

CELEBRATING
AMAN

25TH
ANNIVERSARY

1 9 6 4 - 1 9 8 9

CELEBRATING THE FIRST 25 YEARS

1964-1989



This book is dedicated to all the dancers, singers, and musicians who have made AMAN the success it is today.

25th Anniversary Season Sponsors

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For all of us in AMAN, 1989 is an exciting year. It is a year of celebration, a celebration of the past, present and future. A twenty-fifth anniversary is a momentous occasion for any arts organization. It indicates survival, growth and support.

From a club of talented and dedicated folk music and dance enthusiasts, the Company has evolved into a highly respected professional company of equally talented and dedicated performers. And today, as in the early years, we remain dedicated to the idea that folkloric traditions, past and present, are a vital and important component of modern society. It is the presenting of these traditions in an impressive variety of performance and educational programs at home in Los Angeles as well as on tour, that AMAN retains as the the primary focus of its activities.

Each season, the Company has grown significantly. We move into new areas of folklore as well as different modes of presenting tradition. We expand and develop our important educational activities. We constantly strive to hone and fine-tune our art form. Innovation evolving from past experience and success has always been a hallmark of AMAN.

Finally, no arts organization can exist, develop or survive in a vacuum. Twenty-five years of growth and success indicates twenty-five years of continued support by our audiences and our funders. We are proud of our history and our current product. And we pledge to continue our growth over the next twenty-five years. And, for the present, we are equally proud to have you here celebrating with us and invite you to share in our future.

Over many years as a member of AMAN's Board of Directors, I have been able to share the excitement that has brought AMAN to the forefront of ethnic and folkloric performing arts. It is a unique and wonderful institution that is a great source of pride for Los Angeles.

The first twenty-five years have held a wide variety of activity for AMAN. We have grown from a modest student organization to a major national resource; one that is supported on all levels by individuals, corporations, foundations and public arts agencies. This is all possible because of the hard work and great artistic achievements that have inspired the directors and community at-large.

AMAN seems to possess an undefined, underlying strength which keeps it going and improving year after year, no matter what difficulties it must face. At times, great artistic achievements come out of adversity and change. AMAN is no exception. Indeed, I suspect that the determined spirit of the many creative artists, past and present, who have been part of this company is the reason we continue to be thrilled by the spectacle of AMAN.

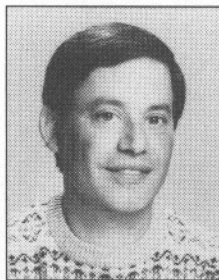
For AMAN's Board, I can report that our fiscal health has never been better. With this strength, the Company is looking towards new artistic endeavors. I personally think AMAN is wonderful and I believe you will join me in this feeling as we celebrate the 25th Anniversary.

UCLA has been called the academic crossroads of the world; a place where students from many countries can get to know their American counterparts - and each other. Here, the excitement of the early sixties often found expression in the music and dance of other cultures; and with the Institute of Ethnomusicology providing the locus for several Asiatic and African traditional forms, there existed an unusual opportunity to study these arts with native teachers, and learn to play on authentic instruments.

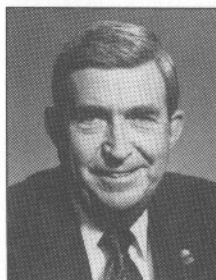
In addition to the performances produced by the Institute, there were frequent events in which the foreign student organizations presented their folk dances. American students sometimes joined one of these groups, and participated in activities that also included the University-sponsored recreational folk dance club. It was from this microcosm of world cultures that AMAN emerged.

In the ensuing years Los Angeles has grown into a metropolis with the greatest ethnic complexity of any city in the world; and NEWSWEEK MAGAZINE, in an article congratulating Los Angeles upon its Bicentennial, made this diversity its theme: "The ethnic melting-pot has added a certain spice to the arts in L.A. Larger than life graffiti have been replaced by stunning Hispanic murals, and UCLA, a center of folk dance, has helped spawn (the) Aman Folk Ensemble, an internationally known pan-ethnic dance troupe."

