts. It is the romantic story of a young American soldier, a beautiful French girl and an indomitable European city, each yearning for a new beginning in the aftermath of war.

In his *Wall Street Journal* review of *An American in Paris*, critic Terry Teachout wrote, "Christopher Wheeldon, the most prodigiously talented ballet choreographer of his generation, has followed in the giant footsteps of Jerome Robbins, his onetime mentor, by directing a Broadway show." He added, "Not since 'West Side Story' has dance been used to such overwhelming effect on Broadway."

Gregory Victor: Thank you, Christopher, for the big grin I had on my face the entire time I watched *An American in Paris*. It was the kind of breathtaking Broadway musical that, when I was young, I had always imagined seeing someday if I moved to New York City.

Christopher Wheeldon: Thank you, Greg. I love to hear that. It's certainly a show that I'm really proud of. It's a joyous experience seeing the way the audience reacts to it. But it's hard, in a way, because I see all the problems and the flaws – the same way I see that in all my ballets. So, in a way, I have kind of a shield of warts and boils through which I look at the show. But I have to say that the nightly audience response just proves that I'm the last person who should be sitting there, judging the show.

GV: What have been the differences between creating a ballet and a Broadway musical? With your staging of *Alice in Wonderland*, you moved the ballet toward the theater, and with *An American in Paris*, you've moved the theater toward dance. Is there any difference of form, or have we reached the place where dance is just as respected as text or song in terms of storytelling on Broadway?

CW: The differences for me, of course, were directing actors, understanding text, and constructing a book. I had no idea when I took on *An American in Paris* that I would be working so closely with a book writer. Suddenly, there I was, sitting face to face with Craig Lucas and really developing an outline, a storyline, and then the first draft of the script. I guess I always thought a choreographer took a piece of music and translated that into movement. I figured that it was sort of the same thing that a director did – that a director took the text provided him, and turned that into a piece of theater. I didn't realize that it was a process of structuring a book and then having a great deal of input on what goes in, on the comedy, on the pacing... These were all lessons that I learned the hard way, in a sense, and very quickly. I think that maybe my naiveté was a good thing, in a way, because if I had known all that before I went into it, I'd have been even more insecure about saying yes to the project.



Photo by Matthew Murphy.

GV: So in terms of your contribution to the piece, it was quite different from your experience choreographing the musical *Sweet Smell of Success* on Broadway...

CW: Yes. I watched that process, but I guess I wasn't watching closely enough. I didn't fully understand just how involved Nick Hytner was in building and putting together that book with John Guare. I think I just assumed that the writers went off and did their job and then put the script down on the desk in front of the director and then off you'd go. So that was really an interesting experience for me and I was terrible at it in the beginning. Two years ago I would sort of fumble my way through those meetings. Now I really feel – even from just the one experience – how penetrative it was on a day-to-day basis. It was absolutely the best education.

GV: Once the decision was made that *An American in Paris* would not be a stage recreation of the film, did you find it difficult to avoid certain images or choreographic impulses that were iconic in the film?

CW: To be perfectly honest with you, the first time that I watched the movie all the way through – after they asked me to do the show – was on the flight back from Paris after our run at the Théâtre du Châtelet as we headed into our New York rehearsal.

Leanne Cope and Robert Fairchild in *An American in Paris*. Photo by Angela Sterling.Christopher Wheeldon, Director/Choreographer of *An American in Paris*.

GV: That must have been liberating...

CW: I had watched the movie a lot when I made the ballet for City Ballet, which was ten years ago. I knew the movie quite well, from that experience. At the very first meeting I had with (producer) Stuart Oken, he said to me, "We've hired Craig Lucas and we've essentially decided that this is not going to be interesting for anyone if we just try to recreate the movie onstage." As soon as he said that, I thought to myself, "Great. I'm not even going to go back to the original material, because I know what's in there..." I grew up watching Gene Kelly movies and I knew *An American in Paris* from the research I'd done on the ballet. I knew that in my subconscious there was probably enough there. I thought, "Let's just leave it alone and let's see what Craig comes up with... and we'll have the faint perfume of the greatness of the film, and through Craig's adaptation, we'll find our own way..." So that's sort of how we went about it.

GV: In terms of working with Craig, how did you decide when (and to what extent) to use movement to tell the story? Did you two write out a script with specific narrative that was delivered through the dance?

CW: There are three ballets in the show:

the opening ballet, the "Rhapsody" ballet that comes at the end of Act One, and the "American in Paris" ballet in Act Two. The "American in Paris" ballet was always the vague one, for us. I made the decision very early on that this was going to be a show that used dance as an equal storytelling partner. The show needed to begin with an extended dance sequence, so that the audience knew what they were in for. There was a great deal of fear in advance around that decision ("Oh my God – what if people think they're going to be seeing a ballet?"), and so there was a little bit of reassuring that went on – not with Craig, but with other people on the creative team – that the audience had already bought their tickets and sat in their seats at that point. They would know, at the end of the seven-and-a-half-minute opening ballet – as soon as somebody opened their mouth to sing – that it is what it said on the poster: a musical. I learned from reading about the work that Jerry [Robbins] did on Broadway musicals, especially on the opening number... the notion that the opening number has to deliver the show in some sort of way, or at least set you up on the path that you're going on for the night... and that if you don't know what you are at the end of the opening number, you're in trouble and the show's in trouble. In the beginning, I was very resistant to that idea. I felt that maybe by the end of the first act if you don't know where you're going in the second act, then you're in trouble. People are just going to leave. Maybe it's from growing up with a different theatrical sensibility, a different way of putting theater together – often shows take a bit more time in London, perhaps there's a little more patience – but for me, I was very resistant to that idea when we started working on the show.

GV: Did that eventually change? In the process, did the show end up with a different opening number than the one you initially envisioned?

CW: No, we didn't actually end up with a different opening. We ended up with a clearer, more linear storyline in the opening. The one thing I was always convinced of was that we should be bold – in the way that Jerry was incredibly bold with the "Prologue" in *West Side Story* – and be confident in movement and dance being a really engaging and thrilling way to tell a story at the top of the show. We just sort of boiled it down to an essence, in the end and we asked, "What is this opening really about? Is it really about showing Paris immediately after the occupation... and how dark the streets are and that there's still violence in the air? Is it really about that? Yes, it's kind of about that, but that's the framework for the meeting of Jerry and Lise. When we did the workshop, they didn't meet in the opening ballet. I kind of loved it because it was kind of gritty and dark, and that darkness could slowly become the light and that light could come back to the city, and that Paris could once again become the city that we know and love. But that wasn't quite enough. What we discovered is that we should have them meet at the end of the opening ballet. That was the key. It was a really good lesson in being brave and sticking to your guns. What an audience really needs is a very clear storyline and then they'll go with anything. It doesn't matter what it is, as



Photos by Paul Kolnik of Jerome Robbins and Christopher Wheeldon in rehearsal for *West Side Story Suite* at New York City Ballet, 1995.

long as the audience can follow clearly what's going on. I think that an audience that doesn't go to the ballet very often – or even Broadway for that matter – I think that when they sit down, and after those first seven minutes in *An American in Paris*, they know that it's something that they haven't seen before, but they're also reassured in that the world we're creating is something that they can follow. That's all that I, as a choreographer, hope to achieve on any stage, on Broadway or at the ballet – making works that people connect with and being sympathetic to those who are coming, perhaps, for the first time... and making works that will encourage them to come back, and then sometimes pushing myself and pushing the audience somewhere that's difficult and challenging. But certainly a Broadway musical is very much about connecting with the general public. That has to be the primary objective..

GV: While watching the ballets in the show, I found myself continually thrilled by the distinct shapes your choreography created. They fit the time period of the show perfectly. Whether it was the Cubist quality suggested by the angles of the dancers' bodies as they moved, or the way that those bodies came together as elements of a total stage design, you turned dancers into brushstrokes... and it was very satisfying.

CW: Wow, that's great. Thank you.

GV: Let's talk a little more about your experiences working with Jerry. What was it like to meet him for the first time?

CW: The first time I ever saw Jerry was when I danced the first ballet I ever danced at City Ballet, which was *I'm Old Fashioned*. I was in the corps de ballet. He walked into the room for a complete run-through rehearsal and I thought, "Oh my God, that's Jerome Robbins!"

Part of the reason that I moved to New York from London was to dance for Jerry Robbins. It had been right at the end of the Kenneth MacMillan era when I got into The Royal Ballet. At the end of the first year that I was in that company, MacMillan died. So I kind of missed that time with him. He was very supportive of me; he cast me as Benvolio in *Romeo and Juliet* when I was 19. We danced a couple of his ballets for our school performance and he cast me in the lead for that, so I think he really liked my dancing. It was unfortunate that he died at the end of my first year. I think if he hadn't, then I probably would have stayed in London. I think my trajectory would have been much more toward that kind of British, narrative, full-length work. But when he died, and I'd danced Balanchine's *Valse Fantaisie* in my school performance and had an amazing time, my interest in coming to America shifted because Robbins was still alive. I'd seen The Royal Ballet dance Robbins' *In the Night* and that performance was eye-opening for me. I thought, "I want to work for a great choreographer and the last living great choreographer of that generation is Jerome Robbins, so where do I go for that?"



GV: You began at City Ballet in 1993 as a member of the Corps, and then you were named a Soloist in 1998. Along the way, which Robbins ballets did you dance? I know you mentioned *I'm Old Fashioned*, and you also danced in *West Side Story Suite* and *Brandenburg*...

