

# LIVINGSTONE

Hrvatski / English



Jakša Fiamengo:

**Stoik s kamenjara**

A Stoic from the Rocky Ground

Ljiljana M. Pandža: Interview

**Vladimir Drobnjak**

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Studeni 2008 November 2008



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## Riječ urednika

Kultura kao hrvatski izvozni proizvod – izvrsna ideja. Upakirati kulturnu baštinu u moderno ruho, prihvativivo svjetu globalizma, i predstaviti se na velikoj sceni za sada je uspjelo nekolicini hrvatskih umjetnika. U posljedne vrijeme to uspijeva i glazbenicima čija preferencija nije klasika, ako vam je to prvo palo na pamet. Elvis Stanić, Tamara Obrovac i u Hrvatskoj sveprisutni Oliver Dragojević neki su od novih "kulturnih atašea" Lijepe naše.

*Rukavina Tomislav*

## From the Editor

Culture as Croatian export product – excellent idea. A few of the Croatian artists have managed to pack cultural heritage in modern guise, acceptable in the world of globalism, and represent oneself on the great scene, and lately some musicians have done it also, although they do not prefer classical music, in case that came to your mind. Elvis Stanić, Tamara Obrovac and Oliver Dragojević, omnipresent in Croatia, are some of the new "cultural" attaches of Croatia.

*Rukavina Tomislav*



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Zlatko Gall

Hrvatski glazbenici sve uspješnije lokalne osobitosti ugrađuju u globalne glazbene trendove pa postaju zanimljivi svjetskoj publici

Croatian musicians are more and more successful at incorporating local characteristics into global musical trends and thus they are becoming more interesting to world audiences

# GLOBALNO PREPOZNAVANJE LOKALNOG

THE GLOBAL RECOGNIZES THE LOCAL

U vrijeme kada globalizacijski "vanish", makar uz zabranu pop konfekcije, nastoji izbrisati baš svaku mrlju nacionalne ili regionalne osobnosti, možda je uputnije no ikada otvoriti pitanje odnosa globalnog i lokalnog u popularnoj glazbi. Vrijedi zapravo postaviti pitanje kakav to može biti "odgovor" na izazov globalizma i probati razriješiti neizbjegnu dilemu: je li moguće biti svoj, tradicijski samosvjestan, ali također i usuglašen s komunikacijskim (i producijskim) standardima globalne glazbene scene? Odgovor je, naravno, potvrđan. Naime, svaka se baština, pa i ona glazbena – može promišljati na različite načine. Jedan od njih je etnomuzikološki znanstveni diskurs, no on u pravilu ostaje izvan zanimanja najšire (glazbene) publike. Drugi je, pak, promišljanje baštine kao poticaja; kao "sadržaja" kojemu se može dati i posve nova, drukčija, suvremena forma. Je li riječ o svetogrdu i zbrajanju nezbrojivih krušaka i jabuka?

In a time when the globalization "Vanish", even with the banning of pop ready-mades, is trying to wipe out every speck of national or regional individuality, it might be more advisable than ever to consider the question of the global versus the local in popular music. It is worth asking the question how can it "respond" to the challenges of globalism and to try to solve the inevitable dilemma: is it possible to be yourself, traditionally self-confident, but also in line with the communication (and production) standards of the global music scene? The answer is yes, of course. To be more specific, each heritage, even a musical one, can be considered in different ways. One of them is the ethnic musical science discourse; however, it as a rule is not within the interest of wider (musical) audiences. The second is considering heritage as a stimulus; as a "content" which could be given a new, different and modern form. Is that sacrilege or putting together apples and oranges?

