

Columbia Artists Management  
in association with Centrum Management presents

# gypsy spirit

*Journey of the Roma*

Featuring dancers of the Budapest Ensemble and the  
Kálmán Balogh Gypsy Cimbalom Band

[www.gypsypirit.org](http://www.gypsypirit.org)

# Journey of the Roma



It is my pleasure to support the North American tour of the **Gypsy Spirit, Journey of the Roma** production performed by the Budapest Ensemble, Kálmán Balogh Gypsy Cimbalom Band and Guests. This important tour will feature many of the unique manifestations of Roma culture and will showcase the remarkable artistic talent and creativity of our people. In addition, it is our hope that this dynamic and colorful presentation will enlighten the world about the history of the Roma and will enhance awareness of the valuable impact they have made on society.

The Hungarian Government pays special attention to the community of Roma artists, this was evident during fiscal year 2003 when specifically Roma cultural projects received official support from the Government for the first time. This commitment, to support Roma artists, will continue to be a high priority in the future in order to assure they continue in their creative work and their art develops fully.

It is my conviction that the tour of **Gypsy Spirit, Journey of the Roma** will greatly assist in achieving some of these goals.

**László Teleki**

State Secretary of Roma Affairs in the Prime Minister's Office of the Republic of Hungary



The goal of the Hungarian Cultural Center, NY is to promote Hungarian culture and increase awareness of the vast and wonderful cultural resources of Hungary in North America. The tour of Gypsy Spirit, Journey of the Roma will greatly assist us in attaining this goal. The Roma minorities in the Hungarian speaking areas have greatly contributed to the exciting music, dance and visual art of the Hungarians. In music, especially, this is so significant, that Hungarian music is often identified in North America as "Gypsy" music. This is understandable since in Europe, centuries ago, even great classical composers, such as Liszt and Brahms were not able to make a clear distinction. Today we know that, although the Roma in Europe have their own indigenous culture, they play a significant role in contributing to the music and dance culture of each country in which they have settled.

We are proud of sponsoring this tour, because we believe that it will assist in achieving a better understanding of the ingenious spirituality and exciting instinctive knowledge of the Roma people. If we better understand the contribution of the Roma, we begin to appreciate and admire the exciting "Gypsy Spirit" and understand the adventurous "Journey of the Roma". The European Gypsies should be admired and appreciated for their tremendous accomplishments.

**András Márton, DLA**  
Director, Hungarian Cultural Center, NY



The producers and directors of the "Gypsy Spirit, Journey of the Roma" production gratefully acknowledge the assistance and support of the Hungarian Governmental Office of Equal Opportunity Directorate of Romany Integration.

**István Forgács,**  
Head of Section





GYPSY SPIRIT, Journey of the Roma pays homage to the legendary music and dance tradition of the Gypsy. The music of the Gypsies [or Roma] has fascinated people for centuries.

The show will trace the route of the Gypsy traditions, depicting some of the most exciting styles of music and dance. Our journey begins in India, and proceeds to Turkey before west across the European continent.

The journey will feature exotic Turkish music, fiery Bulgarian footwork and melodies; Romanian tunes performed at breathtaking speeds, and refined csárdáses from Hungary and Transylvania. The performers will offer a sampling of these vibrant cultural treasures of the Gypsy.

Homeland of the Gypsy can be traced back to Northern India. Their migration to the West started about a thousand years ago for reasons unknown. Today they are found in almost every country in Eastern, Western and Central Europe and also in America. Through the power of their music and dance, their spirits penetrate the heart and soul, inspiring cultures and thrilling audiences from around the world.

# Journey





**Credits**

Columbia Artists Management in association  
with Centrum Management  
presents

## **gypsy spirit**

*Journey of the Roma*

Featuring the **Budapest Ensemble** and the  
Kálmán Balogh **Gypsy Cimbalom Band** with Guests

This unique performance will pay homage to the intuitive talent and  
creativity of the Romani people, who have made the cultures  
of many European nations more vibrant and exciting.

Artistic Director and Choreographer: **Zoltán Zsuráfszki**  
Musical Director, Composer and Arrangements: **Kálmán Balogh**  
Producer: **Kálmán Magyar**  
Dramaturg: **Zsuzsa Vincze**  
Costume Designer: **Zsuzsa Vincze**  
Assistant Choreographers: **Dezso Fitos & Nadia Abdulwahab**  
Dance Director: **Gábor Valach**  
Musical Consultant: **Péter Árendás**  
Lighting Designer and Scenery: **Zoltán Vincze**  
Company Manager: **Dániel Vincze**  
Technical Manager: **Otto Juhász**  
Company Manager: **Jeff Dyksterhouse**  
Production Manager: **Sam Quentin Ritchie II**

Musicians:

**Yasko Argirov, Ferenc Balogh, Kálmán Balogh, Sándor Budai,  
Attila Jakab, Ferenc Kovács, Sándor Kuti,  
Slavcho Lambov, László Major, Csaba Novák, Ágnes Szalóki**