CW: My first principal role at City Ballet was the "Brick" boy in *Dances at a Gathering*. That came quite early; I think I'd only been in the company for a year and a half. Jerry was very patient with me, because there was a lift in the pas de deux that I couldn't do. It took me almost a year to achieve it. I kept thinking every time I didn't achieve it in performance that he would fire me. I was part of a group of dancers including Benjamin Millepied...

GV: Wendy Whelan...

CW: Yes, Wendy... and we got Jerry at the end. He was much calmer, much sweeter. He just wanted to see us dance. We would repeat things over and over and over in rehearsal and he would just kind of smile and give a few notes, and then he'd have us do it again. I think he just wanted to see us dance his ballets. It was a nice time, in a way. It was brief, but the lessons I learned in that short amount of time... I spent that year working on *West Side Story Suite* with him, and in *2 & 3 Part Inventions* I was in the first company cast, after he did it at the school... and then I finally got to dance *Fancy Free*, unfortunately after he died. That was the last ballet I danced before I retired. If I could have dreamt my retirement, it would have been after dancing *Fancy Free*. I actually got to do that purely by chance. It just so happened that the dancer – it was Kip Houston at the time – who was dancing the shy boy, the sweet boy...

GV: The second sailor...

CW: Yes. He had finally given up the role. It was one of those ballets where you had to wait your turn to dance it. Nobody ever wanted to give up those roles because they were so fantastic. It just about coincided with my stopping dancing, so I was really happy about that.

GV: When you were choreographing *An American in Paris*, did you feel Jerry's presence? Were there any moments when you asked yourself, "How would Jerry solve this" or anything?

CW: I don't think Jerry ever left my side. Those were always the questions that I asked myself – "What would Jerry have done in this situation? What would George and Ira want, if they were here? What would they be wishing me to do with their music?" We hoped – Craig and Rob (Fisher) and I – all of us had this secret wish that if George and Ira had been around, that this was the show that they would have made. Similarly, if Jerry had been the guy doing the job, maybe this is how he would have approached it. All three of them were on our minds all the time.

GV: And then you received a review from *Terry Teachout* with the headline, "Not Since Robbins," placing your work on a level with Jerry's. How did that feel?

CW: That might have been the smiliest I've ever been reading a review. And it may be the best review I ever get. But at least I got it!

GV: You certainly did.

CW: I was really grateful for it and I was grateful for it because, apart from everything else, I thought, "I hope this would make Jerry proud. I hope if he's smiling down on us right now, that the show is something that he'd be proud of."

GV: What do you feel you learned from Jerry?

CW: I learned a great deal about human connection... about the way just a glance or a simple movement can say so much and tell a story.

GV: You were nominated for the Tony Award for Best Direction of a Musical, and you won the Tony Award for Best Choreography. In your acceptance speech, you said that it had been a "wild, joyful ride." What were the most wild and joyful moments?

CW: There are many, but I think the wildest for me was being at the Tony Awards because I grew up loving musical theater. My parents took me to see *Cats* when I was nine years old. Actually, I remember giving an interview in Paris

at The Théâtre du Châtelet and the journalist asked me the question, "What musicals did you grow up on?" And I said, "I was from the Lloyd Webber generation. I grew up on *Cats* and *Phantom of the Opera*, and Boubil and Schönberg's *Les Misérables*. Those were the shows of my youth. And then there was this kind of disdainful... well, he almost retched when I said that.

GV: Christopher, I was the lone production assistant for the original touring companies of *Cats* back in the 1980s – it was one of my first theater jobs in New York – so I know exactly what you're saying!

CW: So you know what I mean. And I think... Listen, there's a ton of Robbins in *An American in Paris*, but there's also some of the theatricality of those big shows. I forget who it was, but somebody recently gave an interview saying that that kind of theatricality is almost taboo... and that being theatrical is sort of a dirty word. I have to say I learned a great deal from watching those shows. Good storytelling and, okay, maybe not the greatest music and maybe not the greatest choreography, but certainly great theatrical lessons to be learned. Those are shows that have connected with audiences for twenty, thirty years now. Not to be sneered at.

GV: Getting back to your Tony Award speech – what was the most joyful moment for you?

CW: The most joyful moment was the dress rehearsal at the Châtelet.

GV: And why was that?

CW: It was ambitious and the show was much bigger than any show that they'd ever undertaken. We didn't have very much time and we hadn't yet run the show. We had several catastrophes during the tech process. Because there had been so much stopping and starting during the tech, none of us had any idea whether we even had a show. And on the morning of our dress rehearsal, we had a huge piece of scenery break in midair. So we had to bring the safety curtain in and we brought the cast out into the auditorium. We had the orchestra with us and we sat and read from the show, but we didn't actually do any of the staging. So that night, despite us all begging the director of The Châtelet to cancel the dress rehearsal, he insisted no. He said, "You've got your first preview tomorrow. You've got to run the show. No matter what happens, we're going to do it." And we did it and it ran very smoothly. The response was... Well, I know I'll never forget it. I don't know if there will ever be a more magical moment. The response from the crowd at the end of the show was so honest and heartfelt and rapturous. There was a kind of collective relief and emotion from the company and from everyone who was working on the show. It was incredibly memorable. I kept reminding myself of that moment as we were going through it all again in New York, with the preview process and all of the opinions ("You should do this..." and "Fix that..." and "This isn't working...") It was kind of like the memory balm the wound.

GV: Is there a London production planned?

CW: At the moment we are talking about London, so yes, it's on the cards. Nothing for sure, we're just crossing fingers and hoping for the best. I know there's a lot of interest, so hopefully that will come through.

GV: Jerry went back and forth between ballet and Broadway for many years. Is the journey between those two worlds something that you hope to pursue as well?

CW: Yes. I'd love to do it again. I think I'll probably take my time. I think next time I'd really like to do something from scratch and I'd really like to work with a composer and come up with an original idea and make a musical from the ground up. I have some ideas, but I think it's probably two or three years away. There are plenty of ballets to be done between now and then. But, yes... I have

a huge newfound appreciation for the amount of work that goes into making a show. I'll never sit out front in the audience with that kind of judgmental air of "Oh, well this show isn't very good." I think now, knowing what goes into it and how much blood, sweat and tears are involved, my appreciation has definitely been elevated.

GV: I'm sure everyone will be happy to hear that there will be more shows coming from you eventually... and especially the dancers who get to inhabit your work. Thank you for taking the time to share your thoughts and insights, Chris. Is there anything else you'd like to add?

CW: The fact that I'm sitting here, where I am today, with Tony Award in hand... and even having this conversation with you... Jerry's been such a monumental part of my life. In a way, it's a shame that I didn't get to spend more time with him because I feel like at the time I was just this starry-eyed kid who didn't really appreciate the great man that was sitting there in front of me. I suppose my only regret is I wish I'd had a bit more time with him. I think now that it would be so amazing to be able to sit down with him over a glass of wine and pick his brain and hear about his experiences firsthand. I've always said that in a sense it was kind of a blessing not to have been around during the time of Balanchine because his influence on those who were around him was so... so inescapable. I feel like with Jerry it was, in a way, a more generous influence. I would love to have had more time with him.

Gregory Victor is a theatrical director and stage manager living in New York City. He is Editor-in-Chief of the Jerome Robbins Foundation newsletter.



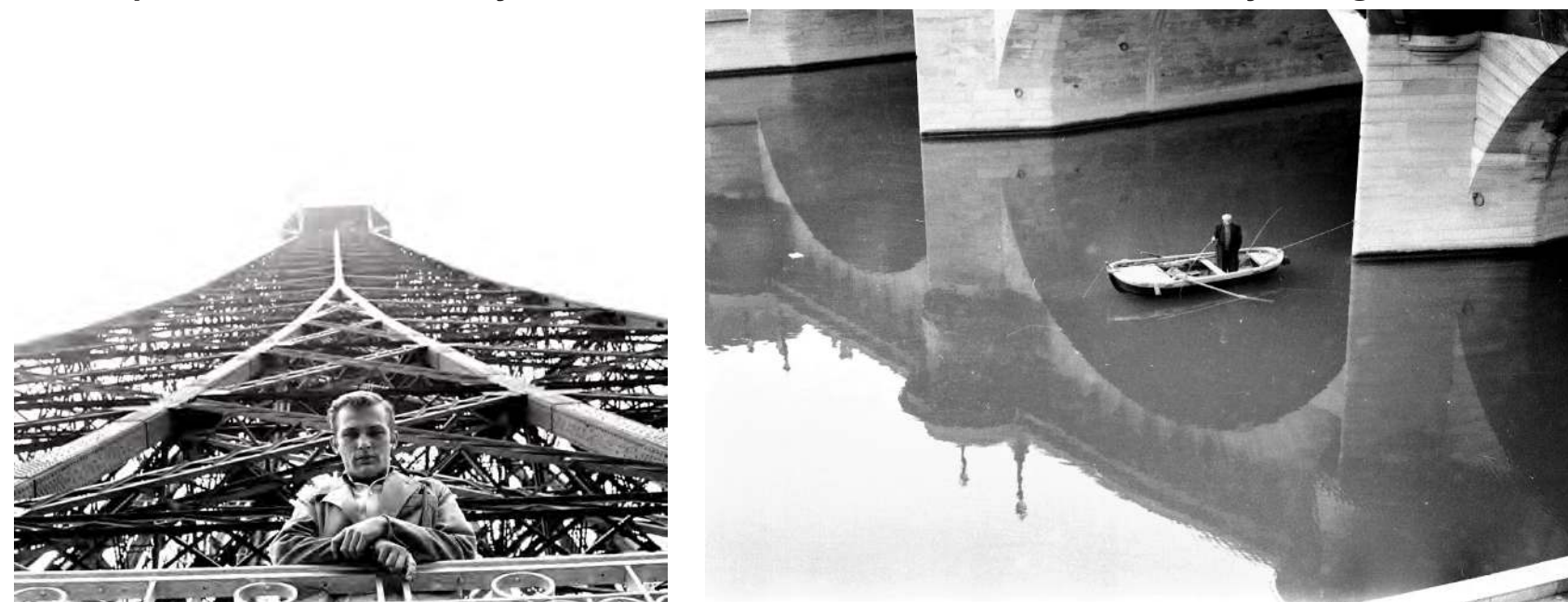
Robert Fairchild and Leanne Cope in *An American in Paris*. Photo by Matthew Murphy.



