

1967

SAVILLE THEATRE

SHAFTESBURY AVENUE, W.C.2

*Jerome Robbins'*

*"Ballets: U.S.A."*

99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123

# BALLETS U.S.A.



Robert Prince

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The Rebekah W. Harkness Foundation

presents

## JEROME ROBBINS' "BALLETS: U.S.A."

with

Jamie BAUER, Muriel BENTLEY, Susan BORREE, Geryl DONALD,  
Patricia DUNN, Roberta LUBELL, Fern MACLARNON,  
Erin MARTIN, Christine MAYER, Kay MAZZO, Charlene MEHL,  
Veronika MLAKAR, Helena PETROFF, Francia RUSSELL

and

Scott DOUGLAS, Dick GAIN, Lawrence GRADUS,  
Howard JEFFREY, John JONES, William REILLY,  
Doug SPINGLER, Robert THOMPSON, Eddie VERSO  
and Glen TETLEY

Artistic Director: JEROME ROBBINS

Musical Direction :  
WERNER TORKANOWSKY

Lighting and Production Supervisor:  
JEAN ROSENTHAL

European Representative  
ALBERT SARFATI

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1st August — 19th August, 1961

*EVENINGS: 8 p.m.*

*PRICE ONE SHILLING*

*MATINEES: 2.30 p.m.*

*SATURDAYS & AUG. 2, 8 & 16*

# Jerome Robbins

Born in New York City, October 11, 1918, to Harry and Lena Robbins. Family later moved to Weehawken, New Jersey, where he graduated from Woodrow Wilson High School in 1935. Very interested in the theatre, particularly in puppetry. Majored in chemistry for one year at New York University, lack of funds prevented continuing. Became interested in dance through his sister Sonya.

Studied with Anthony Tudor, Eugene Loring, Ella Daganova, Helene Platova; New Dance Group (modern), Helene Veola (Spanish), Nimura (Oriental), Alyce Bentley, Sonya Robbins (interpretive). Also studied piano, violin, acting, voice.

First theatrical experience as a member of Gluck Sandor-Felicia Sorel Dance Center, New York City, in 1938, in studio performances. Also worked briefly with Yiddish Art Theatre. Danced (1937-41) at Camp Tamiment, New York, where he was hired by Max Liebman to do his first choreography for small shows and revues. Danced (1938-40) in the Broadway choruses of "Great Lady", "Stars in Your Eyes", "Straw Hat Revue" and "Keep Off the Grass".

American Ballet Theatre: as dancer (1940-44; London season 1946) corps de ballet, became soloist 1941. Created the Youth (Three Virgins and a Devil), Benvolio (Romeo and Juliet), Hermes (Helen of Troy), Spanish Lover (Bluebeard), title role (Petrouchka) and many other major roles including those in his own ballets.

Choreographed for American Ballet Theatre: "Fancy Free" (1944), "Interplay" (1945), "Facsimile" (1947), "Summer Day" (1947).

Choreographed for Original Ballet Russe: "Pas de Trois" (1947).

New York City Ballet: joined company as Associate Artistic Director in November, 1949. Maintains that position today. Choreographed (and has danced leading roles in many of the following): "Jones Beach" (with George Balanchine) (1949); "The Guests" (1949); "Age of Anxiety" (1950); "The Cage" (1951); "Pied Piper" (1951); "Ballade" (1952); "Fanfare" (1953); "Afternoon of a Faun" (1953); "Quartet" (1954); "The Concert" (1956). Also performed with New York City Ballet: the Son (Prodigal Son); Tyl (Tyl Eulenspiegel); leading role (Bouree Fantasque).

1951-53, made several trips to Israel, recommending Inbal to the American Fund for Israel Institutions. 1956; staged "Fanfare" for the Royal Danish Ballet.

