

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 Haleiva, 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

that wherever there is music there is also likely to be dance. He urged the undertaking of substantial studies of dance and dancers in their cultural context. He was a member of CORD and served briefly on the Board of Directors in the mid-seventies. When CORD met in 1974 with the Society for Ethnomusicology in San Francisco, Merriam encouraged further cooperation between the two societies.

In 1955 he helped found the Society for Ethnomusicology so that scholars could engage in discourse about theories and methods for studying peoples and their music. He soon became the lode-star for the field of ethnomusicology-with-anthropology. Working with musicians, exploring ideas with colleagues and students, and writing voluminously, he saw the need for a wider forum of exchange. He established the Ethnomusicology Publications Group at Indiana University that continues to follow the guidelines he helped develop. The Group is preparing a volume of essays in Merriam's honor for presentation to the twenty-fifth anniversary meeting of the Society for Ethnomusicology in November, 1980. It includes a bibli-

continued from p. 44

same time the physician will gain great insight into the problems he is treating by seeing them from the dancer's point of view.

But more than this, *Competing With the Sylph* is a joy to read. On our way from a discussion of the Greek standards of beauty to a dissertation on the role of insulin in glucose metabolism we learn the real reason for the declining popularity of the corset. It was not so much the provocative efforts of Isadora Duncan as the discovery that the women of America had wrapped around their waists enough steel to build two World War I battleships. The book contains many such entertaining facts and humorous interviews designed to illustrate a point or elucidate a problem.

The first chapter reveals the dancer's dilemma of having to be both athlete and artist, the need for a strong body that at the same time projects an image of ethereal beauty – and can be easily lifted! Vincent traces our current concept of the image of a ballerina to that of the sylph in art and literature of the Romantic period. Although historians would dispute his statement that performing on the toes occurred for the first time on March 12, 1832, in *La Sylphide*, there is no doubt it greatly enhanced the concept of weightlessness. Even tuberculosis, which was thought to affect sensitive natures and enhance creativity, became acceptable. The effects of consumption

ography of Merriam's extensive writing. Not to be listed however, is a significant portion of Merriam's work and one of his most awesome accomplishments – his prolific correspondence.

Retrospection gives insights to sharp contrasts in Merriam's life. He was a strong person but he had experienced several severe illnesses; he enjoyed family life but for a few years was a lonely divorcé; he was touted and loved by many, but envied and disliked by some. He gave the impression of being cool and relaxed, but was driven by his passion for scholarship. He was devoted to academia, but apprehensive for its future, although he always contributed without stinting, without qualifications.

Merriam was an intensely private person. He was a sports enthusiast, was fascinated by jigsaw puzzles, was an avid stamp collector and a great admirer of jazz musicians. A large man, it stretched his body and relaxed his mind to jog, or chop wood, or hike. He kept careful tally of the miles he hiked each summer in his beloved Montana. His academic year was spent

concurrent with the philosophy that "before leaving this earth one first had to go into decline, until substance dissolved into spirituality like house-lights going into a slow fade." The idea of suffering for art's sake was firmly entrenched. Paleness had become fashionable; weakness was equated with refinement.

In his chapter "Metabolic Illusion Versus Reality" Vincent tells the plain truth about health foods and relates a few horrific stories about incorrect dieting habits. He describes some basic physiology that allows understanding to replace our misconceptions. Carbohydrate metabolism ceases to be a mystery. Credit for good performance can be correctly attributed to talent and hard work rather than to a fad diet. Suboptimal diet, suboptimal energy reserves, and suboptimal performance are often seen together. He then goes on to deal clearly and effectively with the problem of water retention, the dangers of dehydration, and the risk of rebound weight gain after dehydration. He writes in a manner that is readily understood by laymen, but even those of us who are physicians treating dance related injuries can benefit from this informative, yet entertaining, review of physiology.

The unpleasant effects of laxatives and emetics are well illustrated with nineteenth century etchings. But even these are insufficient to match the horrors revealed by twentieth century

in the flat country of Illinois and Indiana. Summers in Montana gave him lasting images of mountains on which to "rest" his eyes and refresh him for the rest of the year.

Merriam has left us a challenging legacy and a bold message. The legacy is a model for academic rigor in dance scholarship. The message was articulated for the Tucson CORD Conference in his key-note address in which he noted that "dance is a social phenomenon, made by people for other people" (1974:9). Then, as always, he insisted that

dance must be viewed holistically . . . dance is not only product, but behavior and concept, too . . . all three aspects are tightly interlocked, both among themselves and within the framework of culture and society (1974:24–25).

REFERENCE CITED

Merriam, Alan P. "Anthropology and the Dance." In *New Dimensions in Dance Research: Anthropology and Dance – The American Indian*, edited by Tamara Comstock, pp. 9–27. Dance Research Annual VI. New York: CORD, 1974.

Joann W. Kealiinohomoku

medical knowledge. Because of errors in self perception or of a misguided concept of beauty, those who find dieting difficult or inadequate to reach their goals may suffer dehydration, imbalance of body salt concentrations, disorders in sugar metabolism, feelings of guilt, or even mental illness. A whole chapter is devoted to the subject of *anorexia nervosa*.

In the first of three chapters on sex-related matters, the author reveals the fascinating relationship of body fat to the onset and maintenance of menstruation. Emotional demands and physical exertion are seen to have an important role also. Delayed puberty and decreased sexual activity are realities not fully understood. They are, however, quite acceptable in the world of ballet. Let the jazz dancer be sexy and sensuous; the ballerina must be more spiritual.

Tracing the history of the development of the "look" and showing us the harmful physiological effects and downright suffering our expectations have imposed on young girls, Vincent forces us to agree with his conclusion. We must through conscious effort slowly adjust our ideal to one which is concerned more with performance than with slimmness.

It is a pity that one who communicates as well as Vincent does should be cloistered in a radiologist's office most of his time. If he dances as well as he writes, I would like to see him perform.