Robert Fairchild (left) in *An American in Paris*. Photo by Angela Sterling.



These photos were taken by Jerome Robbins when he visited "The City of Light" in 1951.



Jerome Robbins, *The King and I*, Etcetera, Etcetera, and So Forth

In 1951 Jerome Robbins created the dance sequences in Richard Rodgers and Oscar Hammerstein's *The King and I*, including the "March of the Siamese Children," the pantomime-ballet "The Small House of Uncle Thomas" and the polka "Shall We Dance?" This year's revival of the musical at Lincoln Center Theater received nine Tony Award nominations and won the award for Best Revival of a Musical, among others. We are pleased to include in this issue two pieces that appeared following the death of Jerome Robbins in 1998. In the first, Ted Chapin, of the Rodgers & Hammerstein Organization, shares some thoughts on Jerome Robbins. In the second, Yuriko Kikuchi shares her memories from having appeared in the original Broadway production of *The King and I*, as well as the film version.



Photos by Paul Kolnik of Lincoln Center Theater's production of Rodgers & Hammerstein's *The King and I*. Courtesy of Lincoln Center Theater.



Remembering The Brilliance Of Jerome Robbins

by Ted Chapin

This article originally appeared in October 1998, on the Rodgers & Hammerstein Organization website (www.rnh.com).

The musical theater lost one of its few choreographic geniuses this summer when Jerome Robbins died. Among the tributes following his death, my favorite was by Clive Barnes: "He was an extremely demanding man, not always popular with his dancers, although always respected. He was a perfectionist who sometimes, very quietly, reached perfection."

Jerome Robbins' contribution to Rodgers & Hammerstein's *The King and I*, while shorter in scope than his other major musicals, was no less brilliant. He brought a unique theatricality to whatever style of choreography he chose, and *The King and I* was no exception.

In addition to the well-known "Small House of Uncle Thomas" ballet, his simple staging for "Getting To Know You" represents the kind of genius for which he was famous. We take it for granted today how could it be staged any other way, but the details are extraordinary: having the children face upstage while Mrs. Anna, in her large dress, looks down at them (and out at us), the way she has a unique handshake for each and every child, the fan dance followed by the children's imitation in which they hold hands to make a dress... These are all moments of elegance, precision and emotional perfection. And they create a unique style, rooted in simplicity. Remember, Robbins was the man who placed two stools on a soundstage and put Ethel Merman on one and Mary Martin on the other and just had them sing. He had confidence in his own abilities, and that often led him to realize less really can be more.

I met Robbins on a few occasions. Something about him made a newcomer cautious. (His reputation? That impeccable, sculpted look? Those piercing eyes?) My favorite memory was at a meeting of the Musical Theater Committee of Lincoln Center Theater. The conversation got around to musicals from the 1930's, which might be interesting to revive. Robbins started talking about dancing in the chorus of Broadway shows in the 1930's and how he would wait in the wings watching the great performers at work, taking in whatever he could. Titles were thrown on the table: *Girl Crazy*, *Babes in Arms*, etc., all of which boasted scores with at least a couple of hit songs.

"And then *Oklahoma!* opened," Robbins said, "and for the first time every song was a hit." He went on to describe the preview he saw. "The opening number began, in a fairly straight-forward fashion, and then right away there was this blue note – Oh what a beautiful mor-nin' – and I thought, 'Where did that note come from?' It didn't sound like what we were used to hearing. It made us sit up and take notice." For my generation, that note didn't sound "blue" it was simply part of the song. But Robbins' perspective on the song, the show, and its history gave a new insight to *Oklahoma!*

My other experience with Robbins was over *The King and I*. The Australian production that formed the basis for the 1996 Broadway revival had altered the staging of some of the dances, but the end result wasn't up to par. I knew that Robbins could have made fixes in an afternoon, if he was so inclined. I was told repeatedly that he wouldn't be interested, but I met with him anyway. He looked at the photographs without evidencing any reaction. He liked the opening scene's set best, but clearly was not interested. He was happy to pass the responsibility for recreating his work to one of his associates, Susan Kikuchi, who is the daughter of Yuriko, an original cast member who has mounted many a production herself. He did ask about credit, something he had not received consistently over the years. "I know Rodgers and Hammerstein own the dances, but I did create them and would like that recognized." Done.

The end of the story was the preview he attended when this *King and I* arrived on Broadway. I don't know what transpired to get him to the theater, nor did we ever find out what he thought. But the following day, one of the producers who had forgotten that Robbins was to be in the house said, "You should have been there last night I have never seen the dances so good." When Robbins entered the theater, he was given a spontaneous standing ovation.

I regret that we were never able to document Robbins talking about *The King and I*; our video with Agnes DeMille talking about *Carousel* has proven extremely valuable. But despite my discussions with Robbins' tireless and dedicated lawyer Floria Lasky, neither of us could get him interested. Even if he was reluctant to look back, what he left behind in the musical theater is now ours to enjoy. His legacy speaks and dances for itself.

As President and Executive Director of Rodgers & Hammerstein: An Imagem Company, **Ted Chapin** has spearheaded over twenty award-winning Broadway and London revivals, as well as several film and TV movie remakes and numerous recordings. Chapin is past Chairman of the Board of Trustees of the American Theater Wing, and was chairman of the Advisory Committee for New York City Center's Encores! series from its inception. In

addition, he serves on the boards of New York City Center, Goodspeed Musicals and New Music USA. He has been a guest lecturer at NYU, Yale, Columbia, Lawrence University and St. Catherine's College at Oxford. He was a Tony Awards nominator for two seasons, and is currently a member of the Tony Administration Committee.

"How He Got What He Wanted" by Yuriko Kikuchi

This article is reprinted from the *Stage Directors & Choreographers Journal*, Fall/Winter 1998, Volume 11, No. 2.

My association with Jerome Robbins started when he came up to my dressing room during Martha Graham's concert season on Broadway. This was 1950 or late 1949.

"Hello," he said. "I'm Jerry Robbins. Would you be interested in working with me on a Broadway show?"

Wow! What a way to meet Mr. Big. Of course, I said yes. Then he asked, "Do you mind wearing a mask?" I said no.

"There are five or six principal roles," he replied. "I cannot promise you what role you will have. Is that okay?"

I answered. "To be working with you is a great honor, and whatever you want me to do, I'll accept."

And with that, I was in *The King and I*.

The role of Eliza, in which he eventually cast me, did not mature until we started the rehearsals. Working with Jerry was quite an experience: the first thing you had to learn was how to survive him. He would test you, and test you, and test you, until he got just what he wanted out of your dancing. When he was on a creative track, he had no mercy, and you had better get on the track with him. I often felt that the man in front of me named "Jerry Robbins" was someone else. When Jerry was creating, he was in another world, immersed and involved in the instant, and far, far from all of us. He didn't notice us as human beings, but rather as material he could use and dispose of at will. If you got in his way while he was trying to accomplish his goal, you either had to get out of the way or produce. He didn't think, "Am I hurting someone's feelings?" He was in too great a hurry to accomplish what was on his mind. In that sense, he was out of this world.

After a week of dance rehearsals (these were separate from book rehearsals), we were asked to show Rodgers and Hammerstein our stuff. It went very well, and we all relaxed. Then, Mr. Rodgers came on stage where Jerry was. I happened to be near them.

Rodgers: "You know, Jerry, I did not compose the music following the authentic Siamese music. I just wrote it to express the people of Siam. So, you don't have to stick to the authentic Siamese movements. Use the Siamese movement, but don't become a slave to it."

Jerry: "You mean I can throw all this away?"

Rodgers: "Do what you want with authenticity. But get your point across."

Jerry: "I already feel so free! Thank you for your advice."

With this newfound freedom, everything changed, and he plunged into making the brilliant dance called "The Small House of Uncle Thomas."

A week later, in our studio, Mr. Hammerstein came to see the ballet. I learned that "Small House" had been his idea, and that he wrote its basic plot.

Everything was fine until he came to the action called "The Chase," where Eliza is pursued by dogs, guards, archers, and 'Simon of Legree.' During the entire "Chase" section, the singers were singing "Run, Eliza, run! Run from Simon! Run!" Repeat, repeat, and repeat. Eliza was running back and forth with Lover George.

At this point, Mr. Hammerstein stopped the rehearsal and asked, "Jerry, why do you have Lover George running with Eliza when there is no mention of his name in the script?"

Without missing a beat, Jerry said to me, "Oh! Yuriko! Improvise the three chases without George. Do some of yours and some of George's. Just do it, so we can see it."

So, I improvised.

"Oh, yes," said Hammerstein. "It's much better. It makes sense."

With that, "The Chase" was kept in this improvised form.

The problem for Jerry was not over, however. Since he and Mr. H. had eliminated Lover George's entrance, how was Jerry going to introduce Lover George? The dancer who danced the part of George was on a principal contract. Dancer George stood by silently. I could feel she was devastated, and everybody else, including Jerry, felt it too.

The next day, Jerry's amazing creative genius entered. He created a grand entrance for George as "Angel George," sent down by Buddha to rescue Eliza. "Angel George make a miracle. Change water into ice for crossing. Make snow to hide behind." Who, but who would think of such an outrageous thing? Well, Jerry did. And it worked out just fine. This really proved to me that he was a true magician.



