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FUSION DANCE™

Cultural GUARD

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Analysis and Illustration of News and Research Data on United States and International Politics, Policies, and Practices of Dance and Other Arts. An investigative and informative class medium available nationally and internationally. Disseminated at presentations, home and abroad, 1978-1999. Used for lecture notes on blackboard and/or mailed internationally in response to inquiries, 1978-1999. ©1978-1999 C.G. All rights reserved. May be quoted if credited by name and medium.

"Hush-Hush" From Hungary--
Editorial Notes by Dr. Fogarassy:

CULTURAL DIVERSITY

or

CULTURAL INVASION?

That was one of the many important questions which have emerged from my discussions with refugees of the recent Balkan War-- Hungarians, Serbs, Bosnians, Croats and others-- at the Bicske, Baja, and Debrecen area refugee camps where my sabbatical research leave from Southwest State University has taken me during the Summer and Fall of 1997.

I did not make this a part of my report upon my return to my university (a Minnesota state facility located right here, in Marshall) to teach--as best I could with my worsening disability--the spring '98 Semester. My research topic was Cultural Diversity in Wake of the Balkan War as Related to Dance Forms and not as related to heavy and most controversial politics that may reflect harmfully on the university. For that reason I also avoided airing the matter publically in previous issues of the C.G. I published since. But now that it has been over a year since I retired from SSU with "Total and Permanent Disability" under the Minnesota Teachers Retirement Association law, and I am desperately trying to "make a come-back"--at least mentally--as an independent professional, I see no valid reason why I should not say at least a few parting words about the controversial aspects of my findings during my half-year, 1997 sabbatical research leave from my former place of professorial university employment. No one in his or her right mind should associate with SSU retroactively what I am saying here controversially and publically as an independent Professor.

The consensus of certainly not the majority but a very significant number of refugees I talked with was that

I SHOULD NOT TRY TO PUSH ANY EXTERIOR CULTURAL DIVERSITY IDEALS AND IDEAS ON THEM BECAUSE THAT KIND OF THING GOT THEM INTO TROUBLE IN THE FIRST PLACE! IN THE PAST AS WELL AS IN RECENT HISTORY, LIKE UNDER TITO AND THEN MILOSEVICS, DISGUISED AS EQUAL AND HAPPY CULTURAL DIVERSITY, THE SERBS INVADED BOSNIA, CROATIA, AND SOUTHERN HUNGARY AND OTHER PARTS IN THEIR QUEST FOR "GREATER YUGOSLAVIA."

By the same token, the Serbs claim that Albanians invaded their ancient land of Kosovo on the south, Bosnians, Croats, Slovans and Hungarians or Magyars the territories as it goes further and further up north. The Croats were invaded likewise also by the Bosnians or Bosnyaks, the Slovans also by the Serbs, the Bosnyaks by the Croats, and we have not yet mentioned the Dalmats (or Dalmatians), the Hercegovinains, the Likains or the Sumadijains for that matter. I am sure I left some equally proud and significant groups out, the Makedonians, for example. And, the Turks, of course, who invaded all of them.

HUNGARY LOST TWO THIRDS OF ITS TERRITORY AT THE END OF THE FIRST WORLD WAR WITH THE STARTING OF WHICH THEY HAD NOTHING TO DO AS AN INDEPENDENT NATION: THE HUNGARIANS WERE NOT INDEPENDENT, THEY WERE SUBJUGATED TO BE A PART OF THE AUSTRIAN HABSBURGH EMPIRE WHEN THEY LOST THEIR 1848-49 FREEDOM FIGHT AGAINST THE COMBINED ARMIES OF THE EMPEROR AND HIS ALLY THE CZAR OF RUSSIA!

AS A SUBJUGATED PART OF THE HABSBURGH EMPIRE, HUNGARY WAS FORCIBLY DRAGGED INTO THE FIRST WORLD WAR BY AUSTRIA AND ITS ALLY, GERMANY. THESE LATTER TWO COUNTRIES THAT STARTED THE WAR, EVEN IN THEIR EVENTUAL DEFEAT, DID NOT LOSE ANY APPRECIABLE NUMBER OF THEIR OWN NATIVE POPULATION AND LAND ON WHICH THEY LIVED--UNLIKE HUNGARY--TO SURROUNDING NATIONS, NEW AND OLD.

