

Annotated Bibliography

Primary Sources

Books

Bennett, Arnold and E.A. Rickards. *Paris nights, and other impressions of places and people*. New York: G.H. Doran, 1913. <http://hdl.handle.net/2027/nyp.33433082470711>.

This is a literal firsthand account of an American in Paris. The author describes the culture of the city and provides a lengthy description of the Ballets Russes. Americans on their "Grand Tour" often saw the Ballets Russes perform and helped create interest among their fellow Americans.

Lieven, Prince Peter and Leonid Sergieevich Zarin. *The Birth of Ballets Russes*. London, G. Allen & Unwin, Ltd.1956.

This book is a primary source as it gives the eyewitness accounts of Lieven, Zarin and others who were involved with or worked alongside the Ballets Russes. It was a good source for a more historical analysis of the company and showed dedication of the Ballets Russes artists to the vision of Diaghilev.

Magazine Articles

Le Theatre. May, 1911. Paris: Manzi, Joyant & Co. Victoria and Albert Museum. http://www.vam.ac.uk/content/articles/d/diaghilev-and-the-ballets-russes/?utm_source=vam.ac.uk&utm_medium=redirect&utm_content=images&utm_campaign=legacy-images-2012.

This is one of the cover images from a performing arts magazine published in Paris in 1911. It shows Ballets Russes ballerina Tamara in her costume as the legendary Firebird in the ballet of the same name. We use the image in the documentary to show how enthusiastic the Parisian press was for the Company.

Wheeler, Edward J., ed. "Delights and Disappointments Aroused By Mr. Diaghileff's Dancers." *Current Opinion* v. 60, no. 1 (1916): 175-176. Hathi Trust Digital Library. <http://hdl.handle.net/2027/inu.32000000490955>.

This article is a primary source from an opinion magazine of the time. It gives a review of the performances of the Ballet Russes. It helped give us an impression of how Americans reacted to the dance company during their first American tours.

———. "Serge Diaghileff, the Slavic Sorcerer Who Is The Organizing Genius of the Russian Ballet." *Current Opinion* v. 60, no. 1 (1916): 29-31. Hathi Trust Digital Library. <http://hdl.handle.net/2027/inu.32000000490955>.

This article is a primary source from an opinion magazine of the time. It talks about how Americans views Serge Diaghilev and the upcoming tour of the Ballet Russes.

Music

Rodgers, Richard and Robert Russell Bennett. "Oklahoma – Dream Ballet." Filmed in 1955. Video file, 14:52. YouTube. Posted by D.F.Dalton1962, November 28, 2013. <https://www.youtube.com/watch?v=2D1loAVwiMc>.

Most of the music in our documentary is considered a secondary source as it is not the original recording. This is, however, which is why it is placed in primary sources. This is the music composed by Richard Rodgers and arranged by Robert Russell Bennett for the Dream Ballet sequence in the movie "Oklahoma!" We use the music in our documentary for the Agnes de Mille sequence and as part of the end credits.

Newspaper Advertisements

Alexis Kosloff of the Metropolitan Opera House-New York. Newspaper Advertisement. 1926. Period Papers. <http://www.periodpaper.com/collections/vintage-advertising-art/products/1926-ad-class-dance-children-instructor-alexis-kosloff-metropolitan-opera-house-202114-ytd1-044>.

We used this primary source from a New York newspaper to show ballet schools springing to life in the United States as a result of the Ballet Russes' influence in America.

Castle Studio. "Learn to Dance" advertisement. *The South Bend News-Times*, October 26, 1919. <http://chroniclingamerica.loc.gov/lccn/sn87055779/1919-10-26/ed-1/seq-16/>.

This advertisement in the 1919 "South Bend News-Times" in Indiana talks of a new dance school being opened in town. We used the ad in the documentary in the montage showing the expansion of dance schools across the country after the Ballets Russes tour. It is a primary source from "Chronicling America."

Christensen's School of Dance. "Opening of Christensen's School of Dancing" advertisement. *The Ogden Standard-Examiner*, September 17, 1922. <http://chroniclingamerica.loc.gov/lccn/sn85058393/1922-09-17/ed-1/seq-9/>.

This ad, a primary source from the "Chronicling America" newspaper database, talks of a ballet school being opened in Ogden, Utah in 1922. It is another example of the desire for Americans to participate in ballet in the 1920's and beyond.

Cowanova, Florence. "Florence Cowanova New Dance Studio" advertisement. *The Evening Public Ledger*, September 15, 1921. <http://chroniclingamerica.loc.gov/lccn/sn83045211/1921-09-15/ed-1/seq-9/>.

This newspaper advertisement from Philadelphia's "The Evening Public Ledger" is featured in our dance school advertisement montage in our documentary. This shows how Russian Ballet was being taught across the country after the Ballets Russes tours. It is a primary source from "Chronicling America."

Heath's Academy. "Heath's Academy – Dancing guaranteed" advertisement. *The Tacoma Times*, June 13, 1918. <http://chroniclingamerica.loc.gov/lccn/sn88085187/1918-06-13/ed-1/seq-7/>.

Another primary source from "Chronicling America" is this notice in "The Tacoma Times" about dance lessons being offered. This is from 1918, just after the Ballets Russes tour visited that area.

Kotchekovsky, Alexander. "Announcement Ballet Studio" advertisement. *The New York Herald*, September 19, 1922. <http://chroniclingamerica.loc.gov/lccn/sn83045774/1922-09-19/ed-1/seq-12/>.

Kotchekovsky was one of the premier dancers with the Ballets Russes. This primary source shows he had already immigrated to the United States in 1922. He would later go on to teach Gene Kelly, influencing both him and the Hollywood musicals that Kelly would act in or create.

Mikhail Mordkin School of the Dance. Newspaper Advertisement. 1926. Period Papers. <http://www.periodpaper.com/products/1926-ad-mikhail-mordkin-school-dance-new-york-ballet-theater-pavlova-pantomime-202102-ytd1-032>.

This is a newspaper advertisement from New York from one of the earliest ballet schools established in America as a result of the original tours of Ballet Russes in America.

Veronine Vestoff Academie de Dance. Newspaper Advertisement. 1926. Period Papers. <http://www.periodpaper.com/collections/vintage-advertising-art/teaching-teachers>.

We used this as yet another source, also in New York, for showing ballet schools springing to life in the United States as a result of the Ballet Russes' influence in America.

Wallace School of Dancing. "Wallace School of Dancing" advertisement. *The Great Falls Tribune*, March 20, 1921. <http://chroniclingamerica.loc.gov/lccn/sn83045217/1921-03-20/ed-1/seq-13/>.

This primary source ad is featured in the Dance school advertisement montage in our documentary. This school is in Great Falls, Montana and the advertisement is from 1921. It is from the "Chronicling America" newspaper database. It is another example of ballet's influence spreading across the country.

Newspaper Articles

Bridgeport Evening Farmer, The. "Dreaming a Ballet Into Being; Queer Procedure of Rehearsals of Diaghileff Ballet Russe." October 28, 1916. <http://chroniclingamerica.loc.gov/lccn/sn84022472/1916-10-28/ed-1/seq-10/>.

In this interesting article, the unknown writer talks about the "unusual" way the Ballets Russes would rehearse. Appearing before their appearance in Bridgeport, Connecticut, it is a primary source of the type of publicity that Americans received for the tour. It showed us how, even before the show, the audiences were told they would be seeing something unusual and unique.

Chandler, Julia. "Symposium of Many Arts." *The Washington Herald*. March 26, 1916. <http://chroniclingamerica.loc.gov/lccn/sn83045433/1916-03-26/ed-1/seq-5/>.

This primary source article is a review of one of the Ballets Russes performances in Washington, D.C. in 1916. The noteworthy items from this review are how the writer talks about how "Mr. de Diaghileff has won his triumph in the perfect harmony with which he has blended many arts." This is the concept of Gesamtkunstwerk which is a vital part of our thesis.

Evening Star (Washington, D.C). "The New Russian Ballet." June 25, 1911. <http://chroniclingamerica.loc.gov/lccn/sn83045462/1911-06-25/ed-1/seq-19/>.

This article shows that the demand for the "new" Russian style of ballet was already beginning in America years before the tour of the Ballets Russes. The article describes how all of the artistic elements combine to tell the story, one of the primary differences about the Ballets Russes.

Evening World, The (New York, N.Y.). "Czar Deposed by the Duma; Hasn't Abdicated; In Hiding." March 16, 1917. <http://chroniclingamerica.loc.gov/lccn/sn83030193/1917-03-16/ed-1/seq-1/>.

We use this headline in our documentary to show what was happening in the world in 1917. This places the Ballets Russes in their proper historical context. The abdication of the Czar forced many artists to leave Russia, some of them settling in the United States. This immigration by the artists had a large impact on our culture, something we discuss in the documentary.

Glass, Montague. "Russian Ballet Perplexes Birsky and Zapp." *New York Tribune*. February 20, 1916. <http://chroniclingamerica.loc.gov/lccn/sn83030214/1916-02-20/ed-1/seq-29/>.

This is a comedic review of the notorious performance of the Ballets Russes in New York in 1916. At this performance the police threatened to shut the production down due to "immorality." This article shows that the Ballets Russes had achieved such a significant level of fame that one of the leading comedy writers of the day decided to satirize the event.

Haskin, Frederic J. "Ballet May Find a New Home in America." *Albuquerque Morning Journal*, April 6, 1922. <http://chroniclingamerica.loc.gov/lccn/sn84031081/1922-04-06/ed-1/seq-3/>.

This newspaper article was helpful in documenting that the Ballet Russes brought Russian dance to America and it evolved into an American Ballet art form. The article directly mentions how many Russian ballet dancers, including those of the Ballets Russes, have settled in America and were leading the growth of the art form in this country.

Hoffman, Helen. "Society on Its Toes." *South Bend Newspaper*, April 20, 1921. <http://chroniclingamerica.loc.gov/lccn/sn87055779/1921-04-20/ed-1/seq-12/>.