Photo by Jerome Robbins of Yuriko and Susan Kikuchi, taken during filming of *The King and I*.

Making the movie of the show was a great experience. Jerry's approach on the sound stage of the movie was completely different from what he did for the stage of the theatre.

When he appeared at 20th Century-Fox-Studios, everybody there had the attitude of "Who in hell is he? He never made a movie! He doesn't know anything about moviemaking! Just ballets and Broadway musicals, and what's *that*?" By the end of filming, though, they were all bowing to him. Bravo, Jerry!

This is what he did to film the "Small House" ballet—all Jerry's ideas:

- We had two sets of singers. Asian "face" singers, who mouthed the songs and did other necessary duties on camera.
- A different set of professional singers who actually sang for the soundtrack and whom Jerry, himself, coached, along with Rita Moreno, who sang as well as acted the character of Tuptim.
- A group of Asian musicians who arranged the instruments used in the picture yet who did not play.
- Two conductors, one for the orchestra and one for the singers.

In the studio, Jerry sat facing the dancers, who were directed to move quietly. As he watched us, he mouthed our gestures. Moreno sat on a very high chair with a microphone. She spoke into the mike as she watched Jerry mouthing the words. And so the dancing, the singing, the orchestra, and Tuptim were synchronized quite literally through the person of the choreographer. This process of recording the ballet on film and soundtrack took about one week to complete.

When we got to the studio to film the ballet, the crew's attitude was polite but hostile. Later, I learned that they had decided to allow Jerry "to feel around" for two or three days, with the understanding that they, themselves, would then take over. They had no confidence in him at all. Yet after the second day of shooting, the atmosphere began to change. They had seen the rushes, and they were amazed at the fine result. By the end of the week, Jerry could do no wrong. Whatever he wanted was done—and pronto.

To me, Jerry was an intuitive and instinctively creative person. He knew what he wanted, and felt what was right and what was wrong. And he would pursue his "right," no matter how long it took, or how much grief it brought about. Martha Graham had that secret also. When we speak of "genius" in dance, this is part of what we are saying. To have worked with two such geniuses of the twentieth century would be a great privilege and a fantastic honor for anyone. I'm glad it happened to be the one.

Yuriko Kikuchi began to dance for Martha Graham in 1944. She also served as a teacher, a stager, and the associate artistic director of the company, and she founded the Martha Graham Dance Ensemble. Between 1967 and 1973 she directed her own company. For Jerome Robbins, she danced the role

of Eliza in *The King and I* during the original 1951 Broadway run and in the 1956 movie. In 1989, at Robbins' request, she restaged his choreography for *Jerome Robbins' Broadway*, with her daughter, Susan Kikuchi, dancing the role of Eliza.



Photo by Jerome Robbins taken during the filming of *The King and I* (Rita Moreno as Tuptim and Yul Brynner as The King of Siam).

The Essence Of Theater: Inside The Poet's Mind

Sandra Hochman has a conversation with Barry Primus about Jerome Robbins' American Theater Laboratory

As I am a poet myself, I know that it is impossible for someone to go inside a poet's mind. I must say that I was flattered to hear that Jerome Robbins had my book of poetry, *The Vaudeville Marriage*, in his bookcase. I feel very close to him because he was, like most poets, experimenting not only with language (in his case, the language of dance), but he was also a very articulate and driven person. For Jerome Robbins, art was total. Everything he did was well thought out. I remember Saul Bellow once telling me "Writing isn't words, it's thinking." If we had the ability to go inside the mind of Jerome Robbins, we would be very lucky to understand how the imagination and mechanics of his mind worked. What is important to me is his imagination, period.

Question: How was he able to create ballets that will last forever? We find out a lot about this if we talk to Barry Primus, who was in Robbins' American Theater Laboratory and was privileged to see Jerome Robbins experimenting, as well as being part of the experimental process himself.

One of the things that I heard about Jerome Robbins was that he had a period of time when he founded and ran a workshop, called the American Theater Laboratory. Begun in 1966, and funded by the National Endowment for the Humanities, it was a space in which Robbins developed and practiced theatrical exercises and experimented with new theater forms. What went on in that workshop is of interest to the world... especially a world that is interested in the mind of a genius.

As it turns out, I was able to speak informally with one of the actors privileged to be in that workshop. That person is Barry Primus, who has done and is still doing some beautiful work as an actor, writer and director. For Barry, the workshop was the most important period of his life. I went to Bennington College with Barry in the 1950s. He was what was called a "drama boy," together with Alan Arkin and other young men. They acted in plays alongside the female students since Bennington was not yet co-ed. I got to know Barry well and grew to admire him in those days, before he had developed into the fine actor and director that he is. He always was an easy-going, extremely likeable person, who was very talented. I sensed when I first met Barry that his personality, good looks and talent would take him far. As it turned out, he married another Bennington student, Julie Arenal – who co-directed and choreographed my most recent play, *Timmy the Great*. Because of this, I had occasion to speak with Barry recently, and it was kind of him to share his thoughts with me. What follows is a conversation we shared on the phone in early February, 2015:

Sandra Hochman: *How did you first meet Jerome Robbins?*

Barry Primus: I first met Jerry when I came in from Boston to audition for his play, *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad*. But, of course, I had heard a great deal about him and I was very excited. At the time, I was working for the Theater Company of Boston, which was a very exciting experimental theater that did some of the first productions of plays by Beckett and Pinter and other new writers. They had all sorts of wonderful people wandering through, doing their plays, such as Al Pacino, Robert DeNiro and Dustin Hoffman.

SH: *How did you come to be in the workshop?*

BP: *Oh Dad, Poor Dad...* was written by Arthur Kopit, who at the time was a young playwright and had written his play at Harvard. It was his first play and was produced at the Phoenix Theater. After I auditioned, Jerry came up to me and said, "That was the worst audition I've ever seen. Barry Primus – you are either an idiot, or you're very talented. But since Anna Sokolow recommended you to me, I'm going to put you in a small part and find out." Anna Sokolow was an exciting and famous modern dance choreographer, a fierce and unique personality, who Jerry admired greatly and it's because of her recommendation that Jerry took an interest in me. After the play opened, he bumped me up to bigger roles.

SH: *So how did you happen to be chosen to be in the American Theater Laboratory (ATL)? I understand that the workshop originally only included ten people in the core group chosen by Jerome Robbins, although additional people came and went over the course of the workshop's two years. Still, it was meant to be a very private, almost hermetic, experimental undertaking. How did you come to be chosen?*

BP: After *Oh Dad, Poor Dad...*, I bumped into Jerry walking down Broadway and he asked me if I wanted to play a part in *Fiddler on the Roof*, which was a new musical he was going to direct but, unbelievably, I had to turn it down.

SH: *Why?*

BP: Because I had a signed contract with the Repertory Theater of Lincoln Center, working with Elia Kazan. "Never mind, I understand and that'll be very good for you," Jerry said. He said he'd still like to work with me and that we would do it again sometime. Two years later, I received his invitation to be a member of the ATL, and I can tell you, Sandra, that that was a wonderful time in my working life.

SH: *Well, what was the ATL like, Barry?*

BP: It was always a very intense, but at the same time, fun place... a kind of hotbed of talented actors, dancers and singers. People like Erin Martin, Leonard Frey and Cliff Gorman were part of the company and they did some of the most beautiful work I've ever seen. Jerry wanted to create, without an audience, without a final date, and without that terrible pressure of having to get something done under a deadline. He was interested in ritual of all kinds, particularly Japanese Noh Theater. I think he had thought about these things for a very long time and he was on a journey of self-discovery and took us with him on that journey. We were having a great time and were getting paid for it too, which was very unusual in those days and even now, to be paid for a workshop. Something around \$250 a week, which was pretty good back then. The workshop took place in 1966 and 1967. It was a time of experimentation; the time of Peter Brook, Joe Chaikin's Open Theatre, Judith Malina and Julian Beck's political theater, and The Living Theatre. It was all an exciting break from conventional theater. Robbins wanted to be part of that excitement, but he wanted it on his own and in an enclosed space free of commercial pressures.

SH: *Can you describe the space that you worked in?*

BP: The space was fabulous. We started working in a building in the Upper East Side called Bohemian National Hall. Then sessions were moved to a studio at Ballet Theatre's building on 57th Street. By 1967, Jerry had rented the second floor of a building on West 19th Street. It was an old building and he gutted the place with some suggestions of Robert Wilson, so it was very exciting. It was large and very minimal; all the pipes were showing. In a way, it was like the dance and the acting that Jerry was trying to discover; essential in all ways.

SH: *So what was a day like in the Lab? When would you go there and what would you do?*

BP: Well, we got there at nine o'clock in the morning and we worked until five in the afternoon. We began our day with a modern dance class taught either by Jerry or Anna Sokolow. There was always a piano accompaniment, as there is in a ballet class.

SH: *And after the dance class, then what happened?*

BP: Well, all day long we had exercises and improvisations—all thought up by Jerry. You see, he wanted to get to the essence of things, to pare everything down to be able to create something simple and poetic out of reality. For example, there was an exercise that he once gave us on smoking. Jerry asked all of us, "What would it be like if you had to smoke a cigarette for all time?" He was intrigued by what the act of smoking meant in human terms, when you took all the casualness out of it. In doing this kind of work with us, Jerry was hitting on something that had a sacredness and ritualistic quality to it. This may be at the bottom of what he was chasing, through all the time at the workshop. Of course, what he wanted to leave the audience with had a highly spiritual aspect to it. He's done all this in dance, of course, and here he was experimenting with these things in words and new forms to finally hit on what it was in "theater."

