

## Section Five: The Modern Dance: Moving from the Inside Out

**General Works:** Kendall, Elizabeth. *Where She Danced.* (New York, Knopf, 1979). Koegler, Horst. "In the Shadow of the Swastika: Dance in Germany, 1927–1936" (DP 57, 1974\*). Roslavleva, Natalia. "Prechistenka 20: The Isadora Duncan School in Moscow" (DP 64, 1975\*). Sherman, Jane. *The Drama of Denishawn Dance.* (WUP, 1979).

**Biographies:** Caldwell, Helen. *Michio Ito; The Dancer and His Dances.* (Berkeley, University of California Press, 1977). Laban, Rudolf. *A Life for Dance.* Trans. and annotated by Lisa Ullmann. (New York, Theatre Arts Books, 1975). Sherman, Jane. *Soaring; The Diary and Letters of a Denishawn Dancer in the Far East, 1925–1926.* (WUP, 1976).

Sorell, Walter (ed. and trans.). *The Mary Wigman Book: Her Writings.* (Middletown, Connecticut, Wesleyan University Press, 1975). Terry, Walter. *Ted Shawn, Father of the American Dance: A Biography.* (New York, Dial Press, 1976). Warren, Larry. *Lester Horton: Modern Dance Pioneer.* (New York, Dekker, 1977).

**Technique:** Stodelle, Ernestine. *The Dance Technique of Doris Humphrey and Its Creative Potential.* (Princeton, Princeton Book Company, 1978).

## Section Six: The Extension of the Classical Tradition

**General Works:** Demidov, Alexander. *The Russian Ballet: Past and Present.* Trans. Guy Daniels. (Garden City, New York, Doubleday, 1977); despite the title, concentrates on twentieth-century ballet. Most of the book is on the Bolshoi Ballet but also includes material on ballet in the provinces and Siberia. Siegel, Marcia B. *The Shapes of Change: Images of American Dance.* (Boston, Houghton Mifflin, 1979).

**Companies:** Kirstein, Lincoln. *Thirty Years; Lincoln Kirstein's The New York City Ballet.* (New York, Knopf, 1978\*). Reynolds, Nancy. *Repertory in Review: Forty Years of the New York City Ballet.* (New York, Dial Press, 1977). Payne, Charles, et al. *American Ballet Theatre.* (New York, Knopf, 1978).

**Biographies:** Baryshnikov, Mikhail. *Baryshnikov at Work: Mikhail Baryshnikov Discusses His Roles.* Ed. by Charles Engell France. (New York, Knopf, 1976\*). DeValois, Ninette. *Step by Step.* (London, W.H. Allen, 1977). Fonteyn, Margot. *Margot Fonteyn: An Autobiography.* (New York, Knopf, 1976\*). Gruen, John. *Erik Bruhn, Danseur Noble.* (New

York, Viking, 1979). Makarova, Natalia. *A Dance Autobiography.* Ed. by Gennady Smakov. (New York, Knopf, 1979). Osato, Sono. *Distant Dances.* (New York, Knopf, 1980); autobiography. Page, Ruth. *Page by Page.* Ed. by Andrew Mark Wentink. (Brooklyn, New York, Dance Horizons, 1978). Percival, John. *Nureyev: Aspects of the Dancer.* (New York, Putnam, 1975\*). Sergievsky, Orest. *Memoirs of a Dancer; Shadows, Dreams, Memories.* (Brooklyn, New York, Dance Horizons, 1979). Siegel, Beatrice. *Alicia Alonso: The Story of a Ballerina.* (New York, Frederick Warne, 1979). Taper, Bernard. *Balanchine: A Biography.* Revised and updated ed. (New York, Macmillan, 1974\*). Vaughan, David. *Frederick Ashton and His Ballets.* (New York, Knopf, 1977).

**Technique:** Messerer, Asaf. *Classes in Classical Ballet.* Trans. Oleg Briansky. (Garden City, New York, Doubleday, 1975). Ralov, Kirsten (ed.). *The Bournonville School in Four Parts.* (New York, Dekker, 1979); includes music arranged by H. Agersnap and recorded by P. Gnatt, Benesh notation recorded by Sandra Caverly, and Labanotation recorded by Ann Hutchinson Guest. Kostrovitskaya/Pisarev. *School of Classical Dance, 101 Classical Dance Lessons.* Trans. John Barker. (New York, Barker, 1979).