## Jazz - izvozni hrvatski proizvod

Da nije tako pokazali su Tamara Obrovac Transhistrria Ensemble, Black Coffee u suradnji s talijanskim jazzistima ili ženskom klapom Mendula, Kries, Miroslav Evačić – genijalni podravski bluesman, otočani iz Kopita, Livio Morosin... Tezu "uključi lokalno u globalno" potvrđuje i najnoviji primjer Elvisa Stanića. Izniman riječki jazz gitarist i aranžer, koji je i do sada propitkivao mogućnosti "fusiona" između globalnoga jezika jazza i autohtone glazbe ne baštine zajedno sa svojim multikulturalnim projektom Jazz Ex Tempore, upravo je odškrnuo vrata globalne promocije. Projekt je čedo Elvisa Stanića i udruge Liburnia Jazz te je pravi kreativni "talionički lonac" u kojem svoj obol daju glazbenici iz različitih kulturnih sredina. Elvis je, naravno, katalizator koji čini stvaralački proces mogućim, a konačni zajednički rezultat, za divno čudo, prepoznat je kao novi hrvatski kulturni izvozni proizvod. Naime, nakon koncerata i radionica u Opatiji i Zagrebu Stanićev Jazz Ex Tempore kreće na turneu po Evropi, u Veliku Britaniju, Finsku, Nizozemsku i Bugarsku, odnosno u sve zemlje iz kojih su glazbenici uključeni u aktualni projekt. Prepoznavši značaj "operacije" za hrvatsku promociju, ali i vrijednost same poruke o životu multikulturalnom dijalogu, Ministarstvo kulture i Odjel za međunarodnu kulturnu suradnju podržali su projekt. Štoviše, Jazz Ex Tempore postao je jedan od najvažnijih programa obilježavanja godine interkulturnoga dijaloga u Republici Hrvatskoj. U temelju Stanićeva projekta je želja da strani glazbenici upoznaju hrvatsku tradicionalnu glazbu i – zadržavši vlastiti rukopis i osobnu "kulturološku prtljavu" – upgrade je u svoje stvaralaštvo. Primjerice, na rujanskoj opatijskoj "Nultoj točki" osebujnoga glazbenoga putovanja bilo je itekako zanimljivo oslušnuti maštovite reinterpretacije istarskoga baluna u viziji Cheicka Tidiane Secka iz Malija ili pak sagledati prožimanja autohtonoga nasljeđa kubanskoga bubnjara Josea Leonarda Angela Rodrigeza i makedonskog ora.

## Znaci i dijaspora

Elvisa Stanića, kao jazz glazbenika od formata, posebno veseli nastup u Velikoj Britaniji gdje će održati niz svirki u znanim jazz klubovima poput znamenitoga "606 jazz cluba" u londonskom Chelsea ili pak svirka i radionica sa studentima Trinity Collegea. Može li se Stanićev europski jazz izlet dovesti u vezu s nedavnim nastupom Olivera Dragojevića u slavnom njujorškom Carnegie Hallu? Može, iako je riječ o dva posve različita projekta. Elvis i Jazz Ex Tempore nastupit će doduše pred studentima glazbe i tipičnom jazz publikom, a ne kao "gosti" dijaspore koja je, naravno, mahom napunila sjedala na Oliverovom koncertu. Olivera doista nisu u Carnegie pozvali ni razvikan lovci na globalne veterane-talente poput Coodera, a ni kakav diskografski mogul zainteresiran za cijeđenje njegovoga staroga kataloga na engleskom govornom području. Oliver je, za reć' pravo, u Carnegie došao sam. Svojom voljom i, kazala bi fraza, "ničim izazvan". No, baš zato "operacija Carnegie" toliko je zanimljiva jer je u svojoj osnovi, unatoč angažmanu riječko-njujorškoga bračnoga para Urem