SH: *Can you give me another example of one of Jerry's exercises?*

BP: He liked to mark off sections of the floor with masking tape to do spatial exercises. One area would be sand and another area would be helium. Each space had a different feeling to it. He saw, felt, and, I think, even smelled space in such a unique way and he understood how it could create different behaviors.



Sketch by Jerome Robbins.

SH: *Well, that's obvious in the ballet, The Goldberg Variations, which I had the pleasure of seeing recently. I was in a state of bliss because I was looking at something otherworldly. Can you share with me anything else about the work?*

BP: Jerry liked Brecht's plays. We worked on *The Exception and the Rule*. It was thrilling to listen to him articulate what he wanted out of that play. He set up problems for us, like what it would be like as Chinese coolies to work along the Yangtze River pulling boats. It was highly poetic.

SH: *Jerry was working with masks a lot, wasn't he?*

BP: Yes, and also the performers narrating their own performances. One of those exercises might have been one of my high points in the workshop. I created a king leaving his throne metamorphosing to different animals as he does: a colt, a mouse, a lion, a wounded dog. Jerry wrote about that exercise in a letter to the poet Robert Graves, "He has brought me to an epiphany of Dionysian times and made me cry."

SH: *Jerry was a big influence on you...*

BP: Yes, he went out of his way to help me during this workshop. Amazingly, he took a lot of his time to talk to me. He encouraged me. How many geniuses do that for a fledgling? He told me that I could amount to something if I worked hard, and I appreciated his belief in me. It's very hard to develop and to keep on your path and he certainly helped give me confidence with his kindness.

SH: *I understand that you also worked with Jerry on creating some original material in the Lab. Can you tell me about that?*

BP: Jerry was interested in Greek myth and in the Greek chorus. I discovered the diary of Lee Harvey Oswald and I brought the diary to him. I remember that Jerry was always fascinated by the misspelled words in Oswald's diary. We did

exercises, based on the diary, about the Kennedy assassination and the ritual of the funeral. Also, we did a ritual of Jacqueline Kennedy after the assassination of President Kennedy. I remember that Jacqueline Kennedy wore a long, black veil and she was played by a man—Leonard Frey—wearing a veil. We also worked on a play based on the Warren Commission reports. We interpreted the text, including the shooting of President Kennedy. Another text that we worked on was *Hamlet*.

SH: *Tell me about that.*

BP: When we worked on *Hamlet*, Jerry turned the ghost into four people. Four people who were attached to each other.

SH: *That must have been fascinating. Were there any other things about the Lab that were unusual?*

BP: Yes, what was most unusual was how Jerry took an interest in everything that was happening in the world and tried to share it with us. He gave us all a subscription to the Tulane Drama Review. He wanted us to read what was happening in the theater all over the world. We took the afternoon off so we could go to Central Park and watch the "Be-in." It was the time of Vietnam and this was a big event against the war. Gerome Ragni, who was in the group, would later use that experience when he and James Rado wrote the musical *Hair*, which, as you know, was choreographed by my wife, Julie Arenal.

SH: *What was the end of the Lab like?*

BP: Well, after two years, Jerry, I think, was exhausted. I think the problem was that we didn't have any audience, any limitations to prepare for. We came close, but Jerry would then decide that there was more exploration that should be done before we did. The definition of genius, they say, is endless invention. God, that was true for Jerry.

SH: Could you sum up, in a few words, your relationship with Jerry?

BP: Well, I can tell you this. One afternoon he said, "Barry, I want you to take the day off to see a film that I think is important and you'll get something out of it. It was *The Battle of Algiers*, the extraordinary film by Gillo Pontecorvo. Like many of his suggestions, it had an impact on me. He made me his assistant during the second year, and whether it was creating exercises in the workshop, or going with him to a museum, or just walking with him and talking, it was always very rewarding.

SH: Anything else?

BP: Jerry used to always carry an old dance bag to rehearsals. I once asked him, "Jerry—why do you use that old bag? You're rich. You can afford a new one." He answered, "I like this old bag. I like it." Later, when Jerry died, I received a call from the Robbins Trust to come and pick up something from the office. I found that, in his will, Jerry had left me his old dance bag. I still have it and, of course, I treasure it. It was such an intimate gift. Jerome Robbins was a beautiful human being. Many people have found him complicated and difficult—and of course he was, and there is much written about that—but he was a one of a kind person and the essence of an artist to me.

SH: Thank you, Barry.

The following are some of the other regular participants in the American Theater Laboratory: Grover Dale, Morgan Freeman, Jay Harnick, Julia Migenes, Erin Martin, James Moore, James Mitchell, Gerome Ragni, Tom Stone, Robert Wilson and Cliff Gorman.

The American Theater Laboratory ceased to function in March of 1968, but some of the ideas that Jerome Robbins worked on there can clearly be seen in his later work. I want to quote from Jerome Robbins' diary of July 23, 1971: "I spent two years in a certain kind of research and exploration. I made experiments not knowing what the end was going to be, and without having to produce a final product. I stopped when I did because I wanted a period of reflection. But I know for sure that I will always go back to the material that I dug up there."

As a poet, I see oral history in this case as part of our inherited American artistic history. I was inspired to participate in this interview by Ariel Leve and Robin Morgan's oral history, titled 1963: The Year of the Revolution. I felt honored to be asked to take part in the ongoing oral history project that is part of this newsletter.

—Sandra Hochman



Barry Primus is an actor, writer and director. His work on the stage includes being an original member of Elia Kazan's Lincoln Center Rep. He has made some sixty films, including *The Rose*, *Absence of Malice*, *New York, New York*, *Grudge Match* and *Righteous Kill*. He starred in the T.V. series *Cagney and Lacey*. He directed his own play, *Wonder Comes the Seventh Day*, at the American Actor's Theater. He co-wrote and directed *Mistress*, which was produced by and starred Mr. Robert DeNiro. He teaches at UCLA and Loyola Marymount University. During the '60s and '70s, he worked with Jerome Robbins in *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad*, and as a member of Robbins' American Theater Laboratory.



Sandra Hochman — poet, winner of the Yale Younger Poets prize, nominated for the Pulitzer Prize, novelist, journalist, playwright, filmmaker, children's advocate, and founder of the 'You're An Artist' program. This program ran for 15 years at the Metropolitan Museum of Art, where Ms. Hochman invited artists to speak to children and write with them. After Ms. Hochman ran as a delegate for Shirley Chisholm, Porter Bibb (producer of *Gimme Shelter*) persuaded her to make a documentary film about the women's movement at the 1972 Democratic National Convention. That film, *Year of the Woman*, is currently featured and available for purchase at The Huffington Post.



Photo by Christopher Duggan of Daniel Ulbricht, Tyler Angle and Robert Fairchild in Jerome Robbins' *Fancy Free* at Jacob's Pillow.

Daniel Ulbricht & Stars of American Ballet Dance Robbins

by Ariel Davis

Without a trip to large metropolitan areas, dance fans in smaller cities rarely see major ballet companies perform. Stars of American Ballet was founded in 2008 with these communities in mind, and the company brings the best dancers to America's front door. They also continue to add Jerome Robbins ballets to their repertoire.

New York City Ballet Principal Dancer Daniel Ulbricht is the founder of the company. Over the phone (and about to catch a flight to Detroit to teach a master class), Ulbricht explained just how Stars of American Ballet began. In 2008, he brought a few of his friends to St. Petersburg, Florida to put on a show for his mother, who was undergoing cancer treatments and unable to travel to New York. "I really learned to appreciate all the small decisions that go on behind the scenes," he said. "It could have discouraged me, but I fell in love with the idea that we were making a show happen." After successfully presenting a second performance in Buffalo, New York, he decided to host similar shows throughout the U.S.

"A lot of places don't have exposure to this caliber of dancer," said Ulbricht. "The art is going to die off if we don't meet them halfway. Dance is still a very visceral experience, and that experience of being in an audience can't be replicated by watching it on YouTube." Outreach is a cause that Ulbricht is passionate about. "I believe way too much in dance as a dancer and an educator to see it wane at all. I want to do whatever I can while I can to see that through," he said.

With his colleagues from New York City Ballet, along with dancers from San Francisco Ballet, American Ballet Theatre and Boston Ballet, he has brought ballet to audiences in such places as California, Hawaii, Texas and Mongolia. "I try to partner up with other companies so it's a broader scope of what American ballet is that is more identifiable for an American audience," said Ulbricht.

"We're trying to create a bridge back to our home companies," he said. Accessibility to a wide audience is a top priority, so the company's ticket prices are kept as low as possible. The performances are complemented by master classes and "meet-and-greets," giving the community one-on-one time with the dancers. In recent years, some of the dancers participating in the master classes have even been invited to audition for The School of American Ballet.

With a small group of dancers, Ulbricht is unable to stage larger, story ballets. He likens putting together a program to creating a "menu"—a lot of good pieces that complement each other and taste of different styles. A company the size of Stars of American Ballet found Jerome Robbins' *Fancy Free* a perfect fit. After some negotiation, a little fundraising, and a lot of planning, the company has been able to add the classic American ballet to its repertoire.

"*Fancy Free* is a big, expensive, delicate toy," said Ulbricht. He considered the opportunity to present Robbins' ballet an honor. "It's very easy to do gigs, and it's easy to throw things together. What I'm trying to do is not let the product get caught in the ease of putting together a show." For Ulbricht that means selecting the right dancers, which he's pulled from American Ballet Theatre and New York City Ballet—two companies that he acknowledges have a "rich history" with the ballet. Having performed in the ballet at NYCB, Ulbricht discovered that staging *Fancy Free* required that he become even more familiar with its history. He also learned the technical requirements, admitting with some surprise that even the height of the onstage barstools was standardized.



