

# Jerome Robbins His Life His Theater His Dance

History of Dance Gayle Kassing. 2017-06-22 History of Dance, Second Edition, offers readers a panoramic view of dance from prehistory to the present. The text covers the dance forms, designs, artists, costumes, performing spaces, and accompaniments throughout the centuries and around the globe. Its investigative approach engages students in assignments and web projects that reinforce the learning from the text, and its ancillaries for both teachers and students make it easy for students to perceive, create, and respond to the history of dance. New to This Edition History of Dance retains its strong foundations from the first edition while adding these new and improved features:

- An instructor guide with media literacy assignments, teaching tips, strategies for finding historical videos, and more
- A test bank with hundreds of questions for creating tests and quizzes
- A presentation package with hundreds of slides that present key points and graphics
- A web resource with activities, extensions of chapter content, annotated links to useful websites, and study aids
- Developing a Deeper Perspective assignments that encourage students to use visual or aesthetic scanning, learn and perform period dances, observe and write performance reports, develop research projects and WebQuests (Internet-based research projects), and participate in other learning activities
- Experiential learning activities that help students dig deeper into the history of dance, dancers, and significant dance works and literature
- Eye-catching full-color interior that adds visual appeal and brings the content to life

Also new to this edition is a chapter entitled “Global Interactions: 2000–2016,” which examines dance in the 21st century. Resources and Activities The web resources and experiential learning activities promote student-centered learning and help students develop critical thinking and investigative skills. Teachers can use the experiential learning activities as extended projects to help apply the information and to use technology to make the history of dance more meaningful. Three Parts History of Dance is presented in three parts. Part I covers early dance history, beginning with prehistoric times and moving through ancient civilizations in Greece, Crete, Egypt, and Rome and up to the Renaissance. Part II explores dance from the Renaissance to the 20th century, including a chapter on dance in the United States from the 17th through 19th centuries. Part III unfolds the evolution of American dance from the 20th century to the present, examining imported influences, emerging modern dance and ballet, and new directions for both American ballet and modern dance. Chapters Each chapter focuses on the dancers and choreographers, the dances, and significant dance works and literature from the time period. Students will learn how dance design has changed through the ages and how new dance genres, forms, and styles have emerged and continue to emerge. The chapters also include special features, such as History Highlight sidebars and Time Capsule charts, to help students place dancers, events, and facts in their proper context and perspective. Vocabulary words appear at the end of each chapter, as do questions that prompt review of the chapter’s important information. The text is reader-friendly and current, and it is supported by the national standards in dance, arts education, social studies, and technology education. Through History of Dance, students will acquire a well-rounded view of dance from the dawn of time to the present day. This influential text offers students a foundation for understanding and a springboard for studying dance in the 21st century.

**My West Side Story** George Chakiris. 2021-03-01 Natalie Wood and “lovely” Richard Beymer, to the mercurial Jerome Robbins and “passionate” Rita Moreno, with whom Chakiris remains friends. “I know exactly where my gratitude belongs,” Chakiris writes, “and I still marvel at how, unbeknownst to me at the time, the joyful path of my life was paved one night in 1949 when Jerome Robbins sat Leonard Bernstein and Arthur Laurents down in his apartment and announced, ‘I have an idea.’”

Jerome Robbins Deborah Jowitz, Jerome Robbins. 2004 Chronicles the life of American ballet choreographer Jerome Robbins, discussing his career and private life, his Russian Jewish heritage, and his impact on dance and theater.

**Jerome Robbins** Brian Seibert. 2005-12-15 Presents the life and accomplishments of the dancer and choreographer who became famous for his many ballets and Broadway musicals that were inspired by cultures or times other than his own.

**Something's Coming, Something Good** Misha Berson. 2011 A critical and comprehensive exploration of the influential Broadway musical analyzes West Side Story against a backdrop of its cultural period while considering its reflection of both classical Shakespeare conflicts and modern youth issues. Original.

**Anna Halprin** Janice Ross. 2009-05-06 This comprehensive biography examines Halprin's fascinating life in the context of American culture - in particular popular culture and the West Coast as a center of artistic experimentation from the Beats through the Hippies to the present.

*Jerome Robbins, by Himself* Jerome Robbins. 2019 A selection of the unpublished writings, journals, and letters of Jerome Robbins, with additional texts by Amanda Vaill--

**Everything Is Choreography** Kevin Winkler. 2021 Everything is Choreography: The Musical Theater of Tommy Tune is the first full-scale analysis of the work of Tommy Tune, and his place in a lineage of Broadway's great director-choreographers. The decade of the 1980s was considered a low point for the American musical. Tune's predecessors in the art of complete musical staging like Jerome Robbins, Bob Fosse, Gower Champion, and Michael Bennett were either dead or withdrawn from the Broadway arena. Yet it was the period of Tune's greatest success. The book examines how he adapted to an increasingly corporatized, high-stakes producing and funding environment. It considers how Tune kept the American musical a thriving, creative enterprise at a time when Broadway was dominated by British imports. It investigates Tune's work of the last twenty-five years, when he shifted his attentions to touring and regional productions, far from the glare of Broadway. Unlike his fellow director-choreographers, Tune also maintained a successful performing career, and the book details the deft balancing act that kept him working as a popular singer-dancer-actor while directing a series of striking and influential Broadway musicals--