Dancers:

**Nadia Abdulwahab, Milán Albuovics,  
Iren Deffend, Anna Sára Endrődi,  
Dezso Fitos, Éva Gömöri,  
Flórián Hajdú, Ignác Kádár,  
Enkő Kocsis, Csaba Taba,  
Attila Tompa, Gabriella Tóth,  
Melánia Tóth, Gábor Valach**

# Credits

## **Production Support:**

Honvéd Ensemble, Budapest -  
**Károly Aranyos**, Executive Director  
**Ernő Molnár**,  
Company Manager of the Budapest Ensemble  
**Threshold Theater**, New York  
**John Luckacovic**, 2 Luck Concepts  
**Honor Networking**,  
home pages design and computers support  
**Panni Somi**, Indian Dance Consultant  
**Hungarian Cultural Center**, New York

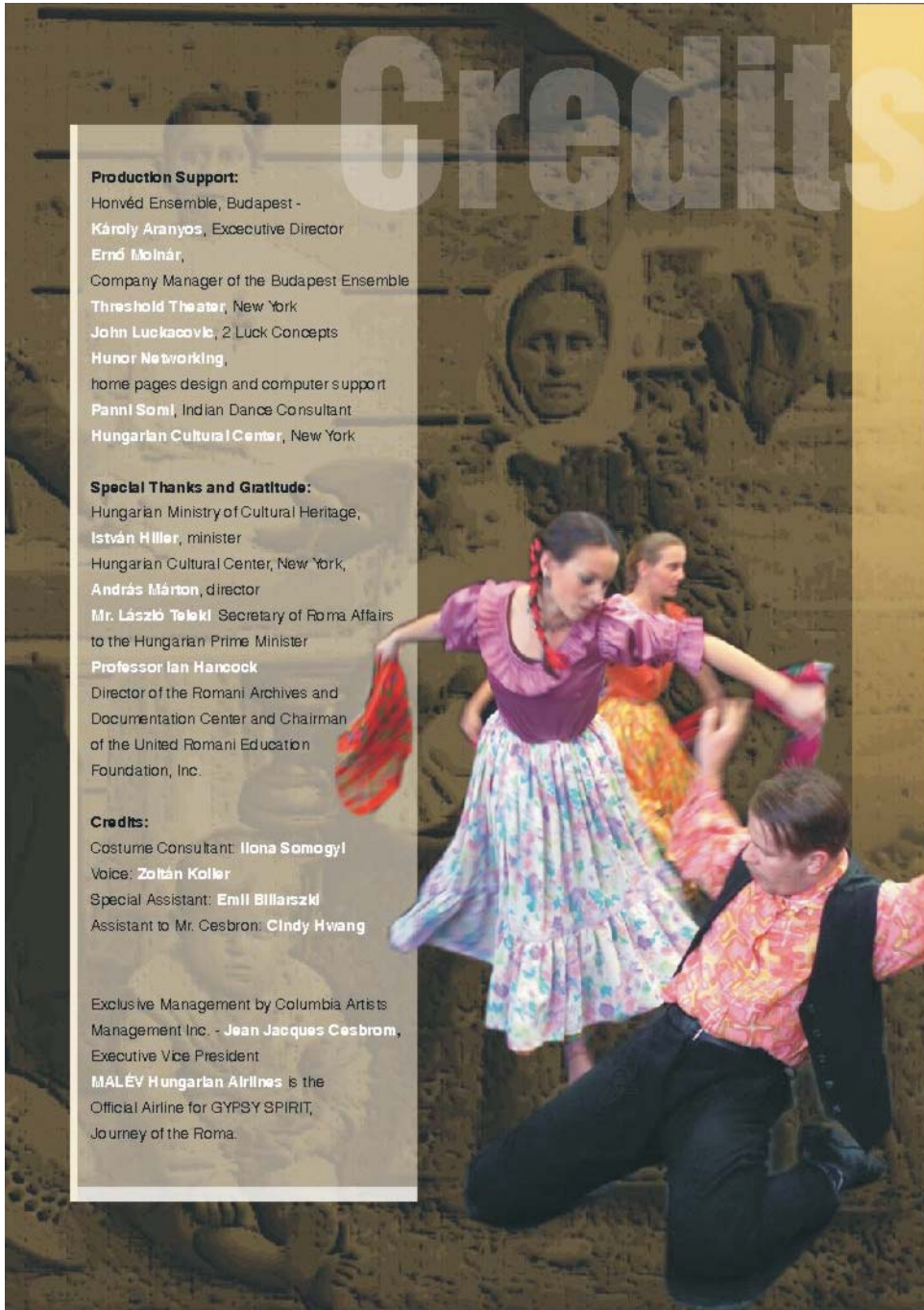
## **Special Thanks and Gratitude:**

Hungarian Ministry of Cultural Heritage,  
**István Hiller**, minister  
Hungarian Cultural Center, New York,  
**András Márton**, director  
**Mr. László Tolok**, Secretary of Roma Affairs  
to the Hungarian Prime Minister  
**Professor Ian Hancock**  
Director of the Romani Archives and  
Documentation Center and Chairman  
of the United Romani Education  
Foundation, Inc.