Photo by Christopher Duggan of Daniel Ulbricht in Jerome Robbins' *Fancy Free* at Jacob's Pillow.

The hard work was worth it when the company recently brought *Fancy Free* to Jacob's Pillow—a real coup for a crowd that hadn't seen any Robbins ballet danced on that stage in 45 years. Ulbricht believes that *Fancy Free* is perfect for Stars of American Ballet's mission—to present high quality choreography and dance while entertaining, educating and inspiring dance audiences in places that rarely host ballet performances.

The company hopes to pay homage to Jerome Robbins in 2017 or 2018 with a repertoire that would include *Fancy Free*, *In the Night*, and selections from Robbins' Broadway choreography. "These ballets are great and they're masterpieces. They deserve to be seen and preserved," Ulbricht said. Over time Ulbricht has gravitated more towards Robbins' ballets. "His work goes beyond technique," he said. "There's an authenticity and a community onstage. It feels

like you're dancing with friends." He aims to gain funding to rent costumes, and build the intricate sets needed for some ballets. Ulbricht's other goals for the company include presenting shows in the Midwest, and adding works by new, emerging choreographers to the repertoire. However, his drive for bringing American classics is just as strong. "I want them all to know Robbins and I want them all to know Balanchine," said Ulbricht. "And the new choreographers too." In upcoming performances at Jacob's Pillow, Stars of American Ballet will present Robbins' *In the Night*, as well Justin Peck's *Distractions and Sea Change*, Johan Kobborg's *Les Lutins* and Christopher Wheeldon's *After the Rain*.

Ariel Davis is a writer living in New York City.



Christine Conrad was an intimate of Jerome Robbins for over thirty years. She continued her friendship with the trustees and extended family of The Robbins Rights Trust. She passed away on September 10 in Los Angeles. Conversation with Christine was stimulating, frequently uplifting, and at the very least thought-provoking — always with some fun and laughter.

Raised in NYC, Christine worked in theatre; as an editor in book publishing; and as New York City film commissioner. She began working full-time as a writer for film and television in the early 1980's after moving to Los Angeles. She is well-known for originating the screenplay of "Junior" which starred Arnold Schwarzenegger. Her most recently published work is the novel "Mademoiselle Benoir," inspired by a true story and written in epistolary form. It was preceded by her pictorial biography "Jerome Robbins: That Broadway Man, That Ballet Man," inspired by her long relationship with him.

A serious illness in the mid-1990's galvanized her to become an advocate for women's health and she wrote two books, "Natural Woman, Natural Menopause," and "A Woman's Guide to Natural Hormones." Her stories "Ties that Bind" and "Under My Skin" were broadcast on BBC Radio 4 and read by Kathleen Turner and Calista Flockhart.

Her radiant smile will be missed.

Thoughts on Choreography

by Jerome Robbins

(Previously unpublished, these comments by Jerome Robbins were archived by Selma Jeanne Cohen following conversations between the two in March 1954. It was found in the Selma Jeanne Cohen papers at the Jerome Robbins Dance Division of the New York Public Library for the Performing Arts.)

I don't have any theories about choreography. I think most dancers talk too damn much anyway. I believe in work. In creating a ballet, I say what I have to say in the way I feel it.

Having started out as a modern dancer, I am naturally influenced by the modern approach to choreography though I work within the ballet idiom. In each work that I have done I've tried to solve a particular theatrical problem. With *Fancy Free* I wanted to bring out the unused American talents in Ballet Theatre, a company whose repertory was then predominantly Russian. Since this work had a narrative structure and drew largely on non-balletic movements, I next choreographed *Interplay*, a non-story ballet, using classical steps with a modern feeling. The problem of *Facsimile* was to do a long and serious ballet on an inward theme with only three people. *The Guests* portrayed a social problem in terms of classic dance. Here, the drama was achieved through the use of space design involving large groups. I wanted to get at the essence of the conflict rather than depicting a specific situation, so the drive was not to look individual, the gestures were not to be personal. *Age of Anxiety*, a work larger in scope than I had done before, represents a search for the expression of internal anguish.

I had, for some time, been interested in the music for *The Cage*, but the ballet did not immediately materialize in its present form. In the music I felt drama, violence, a chase. Then I got the idea of using men as a prey for women and thought of the women being Amazons. But this conception did not yield sufficient movement ideas. Further investigation led to the use of insects, which fed naturally into the animal quality already involved. Because *Pied Piper* had to be done quickly and without scenery, my idea was to maintain a feeling of improvisation appropriate to these conditions. In *Ballade* I wanted to create an evocative ballet, one in which the audience would be called on to reach for the meaning and respond



Photo by Kyle Froman of Damian Woetzel, Seth Orza and Joaquin De Luz in Jerome Robbins' *Fancy Free* at New York City Ballet.



Photo by Kyle Froman of Sébastien Marcovici and Wendy Whelan in Jerome Robbins' *The Cage* at New York City Ballet.

to it. I think of this in contrast to *The Cage*, which tells the audience directly and definitively just what its significance is. The suggestiveness of *Ballade* is the kind that Martha Graham handles so well.

I did a new version of *Afternoon of a Faun* because I feel that, with time and repeated viewings, the inner meaning goes out of the old classics, only a shell of the original import being left. Here I aimed to revitalize the original idea of the composition. Though *Fanfare* was fun, it too had a special problem. I had to construct a number of very brief variations, each of which had to have a completeness of its own. Since the audience did not seem to notice the problem, I believe it was solved. In my latest ballet, *Quartet*, I wanted to do a balletic abstraction of a folk feeling. Many people think it is very different from what I have done before. Actually, however, each ballet poses for me a new problem to be solved in a new way. I always work for a key movement to establish the mood, or gender, of a whole work. Then I build from that. Since the quality of each ballet is unique, the choreographic pattern in each will have to be different.

Every ballet, I believe, is individual. It sets up its own world, its own society and mores; it has its own life. The approach, therefore, must be specific in each case. What counts is that within itself each work must be fulfilled; it must give a sense of completeness, of a life. And I believe that this necessary completeness must be achieved through technique, structure. Though I believe in personal modes of expression, I feel that they must be cast into a form for theatrical presentation.

Personal mannerisms and idiosyncrasies cannot replace craftsmanship. Therefore, while I am sympathetic to the initial rebellion of modern dance against the rigidity of nineteenth century classicism, I cannot approve of some of the directions it has since taken. I believe that if dance is to abandon one technique, it must pick up another. This, many modern choreographers have not done. Compared with developments in ballet, they have advanced very little. Ballet has proved capable of incorporating new movement ideas, of extension within itself. So while I agree with modern dance in seeking new ways of moving expressively, I find these ways in ramifications of ballet technique. I employ balletic conventions for expressive purposes. In *Age of Anxiety*, for example, I put the corps de ballet en pointe to get a machine-like, steely effect. But I have not used pointes in all my ballets. Since I utilize an objective technique, the choreography will not be personally mannered.



Photo by Kyle Froman of Janie Taylor and Damian Woetzel in Jerome Robbins' *Afternoon of a Faun* at New York City Ballet.

I can't sit still and direct a ballet. I have to get the feeling of the movement; then I can tell where it ought to go. Only a dancer can choreograph. I have to feel, physically and emotionally, the rightness of a movement. Dance is performed by human beings and deals with human values, so it cannot be impersonal. Using a form like ballet does not crush personal expression but rather brings it out, makes it communicable. Ballet is a technique that I can manipulate and extend to establish the quality of a dance work.

Of the resulting movements, some will belong to the classic vocabulary; others, though stemming from the same source, will seem closer to the modern idiom. To choreograph in this way I need flexible dancers with whom to work. I find that those with ballet training are best for my purposes. That is not to say that they are without faults. I often feel that ballet dancers should give their studio mirrors to the moderns; the former are too conscious of externals; the latter not conscious enough. But ballet dancers are more adaptable. With versatile performers at my disposal, I am free to set the quality of a ballet with any kind of movement that feels right. I teach a sequence to the dancers, let them try it, then see if it has the quality I want. Unprejudiced dancers (and I find that ballet dancers are less prejudiced than modern) allow me greater scope in creation.

My starting point in composition is that of the modern choreographer—the feeling to be portrayed. I would not limit the kinds of feelings expressible by dance. A ballet is a ritual that makes a rite out of any subject matter. My aim is, through form, to give to each ballet idea its own life, its own fulfillment.

Upon moving to New York in 1953, Selma Jeanne Cohen (1920-2005) began her career as a critic and scholar, writing for the *New York Times* and the *Saturday Review*. She taught dance history at colleges and universities, and wrote or edited a number of books, including *The Modern Dance: Seven Statements of Belief* (1966), *Doris Humphrey: An Artist First* (1972), *Dance as a Theater Art* (1974), and *Next Week, Swan Lake* (1982). She was a founder and later editor of the magazine, *Dance Perspectives* and established the Dance Perspectives Foundation, which promoted dance scholarship and publication. Editing the *International Encyclopedia of Dance* (Oxford University Press, 1998) was her last major project and is perhaps her most enduring scholarly accomplishment.



Photo by Kyle Froman of Jennifer Kronenberg in Jerome Robbins' *Fanfare* at Miami City Ballet.

The Art of Charitable Giving

by Randi A Schuster, J.D., LL.M.
(Principal, Baker Tilly Virchow Krause)

The Arts have long been supported by charitable giving. Not all giving is created equal, and this article summarizes some of the different ways donations can be made to not-for-profit institutions.

