

NEW YORK STORY:
JEROME ROBBINS AND HIS WORLD
Donald and Mary Oenslager Gallery
The New York Public Library for the Performing Arts
Exhibition Curated by Lynn Garafola
March 25 – June 28, 2008

The labels, wall exits, and reflections that follow are an effort to revisit an exhibition that did not, alas, have a published catalogue or a robust website. Exhibitions are like performances. When they close, they are dismantled, and the objects, their magic gone, sent back to their boxes. In revisiting this material, I wanted to evoke the experience of walking through the Donald and Mary Oenslager Gallery of the New York Public Library for the Performing Arts, with the reader enjoying by suggestion and as an act of imagination the numerous objects on display tracing the remarkable career of Jerome Robbins as an artist of the ballet, Broadway, and concert stage in mid-twentieth-century New York. This is the second of three exhibitions I have curated about ballet in New York City from the 1930s to the late twentieth century. As such it complements Dance for a City: Fifty Years of the New York City Ballet (New-York Historical Society, 1999) and Arthur Mitchell: Harlem's Ballet Trailblazer (Wallach Art Gallery, 2018). To revisit these exhibitions digitally, see "Dance for a City" Revisited (<https://academiccommons.columbia.edu/catalog/ac:qrffj6q5763>) and the Mitchell exhibition website (<https://exhibitions.library.columbia.edu/exhibits/show/mitchell>).

In preparing this material for publication on the Columbia University Commons, I have modified some of the labels, adding explanatory text when it seemed necessary as well as excerpts from letters and telegrams that exhibition visitors could read for themselves. The contents of the six video compilations appear at the end. Unless otherwise indicated, all objects are from the Jerome Robbins Dance Division, The New York Public Library for the Performing Arts.

I thank once again the many colleagues and friends at the New York Public Library's Jerome Robbins Dance Division who made this exhibition and the research that accompanied it not only possible but also a memorable experience.

INTRODUCTORY TEXT

No choreographer was so consummate a New Yorker as Jerome Robbins. Manhattan-born, New Jersey-raised, he set out to conquer the city as a teenager, and by 1948 he had become, in the words of *Esquire* magazine, the "hottest thing in show business." He choreographed for Broadway and the ballet stage, and in both he made the city's landscape and kinetic pulse a living presence. A good democrat, he celebrated the ordinary. He commemorated city landmarks, while also memorializing less appetizing sights. He relished the city's promise of unexpected romance and the exhilarating energy of its streets, its movement vernaculars and native gestures, its jazz and Latin rhythms, its corporeal accents of New Yorkese.

New York Story: Jerome Robbins and His World is the first exhibition to tell the choreographer's

story from the multitude of papers, graphic works, photographs, and videotapes that he bequeathed to the Jerome Robbins Dance Division of The New York Public Library for the Performing Arts. Robbins seldom threw anything away, and from his earliest years as a choreographer he documented his work. Multi-talented, he painted, sketched, and was a serious amateur photographer; he played the piano, made collages, and wrote extensively. He found the stimulus of collaboration both exciting and productive. The artworks dedicated to him, like the many objects by Robbins himself in *New York Story*, testify to his passionate commitment to the making of art.

EARLY LIFE

Born in New York City in 1918, Robbins spent his childhood in New Jersey. He began formal dance classes in the mid-1930s, training in a variety of techniques, including ballet. After performing as a modern dancer in WPA-sponsored events and other concerts, he appeared in several Broadway shows and created his first documented choreography at Camp Tamiment, a left-wing resort in the Pocono Mountains.

Jerome Robbins, with members of his family in Poland, including his bearded grandfather, Nathan Mayer Rabinowitz, 1924. Jerome Robbins Photographs.

When Robbins was five, his mother took him and his sister Sonia to visit their grandfather in Rozhanka, a mostly Jewish village of wooden houses and dirt roads. Robbins would draw on memories of that idyllic summer in the shtetl forty years later, when he staged *Fiddler on the Roof* (1964).

Harry Rabinowitz, father of Jerome Robbins, as a young man. Photograph by Sol Young. Jerome Robbins Photographs.

Although he did not always get along with his father, Robbins clearly inherited his looks.

Certificate of naturalization for Harry Rabinowitz, 1914. Jerome Robbins Collection of Graphic Works.

Robbins' father settled in New York City in 1905 and nine years later became a United States citizen.

Harry Rabinowitz in front of the J. Rabinowitz delicatessen at 1403 Madison Avenue. Harry lived with his family in the same building as the delicatessen on 97th Street. Jerome Robbins Photographs.

Robbins' parents, Harry and Lena Rabinowitz, around the time of their marriage. Photograph by Mandelkern. Jerome Robbins Photographs.

The Mandelkern studio was located on Madison Avenue at 111th Street.

Sonia Rabinowitz (Robbins) dancing with a Duncan teacher, late 1910s? Jerome Robbins Photographs.

Robbins' sister Sonia studied Duncan-style dancing with Alys Bentley and briefly performed with Irma Duncan's Russian company, which toured the United States in 1928. Bentley's classes, which Robbins sometimes observed, introduced him to concert dance.

Harry, Lena, Sonia, and Jerome Rabinowitz, early 1920s. Jerome Robbins Photographs.

Jerome Robbins and members of a student orchestra at a recital, 1920s. Jerome Robbins Photographs.

Robbins is seated center holding his violin and bow. As a child, he studied both the piano and

the violin.

Jerome Robbins (waving), with friends on an excursion to the New Jersey Palisades, 1930s. Jerome Robbins Photographs

Jerome Robbins dancing outdoors on the grass, mid-1930s. Jerome Robbins Photographs.

Jerome Robbins and his sister Sonia in Central Park, mid-1930s. Jerome Robbins Photographs.

Jerome Robbins (à la Peter Pan) leaping over his shadow on the sand, late 1930s. Jerome Robbins Photographs.

Comfort Corset Company, 1941. Jerome Robbins Photographs.

In the early 1920s Harry and his siblings sold the family delicatessen. Harry moved his family to New Jersey and opened a foundation-garment business in Union City.

DEBUT OF A DANCER

Federal Music Project of New York City, announcement of five programs on the relationship of music and dance, [February-April 1937]. Jerome Robbins Dance Division.

With lectures by critic John Martin and composer Louis Horst and performances by the Martha Graham Concert Group, the English Folk Dance Society, Chief White Feather, and members of the cast of *Bassa Moona*, this series of fortnightly programs curated by Felicia Sorel emphasized inclusiveness. Here, on February 21st, as Gerald Robbins, the future choreographer appears to have made his professional debut in an commedia-flavored ballet.

Felicia Sorel and Gluck-Sandor in a "geometric" Charleston number, 1930s. Jerome Robbins Dance Division.

In 1936 Robbins began to study with Gluck-Sandor and Felicia Sorel at their pocket-sized Dance Center at 101 West 58th Street. Both left a deep impression on him. Like the young Robbins, they were modern dancers, with an eclectic training that embraced ballet, "ethnic," and modern techniques, experience in the commercial theater, and a commitment to exploring the creative aspects of choreography. Both, moreover, were active members of the left-wing dance world. They taught movement for actors at the Group Theatre, choreographed union revues and shows for the Federal Dance Project, and staged original works and versions of modern ballet classics at the Dance Center that attracted performers of the stature of José Limón. In the 1940s Sorel served as codirector, with Wilson Williams, of the Negro Dance Company, and choreographed the dances for a revival of *Run, Little Chillun!* and *Lysistrata*, performed by an all-black cast. In 1947 Robbins hired Sandor as his assistant on *High Button Shoes*, and in 1964 cast him as the Rabbi in *Fiddler on the Roof*.

Felicia Sorel and Gluck-Sandor in *The Kabala*, 1930s. Photograph by Maurice Goldberg. Jerome Robbins Dance Division.

Playbill of the program that reopened the Dance Center after an interval of four years in March 1937. Jerome Robbins Dance Division.

The opening program featured a revival of Gluck-Sandor's *El Amor Brujo*, with José Limón in the role of Carmelo, and a new piece, *Isabella Andreini*, also with Limón. Robbins, as Robin Gerald, had small roles in both works.

Students' Dance Recitals playbill of an evening of Sandor-Sorel Ballets presented by the Dance Center, 2 April 1938. Jerome Robbins Dance Division.

The program balanced revivals (*Petrouchka* and *El Amor Brujo*) with newer dances (such as Felicia Sorel's *Negro Blues Poems* and *Spanish Dances of War*). In addition to Gluck-Sandor and Sorel, the cast included Demetrios Vilan, a Turkish-born dancer who had gone from Denishawn to Broadway and often partnered Sorel; Randolph Sawyer, an African-American dancer who frequently performed with Edith Segal's Red Dancers and was the first black man to appear as the Moor in *Petrouchka*; and in yet another experiment with his name, "Gerald Robins."

Dance Theatre of the Y.M.H.A., announcement of a concert featuring Lisa Parnova, "assisted" by Gerald Robbins, 20 November [1937]. Jerome Robbins Dance Division.

Lisa Parnova was a Russian-born American ballet dancer who had studied with Michel Fokine and worked at the Cologne Opera in the 1920s. In the 1930s she performed with Gluck-Sandor and Felicia Sorel at the Dance Center in addition to giving concert programs. Gerald Robbins was one of several stage names that Robbins used at the start of his career.

Playbill of the Yiddish Art Theatre's production of I. J. Singer's *Brothers Ashkenazi*, [1937]. Billy Rose Theatre Collection.

Still very slight, the nineteen-year-old Robbins was cast as a child in the production, which opened on 20 September 1937 and had choreography by Gluck-Sandor.

The Brothers Ashkenazi, 1937. Jerome Robbins Photographs.

Members of the cast of the Yiddish Art Theater production are joined by Mayor Fiorello La Guardia and Albert Einstein. Robbins is in the third row, fourth from the right. The show was choreographed by Gluck-Sandor.

Jerome Robbins

The Story, late 1930s. Titled by the artist. Watercolor, pen and ink, and pencil on heavy brown cardboard. Jerome Robbins Collection of Graphic Works.

A label on a separate sheet reads: "*Storyteller: from sketch on Weehawken ferry, 38-39?*"

According to an attached note, "The Story" grew out of a sketch that Robbins made on the Weehawken ferry in the late 1930s. Until the 1940s Robbins lived in Weehawken with his parents and came to New York City by ferry. "*I used to come to New York and audition for shows,*" he once said, "*and not get them, and go back to Jersey and look back from the Palisades and say, 'Well, I'll be back tomorrow'.*"

Jerome Robins

Self-Portrait, late 1930s? Oil on cardboard. Jerome Robbins Collection of Graphic Works.

Felicia Sorel

Portrait of Jerome Robbins, 1937-38. Pencil on looseleaf paper. Jerome Robbins Collection of Graphic Works.

Jerome Robbins

Self-portrait, late 1930s. Pencil on paper. Jerome Robbins Collection of Graphic Works.

Jerome Robbins

Study of a dancer, [194-?]. Pencil, gouache, and pen and ink on yellow paper. Signed by the artist. Jerome Robbins Dance Division.

THE TAMIMENT PLAYERS

In 1938 Robbins spent his first summer at Camp Tamiment, a left-wing Pocono resort where he

took part in the weekly musical revues under the inspired direction of Max Liebman, later known as the producer of the television variety program *Your Show of Shows*. For Robbins those summers at Tamiment in the late 1930s and early 1940s were an invaluable preparation for a career in musical theater. The company included Danny Kaye, Sylvia Fine, and Imogene Coca, as well as a chorus of modern and ballet dancers. The material was light and topical, often with a political bent, and poked fun at movies, theater personalities, ballets, and current events. Robbins typically appeared in several numbers each week.

Tamiment Players playbill, *On Your Marks: A New Revue*, 15 July 1939. Tamiment Playhouse Records, Tamiment Library, New York University.

Tamiment Players playbill, *Shooting Stars: A New Revue*, 22 July 1939. Jerome Robbins Programs.

Robbins created his first original dances in Tamiment's freewheeling cabaret atmosphere. *Death of a Loyalist* alluded to the Spanish Civil War and had a cast of both modern and ballet dancers.

Strange Fruit. Alvarez-Robbins, [1939]. Drawing by Jerome Robbins. Charcoal and pencil on paper. Jerome Robbins Collection of Graphic Works.

This was the climactic image of the duet *Strange Fruit*, which Robbins choreographed for himself and Anita Alvarez at Camp Tamiment in August 1939. Inspired by the anti-lynching song made famous by Billie Holliday, the number was reprised only weeks after its premiere for the TAC Dance Cabaret. Alvarez danced with Martha Graham until 1939 and later worked on Broadway, appearing in *One Touch of Venus* (1943) and *Gentlemen Prefer Blondes* (1949), both choreographed by Agnes de Mille, and *Finian's Rainbow* (1947), choreographed by Michael Kidd. She served as Robbins' assistant on his second Broadway show, *Billion Dollar Baby* (1945).

Dance Theatre of the Y.M.H.A., playbill, TAC Dance Cabaret, 31 August 1939. Jerome Robbins Dance Division.

Robbins (as Jerry Robyns) and Anita Alvarez performed a reprise of their duet *Strange Fruit* on a shared program with Agnes de Mille, Ruthanna Boris, Sybil Shearer, Lotte Goslar, and the Lindy Hoppers. TAC Dance Cabaret was sponsored by the Theatre Arts Committee (TAC), which organized some of the era's liveliest left-of-center cultural events, in addition to publishing *TAC Magazine*, a high-spirited monthly edited by Edna Ocko. With its alliance of theater and concert work, ballet and modern dance styles, and artistic and political concerns, the TAC Dance Cabaret exemplified the Popular Front of the mid-1930s and the left-wing "cultural front" (to borrow a term from historian Michael Denning) that survived in New York until the 1960s.

The Tamiment Players playbill, *In the Swing: A Musical Revue*, 31 August 1940. Jerome Robbins Programs.

Robbins not only choreographed *Harlem Episode* but also played one of the Negroes. He later described the piece: "a party of white slummers invade a Harlem dive,...[and] almost create a riot". Robbins also appeared in a duet, *Whirling Persians*, with Anita Alvarez, a favorite partner, and in a trio, *Three Alike*, with comedian Imogene Coca and her husband Robert Burton.

The Tamiment Players playbill, *Open House: A New Revue*, 2 August 1941. Tamiment Playhouse Records, Tamiment Library, New York University.

In addition to appearing in several numbers, Robbins choreographed *Oscar Wilde's "The Happy Prince"*. Featuring Max Liebman and Imogene Coca, this seems to have been an early experience for Robbins in directing performers who were not dancers.

Jerome Robbins in his *Lazy Boy* number, Camp Tamiment, 1941. Photograph by Seymour E.

Fischer. Tamiment Playhouse Photographs, Tamiment Library, New York University.

On the dock at Camp Tamiment, 1939. From left: Eddie Gilbert, Richard Reed, Fred Danieli, Anita Alvarez, Robbins, and Albia Kavan. Tamiment Playhouse Photographs, Tamiment Library, New York University.

Robbins performing at Camp Tamiment, 1939. Tamiment Playhouse Photographs, Tamiment Library, New York University.

BALLET THEATRE

In 1940 Robbins joined Ballet Theatre. Here he worked with Russian masters such as Michel Fokine, the maverick English choreographer Antony Tudor, and American choreographers such as Agnes de Mille who were transforming the look of American ballet and theater dance. Here, too, he cemented relationships with future collaborators and the dancers who would realize his vision of a contemporary American art. It was at Ballet Theatre in 1944 that he staged *Fancy Free*, his first ballet, now an American classic.

Jerome Robbins, letter to Ballet Theatre, 20 April [1940]. American Ballet Theatre Records, Jerome Robbins Dance Division.

Although Robbins' early career was closely identified with Ballet Theatre, he was not a charter member of the company. His work on Broadway, however, had introduced him to several Ballet Theatre dancers, including Annabelle Lyon, Alicia Alonso, and Maria Karnilova. Eugene Loring had danced with Lincoln Kirstein's Ballet Caravan and Karen Konrad with Catherine Littlefield's Philadelphia Ballet before joining Ballet Theatre.

Draft board permission for Jerome Robbins to leave the United States with Ballet Theatre, 8 October 1941. American Ballet Theatre Records, Jerome Robbins Dance Division.

Although the United States had not yet entered World War II, all men over the age of eighteen had to register with their local draft board in the event of a military call-up.

Alicia Markova, possibly in Act II of *Giselle*. Photograph by Maurice Seymour. Signed, dated, and inscribed "*For Jerry / Wishing you great success / always / Alicia Markova / 1942.*" Jerome Robbins Photographs.

Alicia Markova (née Marks) was one of the great classical ballerinas of the 1930s and 1940s who danced with Ballet Theatre during Robbins' early years with company.

