

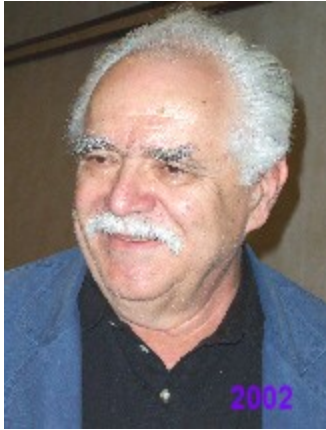
Hungarian Dance with Andor Czompo

Assisted by Andy Taylor-Blenis

November 2-4, 2012

Brevard International Folk Dancers is honored to host **Andor Czompo**. Andor is recognized as the leading authority on Hungarian folklore and dance in the western hemisphere

Andor will be assisted by the talented **Andy Taylor-Blenis**, who works closely with Andor.



Schedule

Friday

6 pm -10:00 pm Dance party and Introduction by Andor

Saturday

9:00 am-noon Workshop

noon-1:00 pm Lunch (Provided)

1:00pm -3:45 pm Workshop

4:00 pm -5:00 pm Culture Corner

5:00 pm -7:00 pm Dinner on Your Own

7:00 pm -10:00 pm Dance Party, Dance Review

Sunday

9:00 - 12:00 Breakfast, Dance Review, and farewells

Registration \$75.00
for the full weekend

Program: Will include dances for all. Andor has brought us an enormous variety of dances and there will be something for everyone. Dances familiar to Florida dancers will include Adjon az Isten, Körcsárdás, Tubarozsa Csárdás, and Michael's Csárdás, among many others,

Meals/Snacks: Saturday Lunch and Sunday breakfast rolls will be provided. Lunch will be pork free, with a meat-free option. Volunteers will be requested to help set up tables and chairs in the dance hall, and then take them down again for dancing. Potluck style snacks for the Friday and Saturday night dance parties will be welcomed by all.

Parking: Parking for approximately 20 cars is available at the Community House. Overflow parking is available at the nearby Town Hall or Target department store.

Directions: From I-95 and US 192, Take US192 east to Dayton Blvd. Turn left on Dayton Blvd, then right onto Hall Road. The community house is approx. 300 ft on your left. The town of Melbourne Village requires strict adherence to speed limits, so please watch your speed

Venue: We dance at the historic Hester Wagner Community House, 6100 Hall Road, Melbourne Village, Florida 32904. The Community House is a restored WWII barracks with an oak plank floor. The dance floor is 20' x 80', and a bit rough in places, but perfect for dancing. Resting/Seating space is available in the inviting outdoor patio areas.



DUE TO THE SIZE OF THE VENUE, REGISTRATION IS LIMITED TO 50 PEOPLE.

Hotels (There are many in Melbourne, these are nearby):

Courtyard Melbourne
2101 W New Haven Avenue
Melbourne, FL 32904 USA
\$80-\$100 per night

Hilton Melbourne Rialto
200 Rialto Place
Melbourne, FL 32901
\$80-\$100 per night

REGISTRATION:

NAME: _____

ADDRESS: _____

EMAIL: _____

PHONE: _____

Please include your payment of \$75 payable to Jean Murray and mail to;
John Daly
P. O. Box 500856
Malabar, FL 32950

Andor Czompo

For those without internet access, PhantomRanch.net provides this excellent biography. Andor Czompo, recognized as the leading authority on Hungarian folklore and dance in the western hemisphere, was born in Budapest, but raised in Turkeve, a major dance region of eastern Hungary, where he was considered one of the best dancers in the area. Because of this, he was later invited to join one of the professional Hungarian folk dance ensembles, the *Budapest Folk Ensemble*. He toured with this government-subsidized group through Germany and Czechoslovakia.

In 1948, he graduated from St. Bernat Gimnasium with a certificate in liberal arts. Both his amateur and professional dance experience led to certification in the Institute of Folk Arts as a state-licensed professional folk-ethnic instructor in 1956, having passed a comprehensive government examination. Andor was a district Folk Art Supervisor in Borsod county, and worked on a folk art research project in the northern part of Hungary and in areas that were no longer a part of Hungary. Andor's sister, an accomplished dancer and teacher, and his mother remained behind.