This newspaper article was helpful to the development of our thesis because it tells of the new enthusiasm for studying ballet among the fashionable society in America. In the article the author makes a direct connection between Ballets Russes and the growing enthusiasm for ballet in this country. The article specifically mentions the contributions of Ballets Russes dancer/choreographers Michel Fokine and Theodore Kosloff. This is an indication of the influence of the Ballet Russes on ballet in America.

Kisselgoff, Anna. "Gene Kelly: Ballet Influenced His View of Dance." *The New York Times*. January 17th, 1985. <http://www.nytimes.com/1985/01/17/movies/gene-kelly-ballet-influenced-his-view-of-dance.html?pagewanted=all>.

This interview with Hollywood star Gene Kelly, written by famed dance critic Anna Kisselgoff, is very important to our documentary. Movies were the biggest sensation in America at the time, and this article shows how Ballets Russes influenced those musicals through American creators like Gene Kelly, perhaps the biggest musical star of the 1940s-1960s. Mr. Kelly studied with Ballets Russes dancer Alexander Kotchetovsky and also with Berenice Holms, a protégé of Ballets Russes choreographer Adolph Bolm. The article also talks about the "integrated musical" that evolved from the concept of Gesamtkunstwerk.

Krehbiel, H.E. "The Ballet Russe and Bakst in Black and White – The New Opera, 'Goyescas.'" *The New York Tribune*, January 23, 1916. <http://chroniclingamerica.loc.gov/lccn/sn83030214/1916-01-23/ed-1/seq-31/>.

This visually interesting set of drawings appears in our documentary to show the American reaction to the Ballets Russes. It helps show how exotic many people felt the productions were.

Narodny, Ivan. "The True Soul of the Diaghileff Russian Ballet." *The Sun*, December 26, 1915. <http://chroniclingamerica.loc.gov/lccn/sn83030272/1915-12-26/ed-1/seq-38/>.

This long article was produced just before the Ballets Russes came to America. It places the art of the company in the context of their Russian heritage. For us it helped show how the publicity for the company was showing audiences how "different" these performances would be. We used the headline and pictures as an example of how American audiences were reacting to their visit.

New Mexico State Record. "Music Conservatory, Art School and Rhythmic Dance Studio." November 2, 1917. <http://chroniclingamerica.loc.gov/lccn/sn93061701/1917-11-02/ed-1/seq-1/>.

This short primary source newspaper article from "Chronicling America" talks about a dance school opening in New Mexico in 1917. It is another source highlighting how dance began spreading across the United States.

New York Tribune, The. "Russia Fears Civil War." October 28, 1905. <http://chroniclingamerica.loc.gov/lccn/sn83030214/1905-10-28/ed-1/seq-1/>.

This headline from the New York Tribune tells the story of the changes about to occur in Russia. We use this primary source from "Chronicling America" to place the events of our story about Diaghilev in the proper historical context for the viewer.

Rock Island Argus. "Hotel Harms is to Have Dance Studio." March 5, 1917.
<http://chroniclingamerica.loc.gov/lccn/sn92053934/1917-03-05/ed-1/seq-7/>.

This is one of the many references obtained from Chronicling America; this is a short article describing a new dance studio opening in Rock Island, Illinois, showing how an interest in ballet was springing across America.

Santa Fe New Mexican. "Aristocracy of Russia Doomed." January 23, 1905.
<http://www.rarenewspapers.com/view/542956?imageList=1>.

This primary source is a newspaper article discussing the beginning of the Russian Revolution in 1905. We use it for additional background information to show how the aristocracy of Russia was beginning to fall. This led Diaghilev to emigrate to Paris, where he founded the Ballets Russes.

Sunday Oregonian, The. "Intellectual and Artistic Thrill in Ballet Russe." December 31, 1916.
<http://oregonnews.uoregon.edu/lccn/sn83045782/1916-12-31/ed-1/seq-13/>.

This primary source article shows the excitement in the cities where the Ballets Russes would visit. We use the image of the headline and pictures in two places in our documentary to show this excitement.

Washington Herald Gravure Magazine, The. "Stafford Pemberton, former Winter Garden star, who has forsaken the stage to conduct a school of dance here." September 10, 1922.
<http://chroniclingamerica.loc.gov/lccn/sn83045433/1922-09-10/ed-1/seq-48/>.

This article and photo in "The Washington Herald" talks of another dance studio being opened in Washington DC in 1922. It was used as source material to show the spread of interest in ballet in this country. It is from "Chronicling America" and is a primary source.

Washington Herald, The. "Paul Tchernikoff To Reopen Studio." October 1, 1922.
<http://chroniclingamerica.loc.gov/lccn/sn83045433/1922-10-01/ed-1/seq-24/>.

This newspaper article talks of Russian ballet star Paul Tchernikoff opening a dance studio in Washington DC in 1922. It is primary source documenting Russian dancers associated with Ballets Russes emigrating to America to set up studios and ballet companies. This is one of the important aspects of the "Exchange" of culture. It is from "Chronicling America" newspaper database.

Washington Times, The. “Dancers and Costumes in Ballet Russes.” March 17, 1916.
<http://chroniclingamerica.loc.gov/lccn/sn84026749/1916-03-17/ed-1/seq-11/>.

This newspaper page from the Washington Times, 1916, shows a variety of the costumes used and worn by members of the Ballets Russes on their American tour. This full page publication of photos and drawings helped introduce the exotic look that Americans could expect from the tour and helped drive attendance at their performances in Washington, D.C. We use it in the documentary as an example of the excitement caused by their performances.

———. “Does Anyone Want a Dancing Teacher? Try a Nice Little Cobra.” October 5, 1916.
<http://chroniclingamerica.loc.gov/lccn/sn84026749/1916-10-05/ed-1/seq-10/>.

This photo from the October 05, 1916 Washington Times shows Madame Flore Revalles, of the Ballets Russes, posing with her pet cobra! This interesting article is from several months after the visit of the Ballets Russes, and shows how they still captured the imagination of a city long after they had left.

———. “Founder of Famous Russian Ballet and Two of his Dainty Dancers.” January 26, 1916.
<http://chroniclingamerica.loc.gov/lccn/sn84026749/1916-01-26/ed-1/seq-4/>.

This funny headline is used in our documentary to show how eager audiences were for the visit by the Ballets Russes. This was printed just before the company visited Washington D.C.

Photographs, Posters and Images

Adolph Bolm – Peter and the Wolf. Photograph. Adolph Rudolphovich Bolm. AdolphBolm.com.
http://www.adolphbolm.com/archive/Ballets/PeterandWolf/OB_bolm_baret_PeterWolf_400.jpg.

This is a primary source publicity photo for Ballets Russes dancer Adolph Bolm. We use this when discussing his work with the Ballets Russes in the documentary.

Anthony, Gordon. *Bronislava Nijinska.* Bromide Print (photograph). 1937. National Portrait Gallery, London. <http://www.npg.org.uk/collections/search/portraitLarge/mw174472/BronislavaNijinska?LinkID=mp96836&search=sas&sText=nijinska&role=sit&rNo=0>.

This is a photograph of Bronislava Nijinska, the sister of Vaslav Nijinsky and one of the premiere dancers of the Ballets Russes. After emigrating to America, she became one of the most important individuals helping to spread Russian Ballet to various parts of America, most notable the West Coast. We use the photo in the documentary when discussing the artists who came here between the wars.

Bain News Service. *Prokofieff*. Photograph. Library of Congress. <http://loc.gov/pictures/resource/ggbain.28258/>.

Sergei Prokofiev composed many ballets over his career, including several with the Ballets Russes. We use this photo in the montage of famous composers who worked with Diaghilev. He created several ballets for the impresario, including his last work "The Prodigal Son."

Bakst, Leon. *Portrait of Sergei Diaghilev with His Nanny*. Oil on canvas. 1906. State Russian Museum, St. Petersburg. http://www.virtualrm.spb.ru/en/resources/galleries_en/The_Turn_of_the_Century/Bakst.

This is a painting of Sergei Diaghilev and his former nanny by his great designer Leon Bakst. We use it to give another image of Diaghilev in the documentary. It's also important because the man who painted it was so closely involved with Ballets Russes as well.

———. *Sketch for setting "Blue God"*. Oil on canvas. 1911. Centre George Pompidou. <http://gallerix.ru/storeroom/1498823822/N/855436950/>.

This primary source image is the backdrop for the ballet "Blue God" designed by Leon Bakst. We use it as the background to the montage of designer photographs.

Basano. *Tamara Karsavina and Adolph Bolm in The Firebird*. Photograph, 1910. The Victoria and Albert Museum. <http://www.vam.ac.uk/content/articles/d/diaghilev-and-the-ballets-russes/>.

This photo is from the original production of "The Firebird" by Ballets Russes. We use it in our documentary to give an idea of how complex the costumes were for some of the Ballets Russes productions. This helped us gain an appreciation for how influential the Ballets Russes was, as these are so much more vibrant in design than others from that show.

Bernstein with composer Igor Stravinsky, 1960. Photograph, 1960. Carnegie Hall. https://www.carnegiehall.org/bernstein/media/slideshows.html#Bernstein_and_Stravinsky.

This photo shows two icons of twentieth century music, Igor Stravinsky and Leonard Bernstein. Bernstein's musical compositions owe much to the style of Stravinsky who first came to fame as the Ballets Russes composer of "Le Sacre du printemps (The Rite of Spring)." This primary source was used in our documentary to show the working relationship of the two, highlighting how American composers were influenced by many from the Ballets Russes years.

Blokh, Sergei. *Sergei Diaghilev*. Photograph. Library at Birkbeck, University of London. <http://ww1.prweb.com/prfiles/2005/06/04/248039/SergeiDiaghilev.jpg>.

This primary source is a photo of Sergei Diaghilev. It is perhaps his most famous image, one we use throughout our documentary. It portrays how much of a showman and aristocrat he was. He looks like what we think a Broadway Producer would look like today.