Tamara Toumanova in *Stars in Your Eyes*, 1939. Inscribed "*To dear and very nice / Jerry / With my best wishes & best luck / Tamara / Toumanova / Work hard and you / shall see.*" Jerome Robbins Photographs.

With her dark beauty and charismatic presence, Tamara Toumanova epitomized the Russian émigré ballerinas of the 1930s and 1940s. In 1939 she made her Broadway debut in the Arthur Schwartz-Dorothy Fields musical *Stars in Your Eyes*. Choreographed by Carl Randall, the show had a dance chorus packed with future stars, including Alicia Alonso, Nora Kaye, and Jerome Robbins.

Jerome Robbins playing the piano with Duncan Noble, Mexico, 1941-42? Photograph by Andrée Vilas. Jerome Robbins Photographs.

A charter member of Ballet Theatre, Noble also danced with Ballet Russe de Monte Carlo and Valerie Bettis' modern group in addition to appearing on Broadway and Max Liebman's *Your Show of Shows* on television. In 1965 he joined the faculty of the newly founded North Carolina School of the Arts.

Playbill, Palacio de Bellas Artes, Mexico City, 9 September 1942. Jerome Robbins Programs. Robbins made his debut in the title role of Michel Fokine's *Petrouchka* only a few weeks after the choreographer's death. Fokine had sensed Robbins' undeveloped gifts and worked closely with him in this last restaging of his greatest ballet. "*It means so much to me,*" Robbins wrote in his diary. "*I want to be the best Petrushka there is. I am & want to be humble & workmanlike before the part. It has to be good – it is me in so many ways.*"

Donald Saddler, 1940s. Inscribed "*Jerry / With...friendship / Always / Don.*" Jerome Robbins Photographs.

A charter member of Ballet Theatre, Saddler followed Robbins to Broadway, first as a dancer, then as an outstanding choreographer, director, and producer. Among his award-winning shows were *Wonderful Town* (1953) and *No, No, Nanette* (1971).

Eugene Loring as Billy the Kid, Ballet Theatre, 1940. Inscribed "*Three rousing bronx cheers / Eugene Loring.*" Jerome Robbins Photographs.

With *Billy the Kid* (1938), for Lincoln Kirstein's Ballet Caravan, and *The Great American Goof* (1940), for Ballet Theatre, Loring established himself as a leading exponent of Americana ballet. Soon after, he left the ballet world to choreograph for the popular stage, screen, and television. In 1965 he founded the Department of Dance at the University of California, Irvine.

Agnes de Mille, 1940s. Photograph by Louis Melancon. Jerome Robbins Dance Division. More than any other Ballet Theatre choreographer, de Mille marked out the path that Robbins followed. They had much in common: eclectic training, an exposure to modern dance, a feeling for the popular pulse, a sense of humor, a commitment to American material, and an ability to move easily between ballet and Broadway. De Mille created theater dances that stood on their own, used ballet forms like the pas de deux, and were fully integrated into the plot. In *Oklahoma!* (1943), Robbins later told playwright John Guare, she brought "real people" on stage. "*Every time they danced, there were people you could identify with....No longer did you have eight boys and girls coming out tap dancing or hoofing or kicking.*"

Jerome Robbins in *Russian Soldier*, 1942. Jerome Robbins Photographs.

Choreographed by Michel Fokine to Prokofiev's "Lieutenant Kijé" suite and with costumes and scenery by Mstislav Dobujinsky, this all-Russian production about a dying soldier of the Napoleonic period was dedicated to the soldiers dying at that very moment on Russia's Eastern front. During World War II the United States and the Soviet Union were allies against Nazi Germany.

Nora Kaye and Jerome Robbins on tour with Ballet Theatre, 1942. Jerome Robbins Photographs.

Nora Kaye, 1940s. Jerome Robbins Photographs.

Jerome Robbins in Washington, D.C., 1940s. Jerome Robbins Photographs.

Jerome Robbins

[Christ Figure?], ca. 1941. Charcoal on paper. Jerome Robbins Collection of Graphic Works. This was probably executed when Robbins was on tour in Mexico with Ballet Theatre.

Jerome Robbins in the Ballet Theatre production of Léonide Massine's *Three-Cornered Hat*, 1943. Jerome Robbins Photographs.

Nora Kaye in a ballet portrait, ca. 1945. Photograph by Constantine. Inscribed "*For Jerry / With*

my love / Nora." Jerome Robbins Photographs.

Of all the dancers that Robbins met in his early years as a dancer, none was as close to him as Nora Kaye. Like Robbins, she came from a Russian-Jewish background, read voraciously, spoke her mind, and was professionally and intellectually ambitious. They were sometime lovers and even briefly engaged, and the roles he created for her in *Facsimile* (1946) and *The Cage* (1951) suggested both the depth and complexity of his feelings for her.

Jerome Robbins in Agnes de Mille's *Three Virgins and a Devil*, Ballet Theatre, 1941. Photograph by Carl Van Vechten. Jerome Robbins Photographs.

Antony Tudor rehearsing *Romeo and Juliet* in Los Angeles, [1943?]. Jerome Robbins Photographs.

"Tudor has been a great influence on me," Robbins wrote in 1944, "but now that I'm about to do my own work" – a reference to *Fancy Free*, which he was then choreographing – "I can't play 'son' to him any longer, nor the adoring disciple. I couldn't do my own work then. I'd be always wondering how he would do it, or what he would think. Well, I'm still interested in what he will think of my piece, but I'm not inhibited about it any longer. One has to have complete confidence in oneself, and finally there will be no one to rely on but me."

Jerome Robbins

Letter to Francis Steuben, [December 1943]. Jerome Robbins Dance Division (former collection of Edna Ocko).

Francis Steuben was the pen name used by Edna Ocko in her reviews for *New Masses* in the 1940s. In her article of 7 December 1943, she had written: "*Antony Tudor, more than any other individual, has made the ballet of today a modern, living, expressive art.*" During the early 1940s, Robbins regarded Tudor as his "artistic father."

Jerome Robbins

Letter to Charles [Payne], [February 1944]. Typed on letterhead paper of the Biltmore Hotel, Los Angeles, with handwritten corrections by Robbins. American Ballet Theatre Records, Jerome Robbins Dance Division.

This letter captures Robbins' mood on the eve of his first major success with *Fancy Free*. It also documents his idea for an unrealized ballet exploring the psychosexual terrain of *Facsimile* (1946) and *The Cage* (1951), and records his growing artistic independence from Antony Tudor.

J. Alden Talbot

Letter-contract with Jerome Robbins for the production of *Fancy Free*, 4 April 1944. American Ballet Theatre Records, Jerome Robbins Dance Division.

The shortest contract Robbins ever signed with Ballet Theatre, it assigned him a royalty of only ten dollars per performance for the most successful of his early ballets. Talbot was the President of Ballet Theatre, Inc.

Oliver Smith

Fancy Free, [1944]. Watercolor and pen and ink on board. Jerome Robbins Collection of Graphic Works.

Oliver Smith

Fancy Free, set design ("Night View"), 1944. Watercolor and pastel on board. Jerome Robbins Collection of Graphic Works.

With scenic design by Oliver Smith, *Fancy Free* marked the beginning of a collaboration with Robbins that endured for more than twenty years. Smith, who became co-director of Ballet Theatre in 1945, designed the scenery for all of Robbins' works for the company – *Fancy Free*

(1944), *Interplay* (1945), *Facsimile* (1946), and *Les Noces* (1965) – as well as *Age of Anxiety* (1950) for the New York City Ballet. He also designed many of Robbins' finest musicals, including *On the Town* (1944), *High Button Shoes* (1947), *Look, Ma, I'm Dancin'!* (1948), and *West Side Story* (1957). "In my work," he wrote in 1953, "I have tried to produce in ballet an American style that is neither easel painting nor stage *design in the architectural, dramatic sense [but]...a combination of these two elements.... I have tried to reduce the set to its simplest elements...to achieve a simplicity of design which allows the dancer to remain the most important object on stage.*"

Kermit Love

Costume for the Passerby (Shirley Eckl) in the original production of Jerome Robbins' *Fancy Free*, Ballet Theatre, 1944. Courtesy of American Ballet Theatre.

Jerome Robbins leaping over the bar during his solo in *Fancy Free*, as John Kriza, Harold Lang, and the Bartender Rex Cooper watch, 1944. Jerome Robbins Photographs.

Jerome Robbins, John Kriza, Harold Lang, and Shirley Eckl in *Fancy Free*, 1944. Jerome Robbins Photographs.

Muriel Bentley in *Fancy Free*. Inscribed "For Jerry-balls, 'It's been a long time / and I hope it will be / longer. Love you, nevertheless. / From your girl, / Muriel / 6/24/45.'" Jerome Robbins Photographs.

Although Robbins began choreographing in the late 1930s, *Fancy Free* (1944) was his first ballet. Inspired by the sailors crowding the streets of midtown before sailing off to war, it was fresh and funny, and made him a star. *Fancy Free* displayed key elements of the Robbins style: a melding of classical and vernacular movement, a keen sense of timing, detailed characterization, and a feeling for the here-and-now. With a bright, new score by Leonard Bernstein and scenery by Oliver Smith, the ballet brought together the members of Robbins' first collaborative team. *Fancy Free* marked the high tide of Americana ballet. Even more it established Robbins as a poet of New York.

Jerome Robbins, with Leonard Bernstein (left) and Oliver Smith, rehearsing *On the Town*, 1944. Stamped: *Life* Photograph. Jerome Robbins Photographs.

The success of *Fancy Free* (1944) led to the collaborators' first Broadway show, *On the Town* (1944).

Playbill, Ballet Theatre, Metropolitan Opera House, 25 April 1945. Jerome Robbins Programs. Although *Fancy Free* had premiered the year before, Robbins and the other members of the cast were still performing their original roles. On this program Robbins also danced the role of Hermes in David Lichine's *Helen of Troy*.

Fancy Free on the streets of New York, with Muriel Bentley, Janet Reed, Harold Lang, John Kriza, and Jerome Robbins, 1958. Photograph by Philip Kunhardt/*Life*. Jerome Robbins Photographs.

Playbill, *Concert Varieties*, Ziegfeld Theatre, 1 June 1945. Jerome Robbins Programs. Robbins' choreographed his second ballet, *Interplay*, for a variety program that featured comedian Imogene Coca (with whom he had worked at the Tamiment Playhouse), Zero Mostel (the future star of *Fiddler on the Roof*), and Katherine Dunham and her company. Newly costumed by Irene Sharaff, *Interplay* soon entered the Ballet Theatre repertory.

Melissa Hayden, lifted by John Kriza, and other Ballet Theatre dancers in *Interplay*, 1945.

Jerome Robbins Photographs.

Interplay premiered on a program of "Concert Varieties" at the Ziegfeld Theatre in 1945. The program was eclectic, including comedians Zero Mostel and Imogene Coca, the Spanish dance duo Antonio and Rosario, and the Katherine Dunham company. "*Interplay*' is a ballet based on dance games," read the program note. "There is the interplay of the dancers among themselves. There is the interplay of classic ballet steps and the contemporary spirit with which they are danced. There is the interplay of the dancers and the orchestra, and finally there is...the interplay of the piano and the other instruments." The music was Morton Gould's "American Concertette," which had premiered a short time before on NBC radio. *Interplay* entered the Ballet Theatre repertory in 1945.

The Ballet Theatre, Inc. Letter-contract for the production of *Facsimile* rejected by Jerome Robbins, 27 June 1946. American Ballet Theatre Records, Jerome Robbins Dance Division. After *Fancy Free*, Robbins drove a hard bargain in contract negotiations with Ballet Theatre, demanding long rehearsal periods and higher fees and royalties than either Antony Tudor or Agnes de Mille. This is one of several contracts rejected by Robbins in the months before *Facsimile* went into rehearsal.

Playbill, Ballet Theatre, Broadway Theatre, New York, 24 October 1946. Jerome Robbins Programs.

This was the premiere of *Facsimile*, "a choreographic observation by Jerome Robbins" that was his second work for Ballet Theatre. The evening opened with Michel Fokine's *Les Sylphides* and closed with Antony Tudor's *Lilac Garden*.

Oliver Smith

Facsimile, set design, 1946. Watercolor, gouache, and pen and ink on paper. Lent by Dr. Robert Bunting (former collection of Jerome Robbins).

"He has a brilliant visual sense," Smith said of Robbins in 1961. "I think he has the most highly developed visual sense of any choreographer. He has a sense of rightness. When I first knew him he didn't know the time of day. He's educated himself."

Facsimile, 1946. Photographs by Jerry Cooke/Life. Jerome Robbins Photographs.

Upper and lower right: Nora Kaye and Jerome Robbins.

Upper left: John Kriza (*left*), Nora Kaye, and Jerome Robbins.

Lower left: John Kriza (*left*) and Jerome Robbins.

Facsimile (1946), Robbins told an interviewer, "is about people who are insecure and lonely, who don't know how to cope with real relationships with the rest of the world....In fright, they take on false manners and politeness. You have seen people doing this at cocktail parties. You put three people together acting roles like this and it results in disaster. Finally they realize that they must go off alone." The ballet's commissioned score was by Leonard Bernstein.

Jerome Robbins in *Summer Day*, 1947. Photograph by Graphic House. Jerome Robbins Photographs.

Set to music by Prokofiev, *Summer Day* premiered at City Center on a program of the American-Soviet Music Society.

Jerome Robbins and Annabelle Lyon in *Summer Day*, 1947. Photograph by Graphic House. Jerome Robbins Photographs.

The Ballet Theatre "artistic committee," 1947. Photograph by Cecil Beaton. From left: Jerome Robbins, Lucia Chase, Agnes de Mille, Oliver Smith, and Aaron Copland. Jerome Robbins Dance Division.

Lucia Chase was the driving force behind Ballet Theatre for thirty-five years. In 1945 she became co-director of the company, contributing generously from her private fortune to its maintenance and survival.

Vogue, 15 February 1948. Photograph by Gjon Mili. Courtesy Condé-Nast Archive. The accompanying caption read: "Jerome Robbins, stretched out on the floor smoking, is surrounded by ten dancers from six of his ballets, all of which have been danced this season in New York. At twenty-nine, he is not only one of the best but one of the most prolific American choreographers....For this Mili photograph, *Vogue* asked Robbins to design a composite scene holding together these wildly dissonant elements. In the background, he placed those absurd and delicious crooks from his comic hit, the *Mack Sennett Ballet in High Button Shoes* (Vincent Carbone, Jacqueline Dodge, and Sondra Lee); he flanked the left edge with *Giselle Svetlik*, as a French maid from *Look, Ma, I'm Dancing*. In the centre, he put *Ruth Ann Koesun* of the ballet *Summer's Day*; *Hugh Laing* and *Nora Kaye* of the ballet *Facsimile*; and *Zachary Zolov* [sic] and *Melissa Hayden* of the ballet *Interplay*. High in the right corner is *John Kriza*, one of the three sailor stars of *Fancy Free*."

NEW YORK CITY BALLET

In 1948 Robbins left Ballet Theatre to join the fledgling New York City Ballet. Here he came under the influence of George Balanchine and his vision of a spare, energy-infused American neoclassicism. Balanchine staged a number of ballets for Robbins, while actively supporting his choreographic efforts and allowing him the flexibility to continue working on Broadway. By 1957, Robbins had choreographed three of his most celebrated works – *The Cage* (1951), *Afternoon of a Faun* (1953), and *The Concert* (1956).

Jerome Robbins in the studio, early 1950s. Photograph by Richard Avedon. Signed by the artist. Jerome Robbins Photographs.

Jerome Robbins, 1950s. Photograph by Henri Cartier-Bresson. Inscribed on reverse "A Jerome Robbins / avec toute / ma reconnaissance / pour sa patience / très cordialement / Henri Cartier-Bresson" (To Jerome Robbins / with all my gratitude for your patience / very cordially yours / Henri Cartier-Bresson). Jerome Robbins Photographs.

Portrait of Jerome Robbins in rehearsal clothes, 1948. Photograph by Irving Penn. Signed and dated by the artist, with Condé-Nast Publications stamp on reverse. Jerome Robbins Photographs.

Jerome Robbins in the title role of *Prodigal Son*, 1950. Three proof photographs by George Platt Lynes. Jerome Robbins Dance Division. After a lapse of twenty-one years Balanchine revived *Prodigal Son* (1929) for Robbins. Since 1950 the ballet has seldom been out of repertory.

Maria Tallchief and Jerome Robbins in *Jones Beach*, 1950. Three proof photographs by George Platt Lynes. Jerome Robbins Dance Division. This was the first ballet that Robbins and Balanchine choreographed together. The swimsuits were by Jantzen.