ROMANIA, THAT VACILLATED BETWEEN THE WARRING SIDES, FINALLY, LATER IN THE WAR, JOINED THE SIDE THAT WAS APPARENTLY GOING TO WIN AND AS A REWARD DEMANDED AND RECEIVED THE ENTIRE EASTERN PART OF HUNGARY CALLED TRANSYLVANIA OR ERDELY, ROUGHLY THE SIZE OF TODAY'S HUNGARY. THE BUCHERS WENT ON CHOPPING-UP THE REMAINDER ALSO NOT ALONG ETHNIC LINES, EXCEPT FOR SOME WESTERN PARTS THOUGH EVEN AUSTRIA GOT A PART OF HUNGARY THAT THEY RENAMED "BURGUNLAND."

AS A RESULT, MILLIONS OF ETHNIC HUNGARIANS FOUND THEMSELVES EXILED IN WHAT WAS FORMERLY THEIR OWN COUNTRY, MOST OF THEM DESTINED TO THEIR NUMBERS GETTING DIMINISHED, THEIR USE OF THEIR OWN LANGUAGE, SCHOOLING, HIGHER EDUCATION, CUSTOMS AND MORES SUPPRESSED, THEREBY FACING SLOW AND PAINFUL CULTURAL DEATH--OR IMPRISONMENT AND OTHER FORMS OF SEVERE PUNISHMENT IF TRYING TO RESIST THIS FAITH SUPERIMPOSED UPON THEM BY HOSTILE NEW GOVERNMENTS.

BEFORE THE FIRST WORLD WAR, UNDER AUSTRIAN RULE, HUNGARY'S LIBERAL IMMIGRATION POLICIES TOWARD ROMANIA RESULTED IN AN INCREASE OF ETHNIC ROMANIANS IN EASTERN HUNGARY AND THE ROMANIANS USED THIS FLIMSY EXCUSE BEFORE THE WORLD AS PART OF OTHER, JUST AS FLIMSY REASONS WHY THEY SHOULD BE ALLOWED TO ANNEX ALMOST HALF OF HUNGARY WITH THE APPROVAL OF THE VICTORIOUS PARTIES INCLUDING THE UNITED STATES OF AMERICAN, GREAT BRITAIN, AND FRANCE.

The above, then, was the essence of the dialogue between me and the various ethnic refugees of the recent Balkan war whom I met at several refugee camps in Hungary in 1997. I decided not to keep this "hushed-up", as controversial as it may be, because I think there is an important lesson here that the United States and other true democracies of the world do not yet seem willing to learn. I came to the U.S.A. in 1957 as an immigrant from Hungary, out of our 1956 crushed revolution against Soviet Communist oppression, after a temporary sanctuary provided by the most helpful and wonderful Austrian people. I have become a U.S. citizen because I agree in general with what this great country --both a Republic and a Democracy to my mind-- stands for. I served this country to the best of my ability and it served me too, as well as I deserved I suppose. Therefore without any false modesty I say as an immigrant that immigration can be a real blessing to a country like the U.S.A. NEVERTHELESS, CERTAIN TYPES OF IMMIGRATION OR 'VISITATION' ESPECIALLY THOSE MANIPULATED BY OUTSIDE FORCES DIABOLICALLY OPPOSED TO THE INTEGRITY OF THE HOST COUNTRY--CAN HOLD GRAVE DANGERS TO ANY TRUE OR ASPIRING DEMOCRACY!

During my sabbatical research in Hungary in 1997 I did not meet any ethnic Romanian refugees. Whether the Romanian I hope to meet in the future will be a refugee or not, I am looking forward to telling the Romanian side of the story in a future issue of this Fusion Dance™ **CULTURAL GUARD** Newsletter. Actually, this is in keeping with my 1978-to-date-tradition of: **BRINGING YOU--FROM TIME TO TIME--RESEARCH STUDIES AND NEWS THAT HAVE VERY LITTLE OR NOTHING TO DO WITH DANCE OR OTHER ARTS, AS A MATTER OF FACT!** When, after three years--or about two and a half volumes--of its inception in 1978, I gave the **CULTURAL GUARD** its Fusion Dance trademark in 1978 (like the Dancefusion mark I comparably created for my 1966-1980 to date diversity dance innovation), it was not to be taken literally but symbolically as I intended it to date. But now I am afraid the next several issues may have to be devoted entirely to dance in order to deal with a crisis situation in which the very existence of my trade and service marks and copyrights and all are threatened!