Today, as we celebrate our Silver Anniversary, AMAN is more than a fulfillment of our own dream; it expresses an appropriate reflection of Los Angeles.



BARRY GLASS
ARTISTIC DIRECTOR



CHARLES REDMOND
CHAIRMAN OF THE BOARD



LEONA WOOD
FOUNDING ARTISTIC DIRECTOR

AMAN FOLK ENSEMBLE

Since its inception AMAN has been dedicated to the research, preservation and performance of traditional music and dance.

Delicately balancing an inherent desire to educate and entertain, members of the Company have consistently demonstrated versatility, talent and a commitment to excellence.

Strongly influenced by the multicultural population of its home city, Los Angeles, AMAN has a deep and abiding respect for the traditions it represents on stage and in its outreach and education programs.

The Company's many diverse program components all reinforce its purpose and further its goals.



AMAN women perform dance of the "Ouled Nail" from Algeria, choreographed by Leona Wood.

CONCERT PERFORMANCES

Each AMAN concert presents varied selections from the Company's impressive repertoire of over 200 music and dance suites representing the traditions of Europe, Asia, Africa, North and South America. Essentially a repertory company, AMAN has featured the work of guest choreographers from such countries as India, China, Hungary, Canada, Turkey and Mexico, to name a few. In addition, many of AMAN's most important suites were choreographed by Company members who have conducted extensive field research in the United States and abroad.



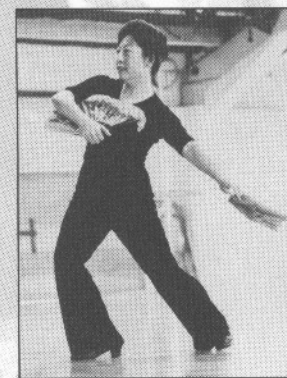
TOURING

The Company maintains an active annual touring schedule and has appeared in such diverse locations as Barrow, Alaska; New York City; Conway, Arkansas; and Rabat, Morocco.

Members of the Company perform Gayle Armstrong's Veracruz [Mexico] suite.

Molly Forman and Tamberlaine Harris demonstrate Mezősegi steps taught to them by Hungarian choreographer Timar Sandor.

Guest choreographer Madame Xu Shu Ying demonstrates steps to Company members in preparation for a new Chinese suite.



EDUCATION PROGRAMS

AMAN'S multicultural arts education program reaches over 80,000 students and teachers annually through narrated performances and workshops. Since 1974 the Company has worked with the Music Center Education Division, Performing Tree, Young Audiences, Project IDEAL and the Los Angeles Unified School District's Intergroup Cultural Awareness Program. Members of the AMAN education staff have prepared comprehensive curriculum materials which include the "Dance and Music Residency Handbook," a 308-page guide for use in the classroom. Among the many countries represented in the program are Mexico, Israel, Yugoslavia, Zimbabwe, Japan, Scotland, France, Armenia, Tahiti and the United States.

AMAN's education outreach efforts extend beyond schools and universities. Programs developed for the public include the ever-popular Institute and an ongoing series of folklore seminars. Both are designed to give dancers, teachers, students, AMAN supporters and "folk enthusiasts" a closer, more in-depth look at a variety of dance, music and costume topics.



AMAN musicians help Music Director John Zeretke conduct a workshop for Inyo County, CA, students.



Barry Glass and Deanne Sparks teach a West African folk dance to Inyo County, CA, students.

As part of a children's program presented by the Los Angeles Philharmonic, "Members of AMAN" perform a special piece choreographed to Dvorak's Slavonic Dance, Number Two.

LIBRARY PROGRAMS

In 1986 AMAN entered into an important partnership with the Los Angeles County Public Library to present an ongoing series of community service programs. Each season members of AMAN travel to participating libraries for performances and workshops.

EXHIBITS

During its first twenty-five years AMAN has amassed a major collection of original costumes and musical instruments, many of which are now virtually unobtainable, even in their country of origin.