Maria Tallchief, Jerome Robbins, and Nicholas Magallanes in *The Guests*, 1949. Photograph by George Platt Lynes. Jerome Robbins Dance Division. *The Guests*, which had a commissioned score by Marc Blitzstein, was the first work that Robbins choreographed for the New York City Ballet.

Age of Anxiety, 1950. Photograph by George Platt Lyes. *Above (from left):* Todd Bolender, Jerome Robbins, Roy Tobias, Tanaquil Le Clercq; *below (from left):* Herbert Bliss, Richard Beard, Shaun O'Brien, and Melissa Hayden. Jerome Robbins Dance Division.

With music by Leonard Bernstein, scenery by Oliver Smith, and costumes by Irene Sharaff, *Age of Anxiety* reunited Robbins with his Ballet Theatre and Broadway collaborators. Loosely inspired by W. H. Auden's poem, the ballet was set in New York City and dominated by a view of the Flatiron Building. Robbins considered it a major work, and in 1958 tried to coax Lucia Chase into reviving it for Ballet Theatre. "*I think 'Age of Anxiety' is one of Oliver's best sets, one of Leonard's best scores, and some of my best choreography,*" he told her.

Jerome Robbins

Letter to Lucia Chase, 21 March 1958. American Ballet Theatre Records, Jerome Robbins Dance Division.

Herbert Bliss (*left*), Todd Bolender, Melissa Hayden, and Tanaquil Le Clercq in *Age of Anxiety*, 1950. Photograph by George Platt Lyes. Jerome Robbins Dance Division.

Playbill, New York City Ballet, City Center of Music and Drama, 17 March 1950. Jerome Robbins Programs.

This Friday evening program celebrated Robbins both as a choreographer and as a dancer. He appeared in all three ballets, his own *Age of Anxiety* (1950) and *The Guests* (1949), and Balanchine's *Prodigal Son* (1929). The critic John Martin was deeply moved by Robbins' interpretation of *Prodigal's* title role: "[H]ere is a performance to wring your heart. Only Nora Kaye in the field of the ballet has done anything that approaches it. It is dramatically true and it touches deep; there is not a movement that is not informed by feeling and colored by the dynamism of emotion....[H]ere is the first dramatic dancer of our ballet."

Dance Magazine, February 1950. Tanaquil Le Clercq and Jerome Robbins in Balanchine's *Bourrée Fantasque*. Photos by Walter E. Owen. Private collection.

Robbins joined the New York City Ballet in 1949 and from the start danced as well as choreographed for the company. *Bourrée Fantasque* was one of the ballets in which Balanchine teamed him with Tanaquil Le Clercq, matching the stylish verve of his future wife with the impish humor of his new Associate Artistic Director.

Jerome Robbins rehearsing Tanaquil Le Clercq and Francisco Monción in *Afternoon of a Faun*, 1953. Contact sheet. Jerome Robbins Photographs.

Robbins admired ballerina Tanaquil Le Clercq enormously and cast her in many of his ballets. In *Afternoon of a Faun*, he later said, no one ever surpassed her.

George Balanchine at Sneden's Landing, early 1950s. Photograph by Jerome Robbins. Jerome Robbins Photographs.

In the 1950s Sneden's Landing, a village on the banks of the Hudson River just north of New York City, had a vibrant weekend arts community. Aaron Copland and the duo pianists Arthur Gold and Robert Fizdale had homes there, and friends such as Robbins and Tanaquil Le Clercq, who married Balanchine in 1952, often visited. Robbins rented a house there in the 1960s.

Jerome Robbins

Letter to Tanaquil Le Clercq, early fall 1952? Tanaquil Le Clercq Collection, New York City Ballet Archive.

In this letter, one of many that Robbins wrote to Le Clercq during the 1950s, he expresses his admiration for Balanchine ("*He is my ideal...my God as an artist!*") and complicated feelings about Lincoln Kirstein, the New York City Ballet's General Director. In addition Robbins speaks

frankly about the appeal of working on Broadway: "I dont [sic] want to do only ballets and work with ballet companies. I like doing shows when I get one to do and [it] always gives me a much better perspective on ballets when I can do them. I think that one can get terri[b]ly warped doing only one thing, and I never want to feel (or exist) as I did when I was in Ballet Theatre."

Jean Rosenthal smoking a cigarette, with costume designs in background, 1950s. Photograph by Jerome Robbins. Jerome Robbins Photographs.

Jean Rosenthal was the New York City Ballet's technical director and the set designer of several Robbins works, including *The Cage* (1951) and *Afternoon of a Faun* (1953). "Because she is able to use light so dexterously," wrote critic John Martin in 1951, "to create walls where none exist, to isolate areas for action, to obliterate unsightly structural elements and to compensate by color and contrast for the gaunt vacuities of an empty stage, she has succeeded miraculously in making the ballets look smart and well-groomed without exception. And this in spite of the fact that the City Ballet is notoriously poor in terms of money."

Jerome Robbins, Nantucket, 1953. Jerome Robbins Photographs.

A serious amateur photographer, Robbins not only took pictures but also had a dark room in his home to develop them.

The Pied Piper, sketch of dancers, musicians, and set, 1951. Drawing by Phil May. Signed, titled, and dated by the artist. Pen and ink on paper. Jerome Robbins Collection of Graphic Works.

Set to Aaron Copland's Concerto for Clarinet and String Orchestra, *The Pied Piper* was performed on a stage bare except for a ladder and flats, and with the clarinet soloist seated on the far right. "I am de[fe]p in work on Aaron's clarinette concerto," Robbins wrote to the composer Ned Rorem, "and its turning out to be lots of fun and somewhat of a camp. The humor is coming out in this work, and Im sure that all of N.Y. will find it a relief after Cage." The eccentricities of spelling are Robbins'.

Boris Aronson

Ballade, [1952]. Above: preliminary scene design ("first idea-sketch"); below left: costume design for a Harlequin, with the stamp of United Scenic Artists, Local 829; right: costume design for a woman commedia figure. Watercolor and pen and ink on board. Boris Aronson Papers and Designs, 1923-2000, Billy Rose Theatre Collection.

Although Robbins choreographed *Ballade* to the same Debussy music that he later used in *Antique Epigraphs* (1984), he initially conceived some of the ballet's movement material for a project with the composer Ned Rorem that never came to fruition. "I was terribly disappointed that it did not work out for both of us," he wrote to Rorem after *Ballade*'s premiere. "Instead I converted some of the material to a ballet to a Debussy score which was panned to hell in the Times and praised galore in the Tribune. I personally felt it worked wonderfully well at rehearsal with piano and practice clothes, and unsatisfactory as a stage work with orchestra (which watered the whole thing down) and costumes and scenery which threw the spectator into a false visual approach to the ballet."

Boris Aronson

Ballade, preliminary scene designs, [1952]. Watercolor and pen and ink on paper. Boris Aronson Papers and Designs, 1923-2000, Billy Rose Theatre Collection.

Ruth Sobotka

The Cage, costume design for a Woman by Ruth Sobotka, 1951. Signed and dated by the artist, with the stamp of United Scenic Artists, Local 829. Watercolor and ink on paper. Jerome Robbins Dance Division.

Ruth Sobotka, an Austrian-born member of the New York City Ballet, made her debut as a costume designer with Robbins' now classic ballet *The Cage* (1951). "*It is an angry, sparse, unsparring piece,*" wrote John Martin in his opening night review, "*decadent in its concern with mysogyny and its contempt for procreation.*" Otherwise, he loved everything about the ballet: Jean Rosenthal's "*simple web structure of ropes,*" Sobotka's "*brief, spiny costumes,*" Robbins' "*tautness of...phrase,*" and Nora Kaye's "*beautiful and terrifying*" performance as the Novice. Despite the cultural resonance of the theme in an era of Freud and Momism, the ballet was considered highly controversial and even banned in parts of Europe when the company toured.

Ruth Sobotka

Costume for the Novice (Melissa Hayden) in Jerome Robbins' *The Cage*, New York City Ballet, 1951. Executed by Karinska. Tan gauze body suit with stitched-in bra, metallic fabric covering the crotch and lower belly, and black silk satin trim. Courtesy of New York City Ballet Archive. Although Robbins created the role of the Novice for Nora Kaye, Melissa Hayden quickly took it over and danced it to acclaim throughout the 1950s and 1960s.

Nora Kaye as the Novice in *The Cage*, 1951. Photo by George Platt Lynes. New York City Ballet souvenir program, November-December 1951. Private collection.

Nora Kaye danced with the New York City Ballet from 1951 to 1954, originating roles in several ballets, such as *The Cage* (1951) and *Ballade* (1952), both by Robbins, and *La Gloire* (1952), by Antony Tudor. She also danced the role of Caroline in the company's revival of Tudor's *Lilac Garden* (1951) and appeared as Profane Love in Frederick Ashton's *Illuminations* (1951).

"*This is my finish.*" Postcard from Jerome Robbins to Tanaquil Le Clercq, mid-1950s. Tanaquil Le Clercq Collection, New York City Ballet Archive.

The added legend, in Robbins' hand, alludes to his ballet *The Cage* (1951), in which two male "intruders" are killed by a tribe of Amazons.

Jerome Robbins and Snuffy, 1950s? Photograph by Tanaquil Le Clercq. Tanaquil Le Clercq Collection, New York City Ballet Archive.

Like Robbins, Le Clercq was an amateur photographer.

"Tops in the Dance: New York's Brilliant Ballet Becomes an Ambassador of U.S. Culture," *Life*, 12 May 1952. Two-page color spread on *Tyl Ulenspiegel* by Philippe Halsmann. Private collection.

Balanchine created *Tyl Ulenspiegel* for Robbins in 1951 to the Richard Strauss tone poem. With spectacular scenery and costumes by Estebán Francés, the ballet capitalized on Robbins' dramatic gifts. "*Tyl is a very strange ballet,*" he wrote to composer Ned Rorem during rehearsals, "*really a montage nightmare impressionistic affair...like a Bosch....For me it is nothing but a seventeen minute obstacle [sic] race, changing clothes, handling props, climbing scenery etc. I figured out that over the whole length of it there is only 30 seconds where I am prop free and can dance.*"

Playbill, New York City Ballet, City Center of Music and Drama, 9 March 1952 (matinee). Jerome Robbins Programs.

"*Balanchine has designed [Tyl Ulenspiegel] for Jerome Robbins,*" wrote critic John Martin after the ballet's premiere, "*and this is sheer inspiration, for Robbins is a superb performer, with a wit and a cutting edge to his buffoonery. He moves with remarkable ease and command, and shifts from phase to phase of his malevolent masquerading with a speed of mind that flashes like light. He is at once warm and diabolical, genial and merciless, a subtle actor and a unique mime.*"

Playbill, New York City Ballet, City Center of Music and Drama, 9 March 1952 (evening). Jerome Robbins Programs.

This all-Robbins program included *Ballade* (which had premiered less than a month earlier), *Age of Anxiety* (1950), *The Cage* (1951), with Nora Kaye in her original role as the Novice, and *The Pied Piper* (1951).

Irene Sharaff

Fanfare, costume designs for Harp, First Violins, and Second Violins, [1953]. Watercolor, pen and ink on paper, with annotations in pencil. Jerome Robbins Collection of Graphic Works. These designs were created by Sharaff for the original New York City Ballet production in 1953, then used for the Royal Danish Ballet staging three years later. The penciled names were members of the Danish company. Choreographed in 1953 to Benjamin Britten's "The Young Person's Guide to the Orchestra," *Fanfare* was choreographed for a special Coronation Night program, celebrating the coronation of Queen Elizabeth II. The all-British evening included Frederick Ashton's *Picnic at Tintagel* and *Illuminations*, with music by Sir Arnold Bax and Britten respectively and scenery and costumes by Cecil Beaton, who also designed the remaining ballet on the program, *Swan Lake*. With an address by Major General William Alfred Dimoline of the British Army and the first New York performance of the "Orb and Sceptre" march by Sir William Walton, the Coronation Night program exemplified the Anglophilia of its producer, Lincoln Kirstein.

Irene Sharaff

Costume for the Viola in Jerome Robbins' *Fanfare*, New York City Ballet, [1986?]. Executed by the New York City Ballet costume shop. Short tutu with a lightly boned peach silk bodice with gray appliqué, peach balls and cord for strings, and a skirt with multiple layers of peach netting and attached briefs. Courtesy of New York City Ballet Archive.

This costume was worn by Lisa Jackson, who began performing the Viola role in January 1987. In 1975 the *Fanfare* costumes were remade, with the new costumes differing in some details from their 1953 predecessors.

James Gillray

A Broad Hint of Not Meaning to Dance, 1804. Hand-colored etching. Published by Hannah Humphrey. Inscribed on original mat: "*For Jerry from Lincoln. Another 'Concert' ca. 1780. Merci!*" Jerome Robbins Collection of Graphic Works.

Although Robbins and Lincoln Kirstein had many differences, this gift from Kirstein testifies to his admiration for one of Robbins' most popular and enduring works, *The Concert* (1956).

Pas de trois. Black-and-white print detached from *Le Royaume des Marionnettes*, 1880s. Jerome Robbins Collection of Graphic Works.

This is one of many prints collected by Robbins revealing his sense of humor.

Tanaquil Le Clercq, New York, April 1957. Photograph by Jerome Robbins. Jerome Robbins Photographs.

This photo, which Robbins took after Le Clercq had contracted polio, was found in his home at the time of his death.

Studio photograph of Jacques d'Amboise as Apollo, 1950s. Photograph by Jerome Robbins. Jerome Robbins Photographs.

BROADWAY

In 1944 Robbins choreographed his first Broadway show, *On the Town*. It was fresh, lively, and like nearly all the shows that he would choreograph and direct during the next twenty years, it treated the dancers as individuals, borrowed freely from the concert stage, and integrated the

dances into the story. Although Robbins was one of many choreographers working along these lines, his greatest shows – *On the Town*, *High Button Shoes* (1947), *Peter Pan* (1954), *West Side Story* (1957), *Fiddler on the Roof* (1964) – epitomized the golden era that opened with Agnes de Mille's *Oklahoma!* (1943).

Al Hirschfeld

Jerome Robbins, 1988. Signed. Pen and ink on board. National Portrait Gallery, Smithsonian Institution (former collection of Jerome Robbins).

Alfred Frueh

On the Town, final proof of a drawing of leading members of the cast, [1944]. Signed by the artist and stamped on reverse "The New Yorker / Editorial Dept." Pen and ink on board. Billy Rose Theatre Collection.

From left: Nancy Walker (Hildy Esterhazy), Sono Osato ("exotic Ivy Smith"), Betty Comden (Claire DeLoone), Adolph Green (Ozzie), Cris Alexander (Chip), and John Battles (Gabey), 1944.

On the Town (1944) grew directly out of *Fancy Free* (1944). It involved the same trio of collaborators – Robbins, Leonard Bernstein, and Oliver Smith– along with Betty Comden and Adolph Green, who wrote the book and lyrics, and George Abbott, who directed the show. This core group of people would collaborate with Robbins for the next twenty years – in Bernstein's case, even longer.

On the Town, 1944. Window card. Jerome Robbins Collection of Graphic Works.

Joan McCracken as Miss New York in *Billion Dollar Baby*, 1945. Eileen Darby Images, Inc. *Billion Dollar Baby* (1945) was Robbins' second Broadway show, and with music by Morton Gould (whose *American Concertette* Robbins had just used in his ballet *Interplay*), book and lyrics by Betty Comden and Adolph Green, scenery by Oliver Smith, and stage direction by George Abbott, it was almost a replay of *On the Town*, except that it was set during the Roaring Twenties in a New York of speakeasies, gangsters, beauty pageants, and Charleston-dancing flappers.

Jerome Robbins

Billion Dollar Baby: Production Notes, [1945]. Jerome Robbins Papers.

Jerome Robbins

Billion Dollar Baby: Production Notes, [1945]. Jerome Robbins Papers.

Robbins was a perfectionist, who left detailed notes of his thinking about characters and their behavior.

Jerome Robbins

"*Billion Dollar Baby*: fragile script," [1945?]. Jerome Robbins Papers.

During this period Robbins was fascinated by the idea of film. "*He would like to do a ballet, a musical comedy and a movie every year until his ideal form of theater – an amalgamation of all the forms of theatrical art – comes into existence,*" *PM* reported in 1946. "*The only place where he has found ballet really integrated into another art form is in murder movies and they don't call it ballet there.*"

Billion Dollar Baby, 1945. Window card. Jerome Robbins Collection of Graphic Works.

Alfred Frueh

High Button Shoes, final proof of a drawing depicting Phil Silvers (left), Nanette Fabray, and

Joey Fay, with bathing beauties and policemen in the celebrated chase scene, [1947]. Signed by the artist and stamped on reverse "The New Yorker, Editorial Dept." Pen and ink on board. Billy Rose Theatre Collection.