## **Credits:**

Costume Consultant: **Ilona Somogyi**  
Voice: **Zoltán Koller**  
Special Assistant: **Emil Billarszki**  
Assistant to Mr. Cesbron: **Cindy Hwang**

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Management Inc. - **Jean Jacques Cesbron**,  
Executive Vice President  
**MALÉV Hungarian Airlines** is the  
Official Airline for GYPSY SPIRIT,  
Journey of the Roma.



# Program notes

## PART I

### 1. The Origins

The show will open with an old fairy-tale about the origins of the Romanies, told in the Romani language. Images and dance from India, where the Gypsies originate, will remind us of the roots of the Romani people. Soon the company will energize the stage with a joyous festivity featuring a Gypsy dance from the Carpathians.

### 2. The Music

The Central European variants of Romani music will be featured by the musicians introducing members of the Ensemble. Improvisations, love of musical expression from slow melodies to fast tempos, always surging from high energy are the landmarks of Gypsy music.

### 3. The Vocations

The Gypsies, although mostly lived on the fringes of society, they were integral part of the village life, providing necessary jobs and skills by which they earned their living. The essential tools for their work often doubled as instruments during leisure times.

### 4. The Virtuosity

Gypsy musicians have always made the music of their adoptive country more exciting and became famous from their virtuosi musicianship. This will be featured from Transylvania, from the Balkan countries and from Hungary.

### 5. Dance Suite from Szatmár

The large Roma population in Northern Hungary is famous from their exciting music and dance culture, which will be featured in this selection.



# Program

## PART II

### 6. Rókatánc [The Dance of the Fox]

Some of the most ancient dances which the Romanians have preserved are ritualistic, which reminds all of us to our close ties to nature and to a more archaic world, where animals and humans were dependent of each other. In this authentic dance an old fox symbolically teaches his offspring to the secrets of survival.