Samples from this extensive collection have been on exhibit at the Craft and Folk Art Museum, at UCLA's Museum of Cultural History, in public schools and Los Angeles County Libraries.



RECORDINGS

AMAN began producing recordings in the early 1970's. Originally intended to provide music for dances taught at the Institute, the recordings have expanded to include a large selection of material from the Company's concert repertoire.

AMAN's traditional Turkish Sazlar Orchestra.



AMAN musicians on stage.

AMAN costumes on exhibit at the Craft and Folk Art Museum in Los Angeles.

In this anniversary year current and former members of the Company,



friends & donors can look back on 25 years of hard work & impressive achievements.

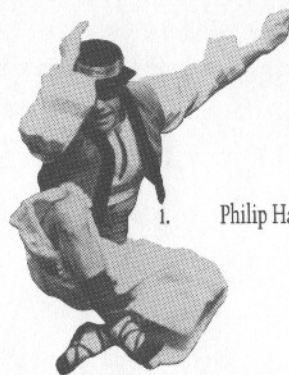


The following are a few highlights from the Company's history:

Artistic Director Barry Glass and Linda DeNike demonstrate the Seann Triubhas from Scotland.

AMAN men demonstrate steps from the Prigorje region of the Republic of Croatia in Yugoslavia.

1964 founded on the campus of UCLA by Leona Wood, Anthony Shay and



1.

Philip Harland. Under the auspices of the University Recreation Association AMAN performed for student groups and

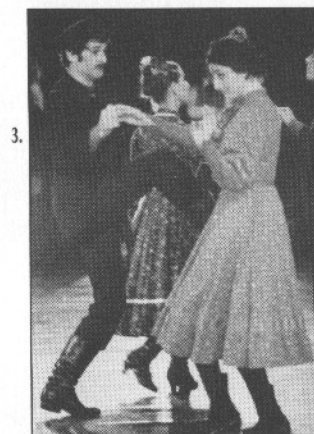
various ethnic music and dance festivals. University Vice Chancellor Dr. Norman Miller, an early campus advisor, later became AMAN's first Board of Directors' Chairman.

1965 appeared in North African dance sequence of the feature film "Gambit," a Universal Studios production.

1967 a four year series of performances



2.



3.

at the Wilshire Ebell Theatre began with a sold-out concert.

1968 annual statewide touring of California began.

1970 the first AMAN Institute was organized featuring

a series of workshops in Balkan dance. The Company's first recordings were released in conjunction with this



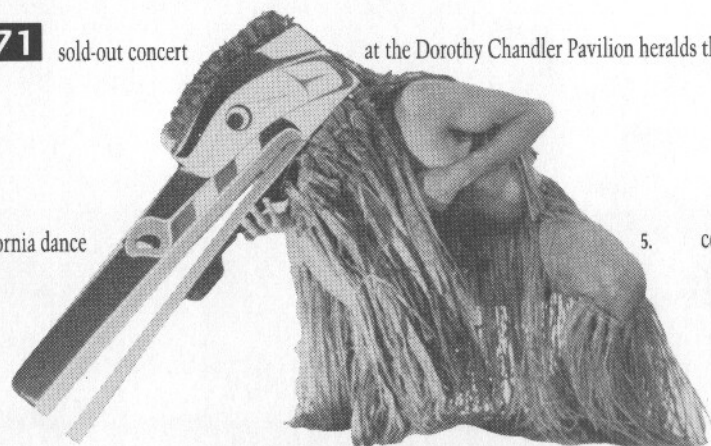
4.

annual event. Proceeds from the Institutes were used to send

AMAN members on research trips. **1971** sold-out concert

at the Dorothy Chandler Pavilion heralds the beginning

tations banner. AMAN became the first California dance



5.

company to be presented by MCP.

1974 comprehensive multicultural arts education pro-

gram was initiated to further the Company's



the National Endowment for the Arts-Dance

mission to increase awareness of and appreciation for the world's ethnic diversity.