TRYING TO WARD-OFF THIS THREAT, I WORKED OUT A PLAN FOR SUBMITTING NEW TRADEMARK AND SERVICE MARK APPLICATIONS TO THE UNITED STATES PATENT AND TRADEMARK OFFICE (USPTO).

I SEEK NOT ONLY A NEW TRADEMARK BUT ALSO NEW COPYRIGHT PROTECTION FOR THE SAME REASON WHY SOME OF THE EMERGING DEMOCRACIES IN FORMER EASTERN EUROPE HAVE SOUGHT AND GAINED MEMBERSHIP IN THE NATO: **To prevent their native ethnic population within their current and--as in the case of Hungary--formerly more extensive borders from being "equalized" that is marklessly blended with the ethnic populations of surrounding and invasively opportunistic countries, and under ostensible "equality" relegated to cultural extinction. Among other reasons, of course, is that these countries--like Hungary--may firmly believe in western democracy especially in that of the United States.**

IN MY INDIVIDUAL, ARTISTIC SITUATION,

IT IS NOT THE "FAIR USE" OF MY CREATIONS BY MY MANY STUDENTS--CURRENT AND FORMER ONES--NATIONALLY AND INTERNATIONALLY, BUT THE INDISCRIMINATE AND ILLEGAL ADAPTATION AND USE OF MY REGISTERED TRADEMARK [SM/TM] DANCEFUSION OR FUSION DANCE OR FUSION AS RELATED TO DANCE BY UNKNOWING OR UNCARING NEWSPAPER AND MAGAZINE COLUMNISTS AND OTHER DANCE WRITERS OR PRACTITIONERS IN THE U.S.A. THEY, AS AND OTHERS ELSEWHERE ABROAD, USE MY BRAND NAMES TO IDENTIFY THEIR OWN RELATED OR UNRELATED IDEAS OR PRODUCTS, THAT CONSTITUTES INVASION AND THREAT OF OBLITERATION OF MY INTELLECTUAL PROPERTY UNDER MY ABOVE MARKS AND COPYRIGHT. WITH MY LEGAL TRADEMARK AND COPYRIGHT OBSCURED BEHIND A BLOB THAT THE SAID WRITERS AND PRACTITIONERS FALSELY DESCRIBE, COLOR, COPY FRAGMENTARILY, WORD-FOR-WORD IF NOT VERBATIM AS "FUSION", "DANCEFUSION", OR "FUSION DANCE", HOW COULD I MAINTAIN THE DISTINCT IDENTITY OF MY DANCE DIVERSITY SERVICES WHICH HAVE BEEN KNOWN NATIONALLY AND INTERNATIONALLY UNDER THE VERY SAME WORDS? AFTER YEARS OF CONTEMPLATING THEIR MEANING AS

SEPARATE AND POSSIBLY COMPOUND WORDS, AND DREAMING ABOUT THEM AS SYMBOLS OF MY ANTICIPATED INNOVATIONS IN DANCE, UPON THE RIGHT CAUSE AND OPPORTUNITY, I INITIATED THEM BY THE TITLE OF MY 1966 CIVIL RIGHTS CHOREOGRAPHY, FUSION: A DANCE HISTORICAL FIRST! ORGANIZED, CIVILIZED POPULATION EXCHANGE AND THE RE-DRAWING OF BORDERS ALONG ETHNIC LINES MAY NOT BE THE ANSWER TO THE ETHNIC PROBLEMS IN FORMER EASTERN EUROPE IF THEREBY THOUSANDS IF NOT MILLIONS WOULD LOSE THEIR RIGHTFUL HOMELAND TO OCCUPYING NATIONS THAT MAY BE GLAD TO GET RID OF THEM.