**Dancing Jewish** Rebecca Rossen. 2014-05-02 While Jews are commonly referred to as the people of the book, American Jewish choreographers have consistently turned to dance as a means to articulate personal and collective identities; tangle with stereotypes; advance social and political agendas; and imagine new possibilities for themselves as individuals, artists, and Jews. Dancing Jewish delineates this rich history, demonstrating that Jewish choreographers have not only been vital contributors to American modern and postmodern dance, but that they have also played a critical and unacknowledged role in the history of Jews in the United States. A dancer and choreographer, as well as an historian, author Rebecca Rossen offers evocative analyses of dances while asserting the importance of embodied methodologies to academic research. Featuring over fifty images, a companion website, and key works from 1930 to 2005 by a wide range of artists - including David Dorfman, Dan Froot, David Gordon, Hadassah, Margaret Jenkins, Pauline Koner, Dvora Lapson, Liz Lerman, Sophie Maslow, Anna Sokolow, and Benjamin Zernach - Dancing Jewish offers a comprehensive framework for interpreting performance and establishes dance as a crucial site in which American Jews have grappled with cultural belonging, personal and collective histories, and the values that bind and pull them apart.

**Mark Morris** Joan Ross Acocella. 2004 Mark Morris emerged in the 1980s as America's most exciting young choreographer. Two decades later, his position remains unchallenged. Morris was born in Seattle in 1956. His Mark Morris Dance Group began performing in New York in 1980. By the mid-eighties, PBS had aired an hour-long special on him, and his work was being presented by America's foremost ballet companies. Morris's dances are a mix of traditionalism and radicalism. They unabashedly address the great themes--love, grief, loneliness, religion, community--yet they are also

lighthearted, irreverent, and scabrous. Joan Acocella's probing portrait is the first book on this brilliant and controversial artist. Written with Morris's cooperation, it describes how he has lived and how he turns life--and music and narrative--into dance. Including 78 photographs, Mark Morris provides an ideal introduction to the life and work of one of America's leading artists.

The Cambridge Companion to the Musical William A. Everett, Paul R. Laird. 2017-09-21 An expanded and updated edition of this acclaimed, wide-ranging survey of musical theatre in New York, London, and elsewhere.

**Dancing on My Grave** Gelsey Kirkland, Greg Lawrence. 1988

**A Place for Us** Julia L. Foulkes. 2016-10-24 The making of the classic musical: "A fascinating read focusing equally on the show and the world into which it was born."—Choice From its 1957 Broadway debut to multiple revivals, from the Oscar-winning film to countless amateur productions, *West Side Story* is nothing less than an American touchstone—an updating of Shakespeare vividly realized in a rapidly changing postwar New York. A lifelong fan of the show, Julia Foulkes became interested in its history when she made an unexpected discovery: scenes for the iconic film version were shot on the demolition site destined to become part of the Lincoln Center redevelopment area—a crowning jewel of postwar urban renewal. Foulkes interweaves the story of the creation of the musical and film with the remaking of the Upper West Side and the larger tale of New York's postwar aspirations. Making unprecedented use of director and choreographer Jerome Robbins's revelatory papers, she shows the crucial role played by the political commitments of Robbins and his collaborators Leonard Bernstein and Arthur Laurents. Their determination to evoke life in New York as it was actually lived helped give *West Side Story* its unshakable sense of place even as it put forward a vision of a new, vigorous, determinedly multicultural American city. Beautifully written and full of surprises for even the most dedicated *West Side Story* fan, *A Place for Us* is a revelatory new exploration of an American classic.

**Tributes** Peter Martins. 1998-10-21 From its beginning, New York City Ballet embodied a bold, modern idea of dance that resonated in every other art. The company and its dances inspired artists of every medium from Manhattan to St. Petersburg to Paris to myriad cultural havens around the world. Oversize and replete with lavish color, *Tributes* is a showcase for the exquisite art, sets, costumes, photography, poetry, and writing the City Ballet has inspired in the great creative minds of our time. An impressionistic portrait of the American treasure, *Tributes* pays homage to the Ballet and to the people who created it -- from George Balanchine and Lincoln Kirstein to Jerome Robbins and Peter Martins, to the dancers, artists, and composers whose artistic fantasies became stunning reality on stage. Boasting the most comprehensive repertory list to span the Company's fifty-year history and a complete chronology discography, and videography, *Tributes* is also a definitive history of the Company. This is an elegant celebration of New York City Ballet with full-color art and writing from the century's greatest artists and authors, who have been entranced and seduced by the premier dance company in the world. A luxurious celebration of New York City Ballet, *Tributes* is a must-have for every balletomane and lover of the arts.