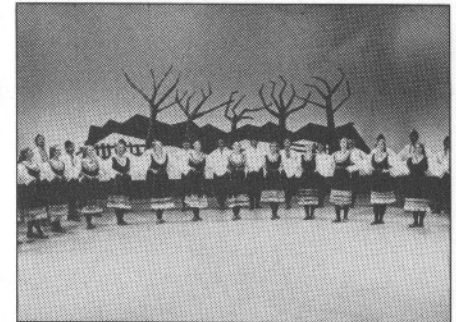
1975

joined the prestigious roster of companies funded by

6. Touring Program.

1977

a one-hour Emmy Award-winning documentary on the



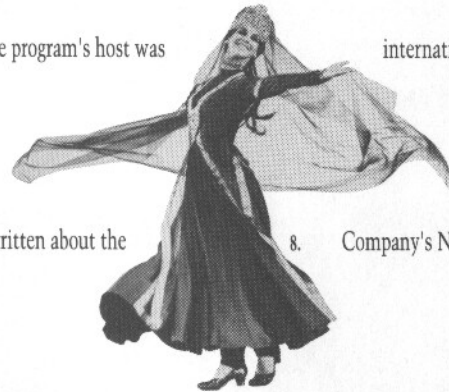
Company was produced by Los Angeles PBS station KCET-Channel 28. The program's host was

internationally acclaimed dancer and AMAN Advisory

Board member, Marge Champion.

1979

rave reviews were written about the



8.

Company's New York City debut at the famed Brooklyn Academy of Music.

1980

the first statewide tour

of Alaska took place under the auspices of Arts Alaska, Inc., and ARCO.

1981

first major tour of the United States.

1982

selected to appear as the featured entertainment attraction for the opening of EPCOT



9.

Center at Walt Disney World in Florida. The 19 weeks spent in Florida included an appearance on a nationally broadcast CBS special on the opening of EPCOT.

1983

the United States Information Agency selected AMAN to tour as official cultural ambassadors to the Middle East and North

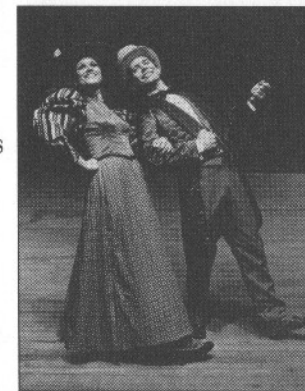


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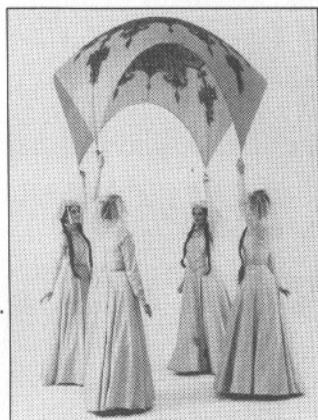
Africa. **1984** appeared by special invitation in the tremendously successful Olympic Arts Festival and participated in the Opening Ceremonies

of the 1984 Olympic Games. Following

the Olympics the Company toured 22 states on a 10-week tour. **1986** partnership established with the Los Angeles County Public Library to



11. present an ongoing series of



12.

performances, workshops and exhibits.

groups from southern California.



1987

coordinated entertainment for the Pacifica Festival which featured ethnic performing

1988-89

AMAN celebrates its 25th Anniversary Season with performances

in California, and in the southern and midwestern United States; an exhibit of the Company's