The chase scene, when mayhem broke out on the beach at Atlantic City, was a high point of *High Button Shoes*. Not only did the show seal Robbins' reputation as a successful and innovative Broadway dancemaker, but it also won him his first Tony Award for choreography.

Mayhem at the beach in *High Button Shoes*, 1947. Photograph by Ralph Morse/*Life*. Jerome Robbins Photographs.

High Button Shoes: research clippings, [1947]. Jerome Robbins Papers.

Robbins was celebrated for the extensive research he did to prepare for his shows. Although *On the Town* (1944) was set in the present, both *Billion Dollar Baby* (1945) and *High Button Shoes* (1947) had period settings that Robbins thoroughly investigated above all with regard to their movement and gestural vernaculars.

Stephen Longstreet

They Liked 'em Handsome, original script of *High Button Shoes*, [1947]. Jerome Robbins Papers.

High Button Shoes, 1947. Window card. Jerome Robbins Collection of Graphic Works.

Jerome Robbins cutting up backstage with Nancy Walker, the star of *Look, Ma, I'm Dancin'!*, 1948. Photograph by Eileen Darby-Graphic House. Jerome Robbins Photographs.

A backstage musical, *Look, Ma, I'm Dancin'!* grew out of Robbins' own experience of touring with Ballet Theatre and had roles for ballet "pals" like Janet Reed and Harold Lang. The famous sleepwalking scene, set in a Pullman car, anticipated choreography in *The Concert* (1956), a example of the "seepage" between Robbins' ballet and show dances.

Costume trunk with New York City Ballet, Ballet Theatre, *On the Town*, Cunard/White Star, and other stickers. Jerome Robbins Dance Division. Gift of Jerome Robbins.

"Mack Sennett Comedies," promotional still by Evans-L.A., August 1917. Inscribed "*For Jerome, / A grand dance / director, and a / sweet Patootie too. / Thanks a lot, Kiddo. / Yours, / Vera [Reynolds].*" Jerome Robbins Photographs.

This is one of several stills that Robbins acquired from the Museum of Modern Art Film Library as part of his research on *High Button Shoes*.

On tour with the Russo-American Ballet Company in *Look, Ma, I'm Dancin'!*, 1948. Contact sheet. Jerome Robbins Photographs.

Clockwise from upper left: Nancy Walker (143), Harold Lang and Janet Reed (142), Janet Reed, Nancy Walker, and Katharine Sergava in costumes for *Swan Lake* (140), and Harold Lang and Janet Reed (141).

Trude Rittman

"If You'll Be Mine." Original music for the "Sleep-Walking Ballet" in *Look, Ma, I'm Dancin'!*, [1948]. Pencil on staff paper. Trude Rittman Scores, Music Division.

After serving as musical director for Ballet Caravan and American Ballet Caravan, Trude Rittman worked closely with Robbins during his first decade on Broadway, providing "dance arrangements" for *Billion Dollar Baby* (1945), *Look, Ma, I'm Dancin'!* (1948), *Miss Liberty* (1949), *The King and I* (1951), and *Peter Pan* (1954). She also worked on shows with Agnes de Mille (*Carousel*, *Brigadoon*, *Allegro*, *Gentlemen Prefer Blonds*) Hanya Holm (*Out of This*

World, My Fair Lady, Camelot, Helen Tamiris (*Fanny*), and Michael Kidd (*Finian's Rainbow*).

"Look, Ma, I'm Dancin'", *Theatre Arts*, February 1948. Billy Rose Theatre Collection. John Pratt designed the costumes for *Look, Ma, I'm Dancin'!* (1948) as well as for the ballet *Pas de Trois* (1947), which Robbins choreographed for the Original Ballet Russe. Pratt was married to the dancer-choreographer Katherine Dunham.

Look, Ma, I'm Dancin'!, 1948. Window card. Jerome Robbins Collection of Graphic Works.

Lee Rogow, "Hottest Thing in Show Business," *Esquire*, November 1948. Private collection. This was one of many feature articles about Robbins after the enormous success of *High Button Shoes* (1947), which won him his first Tony Award for choreography, and *Look, Ma, I'm Dancin'!* (1948).

That's the Ticket!, 1948. Window card. Jerome Robbins Collection of Graphic Works.

Oliver Smith

Miss Liberty, set design, 1949. Signed. Watercolor and pen and ink on paper. Jerome Robbins Collection of Graphic Works.

Miss Liberty had music and lyrics by Irving Berlin, costumes by Motley, and stage direction by Moss Hart. Smith's splendid scene designs evoked the bygone charm of New York in the 1880s when the Statue of Liberty took its place in the city's harbor and became a symbol of American promise to millions of immigrants.

Motley

Miss Liberty, costume designs for Maisie Dell (left) in the "Policeman's Ball" scene and a Lady in the "Old Fashioned Walk," [1949]. Signed by the artist, with the stamp of United Scenic Artists, Local 829. Watercolor and pen and ink on paper, with annotations in pencil and fabric swatches. Billy Rose Theatre Collection.

Miss Liberty had music and lyrics by Irving Berlin, scenery by Oliver Smith, stage direction by Moss Hart, and costumes by Motley. Motley was the professional name of the design group consisting of Margaret Harris, her sister Sophia Harris, and Elizabeth Montgomery.

Raoul Pène du Bois

Call Me Madam, set design, [1950]. Initialed and titled by artist. Watercolor and pen and ink on paper. Billy Rose Theatre Collection.

Call Me Madam, which starred Ethel Merman, had music and lyrics by Irving Berlin, and stage direction by George Abbott. An acclaimed designer whose credits spanned more than half a century and included dozens of Broadway shows as well as films, ballets, and ice shows, Pène du Bois designed scenery and/or costumes for three Robbins' shows of the 1950s – *Call Me Madam*, *Bells Are Ringing* (1956), and *Gypsy* (1959).

Call Me Madam, 1950. Window card. Jerome Robbins Collection of Graphic Works.

"Let There Be Music: Broadway Has Big Season for Sumptuous Song-and-Dance Shows," *Life*, 11 June 1951. Two-page spread on *The King and I*, focusing on "The Small House of Uncle Thomas," Robbins' imaginative retelling of the Harriet Beecher Stowe novel. Private collection.

Raymond Cogniat

Danses d'Indochine. Paris: Editions des Chroniques du Jour, [1932]. Jerome Robbins Dance Division.

This is one of many sources consulted by Irene Sharaff when she designed the costumes for "The

Small House of Uncle Thomas" in *The King and I*. Like Robbins, Sharaff was an indefatigable researcher, committed to authenticity.

Martin Hürlimann

Ceylan et l'Indochine: architecture, paysages, scènes populaires. Paris: Librairie des Arts Décoratifs, [1930]. Humanities and Social Science Library, The New York Public Library. This is another volume consulted by Irene Sharaff when designing *The King and I*. The photographs of Cambodian and Siamese dancers were clearly an inspiration for her costumes.

Trude Rittman

"Uncle Tom's Cabin." Original music for "The Small House of Uncle Thomas" in *The King and I*, 1951. Dated, with lyrics and notes regarding orchestration and stage action. Pencil on staff paper. Trude Rittman Scores, Music Division.

Two's Company, 1952. Window card. Jerome Robbins Collection of Graphic Works.

Lemuel Ayers

The Pajama Game, set design, [1954]. Signed. Pen and ink and pencil on paper. Jerome Robbins Collection of Graphic Works.

The notes read: "Dark violet blue sky / silver and white clouds / (perhaps some cherubs sleeping on them) / Twinkling / silver stars (with little lights / in them) spell sleeptite / Tab curtain. Same dark blue as sky / with silver stars appliqué." Based on Richard Bissell's novel *7-1/2 Cents*, *The Pajama Game* had music and lyrics by Richard Adler and Jerry Ross, sets and costumes by Lemuel Ayers, and choreography by Bob Fosse. Robbins directed with George Abbott.

The Pajama Game, 1954. Window card. Jerome Robbins Collection of Graphic Works.

Marquee of the Winter Garden Theatre reading "*Mary Martin / as Peter Pan / with Cyril Ritchard / Directed and Staged by Jerome Robbins*," 1954. Jerome Robbins Photographs.

Robert Harrington (*left*), Mary Martin, Kathy Nolan, and Joseph Stafford flying off to Never-Never Land, *Peter Pan*, 1954. Jerome Robbins Photographs.

Mary Martin, publicity photo, late 1980s. Inscribed "*Darlin' Jerry - Look at me singin' / at '75' - 'My Heart Belongs to Daddy!' / A Merry Christmas & Love, / Mary.*" Jerome Robbins Photographs.

Cyril Ritchard as Captain Hook, *Peter Pan*, 1954. Photograph by Rothschild Photo. Jerome Robbins Photographs.

Peter Pan (1954), starring Mary Martin as Peter, Cyril Ritchard as Captain Hook, and Sondra Lee as Tiger Lily, was the first successful show that Robbins directed. Thanks to repeated broadcasts on national television, the show became a favorite of children all over the country.

The Academy of Television Arts & Sciences 1955 Awards

Peter Pan won an "Emmy"® as the "best single program" of 1955. Staged, choreographed, and adapted for television by Jerome Robbins, the *Producers' Showcase* program was telecast on 7 March 1955.

Bells Are Ringing, 1956. Window card. Jerome Robbins Collection of Graphic Works.

Bells Are Ringing, which starred Judy Holliday, had a book and lyrics by Betty Comden and Adolph Green, music by Jule Styne, and scenery and costumes by Raoul Pène du Bois. Robbins directed the show and shared choreographic credit with Bob Fosse.

Judy Holliday, Betty Comden, and Adolph Green during rehearsals of *Bells are Ringing*, 1956. Jerome Robbins Photographs.

Jack Murray

Caricature of Jerome Robbins with a whip. Signed and dated 4 September 1958. Jerome Robbins Collection of Graphic Works.

"He was a kind of a slave driver," recalled Hollywood director Robert Wise, who worked with Robbins on the movie version of *West Side Story* and shared an Oscar with him. "He worked those kids out. Some of them would say, 'I'll never work with that SOB again.' But they'd come back."

Jule Styne

Telegram to Jerome Robbins, American Pavilion, Brussels World's Fair, 17 July 1958. Jerome Robbins Papers.

"Dear Boy, I just signed to do *Gypsy*. I hope you're happy. I am, happy cause we are working together again. It's going to be a smash." Jule Styne wrote the music for several Robbins shows: *High Button Shoes* (1947), *Peter Pan* (with Mark Charlap), *Bells Are Ringing* (1954), and *Gypsy* (1959). Robbins was in Brussels with Ballets: U.S.A.

Jerome Robbins

Letter to Leland Hayward, Berlin, 3 October 1959. Jerome Robbins Papers.

Leland Hayward was one of the producers of *Gypsy*. As this letter (written while Robbins was on tour with Ballets: U.S.A.) makes clear, the collaboration had its bumpy moments.

Jo Mielziner

Gypsy, technical drawing for the strip drop, [1959]. Stamped and dated by the artist. Blueprint. Jo Mielziner Collection of Designs and Technical Drawings, Billy Rose Theatre Collection.

Gypsy, painted elevation for the strip drop, [1959]. Pastel on black paper. Jo Mielziner Collection of Designs and Technical Drawings, Billy Rose Theatre Collection.

Based on the memoirs of Gypsy Rose Lee, *Gypsy* (1959) reunited longtime Robbins' collaborators: Arthur Laurents, who wrote the book; Raoul Pène du Bois, who designed the costumes; Jule Styne, who wrote the music; and Stephen Sondheim, a relative newcomer to the Robbins circle, who wrote the lyrics. *Gypsy* was Jo Mielziner's second show with Robbins; the first was *The King and I* (1951).

Jo Mielziner

Clippings of photographs of strippers, including Gypsy Rose Lee, mounted on board [1959]. Stamped on reverse: Jo Mielziner, 1 West 72nd Street, New York 23, N.Y. Jo Mielziner Collection of Designs and Technical Drawings. Billy Rose Theatre Collection.

Jo Mielziner

Gypsy, design for the poster in the strippers' dressing room, 1959. Date stamped by the artist, with the stamp of United Scenic Artists, Local 829. Watercolor, and pen and ink, and crayon mounted on board, with paste-up and annotations in pencil. Jo Mielziner Collection of Designs and Technical Drawings, Billy Rose Theatre Collection.

Maria Karnilova, a charter member of Ballet Theatre, originated the role of Tessie Tura, "the Texas Twirler," as Mielziner calls her. Karnilova performed featured parts in several Robbins shows, including *Miss Liberty* (1949), *Two's Company* (1952), and *Fiddler on the Roof* (1964). She also appeared with Ballets: U.S.A.

Tony Walton

A Funny Thing Happened on the Way to the Forum, costume sketches for six characters – Protean-Basic, Servant, Citizen, Eunuch, Suitor, and Sailor – with brief descriptive notes, [1962]. Signed and inscribed to Robbins: "*A funny thing / George Reeder / To Jerry / a reminder of the way it wasn't – plus one small reminder of the way it was! With many thanks for your very real tact / Tony Walton.*" Watercolor and pen and ink, with annotations in pencil. Jerome Robbins Collection of Graphic Works.

A Funny Thing Happened on the Way to the Forum (1962) was one of many shows that Robbins "doctored" without credit. A musical comedy based on the plays of Plautus, *Forum* had music and lyrics by Stephen Sondheim, a book by Burt Shevelove and Larry Gelbart, scenery and costumes by Tony Walton, stage direction by George Abbott, and choreography by Jack Cole.

Floria V. Lasky

Letter (file copy) to Edward Colton, Esq., 20 June 1962. Jerome Robbins Papers.

In a letter to theatrical lawyer Edward Colton, Floria V. Laskey, Robbins' longtime attorney, lays out his staging and choreographic contributions to *A Funny Thing Happened on the Way to the Forum* (1962). Among his contributions was the "whole opening number," the staging of several songs and restaging of others, and the choreography and stage business for the "3 Virgins section of the Chase." Robbins admired the choreographer Jack Cole tremendously. "*He was a man of enormous talent,*" he wrote in 1984. "*Packed into his body were fierce discipline, controlled furies, exuberant sexiness, immaculate clarity, athletic ardor, and a surprising cutting humor.... Sophisticated, dynamic, elegant, and subtle, his dancing and choreography of the forties and fifties were a knockout experience to see.*"

Stephen Sondheim

Handwritten note to Jerome Robbins, postmarked 13 May 1962. Jerome Robbins Papers.

"*Thanks for the flowers,*" wrote Sondheim a few days after *A Funny Thing Happened on the Way to the Forum* opened on Broadway. "*And more than these, thanks for giving the show moments of style, invention and wit.*"

Betty [Comden], Steve[n] [Kyle], Phyllis [Newman], and Adolph [Green]

Telegram to Jerome Robbins, 8 May 1962. Jerome Robbins Papers.

Opening night telegrams from Robbins' old friends and collaborators, Betty Comden and Adolph Green, and their respective spouses, Steven Kyle and Phyllis Newman.

Sean Kenny

Mother Courage and Her Children, sketch for the setting, [1963]. Watercolor, pen and ink, and newsprint on paper. Jerome Robbins Collection of Graphic Works.

This was one of several sketches for the Bertolt Brecht play by the Irish-born, London-based artist Sean Kenny, whose spectacular sets for *Oliver!* won him a Tony award in 1963. In a letter sending these "first ideas" to Robbins, who directed the production, Kenny explains that he has withdrawn from the project because "*as usual I have taken on far too much work and live it seems only to churn the stuff out. Sorry to miss this chance of working with you. The idea was that these shapes could be forest, trees, etc., etc. and could swivel into various arrangements – the wagon would pull round or inside.*" When *Mother Courage* opened at the Martin Beck Theatre in 1963, the scenery was by Ming Cho Lee.

Mother Courage, 1963. Window card. Jerome Robbins Collection of Graphic Works.

Patricia Zipprodt

Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad, costume design, 1963. Watercolor, pen and ink, and pencil on paper. Jerome Robbins Collection of Graphic Works.

In 1962 Robbins directed Arthur Kopit's *Oh Dad, Poor Dad* at the Phoenix Theatre off-Broadway. With costume designs by Patricia Zipprodt, the play marked the beginning of another long and fruitful collaboration. Zipprodt designed costumes for some of the most important productions of Robbins' middle years – *Fiddler on the Roof* (1964), *Les Noces* (1965), *Watermill* (1972), and *Dybbuk* (1974). The 1963 date suggests that this design was made when *Oh Dad, Poor Dad* moved to the Morosco Theatre on Broadway.

Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad, 1962. Window card. Jerome Robbins Collection of Graphic Works.