**Errand into the Maze** Deborah Jowitt. 2024-01-30 From the legendary dance critic Deborah Jowitt, *Errand into the Maze* is the definitive biography of the visionary dancer and choreographer Martha Graham. "Deborah Jowitt chronicles a life passionately, artfully lived. An essential read about a true legend." —Mikhail Baryshnikov In the pantheon of American modernists, few figures loom larger than Martha Graham. One of the greatest choreographers ever to live, Graham pioneered a revolutionary dance technique—primal, dynamic, and rooted in the emotional life of the body—that upended traditional vocabulary and shaped generations of dancers and choreographers across the globe. Over her sweeping career, she founded what is now the oldest dance company in the country and produced nearly two hundred ballets, many of them masterpieces. And along the way, she engaged with the major debates, events, and ideas of the twentieth century, creating works that cut to the core of the human experience. Time

magazine's "Dancer of the Century," and the first dancer and choreographer to be awarded the Presidential Medal of Freedom, Graham was a visionary artistic force and an international cultural figure: hers was the iconic face of what came to be known as modern dance. From the renowned dance writer and former longtime critic for *The Village Voice* Deborah Jowitt, *Errand into the Maze* draws on more than a decade of firsthand research to deliver the definitive portrait of this titan. Beginning with Graham's childhood in Allegheny, Pennsylvania, and her early studies at the Denishawn School; weaving in her offstage adventures, including her relationship with her dancer and muse Erick Hawkins; and chronicling her retirement from dancing at age seventy-five and her remarkably productive final years, this elegant, empathetic biography portrays the artist in all her passionate complexity. Most important, Jowitt places Graham's creations at the heart of her story. Her works, brimming with raw intensity, are intimately linked with their creator, who played the heroine in almost all that she choreographed: Joan of Arc, Jocasta, Clytemnestra, and Judith, among others. In this volume, Graham is centerstage once more, and Jowitt casts a brilliant spotlight on her life and work.

**What the Eye Hears** Brian Seibert. 2015-11-17 Magisterial, revelatory, and-most suitably-entertaining, *What the Eye Hears* offers an authoritative account of the great American art of tap dancing. Brian Seibert, a dance critic for *The New York Times*, begins by exploring tap's origins as a hybrid of the jig and clog dancing from the British Isles and dances brought from Africa by slaves. He tracks tap's transfer to the stage through blackface minstrelsy and charts its growth as a cousin to jazz in the vaudeville circuits and nightclubs of the early twentieth century. Seibert chronicles tap's spread to ubiquity on Broadway and in Hollywood, analyzes its decline after World War II, and celebrates its rediscovery and reinvention by new generations of American and international performers. In the process, we discover how the history of tap dancing is central to any meaningful account of American popular culture. This is a story with a huge cast of characters, from Master Juba (it was probably a performance of his in a Five Points cellar that Charles Dickens described in *American Notes for General Circulation*) through Bill Robinson and Shirley Temple, Fred Astaire and Ginger Rogers, and Gene Kelly and Paul Draper to Gregory Hines and Savion Glover. Seibert traces the stylistic development of tap through individual practitioners, vividly depicting dancers both well remembered and now obscure. And he illuminates the cultural exchange between blacks and whites over centuries, the interplay of imitation and theft, as well as the moving story of African-Americans in show business, wielding enormous influence as they grapple with the pain and pride of a complicated legacy. *What the Eye Hears* teaches us to see and hear the entire history of tap in its every step.

**Jerome Robbins** Christine Conrad. 2000-10 An illustrated book of Jerome Robbins' life & work including previously unpublished excerpts from Robbins' personal journals & private letters. In theatre, dance & film, Jerome Robbins had one of the most significant & sustained creative careers of the 20th century.

**Somewhere** Amanda Vaill. 2008-05-06 From the author of the acclaimed *Everybody Was So Young*, the definitive and major biography of the great choreographer and Broadway legend Jerome Robbins To some, Jerome Robbins was a demanding perfectionist, a driven taskmaster, a theatrical visionary; to others, he was a loyal friend, a supportive mentor, a generous and entertaining companion and colleague. Born Jerome Rabinowitz in New York City in 1918, Jerome Robbins repudiated his Jewish roots along with his name only to reclaim them with his triumphant staging of *Fiddler on the Roof*. A self-proclaimed homosexual, he had romances or relationships with both men and women, some famous—like Montgomery Clift and Natalie Wood—some less so. A resolutely unpolitical man, he was forced to testify before Congress at the height of anti-Communist hysteria. A consummate entertainer, he could be paralyzed by shyness; nearly infallible professionally, he was conflicted, vulnerable, and torn by self-doubt. Guarded and adamantly private, he was an inveterate and painfully honest journal writer who confided his innermost thoughts and aspirations to a remarkable series of diaries and memoirs. With ballets like *Dances at a Gathering*, *Afternoon of a Faun*, and *The Concert*, he humanized neoclassical