## Jazz – Exporting Cro-Product

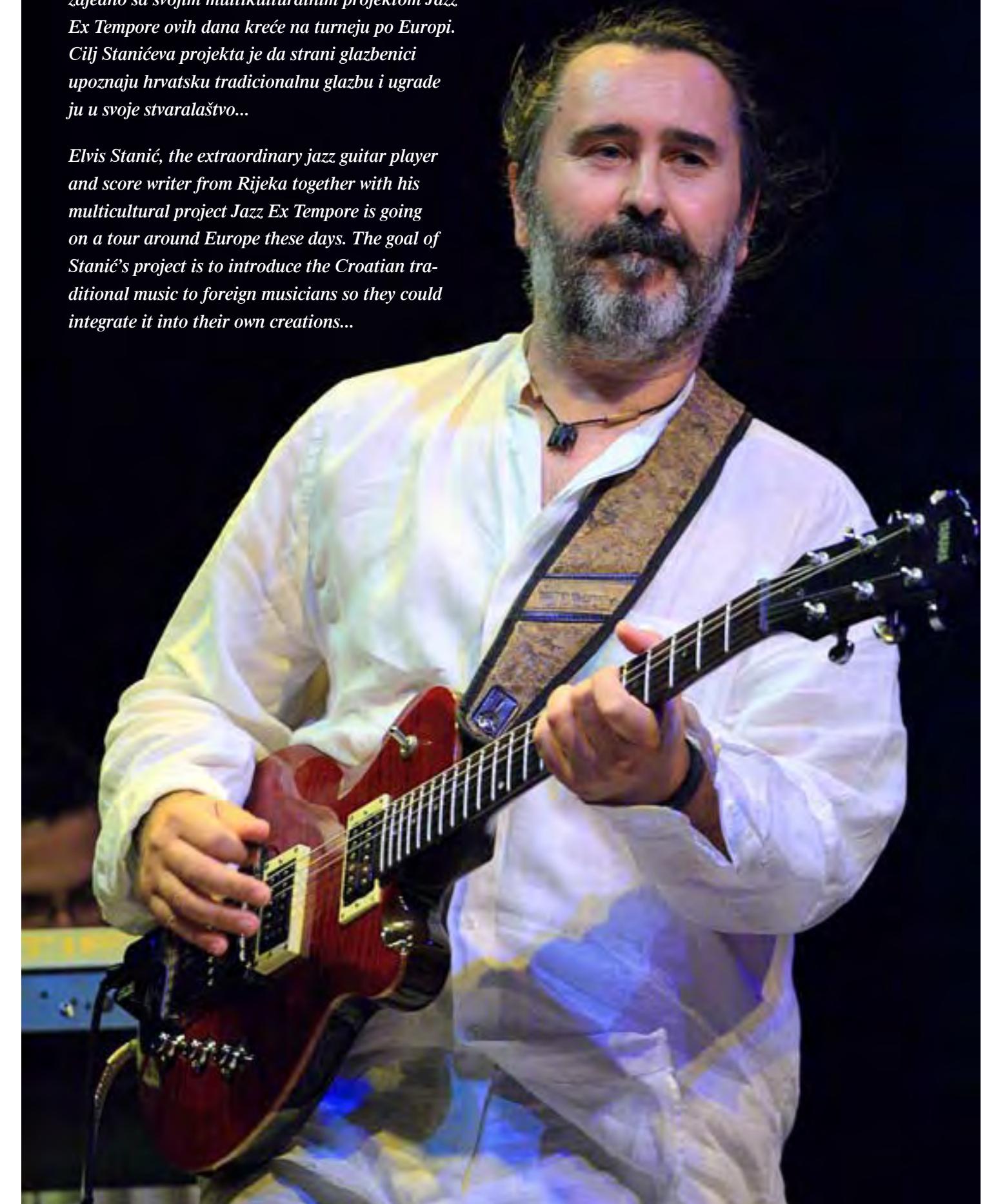
Some proved otherwise, like Tamara Obrovac and the Transhistrria Ensemble, Black Coffee in co-operation with the Italian jazz players or female singing group Mendula, Kries, Miroslav Evačić – a genius bluesman from Podravina, the islanders from Kopito, Livio Morožin... The latest, Elvis Stanić's example, proves the thesis "include the local into the global". The extraordinary jazz guitar player and score-writer from Rijeka, who has up till now been exploring the possibilities of a fusion between global jazz language and autochthonous musical heritage, together with his multicultural project Jazz Ex Tempore, has just slightly opened the doors of global promotion. The project is the child of Elvis Stanić and the Liburnia Jazz association, and represents the true creative "melting pot", to which musicians from various cultural circles gave their contribution. Elvis is, of course, the catalyst who makes the creative process possible, and the final shared result has, strangely enough, been recognized as a new Croatian product for export. Specifically, after the concerts and workshops in Opatija and Zagreb, Stanić's Jazz Ex Tempore is going on a tour around Europe: Great Britain, Finland, Holland and Bulgaria, in other words all those countries from where the artists involved in the current project come. Recognizing the significance of the "operation" for the promotion of Croatia, but also of the value of the message itself about live multicultural dialogue, the Ministry of Culture and the Department for International Cultural Cooperation supported the project. Moreover, Jazz Ex Tempore has become one of the most important programs in celebrating the year of intercultural dialogue in the Republic of Croatia. The basis of Stanić's project is the desire for foreign musicians to get to know Croatian traditional music and – keeping their own style and personal "cultural baggage" – to integrate it into their own creations. For example, at the September Opatija "zero point" of the peculiar musical trip, it was very interesting to listen to the imaginative reinterpretations of the Istrian balun in the vision of Cheick Tidiane Seck from Mali or to consider the interpenetration of the autochthonous heritage by the Cuban drummer Jose Leonardo Angel and the Macedonian oro.