HUAC

In May 1953 Robbins testified before the House Un-American Activities Committee (HUAC). He was what was called a "friendly" witness, meaning that in addition to admitting that he had been a member of the Communist Party, he also named other members. Robbins knew many Communists and Communist sympathizers. He had lent his name to many left-wing causes and taken part in performances sponsored by organizations denounced in the late 1940s as Communist "fronts." But even if Broadway producers ignored *Red Channels* and *Counterattack* ("The Newsletter of Facts to Combat Communism") and refused to enforce the blacklist, television sponsors took a dim view of "Reds," and Robbins was banned from Ed Sullivan's popular variety show, *Toast of the Town*. Less than six weeks after testifying, Robbins made his television debut with the *Ford Fiftieth Anniversary Show*, a two-hour special aired live on both NBC and CBS.

"You Can't Talk....It's Un-American," *New York Times*, 14 May 1946, p. 18. Digital copy from ProQuest Historical Newspapers.

This paid advertisement was placed by Citizens United to Abolish the Wood-Rankin Committee during the early investigations of Communists after World War II. Robbins was one of the "outstanding Americans...supporting the fight." Others included Leonard Bernstein, Aaron Copland, Lillian Hellman, Arthur Miller, Sono Osato, Paul Robeson, and Edward J. Robinson. In the mid-1940s Robbins signed numerous appeals by groups subsequently identified by the United States Attorney General as Communist "fronts."

The Bright Face of Peace: World Youth Festival—Prague, 1947. Tamiment Library, New York University.

The sponsors of U.S. participation in this Communist-dominated festival included many notable figures from both the ballet and modern dance fields: Bill Bales, Dorothy Bird, Ruthanna Boris, Jane Dudley, Doris Humphrey, Nora Kaye, Michael Kidd, José Limón, Sophie Maslow, John Martin, Pearl Primus, Muriel Stuart, Walter Terry, and Charles Weidman.

Flyer for "Dances and Mimes," two benefit performances for the Henry George School of Social Science, 92nd Street YMHA, 16-17 April 1949. Jerome Robbins Programs.

Organized by Agnes de Mille, the granddaughter of the social reformer Henry George, the program included excerpts from works by Robbins, de Mille, Charles Weidman, Janet Collins, José Limón, Sophie Maslow, Jane Dudley, Bill Bales, and Hanya Holm. In the late 1940s modern dance – a category that embraced ballet mavericks like Robbins and de Mille – and liberal politics continued to overlap.

Theatre Music of Two Lands, program, American-Soviet Music Society, 12 May 1947. Music Division.

Supervised by Marc Blitzstein, the program was sponsored by the American-Soviet Music Society, cited in 1948 as a "Communist or Communist Front" organization and subsequently

listed in *Red Channels*. Robbins' contributed the duet *Summer Day*, which he danced with Annabelle Lyon. The other dance offerings were *Yerma* by Valerie Bettis, and *A Mirror For the Sky*, a theater piece with choreography by Charles Weidman.

American Business Consultants, Inc.

Red Channels: The Report of the Communist Influence in Radio and Television. New York: Counterattack, 1950. Digital copies of cover page and pages 16-17. Billy Rose Theater Collection.

Red Channels, along with the weekly newsletter *Counterattack*, was probably the leading instrument for blacklisting in the performing arts. Scores of actors, composers, playwrights, stage and radio directors, musicians, and dancers were listed in the volume along with the left-wing organizations they had supported. With the crystallization of the system of private sponsorship in the new medium of television, *Red Channels* became the bible of sponsors anxious to avoid political controversy. Although Robbins himself was not listed in *Red Channels*, many of his collaborators were, including the composers Leonard Bernstein, Marc Blitzstein, Aaron Copland, and Morton Gould, the playwrights Arthur Laurents and Edward and Jerome Chodorov, and the actors Judy Holliday and Zero Mostel.

Ed Sullivan, "Tip to Red Probers: Subpena Jerome Robbins," *The Philadelphia Inquirer*, 24 March 1951. Digital copies from microfilm.

Robbins encountered the blacklist in 1950, when Ed Sullivan, host of the television variety show *Toast of the Town*, bowed to sponsor pressure not to hire known or suspected Communists. The following year Sullivan published this scurrilous front-page attack on Robbins in *The Philadelphia Inquirer*.

Counterattack: Facts to Combat Communism, 6, No. 1 (4 January 1952), n.p.. Digital copies. Humanities and Social Science Library, The New York Public Library.

This weekly newsletter systematically "outed" leftists in all walks of life, causing numerous people to lose their jobs. In this issue, which singled out Robbins and several of his Broadway collaborators because of their "long Communist front records," the editors also attacked the modern dancers Anna Sokolow and Muriel Manings because of their connections with the Jefferson School, New Dance Group, and Theatre Arts Committee.

Jerome Robbins, testifying before the House Un-American Activities Committee (HUAC) in New York City, 5 May 1953. AP Photo/Jacob Harris.

In 1953, in perhaps the most controversial moment of his career, Robbins appeared as a friendly witness before the House Un-American Activities Committee (HUAC). In the course of his testimony he named Lloyd Gough, Lionel Berman, Madeline Lee, Elliott Sullivan, Edna Ocko, Jerome Chodorov, and his brother Edward Chodorov as members of the Communist Party who belonged to his "theatrical transient group." Lloyd Gough, Madeline Lee, and Elliott Sullivan were actors; Lionel Berman a filmmaker; the Chodorovs playwrights, and Ocko a writer, editor, and activist who had left the dance field by the late 1940s. Gough, Lee, Sullivan, and the Chodorovs were all listed in *Red Channels*.

"Testimony of Jerome Robbins, Accompanied by His Counsel, R. Lawrence Siegel," *Hearing Before the Committee on Un-American Activities House of Representatives*, Eight-Third Congress, First Session, 5 May 1953 (Washington: United States Government Printing Office, 1953), pp. 1315-1325. Columbia University Libraries.

This is the original transcript of Robbins' testimony before the House Committee on Un-American Activities (HUAC). It was later republished in Eric Bentley's *Thirty Years of Treason* (1971).

Playbill for *Common Ground* by Edward Chodorov, Fulton Theatre, week beginning 25 April 1945. Bill Rose Theatre Collection.

Although uncredited on the program, Robbins staged the vaudeville sequence performed in the play by the USO unit.

Playbill for *Wonderful Town*, Winter Garden, week beginning 25 February 1953. Billy Rose Theatre Collection.

Directed by George Abbott and choreographed by Donald Saddler. *Wonderful Town* was one of many shows that Robbins "doctored" without credit. The artistic team included Leonard Bernstein (music), Jerome Chodorov (book), and Betty Comden and Adolph Green (lyrics), and Lehman Engel (musical direction), friends and professional associates who were also leftists.

WEST SIDE STORY

Oliver Smith in his bedroom study, drawing, 1950s? Photograph by Jerome Robbins. Jerome Robbins Photographs.

For his last quintessential New York show, Robbins turned again to Oliver Smith, who set the rumble in a setting inspired by the then deserted landscape under the Brooklyn Bridge (now the neighborhood known as Dumbo). "*My eyes are peeling the skin of the city and looking everywhere,*" he wrote to Robbins in 1956. "*Nothing is more beautiful to me than a row of doors, nailed up to hide a vacant lot, a solitary 'E' column, rusted and deep red and blotched with turquoise black, dark red fire escapes, and brick buildings the color of dried blood,...black and green doorways with multi-colored walls beyond, like a Van Eyck in color only hideous modern detail. I know I can do this show better than anyone and Jerry believe me, I will not disappoint you. It shall be a work of love on all our parts.*"

"A New York Street Gang," *Life*, 9 September 1957. Private collection.

This *Life* cover, clearly alluding to *West Side Story* although the show itself would only be featured in the following issue, suggests to what extent Robbins and his collaborators had taken the popular pulse. The issue inaugurated a major *Life* series on crime in the U.S., an issue of growing concern.

Cheryl Crawford

Letter to Jerome Robbins, 3 January 1957. Jerome Robbins Papers.

A founding member of the Group Theatre and the Actors Studio, Crawford was a highly regarded producer and director. "*I am worried about the time needed to get the show in top shape,*" she wrote. "*I re-read it very carefully and it's too good not to be great. I think most of the segues from speech to music are inexpertly handled, much too primitive for this kind of a show. The songs just don't come out of the dialogue in that inevitable way that we are used to in our best musicals.*" She also felt that the show didn't capture "*enough of the humor of these boys and girls,... their original sense of fun and wit,*" and suggested that Robbins "*spend a week observing these kids at work and play.*"

Jerome Robbins

Excerpt from a letter to Tanaquil Le Clercq, 25 February 1957. Tanaquil Le Clercq Collection, New York City Ballet Archive.

"*[At] night I went up to the Puerto Rican Harlem section to watch a dance given at a school. It was absolutely like going into a foreign country. I got into a long conversation with a 19 year old Puerto Rican boy who used to be a member of one of the most notorious gangs in the section. Great background material for my show. The dancers themselves were from age 13 to 19. They do dances that I've never seen before anywhere, evolving their own style and approach. In one dance, after starting with your partner for about 2 bars, you leave and separate and never touch*

or make any contact again for the whole rest of the dance. When you look at the floor each person seems to be having a ball of their own but I'm told that the partners knew damn well who they're dancing with. All the boys wore their overcoats and this is because if a fight breaks out they're well padded. There's a huge sign which says NO GRINDING. This refers to slow pelvic movements pushed against each other. The whole section is really wonderful and some day I'll take you up there if you'd like to see it."

Irene Sharaff

West Side Story, costume designs for Jets, including Grover Dale (Snowboy), Hank Brunjes (Diesel), Tony Mordente (A-Rab), and Tommy Abbott (Gee-Tar), and Brian Davis, [1957]. Signed by the artist, with the stamp of United Scenic Artists, Local 829. Watercolor and pen and ink on paper, with annotations in pencil. Jerome Robbins Collection of Graphic Works.

Jerome Robbins conferring with costume designer Irene Sharaff, 1957. Photograph by Martha Swope. Jerome Robbins Photographs.

Irene Sharaff's close working relationship with Robbins began in the 1940s and embraced ballet as well as Broadway. Among the works she "dressed" for him were *Interplay* (1945), *Billion Dollar Baby* (1945), *Facsimile* (1946), *Age of Anxiety* (1950), *The King and I* (1951), *Afternoon of a Faun* (1953), *Fanfare* (1953), *The Concert* (1956), and *West Side Story* (1957).

Stephen Sondheim smoking a cigarette, 1960s? Jerome Robbins Photographs. Sondheim wrote the lyrics for *West Side Story and Gypsy* (1959).

This is the House that Jerry Built. Sheet music cover, early 1900s? Inscribed on accompanying mat "From Steve Sondheim, on building my house." Jerome Robbins Collection of Graphic Works.

Jerome Robbins and Chita Rivera, who played the role of Anita, during rehearsals of *West Side Story*, 1957. Photograph by Friedman-Abeles. Billy Rose Theatre Collection.

Jerome Robbins rehearsing *West Side Story*, 1957. Photograph by Friedman-Abeles. Billy Rose Theatre Collection.

Jerome Robbins, Larry Kert, Chita Rivera, and Grover Dale, photographed for *Life Magazine*, 1957. Photograph by Robert Phillips. Jerome Robbins Collection of Graphic Works. According to a note on the reverse, this was photographed in Washington, D.C. on 3 September 1957 for an article about *West Side Story*.

Key to Washington, D.C.

Leonard Bernstein, Jerome Robbins, and Arthur Laurents were awarded the key to the country's capital on 30 August 1957, during previews for *West Side Story*.

Jerome Robbins and Lee Becker clowning. Jerome Robbins Photographs. Lee Becker (Theodore) created the tomboy role of Anybodys in *West Side Story*. In 1975 she founded the American Dance Machine to document, preserve, and perform "classic" Broadway choreography.

Lee Becker (second from left) and Mickey Calin (far right) lead the Jets in "Cool," 1957. Photograph by Fred Fehl. Billy Rose Theatre Collection.

Chita Rivera and Kenneth LeRoy in the gym scene in *West Side Story*, 1957. Photograph by Fred Fehl. Billy Rose Theatre Collection.

Jets in the schoolyard, with Oliver Smith's Renaissance-inspired scenery behind, 1957. Photograph by Fred Fehl. Billy Rose Theatre Collection.

The "rumble," 1957. Photograph by Fred Fehl. Billy Rose Theatre Collection.

Carol Lawrence (Maria) and Larry Kert (Tony) running down a real West Side street in a publicity shoot, 1957. Photograph by Friedman-Abeles. Billy Rose Theatre Collection.

Carol Lawrence (Maria) and Larry Kert (Tony) "wed" in the bridal shop where she works, 1957. Photograph by Fred Fehl. Billy Rose Theatre Collection.

West Side Story, 1957. Window card. Jerome Robbins Collection of Graphic Works.

Antoinette Perry Award

Robbins won a "Tony" Award® for his choreography of *West Side Story* (1957).

Harold S. Prince

Letter (copy) to Jerome Robbins, 25 February 1958. Jerome Robbins Papers.

Writing to the principal members of the musical's creative team, coproducer Harold Prince urges them to consider "*slacken[ing] our tight control of material insofar as television is concerned. Business, as you know, is godawful all over town and while we're certainly not alarmed, we do feel that by being selective, we can permit occasional appearances of the principals on the major television shows and pick up plenty of free publicity.*"

Paul J. Sherman

Letter to Jerome Robbins, 22 May 1959. Jerome Robbins Papers.

West Side Story opened to great acclaim in London in December 1958.

Location scouting shots of playgrounds, pools, demolition sites, and street corners for the film version of *West Side Story*, 1960. Color snapshots. Jerome Robbins Photographs.

Locating scouting shots of the New York skyline, docks, and bridges for the film version of *West Side Story*, 1960. Color snapshots. Jerome Robbins Photographs.

Pre-production location shooting, with stand-ins, for the film version of *West Side Story*, 1960. Three contact sheets by Muky. Jerome Robbins Photographs.

For twenty-five years, beginning in the 1950s, the Hungarian-born Muky took pictures of movies in the making in New York City.

Jerome Robbins leading the dancers in a barre on location during the shooting of the film version of *West Side Story*, 1960. Jerome Robbins Photographs.

The West Side neighborhood where the film was shot would soon be demolished to make way for Lincoln Center.

The Academy of Motion Picture Arts and Sciences

Robbins won two "Oscars"® for *West Side Story* (1961) – one for Best Director (shared with Robert Wise), the other, an Honorary Award "for brilliant achievements in the art of choreography on film."

BALLETS: U.S.A.

Ballets: U.S.A. was a chamber-sized company conceived to showcase contemporary American

dance abroad. The company made its debut at Gian-Carlo Menotti's Festival of Two Worlds in Spoleto in 1958 and went on to perform at the U.S. Pavilion of the Brussels World's Fair. The following year, under the auspices of the State Department's International Cultural Program, the company embarked on a four-month tour that took the dancers all over Europe and to the Middle East. A third European tour followed in 1961. Dancing nearly always to packed houses and critical accolades, the company transformed how Europeans looked at ballet. In 1981 Robbins mused to an interviewer, "*I was happiest when I had my own company.*"

Spoleto, Piazza del Duomo, Place de la Cathédrale (above). Hand-colored print, early 1800s? Engraving by Aubert after a drawing by Bouchet. Published by Audot. Jerome Robbins Collection of Graphic Works.

Robbins began his long relationship with the Umbrian hill town of Spoleto in 1958, when his company Ballets: U.S.A. made its debut at Gian-Carlo Menotti's Festival of Two Worlds.

Program, Ballets: U.S.A., Festival dei Due Mondi/Festival of Two Worlds, Teatro Nuovo, Spoleto, [1958]. Jerome Robbins Programs.

Ballets: U.S.A. made its debut at the Festival of Two Worlds on 8 June 1958. Three of the ballets were by Robbins – *N.Y. Export: Opus Jazz* (a world premiere), *Afternoon of a Faun* (1953) and *The Concert* (1956). Todd Bolender's *Games* was the program's second world premiere.

Cercle International de la jeune critique pour la recherche artistique et les échanges culturels (International circle of young critics for artistic research and cultural exchange) award to Jerome Robbins for "the best choreography of the 1959 season." Signed by members of the group, identified by country. Jerome Robbins Collection of Graphic Works.

Ben Shahn

N.Y. Export: Opus Jazz, [1958]. Backdrop maquette. Gouache on board, suspended in box mount with translucent backing. Signed by the artist. Lent by Dr. Robert Bunting (former collection of Jerome Robbins).

Ben Shahn

N.Y. Export: Opus Jazz, [1958]. Watercolor, gouache, and paper collage on board. Courtesy of Mark J. Weinbaum (former collection of Jerome Robbins).

John Jones, Wilma Curley, and ensemble in *N.Y. Export: Opus Jazz*, 1958. Photograph by Bruce L. Davidson/*Life*. Jerome Robbins Photographs.