dance; with musicals like *On the Town*, *Gypsy*, and *West Side Story*, he changed the face of theater in America. In the pages of this definitive biography, Amanda Vaill takes full measure of the complicated, contradictory genius who was Jerome Robbins. She re-creates his childhood as the only son of Russian Jewish immigrants; his apprenticeship as a dancer and Broadway chorus gypsy; his explosion into prominence at the age of twenty-five with the ballet *Fancy Free* and its Broadway incarnation, *On the Town*; and his years of creative dominance in both theater and dance. She brings to life his colleagues and friends—from Leonard Bernstein and George Balanchine to Robert Wilson and Robert Graves—and his loves and lovers. And she tells the full story behind some of Robbins's most difficult episodes, such as his testimony before the House Un-American Activities Committee and his firing from the film version of *West Side Story*. Drawing on thousands of pages of documents from Robbins's personal and professional papers, to which she was granted unfettered access, as well as on other archives and hundreds of interviews, *Somewhere* is a riveting narrative of a life lived onstage, offstage, and backstage. It is also an accomplished work of criticism and social history that chronicles one man's phenomenal career and places it squarely in the cultural ferment of a time when New York City was truly "a helluva town."

**Abraham Joshua Heschel** Julian E. Zelizer.2021-10-26 A biography of the rabbi Abraham Joshua Heschel, who became a symbol of the marriage between religion and social justice "When I marched in Selma, I felt my legs were praying." So said Polish-born American rabbi Abraham Joshua Heschel (1907-1972) of his involvement in the 1965 Selma civil rights march alongside Martin Luther King Jr. Heschel, who spoke with a fiery moralistic fervor, dedicated his career to the struggle to improve the human condition through faith. In this new biography, author Julian Zelizer tracks Heschel's early years and foundational influences—his childhood in Warsaw and early education in Hasidism, his studies in late 1920s and early 1930s Berlin, and the fortuitous opportunity, which brought him to the United States and saved him from the Holocaust, to teach at Hebrew Union College and the Jewish Theological Seminary. This deep and complex portrait places Heschel at the crucial intersection between religion and progressive politics in mid-twentieth-century America. To this day Heschel remains a symbol of the fight to make progressive Jewish values relevant in the secular world.

**Dance with Demons** Greg Lawrence.2001-05-07 The first biography of the celebrated Broadway and Hollywood choreographer and director—a complex man of extraordinary genius and overwhelming demons. His work on such legendary shows as *The King and I*, *West Side Story*, *Gypsy*, *Funny Girl*, and *Fiddler on the Roof* made him one of the most influential and creative forces in the history of American theater. His collaborators, friends, and enemies were among the greatest celebrities of stage and screen, including Barbra Streisand, Bette Davis, Stephen Sondheim, Natalie Wood, Montgomery Clift, and Mary Martin. His brilliant contribution to the American Ballet Theater and the New York City Ballet established him as one of the century's great choreographic masters of the form. But in 1998, Jerome Robbins died a haunted man. All of his life, he was tortured by private demons: his conflicted feelings about his bisexuality and his Judaism; his bitter relationship with his parents; his betrayals of others during the McCarthy hearings; and a demanding perfectionism that bordered on the sadistic. Now, this groundbreaking biography, based on hundreds of interviews with friends, family, and colleagues, provides the first complete portrait of the man and the artist—a harrowing, heartbreaking, and triumphant work as complicated and fascinating as the legend himself.

*The Secret Life of the American Musical* Jack Viertel.2016-03-01 A New York Times Bestseller For almost a century, Americans have been losing their hearts and losing their minds in an insatiable love affair with the American musical. It often begins in childhood in a darkened theater, grows into something more serious for high school actors, and reaches its passionate zenith when it comes time for love, marriage, and children, who will start the cycle all over again. Americans love musicals. Americans invented musicals. Americans perfected musicals. But what, exactly, is a musical? In *The Secret Life of the American Musical*, Jack Viertel takes them apart, puts them back together, sings their praises, marvels at their unflagging

inventiveness, and occasionally despairs over their more embarrassing shortcomings. In the process, he invites us to fall in love all over again by showing us how musicals happen, what makes them work, how they captivate audiences, and how one landmark show leads to the next—by design or by accident, by emulation or by rebellion—from Oklahoma! to Hamilton and onward. Structured like a musical, *The Secret Life of the American Musical* begins with an overture and concludes with a curtain call, with stops in between for “I Want” songs, “conditional” love songs, production numbers, star turns, and finales. The ultimate insider, Viertel has spent three decades on Broadway, working on dozens of shows old and new as a conceiver, producer, dramaturg, and general creative force; he has his own unique way of looking at the process and at the people who collaborate to make musicals a reality. He shows us patterns in the architecture of classic shows and charts the inevitable evolution that has taken place in musical theater as America itself has evolved socially and politically. *The Secret Life of the American Musical* makes you feel as though you’ve been there in the rehearsal room, in the front row of the theater, and in the working offices of theater owners and producers as they pursue their own love affair with that rare and elusive beast—the Broadway hit.