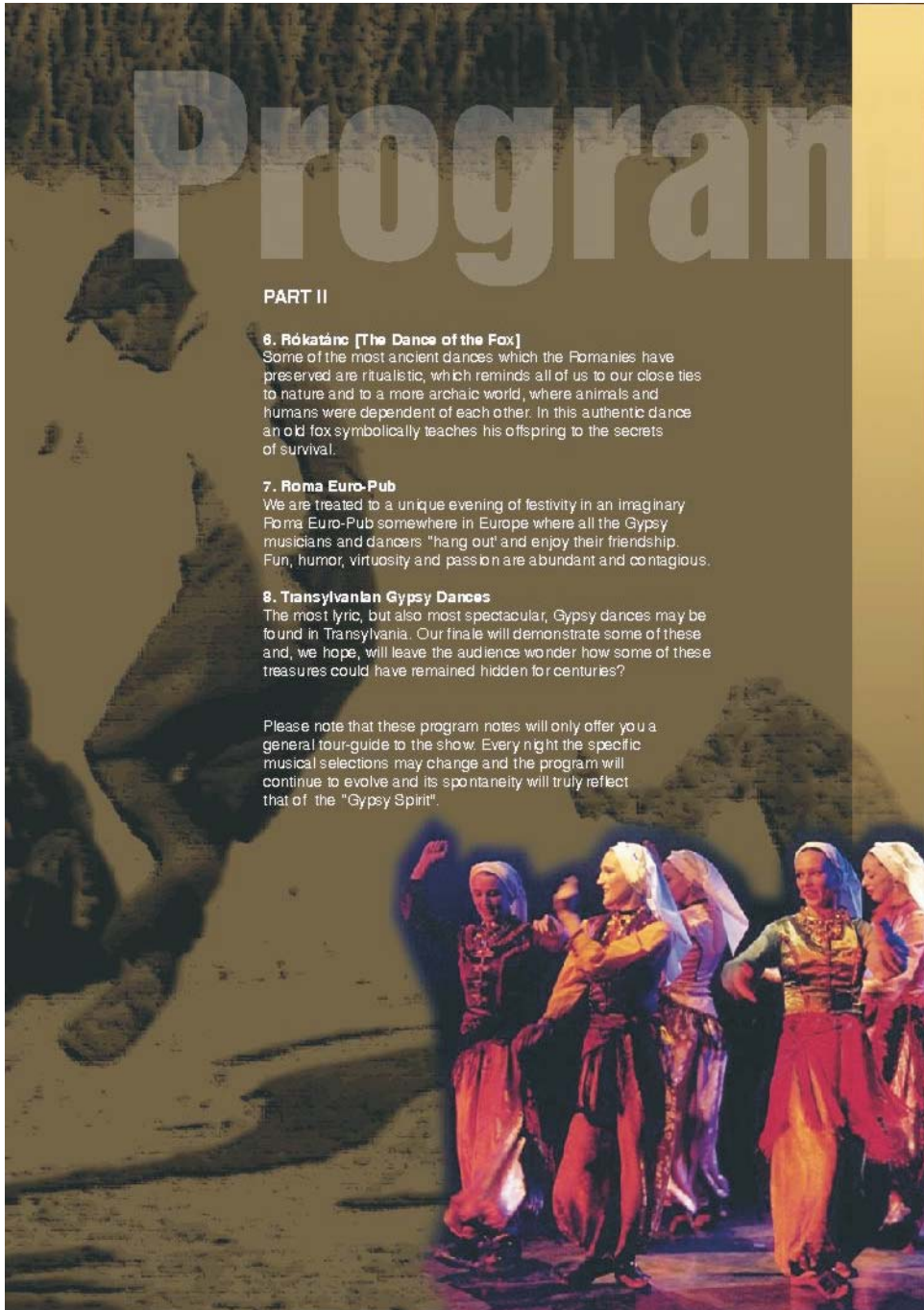
### 7. Roma Euro-Pub

We are treated to a unique evening of festivity in an imaginary Roma Euro-Pub somewhere in Europe where all the Gypsy musicians and dancers "hang out" and enjoy their friendship. Fun, humor, virtuosity and passion are abundant and contagious.

### 8. Transylvanian Gypsy Dances

The most lyric, but also most spectacular, Gypsy dances may be found in Transylvania. Our finale will demonstrate some of these and, we hope, will leave the audience wonder how some of these treasures could have remained hidden for centuries?

Please note that these program notes will only offer you a general tour-guide to the show. Every night the specific musical selections may change and the program will continue to evolve and its spontaneity will truly reflect that of the "Gypsy Spirit".



# Artists

## The Budapest Ensemble

The Budapest Ensemble is one of the oldest, yet freshest folk ensembles from Central Europe. Rooting back to a period after World War II, it was established in 1958. The Budapest Ensembles always played an important role in the Hungarian dance life. The first artistic director was the legendary István Molnár, who was the first to present authentic Hungarian folkdance on stage. The Ensemble's artistic direction evolved and always remained a leader in creating the newest presentations in European folkdance. Since 1991, which marks the appointment of Zoltán Zsuráfszki as Artistic Director, the Ensemble philosophy is to present folklore in its most authentic form possible, yet include adaptations to suit the performance requirements of the modern stage and tailor the presentations to contemporary audiences. The Ensemble has performed on every Continent with critical acclaim.

## Kálmán Balogh Gypsy Cimbalom Band

Kálmán Balogh Gypsy Cimbalom Band is the dynamic merging of music from the old and new worlds. Although all the music is based on authentic tunes and melodies as result of research and strict musical training, it is the creation of a new and untested musical genre which takes precedence. Melodies, which have been polished in European villages for centuries, are interpreted with great respect and understanding by the Gypsy Cimbalom Band, enabling present day music lovers to experience the emotions and beauty inherent in the music of our ancestors. The Band brings a contemporary and uniquely forward-looking edge to time honored traditions, leaving audiences enthralled and inspired.

Zoltán Zsuráfszki  
Artistic Director and Choreographer,  
The Budapest Ensemble



### Zoltán Zsuráfszki

Artistic Director and Choreographer

Zsuráfszki is one of Europe's most talented choreographers. His extensive field research in remote villages of the Carpathian Basin makes him unique among currently active artistic directors of professional folk ensembles. In 1991 Zsuráfszki became the leader of the Budapest Ensemble. In his choreographies, he continues to develop his puritan and sharp creative style. In his folk inspired works, he preserves the authenticity of folk dances.

### Kálmán Balogh

Musical Director and Composer / Arranger

Balogh is one of the world's best known and sought after cimbalom players. He traces back his descent from a famous dynasty of Gypsy musicians. Only his understanding of, and respect for his heritage match his virtuosity. He spent decades studying the music of the Foma in Europe and Asia. Balogh has toured extensively with many of the best folk bands in Europe and has recorded dozens of albums with them as a solo artist. He is also a performer of cimbalom music on the concert stage and played with several major orchestras of the world.

### Sándor Budai violin

Budai has been trained in classical violin from an early age and also in "Gypsy" style violin playing at the famous "Rajkó" music school which specialized in this technique. Many of Hungary's most famous "primás" are graduates of the school. He has toured and was the featured player with the Kálmán Balogh Gypsy Cimbalom Band for over a decade. He is considered one of Europe's best "Gypsy violinists".

### Attila Jakab violin

Jakab is from a musician family from Transylvania who was exposed to both Romanian and Hungarian music from childhood. He has mastered both, playing with great depth and virtuosity. He is the lead violinist of the "Maros Ensemble" from Tirgu Mures [Marosvásárhely]. A musician with a rare understanding of village music.