Davidson took these pictures on 9 September 1958, a few days after the opening of Ballets: U.S.A.'s first New York season, for a *Life* feature published in both the magazine's American and international editions. The backdrop was by the painter Ben Shahn. Robbins auditioned hundreds of dancers for Ballets: U.S.A. He wanted a company of soloists, equally accomplished in ballet and jazz technique, that mirrored the country's diversity. "*There's a sort of democracy among the members,*" he told an English interviewer. "*Racially we're American – every sort of heritage is represented.*" Wilma Curley joined Ballets: U.S.A. after dancing with the New York City Ballet and originating the role of Graziella in *West Side Story*. A native of Philadelphia, John Jones danced with the Katherine Dunham company before joining Ballets: U.S.A. He later danced with the Joffrey Ballet and the Dance Theatre of Harlem.

"Passage for Two," updated excerpt from *N.Y. Export: Opus Jazz* (1958) filmed on Manhattan's High Line, 2008. Choreography by Jerome Robbins. Music by Robert Prince. Created by Ellen Bar and Sean Suozzi. Directed by Henry Joost and Jody Lee Lipes. Performed by Rachel

Rutherford and Craig Hall, then members of the New York City Ballet.

Jerome Robbins with members of Ballets: U.S.A., 1959. Group photograph signed by Jean Cerrone, Dennis Walton, Alan Franks, Ben Greenwood, Dick Heckstall-Smith, Betty Walberg, Dick Evans, Robert A. Drumm, James White, Jamie Bauer, Bill Reilly, Pat Dunn, Costanzi Omalho, Ducky Copeland, Muriel Bentley, Wilma Curley (Harrison), Gwen Lewis, Barbara Milberg, John A. Jones, Giorgio Scotton, Tommy Blades, Tom Stone, Werner Torkanowsky, Erin Martin, Jay Norman, Pat Harrison, Beryl Towbin, Lawrence Gradus, Michael Maule, Walter Trouvey, James Moore, Tommy Abbott, Christine Mayer, Doug Spingler, Bob Bakanic.

Patricia Dunn in a boat, probably in Italy, late 1950s. Jerome Robbins Photographs. This photograph was probably taken by Robbins when Ballets: U.S.A. was performing in Italy. Patricia Dunn was a Korean-American dancer, who joined Ballets: U.S.A. after dancing on Broadway and performing with the Jack Cole Dance Group. She was a "very, very special dancer," Robbins said after her death in 1990, adding that she had been outstanding in choreography by Cole. Dunn subsequently took part in the experimental group organized by Robbins for performances in Spoleto.

Jerome Robbins and Sondra Lee on tour, late 1950s? Jerome Robbins Photographs. Robbins was especially close to Sondra Lee, the diminutive dancer who originated the role of Tiger Lily in *Peter Pan* (1954). She appeared with Ballets: U.S.A. during its first season and, like Patricia Dunn, took part in the Spoleto experimental group. With music by Charles Mingus, Dave Brubeck, and Teiji Ito, the Spoleto dances, she recalled, were "very experimental, as if he were trying to break old ballet modes."

Jerome Robbins in his bedroom listening to a record, possibly of Brahms' "New Love Song Waltzes," [1959]. Photograph by Philippe Halsman. Jerome Robbins Photographs. *"I rebel violently,"* Robbins told an interviewer in 1961, *"against being classified and being specific about what my ballets are about....I work for months, days and hours and keep changing until many, many moments come from a deep unconscious stream. Then I work through layers until I get to the level I call the key or spine of that work. Once I hit that, the work pours forth."*

Jerome Robbins rehearsing members of Ballets: U.S.A. at a New York theater, [1959]. Photograph by Philippe Halsman. Jerome Robbins Photographs.

Jerome Robbins and members of Ballets: U.S.A. doing a barre backstage at a New York theater, [1959]. Photograph by Philippe Halsman. Jerome Robbins Photographs.

Composer Aaron Copland gesturing to Jerome Robbins, whose back is to the camera, as pianists Arthur Gold and Robert Fizdale look on, [1959]. Photograph by Philippe Halsman. Jerome Robbins Photographs.

This photo commemorates Copland's unrealized collaboration with Robbins that led to the choreographer's ballet *Moves*, performed in silence, and the composer's *Dance Panels* (1959).

Jerome Robbins and members of Ballets: U.S.A., 1959. Photograph by Philippe Halsman. Jerome Robbins Photographs. Halsman was famous for his "jumping" photographs.

John P. Shanley

"Ballet on Television: Jerome Robbins Discusses Specialized Demands of the Small Screen," *New York Times*, 10 January 1960, X13. Digital copy from ProQuest Historical Newspapers. Although Robbins described most dancing seen on television as "second rate and shot poorly," he

also believed that the medium had "fantastic" possibilities for "imaginative choreography." In the late 1950s and early 1960s he was involved in a number of television projects, most involving Ballets: U.S.A.

Robert Prince

"This is to certify that Jerome Robbins is a mensch, February 26, 1962." Collage of sundry objects, including an opening night ticket stub, on paper. Jerome Robbins Collection of Graphic Works.

Robert Prince composed the jazz-inflected scores of Robbins' *N. Y. Export: Opus Jazz* (1958) and *Events* (1961), works premiered by Ballets: U.S.A. in Spoleto. Prince also composed incidental music for two plays directed by Robbins in the 1960s – Maria Irene Fornes' *The Office* (1962) and Arthur Kopit's *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad* (1962), which opened at the Phoenix Theatre on the night commemorated by the ticket stub and inscription.

Ballets: U.S.A., poster for the company's 1961 season at Copenhagen's Falkoner Centret, with a photograph of *The Concert*. Jerome Robbins Collection of Graphic Works.

N.Y. Export: Opus Jazz, window card for the 1961 Ballets: U.S.A. season at the Alvin Theatre, New York City. Jerome Robbins Collection of Graphic Works.

New York's Birthday Salute to President Kennedy, 1962. Window card. Jerome Robbins Collection of Graphic Works.

For this star-studded salute to President John F. Kennedy at New York's Madison Square Garden, Robbins and his dancers shared the limelight with Maria Callas, Judy Garland, Bobby Darin, Danny Kaye, Marilyn Monroe, and other celebrities. This was the last appearance of Ballets: U.S.A.

Jacno

Ballets: U.S.A., Théâtre des Nations, Paris, [1959]. Poster. Published by Idealia. Jerome Robbins Dance Division.

H. Sućeska

Ballets: U.S.A., Narodno Pozorište, Belgrade, 20-23 August 1959. Poster. Jerome Robbins Dance Division.

In Belgrade, the first-night audience, which included Yugoslav government officials and members of the diplomatic corps, gave the company fourteen curtain calls at the end of the performance.

Program, Ballets: U.S.A., XXI Maggio Musicale Fiorentino 1958, Teatro Comunale, Florence, [1958]. Jerome Robbins Programs.

Playbill, Ballets: U.S.A., American Theatre, The U.S. Pavilion, Brussels Universal and International Exposition, 16 July 1958. Jerome Robbins Programs.

After making its debut at the Festival of Two Worlds in Spoleto, Ballets: U.S.A. performed at the Maggio Musicale in Florence and at the Brussels World's Fair.

Playbill, Ballets: U.S.A., Alvin Theatre, New York City, 8 September 1958. Jerome Robbins Programs.

This was the company's first American season.

Playbill, Ballets: U.S.A., Teatro Nuovo (Opera House), Spoleto, [3 July 1959]. Jerome Robbins

Programs.

Program, Ballets: U.S.A., Berliner Festwochen, 1959. Jerome Robbins Programs.

Playbill, Ballets: U.S.A., Edinburgh International Festival, Empire Theatre, week commencing 7 September 1959. Jerome Robbins Programs.

Playbill, Ballets: U.S.A., Piccadilly Theatre, London, 14 September 1959. Jerome Robbins Programs.

Program, The Israel Philharmonic Orchestra with Jerome Robbins' Ballets: U.S.A., July-August 1959. Jerome Robbins Programs.

Program, Ballets: U.S.A., Athens Festival, 1959. Jerome Robbins Programs.
The company performed at the Festival on August 31 and September 1-2.

Jerome Robbins

Letter to Lucia Chase, 27 March 1964. American Ballet Theatre Records, Jerome Robbins Dance Division.

The demise of Ballets: U.S.A. found Robbins at a crossroads. Despite overtures from the New York City Ballet and his "high regard for Balanchine and his artistic principles," he continued to harbor the idea of a company steeped in modern, jazz, and classical styles. His suggestion for a "new" Ballet Theatre included dancers from Ballets: U.S.A., the Martha Graham Dance Company, and Ballet Theatre. "*I'm very interested,*" he told Chase, in a company that "*carries forward the traditions and lineage as first created by Ballet Theatre when it was organized.*"

FIDDLER ON THE ROOF

Zero Mostel as Tevye in *Fiddler on the Roof*, [1965]. Photographs by Max Waldman. Signed by the artist. Billy Rose Theatre Collection.

Both these images were given by the photographer to Kate Mostel, who in turn gave them to The New York Public Library for the Performing Arts as a gift.

Jerome Robbins

Handwritten note (draft) to Zero Mostel, 25 October 1963. Jerome Robbins Papers.

Addressing the actor as "Zee," Robbins writes: "*I want you so very much for the show that I would willingly postpone till fall but I'm stuck with a signed commitment.... Please don't make me do this without you.*" Robbins and Mostel first crossed paths at least as early as 1945 when both appeared in Billy Rose's *Concert Varieties*. Mostel, who had been blacklisted during the McCarthy period, was sharply critical of Robbins' decision to testify before the House Un-American Activities as a "friendly witness," and once, during a rehearsal for *A Funny Thing Happened on the Way to the Forum* (1962), famously called him "Loose-lips." Mostel accepted the role of Tevye.

Fiddler on the Roof (1964). Window card. Jerome Robbins Collection of Graphic Works.

Jerome Robbins

Cable (draft) to Marc Chagall, 4 September 1963, with response from the artist, Venice, 7 September 1963. Jerome Robbins Papers.

Chagall was Robbins' first choice to design the scenery for *Fiddler on the Roof*. Although Ballets: U.S.A. had danced its last performance in 1962, Robbins apparently did not consider the organization defunct at this point.

Jerome Robbins

"Nite Letter Cable" (draft) to Ruth Mitchell, 28 August 1963. Jerome Robbins Papers.
"Dear Ruthie, he wrote. "I'm going to do a musical on Sholem Aleichem stories with Harnick and Bock. Stop. I'm in love with it. It's our people and I want more than anything to have you as stage production manager." Mitchell, who accepted the invitation, had previously worked with Robbins on *Bells Are Ringing* (1956), *West Side Story* (1957), and *Gypsy* (1959).

Boris Aronson

Portrait of a Man. Limited edition print. Signed by the artist and inscribed "With thanks to Jerome Robbins for your generous assistance." Jerome Robbins Collection of Graphic Works. Boris Aronson, who designed the scenery for *Fiddler on the Roof*, grew up in Kiev, where he trained with Alexandra Exter. In New York he designed for the Yiddish theater as well as ballet and Broadway.

Boris and Lisa Aronson

Letter to Jerome Robbins, 23 September 1964. Jerome Robbins Papers.
"Working with you on 'Fiddler' was most rewarding – even if the going was rough at times. We are very much impressed with the way you search and perform your special 'magic'. Thank you for the 'bottle dance' and the beautiful white chrysanthemums!"

Patricia Zipprodt

Fiddler on the Roof, costume collage depicting the menfolk of Anatevka, [1964]. Initialed by the artist. Watercolor, pen and ink, and pencil on paper, with attached fabric swatches. Patricia Zipprodt Papers and Designs, Billy Rose Theatre Collection.
Zipprodt's costumes for *Fiddler on the Roof* won her the first of three Tony awards for costume design.

Patricia Zipprodt

Fiddler on the Roof, departure of Anatevka's Jewish community from the village, [1964]. Titled and initialed by the artist. Pen and ink on paper. Patricia Zipprodt Papers and Designs, Billy Rose Theatre Collection.

Patricia Zipprodt

Fiddler on the Roof, costume sketches for the principal characters, [1964]. Watercolor and pen and ink on paper. Patricia Zipprodt Papers and Designs, Billy Rose Theatre Collection.
The costumes are for Golde, Tevye, and their five daughters – Shprintze, Bielke, Tzeitel, Hodel, and Chava.

Fiddler on the Roof, several dozen fabric swatches assembled for display, [1964]. Patricia Zipprodt Papers and Designs, Billy Rose Theatre Collection.

Jerome Robbins

"Jerry Robbins' Note – 1963 / written during the pre-rehearsal period." Typed notes by Robbins about *Fiddler on the Roof*, 1963. Patricia Zipprodt Papers and Designs, Billy Rose Theatre Collection.

Robbins' observations concerning the social, economic, and geographic background of the Anatevka community were sent to Patricia Zipprodt at a very early stage of the design process and reveal how deeply he was involved in every aspect of the production.

"A Behind the Scenes Look at Costume Designing For Fiddler on the Roof." Unidentified article about Patricia Zipprodt's challenges in designing the costumes for *Fiddler on the Roof*, n.d. Patricia Zipprodt Papers and Designs, Billy Rose Theatre Collection.

Of particular interest is the "field research" she describes conducting in Williamsburg, Brooklyn, where she visited factories and Orthodox synagogues, and on Manhattan's Upper West Side, where she and Jerome Robbins observed Orthodox weddings from the "top balcony of...huge halls" several nights a week. Zipprodt won a Tony Award for Best Costumes.

Betty Walberg

"Wedding Dance led by Perchik." Original music for the Wedding Dance in *Fiddler on the Roof*, [1964]. Betty Walberg Scores, Music Division.

A graduate of Bennington College, Walberg served as a pianist for the first American Dance Festival at Connecticut College in 1948 and for such modern dance choreographers as Martha Graham, Hanya Holm, and Anna Sokolow. She created dance arrangements for several Robbins shows, including *West Side Story* (1957), *Gypsy* (1959), and *Fiddler on the Roof* (1964), and performed the onstage role of the pianist in *The Concert with Ballets: U.S.A.*

New York Sunday News Magazine, 31 January 1965, pp. 14-15. Text and pictures from article about *Fiddler on the Roof*, mounted on a wall plaque. Jerome Robbins Collection of Graphic Works.

Dvora Lapson

Letter to Jerome Robbins, 18 November 1963. Jerome Robbins Papers.

Dvora Lapson, the author of several books about Jewish dance, arranged for Robbins to attend numerous Jewish weddings in preparation for *Fiddler on the Roof* (1964).

Dvora Lapson

Carbon copy of a letter to Mr. A Tennenbaum, Broadway Central Hotel Caterers, 21 October 1963. Jerome Robbins Papers.

"Index Sheets," *Fiddler on the Roof*. Jerome Robbins Papers.

The first part of this sixty-page "Index" is a bibliography of source works that Robbins compiled in preparation for the staging of *Fiddler on the Roof*. The list includes works by and about Sholom Aleichem, reminiscences of *shtetl* life, studies of Jewish folklore, festivals, religion, art, and history, and Dvora Lapson's various books about Jewish dances.

Jerome Robbins

"Notes on Score" (*Fiddler on the Roof*), 4 April 1964. Jerome Robbins Papers.

These notes reveal the scrupulous attention that Robbins gave to every aspect of his shows.

Oliver Smith

Opening night telegram to Jerome Robbins and the *Fiddler on the Roof* company, 22 September 1964. Jerome Robbins Papers.

"Dear Jerry," he wrote, "I have missed deeply not only fighting with you but your superb and supreme talents. All my love for tonight, Oliver."

Jean and Peter Gennaro

Opening night telegram to Jerome Robbins, 22 September 1964. Jerome Robbins Papers.

Peter Gennaro choreographed the Latin dances in *West Side Story*.

Mrs. David Grabe[?]

Handwritten letter, undated, forwarded by producer Hal Prince to Jerome Robbins, 28 October 1964. Jerome Robbins Papers.

The letter writer, living in Tenafly, New Jersey, had survived the Russian Revolution and Civil War, and like many older Jewish members of the audience was profoundly moved by *Fiddler on*

the Roof. "My tears haven't stopped flowing. Memories of my childhood began coming out of my mind I had them hidden since 1920 locked up in my mind. I haven't slept yet through a night without them."

Joseph Stein

Letter to Jerome Robbins criticizing Gluck-Sandor's "buffoon-like" interpretation of the Rabbi in *Fiddler on the Roof*, 28 November 1966.

Jerome Robbins

Letter to Gluck-Sandor concerning his interpretation of the role of the Rabbi in *Fiddler on the Roof*, 9 December 1966.