## Experts and Emigration

Elvis Stanić as an outstanding jazz musician is especially looking forward to performing in Great Britain, where he will hold a number of performances in famous jazz clubs like the renowned "606 jazz club" in Chelsea, London, or the performance and workshop with Trinity College students. Does Stanić's European jazz trip have any connection with the recent performance by Oliver Dragojević in the famous New York Carnegie Hall? Yes, although these are two completely different projects. Elvis and Jazz Ex Tempore will perform in front of students of music and a typical jazz audience, but not as "guests" of the Croatian emigration, that mostly filled the seats at Oliver's concert. Oliver was really not invited to Carnegie by the notorious global veteran-talent

*Elvis Stanić, iznimski riječki jazz gitarist i aranžer zajedno sa svojim multikulturalnim projektom Jazz Ex Tempore ovih dana kreće na turneu po Evropi. Cilj Stanićeva projekta je da strani glazbenici upoznaju hrvatsku tradicionalnu glazbu i upgradeju u svoje stvaralaštvo...*

*Elvis Stanić, the extraordinary jazz guitar player and score writer from Rijeka together with his multicultural project Jazz Ex Tempore is going on a tour around Europe these days. The goal of Stanić's project is to introduce the Croatian traditional music to foreign musicians so they could integrate it into their own creations...*



i njihove neprofitne organizacije Doors Art Foundation, rezultat Oliverove želje da se u zrelim godinama karijere i to bez komercijalnoga umišljaja, već zbog osobnoga glazbenoga zadovoljstva, ogleda i suoči sa svijetom. Što je, i to ne samo u domaćim "drpi-kako-drpiti-možeš" estradnim vodama, veoma rijetka pojava. Zanimljivo je da je za svoj izlet u parišku Olympiju i za njuorški Carnegie Oliver prigodno, u suradnji s jazz gitaristom Antom Gelom, prearanžirao svoje dalmatinske šansone i dao im ruhu globalnoga jazzy popa ili pak pop stilizacija. U osnovi, učinio je ono isto što i mnogi drugi prije njega koji su, bez obzira na nakane i odabранe žanrove, zakoračili prema svijetu. Prije Olivera sličnim su "fizijskim" putem krenule mnogobrojne klape ili akteri uvjetno nazvane dalmatinske inačice world music "fusiona". Mnogima se, doduše, činilo da je riječ o "izdaji" ili pak drskoj reviziji dalmatinske pjesme, no to doista nije tako. Ni u teoriji niti u glazbenoj praksi.