CONCLUSION No. 1 (POLITICAL): MEMBERSHIP IN THE NATO TO WARD-OFF WOULD-BE INVADERS, AND MEMBERSHIP IN THE EUROPEAN UNION TO OPEN UP BORDERS FOR LIBERAL MOVEMENT AND TRADE BETWEEN EASTERN AND WESTERN EUROPEAN POPULATIONS WITH GUARANTEED FREEDOMS FOR ETHNIC MINORITIES UNDER ALIEN GOVERNMENTS--THIS SEEMS TO OFFER ETHNIC POPULATIONS IN FORMER EASTERN EUROPE THE BEST ALTERNATIVE OF LIVING IN RELATIVE PEACE. CULTURAL FREEDOM. AND PROSPERITY.

CONCLUSION No. 2 (ARTISTIC): LIKewise, TO WARD-OFF INVADERS OF MY INTELLECTUAL PROPERTY AND TO MAINTAIN ITS LEGAL IDENTITY UNDER MY VARIOUS FUSION MARKS, THE BREAKING THE STYLE BARRIER! ART WORK EXPRESSION, THE TRADE NAMES OR COMMERCIAL NAMES GLOBAL DANCE, UNIVERSAL DANCE, DIVERSIFIED DANCE AND OTHERS THAT AMATEUR AND PROFESSIONAL DANCERS AND TEACHERS IN THE U.S.A., EASTERN EUROPE, AND ELSEWHERE HAVE LEARNED TO TRUST FOR THE PAST THREE DECADES: I NEED MORE BRAND NAME AND COPYRIGHT PROTECTION THROUGH THE UNITED STATES PATENT AND TRADEMARK OFFICE AND COPYRIGHT OFFICE.

RESPECTIVELY. THEY WILL BE APPLIED FOR AS PLANNED BELOW. I WILL COMBINE THIS WITH MY OWN LITERARY COUNTER ATTACK AGAINST THE INVADERS, SENDING LETTERS, NEWSLETTERS TO THEM AND IF THAT DOES NOT PROVE TO BE ENOUGH, SEEK HELP FROM LEGAL COUNSEL—OR FIGHT THEM ALONE, AS PRO SE ATTORNEY.

Look at the heading below, on the left side, I copied it straight out of the early Summer, 1997 issue of a monthly U.S. dance publication—let them sue me, if they wish, the words they used are exact variables of my registered service mark and copyright art work expression I copied to the right. If I did not tell you otherwise, you might think they are both about my diversity services in dance:

Fusion Dance:
Breaking
THROUGH THE BARRIERS OF STYLE and Technique

DANCEFUSION® BREAKING
 The
Style-BARRIER!

The whole article under the title copied above on the left is an opinion that colors and imitates my trademark and copyright expressions, falsely and misleadingly describes their origin and meaning, to conjure up an impression of something that does not exist, however broad it may seem: print enough lies and the people are going to believe it as fact, and will pay both the writer and the printer or publication owner handsomely for it. At least in this article it is blatantly obvious where its title and key expressions were taken from when you compare them to my service mark and art work expressions above right and below. Immediately after this article came out I searched for various class and mass media sources through which I could find more like it, and to my alarm, I have found some more but not nearly as blatant. They were all outside the mainstream of professional dance educational institutions, that's why I could not discover them before. And—like with cockroaches—if you see a few, there may be many more you cannot see.

Unfortunately, as willing as I may be mentally, physically I am absolutely unprepared to fight this situation due to my post-polio syndrome-related disabilities that struck me down at the worst possible time in my professional career, when I discovered being bombarded with trademark and copyright violations and had the least strength to defend myself and my intellectual property against it. It took me weeks to write this newsletter, whereas in the past I used to whip it up in a few days if not a few hours. So how could I put up a good fight by writing when I cannot complete anything by the deadlines that the fighting circumstances would impose upon me? Still I must try with or without a lawyer.