### Yasko Agrirov clarinet

Hailing from a musical family, since the age of ten, Agrirov has provided music for countless weddings, christenings, funerals and other events. He was born and raised in the village of Brestovitz, Central Bulgaria. Considered by many as "a poet of the clarinet". He is on his initial tour in the USA.

Kálmán Balogh  
Musical Director and Composer / Arranger  
Kálmán Balogh Gypsy Cimbalom Band



# Origins of the Romani People

## Origins of the Romani People

The Roma have been made up of many different groups of people from the very beginning, and have absorbed outsiders throughout their history. Because they arrived in Europe from the East, they were thought by the first Europeans to be from Nubia or Egypt or any number of vaguely acknowledged non-European places, they were called, among other things, Egyptians or 'Gyptians, which is where the word "Gypsy" comes from. It was not until the second half of the 18th century that scholars in Europe began to realize that the Romani language in fact came from India. Basic words, such as some numerals and kinship terms, and names for body parts, actions, and so on, were demonstrably Indian. So they concluded if the languages were originally Indian, its speakers very likely must be as well. Once they realized this, their next questions were the obvious ones: if Romani were indeed from India, when did they leave, and why, and are there still Romani in that country?

As the ethnically and linguistically mixed occupational population from India moved further and further away from its land of origin as the result of the 11th century spread of Islam, so it began to acquire its own ethnic identity. In some instances, the mingling of small groups of Romani with other peoples has resulted in such groups being absorbed into them and losing their Romani identity; the Jenisch are perhaps such an example. In others, it has been the outsiders who have been absorbed, and who, in the course of time, have become one with the Romani group.

In Europe, Romani were either kept in slavery in the Balkans (in territory that is today Romania), or else were able to move on and up into the rest of the continent, reaching every northern and western country by about 1500. In the course of time, as a result of having interacted with various European populations, and being fragmented into widely separated groups, Romani have emerged as a number of distinct ethnic groups within the larger whole.

Although every European country has a Romani population, those citizens usually have a much lower standard of living than the rest of the population. There are many reasons for this, their lack of a country, their distinctive language and appearance and their conservative traditional culture being just some of them. Since the collapse of Communism in 1989 and the rise of new ethnic nationalism, their situation has grown worse and has led to substantial migrations of Central and Eastern European Romani to the West, including the United States and Canada to escape racial persecution.