Circle in France. Photograph, 1892. State Academic Russian Orchestra. <http://www.andreyev-orchestra.ru/pages.phtml?menu=1>.

This is a primary source photograph of Russian musicians from 1892, about the time of Diaghilev beginning his studies. We use the photo as a representative of Russian musicians that were a part of Diaghilev's social circle in St. Petersburg.

Count and Countess Potocki. Photograph, 1907. Alexander Palace Time Machine. <http://forum.alexanderpalace.org/index.php?topic=1005.15>.

This photograph is a primary source of the Potocki family of St. Petersburg, Russia in 1907. We use it in the documentary to represent the aristocracy of that time, as Diaghilev was a part of this social order.

De Chirico, Giorgio. *Le Bal, Scene Design*. Watercolor on paper. 1929. Houghton Library, Harvard College Libraries. http://hcl.harvard.edu/libraries/houghton/exhibits/diaghilev/balanchine/56_1.cfm.

This ballet backdrop is by Italian artist Giorgio De Chirico, another famed Modernist artist who created scenery and costumes for the Ballets Russes. We use it as the example of one of his contributions during the section on Modernism.

Delaunay, Sonia. *Costume for 'Cleopatre' in the Ballets Russes production of 'Cleopatre.'* Photograph of costume. Los Angeles County Museum of Art. <http://collections.lacma.org/node/236410>.

This is a photo of the controversial costume for the Ballets Russes production of 'Cleopatre' that was designed by Modernist artist Sonia Delaunay. Its use of suggested nudity created a scandal in this country and others. We use it in the documentary when discussing her contributions.

———. *Electric Prisms*. Oil on canvas. 1913. Tate Modern. <http://www.tate.org.uk/whats-on/tate-modern/exhibition/ey-exhibition-sonia-delaunay>.

This image is a modernist painting by French artist Sonia Delaunay. She was equally famous for her abstract art as she was for the dynamic costumes she designed for the Ballets Russes. We use this painting in the documentary at the start of the section on Modernism, as it reflects a radical shift away from the traditional forms of European art.

Feodor Chaliapin as Tsar Boris Godunov in Modest Mussorgsky's opera Boris Godunov, c.1910. Photograph. 1910. Encyclopaedia Britannica. <http://www.britannica.com/biography/Feodor-Chaliapin>.

This is a photo of singer Feodor Chaliapin who famously portrayed the title role in Diaghilev's 1908 production of the Russian opera "Boris Godunov." He was one of many Russian artists who joined Diaghilev in Paris after the start of the Russian Revolution. We use it in the documentary to show the type of work Diaghilev was producing just before he began the Ballets Russes.

George Balanchine. Photograph. 1930. New York Ballet Archives/the George Balanchine Foundation. <http://www.balanchine.org/balanchine/02/gbfrust.html>.

This primary source photo is of the young George Balanchine. We use it in the documentary to show how he may have looked near the time when he immigrated to the United States.

Group portrait of American and European artists and performers in Paris--Man Ray, Mina Loy, Tristan Tzara, Jean Cocteau, Ezra Pound, Jane Heap, Kiki, Martha Dennison(?). Photograph. 1920. Library of Congress. <https://lccn.loc.gov/95507172>.

This primary source photograph represents famous artists who lived in Paris in the 1910s and 1920s. Many collaborated with the Ballets Russes, and they often wrote about them in their correspondence with American friends. This helped spread the word about the company. We use this photo to represent the group in the Grand Tour section of the documentary.

Hamburg-Amerika Linie, An Bord des Dampfers "Kaiserin Auguste Victoria". Postcard. 1900. Saint Louis Public Library. <http://grandtour.slpl.org/>.

This is the first of two primary source image of postcards from Europe at the start of the twentieth century. We use it in our documentary in the section telling how Americans on "The Grand Tour" helped spread the word about the Ballets Russes in this country.

Henri and Amelie Matisse in Morocco. Photograph. 1912. Archives H. Matisse. <http://art-matisse.com/image/photography/1912.jpg>.

Henri Matisse was one of the Modernist artists who was drawn to Diaghilev and the Ballets Russes. We use this photo in our documentary to represent the new audiences drawn to Modernism, audiences that Diaghilev hoped to attract.

Keystone-France. *Ballet Russes in Costume for the First Ever Production of The Rite of Spring in 1913*. Photograph. 1913. National Public Radio. <http://www.npr.org/sections/deceptivecadence/2013/05/25/186497792/then-the-curtain-opened-the-bracing-impact-of-stravinskys-rite>.

This primary source photograph contains some of the original costumes from the Ballets Russes "Le Sacre du printemps (The Rite of Spring)." It features Vaclav Nijinsky in one of his iconic roles with the company. It helps to show how unusual the costumes for some of the Ballets Russes productions could be.

Kraft, Victor. *Aaron Copland with Leonard Bernstein, ca. 1940*. Photograph. 1940. Library of Congress. <https://www.loc.gov/item/copland.phot0013/>.

This photo shows two American cultural icons, Aaron Copland and Leonard Bernstein. Both learned extensively from Ballets Russes composers like Igor Stravinsky, and used those lessons in their own artistic creations. We use the photo in the documentary to show how these relationships gave rise to great works of American art.

———. *Aaron Copland with Samuel Barber and Gian-Carlo Menotti, Bernardsville, N. J., 1945*. Photograph. 1945. Library of Congress. <https://www.loc.gov/item/copland.phot0016/>.

Another photo shows three of the great mid-twentieth century composers Aaron Copland, Samuel Barber and Gian-Carlo Menotti. These three were heavily influenced by Stravinsky and other Modernist composers that worked with the Ballets Russes. We use the photo in our section talking about the composer Copland.

Leon Bakst, *Russian artist and designer, 1910s*. Photograph. Heritage Images. Getty Images. <http://www.gettyimages.com/license/464424439>.

This is a primary source publicity photograph for designer Leon Bakst. He was one of Diaghilev's primary designers, and gave many of the ballets their exotic look. This image is used when discussing him in the documentary.

Lewis, G.P. *Two women munition workers operate a shell case forming machine during the First World War at the New Gun Factory of the Royal Arsenal, Woolwich, London*. Photograph. May, 1918. Imperial War Museums, London. <http://www.iwmprints.org.uk/image/743643/lewis-g-p-two-women-munition-workers-operate-a-shell-case-forming-machine-during-the-first-world-war-at-the-new-gun-factory-of-the-royal-arsenal-woolwich-london>.

This is a photograph of women working in a munitions factory in London. We use the image in our documentary to represent the industrialization of Europe in the nineteenth and twentieth centuries, an event that helped influence the development and spread of Modernism in the arts.

Lido, Serge. *Ballet makers Robbins and George Balanchine*. Photograph. National Endowment for the Humanities. <http://www.neh.gov/humanities/2009/januaryfebruary/feature/dancing-american>.

This photo shows the Ballets Russes legend George Balanchine with one of his protégés, Jerome Robbins. We use this primary source in our documentary as a visual representative of cultural exchange – the legacy of the Russian Balanchine being shared with the American Robbins, who used the lessons to help transform dance and musicals in America.

Lipnitzki, Boris and Roger-Viollet. *Maurice Ravel*. Photograph. 1925. The Guardian. <http://www.theguardian.com/music/musicblog/2014/mar/06/ravel-radio3-small-is-beautiful/>.

This primary source is a photo of composer Maurice Ravel. In the Ballets Russes first season in 1909 he provided the score to “Daphnis et Chloe” with Vaclac Nijinsky as the lead dancer. He would later work with George Balanchine at the New York City Ballet.

Man Ray. *Serge Lifar in Romeo et Juliette.* Photograph, 1926. The Red List. <http://theredlist.com/wiki-2-20-881-1399-1161-235972-236669-view-1920-1930-1-profile-1926-bromeo-juliet-b.html>.

This is a photo of a costume designed by Joan Miro for Ballets Russes. We use it in the montage of designers who worked for Diaghilev.

Map of Principal Transportation Lines of the United States. Map. New York, NY: United Y.M.C.A Schools Extension Division by Rand McNally & Company, 1921. Library of Congress. <https://www.loc.gov/resource/g3701p.ct002021/>.

We use this map in our documentary as the background to the graphic showing where Ballet Russes toured in America. The tour sites are listed in the Jane Pritchard article found later in this bibliography. This helped give a visual to how much of the country was able to see the Ballet Russes in 1916 and 1917.

Menzel, Adolph. *The Iron Rolling Mill (Eisenwalzwerk Moderne Cyklopen)*. Oil on canvas. 1875. Staatliche Museen zu Berlin. <http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&lang=en>

This painting shows how early industrialization was taken place in Europe in the 1870s. Industrialization was one of the prime motivators for the art movement known as Modernism, a movement from which the Ballets Russes drew artists and inspiration. We use the painting in our documentary in the section discussing the start of Modernism.

Meyer, Albert. *Richard Strauss*. Photograph. 1911. New York Public Library Digital Collections. <http://digitalcollections.nyp1.org/items/510d47dd-fa7c-a3d9-e040-e00a18064a99>.

This primary source is a photo of composer Richard Strauss. We use it in the documentary when talking about the famous musicians who worked with Diaghilev to create new ballets. His piece “Josephslegende (The Legend of Joseph)” was choreographed by Leonide Massine for Ballets Russes in 1914.

Michel Fokine, *Mid 20th Century*. Photograph. Victoria and Albert Museum. <http://www.vam.ac.uk/content/articles/0-9/20th-century-ballet-revolution/>.

This is a photo of dancer/choreographer Michel Fokine who helped create many of the original works of the Ballets Russes. It is used in our documentary when discussing his contributions.

Michel Fokine – *Scheherazade*. Photograph. 1910. RussianBalletHistory.com. <http://www.russianballethistory.com/diaghilevchoreographers.htm>.