### Osobitost unutar multikulturalnosti

Popularna kultura je, odavno je rečeno, svačija "druga kultura", a u konkretnom slučaju i žanrovska forma kojoj baš svatko može dati svoj osobni (etnički, nacionalni, baštinski...) sadržaj. Uostalom, zar su začinjavci ili vedete afrokubanskog jazza ili latino jazz sazvučja Dizzyja Gillespiea, Chucha Valdesa, Marija Bauze & The Afro-Cuban Jazz Orchestra te Paquita D'Rivere u suštini drugačiji od mlađih afričkih jazzera poput Gangbé Brass Banda, u čijem se opusu mijesaju ritmovi voodoo rituala, napjevi na plemenskim narječjima i jazz improvizacije ili aktualnih brazilskih acid-jazz grupa te njuorških klinaca koji doslovno žive glazbenu multikulturalnost? Za svakoga od njih, ali i naše domaće

Matija Dedić



hunters like Cooder, nor a discographic mogul interested in only squeezing his old catalogue in English-speaking territory. Oliver, to say the truth, came to Carnegie by himself. By his own will and of his own accord. But that is precisely why the "Carnegie" operation is so interesting, because its foundation, despite the efforts of the Rijeka-New York couple Urem and their non-profit organization Doors Art Foundation, is the result of Oliver's wish to face and confront the world in the mature years of his career, and without commercial premeditation, but for personal musical satisfaction. That is extremely rare, not only in the local "catch-as-catch-can" showbiz world. It is interesting that for his trip to Paris's L'Olympia and to the New York Carnegie, in co-operation with the jazz guitarist Anto Gel, Oliver on this occasion rearranged his Dalmatian ballads and gave them a global jazzy pop or pop style sound. Basically, he did what many had done before him who, regardless of their intentions and chosen genres, stepped out into the world. Numerous a capella singing groups took a similar fusion path before Oliver, as well as the protagonists of the so called Dalmatian variant of world music fusion. However, many saw this as a betrayal or an impudent revision of Dalmatian song, but this is not really the case. Neither in theory, nor in musical practice.

### Peculiarity within Multiculturalism

Popular culture is, as it has been already said, everybody's "second culture", and in a specific case, a genre form to which anybody can give their personal (ethnic, national, heritage...) content. Anyway, are the originators or stars of Afro-Cuban jazz or Latino jazz sounds of Dizzy Gillespie, Chucho Valdes, Maria Bauza &

Oliver Dragojević



### Cetinski u Royal Albert Music Hallu

Na tragu hrvatskog pop-rock izlaženja u svijet možda se najveći recentni iskorak dogodio 26. i 27. listopada u najslavnijoj dvorani na svijetu – Royal Albert Music Hallu. Kao gost na koncertu Michaela Botona nastupio je Tony Cetinski i – dogodio se "Big bang". Istog časa Tony je postao globalna faca, publika ga je ispratila ovacijama i redovima obožavatelja i (španjolskih!?) obožavateljica koji traže autogram, a kritika nije štedjela pohvale. "Za mene je ovo povijest", - rekao je Toni, a mi dodajemo – možda i za hrvatsku glazbu.

### Cetinski at the Royal Albert Music Hall

Following the Croatian pop-rock stepping out into the world, the greatest recent move might have been the one on the 26th and 27th October in the most famous hall in the world – the Royal Albert Music Hall. Tony Cetinski appeared as a guest at the Michael Bolton concert – and there was the Big Bang. At the same time, Tony became a global big shot, the audience saw him off with ovations and lines of fans and (Spanish!?) female admirers, and the critics did not save words of praise. "For me, this is history", said Tony, and we add – perhaps even for the Croatian music.



Toni Cetinski

glazbenike poput Elvisa Stanića, Matije Dedića, odnosno sastava Black Coffee, jazz je odabran kao glazbeni medij, žanr, forma kroz koju se iskazuje svoj vlastiti glazbeni sadržaj. Jazz, reggae, pop-rock, šansonijerska narativnost, freak-folk, elektronička glazba, hip hop... samo su žanr ili odabrani medij kroz koji govore i drugi glazbenici poput Šo!Mazgoona, Arsena Dedića, Tamare Obrovac, Cinkuša, Gustafa, H.C.Boxera, TBF-a... koji odreda "ispovijedaju" svoje autorski potentne i izrazito osobene glazbene poetike. Naravno, posve srođene s podnebljem koje ih je iznjedrilo te dokazujući da se umjesto autističkoga zatvaranja pred staro-novim "digi-bauom" američkoga kulturnoga imperijalizma i globalizma od mrskoga "neprijatelja" može mnogo toga naučiti. Dakako, ako su uzori "face" poput Rya Coodera, Petera Gabriela, Youssou N'Doura ili afro-kubanskih jazzera.

