

NEW INTRODUCTORY LECTURE-DEMONSTRATION... DANCE MISDESCRIBED AS “FUSION”

The Choreological, Legal and Ethical Issues

AUTHOR / PRESENTER:

Dr. Gusztav Ujfalusi Fogarassy (Varga), Ph.D., MISTD BB (1961) LA (1966). Ph.D., Professor, formerly of Southwest State University, Marshall, Minnesota, now independent under his service mark, Virtual University of Dance. Early combination dance works: “Jive-cum-twist,” Clacton-on-Sea, England, 1964; “Fusion,” San Francisco, California, U.S.A., 1966. Original innovation: cultural and artistic diversity education and entertainment models trademarked FUSION®, DANCEFUSION®, FUSION DANCE®, 1980 to date. One of the original founding charter members of the United States Branch of the Imperial Society of Teachers of Dancing, Inc., London, England. Through his teaching, lecture-demonstrations, and published articles was responsible for the adoption of the ISTD Latin-American standard in the U.S.A.

CHOOSE ONE, TWO OR ALL THREE OF THE FOLLOWING SUBTITLES:

1. The “FUSION”-CONFUSION Clarified Through a DANCEFUSION® GLOBALMOVES Diversity Model for K-12 Dance and Physical Education. Why “fusion” is a legitimate descriptive term in music but not in dance. A fundamental approach.
2. CULTURAL DIVERSITY OR CULTURAL INVASION? Are we blurring our cherished cultural distinctions by attempting “fusion” of dance forms, inadvertently applauding our own cultural demise? A progressive approach through DANCEFUSION® GLOBALMOVES diversity samples.
3. WHEN DANCE AND MUSIC RESEARCH FAIL, “FUSION” INFRINGEMENT AND PLAGIARISM REIGN. Dancefusion and Fusion Dance are trademarks (since 1980), not generic descriptions of dance or music, some of which have spread abroad through violations of U.S. trademark and copyright laws and academic ethical standards. Is your country harboring such violators? Illustrated by DANCEFUSION® DIVERSIFIED DANCE advanced Concert Studies.

NOTE: The Summary/Abstract below and continuing on the next page is given for all three subtitles, with emphasis on No. 1 in the actual presentation. Nos. 2 or 3 are also emphasized and the verbalization and movement samples are broadened and extended respectively, way beyond the confines of the Summary/Abstract.

NOTE TO THE RECIPIENTS’ REVIEW COMMITTEE:

This is not a promotion of a commercial product in a non-profit, educational setting, but clarification of a trademark word that happens to double as the most crucial expression of our times for the dance profession.

After three years and hundreds of hours of research, hundreds of pages of documents exchanged between the presenter and the United States Patent and Trademark Office (USPTO) on the descriptive and non-descriptive uses of the word “fusion” in the music and later the periphery of dance culture, culminating in the most grueling personal discussions with Trademark Examiners and Supervisors at Arlington, VA, April, 2003, the presenter’s latest trademark applications of May 27, 2000, were favorably added to his earlier, 1992 recently extended, incontestable trademark ownership. This was to underscore the cultural significance of the non-descriptive use of “fusion” as related to dance. To the presenter’s mind, the implication is that our country does not have to be invaded by a foreign power to obliterate our culture. We can do it to ourselves by means of applying such words as “fusion” to blur the distinctions within our people’s cultural heritage.

To facilitate at least minimal comprehension of the enormity and complexity of this problem for U.S. national and global diversity, the presenter had to go beyond the usual and customary three hundred and fifty word limit of the program description. Nevertheless, upon understanding the ramification of the problem, he welcomes the friendly editing of this program description down to 350 words -- if the committee can do it without losing details the presenter thought were essential for comprehension. Having survived the obliteration of people and their culture during World War II and thereafter in Europe under various words, banners and slogans by dictatorial regimes -- writing in English from a Hungarian language background, the presenter would not do it. This Summary/Abstract, along with the whole Newsletter, is protected by copyright, so any revision or editing, any publication or duplication in whole or in part must have the presenter's written permission.

SUMMARY/ABSTRACT:

The purpose of this presentation is to clarify through a DANCEFUSION® GLOBALMOVES diversity model why "fusion" is an appropriate descriptive term in music and why it is not in dance and what this means for the past, present, and future of dance education and performance not only in the U.S.A. but throughout the world. Specifically, how it may affect a nation's dance standards in general, the areas of cultural and artistic diversity training through dance and related movement forms in particular. The question is: Can we teach and perform dance and related movement forms together at the same allotted time and place by means of "fusion" without ending up with a jelly, "another fine mess" on our hands? The background to this question is the crushing load of textbook and computer category fusion music and video disks on music store racks labeled Jazz-Rock, Pop/Rock, Funk, New Age, Acid-Jazz, Smooth-Jazz and many others. Furthermore, public exposure to the mostly non-dance media columnists -- arts, music, and dance writers -- and their subjects on or off the web who make not only legitimate claims on fusion music, but, with honorable exceptions, also illegitimate ones on dance, descriptively using and abusing this presenter's registered trademarks, DANCEFUSION®, FUSION DANCE® and FUSION® (Europe/Asia), featuring by them their own ideas and products, as opposed to the trade which the lawful owner of the mark is trying to conduct under them by various trade names such as Globalmoves, Diversified Dance and others. It is these trade names and not the trademarks (that merely suggest or symbolize them) that describe what is actually done under the marks.