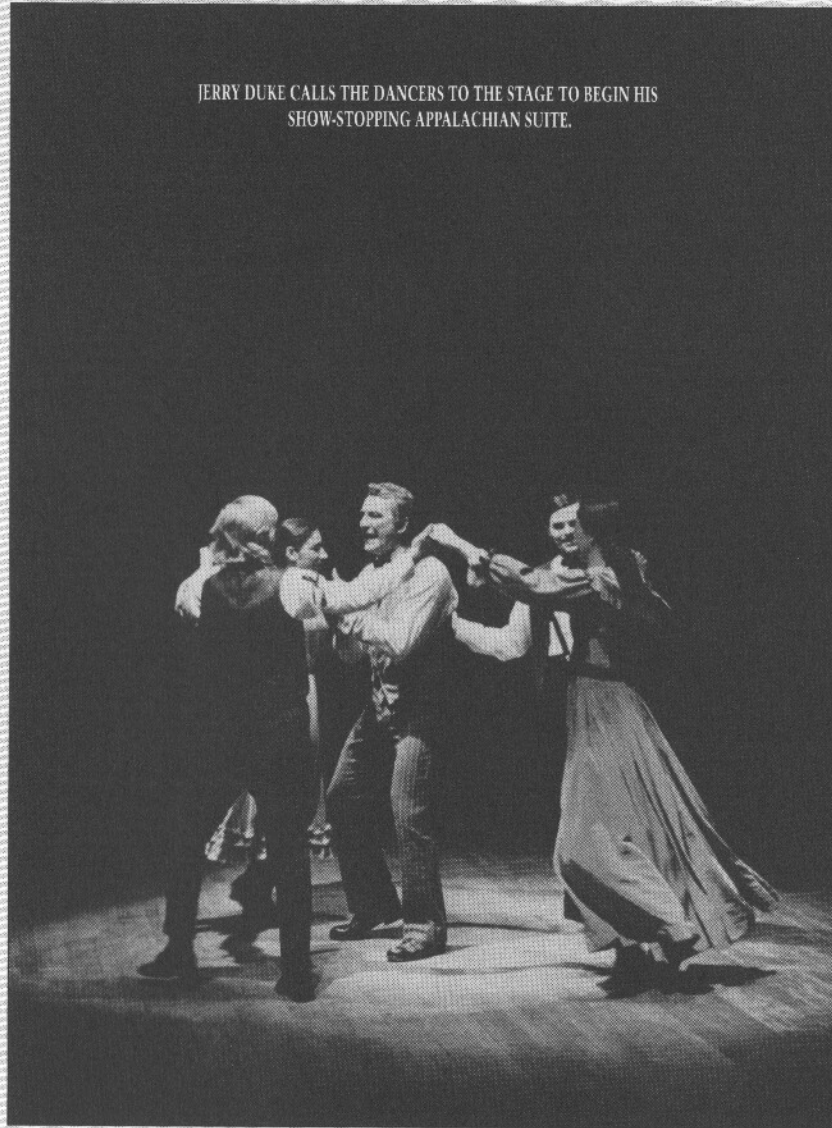
13.

costumes at the Craft and Folk Art Museum; the AMAN Institute; an Alumni Reunion; programs in

schools and libraries; and gala Silver Anniversary Concerts at UCLA's Royce Hall in conjunction with the UCLA Center for the Performing Arts.

1. Company Director Don Sparks performs a Slovak dance from the Podpolanie district. 2. All AMAN performers are required to sing, as well as dance, as illustrated in this photograph of the Company performing to Emil Cossetto's Croatian choral favorite, "Ladarke." 3. Michael Alexander and Carol Akawie Schneider perform Igor Moiseyev's "City Quadrilles" at the Brooklyn Academy of Music. 4. Robyn Friend performs "Bhangara" from the Punjab, India. 5. Cannibal-Raven from the Winter Ceremonial of the southern Kwakiutl Indians of British Columbia. AMAN's Kwakiutl suite, choreographed by Leona Wood, was one of several premiered at the Music Center. 6. Members of the Company perform Richard Crum's suite of music and dances from the Oaş area of Romania. 7. Company members on the set of Los Angeles PBS Station, KCET, to perform Anthony Shay's Šop (Bulgaria) Suite. 8. Mardi Rollow performs an intricate solo from the Republic of Tadjikistan. 9. At Walt Disney World EPCOT Center in Florida, members of the Company perform Tom Bozigan's Armenian Suite. 10. Members of the Company and friend outside the pyramids in Egypt while on the tour for the United States Information Agency. 11. Don Sparks and Hillary Biedul perform steps from the Cakewalk sequence of the California Heritage Suite. Created especially for the 1984 Olympic Arts Festival, this suite featured costumes designed by Edward Maeder, Curator, Textile and Costume Department of the Los Angeles County Museum of Art. 12. The "Canopy Dance" from Transcaucasia, choreographed by Leona Wood, is an audience favorite. 13. Leona Wood performing Tadjik dance.