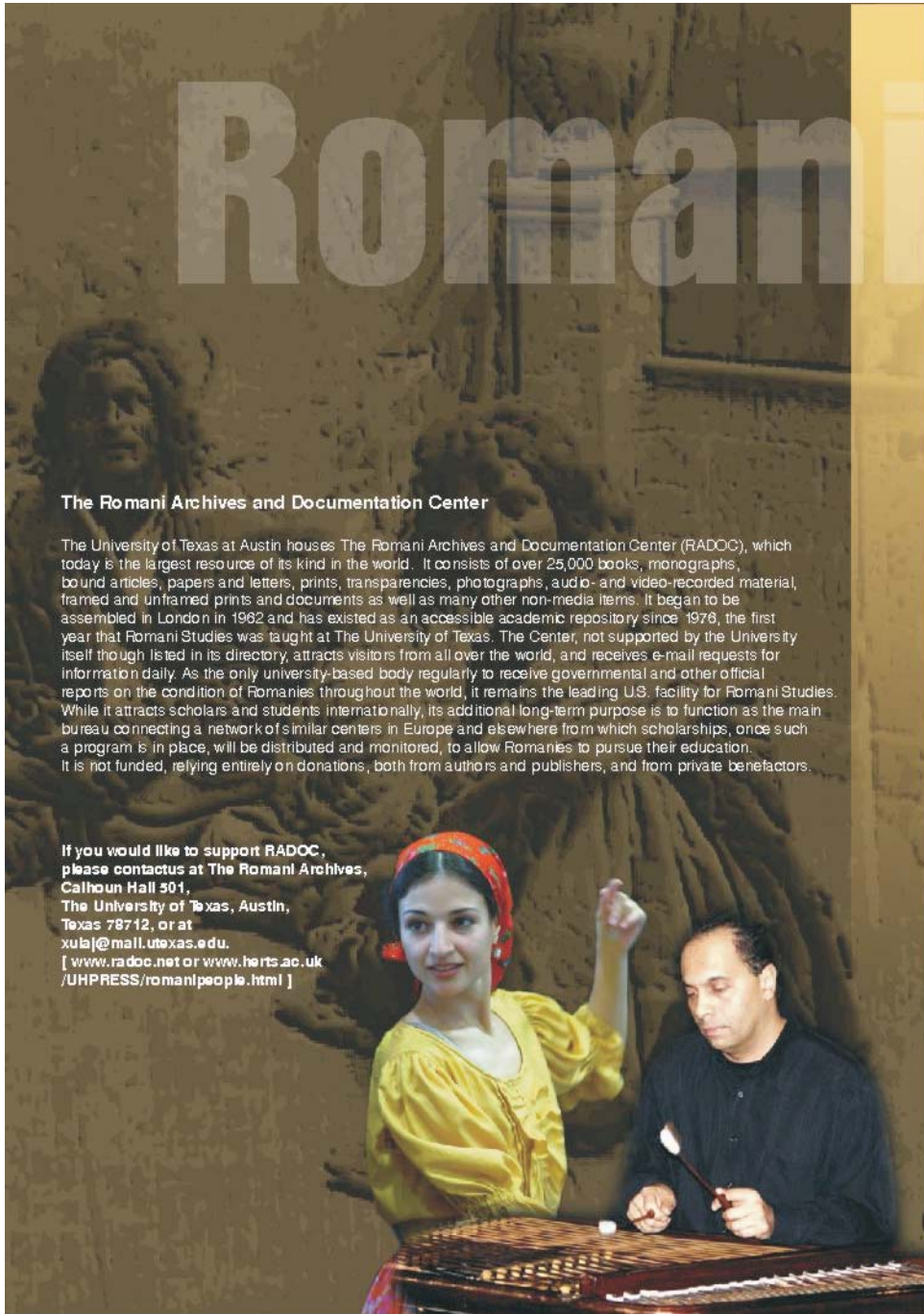


# Romani

## The Romani Archives and Documentation Center

The University of Texas at Austin houses The Romani Archives and Documentation Center (RADOC), which today is the largest resource of its kind in the world. It consists of over 25,000 books, monographs, bound articles, papers and letters, prints, transparencies, photographs, audio- and video-recorded material, framed and unframed prints and documents as well as many other non-media items. It began to be assembled in London in 1962 and has existed as an accessible academic repository since 1978, the first year that Romani Studies was taught at The University of Texas. The Center, not supported by the University itself though listed in its directory, attracts visitors from all over the world, and receives e-mail requests for information daily. As the only university-based body regularly to receive governmental and other official reports on the condition of Romanies throughout the world, it remains the leading U.S. facility for Romani Studies. While it attracts scholars and students internationally, its additional long-term purpose is to function as the main bureau connecting a network of similar centers in Europe and elsewhere from which scholarships, once such a program is in place, will be distributed and monitored, to allow Romanies to pursue their education. It is not funded, relying entirely on donations, both from authors and publishers, and from private benefactors.

If you would like to support RADOC,  
please contact us at The Romani Archives,  
Calhoun Hall 501,  
The University of Texas, Austin,  
Texas 78712, or at  
xula@mail.utexas.edu.  
[ [www.radoc.net](http://www.radoc.net) or [www.herts.ac.uk/UHPRESS/romanipeople.html](http://www.herts.ac.uk/UHPRESS/romanipeople.html) ]



# The Romani Language

## The Romani Language

About half of the world's ca. twelve million Romanies speak the ethnic language, Romani; some European countries have enacted legislation against its use which has caused it to disappear, though efforts to introduce it are having some success. Because it is the language of a Diaspora people, it has diverged into great many different dialects, and only now is a written standard form being constructed; nevertheless, it has supported written literatures in some of those dialects for over a hundred years.

Romani began in India a thousand years ago, when speakers of different Indian languages were recruited into the military forces that were being assembled to resist the eastward spread of Islam. In the same way that gave rise to Urdu, those soldiers and their camp followers developed a lingua franca, or common means of communication based on their various Indian languages, and influenced as well by Persian, which for centuries was the administrative language of the Indian military. Thus Romani began not as the speech of a single ethnic population, but as an occupational dialect based on several related but distinct languages.

There were a series of encounters with the Ghaznavid Muslims between AD 1000-1027, almost all of which were Islamic victories. The Indian troops were taken as prisoners of war, but subsequently joined the Seljuk armies who defeated the Ghaznavids in 1038 and who employed them in their later conquest of Armenia and their establishment of the Sultanate of Rum in Anatolia (now modern-day Turkey). Here, the Indian soldiers and their camp followers, through in-group marriage, began to emerge as a people with a distinct ethnic identity and, under the influence of Byzantine Greek, Romani too began to take shape as a native language. With the westward spread of Islam under the Ottoman Turks, the Romanies moved across into the Balkans around 1300 AD, and by 1500 had reached almost every country in Europe.

It is possible to reconstruct the linguistic history of Romani by examining its vocabulary, which has been acquired layer upon layer as the population has moved from place to place. Thus its heart is Indian, and while there are fewer than 800 Indian words altogether, they account for about 70 percent of those occurring in everyday speech. Then there are layers of Persian and Armenian words, but the next biggest contribution is from Byzantine Greek nearly as large as the Indian component. The vocabulary up to this point is more or less shared by all Romani dialects, but after the move up into Europe and the subsequent fanning out into different countries, the words acquired begin to be different from group to group. Thus those Romanies who were kept in Wallachia as slaves until the 19<sup>th</sup> century speak a dialect (called Vlax) full of Fomanian words; those who moved on up into Germany speak a dialect (called Sinti) heavily influenced by German.