**The Cage** Barbara Bocher, Adam Darius. 2012 The startling memoir of Barbara Bocher, once 14-year-old baby ballerina of George Balanchine's New York City Ballet... Recounts Barbara's meteoric career, working with the greatest cultural icons of the mid-20th century, but mentally and physically tormented for years by the dancing king of Broadway, 'West side story' choreographer Jerome Robbins. -- Back cover.

Jerome Robbins, by Himself Jerome Robbins. 2019-10-01 The titanic choreographer, creator of memorable ballets, master of Broadway musicals, legendary show doctor and director, now revealed in his own words--the closest we will get to a memoir/autobiography--from his voluminous letters, journals, notes, diaries, never before published. Edited, and with commentary by Amanda Vaill, author of Robbins's biography, *Somewhere*, 2006 (I can't imagine a better book about Robbins ever being written--Terry Teachout, chief drama critic, *The Wall Street Journal*). He was famous for reinventing the Broadway musical, creating a vernacular American ballet, pushing the art form to new boundaries where it had never gone before, integrating dance seamlessly with character, story and music, and as Associate Artistic Director, Ballet Master, and Co-Artistic Director, with George Balanchine, shaping the New York City Ballet with daring and brio for more than five decades through his often startling choreography in ballet's classical idiom. He was known as the king of Broadway, the most sought-after director-choreographer and show doctor who gave shape to *On the Town* (1944), *Call Me Madam* (1950), *The King and I* (1951), *Wonderful Town* (1953), *Peter Pan* (1954), *The Pajama Game* (1954), *Silk Stockings* (1955), *West Side Story* (1957), *Gypsy* (1959), *A Funny Thing Happened on the Way to the Forum* (1962), *Funny Girl* (1964), *Fiddler on the Roof* (1964), and many other classic musicals, winning four Tony Awards, two Oscars, and an Emmy. He shocked and betrayed those he loved and worked with by naming names to the House Un-American Activities Committee. (I betrayed my manhood, my Jewishness, my parents, my sister, he wrote in a diary. I can't undo it.) Now, Amanda Vaill, Jerome Robbins biographer and authority, drawing on the vast and closely held Robbins archives, has put together a selection of his writings, giving us a sense of his extraordinary range as a thinker and artist, as well as a surprising and revealing glimpse into the mind and heart of this towering cultural giant. Interspersed throughout, his correspondence with George Balanchine, Leonard Bernstein, Aaron Copland, Robert Graves, Lincoln Kirstein, Arthur Laurents, Tanaquil Le Clercq (the fourth of Balanchine's four wives, with whom Robbins was also in love), Laurence Olivier, Stephen Sondheim, et al.

**Todd Bolender, Janet Reed, and the Making of American Ballet** Martha Ullman West. 2021-05-18 Martha Ullman West illustrates how American ballet developed over the course of the twentieth century from an aesthetic originating in the courts of Europe into a stylistically diverse expression of a democratic culture. West places at center stage two artists who were instrumental to this story: Todd Bolender and Janet Reed. Lifelong friends, Bolender (1914–2006) and Reed (1916–2000) were part of a generation of dancers who navigated the Great Depression, World War II, and the

vibrant cultural scene of postwar New York City. They danced in the works of choreographers Lew and Willam Christensen, Eugene Loring, Agnes de Mille, Catherine Littlefield, Ruthanna Boris, and others who West argues were just as responsible for the direction of American ballet as the legendary George Balanchine and Jerome Robbins. The stories of Bolender, Reed, and their contemporaries also demonstrate that the flowering of American ballet was not simply a New York phenomenon. West includes little-known details about how Bolender and Reed laid the foundations for Seattle's Pacific Northwest Ballet in the 1970s and how Bolender transformed the Kansas City Ballet into a highly respected professional company soon after. Passionate in their desire to dance and create dances, Bolender and Reed committed their lives to passing along their hard-won knowledge, training, and work. This book celebrates two unsung trailblazers who were pivotal to the establishment of ballet in America from one coast to the other.

**Jerome Robbins** Deborah Jowitt.2005-08-08 In this authoritative biography, Deborah Jowitt explores the life, works, and creative processes of the complex genius Jerome Robbins (1918-1998), who redefined the role of dance in musical theater and is also considered America's greatest native-born ballet choreographer. This meticulously researched and elegantly written story of a life's work is illuminated by photographs, enlivened by anecdotes, and grounded in insights into ballets and musical comedies that have been seen and loved all over the world.