1956 was an eventful and tragic year in Hungarian history. In October of that year, the Hungarian people began a revolt against the communist regime, and for several weeks they were successful. In November, however, Russian troops poured into the country and the revolution was crushed. Many Hungarians were killed or sent to prison in Russia, and about 190,000 Hungarians fled to non-communist countries. Andor was one of these refugees. Hidden in the trunk of an official car and armed with a military rifle, he succeeded in crossing the main bridge of the Danube River, eluding armed guards. If he had been caught, he would have most certainly been shot to death. After his escape, he made his way to a refugee camp in Austria.



Photo by Dick Oakes

Sponsored by a distant relative, he arrived in Philadelphia in 1957, penniless and speaking no English. The first job he acquired was working as a truck driver for the Philadelphia Inquirer. He searched and found a job for two years working in a hospital orderly near Atlantic City, New Jersey, owned by a Hungarian doctor. Speaking only Hungarian, he lived and spent all his time with other Hungarians, so he learned very little English. He also worked as a chauffeur and as a worker in a sheet metal factory.

Eventually, the Hungarian community recognized his artistic ability, and during the years 1960 to 1962, he was appointed Artistic Director and Choreographer for the *Hungarian Ethnic Dance Group* of New York. During this time, he also studied character dance at the Metropolitan Opera Ballet School and in 1963, he became a dancer, choreographer, and advisor for the *Kovach-Rabovsky Hungarian Ballet Bihari*, which toured under the auspices of Columbia Artists. Except for Andor, this group was comprised of Hungarian dancers who had been trained in the ballet schools of the Soviet Union. There he met Cecile Szakacs, who was active in the NEA (National Education Association). She helped Andor get started with his dancing again and encouraged him to go to the New York City area, where she found a job for him.

In 1961, in New York City, Andor found some friends with whom he had danced in Hungary. He organized the *Hungarian Ethnic Dance Group* of New York, which appeared on a CBS television program. He performed at the New York Town Hall, Washington Constitution Hall International Folk Dance Festival, and many other venues. Andor was asked to teach at the Herman's Maine Folk Dance Camp, and it is said that the Herman's went goofy with excitement upon seeing the Hungarian dance. They persuaded Andor to teach at their famous Herman Folk Dance House in New York, and in 1962, he taught for the first time at the Maine Folk Dance Camp. It was at a Main camp that Andor met Ann Reed. Andor proposed to Ann with the aid of his Hungarian-English dictionary. He married Ann a little over a year later in 1963, after Andor's tour with *Bihari*. Ann, who has her MA Degree in dance, teaches folk, modern, jazz, and square dance, as well as dance composition. The couple resided in Illinois where Ann was on the dance faculty at Northern Illinois University. Ann is nationally recognized for her work in modern, jazz, and ballet. The couple have a son, Stevie.

Andor went to the west coast to teach. Receiving more and more requests to do workshops, he finally had to choose between folk dance teaching and his regular job. Fortunately for folk dancers, he went against the immigration officials' advice (they said that there was no future for a professional folk dancer in the country) and chose to make a living as a teacher of Hungarian folk dance.

Andor worked with several exhibition dance groups, performed on television, and was a dancer-choreographer for the Kovach-Rabovsky Hungarian Ballet *Bihari*. He has choreographed several dance suites for the Duquesne University Tamburitzans and the Brigham Young University Folk Dance Ensemble. Andor has taught master classes at major colleges and universities in the United States and Canada, and has served as a teaching staff member on most of the major folk dance camps, such as the San Diego Folk Dance Conference and the Santa Barbara Folk Dance Conference in California. In the United States he has founded several ensembles.

In 1967, Andor and Ann were hired to serve on the dance faculty of New York State University at Cortland, where they continued as full-time professors until 1991. During this time, they co-authored three books on Hungarian dance and published frequently in dance and folklore journals.

In 1996, with plans for retirement, the couple moved to Williamsburg, Virginia. Andor was persuaded by the college of William and Mary to come out of retirement and accept a position as adjunct professor of dance. He began engaging in summer seminars focused on the methodology of teaching folk dance.

In 1997, Vonnie Brown presented Andor with the San Antonio College Folk Dance Festival honor as an individual who has made outstanding contributions in the idiom of international folk dance.