"Dear Sandor," the letter to his first dance mentor began. "Here's another note about you know what – that rabbi problem again. I've tried to make you understand that very strong pressure is continually brought upon me because of your interpretation of the rabbi, and you must help me by not cutting up and making him a source of ridicule... I know you are totally capable of giving the rabbi dignity and wiseness. Please don't jeopardize my belief in you or your own position in the show. It's valuable to both of us to have you there."

Antoinette Perry Awards

Robbins won two "Tony" Awards® for *Fiddler on the Roof* (1964), one for choreography, the other for direction of a "musical play." Both are displayed here.

LES NOCES

In 1965 Robbins created his first ballet for American Ballet Theatre since 1946. *Les Noces* was set to a score commissioned by Serge Diaghilev and choreographed by Bronislava Nijinska in 1923 for the Ballets Russes. Like *Fiddler on the Roof* the Robbins ballet had costumes by Patricia Zipprodt and a prerevolutionary Russian setting.

Oliver Smith

Les Noces, set design, 1965. Signed, titled, and dated. Watercolor and pen and ink on paper. Jerome Robbins Collection of Graphic Works.

Inscribed on reverse: "Dear Jerry, / It looked something / like this; thank you /for such a wonderful / Ballet. / All my love, / Oliver." Smith made numerous preliminary designs for the setting, as he sought to balance the spatial needs of the dancers with the presence on stage of four grand pianos, singers (including chorus), and conductor. With Leonard Bernstein conducting the premiere, the ballet reunited the creators of *Fancy Free*.

Patricia Zipprodt

Les Noces, costume sketches for men and women of the ensemble, 1969. Signed and dated by the artist. Gouache, pen and ink, and pencil on paper. Patricia Zipprodt Papers and Designs, Billy Rose Theatre Collection.

Since the ballet premiered in 1965, this sketch was probably used in the 1969 staging for the Royal Swedish Ballet.

Les Noces, fabric color chart, with swatches, for the costumes and headwear worn by the various characters, [1965?]. Ballpoint pen, pencil, fabric, and safety pins on brown bag paper. Patricia Zipprodt Papers and Designs, Billy Rose Theatre Collection.

Zipprodt's designs for *Les Noces* presaged the simplification of form and palette of Robbins' costumes after returning to the New York City Ballet in 1969.

Patricia Zipprodt

Costume for the Groom's Mother (Sallie Wilson) in the original production of Jerome Robbins' *Les Noces*, American Ballet Theatre, 1965. Courtesy of American Ballet Theatre.

Patricia Zipprodt

Costume for the Bride (Erin Martin) in the original production of Jerome Robbins' *Les Noces*, American Ballet Theatre, 1965. Courtesy of American Ballet Theatre.

Patricia Zipprodt

Costume for a Man in the original production of Jerome Robbins' *Les Noces*, American Ballet Theatre, 1965. Courtesy of American Ballet Theatre.

Les Noces, 5 April 1965. Four photographs by Gjon Mili/*Life*. Jerome Robbins Photographs. According to a note on the reverse, Mili's photos were for a story about the ballet boom and the New York State Theatre, which had recently opened. "*The music is a masterpiece,*" Robbins wrote on the eve of the premiere. "*The score is monolithic and elegant – barbaric, beautiful and frightening....[D]eep within th[is] whole passionate work there rests the poignant incongruity of an intensely personal moment being subject to the public offenses of a ritualistic social ceremony. The bride and groom have been prepared and offered up in some holy and barbaric rite which must run its course.*" The Bride was Erin Martin, who had danced in *Ballets: U.S.A.*; the Groom was William Glassman. Sallie Wilson and Bruce Marks played the roles of the Groom's parents.

Arnold Newman

Igor Stravinsky at the piano. Inscribed "*To you dear Robins [sic] with / my full enthusiasm after / seeing your NOCES. Thank / you, thank you, and thank you. / Your Stravinsky / April 1965 / Chicago.*" Jerome Robbins Photographs.

Igor Stravinsky in Paris. Inscribed "*To the great choreographer / Robins [sic] my love I Stravinsky / April 1965.*" Jerome Robbins Photographs.

Leonard Bernstein

Framed page of a handwritten musical score inscribed, "*For Jerry on his 50th / Souvenir of a Prologue / with love Lenny B., 10 October '68.*" Jerome Robbins Collection of Graphic Works. The page is in the original frame chosen by Bernstein.

Vaslav Nijinsky, portrait, London, 1913. Photograph by Dover Street Studios. Signed by Nijinsky. Jerome Robbins Collection of Graphic Works.

Robbins collected a number of images of Nijinsky as research for an unrealized film about the *Ballets Russes* virtuoso.

Architectural elements, possibly in Palladian style. Watercolor and pencil on paper. Jerome Robbins Dance Division. Gift of Rosamond Bernier (former collection of Jerome Robbins).

AMERICAN THEATRE LAB

Robert Wilson

The Exception and the Rule, 1968(?). Strips of images representing dramatic action. Jerome Robbins Collection of Graphic Works.

Brecht's play *The Exception and the Rule* was one of many projects of the American Theatre Lab, an experimental group of dancers, actors, and writers founded by Robbins in 1965. The play, which never came to fruition, underwent numerous transformations as Robbins and his collaborators – Robert Wilson (design), Stephen Sondheim (lyrics), Leonard Bernstein (music),

and John Guare (book) – shifted the setting from China to a television studio where limousine liberals are conducting a telethon to combat racism. Robbins was involved in all aspects of the project, including the designs, as the folder label for these images indicate: "B[ob] Wilson: plans for E&R after my meeting and showing him my sketches."

NEW YORK CITY BALLET

In 1969 after a hiatus of more than ten years, Robbins returned to New York City Ballet. Renewed contact with the company elicited a cycle of powerful new works from him. Most were plotless, with only the simplest of costumes, and music by master composers of the past. He also discovered a new generation of dancers, and enshrined their gifts in his choreography. After Balanchine's death in 1983, Robbins became artistic director of the company with Peter Martins.

Joe Eula

Dances at a Gathering, costume designs, 1969. Watercolor and pen and ink on paper. Signed, dated, and inscribed "To Jerry / Thanks for /Everything." Jerome Robbins Collection of Graphic Works.

A well-known fashion illustrator, Eula made his New York City Ballet debut as a costume designer with *Dances at a Gathering* (1969). In the years that followed he contributed designs to *In the Night* (1970) and *The Goldberg Variations* (1971), both by Robbins, John Clifford's *Sarabande and Danse (I)* (1970), Lorca Massine's *Four Songs* (1970), John Taras' *Daphnis and Chloe* (1975), and Balanchine's *Tzigane* (1975).

Patricia McBride and Edward Villella rehearsing *Dances at a Gathering*, 1969. Photograph by Martha Swope. Jerome Robbins Photographs.

Joe Eula

Costume for Patricia McBride in *In the Night*, New York City Ballet, 1970. Brown silk chiffon gown with black net underskirt, attached briefs, and brown velvet edging. Courtesy of New York City Ballet Archive.

Jerome Robbins, George Balanchine, and Barbara Karinska at a costume parade for FIREBIRD in the main rehearsal hall of the New York State Theater, 1970. Photographs by Martha Swope. Photographs mounted on board. Jerome Robbins Collection of Graphic Works. The 1970 revival of *Firebird* was jointly choreographed by Robbins and Balanchine.

Jerome Robbins

Rhythmic Patterns, choreographic sketches for *Goldberg Variations*, 1969. Titled and identified by Robbins. Pen and ink on sketchbook paper. Jerome Robbins Collection of Graphic Works. These are two of several sketches that Robbins made while recovering from a ruptured Achilles tendon. The note on the left hand sketch reads: "*This isn't a floor pattern, but a rhythmic pattern made for myself after accident to try to parse out music. Some of it can be seen in choreography. / Jerome Robbins / 10/69.*" *The Goldberg Variations*, which premiered in 1971, was Robbins' first encounter with the music of Bach.

Gelsey Kirkland and Sara Leland in *Goldberg Variations*, 1971. Photograph by Martha Swope. Jerome Robbins Photographs.

Sara Leland in *Goldberg Variations*, 1971. Photograph by Martha Swope. Jerome Robbins Photographs.

Robert Weiss (*left*), Gelsey Kirkland, and John Clifford in *Goldberg Variations*, 1971.

Photograph by Martha Swope. Jerome Robbins Photographs.

Bart Cook balances his partner in a handstand in *Goldberg Variations*, 1971. Photograph by Martha Swope. Jerome Robbins Photographs.

Jerome Robbins

Sailing, costume designs for five men, 1975. Dated and annotated by the artist. Watercolor and pencil on paper. Jerome Robbins Collection of Graphic Works.

The numerous notes reveal the care that Robbins devoted to the details of cut and subtleties of color in even the plainest of costumes. The dancers (*from left*) are Jay Jolley, Daniel Duell, Laurence Matthews, Bart Cook, and Victor Castelli. *Sailing* was the original title of *Une Barque sur l'Océan*, which premiered during the New York City Ballet's 1975 Ravel Festival. The costumes were credited to Parmelee Welles (Tolkan).

Jerome Robbins

Dumbarton Oaks, costume designs for the women, 1972. Titled, dated, and annotated by the artist. Watercolor, pen and ink, and pencil on sketchbook paper. Jerome Robbins Collection of Graphic Works.

The notes and attached watercolor of the setting make clear Robbins' goal of harmonizing the colors of the costumes with those of the set. The tunic, a favorite Robbins costume beginning with *Goldberg Variations* (1971), recalls Irene Sharaff's costume for Tanaquil Le Clercq in *Afternoon of a Faun* (1953). The costumes for *Dumbarton Oaks* were credited to Patricia Zipprodt.

Japanese Woman. Color print, 1880s? Jerome Robbins Collection of Graphic Works. Robbins collected art works that often reflected his own artistic interests.

Edward Villella in *Watermill*, 1972. Photograph by Martha Swope. Jerome Robbins Photographs.

Watermill, named after the Long Island town where Robbins summered for many years, built upon his American Theatre Lab experiments of the late 1960s. Working with ideas of stillness, arrested time, and stylized ritual movement that his friend Robert Wilson was also exploring, Robbins created a Noh-influenced theater piece with strong autobiographical resonance. The music was by Teiji Ito, but Robbins himself designed the scenery, inspired by Japanese scroll painting. He described the work to Balanchine as "*a search into another place.*" "*George said that it's a ballet about there being no time. And that was when he made a remark to me about choreographers – that we have to get our fingertips into the land where there are no names for anything.*"

Masked figure, *Watermill*, 1972. Photograph by Martha Swope. Jerome Robbins Photographs.

Edward Villella in *Watermill*, 1972. Photograph by Martha Swope. Jerome Robbins Photographs.

Penny Dudleston and Edward Villella in *Watermill*, 1972. Photograph by Martha Swope. Jerome Robbins Photographs.

Patricia Zipprodt

Dybbuk, costume designs for an Angelic Messenger (*left*) and a Man, [1974]. Watercolor, pen and ink, and pencil on tracing paper. Patricia Zipprodt Papers and Designs, Billy Rose Theatre Collection.

Robbins and the ballet's composer, Leonard Bernstein, had conceived a ballet on this Central

European Jewish theme nearly thirty years earlier. "I'm going to do a light ballet next and then *The Dybbuk* with a score by Leonard Bernstein," Robbins told a *PM* interviewer in 1946. "That will be my first long work and it will be a real production." In 1958 he returned to the subject, discussing with Aaron Copland the possibility of his writing the music, an idea that the composer rejected. After the ballet's premiere in 1974, Robbins continued tinkering with the choreography, eliminating sections, and changing the title to *The Dybbuk Variations*. In 1980 he restaged the male variations in *Suite of Dances*. In 2007 the New York City Ballet revived the work in its original form.

Rouben Ter-Arutunian

Dybbuk, lobby card, New York City Ballet, April 30-June 30, 1974. Rouben Ter-Arutunian Design Portfolios.

Ter-Arutunian's design was also used for the scenery.

Dybbuk, sample swatch for a prayer shawl, 1974. Layered white and black gauze with fringes at the end, mounted on white board and covered with plastic. Rouben Ter-Arutunian Design Portfolios.

Patricia McBride in *Dybbuk*, 1974. Photograph by Martha Swope. Jerome Robbins Photographs.

Victor Castelli and Helgi Tomasson in *Dybbuk*, 1974. Photograph by Martha Swope. Jerome Robbins Photographs.

Patricia McBride and Helgi Tomasson in *Dybbuk*, 1974. Photograph by Martha Swope. Jerome Robbins Photographs.

Patricia McBride and Helgi Tomasson in *Dybbuk*, 1974. Photograph by Martha Swope. Jerome Robbins Photographs.

Male ensemble in *Dybbuk*, 1974. Photograph by Martha Swope. Jerome Robbins Photographs.

Laura Dean

Dance notation. Colored markers on graph paper, 1976. Inscribed "For Jerome Robbins / With respect and gratitude / Laura Dean '76." Jerome Robbins Collection of Graphic Works.

Capezio Dance Award, 1976

Presented to Jerome Robbins "for bringing a new classicism and daring innovation, profundity, and hilarity to the world of ballet and for giving the world of theater...a new and eloquent classicism through his mastery of the art of dancing." Jerome Robbins Collection of Graphic Works.

The members of the Awards Committee were Martha Hill, Anna Kisselgoff, P. W. Manchester, and Walter Terry.

Handel Medallion

In 1976 Robbins was given the Handel Medallion, New York City's highest cultural award. The presentation took place at the Metropolitan Opera House during "The Star-Spangled Gala," a fundraising benefit for The New York Public Library for the Performing Arts. Accepting the award, Robbins said: "The city has nourished me creatively."

Suzanne Farrell and Peter Martins in *Afternoon of a Faun*, 1976. Photograph by Max Waldman. Jerome Robbins Photographs.

Rudolf Nureyev (*left*) and Anthony Dowell in *Dances at a Gathering*, 1970. Photograph by Anthony Crickmay. Jerome Robbins Photographs.
In 1970 Robbins staged *Dances at a Gathering* for Britain's Royal Ballet.

Patricia McBride and Helgi Tomasson in *Afternoon of a Faun*, Spoleto, 1973. Photograph by Fabian. Jerome Robbins Photographs.
These four photographs were taken during "Celebration – The Art of the Pas de Deux," a special program of pas de deux arranged by Robbins at Spoleto for five celebrity couples – Malika Sabirova and Muzofar Bourkhanov, Antoinette Sibley and Anthony Dowell, Violette Verdy and Jean-Pierre Bonnefoux, Carla Fracci and Paolo Bortoluzzi, in addition to McBride and Tomasson. These photos capture the glowing sensuality that Robbins discovered in McBride and explored in many roles.

Santo Loquasto

Costume for an ensemble woman in the Summer section of Jerome Robbins' *The Four Seasons*, New York City Ballet, 1979. Silk chiffon Empire style dress with braided gold and red cord trim under the bust. Courtesy of New York City Ballet Archive.

Santo Loquasto

Costume for Suzanne Farrell in the Fall section of Jerome Robbins' *The Four Seasons*, New York City Ballet, 1979. Scarlet silk chiffon tunic with a gold-edged ruffle at the neckline and a gold-trimmed, silk berry corsage at the waist. Courtesy of New York City Ballet Archive.
This costume was subsequently worn by Lourdes López.

George Balanchine surrounded by women from *The Cage*, hamming it up for the camera, early 1980s? Jerome Robbins Photographs.
Lourdes López, Heléne Alexopoulos, and Carole Divet are among the dancers.

Robbins partnering Merrill Ashley during a rehearsal of *Firebird* as Joseph Duell looks on, 1985. Photograph by Martha Swope. Private collection.

Jerome Robbins gesturing, possibly during a rehearsal, 1970. Photograph by Richard Avedon. Signed and dated on reverse. Jerome Robbins Photographs.

Jerome Robbins and Anna Sokolow at a reception for Martha Graham at Lincoln Center, December 1973. Photograph by G. Muti. Jerome Robbins Photographs.

Members of the cast of *Fancy Free* in costume, with Jerome Robbins at a post-performance party. Photograph by Sara Leland. Inscribed "*To Jerry – with appreciation and thanks*" and signed by Jerry Zimmerman, Flo[rence] Fitzgerald, Lourdes Lopez ("*Love / Lourdes*"), Jean-Pierre Frohlich, Robert LaFosse, Kipling Houston, and Stephanie Saland ("*Sincerely Stef*"). Michael Byars is also in the picture. Jerome Robbins Photographs.

Heléne Alexopoulos (*left*), Maria Calegari, and Jerri Kumery in *Antique Epigraphs*, 1984. Photograph by Paul Kolnik. Jerome Robbins Photographs.
Inspired by ancient Greek sculpture, *Antique Epigraphs* was set to the same Debussy music that Robbins had used in his 1952 ballet *Ballade*. The eight dancers of the cast were all women.