**Big Deal** Kevin Winkler.2018-02-08 Bob Fosse (1927-1987) is recognized as one of the most significant figures in post-World War II American musical theater. With his first Broadway musical, *The Pajama Game* in 1954, the Fosse style was already fully developed, with its trademark hunched shoulders, turned-in stance, and stuttering, staccato jazz movements. Fosse moved decisively into the role of director with *Redhead* in 1959 and was a key figure in the rise of the director-choreographer in the Broadway musical. He also became the only star director of musicals of his era--a group that included Jerome Robbins, Gower Champion, Michael Kidd, and Harold Prince--to equal his Broadway success in films. Following his unprecedented triple crown of show business awards in 1973 (an Oscar for *Cabaret*, Emmy for *Liza with a Z*, and Tony for *Pippin*), Fosse assumed complete control of virtually every element of his projects. But when at last he had achieved complete autonomy, his final efforts, the film *Star 80* and the musical *Big Deal*, written and directed by Fosse, were rejected by audiences and critics. A fascinating look at the evolution of Fosse as choreographer and director, *Big Deal: Bob Fosse and Dance in the American Musical* considers Fosse's career in the context of changes in the Broadway musical theater over four decades. It traces his early dance years and the importance of mentors George Abbott and Jerome Robbins on his work. It examines how each of the important women in his adult life--all dancers--impacted his career and influenced his dance aesthetic. Finally, the book investigates how his evolution as both artist and individual mirrored the social and political climate of his era and allowed him to comfortably ride a wave of cultural changes.

**Jerome Robbins** Wendy Lesser.2018-10-09 A lively and inspired biography celebrating the centennial of this master choreographer, dancer, and stage director Jerome Robbins (1918-1998) was born Jerome Wilson Rabinowitz and grew up in Weehawken, New Jersey, where his Russian-Jewish immigrant parents owned the Comfort Corset Company. Robbins, who was drawn to dance at a young age, resisted the idea of joining the family business. In 1936 he began working with Gluck Sandor, who ran a dance group and convinced him to change his name to Jerome Robbins. He went on to become a choreographer and director who worked in ballet, on Broadway, and in film. His stage productions include *West Side Story*, *Peter Pan*, and *Fiddler on the Roof*. In this deft biography, Wendy Lesser presents Jerome Robbins's life through his major dances, providing a sympathetic, detailed portrait of her subject.

**Pippin** .1981 Using the medieval legend of Charlemagne's son, Pippin, heir apparent to the Holy Roman Empire, the musical pageant called 'Pippin' is a parable about a young man's search for meaning and truth. With the show's masterful master of ceremonies, Ben Vereen, jumping the time

barrier from the 1980s to the Middle Ages and back again, while the music and costumes go through similar time and space warps, young Pippin embarks on an odyssey to discovery whether there really is something worthwhile I can do with my life. William Katt plays-sings-and-dances the title role with a freshness and exuberance rarely seen in today's entertainment on stage or screen. Broadway's virtuoso baritone, Ben Rayson, is as regal as they come as Charlemagne. The sheer intensity of Vereen's many-faceted talents steals the show again and again, but he never upstages his co-stars. Martha Raye brings her boisterous energy to the role of Berthe, Pippin's 67 year old grandmother, while Chita Rivera ignites sparks every time she prances into a scene as Pippin's stepmother. With all of its distinctions, 'Pippin' has never existed anywhere but live, on stage, until this videotape production, supervised by Mr. Fosse, and produced and directed for television by David Sheehan. -- Container. | Special features: Bios | Performed by Ben Vereen, William Katt, Martha Raye, Chita Rivera. | Music and lyrics by Stephen Schwartz; book by Roger O. Hirson; stage direction and choreography by Kathryn Doby; executive producer Hillard Elkins; produced and directed for video by David Sheehan. | All regions; NTSC.

Dance Theatre of Harlem Judy Tyrus, Paul Novosel. 2021-10-26 2021 NAACP Image Award Nominee This definitive history is a celebration of the first African-American ballet company, from its 1960s origins in a Harlem basement, to the performances, community engagement, and education message of empowerment through the arts for all which the Company continues to carry forward today. Illustrated with hundreds of never before seen photos from the founding during the Civil Rights Movement by Arthur Mitchell and Karel Shook through to today, this visual history tells the story that fueled Dance Theatre of Harlem's growth into one of the most influential and revolutionary American ballet companies of the last five decades. With exclusive backstage stories from its legendary dancers and staff, and unprecedented access to its archives, Dance Theatre of Harlem is a striking chronicle of the company's amazing history, its fascinating daily workings, and the visionaries who made its legacy. Here you'll discover how the company's founders—African-American maestro Arthur Mitchell of George Balanchine's New York City Ballet, and Nordic-American Karel Shook of The Dutch National Ballet—created timeless works that challenged Eurocentric mainstream ballet head-on—and used new techniques to examine ongoing issues of power, beauty, myth, and the ever-changing definition of art itself. Gaining prominence in the 1970s and 80s with a succession of triumphs—including its spectacular season at the Metropolitan Opera House—the company also gained fans and supporters that included Nelson Mandela, Stevie Wonder, Cicely Tyson, Misty Copeland, Jessye Norman, and six American presidents. Dance Theatre of Harlem details this momentous era as well as the company's difficult years, its impressive recovery as it partnered with new media's most brilliant creators—and, in the wake of its 50th anniversary, amid a global pandemic, its evolution into a worldwide virtual performance space. Alive with stunning photographs, including many from the legendary Marbeth, this incomparable book is a must-have for any lover of dance, art, culture, or history.