This is a photograph of Michel Fokine dancing one of his most famous roles for the Ballets Russes. It, like the photo above, is used when discussing his work with the company.

Nadar, Felix. *Claude Debussy*. Photograph. 1908. Royal Opera House, London. <http://www.theguardian.com/music/2013/jun/21/lucy-parham-debussy/>.

This is a photo of composer Claude Debussy. He created the score for many Ballets Russes productions, most famously “Prélude à l'après-midi d'un faune (Afternoon of a Faun)”. We use this music at the very beginning of our documentary to help set the mood for our piece. It is a primary source.

Nutcracker Christmas Tree. Photograph. November 16, 2013. Penny's Vintage Home. <http://penny-pennystreasures.blogspot.com/2013/11/nutcracker-christmas-tree.html>.

For our introduction, we needed an image of an American Christmas that contained a hint of “The Nutcracker.” This picture, from a blog that discusses holiday decorations, shows how the Russian influence on how Americans celebrate their holidays continues to this day. It is a primary source.

Ochs, Michael. *Photo of Gene Kelly*. 1955. Getty Images. <http://www.gettyimages.com/license/74279073>.

This is a photo of Hollywood legend Gene Kelly. We use it in our documentary to show his picture while a selection from his movie “An American In Paris” plays.

Oklahoma! Broadway show poster. 1943. Broadwayworld.com. <http://www.broadwayworld.com/article/THEATRICAL-THROWBACK-THURSDAY-Vivid-Vintage-Video-Of-1969-OKLAHOMA-Lincoln-Center-Revival-20150806>.

This is the poster from the original Broadway production of Oklahoma! It is widely considered the first “integrated” musical, with choreography by Agnes de Mille that incorporates the characters and dance into advancing the plot. We use the poster in the documentary to introduce that section of the story.

Paris: Eiffel Tower, 1900. Photograph. 1900. Boston College Digital Archive of Architecture. http://www.bc.edu/bc_org/avp/cas/fnart/arch/1900fair/paris05.jpg.

A primary source photo of Paris and its iconic Eiffel Tower. It was taken in 1900, so when the Ballets Russes began performing in 1909 this scene would have been similar. It immediately places the viewer in Paris.

Paris le Nouveau Louvre – Place du Carrousel – Monument de Gambette. Postcard. 1900. Saint Louis Public Library. <http://grandtour.slp1.org/>.

This is a primary source image of a postcard that might have been sent to America from those touring France in the 1910s. We use it in our documentary in the section telling how Americans on “The Grand Tour” helped spread the word about the Ballets Russes in this country.

Pavillon d’Armide, Le: Pavlova and Nijinsky. Photograph. Britannica Online for Kids. <http://kids.britannica.com/comptons/art-144265>.

This photo shows two iconic dancers from the Ballet Russes, Anna Pavlova and Vaslav Nijinsky, from a production of “Le Pavillon d’Armide.”

Pavlova in Costume. Photograph. Hulton Archive. Getty Images. <http://www.gettyimages.com/license/2633551>.

This is a famous photograph of famed ballerina Anna Pavlova who danced with the Ballets Russes. We use it in the documentary when discussing her.

Photograph of Alexandra Danilova in Le Ba, 1929, no photographer. Photograph. 1929. Library of Congress. <https://www.loc.gov/item/ihas.200181830>.

This photo of ballerina Alexandra Danilova shows one of the costumes that Modernist artist Giorgio de Chirico designed for the Ballets Russes. We use the photo in the documentary when discussing the artist and his contributions to the company.

Photograph of Le Train Blue (photo 1), 1924. Photograph. 1924. Library of Congress. <https://www.loc.gov/item/ihas.200156354/>

This photo shows one of the designs that artist Jean Cocteau created for the Ballets Russes. We use it in the documentary when discussing his work for the company.

Photograph of Tamara Karsavina and Serge Lifar in Romeo and Juliet, London, 1926. Photograph. 1926. Library of Congress. <https://www.loc.gov/item/ihas.200181820/>.

This photo is of the young lovers in the Ballets Russes version of “Romeo and Juliet.” The sets and costumes were designed by Joan Miro, and we use the photo as an example of his work for the company in our documentary.

Picasso, Pablo. *Friendship*. Oil on Canvas. 1908. State Museum of New Western Art, Moscow. <http://arthermitage.org/Pablo-Picasso/Friendship.html>.

This painting is one of Pablo Picasso’s more famous works. We use it to show the visual style of Modernism that was all the rage in Paris 1908. Modernism had a big impact on Diaghilev and the Ballets Russes. Many of the modernist artists, including Picasso, would design for the company over the course of the next 20 years.

———. *Le Moulin de la Galette*. Oil on canvas. 1900. Guggenheim Museum. <https://www.guggenheim.org/artwork/3411>.

This is a painting of Parisian night life created by Pablo Picasso when he was just 19 years old. We use this in our video to help represent the French audience that Diaghilev was trying to attract to his Ballets Russes concerts.

———. *The Fourteenth of July (Le quatorze juillet)*. Oil on Cardboard. 1901. Solomon R. Guggenheim Museum, New York. <https://www.guggenheim.org/artwork/3414>.

This primary source is another painting by Pablo Picasso that we use to portray Modernism in our documentary. This crowd scene captures Bastille Day in Paris in 1901, and shows how Picasso and the rest of the art world were beginning the transition from Impressionism to Modernism.

Pietzner, Carl. *Archduke Franz Ferdinand von Osterreich-Este*. Published in “The War Of The Nations: Portfolio in Rotogravure Etchings: Compiled From The Mid-week Pictorial.” Library of Congress. <http://hdl.loc.gov/loc.gdc/collgdc.gc000037>.

This primary source is a photo of Archduke Franz Ferdinand. His assassination helped start World War One. Because of the War, the Ballets Russes could not tour Europe and they decided to tour America. This is one of the interesting aspects of history; an event such as this set in motion activities that still continue in our country today.

Promotional booklet featuring Oklahoma! Still image. 1944. Billy Rose Theatre Division, New York Public Library Digital Collections. <http://digitalcollections.nyp1.org/items/7db6582f-95fd-d376-e040-e00a1806596d>.

This is one of the original Broadway programs for the musical "Oklahoma." We use the image in the section talking about the musical and how it was the first Broadway musical to fully incorporate Gesamtkunstwerk or the unity of all the artistic elements in the telling of the story.

Regassi, Robert. *Miniature Essays: Igor Stravinsky*. London: J. & W. Chester, 1921. Accessed February 25, 2016. <https://archive.org/details/miniatureessaysi00lond>.

The photograph from this collection is of Igor Stravinsky, one of the most famous and influential composers of the twentieth century. He composed dozens of ballets for Diaghilev, Balanchine and others associated with the Ballets Russes. His most infamous ballet composition is "Le Sacre du printemps (The Rite of Spring)," which caused a riot in the audience at its premiere in Paris in 1913. We use this photo throughout the documentary to show how the work of the original Ballets Russes artists continued to influence those in other countries, including America.

Rehbinder, W. *Jean Cocteau, Photographic Portrait with cigarette*. Photograph. DanteBea. <https://dantebea.files.wordpress.com/2014/03/jean-cocteau-portrait-photo-graphique-c3a0-la-cigarette-signc3a9-au-crayon-de-w-rehbinder-via-drouot.jpg>.

This is a photograph of artist Jean Cocteau who created graphic designs for the Ballets Russes. We use the photograph in the montage of designers who worked for Diaghilev.

Sasha. *Sergei Diaghilev*. Photograph. 1924. Getty Images. <http://www.gettyimages.com/license/3336620>.

This is a primary source photograph of Diaghilev taken in 1924. We use the photo in our documentary to help tell his part of the story.

Serge Diaghilev (1872-1929) and Igor Stravinsky (1882-1971). Photograph, 1921. Victoria and Albert Museum. <http://www.vam.ac.uk/content/articles/d/diaghilev-and-the-ballets-russes/>.

This photo of the two cultural masters is used throughout our documentary. Stravinsky was one of the most influential composers in the world, and he inspired many American composers, including Aaron Copland and Leonard Bernstein. We use this picture throughout our documentary because it shows a link between the Ballets Russes and America, where Stravinsky moved in 1939.

Serov, Valentin. *Portrait of the composer Nikolai Alexandrovich Rimsky-Korsakov*. Oil on canvas. 1898. Moscow: Tretyakov Gallery. http://www.tretykovgallery.ru/en/collection/_show/image/_id/3770.

This painting is of famed Russian composer Rimsky-Korsakov. Diaghilev studied music with him and helped promote his work. We use the painting to help portray Diaghilev's classical background.

———. *Theatre du Chatelet Saison Russe 1909*. Poster. 1909. RetroGraphik. <http://retrographik.com/wp-content/uploads/2014/11/ballerina-anna-pavlova-1909.jpg>.

This is a poster for some of the first performances of Ballets Russes in Paris in 1909. It features star ballerina Anna Pavlova who will help encourage the company to go to America. It is one of the iconic early ballet advertisements and we use it to help set the time and place in our documentary.

Sonia Delaunay in front of her door-poem in the Delaunay's apartment, Boulevard Malesherbes. Photograph. 1924. Tate Modern. <http://www.tate.org.uk/whats-on/tate-modern/exhibition/ey-exhibition-sonia-delaunay/delaunay-introduction>.

This photo is a portrait of artist Sonia Delaunay in her studio. We use it in the documentary when discussing her contributions to the Ballets Russes.

Stanford, Edward. *Stanford's Library Map Of The World On Mercator's Projection*. Case Map. Edward Stanford, 1900. David Rumsey Map Collection. <http://www.davidrumsey.com/luna/servlet/detail/RUMSEY~8~1~201946~3000983:Map-Of-The-World->.

This is our opening image in the documentary. It's a map from 1900 from the time of Diaghilev, just a few years before he founded Ballets Russes. It gives a visual representation of the countries where the Ballets Russes had an impact.