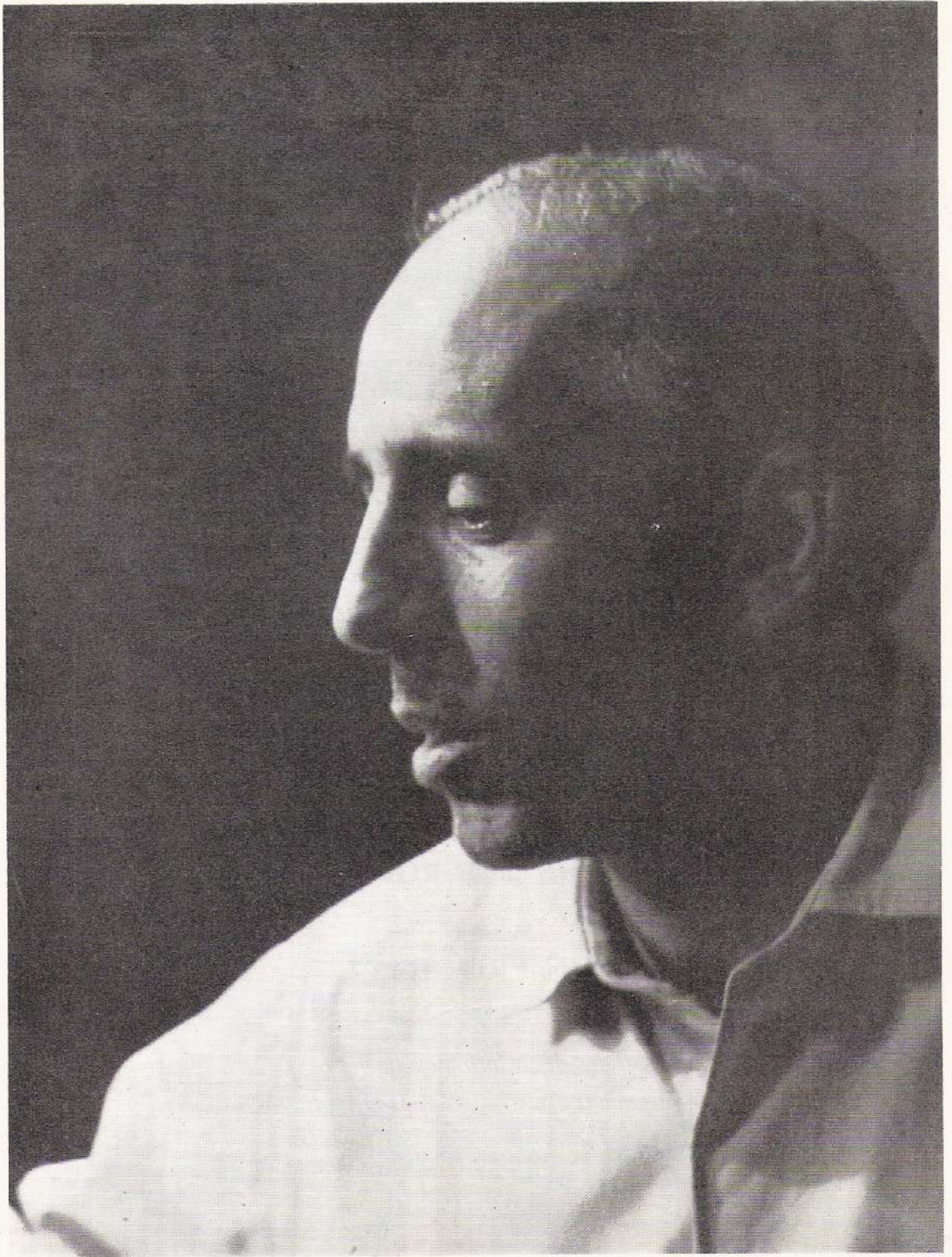
On Broadway: has become the leading theatre choreographer and director. Choreographed musicals: "On the Town" (1945); "Billion Dollar Baby" (1946); "High Button Shoes" (1947); "Look, Ma, I'm Dancin'!" (1948); scenario and choreography by Robbins, co-directed with George Abbott; "Miss Liberty" (1949); "Call Me Madam" (1950); "The King and I" (1951); "Two's Company" (1952). Co-directed "The Pajama Game" (1954) with George Abbott; adapted, directed and choreographed "Peter Pan" (1954); directed and choreographed "Bells are Ringing" (1956); conceived, directed and choreographed "West Side Story" (1957); directed and choreographed "Gypsy" (1959).

Opera: "The Tender Land", staged and choreographed for New York City Opera (1954).

Television: Ford 50th Anniversary Show (1953); "Peter Pan" (1955 and 1956).

Motion Pictures: "The King and I" (1956); "West Side Story" (1960).

"BALLETS: U.S.A." (1958) new company founded by Jerome Robbins. First performance (June, 1958) Festival of Two Worlds, Spoleto, Italy. World premiere: "N.Y. Export, op. Jazz; also "Afternoon of a Faun"; new version "The Concert". First American performance, New York (Sept., 1958). World premiere: "3 x 3". Tour of U.S. cities followed. (1959) European tour, summer and fall. Silent Ballet "Moves". (1961) "Events" European tour, summer and fall.