Professor Czompo maintains tight control over his dance descriptions, music, and costumes. He considers it his responsibility to his Hungarian heritage because he feels it should be the first duty of any specialist to make certain his material is ethnically correct and to keep it that way.

Andor is on the Board of Trustees of the National Folk Organization (NFO).

Among Andor's and Ann's publications, articles, and videos are

- *Dance Fundamentals* with Ann I. Czompo, 54 pp, AC Publications, Homer, New York, 1981. A syllabus of teaching materials for the classroom.
- *Hungarian Dances*. Self published. 1968.
- *Hungarian Folk Dances*. Self published. 1964.
- *Hungarian Recreational Folk Dances*. Video.

Dances Andor has taught include Adjon az Isten, Bagi Forgós, Bagi Karikázó, Bagi Páros, Bagi Verbunk, Bagi Verbunk és Forgó, Békési Páros, Böjti Séta, Borozdánfutó, Cickom Csárdás, Cigánytánc, Cinege, Csanádi Leánytác, Csárdás, Csárdás Palocosan, Csendes és Forgós Csárdás, Csillagtánc, Debreceni Csárdás, Dobogós, Dudálás és Ugrós, Dudári Lakodalmas, Dunafalvi Leánytánc, Ecseri Csárdás, Erdédelyi Csárdás, Falushi Tánc, Fáridázó, Forgó, Forगतós, Galgamenti Karikázó, Gencsi Verbunk, Gyertás Tánc, Hétlépés, Hidas Játék, Homoródi Körtánc, Horă din Giubega, Horă din Oltenia, Huszár Verbunk és Csárdás, Kákicsi Dobogós, Kállói Kettős, Kalocsai Csárdás, Kalocsai Körtánc, Kalocsai Mars, Kalocsai Táncok, Kalotaszegi Csárdás, Kalotaszegi Lassú, Kanásztánc, Kapuvári Csárdás, Kapuvári Verbunk, Karikázó, Kevi Csárdás, Kiskanásztánc, Kiskun Verbunk, Kónyi Verbunk, Körcsárdás, Körtánc, Körösztoző Tápéi, Kún Verbunk, Lakodalmi Tánc, Legényes és Csárdás, Madocsai Táncok, Magyar Verbunk, Makkfalvi Táncok, Menet Tánc, Michael's Csárdás, Nagykonyi Verbunk, Négyesforgó, Oláhos, Pajtás Tánc, Palóc Csárdás I, Palóc Csárdás, Páloc Páros, Páloc Táncok, Palotás, Párválasztó, Pusztafalusi Sarkantyús és Csárdás, Régi Tánc, Részére egy Születésnap, Sarkantyús, Sárközi Karikázó, Sárközi Tánc, Sej Haj Rozika, Sétáló, Somogyi Csárdás, Somogyi Karikázó, Somogyi Páros, Somogyi Tánc, Somogyi Táncok, Szatmári Csárdás, Szatmári Körcsárdás, Szatmári Táncok, Szatmári Verbunk és Csárdás, Szegény Csárdás, Székely Friss, Székely Verbunk, Széki Csárdás, Széki-Lassú, Széki Táncok, Szentistváni Csárdás, Szentistváni Karikázó, Szenyéri Páros, Szökkenős, Tápéi Darudöbögő, Terenyei Sergő, Tubarozsa Csárdás, Ugrós, Urai Körcsárdás, Uszódi Csárdás, and Ványai Csárdás.

Andy Taylor-Blenis

Biography provided by PhantomRanch.net

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Andy Taylor-Blenis is the daughter of Marianne and Conny Taylor, cofounders of the Folk Arts Center of New England. She began international folk dancing as a young child.

Marianne Taylor taught Portuguese dances Stockton Camp and Andy continues her work of reconstructing Portuguese dances.

Andy was certified in Scottish Country Dance at age 17. She is a graduate of the University of Massachusetts at Amhurst with a BFA in dance and minor in Social Anthropology.

Andy teaches international dance through the Folk Arts Center of New England, Revels Inc., and Mass Movement as well as in private and public schools and universities.

In 2006, Andy founded and is the artistic director of *Mladost Folk Ensemble* in honor of her father, Conny Taylor. Andy is also currently artistic director for the *RSCDS Demonstration Team* and the *Wheaton College Dance Group* in Norton, Massachusetts.

She continues to teach modern and jazz dance at the college level as well as teaching in local studios.