Suggested Models for Sugar Plum Fairy Seq. 05-0 2004. Animation Model Sheet. Walt Disney Productions, 1938. Howard Lowery Gallery. http://auction.howardlowery.com/Bidding.taf?_function=detail&Auction_uid1=2638933.

This primary source model sheet was used by Walt Disney animators to create the Nutcracker sequence in the movie "Fantasia." These drawings were inspired in part by the Ballets Russes. We use it and the model sheet listed below in the documentary to show how the American movie form went from inspiration to reality.

Suggested Models Hippos Seq. 102 2004. Animation Model Sheet. Walt Disney Productions, 1938. Howard Lowery Gallery. http://auction.howardlowery.com/Bidding.taf?_function=detail&Auction_uid1=3368810.

This primary source model sheet, like that listed above, was used by Walt Disney animators to create the Nutcracker sequence in the movie "Fantasia." We use the model sheets in the documentary to show the transition from idea to movie, a part of the creative process that was inspired by Ballets Russes.

Swope, Martha. *George Balanchine and Igor Stravinsky.* Photograph. The George Balanchine Foundation. <http://www.balanchine.org/balanchine/01/bio4.html>.

This is a photo of two Ballets Russes giants, George Balanchine and Igor Stravinsky. Both immigrated to the United States and had a profound impact on the arts in this country. We use the photo in the documentary to show how they continued working together for years.

———. *George Balanchine with Jacques d'Amboise and Diana Adams.* Photograph. 1963. Dance Magazine Archives. http://dancemagazine.com/news/Five_Stunning_Images_of_Balanchine_at_Work/.

This primary source photo shows George Balanchine working with his dancers in 1963. We use it in the montage to help show the viewer how a choreographer works. It also shows a bit of the Russian style of dance that Balanchine adapted for American audiences.

Theatre du Chatelet. 1907. Postcard. The Hector Berlioz Website. <http://www.hberlioz.com/champions/colonnee.htm>.

This is a primary source postcard of Theatre du Chatelet, the theatre in Paris where the Ballets Russes first performed. It was taken in 1907. The picture is on a website dedicated to the composer Hector Berlioz, who also performed there. We use it in the documentary to show the actual location of where many famous ballets debuted. As the picture was taken so close to the date of the founding of the Ballets Russes it gives a good impression of what audiences experienced.

Theodore Kosloff. Photo. 1912. Southern California Public Radio. <http://www.scpr.org/programs/offramp/2014/03/03/36292/the-bromance-behind-madam-satan-cecil-b-demille-s/>.

This is a photo of Ballets Russes dancer Theodore Kosloff. After immigrating to the United States, he became an associate of Hollywood director Cecil B. de Mille and would have a great impact on de Mille's niece Agnes. We use the photo in the documentary as a visual link between the Ballets Russes and Hollywood.

Time Life Pictures. *Women workers operating machinery in cycle factory.* Photograph. Getty Images. <http://www.gettyimages.com/license/50695576>.

This is another photograph from the earliest part of the twentieth century that shows how industrialization was taking over the world. We use the photo in our documentary to compare to the selections from the Modernist art movement that was influenced partly by this growing reliance on machinery in our world.

Vandamm Studio. *Scene from the stage production Oklahoma!* Photograph. 1943. Billy Rose Theatre Division, New York Public Library Digital Collections. <http://digitalcollections.nyp1.org/items/510d47e4-6563-a3d9-e040-e00a18064a99>.

This is a photograph of the original stage production of "Oklahoma!" We use it as an image in the documentary when discussing this groundbreaking musical.

Van Vechten, Carl. *Portrait of Giorgio De Chirico.* Photograph print: gelatin silver. November 5, 1936. Library of Congress Prints and Photographs Division. <http://www.loc.gov/pictures/item/2004662699/>.

This is a photo of Italian artist Giorgio De Chirico, one of the many modernist designers of the Ballets Russes. We use it when discussing him in our documentary.

Walt Disney acting out a scene of "The Sorcerer's Apprentice." Photograph. 1939. The Disney Institute. <https://disneyinstitute.com/blog/2014/03/leadership-lessons-from-walt-disney-how-to-inspire-your-team/252/>.

This primary source photo shows Walt Disney acting out scenes from his upcoming movie "Fantasia" for music director Leopold Stokowski and host Deems Taylor. "Fantasia" was significantly influenced by the Ballets Russes. We use the photo in the section of the documentary on Hollywood to show Disney at work.

Walt Disney With A Mickey Mouse Puppet. Photograph. 1950. Mondadari Portfolio. *Time Magazine*. <http://entertainment.time.com/2013/02/22/17-unusual-oscar-records/slide/walt-disney/>.

This primary source is a famous photo of an American icon and his creator Walt Disney. We like that it portrays an All-American hero like Disney, one who publicly spoke of how he was influenced by the Ballets Russes. We use this image for that contrast.

Willinger, W. *Adolph Bolm in Cleopatra.* Photograph. 1909. Blue 17 Vintage Clothing. <http://www.blue17.co.uk/1909-womens-fashions/>.

This photo is of Ballets Russes dancer Adolph Bolm in the 1909 production of Cleopatra. We use it in the documentary when discussing his contributions to the Ballets Russes.

Wood, Roger. *Rodeo*. Photograph, 1942. de Mille Productions, 1942.
<http://www.agnesdemilledances.com/rodeo.html>.

We use this photograph of the original production of “Rodeo” in a montage sequence representing the growth of Gesamtkunstwerk in American Arts.

Programs

Bilibin, Ivan. *Programme cover for Musorgsky’s “Boris Godunov” opera*. Program. 1908. Library of Congress. <https://www.loc.gov/item/ihas.200156299/>.

This primary source is the program cover of one of Diaghilev’s first productions in Paris, the opera “Boris Godunov.” He was originally a music and opera producer, and his first artistic productions in his new home of Paris consisted of re-stagings of Russian classical music and opera. This is the actual cover of the program that was used for the 1908 production.

Calvocoressi, Michel Dimitri, Jacques Debey and Louis Delluc. *Programme Officiel des Ballets Russes: Theatre de l’Opera, Mai-Juin 1914*. Paris: Opera National de Paris. Accessed February 7, 2016. <http://catalogue.bnf.fr/ark:/12148/cb413014176>.

This is the first of four very important primary sources we were able to access from the French National Library (Bibliothèque Nationale de France). It is one of the original programs for the Paris performances of the Ballets Russes. All four French sources contain images used in our documentary.

Comoedia Illustre. *Programme Officiel des Ballets Russes: 25, 28, et 30 Juin 1910*. Paris: Opera National de Paris. Accessed February 7, 2016. <http://catalogue.bnf.fr/ark:/12148/cb41273584c>

This primary source is one of the original programs from the French National Library. It has many of the pictures we used in our documentary. Eleanor’s mother is an Art History professor who has online access to the Bibliothèque Nationale de France, and she helped us search for these pieces.

De Brunoff, M. *Programme Officiel des Ballets Russes: Theatre du Chatelet, Mai-Juin 1912*. Paris. Accessed February 7, 2016. <http://gallica.bnf.fr/ark:/12148/btv1b8415115p/f75.image.r=ballet%20russes>.

This is the third of four primary source programs and news articles about Ballets Russes in Paris from the French National Library.

King, Frederick and Serge Diaghilev. *Souvenir. Serge de Diaghileff's ballet russe, with originals by Léon Baskt and others*. New York: M. Gest, 1916. <http://hdl.handle.net/2027/uc1.c052215965>.

This primary source is a program from an actual Ballets Russes performance. It provides a delightful insight into how the audience would have seen the Ballets Russes. It also shows how Diaghilev viewed the art form.

Teneo, Martial. *Trois galas de Ballets russes, organisés par M. Serge de Diaghilew*. Paris: Opera National de Paris. 1911. Accessed February 7, 2016. <http://gallica.bnf.fr/ark:/12148/btv1b8415113v/f5.image.r=ballet%20russes>.

This is one of the actual programs used to advertise the Ballets Russes in Paris. It was one of three. Many of our pictures of Ballets Russes come from these collection and are used throughout the first portion of our documentary.

Video

De Mille, Agnes. "Oklahoma – Dream Ballet." Filmed in 1955. Video file, 14:52. YouTube. Posted by D.F.Dalton1962, November 28, 2013. <https://www.youtube.com/watch?v=2D1loAVwiMc>.

Agnes De Mille, educated by Ballets Russes dancer Theodore Kosloff, helped create the first "integrated" musical when she choreographed Rodger and Hammerstein's "Oklahoma." This scene is the famous Dream Ballet, the first time named characters danced as themselves in a Broadway show. It is a primary source as it is the actual performance choreographed by Ms. de Mille.

———. "Rodeo American Ballet Theatre 1973." Filmed in 1973. Video file, 17:47. YouTube. Posted by David Coll, September 1, 2011. <https://www.youtube.com/watch?v=8PGkJkpK1yU>.

This performance of Ms. De Mille's famed ballet was supervised by her which means it is a primary source. In addition to the dance from the ballet it has great music by Aaron Copland. It is an excellent example of the model of Ballets Russes Gesamtkunstwerk being applied to art in America.

De Mille, Cecil. "Samson And Delilah Trailer 1949." Video file, 2:10. YouTube. Posted by Paramount Home Entertainment. March 12, 2015. <https://www.youtube.com/watch?v=r-ODFJ24JpI>.

This clip contains the dance sequence from the movie "Samson and Delilah." Ballets Russes dancer Theodore Kosloff choreographed the piece for the movie. We use it in the documentary to show how the artists began bringing their ideas and art forms to the movies and to American culture.

Dying Swan/Anna Pavlova, The. Video file, 1:57. Vimeo. Posted by Atavisme, April 28, 2010.
<https://vimeo.com/11310374>.

This is primary source footage of Anna Pavlova, famed ballerina who performed with the Ballets Russes. We use this clip in the introduction to our video to show how ballet may have looked in the 1910s.