The Afro-Cuban Jazz Orchestra and Paquito D'Rivera basically any different from young African jazz players like the Gangbee Brass Banda, whose opus contains the rhythm of voodoo rituals, melodies in tribal dialects and jazz improvisations or the current Brazil acid-jazz groups and New York kids who are literally living a musical multiculturalism? For all of them, and also for our local musicians like Elvis Stanić, Matija Dedić or Black Coffee, jazz is chosen as a musical media, a genre, and a form through which one expresses one's own musical content. Jazz, reggae, pop-rock, chanson narration, freak-folk, electronic music, hip-hop... are just genres or chosen media through which other musicians like Šo!Mazgoon, Arsen Dedić, Tamara Obrovac, Cinkuš, Gustafi, H.C.Boxer, TBF... talk, and confess their extremely creative and very personal musical poetics. Of course, when completely fused with the area from which they originated, and proving that instead of autistically shutting down in the face of the old-new "jiggy-boom" of American cultural imperialism and globalism, one can learn a lot from the despicable enemy. Of course, this is on the proviso that the role models are "big shots" such as Ry Cooder, Peter Gabriel, Youssou N'Dour or the Afro-Cuban jazz players.

# All that glitters is not gold



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## PHOTOSAFARI ANASTAZIJA VRŽINA



Fotografija / Photo by: Ivana Benčić

Anastaziju Vržinu fotografirati je podučavao legendarni novinski fotograf Pavao Cajzek u novinarskoj školi u Zagrebu, no dugo je vremena fotografija, zajedno s ljubavlju prema glazbi i pisaju, bila u drugom planu. S vremenom je Vržina ozbiljnije stupila fotografiji, kombinacija zanesenosti fotografijom, strasti prema rock n'rollu te koncertima dala je brzo konkretnе rezultate. Specijalizirala se za koncertnu fotografiju, pa već više od dvije godine ima stalni glazbeni prilog "Partytime" u magazinu T3 te odnedavno i "Music Corner" u magazinu MOBIL Media. Često ćete njezine fotografije naći u obavijestima za medije organizatora koncerata ili izdavača, a ovo smo ljeti na panoima uz hrvatske prometnice mogli gledati njezinu fotografiju Gibonijeva koncerta na plakatima za njegov live CD "acoustic:electric". Anastazijine fotografije objavljene su i na službenim web stranicama inozemnih zvijezda poput Lennyja Kravitza i britanskoga art rock banda Muse. Ubrzo priprema samostalnu izložbu koncertnih fotografija, no želja joj je okušati se u još jednom veoma zahtjevnom fotografskom smjeru, snimanju utrka Formule 1.

Anastazija Vržina was taught photography by the legendary newspaper photographer Pavao Cajzek at the school of journalism in Zagreb. However, photography, along with the love of music and writing, was in her background for a long time. In time, Vržina approached photography more seriously. Soon, the combination of the romance of photography, the passion for rock 'n' roll and concerts-going produced real results: she began to specialize in concert photography, so, for more than two years now, she has had a permanent music section called "Partytime" in T3 magazine and, up until recently, she has had "Music Corner" in MOBIL Media magazine. You will often find her photographs in concert organizers' or publishers' press releases, and this summer we saw her photographs from Gibonni's concert on billboards advertising his live CD "acoustic:electric". Anastazija's photographs have also been used on the official web pages of foreign stars, such as Lenny Kravitz and the British art rock band Muse. She is preparing an independent exhibition of concert photography, but her wish is to try her skill at another demanding photography direction, footage of Formula 1 races.