Cash

The most straightforward type of gift is of course a cash gift. The individual makes a cash gift to the charity of his or her choice and receives a dollar for dollar deduction (subject to certain limitations on deductibility on their income tax returns measured by adjusted gross income).

Publicly Traded Appreciated Securities

Not everyone has as much liquidity as they would like, and giving a gift of cash to charity may present a financial planning hurdle. If you are lucky enough to have appreciated securities (usually in the form of publicly traded stock), transferring these securities to charity should be considered in lieu of selling them, paying the applicable income taxes and being left with the net after tax proceeds.

Making a gift of appreciated securities allows the charity to receive a contribution equal to the fair market value of the securities and the donor is eligible for a charitable deduction equal to the fair market value of the securities without reduction for any income taxes that would be incurred on a sale.

The donation of appreciated securities allows the donor to be in the same position as if cash were contributed. This type of donation can be especially useful if the individual has a large position in a particular security with low basis (in most cases your cost). It's a win-win! An individual is able to reap tax benefits from the donation without having to liquidate and pay taxes on the inherent appreciation while the charity receives the benefit of the full value of the security (rather than net after taxes proceeds). As with a cash donation, the donation of stock is also subject to certain limitations measured by adjusted gross income. The limits are somewhat more restrictive than those imposed on cash donations.

Trusts

Individuals who are fortunate enough to have a substantial amount of highly appreciated assets can face many hurdles if they wish to diversify. If an individual wishes to sell the assets and reinvest, they will have to recognize capital gains and pay income taxes on the recognized gain. Although they can certainly contribute appreciated securities to a charity, the contribution alone will not provide future income (i.e., cash flow) to the individual.

A charitable remainder trust (CRT) allows the donor (or another individual such as a child or spouse) to receive income from the property, while the charity is designated as the remainder recipient of the property after the trust term ends. The CRT is generally exempt from tax during its term. The donor is taxed on the income received from the trust, but also is entitled to an income tax deduction in the form of a charitable contribution on creation of the trust. The deduction is based on the present value of the property that will eventually pass to charity (again subject to certain limitations measured by adjusted gross income).

There are several different types of CRTs, but each will generate an income tax deduction based on the value of the remainder after paying an income stream for a set number of years or a calculated life expectancy.

Other types of trusts may be considered. For example, a charitable lead trust (CLT) that is very similar to the CRT, but the charity is entitled to the income stream and an individual beneficiary is entitled to the remainder. Determining which type of trust(s), if any, is best suited for your needs and that of the charity(s) is an individual decision based on many factors including your charitable goals, tax ramifications and prevailing interest rates. Individuals should decide what best suits their needs with their tax advisor.

Conclusion

Many charitable giving alternatives are available. The appropriate one(s) to maximize the amount contributed while keeping your objectives in mind is a bit of an "art."

A Report From the Lasky Symposium 2015

Hosted by the Jerome Robbins Foundation,
with support from The Rockefeller Brothers Fund

by Jennifer Edwards & Sydney Skybetter

The Frame for The Lasky Symposium

Named for entertainment attorney, Floria V. Lasky, the Lasky Symposium has, for years now, been animated by the question of, "How do we work toward what's next?" What began in 2011 with a day of panels on emerging marketing technologies, has grown to encompass a blog, a new web-based interview series, a workshop series for "Lasky alumni," a think tank and an annual gathering.

The most recent symposium was held on April 18th, at the New York Public Radio's Greene Space in lower Manhattan. Each year, the Symposium's programming and theme is developed with the needs of cultural organizations in mind. This year's gathering titled, 'Marketing the Field Forward,' used the Brooklyn Academy of Music as a frame to think about the current state of arts marketing, as well as a point of departure to think about the future of marketing, branding and audience engagement. The room was filled with marketing directors from organizations of varying size and kind, who left with applicable ideas to bring to their organization the following Monday. When surveyed, the participants wanted to talk about responsive design, data mining and visualization, short-form video, as well as dealing with short-sighted executive management, and boards of directors. Conceptual frameworks and tactical matters were covered in equal measure.

The tone of the conversations is vitally important to us. The programmatic team goes to great lengths to ensure that all participants feel comfortable speaking with one another, and that a safe space is created where people can speak candidly about matters with which they're actively grappling.

We would like to share with you a bit of the thinking done by the Lasky planning team and by our thinking groups. We hope this project provides inspiration, food for thought, and some useful takeaways for continued conversation.

The Purpose of the Lasky Symposium

Performing arts leaders are busy individuals with limited time to seek out emergent case studies, data points, and other individual arts leaders to inform their work. We view it as the crucial and unique role of the Lasky Symposium to provide a rare counterpoint to most national convenings, both in the breadth and depth of information presented, as well as the rapidity in which vital information and discourse can be relayed. We aim to create a safe space for leaders to think broadly about the future of arts and culture, in a supportive and intellectually charged environment.

The Purpose of the 2015 Lasky Thinking Groups

We viewed the Lasky "Thinking Groups" as an ideating crucible and meeting place of great minds, gathered to discuss the critical issues of our current historical moment through a contextual lens provided by the Edwards & Skybetter | Change Agency (E&S) and the Jerome Robbins Foundation. Just as the Lasky Symposium was a means to provide emergent information to industry leaders, the Thinking Groups was a means to provide emergent information (in the form of case studies, data and profiles in leadership) to us, so that we may share it with others.

The Charge of the 2015 Thinking Groups

For the 2015 Lasky Symposium, we proposed an investigation of the question, "How can we market the cultural sector forward?" We were eager to address what we mean with such future-facing jargon as "innovation" and "sustainability," words with great currency but limited shared meaning. We were eager to discuss how organizational change happens, to define



Photo of Floria V. Lasky.

the purpose, goals and constraints of those changes, and in so doing cultivate a shared understanding of the potential future(s) of the creative sector.

Thinking Group 1: The Medium

We envisioned a Thinking Group dedicated to the exploration of the platforms of artistic and cultural experience. With disruptive entrants such as the Internet and social media, many organizations struggle to conceive of how, for example, theaters should be designed for a rapidly evolving and entirely uncertain future. This Thinking Group explored future-focused delivery mechanisms for arts experiences, and cultural spaces such as multi-perspective theaters, virtual spaces, participatory museums, pop-ups, and other modes of traditional spaces re-envisioned for future use.

Framing Questions for Thinking Group 1:

- What are the platform needs of present and future creators?
- How does this inform the needs of present and future audiences?
- How do the constraints of physical or virtual space effect the above needs?
- What are the barriers to planning for the future evidenced by the above?

Thinking Group 2: The Message

We imagine a Thinking Group charged with considering the future of organizational positioning and branding for cultural experiences. This group of thought leaders will focus broadly on performing arts messaging 'of the future' including internal organizational communications, social delivery mechanics and unpacking the problematics of 'art-as-social-good' and 'culture-is-a-luxury.'

Framing Questions for Thinking Group 2:

- What are the conversations worth having, hosting, or participating in for arts organizations?
- Who is left out of these conversations, and how do we, as appropriate, not only invite them in, but ask them to lead?
- What kind of internal messaging is needed for contemporary and future workforces? How are those crafted and promoted?
- What are the barriers to planning for the future evidenced by the above?

Findings from the Thinking Groups

Our conversations began with the framing questions and quickly evolved into discussions of very specific problems and possible solutions. At the conclusion of the first meeting of the "Medium" Lasky thinking group, there was excitement building around how to better serve audience members *after* they attend an event. We explored how organizations frequently focus on leading people to a program - providing written, audio, and visual information to attract people and enhance ticket-buyers' understanding of an artistic work. We spoke of steps taken to welcome audiences into a space or a program, and unearthed a deep want and obvious lack of information about programs *following* a cultural experience. We discussed the benefits to audience members and the organization, and concluded that we have the ability to extend the cultural experience beyond the venue and into the homes and lives of audience members.

The issue of lack of time to create such content arose and we agreed that content must be curated from existing sources. This led to a conversation around the need to release control over such supplemental content. Organizations' need to control the message became a point of discussion, and led to the useful comment that "the web amplifies everything, not just what we want it to amplify." Curating content and offering it directly to audiences may be the most effective and strategically sound practice. Because most of this content is available and will be transmitted to audience members digitally, we looked at some organizations that are doing interesting things in digital space (and compiled a list that is available online at www.lasky-symposium.org).

The "Message" Lasky thinking group spent time discussing the need for unified messaging around the value and importance of art and culture in general. The group discussed how the field is suffering from a lack of energy directed toward managing the field itself. Organizations are consumed by the work of developing their own programs and sustaining their individual organizations. Little attention is paid to the larger ecosystem of the cultural sector. It was out of this conversation that the title for The Lasky Symposium 2015, "Marketing the Field Forward," emerged.

How to think beyond institutionalized thinking?

We asked members of our thinking groups to list actions they take to free their thinking and shift their perspectives. Here is a list of highlights:

READ

(print) The New York Times, Harvard Business Review, New York Magazine, The New Yorker, Vanity Fair

(online) Thomas Cott's 'You've Cott Mail', Mashable, Medium, Arts Journal, Createquity, Americans for the Arts, Hyperallergic

LISTEN

Listen intently (be a journalist) to conversations / to your surroundings.

Observe what people care about in their daily lives.

Be attuned to politics.

Tune-in to popular culture.

"Eavesdrop" through social media to immerse yourself in other worlds.

DO

Take long baths.

Hang upside-down (change your perspective).

Solve crossword puzzles.

Cook a complicated meal.

Take the long, scenic route home.

EXPERIENCE / EXPERIMENT (with others)

Experience other cultures through their cuisine, art, and performances.

Spend time with kids and young adults - learn how they see the world.

Practice value-added communication: ask why and why not without accepting the status quo.

Visit contemporary art spaces.