Edison, Thomas A., Inc. "Statue of Liberty." Video, 1898. 0:48. Library of Congress.
<https://www.loc.gov/item/00694363/>.

This is one of the earliest videos ever made of the Statue of Liberty. We use it in our documentary as the visual lead-in to the section on how immigration impacted the spread of Russian-style ballet in this country.

Fantasia 2000. Multiple directors. 1999. Burbank: Walt Disney Video, 2010. DVD.

This was the re-release of the original Fantasia presented by Walt Disney in 1940. From it we used the clips of the "Rite of Spring" segment with the dinosaurs and "The Nutcracker" segment with the hippos for our documentary to show how the American artist Disney took inspiration from the Ballets Russes.

Forrester, Brent. "Homer vs. Patty and Selma." *The Simpsons*, season 6, episode 17. Directed by Mark Kirkland. Aired February 26, 1995. Los Angeles: 20th Century Fox, 2005. DVD.

This is the episode of The Simpsons where Bart falls in love with ballet. We use a clip in our documentary to show much ballet had become a part of American popular culture.

Kelly, Gene. "Cyd Charisse & Gene Kelly – The Broadway Melody Ballet." Filmed in 1952. Video file, 3:49. YouTube. Posted by Kata Andre, January 8, 2012.
<https://www.youtube.com/watch?v=p2ytvJxTjTU>.

Gene Kelly has always said that what he learned from the Ballets Russes dancers formed the basis of his own viewpoint on movie musicals. Here is his famous ballet from his biggest musical movie, "Singin' in the Rain." This shows a strong ballet influence on his work.

"Lady Gaga Francesco Vezzoli MOCA Trailer." Video file, 2:55. Vimeo. Posted by Black Frame, 2011. <https://vimeo.com/28412413>.

This is the "trailer" for the art exhibit by Francesco Vezzoli honoring the Ballets Russes and Serge Diaghilev in Los Angeles in 2009. Lady Gaga was the featured performer, with dancers from the Bolshoi Ballet. We use the video in our documentary to show how the Ballets Russes continue to have a direct influence on creative artists today.

Mantello, Joe. "Wicked-the Musical Trailer." Filmed in 2002. Video file, 2:30. NBC Universal. Accessed January 11, 2016. <http://www.wickedthemusical.com/>.

This is another modern example of the integrated American musical, a pure example of Gesamtkunstwerk that we use towards the end of our documentary. The video is from the Broadway cast and is a primary source.

Miranda, Lin-Manuel. "Video Clips! See Lin-Manuel Miranda & the *Hamilton* Founding Fathers Rap, Duel & Make History." Video file, 0:57. Broadway.com. <http://www.broadway.com/videos/156241/video-clips-see-lin-manuel-miranda-the-hamilton-founding-fathers-rap-duel-make-history/>.

This is a video promo for the new musical Hamilton which has become a national sensation. It is an example of how the Ballets Russes' focus on Gesamtkunstwerk can still be seen in American cultural production, as the unity of the elements extends to the casting, choice of musical styles and production values in this show. We use the clip in our documentary to show how Gesamtkunstwerk is applied in today's world.

"1916 Battle of the Somme." 1916. Video file, 2:00. The History Channel. <http://www.history.com/topics/world-war-i/world-war-i-history/videos/1916-battle-of-the-somme>.

This is primary source footage of a battle in World War One. We use it when discussing the war as the cause of Ballets Russes to come to America.

Powell, Michael. "The Red Shoes – Trailer." Filmed in 1948. Video file, 2:21. YouTube. Posted by The World of Trailers, March 12, 2010. <https://www.youtube.com/watch?v=WFcOqyWBKYg>.

"The Red Shoes" is loosely based on Diaghilev and the Ballets Russes. It features beautiful dance footage in the style of Ballets Russes which we used at the conclusion of our piece as an example of Gesamtkunstwerk.

Robbins, Jerome. "West Side Story – Prologue – Official Full Number – 50th Anniversary (HD)." Filmed in 1961. Video file, 8:59. YouTube. Posted by DanceOn, November 1, 2011. https://www.youtube.com/watch?v=bxoC5Oyf_ss.

This is the famous "Prologue" scene from the movie "West Side Story." With music by Bernstein and choreography by Robbins, it represents the height of Gesamtkunstwerk in the American musical, with characters using dialogue, dance and song to tell the story. We use it in our documentary to make this point.

“Very Early Ballet: Geltzer & Tikhomirov Pas de Deux, 1913.” Video file, 5:36. YouTube. Poster by Edmund St. Austell, September 15, 2011. <https://www.youtube.com/watch?v=0YNpnbGmM5M>.

We use this footage of one of the first filmed Pas de Deux in the end credits of our film. It shows how Ballet existed as the Ballets Russes was beginning to dominate culture, and we use it as a contrast to all of the ways the techniques of the Ballets Russes are in use today. As the web distribution is taken from the actual source we consider it a primary source.

Wheeldon, Christopher. “An American In Paris.” Filmed in 2015. Video file, 2:45. AAIP, LLC. Accessed February 7, 2016. <http://www.americaninparisbroadway.com/>.

This new Broadway musical is based on Gene Kelly’s famous movie. Both the show and movie are great examples of the integrated musical which was influenced by Diaghilev and the Ballets Russes.

Secondary Sources

Academic Journals

Deshmukh, Marion F. "The Visual Arts and Cultural Migration in the 1930s and 1940s: A Literature Review." *Central European History* 41 issue 4 (December 2008), 569-604. Ebsco Library Edition (36042186).

This article helped introduce us to many of the reasons that artists left Europe in the 1930s and 1940s. While it is primarily a review of other literature, it does point out the main concepts behind those other articles.

Garafola, Lynn. "The Legacies of the Ballets Russes." *Experiment: A Journal of Russian Culture* 17 issue 1 (January 1, 2011), 31-46. Brill (101045319).

An article by Ballets Russes leading scholar Lynn Garafola talks about the continuing influence of Ballets Russes on dance in America and the World. The article helped us understand that the legacy of the Ballets Russes goes far beyond just the original tour.

Moon, Krystyn R. "On a Temporary Basis: Immigration, Labor Unions, and the American Entertainment Industry, 1880s-1930s." *Journal of American History* 99 issue 3 (December 2012), 771-792. Ebsco Library Edition (84194607).

This article provides a history of entertainer immigration to America from the 1880s to the 1930s. While much of it details actions by the entertainer unions to exclude some ethnic groups, there are important descriptions of how the artists of the Ballets Russes and other Western European countries may have been able to immigrate more easily than others.

Pritchard, Jane. "Serge Diaghilev's Ballets Russes – An Itinerary. Part I: 1909–1921." *Dance Research: The Journal of the Society for Dance Research* 27, no. 1 (2009): 109-98. JSTOR (40264009).

This is the timeline for the first American tours of the Ballet Russes. It is very important to our project as it shows the important dates of when Americans first encountered the Ballet. It gave us reference dates that helped us check for reviews on the "Chronicling America" and other old newspaper databases.

———. "Serge Diaghilev's Ballets Russes – An Itinerary. Part II: 1922–1929." *Dance Research: The Journal of the Society for Dance Research* 27, no. 2 (2009): 255-357. Ebsco Library Edition (47022238).

This is the second part of the article listed just above. It contains four of the photographs of Ballets Russes dancers used in early part of the documentary. However, we classify this as a secondary source as the article in which the images are contained is not primary.

Siegel, Marcia B. "The Russes at 101." *The Hudson Review* 63, no. 4 (2011): 636-44. JSTOR (27920613).

This article provides a good overview of the cultural importance of the Ballet Russes over the last 101 years. It touched mostly on the company's influence on dance. We used it as one of our earlier sources to help give us a modern reference to the company.

Singleton, Suzanne. "Performances of the Russian Ballet in South Carolina, 1912, 1916, and 1922." *The South Carolina Historical Magazine* 93, no. 3/4 (1992): 231-39. JTOR (27568305).

Ms. Singleton uses primary source reviews to talk about the impact of the tours of Russian Ballet in the state of South Carolina. This was one of our first sources that we found about the tour, and it gives details of the company's stop in South Carolina.

Books

Carter, Tim. *Oklahoma!, The Making of an American Musical*. New Haven: Yale University Press, 2007.

This academically detailed piece has a phenomenal insight into the concept of Gesamtkunstwerk, and how it was used to create this landmark musical. The book records the development of the piece as well as providing information on the important contributions of Agnes de Mille, the choreographer.

Garafola, Lynn. *Diaghilev's Ballets Russes*. New York: Oxford University Press, 1989.

Many people consider this the most comprehensive study of the Ballet Russes under the leadership of Serge Diaghilev. The author has spent her career studying the Ballets Russes and has written hundreds of journal and magazine articles about the group. The book was one of the first that we used to give us more background about the group.

———. *Legacies of Twentieth-Century Dance*. Middletown: Wesleyan University Press, 2005.

This book had important sections on what happened to the Ballets Russes dancers after the original company dispersed. We used it as one of the main sources for the material in the middle of our documentary.

Haskell, Arnold L. *Ballet Russes: the Age of Diaghilev*. London: Weidenfield & Nicolson, 1968.

This book, an earlier historical look at the Ballets Russes, focused on the founder and provided a deeper look into Diaghilev as a person. It is a good overview of the Ballets Russes history.

Kochno, Boris. *Diaghilev and the Ballets Russes*. New York: Harper & Row, 1970.

Another earlier collection of Ballets Russes memorabilia, written by the Frenchman Kochno, the owner of many of the items. This book includes a listing of the ballets produced by the Ballets Russes from 1909-1929.

Larionov, Michel. *Diaghilev et les Ballets Russes*. Paris: La Bibliotheque des Arts, 1970.

This secondary source book collects the drawings of Artist Michel Larionov. He was part of the large artistic circle that surrounded the Ballets Russes during its twenty year existence in Paris. We use two of his sketches, Diaghilev Assistant A Une Repetition De L'Apres-Midi D'un Faune (1912) and Diaghilev et Massine (1915) in the documentary.