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MILLICENT MARTIN

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## **“MOVES”**

(A Ballet in Silence about Relationships)

Lighting : Nananne PORCHER

Whether a ballet tells a story or concerns itself with dance alone, its 'form' is determined by the web of music on which it is composed according to the interpretation of the choreographer. The score supports, conditions, predicts and establishes the dynamics, tempos and mood not only for the dance but also for the audience. Music guides the spectators' emotional responses to the happenings on the stage and creates a persuasive atmosphere for reaction.

MOVES severs that guidance to permit the audience to respond solely to the action of the dance; to become aware of the potential of gesture and respond directly to the inherent curiosities of movement; and to be released from the associations evoked by scenery, costumes and sounds.

1. Erin MARTIN, Scott DOUGLAS or Glen TETLEY and THE COMPANY
2. Lawrence GRADUS, William REILLY, Doug SPINGLER, Robert THOMPSON, Eddie VERSO.
3. Jamie BAUER, Patricia DUNN, Fern MACLARNON, Veronika MLAKAR
4. Christine MAYER and William REILLY, Jamie BAUER and Veronika MLAKAR, Lawrence GRADUS and Doug SPINGLER
5. The Company  
Company: Jamie BAUER, Susan BORREE, Patricia DUNN, Fern MACLARNON, Erin MARTIN, Christine MAYER, Veronika MLAKAR, Helena PETROFF, Lawrence GRADUS, William REILLY, Doug SPINGLER, Glenn TETLEY, Robert THOMPSON, Eddie VERSO

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INTERVAL

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## **“AFTERNOON OF A FAUN”**

Music : Claude DEBUSSY (“Prélude à l'Après-midi d'un Faune”)

Decor and Lighting : Jean ROSENTHAL

Costumes : Irene SHARAFF

Debussy's music “Prélude à l'Après-midi d'un Faune” was composed around 1893. It was inspired by a poem by Mallarmé which was intended originally for the stage. The Poem describes the reveries of a faun around a real or imagined encounter with nymphs. In 1912, Nijinsky presented his famous ballet, drawing his ideas from both the music and the poem, among other sources. This pas de deux is a contemporary variation on these themes.

The Place : A BALLET ROOM WITH A MIRROR

The Dancers : Veronika MLAKAR or Kay MAZZO and John JONES or Glen TETLEY

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INTERVAL

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## **“EVENTS”**

(London Premiere)

Music by Robert PRINCE

Decor by Ben SHAHN

Costumes by Ray DIFFEN

A ballet concerning happenings, attempts and recoveries.

Patricia DUNN, Eddie VERSO, Glenn TETLEY, Richard GAIN  
and

John JONES and Doug SPINGLER, Christine MAYER, William REILLY,  
Jamie BAUER, Muriel BENTLEY, Geryl DONALD, Fern MACLARNON,  
Kay MAZZO, Charlene MEHL, Helena PETROFF, Francia RUSSELL,  
Lawrence GRADUS, Howard JEFFREY, Robert THOMPSON

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INTERVAL

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## **“THE CONCERT”**

or

### **“The Perils of Everybody”**

Music : Frederic CHOPIN

Orchestration : Hershey KAY

Decor : Saul STEINBERG

Costumes : Irene SHARAFF

Lighting : Jean ROSENTHAL

One of the pleasures of attending a concert is the freedom to lose oneself in listening to the music. Quite often, unconsciously, mental pictures and images form; and the patterns and paths of these reveries are influenced by the pure music itself or its programme notes, or by the personal dreams, problems and fancies of the listener. Chopin's music in particular has been subject to influential "program" names such as the "Butterfly" Etude, the "Minute" Waltz, the "Raindrop" Prelude, etc.

Pianist : Betty WALBERG

Veronika MLAKAR or Fern MACLARNON or Roberta LUBELL  
William REILLY or Glen TETLEY

Patricia DUNN, Robert THOMPSON, Muriel BENTLEY,  
Howard JEFFREY

Jamie BAUER, Susan BORREE, Erin MARTIN, Christine MAYER,  
Kay MAZZO, Charlene MEHL, Helena PETROFF, Francia RUSSELL,  
Richard GAIN, Lawrence GRADUS, John JONES, Doug SPINGLER,  
Eddie VERSO



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Production Manager ... ..	Thomas STONE
Stage Manager ... ..	Andrew JAMES
Pianist ... ..	Betty WALBERG
Assistant Conductor ... ..	Thomas GLIGOROFF
Librarian ... ..	Robert ROGERS
Ballet Master ... ..	Howard JEFFREY
Ballet Master ... ..	William REILLY
Secretary ... ..	Edith WEISSMANN
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Press Representative ... ..	Duncan MELVIN (REG. 4562 or 4776)

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## The Background of "Ballets: U.S.A."

by Jerome Robbins

"BALLETS: U.S.A." is the name of the dance company originally formed in the spring of 1958 to appear only in Spoleto, Italy, at Gian Carlo Menotti's Festival of Two Worlds, and later at the Brussels World's Fair. It made its debut at Spoleto with the support of the Catherwood Foundation of Philadelphia and was presented in association with the International Cultural Program of the United States, administered by the American National Theatre and Academy. The success of this debut, enthusiastic beyond our wildest anticipation, led to demands for the company from almost every part of Europe. To our regret, we could accept only two of these before returning to America: Trieste and Florence, where we appeared during the Maggio Festival.

