

## **Bibliography for Salzedo and Beyond: *Bolmimerie* and the Art of Collaboration, Then and Now**

*Compiled by Claudia Jensen*

A good survey of de Forest's work on his sound-on-film recording process beginning in 1919 and continuing into the 1920s is in Harry M. Geduld, *The Birth of the Talkies* (Bloomington: Indiana University Press, 1975), pp. 91-102. De Forest's own autobiography, *Father of Radio* (Chicago: Wilcox and Follett, 1950), captures his exuberant prose and quotes liberally from his diaries; the Library of Congress has microfilmed copies of his diaries and papers. Maurice H. Zouary, *De Forest: Father of the Electronic Revolution*, 2nd ed. ([Bloomington]: First Books, 2000) also has a good survey of the inventor's work in the field of sound film, with many quotations from his diaries (and, on p. 79, a wonderful picture of a ballet troupe performing to Grieg's "Song to Spring" at Riverlure for a filmed production; according to Geduld, this took place in 1924 and the music was post-dubbed).

Bolm's 1922 filmed dance, *Danse Macabre*, is available on YouTube (<http://www.youtube.com/watch?v=TQjrKe6KxPw>) and it is very much worth watching. This is a sort of a remix, with the original film and a dubbed music track (taken from a 1924 recording by the Philadelphia Orchestra, conducted by Stokowski). The original film had synchronized sound and premiered at the Rialto Theater in New York in 1922. The film was photographed by Francis Bruguière, directed by Dudley Murphy, and featured Bolm and the dancer Ruth Page, with whom Bolm worked extensively. A survey of early filmed dance is in Lynn Garafola, "Dance, Film, and the Ballets Russes," *Dance Research: The Journal of the Society for Dance Research* 16, no. 1 (1998): 3-25.

In addition to the material on Marilyn McLeod's [adolphbolm.com](http://adolphbolm.com), there is a brief survey of Bolm's career in Cyril Beaumont, *Complete Book of Ballets* (Garden City: Garden City Publishing Co., 1941), and a more detailed survey by Cyrus Parker-Jeanette, "Wandering Dancer: Adolph Bolm Materials Donated to Music Division," available at <http://www.loc.gov/loc/lcib/0502/bolm.html> (the Information Bulletin of the Library of Congress, Feb. 2005). Another interesting work on Bolm's later career is by Les Hammer, "'The Spirit of the Factory': Adolph Bolm's Post-Moderne Masterpiece," *Dance Chronicle* 20, no. 2 (1997): 191-208. This article is about a large-scale choreographed piece Bolm did for a Warner Bros.' movie, *The Mad Genius* (1931, based on the Diaghilev-Nijinsky relationship), using music by the modernist Soviet composer Alexander Mosolov. Most of the dance was cut from the movie and the avant-garde score replaced, but Bolm staged the ballet at the Hollywood Bowl later that year. This work is very much a part of the many machine- and factory-inspired compositions of the late 1920s and early 1930s, and it raises intriguing questions in connection with one of the Salzedo pieces on the PHI program, "Steel" from *Pentacle*, which was written at about this same time (1928) and which is certainly part of this larger artistic trend.

On the innovative Australian production of *Bolmimerie*, see the program notes posted at <http://www.wesley-smith.info/she.html>. The major source for information on Salzedo was, of course, Dewey Owens, *Carlos Salzedo: From Aeolian to Thunder*, 2nd ed. (Chicago: Lyon and Healy, 1993).

For other information used in this article, please feel free to contact Claudia Jensen through PHI.