Broaden your discussion groups- include people who work in technology, venture capital.

What is Art? What is the value and utility of art?

We explored several questions, including 'what is art' and 'what is the value and utility of art'. Here are some responses:

- Art is a subcategory within the field of expressive possibilities. It is self-defined and articulated, and subject to critical reception. Art is a coherent intervention in a system of ideas. In intervening, and in teaching others how to intervene, art is a utopian gesture that permits the expression of and movement towards a more just, more beautiful world.
- People need a means for self-expression or recognition of themselves/their lives, and they can get that in a performance. There are some things that cannot be expressed with words and that is why we need music and dance. Everyone needs joy, connection, beauty in their life, which they get with art(s).
- Art is a thoughtful, crafted, and in some way, embodied experience. The utility of making art includes pushing one's boundaries around the perceived possible, teaching creativity that may be used toward problem solving in work and in life. The utility of observing art includes research into problem solving techniques, inspiration, and relaxation. The value of observing art includes cultural exchange and developing social currency. The value of making art includes emotional outlet, building social skills, and developing the habit of applied problem solving.

What is your ideal cultural experience? What gets in the way of that happening?

The thinking groups discussed what participants want to experience in a cultural event, what they ideally do afterwards, and what prevents that ideal scenario from taking place. The responses were wide ranging, but commonalities included the desire to be immersed in a novel experience, wanting to remain psychically within that experience after it had physically concluded, and frustration with how the busyness of life precludes full

enjoyment of cultural experiences. Some of the participants' thoughts are below:

What is it that you desire from a cultural experience?

- Learn and be exposed to new ideas.
- Experience rigorously crafted artistic experience.
- Share in a collective experience that leads to enlivened dialogue and reflection.
- Expanded life experience and thoughtfulness.
- Transformation. Hope that by entering an alternative cultural space, my understanding of my own life and, therefore, my life, will be positively altered.
- Relax and relieve tension.

What, ideally, would you do after a cultural experience?

- Talk and reflect on the experience.
- Seek out more information about the performance.
- Read reviews.
- Go home and write – either about the work, or poetry, or prose, usually just for myself and not for an audience.
- Grab a drink or take a walk and talk about the experience.
- Eavesdrop on audience members after the show.

What are some barriers that prevent you from your ideal cultural experience?

- A miserable experience before, during or after the show that I want to immediately forget.
- Not having additional information readily available.
- Email / life overload.
- Get busy and forget the experience or the desire to perform additional research.
- Lack of time.
- Lack of available content online.

Such brainstorming exercises have been an invaluable part of the Lasky Symposium process. By understanding our audience, we can better serve the field, those working in the field and, by extension, those seeking arts experiences. The Lasky Symposium aims to honor the life of a woman who worked tirelessly and audaciously in service of artists and their legacies. We feel privileged to carry the energy of her work forward by asking hard questions, opening space for transparent conversation, peer-to-peer learning, and developing resources for our local New York and national cultural communities.

Jennifer Edwards is a founding partner at Edwards and Skybetter LLC, a firm focused on facilitation, strategy and finding collaborative solutions to complex problems. She is also an award-winning writer and choreographer. Her work in managing reactivity and stress has been covered by such publications as The New York Times and she's shared advice to business professionals through blogs including The Huffington Post and Forbes. Jennifer has partnered with The American Heart Association, Columbia University Medical Center, among many others. She makes movement + text pieces for non-traditional performance spaces such as Martha Stewart's Whole Living website, Governor's Island, NYC, and an iPhone app.

Jennifer holds a Masters of Fine Art in dance and choreography from NYU Tisch School of the Arts and continued post-graduate study in organizational development and change management at The New School. She was trained in group facilitation by Identity House, studied trauma therapy at the Scherer Institute and through SQ Wellness, and is an alumna of the OpEd Project and the Woodhull Institute for Ethical Leadership.

Sydney Skybetter is a facilitator, choreographer, and lecturer. After completing studies at the Interlochen Arts Academy, and Columbia University, he received his Masters Degree in Choreography from New York University - Tisch School of the Arts. He writes for Dance Magazine and The Clyde Fitch Report on the subjects of technology and the cultural sector, and is a frequent guest lecturer at Harvard University, New York University, The New School and The Juilliard School. He has consulted for The National Ballet of Canada, Barnes & Noble, and The Princess Grace Foundation, and is a Founding Partner with The Edwards & Skybetter | Change Agency. Skybetter is the Founding Chairman of the Dance/USA Technology Committee, and a Producer with the DanceNOW[NYC] Festival. His dances have been presented at The John F. Kennedy Center for the Performing Arts, The Boston Center for the Arts, Jacob's Pillow and The Joyce Theater, among others.

The 2015 Floria V. Lasky Award

The Floria V. Lasky Award is given annually in tribute to one of the most influential and successful entertainment attorneys in the world of dance, theater, literature and music. The 2015 Floria V. Lasky Award was presented to Karen Brooks Hopkins, in recognition of her invaluable and indelible contributions to the Brooklyn Academy of Music (BAM) and the cultural landscape of New York City.

Ms. Hopkins, who worked at BAM since 1979, recently retired as president of that esteemed cultural institution. As president, she oversaw the Academy's 230 full-time employees and facilities, including the 2100-seat Howard Gilman Opera House, the 833-seat BAM Harvey Theater, the four-theater BAM Rose Cinemas, the BAMcafe, and the BAM Fisher building, which houses the 250-seat flexible Fishman Space.

In 2014, when she announced her retirement from BAM, Ms. Hopkins stated that she planned to continue working. Recently, the Andrew W. Mellon Foundation announced Ms. Hopkins' appointment as senior fellow in residence, a newly created position.

Among the other awards Ms. Hopkins has received are a medal from the Royal Dramatic Theater of Sweden (the first time the honor was awarded to anyone outside of Sweden), the King Olav Medal (in recognition of her work on behalf of the Norwegian National Ballet), and the honor of Chevalier de l'ordre des arts et des lettres by the Republic of France (for her work supporting the French arts in the United States). Additionally, she has been named one of the "100 Most Influential Women in New York City Business" and one of the "50 Most Powerful Women in New York" by *Crain's New York Business*.

The Floria V. Lasky Award was given in April at the Jerome L. Greene Space at New York Public Radio, with Floria's daughters, Dara Altman and Emily Altman, in attendance. Several speakers paid tribute to Ms. Hopkins at the event. What follows are some highlights of their remarks.

Allen Greenberg (Director of The Jerome Robbins Foundation and a Trustee of The Robbins Rights Trust): "The words 'Karen Brooks Hopkins' are synonymous with 'wisdom,' 'caring,' 'tenacity,' 'loving,' 'generous friendship,' 'tenacity,' 'sage counsel'... and 'tenacity.' Her accomplishments, and our good fortune, rest on these qualities."

Ms. Hopkins' son, Matt Hopkins: "As someone who found a career path in real estate development and urban planning, I've been in awe of my mom's role in building a district, spurring economic development and leaving a legacy at BAM that has shaped the success of our borough. Not everyone gets a chance to have such a profound impact on a place, let alone the coolest place on the planet. So, Mom – as you and Ron like to say, 'Amazing job!'"

Ms. Hopkins' partner, Ron Feiner: "The woman is a genius. She's an artist. She's more creative than any of the creative people who have appeared at BAM. She's thinking all the time. It is not an accident that she's successful. It's come from hard work, tenaciousness, a willingness to not have anyone say 'no' to her, and a feeling that what she's doing is the most important thing that anyone can do in the world. The great quote that I heard about Karen's retirement was by Bruce Ratner, a former chairman of BAM. He said, 'Ron, it's gonna be BAM's loss, but it's gonna be the world's gain.'"

Karen Brooks Hopkins: "I knew Floria. She was brilliant, she was smart and she was one tough cookie. She not only broke the glass ceiling, she shattered the glass roof, and it is a distinct and unique moment for me to be the recipient of a prize in her name."

Upcoming 2015 Performances of Jerome Robbins Works...

Here is a select list of upcoming performances of Jerome Robbins ballets in the USA and elsewhere.

SEPTEMBER:

25(e), 26(m), 26(e)

THE CONCERT (OR, THE PERILS OF EVERYBODY) – Pacific Northwest Ballet; Marion Oliver McCaw Hall, Seattle

25(e), 26(e), 28(e), 30(e)

OPUS 19/THE DREAMER – Paris Opera Ballet; Palais Garnier, Paris

OCTOBER:

1(e), 2(e), 3(e), 4(m)

THE CONCERT (OR, THE PERILS OF EVERYBODY) – Pacific Northwest Ballet; Marion Oliver McCaw Hall, Seattle

1(e), 2(e), 4(e), 5(e), 7(e), 9(e), 10(e), 11(m)

OPUS 19/THE DREAMER – Paris Opera Ballet; Palais Garnier, Paris

13(e), 14(e), 15(e), 17(m)

N.Y. EXPORT: OPUS JAZZ – New York City Ballet; David H. Koch Theater, New York City

29(e), 31(e)

THE FOUR SEASONS – Vienna State Opera Ballet; Opera House, Vienna

NOVEMBER:

3(e), 6(e), 10(e)

THE FOUR SEASONS – Vienna State Opera Ballet; Opera House, Vienna

DECEMBER:

22(e), 23(m), 23(e), 24(m), 26(m), 26(e), 27(m), 27(e)

(selections from *Jerome Robbins' Broadway*) – American Dance Machine for the 21st Century; Joyce Theater, New York City



Photos by Gregory Victor of Karen Brooks Hopkins, Matt Hopkins and Ron Feiner.

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Front cover: Photograph of Jerome Robbins in Paris in 1951. Photograph from the collection of Jerome Robbins.