Murchison, Gayle. *The American Stravinsky: The Style and Aesthetics of Copland's New American Music, the Early Works, 1921-1938*. Ann Arbor: University of Michigan Press, 2012. https://books.google.com/books/about/The_American_Stravinsky.html?id=Seqi8pVL7ZgC.

This book talks about how American composer Aaron Copland was significantly influenced by Ballets Russes composer Igor Stravinsky. Copland would be instrumental in creating new American ballets on American topics in the style of the Ballets Russes. We use the book cover image in the documentary to help show the "exchange" of cultural ideas from Stravinsky to others like Copland.

Palmer, Winthrop. *Theatrical dancing in America; the development of the ballet from 1900*. New York: B. Ackerman, Inc., 1945. <http://hdl.handle.net/2027/mdp.39015023756599>.

This is a secondary source, but is very unique. It is the first collected history of ballet in America, The author collected critiques and witnessed many of the ballets firsthand, providing a rich background to delve deeper into how ballet spread thru America.

Raynal, Maurice. *Picasso*. 66. Munich: Delphin-Verlag Munchen, 1921. <https://archive.org/stream/picasso00raynuoft#page/n359/mode/2up>.

This book contains photos of some of the costumes designed by Pablo Picasso for the Ballets Russes. We use the photos to show how Modernist artists helped define the style of the company during its twenty year existence.

Scheijen, Sjeng. *Diaghilev: A Life*. Oxford: Oxford University Press, 2012.

This is the recent biography of Ballets Russes founder Sergei Diaghilev. It was one of the first books we researched, and we used the bibliography to help us search for other authors. It provides an entertaining look at a most unique man. As our project developed, we spent more time on the company and less on its founder, so we didn't use as much of this book as we initially intended.

Encyclopedias

Garafola, Lynn. *International Encyclopedia of Dance*, 2nd ed., s.v. "Diagheliv, Serge." London: Oxford University Press, 2004.

This is a summary of the life of Serge Diagheliv by Lynn Garafola, probably America's most well-known expert on the Ballets Russes.

Harris, Dale. *International Encyclopedia of Dance*, 2nd ed., s.v. "Ballet Russes de Serge Diaghilev." London: Oxford University Press, 2004.

This long encyclopedia entry covers the history of the Ballet Russes under Serge Diaghilev's leadership. It was one of the first sources we investigated as we started our project.

Scholl, Tim. *Encyclopedia of Russian History*, 1st ed., s.v. "Ballet." Farmington Hills, Michigan: MacMillan Reference USA, 2003.

This entry provides an overview of ballet in Russian over the last two hundred years. It helped us understand the roots of the Ballets Russes and its founder Sergei Diaghilev.

Exhibit Catalogs

Pritchard, Jane and Geoffrey Marsh. *Diaghilev and the Golden Age of the Ballets Russes*. London: V&A publishing, 2010.

This is the catalog for the exhibition of Ballets Russes memorabilia sponsored by London's Victoria and Albert Museum and the National Gallery of Art in Washington D.C. It provided a good foundation for understanding the Ballets Russes and their impact on the culture of the United States. The exhibit contained costumes, sets, and other materials related to the Ballets Russes.

Interviews

Garafola, Lynn. Skype interview with Eleanor McCoy. January 24, 2016.

This interview provided a more contemporary view of the Ballets Russes by the leading expert in the country. It was very important to our documentary. Dr. Garafola told us to examine the work of the Ballets Russes participants who immigrated to the United States. We learned about how more than just dance can be traced to the Ballets Russes legacy.

McCrillis, Michelle. In-person interview with the authors. April 3, 2016.

Ms. McCrillis is a Professor of Art History at Columbus State University. Her area of expertise is contemporary art. We spoke with her to get a better understanding about what Modernism is and how it relates to art and music. She was able to provide us with this important background information and give us a better basis for understanding how Ballets Russes was able to impact world and American culture.

Magazine Articles

Barzell, Ann. "The First 75 Years." *Dance Magazine*, June 2002, 31-35. MasterFILE Elite (6663524).

This short article discusses the first 75 years of Dance Magazine. It gives a good brief overview of the history of dance in America and how the emphasis shifted to Ballet after the tour of the Ballets Russes.

Kimball, Robert. "The Road to Oklahoma!" *Opera News*, July 1993, 12-19. MasterFILE Elite (9308116366).

This article gives a history of the American Musical, from the Minstrel shows of the middle nineteenth century up until the debut of the ground-breaking "Oklahoma!" in 1943. It helped us understand how "Oklahoma!" put the theory of Gesamtkunstwerk to use in creating its story.

Schiff, David. "Out of our Dreams." *Atlantic Monthly*. October, 2002, 170-178. MasterFILE Elite (7300951).

This article goes into depth about how "Oklahoma!" was a ground-breaking musical. It specifically mentions how it became the model for how musicals would be created, a model that is still used to this day. This article was important for us because it supports our thesis that Ballets Russes had a great impact on American culture beyond the world of ballet.

Solomon, Alisa. "A Modern Major Musical." *The Nation*. September 14, 2015, 27-31. MasterFILE Elite (109199219).

This review is about the new musical "Hamilton" that is playing to sold-out houses on Broadway. It talks specifically about how it fuses the American Musical tradition began by "Oklahoma!" with new musical sounds to tell a complete story about the founding of our country. In the descriptions of how the show uses artistic elements it is talking about Gesamtkunstwerk in service of the message of the show.

Music

Copland, Aaron. *Hoe-down (from "Rodeo")*. London Symphony Orchestra, conducted by William Warfield. Video file, 3:32. YouTube. Posted by Symphonic Selections, January 18, 2012. <https://www.youtube.com/watch?v=6ajQYANLiug>.

This is the famous musical selection from the ballet "Rodeo" which was composed by Aaron Copland. It is an important example of how Copland copied Stravinsky's modernist style of mixing folk tunes with atonality and rhythm/tempo shifts to create a wholly new form of music. This piece has become an iconic representation of America, and it was made famous again by its use in the Beef commercials of the 1990s. We use the recording throughout the second half of our documentary. It is a secondary source as it is not the original recording of the piece.

Debussy, Claude. *Prelude a 'l'apres-midi d'un faune*. Orchestra Dell'accademia Nazionale di Santa Cecilia, conducted by Leonard Bernstein. Video file, 11:59. YouTube. Posted by The Clandestinum, April 10, 2011. <https://www.youtube.com/watch?v=Rpw4-J49auQ>.

One of the first notorious dances by Ballets Russes. This is an orchestral performance of the music by Claude Debussy. We use the music as underscoring for the introduction in our documentary. We also use a bit of video at the end with the credits. It is a secondary source as it is not a recording of the original performance.

Stravinsky, Igor. *Le Sacre du Printemps*. Orchestra of the National Theatre, Prague. Video file, 30:00. Youtube.com, January 30, 2010. Accessed February 1, 2016. <https://www.youtube.com/watch?v=jF1OQkHybEQ>.

This is the world-famous recreation of the Ballets Russes' "The Rite of Spring" in 1989 by the Joffrey Ballet. We use the music from this video throughout our project. It was performed by the Orchestra of the National Theatre, Prague.

Newspaper Articles

Kaufman, Sarah. "How Walt Disney got 'Rite of Spring' right." *The Washington Post*, June 21, 2013. https://www.washingtonpost.com/entertainment/theater_dance/how-walt-disney-got-rite-of-spring-right/2013/06/19/8d008e78-d895-11e2-a9f2-42ee3912ae0e_story.html.

This recent article in the Washington Post gave us insight into how the Ballets Russes may have influenced Walt Disney. We used this secondary source material when writing our segment about the dance company's impact on Hollywood.

Photographs, Posters and Images

“Bart Simpson Pictures.” Bart Simpson Pictures. Accessed February 5, 2016.
<http://bartsimpsonpictures.squarelogic.net/>.

This is the source of the picture of Bart Simpson which we used in the introduction to the documentary.

Composer’s Row. Photograph. December 20, 1959. The Pop History Dig.
<http://www.pophistorydig.com/topics/tag/fdr-adagio-for-strings/>.

This photograph contains a who’s who of mid-twentieth century composers – Samuel Barber, Igor Stravinsky, Lukas Foss, Aaron Copland and Roger Sessions – all gathered for a concert in honor of Stravinsky. We use it in our documentary to show some of the American musicians influenced by the earlier artists of the Ballets Russes. It is a secondary source as it is a reprint of an earlier uncredited photograph.

Cosgrove, Ben. “Ballet Dancers and the Hard, Steady Work of Creating Beauty.” *Time Magazine*, May 7, 2013. <http://time.com/3876924/the-hard-steady-work-of-creating-beauty-ballet-dancers-rehearse-1936/>.

This article is the source of two images by photographer Alfred Eisenstaedt that we use in the documentary. The first is the cover of “Life Magazine” that features the dancers from the School of the American Ballet. The second is the dancers in a window that says “American” on it. We use the image to show how ballet was growing in popularity in this country due to the influence of the Ballets Russes. Although the images may be primary, this should be listed as a secondary source as the article was not from the time.

Reveaux, Tony. “Disney Museum.” CineSource. Last modified October 1, 2009. Accessed February 20, 2016. http://cinesourcemagazine.com/index.php?/site/comments/disney_museum/#.Vusf6tIrKJA.

This website contains the picture of Walt Disney showing composer Igor Stravinsky some of the drawings for “Fantasia,” which contained an animated segment based on the composer’s “The Rite of Spring.” It is an important photograph, as it shows the direct link between a Ballets Russes artist and an influential American artist. The source is listed as secondary since it comes from the website.

Vladimirov, Ivan. *The Russian Revolution, 1905*. Photograph of painting. January 22, 1905. Imperial War Museums. <http://www.iwm.org.uk/collections/item/object/205132740>.