## Section Seven: Recent Rebels

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## Obituaries

### Fred Berk (1911–1980)

Fred Berk, the noted authority on Jewish dance died on February 26, 1980 in New York City. Born Fritz Berger on January 25, 1911, he was the youngest in an Orthodox Jewish family that ran a small dairy farm and shop in Vienna proper. At 14 his father apprenticed him to a goldsmith, ignoring his son's love for opera, theater and dance. Fritz received his early dance training and performing experience with Gertrud Kraus, one of Vienna's original Expressionist artists of the 1930s. In 1934 Fritz won a bronze medal at the Viennese International Dance Competition but his promising career was aborted by the Nazis who forced him to flee from Switzerland, Holland, England and finally to Cuba where he performed from 1939–1941. In that year he reached New York City and re-established himself with a former dancing partner from Europe, Katy Delakova.

By 1950 the dance duo of Delakova and Berk was well established. Louis Horst's end-of-the-season review (*Dance Observer*; June, 1950, p. 86) stated that "these two well-known artists have built up an enviable reputation for their excellent choreographic interpretations based on Biblical and Jewish folklore." These accomplishments in concert were actually only the beginning of Berk's work in America.

Impeded by an arthritic hip and then a drastic limp caused by unsuccessful surgery he gave up all active dancing. However, he was able to re-direct his talents to choreography, dance production, teaching and dance research. In 1953 he was co-founder with Doris Humphrey, and a few others of the Merry-Go-Rounders, a dance company for children at the 92nd Street YMHA. The premiere piece, by Berk, "Holiday in Israel," became a hit of the company in repertory for many years. (It was most recently performed July 5 and 6, 1980 at the Laban Centre for Movement and Dance in England. This production was due in part to Bonnie Bird and also the fact that the dance was labanotated and published in book form by the Dance Notation Bureau.)

Berk choreographed and directed an amateur folk dance troupe of teenagers at the 92nd Street Y from the late '50s through 1970 and also directed and choreographed for an adult professional group, the Fred Berk Repertory Dance Company. At the 92nd Street Y he also developed the Jewish Dance Division in 1952 and was actively involved with the Division until his death. He taught Israeli folk

dance, teacher training programs and created dance concerts on the subject of Jewish dance.

Berk's unique contribution to American modern dance was his innovative program "The Stage for Dancers" which he ran for three seasons at the Brooklyn Museum, Henry Street Playhouse and other Manhattan theatres from 1950–1953. He scoured the dance studios of New York and chose dancers for performances on his series, even giving them a stipend and the kind of choreographic encouragement that had been so important to his own development as a dancer in Vienna. The lists of performers in "Stage for Dancers" is a remarkable one including Glen Tetley, Daniel Nagrin, Lucas Hoving and many, many others.

Berk focused his work on Jewish dance and youth as the years passed. Here, too, he made a unique contribution in developing and strengthening Israeli dance in the United States and even in Israel itself. He was in Israel more than 15 times, bringing summer study groups of folk dancers to learn from the creators of Israeli dance; he was a consultant to the Israeli Ministry of Education and Culture on folk dance matters; he published several books, *The Jewish Dance; The Chasidic Dance; Machol Ha'am: Dance of the Jewish People*; edited a quarterly newsletter on Israeli dance, *Hora*, for 10 years and wrote several manuals on Israeli dance, some as accompaniments to recordings of Israeli music and others labanotated and published by the Dance Notation Bureau and the book division of the American Zionist Youth Foundation. At the time of his death he had almost completed a bibliography of all published Jewish dance writings for the Dance Collection of the New York Public Library.

Berk was director of the Festival for Israeli Independence, a yearly folk dance extravaganza he had developed beginning in 1953. Berk staged and produced the festivals for 25 years using 15 youth organizations from throughout America – some 300 dancing participants – at Lincoln Center. Previous Festivals had been held at Carnegie Hall and the Felt Forum.

