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The screenshot displays the Wilson Web search results page for 'Cunningham, Merce'. A callout box highlights the 'Translate Document' and 'Click To Hear Audio File' options. The search result includes a photo of Merce Cunningham, a brief biography, and a list of materials. The biography text is as follows:

Cunningham, Merce
1922- Choreographer; dancer
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Biography from Current Biography (1966)
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Aesthetically dissatisfied with the literateness of the modern dance that emphasizes story and characterization, **Merce Cunningham** gave up a promising place in the Martha Graham Company in 1945 to produce abstract dances of his own composition in which the accent is on movement itself. His controversial ideas and experimental choreography have influenced a whole generation of dancers and choreographers, and because of the growing trend to include dance in the curriculum of higher education, **Cunningham** is in demand as dancer-in-residence at colleges and universities in the United States. Audiences at home and in Europe and the Far East have been puzzled, excited, amused, or infuriated by his experimentation, but never bored. As a dance innovator, working with composers and designers whose unconventional ideas are in accord with his own, he is a recognized leader of avant-gardists, who admire him particularly perhaps for his exploration of random, chance, and indeterminacy in choreography.

Merce Cunningham was born in about 1922 in Centralia, Washington, a lumbering and coal-mining town in the southwestern part of the state. His father, a country lawyer, was of Irish descent and his mother was Slavic. As he grew up he became interested in the theater and in the dance, an enthusiasm that was neither encouraged nor discouraged by his family. In high school he studied piano and learned his first dance steps. His teacher, a local resident of whom he has vivid memories, was an old-time vaudeville performer who sometimes opened her student recitals by swinging Indian clubs or walking about the stage on her hands, simultaneously carrying on a conversation with the audience. From her he learned the folk forms, tap, and exhibition ballroom dancing.

When he had completed his studies at Centralia High School, **Cunningham** attended George Washington University in Washington, D.C. for one year. He then returned to the West Coast, where he spent the next two years at the Cornish School of Fine and Applied Arts in Seattle. Dancing at amateur shows, in local vaudeville stages, and in a few night clubs in Oregon and California, he gained experience in performing before audiences. In 1938 he joined the Lester Horton Dance Theatre, a repertory company in residence during the summer session of Mills College in California. The following summer, while studying at the school of modern dance of the Bennington School of Arts, Bennington College, Vermont, **Cunningham** was seen by Martha Graham, one of the pioneers of moderns dance, who invited him to join her company in New York City.

Becoming one of Miss Graham's most gifted proteges, **Cunningham** was soon performing as a soloist and partner in her dance group, of which he was a member from 1940 to 1945. In such roles of his own creation as the Acrobat in Every Soul is a Circus, March in Letter to the World, and the Revivalist in Appalachian Spring, he showed a virtuosity in the technique of modern dance that admirers felt placed him second only to Martha



H.W. Wilson
www.hwwilson.com

Toll Free: 800-367-6770 • Tel: 718-588-8400
Fax: 718-590-1617 or 800-590-1617
E-mail: custserv@hwwilson.com