This image portrays the horror of the Russian Revolution that began in 1905. It was the start of this Revolution that caused Diaghilev to leave Russia. This image shows the beginning of the end of Imperialistic Russia. We like it because it tells the story in one image. This is a photo of an image so it is a secondary source.

Video

“Afternoon of a Faun.” Video file, 5:32. Youtube. Posted by MorelandDance, August 12, 2008. <https://www.youtube.com/watch?v=ZRBjgbske08>.

This is the famous performance of “Afternoon of a Faun” by Russian dancer Rudolph Nureyev. It was choreographed from the original Nijinsky work by West Australian Ballet dancer Barry Moreland, who posted the video. It features the original costumes and scenery by Leon Bakst. We use the video as an outstanding example of the artistry of the Ballets Russes.

“Beef: It’s What’s For Dinner.” Video file, 0:28. Youtube. Posted by EspionageEnterprises, September 3, 2010. https://www.youtube.com/watch?v=tvijAIS9c_U.

Our parents told us about the Beef commercials that used the “Hoe-down” music from the ballet “Rodeo. We use this copy to show the artistic reach of the Ballets Russes in America. Composer Aaron Copland worked very much in the style of the Modernist composers, and this work was used in a nationwide commercial campaign. It is a secondary source as this is a recording of the original, not done by the original creators.

Copeland, Misty. “Misty Copeland Performs ‘The Miss Turnstiles Ballet’ from ON THE TOWN.” August 24, 2015. Video file, 6:00. Broadway.com. August 26, 2015. <https://www.youtube.com/watch?v=onjq9e5IaUM>.

This is a video clip from ballerina Misty Copeland in the recent Broadway revival of “On The Town.” The choreography is by Jerome Robbins and the music by Leonard Bernstein, two artists who followed in the Ballets Russes footsteps. We use the clip at the end to represent how dance remains a vital art form in this country. This is a secondary source, as it does not represent the original production of this musical.

Diaghilev and the Ballets Russes. Director uncredited. 2013. Washington DC: National Gallery of Art, 2013. DVD.

This documentary accompanied the exhibit of Ballets Russes materials that took place at both the Victoria and Albert Museum and the National Gallery of Art. This was the first place we saw the Joffrey Ballet recreations of the original Ballets Russes numbers. This documentary gives a great overview of Diaghilev and the artists involved with the Ballets Russes during its twenty year existence.

“Picasso and Dance. Parade, 1917.” Video file, 2:48. YouTube, October 8, 2012. https://www.youtube.com/watch?v=_Chq1Ty0nyE.

This recreation of the famous “Parade” ballet features the distinct costumes and setting of Pablo Picasso. It was performed and filmed by Europa Danse under the direction of Jean-Albert Cartier. As with the other filmed pieces of the original Ballets Russes repertoire it is a recreation and therefore a secondary source.

Preljocaj, Angelin. "Les Ballets russes revus par Angelin Preljocaj." July 31, 1993. Video file, 2:49. National Audiovisual Institute. <http://www.ina.fr/video/CAB93047277>.

This is a recreation of three Ballets Russes dances – "Parade," "Le Spectre de la Rose," and "les Noces." We use it in the montage of Ballets Russes performances to show how the dances may have looked to those first encountering the company. It is a secondary source as it is a re-staging of the work, not the original work itself.

"Rite of Spring, The." Video file, 30:00. YouTube, January 30, 2010. <https://www.youtube.com/watch?v=jF1OQkHybEQ>.

This is the world-famous recreation of the Ballets Russes' "The Rite of Spring" in 1989 by the Joffrey Ballet. Even though it was based on the original, it is a recreation and therefore a secondary source. We use this as one of the examples of the Ballets Russes choreography in our documentary. We also use the music from this piece throughout our documentary.

"The Swan Ballet." 1930. Video file, 5:22. YouTube. Posted by PerfectJazz78, October 29, 2007. <https://www.youtube.com/watch?v=SiWTPyXeDRw>.

This is a video of a film clip containing a selection entitled "The Swan Ballet." We use this in our documentary to show how ballet was spreading as a cultural art form in America due to the influence of movies. This is a secondary source as it is a copy of the original film.

Websites

Sark, Kat. "Ballets Russes." Suites Culturelles. Last modified December 19, 2015. Accessed May 10, 2016.

<https://suitesculturelles.wordpress.com/2015/12/18/ballets-russes/?iframe=true&preview=true>.

This site is the blog of Canadian historian and author Kat Sark. It provided a good overview of the Ballets Russe, complete with bibliography. The site contains several photographs and images that we incorporated into the final edit of our documentary.

"Ballets Russes History." BR Arts Initiative. Accessed October 10, 2015. <http://www.ballets-russes.com/dance.html>.

This website provides a good basic history of the Ballets Russes and their importance to the world of the performing arts.

“Ballets Russes: 100 years of dazzling dance.” The Guardian. Last modified December 11, 2009. Accessed March 23, 2016. <https://www.theguardian.com/stage/gallery/2009/dec/08/ballets-russes-100-dance>.

This website was a project of the international news organization The Guardian to commemorate the centennial of the Ballets Russes. It contains photos, drawings and other images from their twenty year history. We used the website as the source of several design images in the documentary.

“Diaghilev and the Ballets Russes.” Victoria and Albert Museum. Last modified 2016. Accessed February 3, 2016. <http://www.vam.ac.uk/content/articles/d/diaghilev-and-the-ballets-russes/>.

London’s Victoria and Albert Museum houses a large collection of Ballets Russes costumes and set pieces. This web article shows many of them and provides background information on their creation. Many of the individual costume photographs (those without performers wearing them) in our documentary are from this page. It is a secondary source as the costumes are not seen in their original setting.

“Henri Matisse, and his artworks.” HenriMatisse.org. Last modified 2011. Accessed February 20, 2016. <http://www.henrimatisse.org/index.jsp>.

This website gives an overview of the work of artist Henri Matisse, who designed for the Ballets Russes in Paris. It is the source of the photo of Matisse we use in the montage of famous artists who worked for Diaghilev.

“History of the Ballets Russes 1909-1929, The.” Russian Ballet History. Last modified 2015. Accessed November 10, 2015. <http://www.russianballethistory.com/>.

This website provides a good overview of the Ballets Russes and their contribution to dance in the 20th century. We used it as background material as we started to work on the story of our documentary.

“Jerome Robbins.” New York City Ballet. Accessed February 2, 2016. <http://www.nycballet.com/Explore/Our-History/Jerome-Robbins.aspx>.

This is the official biographical page for choreographer Jerome Robbins. It provided background material about Robbins, who had learned from the Ballets Russes masters like Balanchine and Fokine. Robbins was one of the many American artists that took the lesson of Gesamtkunstwerk to heart in their creations. We use Robbins as an example of the legacy of Ballets Russes.

“Leonard Bernstein (August 25, 1918-October 14, 1990).” The Leonard Bernstein Office, Inc. Last modified 2013. Accessed February 3, 2016. <http://www.leonardbernstein.com/lb.htm>.

This web page contains the biography of composer Leonard Bernstein. We used it as background information on the composer. It helped us place him in historic context with Ballets Russes composer Igor Stravinsky.

Levine, Deborah. “The friendship behind ‘Madam Satan,’ Cecil B. DeMille’s musical disaster.” Southern California Public Radio. Last modified March 3, 2014. Accessed February 20, 2016. <http://www.scpr.org/programs/offramp/2014/03/03/36292/the-bromance-behind-madam-satan-cecil-b-demille-s/>.

This website tells of the friendship between famed Hollywood director Cecil B. de Mille and Ballets Russes dancer Theodore Kosloff. It also contains the photo of de Mille and Kosloff that we use in the documentary. Kosloff would have a strong influence on American culture through his work with de Mille and, more importantly, by being one of the primary dance teachers to Agnes de Mille.

“Nutcracker Performance Directory, The.” Nutcracker Ballet Show Directory. Last modified December 2015. Accessed February 3, 2016. http://www.nutcrackerballet.net/html/show_directory.html.

This database contains a listing of all the professional productions of “The Nutcracker” that took place in 2015. We use this listing in our documentary to show how popular this particular ballet has become.

“125 Moments: 003 Igor Stravinsky.” Chicago Symphony Orchestra. Last modified September 24, 2015. Accessed May 15, 2016. <http://csosoundsandstories.org/125-moments-003-igor-stravinsky/>.

This website contains original program images from Igor Stravinsky’s visits to Chicago to conduct the Chicago Symphony Orchestra. We use the program as an example of how the emigration of the Ballets Russes artists to America helped ensure the spread of the company’s influence throughout the performing arts in this country.

Prude, Jonathan. “Agnes de Mille Dances.” de Mille Productions. Accessed January 15, 2016. <http://www.agnesdemilledances.com/index.html>.

This is the website of de Mille productions, the organization dedicated to licensing and promoting the choreography of Agnes de Mille. It contains a wealth of information about her career and her ballets. We used this to develop the section on Ms. de Mille and how she used what she learned from Theodore Kosloff (Ballets Russes dancer) to help create American ballets and integrated musicals under the concept of Gesamtkunstwerk.

Schierman, Mel. "The George Balanchine Trust." George Balanchine Foundation. Accessed February 1, 2016. <http://balanchine.org/balanchine/index.html>.

This site, the official site of the George Balanchine Foundation, was a good secondary source as it contains a biography of Balanchine plus the stories of some of his ballets.

"Statistics: General US Education and Dance Education." National Dance Education Association. Last modified 2016. Accessed February 3, 2016. http://www.ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=55774

This website contains the statistic that there are approximately 32,000 dance studios in the United States. We use the statistic in the end of the documentary to show the growth of dance in this country.

"Surrealism: Joan Miro." Spanish Arts. Last modified 2011. Accessed February 20, 2016. <http://www.spanish-art.org/spanish-painting-miro.html>.

This secondary source contains information about artist Joan Miro who designed for the Ballets Russes. It also contains the image of him that we use in the montage on designers.