### Here are some common words and phrases in Romani:

Big	<b>baio</b>	The woman	<b>e djuvil</b>
Small	<b>tsikno</b>	From the woman	<b>la djuvlatar</b>
Good	<b>lacho</b>	I'm sitting	<b>beshav</b>
Beautiful	<b>shukar</b>	You're running	<b>prastes</b>
Red	<b>lolo</b>	He's walking	<b>piravel</b>
Black	<b>kalo</b>	We're drinking water	<b>pant plyas</b>
Happy	<b>loshono</b>	They ate the meat	<b>o mas xale</b>
Hungry	<b>bokhalo</b>	How are you?	<b>sar san?</b>
Today	<b>adjes</b>	I'm fine!	<b>mishto sim</b>
Tomorrow	<b>tahara</b>	Thank you	<b>partkerav tut</b>
The man	<b>manush</b>	Where are you going?	<b>kai djas?</b>
With the man	<b>e manushesa</b>	I'm going home	<b>khe ro djav</b>
		Come with me!	<b>taves mansal</b>

More phrases, and a grammatical sketch of Romani, can be found in *We Are the Romani People* (<http://www.herts.ac.uk/UHPress/romanipeople.html>).

Ian Hancock



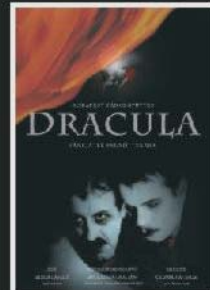
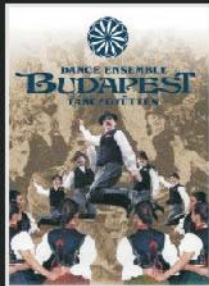
The basis for and core of the ensemble's artistic work and stage adaptations has always been the original peasants' musical and dance culture. Since its founding the primary objective of the ensemble has been to maintain, revive and adapt to stage the national folklore traditions. The choreographers and composers of the ensemble have always represented a unique style in the past decades and their creations have enriched Hungarian stage dance art in a lasting way.

Leader of the Musical Ensemble and Prímás: **Gáza István Papp**

Dance directors: **Zsuzsa Vincze, Gábor Katona**

Musical director: **Péter Áron dás**

Artistic director: **Zoltán Zsuráfszki**



#### Csárdás! The Tango of the East

The performance is about an ageless story. It could even be about today's people as it is based on the conflicts of the eternal triangle. The theme is built, of course, around authentic Hungarian, Transylvanian and minority (Gypsy, Polish, Slovakian, etc.) dances and the show becomes complete by the end of the second part. Its sub-title could be: "Csárdás: Love under the Carpathians."

While enjoying the interesting, exciting and enchanting storyline we can also take pleasure in the wonderful and virtuosic interpretation of the multicolored Hungarian, Transylvanian and Upper-Hungarian dances.

This production is a spectacular show of the ensemble and had a great success in the United States.

[www.csardas.org](http://www.csardas.org)

#### Sleeping Beauty

The tale of the Sleeping Beauty is well-known all around the world and every child loves it. When transforming this popular fairy tale into a dance theatre production Budapest Dance Ensemble choose an unusual way: it has borrowed the contents but in addition to the Hungarian folk dances it took all lyrics and all tunes from traditional Hungarian folklore. In creating the CD-version of the ballet we took great care to keep the original structure of Hungarian folk tales and also to use the original folk-tale idioms (e.g. "You were lucky to call me a gammer") in composing the text. By using this "noble cheat" we wish to bring closer to the hearts of the children our almost forgotten traditions, rich folklore and wonderful musical and dance culture.

Director and choreographer:

**Zoltán Zsuráfszki**

#### Dracula

Building upon the folk music and folk dance movement of the 1970's the dancers and musicians of Budapest Dance Ensemble using the results of the most recent folklore collections admittedly have the most thorough and in-depth knowledge of the original Transylvanian folk dances and folk music no matter if it is Hungarian, Romanian, Gypsy or Jewish.

The tale of Count Dracula is transformed into a spellbinding musical and dance experience even for the modern man by the wonderful, varied music of Transylvania and the unparalleled, unique virtuosity and dignity of the various Transylvanian nationalities.

#### North American representation:

**Kalman Magyar, Centrum Management**

178 Oakdene Ave. Teaneck, New Jersey, 07666, USA • Tel: 201-838-4889, Fax: 201-838-1590, • email: [magyar@magyar.org](mailto:magyar@magyar.org)  
Web: [www.centrummanagement.org](http://www.centrummanagement.org)

#### Dance Ensemble Budapest

1087 Budapest Kerepesi u. 29/b • Pf. H-1446 Budapest, Pf. 383 • Tel/Fax: (+36-1) 210 0844, Tel.: (+36-1) 314-1984  
E-mail: [dancebp@honvedart.hu](mailto:dancebp@honvedart.hu)



**Hungarian Reformed Federation of America**, Washington D.C.  
is one of the most important American Hungarian Fraternal Insurance Societies in North America. It was founded in 1896 and has served and supported the American Hungarian communities continuously for 108 years. Membership is open to all through its life insurance and annuity programs. The Federation also operates Bethlen Home, a nursing home and retirement village in Ligonier, Pennsylvania on 180 acres.