Berk's work, particularly with youth who could so greatly benefit from his belief in folk dance as a tool for giving a deep identity and joy in life, spanned a diversity of place and time. One felt his expressionist dance background and his early participation in dances for social justice and for masses of youth in dance choruses of Vienna inspired his work. All that he did in dance was exemplary and inspiring.

Judith Brin Ingber

#### Alan P. Merriam (1923–1980)

This essay is both a tribute and a celebration acknowledging the life and work of Alan P. Merriam, ethnomusicologist. Because his influence was widely felt by dance scholars and continues to have a vital impact through his students and writings, this celebration is shared with the members of CORD.

On March 14, 1980, a plane in difficulty and unable to land at the Warsaw International Airport, missed the attempted landing 20 miles out of the city and crashed into a nineteenth-century fort. There were no survivors. On that plane were 29 Americans, including Alan P. Merriam. He was 56 years old, and is survived by three children, his wife Valerie, and countless students, friends, and admirers. He was a professor in the Department of Anthropology at Indiana University in Bloomington.

Merriam was raised in Montana and from early on was familiar with academic life. For 43 years his father was professor of English and Chairman of the Humanities department at the University of Montana. Merriam was thus provided with an example that fostered his respect for verbal expression and sound scholarship. Other influences of the early years came from the Flathead Indians and their music. By the age of twelve he had also developed an intense love for jazz. His bachelor's degree from the University of Montana and master's degree from Northwestern were taken in music. In his thesis he dealt with instruments and instrumental usages in the history of jazz. As entranced with music-makers and cultures as with music products, he was subsequently drawn to the study of anthropology. Under the tutelage of the famous ethnomusicologist, Richard Waterman, he took his doctorate in anthropology at Northwestern in 1951. Melville Herskovits, the well-known Africanist, was chairman of the Department of Anthropology at this time. Having this opportunity to work directly with Herskovits, Merriam took as his dissertation subject an analysis of that scholar's material from Brazil on Bahia cult and associated music.

As a result of his inclination and training he focussed upon performers as well as performances, and he was motivated to test both musical and anthropological theories. He was not content only with collection and description of data. His interest in the African antecedents of jazz and its relatives throughout the world motivated his 1951–52 trip to sub-Saharan Africa with his first wife, Barbara. A recognized scholar, many rare op-

portunities were given him as he ranged widely to study and record the music of several groups of peoples in West and Central Africa.

Towards the end of that trip an illness detained him and depleted funds set aside to return to the United States. Fortunately, 20th Century-Fox was making on-location shots for their film, "The White Witch Doctor," and hired Merriam as technical advisor for the music score. When doubles were needed for the stars of the film, Merriam and Barbara, with their hair dyed black, stepped in. That job sometimes put their lives in jeopardy from treacherous waters and unexpected dangers of the rain forest. As it turned out, much of the footage that showed how tall Merriam was had to be deleted. Nevertheless, this job netted money to travel first-class back to the United States.

Merriam returned to Africa twice for further field studies. In 1959–60 he made seminal studies of the Basongye in what was then Belgian Congo. In this last year of colonial rule in the Congo Merriam witnessed the independence celebration that led to the establishment of the Republic of Zaire. In 1973 he returned to the Basongye to document changes in their music culture.

Conferences and guest lecturing took Merriam around the world. He was a guest professor at Australian National University in Canberra for a semester, and visited several other places in the Pacific. On August 2, 1980, he was honored posthumously at the annual Japanese Buddhist Bon Odori Festival in Haleiwa, Hawaii. As part of the ceremony to pay homage to the dead, a small lantern was sent floating to sea bearing his name and signed "from friends in Hawai'i."

Compelled to encourage standards of excellence in scholarship, he was relentless in his demands upon himself and his students. Even those who knew him but briefly, responded to his vitality. A former student at Indiana University wrote April 28, 1980, "I had only one course from Merriam yet it was enough for me to absorb a great deal of his vigor, enthusiasm and discipline. Did anyone else challenge by such a careful re-examination of perspectives? No. . . . The memorials and testimonials will be unending, for the whole world will respond." On April 15, 1980, Indiana University posthumously awarded him the title of Distinguished Professor.

Those indebted to Merriam must include persons dedicated to dance scholarship. Because he did not stop with perceiving music by his ears only, he opened his eyes and heart to learn