**Anatomy of a Song** Marc Myers. 2016-11-01 "A winning look at the stories behind 45 pop, punk, folk, soul and country classics" in the words of Mick Jagger, Stevie Wonder, Cyndi Lauper and more (The Washington Post). Every great song has a fascinating backstory. And here, writer and music historian Marc Myers brings to life five decades of music through oral histories of forty-five era-defining hits woven from interviews with the artists who created them, including such legendary tunes as the Isley Brothers' Shout, Led Zeppelin's Whole Lotta Love, Janis Joplin's Mercedes Benz, and R.E.M's Losing My Religion. After receiving his discharge from the army in 1968, John Fogerty did a handstand—and reworked Beethoven's Fifth Symphony to come up with Proud Mary. Joni Mitchell remembers living in a cave on Crete with the mean old daddy who inspired her 1971 hit Carey. Elvis Costello talks about writing (The Angels Wanna Wear My) Red Shoes in ten minutes on the train to Liverpool. And Mick Jagger, Jimmy Page, Rod Stewart, the Clash, Jimmy Cliff, Roger Waters, Stevie Wonder, Keith Richards, Cyndi Lauper, and many other leading artists reveal the emotions, inspirations, and techniques behind their influential works. Anatomy of a Song is a love letter to the songs that have defined generations of listeners



and “a rich history of both the music industry and the baby boomer era” (Los Angeles Times Book Review).

Through the Eyes of a Dancer Wendy Perron.2013-11-05 Through the Eyes of a Dancer compiles the writings of noted dance critic and editor Wendy Perron. In pieces for The SoHo Weekly News, Village Voice, The New York Times, and Dance Magazine, Perron limns the larger aesthetic and theoretical shifts in the dance world since the 1960s. She surveys a wide range of styles and genres, from downtown experimental performance to ballets at the Metropolitan Opera House. In opinion pieces, interviews, reviews, brief memoirs, blog posts, and contemplations on the choreographic process, she gives readers an up-close, personalized look at dancing as an art form. Dancers, choreographers, teachers, college dance students—and anyone interested in the intersection between dance and journalism—will find Perron’s probing and insightful writings inspiring. Through the Eyes of a Dancer is a nuanced microcosm of dance’s recent globalization and modernization that also provides an opportunity for new dancers to look back on the traditions and styles that preceded their own.

Houdini Adam Begley.2020-03-17 From the prizewinning Jewish Lives series, an exuberant biography of the world’s greatest escape artist In 1916, the war in Europe having prevented a tour abroad, Harry Houdini wrote a film treatment for a rollicking motion picture. Though the movie was never made, its title, “The Marvelous Adventures of Houdini: The Justly Celebrated Elusive American,” provides a succinct summary of the Master Mystifier’s life. Born Erik Weisz in Budapest in 1874, Houdini grew up an impoverished Jewish immigrant in the Midwest and became world-famous thanks to talent, industry, and ferocious determination. He concealed as a matter of temperament and professional ethics the secrets of his sensational success. Nobody knows how Houdini performed some of his dazzling, death-defying tricks, and nobody knows, finally, why he felt compelled to punish and imprison himself over and over again. Must a self-liberator also be a self-torturer? Tracking the restless Houdini’s wide-ranging exploits, acclaimed biographer Adam Begley asks the essential question: What kind of man was this?

**Time and the Dancing Image** Deborah Jowitt.1989-01-01 If dance itself is a way of making ideas both visual and visceral, Deborah Jowitt has discovered a literary voice in Time and the Dancing Image in which nineteenth- and twentieth-century thought, in its relation to theatrical dancing, becomes sensuous.--Sally Banes, Cornell University The most vivid and immediately accessible serious dance book ever written. Anyone from a neophyte to an aficionado will be challenged, enlightened and delighted by Jowitt's clever juxtapositions.--Allen Robertson, Dance Editor, Time Out, London In this brilliant book Deborah Jowitt has given us a fresh approach to dance history and criticism. Instead of seeing dance in the usual way--isolated in a windowless room, with mirrored walls--she looks to the society in which dance evolved. Using the ideas of contemporary artists and thinkers, she illuminates changing tastes--from the elegant, ethereal sylphs of the 1830s to the agonized characters in the dances today. For her reader, Ms. Jowitt opens both the eyes and the mind to the wonders of a many-faceted art.--Selma Jeanne Cohen, Editor, International Encyclopedia of Dance

**Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad** Arthur Kopit.1960 Full Length, Black Comedy / Casting: 4m, 2f, extras / Scenery: 2 int. Wealthy, overbearing Madame Rosepettle with her stuttering, awkward son Jonathan at her heels, arrives at a posh hotel with a man-eating tropical plant, pirahna fish and coffin in tow. Rosalie, a voluptuous babysitter from the couple next door who never come home attempts to seduce Jonathan and proves a formidable opponent to Madame herself.