It is well nigh impossible to compete with U.S. mass media and some class media that give free publicity to violators of the trademark law in this country, spreading the non-descriptive Dancefusion or Fusion Dance marks -- misdescribed to mean both dance and music -- abroad to such claims as "Celtic Dance Fusion", "Afro-Irish Fusions in American Dance", and the like in applicable countries also publicized free. Thus far the U.S. dance organizations and most of this country's dance media, abiding by the academic ethical rules against plagiarism, copyright and trademark violations, shielded their membership and readership from the many outside media people and their subjects at large, who do not seem to have any such scruples. But now with the pressure from these outside groups mounting, the profession is at a crossroad in this country and others affected.

It has to choose between accepting the term "fusion" descriptively, although impractical in actual dance it may or may not be, with any adverse consequences it may have both legally and professionally, and between considering other alternatives less controversial and more productive of dance and its diversity in pedagogy and performance. Professionally, what is at stake here is whether we can sequence dance forms non-stop, layered over or under another or splintered to rhythmic, melodic and textural bits and pieces, then restored again with some forms predominating but not enough to be recognized for its original danceability because it is blurred in the fusion of musical styles with only an occasional confluent bridge between them. All this in a more or less structured, more or less improvisational manner as in jazz fusion, the new music style for mostly listening purposes launched by Miles Davis and his sidemen in 1969. Since then fusion in music has come around in a complete circle from extreme stylistic complexity to combinations of just a couple of genres so closely related to each other as to be almost the same -- this will also be demonstrated.

In dance, where does legitimate freedom of artistic experimentation with the literal meaning of fusion end, and the blurring of cultural distinctions and violation of the trademark law begin? As ingenious and as artistic and mesmerizingly attractive for mostly listening purposes this style in music may be, would it qualify as a workable approach toward diversity training in dance where the precise identity of the dance forms and the people and culture behind them -- without being blended unmarked into one another or otherwise blurred -- is of crucial importance? Or would it be a later day futile attempt at the so-called "Music Visualization" of bygone days? How would this influence the terminology for the national dance standards as it currently stands and as it is to be revised? In search of answers to the above

questions, the presenter will demonstrate for participants what is not "fusion" but more like a medley of basic dance and P.E. floor work and center techniques and universal movement principles and qualities, providing a structure for endlessly rotating in and out of cultural and artistic dance and related movement forms of the world (limited only by the availability of time and samples).

The process of creating dance medleys is similar to the process used to segue from one song to another in an Overture or Entr'act in an American musical, whereby the composer progresses from one key to another through a chord modulation. This is as close as we can get in dance to the concept of fusion in music without actually fusing anything. It involves combination, stylization, characterization, and other aspects of choreology including natural evolutionary adaptations confused as "fusion" by the uninitiated. The result is a diversified dance pedagogical model that doubles as performed choreography based on universal movement principles common to all human beings, interlaced with individually created improvised movements, as well as precise dance examples from around the globe. It is open-ended: depending on the ending chosen, it will lead directly into further movement explorations, including their sounds, shapes and designs related to other arts, diversity projects, and academic disciplines. Any resemblance to the most complex and exciting jazz fusion in music is purely incidental.

REFERENCE:

- Mark C. Gridley. Jazz Styles. 8th Ed. Upper Saddle River, NJ: Prentice Hall, 2003.
- National Dance Association. National Standards for Dance Education. 2nd Printing. Reston, VA: NDA, 1996.
- NEXIS®, LEXIS® Research. Arlington, VA: USPTO, 2000-2003.
- Robert C. Forbes. "Search Report." Arlington, VA: Government Liaison Services, April 12, 2000.

MEDIA EQUIPMENT:

CD/Cassette Player, VHS VCR, and Monitor, Mobile Blackboard. *(If not available, presenter will provide)*

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by Dr. Gusztav Fogarassy, Ph.D., MISTD BB (1961) LA (1966)

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OUR MISSION is promoting CHOREOLOGY -- the knowledge of all forms and complements of dance -- to improve diversified teaching and performance by symbolic and practical means: crossing the river of differences on the ferry of similarities; letting the cultural and artistic identity of others flourish as well as one's own; rendering the broadest possible dance generalization operable by one man in support of its sources of rotatable parts crystallized from all over the world; guiding talents into respective specializations like **A COSMIC SPRINGBOARD TO STARDOM IN THE FIRMAMENT OF DANCE!**

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