BEING DEPRIVED OF THE IDENTITY OF MY CULTURAL DIVERSITY SERVICES THROUGH DANCE IN THE U.S.A. IS NOT THE MESSAGE I WANT TO TAKE--WHEN I'LL BE ABLE--TO ETHNIC GROUPS IN EASTERN EUROPE WHERE SUCH SERVICES OF MINE HELPED TO LIBERALIZE DANCE EDUCATION AND PERFORMANCE THEREBY CONTRIBUTING TO THE EVENTUAL EMERGENCE OF NEW DEMOCRACIES THERE (MY "TROJAN HORSE" PROJECT IN THE REGION BETWEEN 1970 AND 1989, NOT EXTERNALLY SUPERIMPOSED BUT INTERNALLY EMBRACED!). [SEE THE SPRING, SUMMER, AND FALL 1980 AND LATER AVAILABLE ISSUES OF THE C.G. FOR DETAILS UP TO THE PARTICULAR DATES.]

AND NOW AN EXPLANATION OF MY PROPOSED SERVICE AND TRADEMARKS: MOST OF THEM I USED INSTRUCTIONALLY SINCE THE

MID-SIXTIES WITH DANCEFUSION® ALREADY REGISTERED FEDERALLY IN 1992 BEFORE I RETIRED FROM SOUTHWEST STATE

UNIVERSITY: 1. FIRST, I SHALL APPLY TO RE-REGISTER MY EXISTING SERVICE MARK, DANCEFUSION, FOR MORE SERVICES AVAILABLE BEFORE AND AFTER 1970 BUT ONLY SUMMARIZED IN 1992.

2. To THE RIGHT IS MY NEW TRADEMARK FOR PRINTED MATTER (IN COMMON-LAW USE FOR MY NEWSLETTER SINCE 1980):
3. MY NEW TRADEMARK FOR AUDIOVISUALS FOR COMMERCE ON AND OFF THE WEB: [MORE COMMENTS BELOW]
4. MY NEW INDEPENDENT "VIRTUAL UNIVERSITY OF DANCE" SERVICE MARK :

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THE REASON FOR THE FUSION DANCE™ NEW TRADEMARK APPLICATION FOR PRINTED WORKS, LIKE THIS CULTURAL GUARD NEWSLETTER AND OTHER PRINTED MATERIALS I JUST ALLUDED TO, MAY BE EASY TO UNDERSTAND. BUT WHAT ABOUT "DANCEFUSION" FOR AUDIO-VISUALS, WHAT IS THE PROBLEM HERE? WELL, THIS 1992 USPTO-REGISTERED MARK OF MINE IS FOR SERVICES, NOT GOODS LIKE AUDIO-VISUALS. I HAVE A LIFETIME COMMITMENT TO MAKE VIDEOS ON MY CULTURAL DIVERSITY MATERIALS AVAILABLE AT COST UNDER THE TERMS OF THE BUSH GRANT I RECEIVED AS YOU CAN SEE IN THE AD COPIED BELOW. MY EDUCATIONAL SERVICE MARK IS FOR "CONDUCTING CLASSES IN DANCE AND THEATRE MOVEMENTS" AND THAT, NATURALLY, CAN INCLUDE ALL THE DANCE FORMS AND RELATED THEATRE AND OTHER MOVEMENTS I LISTED UNDER MY DANCEFUSION SERVICE MARK BUT BY THE DIFFERENT NAME OF "CULTURAL AND ARTISTIC DIVERSITY, CROSS-TRAINING IN THE FORMS OF DANCE", MEANING THAT I CAN TEACH AND/OR PERFORM THEM SINGLY OR IN GROUPS (CURRENTLY AS "OUTSOURCED" TO ASSOCIATES WHO KNOW MY TRAINING). SO, IF THIS COMES IN THE FORM OF A VIDEO TOO, THEN-AND I KNEW THIS AND PLANNED FOR THIS QUITE A WHILE--SOONER OR LATER A NEW TRADEMARK FOR GOODS WILL HAVE TO BE OBTAINED.

THIS AD BELOW IS MORE THAN JUST THAT, IT IS ALSO MY VIDEO LABEL, ATTACHED WITH ROLL-ON ADHESIVE ON TOP OF ANY VHS VIDEO CASSETTE BOX, LEAVING THE REST OF THE SMALL STRIP BRAND LABELING TO THE RECIPIENT.