*The Musical* Richard Kislán.1995 (Applause Books). This revised and expanded edition of Kislán's acclaimed study of America's musical theater includes a new section on Recent Musical Theater: Issues and Problems. The ancient union of drama and song, known as musical theater, comes in many forms vaudeville, burlesque, comic opera, minstrels, etc. The author reviews these and other highlights of American musicals ... with a fascinating background on the elements that contribute to the success of a Showboat . King Features \* Worth study by anyone who still thinks that

the musical is a collection of songs. The Stage

**Balanchine's Apprentice** John Clifford.2021-09-14 A talented young dancer and his brilliant teacher In this long-awaited memoir, dancer and choreographer John Clifford offers a highly personal look inside the day-to-day operations of the New York City Ballet and its creative mastermind, George Balanchine. Balanchine's Apprentice is the story of Clifford—an exceptionally talented artist—and the guiding inspiration for his life's work in dance. Growing up in Hollywood with parents in show business, Clifford acted in television productions such as The Danny Kaye Show, The Dinah Shore Show, and Death Valley Days. He recalls the beginning of his obsession with ballet: At age 11 he was cast as the Prince in a touring production of The Nutcracker. The director was none other than the legendary Balanchine, who would eventually invite Clifford to New York City and shape his career as both a mentor and artistic example. During his dazzling tenure with the New York City Ballet, Clifford danced the lead in 47 works, several created for him by Balanchine, Jerome Robbins, and others. He partnered famous ballerinas including Gelsey Kirkland and Allegra Kent. He choreographed eight ballets for the company, his first at age 20. He performed in Russia, Germany, France, and Canada. Afterward, he returned to the West Coast to found the Los Angeles Ballet, where he continued to innovate based on the Balanchine technique. In this book, Clifford provides firsthand insight into Balanchine's relationships with his dancers, including Suzanne Farrell. Examining his own attachment to his charismatic teacher, Clifford explores questions of creative influence and integrity. His memoir is a portrait of a young dancer who learned and worked at lightning speed, who pursued the calls of art and genius on both coasts of America and around the world.

*The Art of Grace: On Moving Well Through Life* Sarah L. Kaufman.2015-11-02 Sarah Kaufman offers an old-fashioned cure for a modern-day ailment. The remedy for our culture of coarseness is grace...This is an elegant, compelling, and, yes, graceful book. —Daniel H. Pink, author of Drive In this joyful exploration of grace's many forms, Pulitzer Prize-winning critic Sarah L. Kaufman celebrates a too-often-forgotten philosophy of living that promotes human connection and fulfillment. Drawing on the arts, sports, the humanities, and everyday life—as well as the latest findings in neuroscience and health research—Kaufman illuminates how our bodies and our brains are designed for grace. She promotes a holistic appreciation and practice of grace, as the joining of body, mind, and spirit, and as a way to nurture ourselves and others.

Bernstein Meets Broadway Carol J. Oja.2014 A super-star of 20th-century music, Leonard Bernstein is famous for his multi-faceted artistic brilliance. Best-known on Broadway for West Side Story, a tale of immigrant struggles and urban gang warfare, Bernstein thrived within the theater's collaborative artistic environments, and he forged a life-long commitment to advancing social justice. In 'Bernstein meets Broadway: collaborative art in a time of war', award-winning author Carol J. Oja explores a youthful Bernstein—a twenty-something composer who was emerging in New York City during World War II. Devising an innovative framework, Oja constructs a wide-ranging cultural history that illuminates how Bernstein and his friends violated artistic and political boundaries to produce imaginative artistic results. At the core of her story are the Broadway musical On the Town, the ballet Fancy Free, and a nightclub act called The Revuers. A brilliant group of collaborators joins Bernstein at center-stage, including the choreographer Jerome Robbins and the writing team of Betty Comden and Adolph Green. With the zeal of youth, they infused their art with progressive political ideals. On the Town focused on sailors enjoying a day of shore leave, and it featured a mixed-race cast, contributing an important chapter to the desegregation of American performance. It projected an equitable inter-racial vision in an era when racial segregation was being enforced contentiously in the U.S. military.

**Jerome Robbins** Deborah Jowitt.2005

Broadway, the Golden Years Robert Emmet Long.2003-01-01 Broadway, the Golden Years, is a wonderfully readable group portrait of the great Broadway choreographers from the mid-20th century to our own time: Jerome Robbins, Agnes de Mille, Gower Champion, Bob Fosse, Michael

Bennett, Tommy Tune, Graciela Daniele, and Susan Stroman. The hits generated by two generations of choreographer-directors define the Broadway stage: Oklahoma!; On the Town; West Side Story; Hello, Dolly!; Fiddler on the Roof; A Chorus Line; Dancin'; Dream Girls; The Producers; and many more

Discover tales of courage and bravery in M Walker is empowering ebook, Unleash Courage in **Jerome Robbins His Life His Theater His Dance** . In a downloadable PDF format ( PDF Size: \*), this collection inspires and motivates. Download now to witness the indomitable spirit of those who dared to be brave.

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