Simone Schumacher (*left*), Heléne Alexopoulos, Florence Fitzgerald, Jerri Kumery, and Victoria Hall in *Antique Epigraphs*, 1984. Photograph by Paul Kolnik. Jerome Robbins Photographs.

Morton Gould

I'm Old Fashioned, musical sketches based on a theme by Jerome Kern, 1983. Holograph sketches signed in pencil. Music Division.

These sketches were for the ballet *I'm Old Fashioned (The Astaire Variations)*, which Robbins choreographed for the New York City Ballet in 1983. The ballet opened and closed with film sequences from *You Were Never Lovelier*, starring Fred Astaire and Rita Hayworth. Morton Gould composed the music for Robbins' second Broadway show, *Billion Dollar Baby* (1945). Robbins choreographed his second ballet, *Interplay* (1945), to the music of Gould's *American Concertette*.

National Medal of Arts

Robbins received the National Medal of Arts "for his outstanding and enduring contribution to the art of Dance" on 9 August 1988.

LAST YEARS

In 1989 Robbins returned to Broadway after an absence of twenty-five years. *Jerome Robbins' Broadway* was a retrospective of his theater dances from *On the Town* (1944) to *Fiddler on the Roof* (1964). "I just hated the idea that they were just disappearing," he said. The following year the New York City Ballet staged its own Robbins festival. Robbins choreographed his last ballet, *Brandenburg*, in 1997. He died the following year at the age of seventy-nine.

Jerome Robbins

Poppa Piece, collage of photographs of Robbins, his family, and Jewish-related objects and iconography. Jerome Robbins Collection of Graphic Works.

Robbins worked on the autobiographical *Poppa Piece* intermittently from the 1970s until the early 1990s, but in the end abandoned it.

Jerome Robbins

Jerome Robbins' Broadway, 1989. Jerome Robbins Collection of Graphic Works.

In 1989 Robbins created a show culled from his legendary Broadway dances. The following year the New York City Ballet presented a retrospective of his ballet works.

Antoinette Perry Award

For his last show, *Jerome Robbins' Broadway* (1989), Robbins won a "Tony" Award® for "best direction of a musical."

Jerome Robbins

From the Top and *SRO*, poster designs with alternate titles for *Jerome Robbins' Broadway*, [1989]. Pen and ink on tracing paper, with paste-up and cut-outs. Jerome Robbins Collection of Graphic Works.

Grover Dale

Jerome Robbins' Broadway, photo collage, February 1989. Signed and dated. Jerome Robbins Collection of Graphic Works.

Grover Dale, who co-directed *Jerome Robbins' Broadway*, originated the role of Snowboy in *West Side Story* and served as one of Robbins' assistants at the American Theatre Laboratory.

Leonard Bernstein (*center*) and musical director Paul Gemignani (*right*) during rehearsals of *Jerome Robbins' Broadway*, 1989. Photograph by Martha Swope. Jerome Robbins Photographs.

Joey McKneely practising on his own for the *Fiddler on the Roof* sequence in *Jerome Robbins' Broadway*, 1989. Photograph by Martha Swope. Jerome Robbins Photographs.

Cris Alexander (*left*), Nancy Walker, Adolph Green, Betty Comden, and Jerome Robbins demonstrating the "Ya Got Me" number from *On the Town* during rehearsals of *Jerome Robbins' Broadway*, 1989. Photograph by Martha Swope. Jerome Robbins Photographs.

Jule Styne and Jerome Robbins during rehearsals of *Jerome Robbins' Broadway*, 1989. Photograph by Martha Swope. Jerome Robbins Photographs.

Robbins solicited help from numerous people to resurrect dances from *On the Town*, *Billion Dollar Baby*, *High Button Shoes*, *Look, Ma, I'm Dancin'!*, *The King and I*, *Peter Pan*, *West Side Story*, *Gypsy*, *A Funny Thing Happened on the Way to the Forum*, and *Fiddler on the Roof*, carefully documenting the reconstruction process in photography and on videotape. "*The...show is not just my dances,*" he told John Guare in an interview. "*It's about Leonard Bernstein and Jule Styne and Betty Comden and Adolph Green and Stephen Sondheim and Richard Rodgers and Irving Berlin and Jerry Bock and Sheldon Harnick....It's about those book writers and set designers and all the costume designers and dance arrangers. It's showing off what the theater and its artists were like in those days.*"

Jerome Robbins, Paris, 1989. Jerome Robbins Photographs.

Jerome Robbins rehearsing at the Paris Opéra, November 1989. Photograph by Didier Olivré. Jerome Robbins Photographs.

Legion of Honor

In 1993 Robbins was awarded the French Legion of Honor with the rank of Chevalier.

Jerome Robbins, with pets, 1980s. Jerome Robbins Photographs.

Robbins was a great dog lover and often brought his canine friends to the studio.

Jerome Robbins, 1980s. Photograph by Jesse Gerstein. Jerome Robbins Photographs.

Robin Heidi Kennedy

Model for bronze theater cabinet, wall element of Jerome Robbins Monument, 2006. Clay and wood. Courtesy of the artist, Robin Heidi Kennedy.

Among the ballets memorialized are *Fancy Free*, *West Side Story*, and *Dybbuk*.

VIDEO COMPILATIONS

The exhibition featured six video compilations played continuously on monitors in a viewing area at the end of the exhibition.

1) Broadway

"Gotta Dance," excerpt from *Look Ma, I'm Dancin'*. Telecast on *Toast of the Town*, WCBS, 28 August 1949. Choreography by Jerome Robbins. Music and lyrics by Hugh Martin. Performed by Harold Lang. *The Ed Sullivan Show* courtesy of its copyright owner SOFA Entertainment. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

"I'm Flying," excerpt from *Peter Pan*. Telecast on *Producers' Showcase*, WNBC-TV, 7 March 1955. Choreography by Jerome Robbins. Music by Moose Charlap. Lyrics by Carolyn Leigh. Performed by Mary Martin (Peter Pan), Kathy Nolan (Wendy), Robert Harrington (John), and Joseph Stafford (Michael). *Peter Pan* courtesy of Alex J. Kogan, Jr., Showcase Productions. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

"Indian Dance," excerpt from *Peter Pan*. Telecast on *Producers' Showcase*, WNBC-TV, 7 March 1955. Choreography by Jerome Robbins. Music by Moose Charlap. Lyrics by Carolyn Leigh. Performed by Sondra Lee (Tiger Lily) and ensemble. *Peter Pan* courtesy of Alex J. Kogan, Jr., Showcase Productions. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

"Cool," excerpt from *West Side Story*. Telecast on *The Ed Sullivan Show*, WCBS, 14 September 1958. Choreography by Jerome Robbins. Music by Leonard Bernstein. Lyrics by Stephen Sondheim. Performed by Hank Brunjes (Riff), Tony Mordente (A-Rab), David Winters (Baby John), Lee Becker (Anybodys), and ensemble. *The Ed Sullivan Show* courtesy of its copyright owner SOFA Entertainment. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

2) Ballets: U.S.A.

"Entrance" and "Statics," excerpt from *N.Y. Export: Opus Jazz*. Telecast on the *The Ed Sullivan Show*, WCBS, 29 Nov. 1959. Choreography by Jerome Robbins. Music by Robert Prince. Danced by members of Ballets: U.S.A. *The Ed Sullivan Show* courtesy of its copyright owner SOFA Entertainment. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

"Passage for Two," excerpt from *N.Y. Export: Opus Jazz*. Telecast on *The Ed Sullivan Show*, WCBS, 19 July 1959. Choreography by Jerome Robbins. Music by Robert Prince. Danced by Wilma Curley, Jay Norman, and members of Ballets: U.S.A. *The Ed Sullivan Show* courtesy of its copyright owner SOFA Entertainment. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

"Theme, Variations, and Fugue," excerpts from *N.Y. Export: Opus Jazz*. Telecast on the *The Ed Sullivan Show*, WCBS, 17 January 1960. Choreography by Jerome Robbins. Music by Robert Prince. Danced by John Jones, Patricia Dunn, and members of Ballets: U.S.A. *The Ed Sullivan Show* courtesy of its copyright owner SOFA Entertainment. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

The Concert (excerpts). Telecast on the *The Ed Sullivan Show*, WCBS, 21 February 1960. Choreography by Jerome Robbins. Music by Frédéric Chopin. Danced by Muriel Bentley, Wilma Curley, Patricia Dunn, Maria Karnilova, Barbara Milberg, Tommy Abbott, Todd Bolender, and members of Ballets: U.S.A. Pianist: Betty Walberg. *The Ed Sullivan Show*

courtesy of its copyright owner SOFA Entertainment. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

3) Jerome Robbins' Broadway

"Sleepwalkers' Ballet," excerpt from *Look, Ma, I'm Dancin'!* Videotaped in rehearsal for *Jerome Robbins' Broadway*, 1988. Choreography by Jerome Robbins. Music and lyrics by Hugh Martin. Performed by Richard D'Arcy, Jerome Robbins, and company. Exhibited with the permission of the member organizations of the Coalition of Broadway Unions and Guilds. Theatre on Film and Tape Archive.

"Ya Got Me," excerpt from *On the Town*. Videotaped in rehearsal for *Jerome Robbins' Broadway*, 1988. Choreography by Jerome Robbins. Music by Leonard Bernstein. Lyrics by Betty Comden and Adolph Green. Performed by Cris Alexander, Betty Comden, Adolph Green, and Nancy Walker. Exhibited with the permission of the member organizations of the Coalition of Broadway Unions and Guilds. Theatre on Film and Tape Archive.

"Mack Sennett Ballet," excerpt from *High Button Shoes*, recreated for *Jerome Robbins' Broadway*, 1989. Videotaped for the Theatre on Film and Tape Archive. Choreography by Jerome Robbins. Music and Lyrics by Jule Style and Sammy Cahn. Performed by the company. Exhibited with the permission of the member organizations of the Coalition of Broadway Unions and Guilds. Theatre on Film and Tape Archive.

4) Ballet

Pulcinella, excerpt from a film produced by R.M. Productions for German television, 1973. Choreography by Jerome Robbins. Music by Igor Stravinsky. Danced by Edward Villella (Pulcinella), John Clifford (The Devil), and members of the New York City Ballet. *Pulcinella* courtesy of Dr. Reiner Moritz, Poorhouse International Ltd. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

The Goldberg Variations (excerpt). Filmed in performance at the New York State Theater for the Jerome Robbins Dance Division, 13 June 1971. Choreography by Jerome Robbins. Music by Johann Sebastian Bach. Danced by Gelsey Kirkland and members of the New York City Ballet. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

Fancy Free (excerpt). Telecast on *Live from Studio 8H*, WNBC-TV, 2 July 1980. Choreography by Jerome Robbins. Music by Leonard Bernstein. Danced by Jean-Pierre Frohlich, Bart Cook, and Christopher d'Amboise, with Lourdes López and Stephanie Saland. Courtesy NBC and Universal Media Studios. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

The Cage (excerpt). Telecast on *Live from Studio 8H*, WNBC-TV, 2 July 1980. Choreography by Jerome Robbins. Music by Igor Stravinsky. Danced by Heather Watts and Bart Cook. Courtesy NBC and Universal Media Studios. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

"The Mistake Waltz," excerpt from *The Concert*. Telecast on *Live from Studio 8H*, WNBC-TV, 2 July 1980. Choreography by Jerome Robbins. Music by Frédéric Chopin. Danced by members of the New York City Ballet. Courtesy NBC and Universal Media Studios. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

Dances at a Gathering (excerpts). Telecast on *Live from Studio 8H*, WNBC, 2 July 1980.

Choreography by Jerome Robbins. Music by Frédéric Chopin. Danced by Helgi Tomasson, Stephanie Saland, Ib Anderson, Sara Leland, Patricia McBride, and Sean Lavery. Pianist: Gordon Boelzner. Courtesy NBC and Universal Media Studios. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

5) Robbins at Work

Jerome Robbins' Ballets: U.S.A. Excerpt from a United States Information Service television program, 1959. Robbins in rehearsal with members of Ballets: U.S.A. Courtesy of the National Archives and Records Administration. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

Jerome Robbins, interviewed by William Schuman. Excerpt from *A 60th Birthday Celebration for Leonard Bernstein* (excerpt). Telecast on *Skyline*, PBS, 25 August 1978. Courtesy of WETA Public Television. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

Peter Martins: A Dancer (excerpt). A film by Jorgen Leth and Ole John, 1978. Jerome Robbins rehearses Peter Martins in *Afternoon of a Faun*. Choreography by Jerome Robbins. Music by Claude Debussy. Courtesy of Jorgen Leth and Ole John. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

Jerome Robbins, in conversation with Rosamond Bernier. Interview excerpt from *Choreography by Jerome Robbins with the New York City Ballet*. Telecast on *Dance in America*, Thirteen/WNET, 2 May 1986. Courtesy of Thirteen/WNET New York. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

Jerome Robbins, in conversation with Rosamond Bernier. Interview excerpt from *In Memory Of...* Telecast on *Dance in America*, Thirteen/WNET, 11 January 1987. Courtesy of Thirteen/WNET New York. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

Jerome Robbins speaking at an event in the former reading room of the Jerome Robbins Dance Division. Excerpt from *Bessie: A Portrait of Bessie Schönberg*. Recorded by Chris Hegedus and D. A. Pennebaker, 1995. Courtesy of Pennebaker Hegedus Films. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

Jerome Robbins rehearsing alone in the studio (excerpt), 1992. Choreography by Jerome Robbins. Music by Johann Sebastian Bach. Rehearsal of a work-in-progress to music later used in the ballet *A Suite of Dances* (1994). Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

6) Ballet

Other Dances (excerpts). Telecast on *Dance in America*, Thirteen/WNET, 20 February 1980. Choreography by Jerome Robbins. Music by Frédéric Chopin. Danced by Natalia Makarova and Mikhail Baryshnikov. Courtesy of Thirteen/WNET New York. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

Antique Epigraphs (excerpts). Videotaped in performance at the New York State Theater and telecast on *Dance in America*, Thirteen/WNET, 2 May 1986. Choreography by Jerome Robbins. Music by Claude Debussy. Danced by Maria Calegari and Kyra Nichols with Stephanie Saland, Heléne Alexopoulos, Teresa Reyes, Simone Schumacher, Florence Fitzgerald, and Victoria Hall. Courtesy of Thirteen/WNET New York. Jerome Robbins Archive of the Recorded Moving

Image, Jerome Robbins Dance Division.

In Memory of... (excerpt). Videotaped in performance at the New York State Theater and telecast on *Dance in America*, Thirteen/WNET, 11 January 1987. Choreography by Jerome Robbins. Music by Alban Berg. Danced by Suzanne Farrell and Adam Lüders. Courtesy of Thirteen/WNET New York. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

"Spring" (excerpt from *The Four Seasons*). Videotaped in performance at the New York State Theater for the Jerome Robbins Dance Division, 17 June 1990. Choreography by Jerome Robbins. Music by Giuseppe Verdi. Danced by Merrill Ashley with Christopher Boehmer, Arch Higgins, Russell Kaiser, and Jerome Kipper. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

Dances at a Gathering (excerpt). Videotaped in performance at the New York State Theatre for the Jerome Robbins Dance Division, 6 June 1990. Choreography by Jerome Robbins. Music by Frédéric Chopin. Danced by Darci Kistler and Damian Woetzel. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

2 & 3 Part Inventions. Excerpts from a School of American Ballet Workshop Performance. Videotaped in performance at the Juilliard Theater by Virginia Brooks, 4 June 1997. Choreography by Jerome Robbins. Music by Johann Sebastian Bach. Danced by Kristina Fernandez, Benjamin Millepied, and students of the School of American Ballet. Courtesy the School of American Ballet. Jerome Robbins Archive of the Recorded Moving Image, Jerome Robbins Dance Division.

Special thanks: American Guild of Musical Artists, AFL-CIO (AGMA), Estate of Emile Ardolino, Mikhail Baryshnikov, Rosamond Bernier, Virginia Brooks, Directors Guild of America, Suzanne Farrell, The Jerome Robbins Foundation & Robbins Rights Trust, Gelsey Kirkland, Alex J. Kogan, Jr. & Showcase Productions, Ole John, Jorgen Leth, Theatre Local No. 1, I.A.T.S.E., Natalia Makarova, Peter Martins, Dr. Reiner Moritz & Poorhouse International Ltd., National Archives and Records Administration, NBC and Universal Media Studios, New York City Ballet, New York City Ballet Orchestra, Pennebaker Hegedus Films, School of American Ballet, SOFA Entertainment, Thirteen/WNET New York, WETA, and the member organizations of the Coalition of Broadway Unions and Guilds.

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