JERRY DUKE CALLS THE DANCERS TO THE STAGE TO BEGIN HIS
SHOW-STOPPING APPALACHIAN SUITE.



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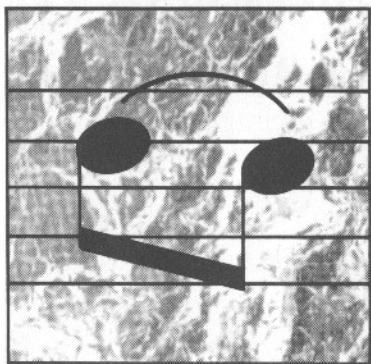
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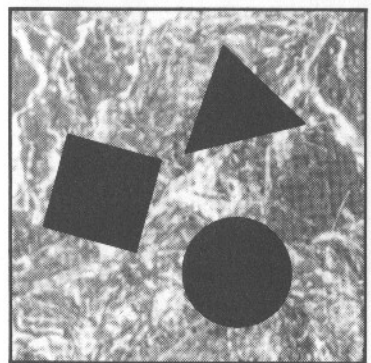
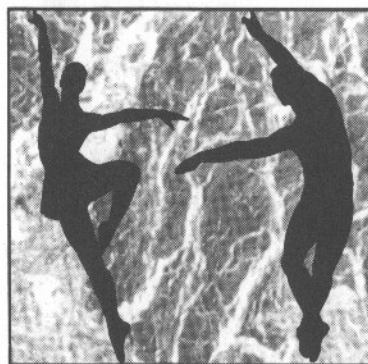
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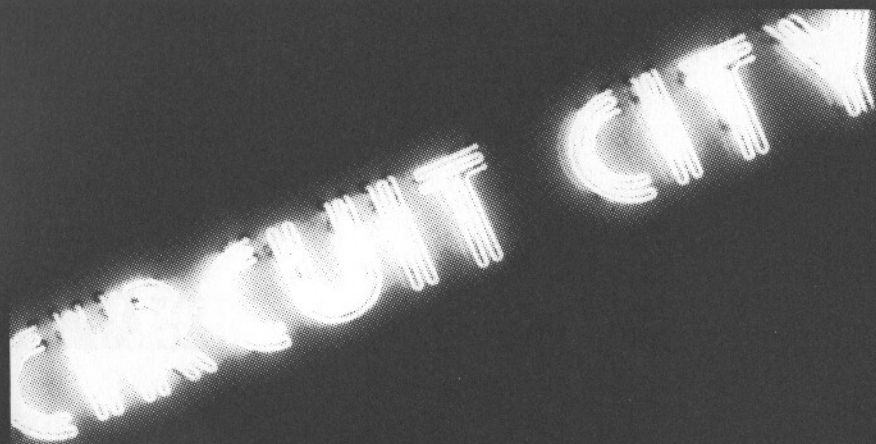
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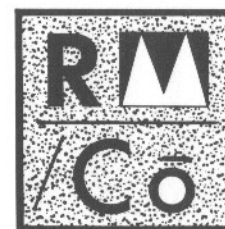
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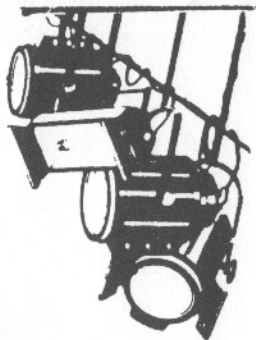
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