The idea of the Festival of Two Worlds was to bring together artists from both Europe and America and let them rub cultural shoulders. The performers were all to be young and for the most part not yet of star calibre.

The name of the company itself, "BALLETS: U.S.A.", was chosen, not in any way to represent all of the dance in the U.S.A., but to identify to Europeans clearly the source and home ground from which the dancers and the choreography emerged. Nor was it meant to suggest "Americana" in terms of folklore or that it employs only native talent. I feel and believe very strongly that ballet dancing in America, originally an imported product (much as were the forefathers of the people who now dance it), has been completely influenced and drastically changed by this nation and the culture in which it has grown up. We in America dress, eat, think, talk and walk differently from any other people. We also dance differently, and this brilliant art of our dancers — unmistakably from the U.S.A. — has gained us many friends and great respect abroad.

The original company of "BALLETS: U.S.A." was formed by open auditions available to any dancer who felt he or she was competent enough to make the grade. Out of the many hundreds who auditioned, sixteen dancers (eight young men and eight young women) were selected. Our standards were exacting. We were not forming a corps de ballet. Every one of the sixteen dancers had to be of soloist ability, equally secure in classic ballet training and in contemporary jazz technique. Now, in 1961, our standards remain the same although the company is enlarged to twenty-four dancers.

The program of "BALLETS: U.S.A." is planned to show Europeans the variety of techniques, styles and theatrical approaches that are America's particular development in dance. Its repertory is chosen to extend from the classic ballet danced in tights, tutus, toe shoes, to our very own current jazz style, most often performed in sneakers and knee guards. Consequently, our twenty-four dancers are called upon to cover this range of techniques and theatrical styles in a repertory that would tax the resources of many of the world's major ballet companies.

We are most fortunate to have theatre designs by two superb American artists, Ben Shahn and Saul Steinberg. Mr. Shahn was with us all through rehearsals, built and painted dozens of set models for our ballet, "N.Y. Export, op. Jazz" and finally blessed us with a series of beautiful, vivid and terrifying aspects of our city life. Mr. Steinberg cast his sharp eye and fine line on the wonderful opera house in Spoleto and brilliantly set the mood for "The Concert". Irene Sharaff, who has contributed so much to ballet, again gave her superb talents to dressing "The Concert", "Afternoon of a Faun", "Interplay" and "The Cage". Jean Rosenthal recreated her luminous setting and the radiance of her lighting for "Afternoon of a Faun" and "The Cage".

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The Background of "Ballets: U.S.A." *continued*

In the field of music, besides Stravinsky (The Cage), Gould (Interplay), Chopin (The Concert) and Debussy (Afternoon of a Faun), I call particular attention to Robert Prince, a young American composer whom I pulled into the madness of ballet and music festivals and who has given us a provocative new jazz score for "N.Y. Export, op. Jazz" and my new ballet "Events". This variety of music is in the energetic and capable hands of a young, new conductor, Werner Torkanowsky, our musical director since 1958.

The world of dance is unpredictable at best. And so, in 1959, contrary to our original intentions, "BALLETS: U.S.A." achieved permanence and undertook a long and gratifyingly successful European tour.

We wish to express our very deep gratitude to the Rebekah W. Harkness Foundation which this summer and fall of 1961 will present us on our long European tour. We will again initiate our trip abroad at the Festival of Two Worlds in Spoleto. In addition to presenting "N.Y. Export, op. Jazz", "Afternoon of a Faun", "Interplay", "The Concert" and "Moves", "BALLETS: U.S.A.", which this year will number 24 dancers, will introduce a new ballet titled "Events" which I have choreographed to a new score by Robert Prince with decor by Ben Shahn, both of whom contributed so greatly to the success of "N.Y. Export, op. Jazz". "The Cage" will be performed by this company for the first time.

"BALLETS: U.S.A." is a distillation of all our efforts.

In accordance with the requirements of the Lord Chamberlain:—

1.—The public may leave at the end of the performance by all exit doors and such doors must at that time be open. 2.—All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions. 3.—Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated in those positions. 4.—The safety curtain must be lowered and raised in the presence of each audience.

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