**Rev. István Török, President**

Kossuth House, 2001 Massachusetts Ave. N.W. Washington D.C. 20036  
Tel: 202-328-2830, Email: [hrfa@hrfa.org](mailto:hrafa@hrfa.org), Web: [www.hrafa.org](http://www.hrafa.org)

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**William Penn Association**, Pittsburgh, PA  
is the oldest fraternal benefit society established in 1886 in Pennsylvania by thirteen coal miners. After numerous mergers the Association currently manages the most significant asset holdings of non-profit capital. William Penn offers fraternal life insurance, including annuity, retirement and other benefits. It is dedicated to support Hungarian culture in North America and perpetuate the heritage of their founding fathers.

George S. Charles Jr. National President  
709 Brighton Road, Pittsburgh, PA, 15233, Tel: 412-231-2979, Fax: 412-231-8555  
Web: [www.wiliampennassociation.org](http://www.wiliampennassociation.org)

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**American Hungarian Folklore Centrum**  
AHFC is an organization affiliated with the American Hungarian Educator's Association. It is dedicated to promoting Hungarian Cultural in the scholarly and public life in America. AHFC organizes and supports performing tours, workshops, exhibitions, folk dance camps, and maintains a useful homepage.  
AHFC is also associated with the American Hungarian Museum, Passaic, New Jersey

Po Box 282, Bogotá, New Jersey, 07603  
Tel: 201-836-4869, Fax 201-836-1590  
Web: [www.magyar.org](http://www.magyar.org)

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**AMCO Kft**, Budapest

is a leading packaging equipment and supply distributor in Hungary. AMCO works closely with local, as well as Western partners to develop and make modern packaging technologies available for the rapidly developing Hungarian industry. The Company is a strategic partner of AMIMPEX, Inc. a USA consulting firm.

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**Amimpex Inc. USA**  
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### Additional information about the Roma and Roma organizations in the USA



**We Are the Romani People** will be invaluable to anybody who wants to know more about these fascinating people who left India a thousand years ago. It presents the most current findings about Romani origins, an overview of politics, culture, language and cuisine, a surprising list of notable people of Romani descent, a description of the centuries-long period of slavery in the Balkans and a brief description of the Romani Holocaust. Especially useful is the chapter on how to interact with Romanies, and the list of recommended readings.

The author, **Ian Hancock**, teaches Romani Studies at the University of Texas, Austin. He was born in Britain but descends from his father's side from Hungarian Romungre Romani and on his mother's side from English Romani/Gypsies. In 1998 President Clinton appointed him to represent Romanies on the U.S. Holocaust Memorial Council. He is the author of over 300 articles and books, mostly on the Roma.

We are the Romani People; Ian Hancock  
(University of Hertfordshire Press, November 2002). ISBN 1 902806 19 0. Paperback, 208 pages, \$19.95

We are the Romani People can be bought throughout the "Gypsy Spirit" tour and can be ordered afterwards from all good bookshops.

In case of difficulty contact the US importers, Paul and Company, on FreePhone 1-800-888-4741 or e-mail [frontdesk@pgbook.com](mailto:frontdesk@pgbook.com)



### ROMANI ROUTES, Voice of Roma specialized in touring exceptional Romani artists in the USA.

Renown Romani artists Esma Redžepova, Yuri Yumakov and others are planned for 2004 season. The programs present the virtuosity of Rom musicians and the richness and depth of Romani music.

For more information contact:

Sani Rifati - Voice of Roma, PO Box 514, Sebastopol, CA, 95473  
Tel: 707-823-7941, Fax: 707-829-1893, Web: [www.scr.org/roma](http://www.scr.org/roma)

### Balogh Enterprises supports and promotes Roma cultural programs in the Greater New York area.

**Sandor Balogh**

Tel: 212-828-8785, Fax: 212-828-0540, email: [romafed@yahoo.com](mailto:romafed@yahoo.com)

Photos: Béla Kanyó, Zoltán Zsurátszki  
Design: Ludvig Design Hungary /[ludvigart@axelero.hu](mailto:ludvigart@axelero.hu)



DANCE ENSEMBLE  
**BUDAPEST**  
TÁNCEGYÜTTES



**The Hungarian Cultural Center**, New York is dedicated to promote Hungarian culture and increase awareness of the wonderful cultural resources of Hungary in North America. The operation of the Center is funded by the Hungarian Ministry Cultural Heritage.

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