ON MY LABEL, AS SHOWN BELOW, ABOUT ONE THIRD REDUCED, I SIMPLY CIRCLED THE WORDS "CHILDREN'S BASICS" OR "PROFESSIONAL LEVELS" TO INDICATE GRADE OF INSTRUCTION.

TRADEMARK STRIPS FROM THE ROUGH DRAFTS OF MY "ACCOMPANIMENT AND MUSIC" AUDIO CASSETTE JACKET WERE CUT OUT AND PASTED OVER THE OLD STATE UNIVERSITY ADDRESS, THAT WAS NOT TO BE USED ANY MORE ANYWAY, AS SHOWN ON THE RIGHT LOWER CORNER OF THE "AD-CUM-LABEL". SIMPLE, AND PRACTICAL, WILL SERVE THE PURPOSE VERY WELL ALONG WITH THE ALMOST READY AUDIO CASSETTE LABELS UNTIL THE REST OF THE NEW AUDIOVISUAL LABELS CAN TAKE OVER ALSO:

DANCEFUSIONSM
CULTURAL & ARTISTIC DIVERSITY

"The Only Method of Its Kind That Has Ever Been Invented"
BREAKING THE STYLE BARRIER TO THE 21ST CENTURY!

Under the terms of the Bush Grant I received, for a part of this project, Video Cassettes on the Children's Basics and the higher Professional Levels can be made available at a reasonable production cost, even if hiring me to teach a workshop at your location may or may not be feasible. Routines © 1980 to date.

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Under my "DANCEFUSION^{SM/™}" brands "Cultural & Artistic Diversity, Cross-Training in the Forms of Dance" should describe my famous logo, "Breaking The Style Barrier!" and also "Global" or "Universal" and "World" Dance as it used to be prior to the Bush Grant of 1991-92 now that I am "independent" fighting to recover from disability. They all meant diversity of equals since 1966: "The Varga Method" I reinvented in 1980 then renamed "Fogarassy Training" Diversified Dance Theory & Practice.

AND NOW THE VEXED QUESTION! OF THE SPECIMENS I AM PLANNING TO TURN-IN WITH MY NEW TRADE AND SERVICE MARK APPLICATIONS TO THE U.S. PATENT AND TRADE MARK OFFICE, WHICH VERSION SHOULD IT BE: ONE THAT WOULD INCLUDE MY MARK "FUSION" OR "DANCEFUSION" OR "FUSION DANCE" IN A TEXTUALLY EXPRESSIVE CONTEXT TOO AND THEREBY GAIN MORE OF BOTH TRADEMARK AND COPYRIGHT PROTECTION, OR ONE THAT IS TEXTUALLY DEVOID OF ANY EXPRESSIVE USE OF MY MARKS THAT WOULD ONLY SIT ON TOP OF MY TRADE NAMES OR ART WORK NAMES SUCH AS "BREAKING THE STYLE BARRIER!" OR "THE ONLY METHOD OF ITS KIND" OR THE OTHERS THAT WOULD FOLLOW LATER, FEATURING THE MARKS ONLY AS "FIGURE HEADS" WITHOUT ADDITIONAL COPYRIGHT PROTECTION????!! PRAY THAT I MAKE THE RIGHT DECISION... BETTER YET, GET ME A GOOD LAWYER SPECIALIZING IN THESE MATTERS. YOU CAN PRAY TOO, OF COURSE! GIVEN THE CURRENT, MORE AND MORE ALARMING SITUATION IN WHICH MY EXISTING, DULY REGISTERED SERVICE MARK IS "TWISTED BY KNAVES TO MAKE A TRAP FOR FOOLS" AS THE GREAT POET SAYS, I WOULD OPT FOR MORE COPYRIGHT PROTECTION IN ANY FORM BY ANY MEANS--NATURALLY, AS LONG AS I GET MORE TRADEMARK PROTECTION ALSO. YOU WILL LEARN ABOUT THE RESULTS OF MY DELIBERATIONS IN A FORTHCOMING "PICTORIAL SUPPLEMENT" ONLY, BECAUSE I AM UNABLE TO PRODUCE ANOTHER, REGULAR ISSUE OF THE C.G. FOR AWHILE (HEALTH REASONS).