

CCDR Newsletter

Number 20

Autumn 2002

Report by Elsie Ivancich Dunin on the
36th International Folklore Festival
July 17-21 2002, held in Zagreb, Croatia

Chileans of Croatian descent in Zagreb

Elsie Dunin

I have been impressed by the Zagreb international folklore festival program since my first attendance in 1967 (35 years ago!), and this is already the 36th year. Although the festival has gone through changes in this time period, I find myself attending in order to add to my knowledge about dance in southeastern Europe. I have been especially interested since 1992 with Dr. Zorica Vitez's thematic approach—such as weddings, harvest, carnival, Christmas—and Vido Bagur's program direction. See report of the year 2000 festival focusing on carnival traditions posted on CCDR's web, under "Notes from the Field."

This year's theme was dedicated to Croats and their descendants who do not live in Croatia, that is, those who live in other European countries—Austria, Bosnia and Hercegovina, Slovenia, Yugoslavia (Vojvodina and Montenegro), Hungary, Slovakia, Romania, Czech Republic; and also those who are part of a 19th and 20th century Diaspora, particularly in the Americas. A wide spectrum of traditions—dancing, singing, playing unique instruments, costumes, customs, Croatian language dialect speech patterns were performed. The groups from the Americas were of special interest to me, since I have spent part of my life with the study of continuities and changes among Croatian emigrants and their descendants --- first through fourth generations --- in North and South America.

One of the groups invited to participate in this year's festival was from Antofagasta, a northern port town of Chile. I have a special fondness for this young group of third and fourth generation Chileans with Croatian ethnic ties. I traveled to Antofagasta in three different years, 1985, 1986 and again 1996. During the first trip, I uncovered the fact that one of their dances was no longer danced in Croatia, but had maintained a continuity of performance half way round the globe. No one in the community knew how or when the dance was introduced into its midst. This point became a dance ethnologist's challenge to trace this dance that has mid-19th century roots, and to understand why it became a point of ethnic identity within the community. I had success in my detective work, and published an article about this dance, "Salonsko Kolo as cultural identity in a Chilean Yugoslav community (1917-1986)" *NARODNA UMJETNOST* [Folk Art], special issue 2, 1988, published by the Institute of Ethnology and Folklore Research in Zagreb, Croatia.

CONGRATULATIONS ZENDORA DANCE COMPANY 25th ANNIVERSARY !!

Nancy Zendora, 1992 Halla Keali'inohomoku Research Choreographer-in-Residence at CCDR, and subsequently a Life Member, loyal friend, and supporter of CCDR!

Here are two treats:

- a page from the Zendora Dance Company website at www.zendoradancecompany.com/perf.html

- a review by Deborah Jowitt of Zendora's work premiered at her anniversary concert Oct. 10,11,12,2002: *Images of the Dark Mind/Luminous* in three sections. According to Zendora "This piece examines the relationships of human beings to the natural world and explores the relationship of the dark and light aspects of the human psyche."

Z E N D O R A D A N C E C O M P A N Y



ABOUT THE COMPANY

The Zendora Dance Company was established in 1977 by dancer-choreographer Nancy Zendora.

REVIEWS

"A choreographer with a special sense of ritual magic"
— Jennifer Dunning, *The New York Times*

PERFORMANCES

IMAGES OF THE DARK MIND/LUMINOUS
October 10-12 at Joyce Soho

WORKSHOPS

Upcoming Workshop in The Poetics of Performance
Saturday, July 27th. Please call or email for information.

PHOTO GALLERY

The photograph of Nancy Zendora shown here was taken by Lois Greenfield.

Only a writer of haiku should review the spare pieces that the maverick Nancy Zendora has been making since the late 1970s. In the glow of the Joyce Soho, you contemplate them as you would a flower arrangement that alters subtly. Yet they are ineluctably human. In *The Voice of Light*, Zendora enters a dim zone marked by a small illuminated pyramid. Against silence and intermittent sounds—a bird, a *shakuhachi*, the sea—she pits a harsh, dry scream. Inhales it. Her few simple actions grow large in the emptiness.

Places of Dark Writing/2 Dreams: Marie Baker-Lee and Juan Merchan, in ingeniously constructed black clothes, seem to listen to the space and each other. Lean and bearded, Merchan looks like an El Greco; lizard-like he cocks his head. Occasionally they touch, but more often you feel their souls pulling at one another. Sensitively, intimately, as if aware of small, fresh wounds. In *Stone Piece*, five dancers enter with rocks on their heads, and how they use them or consider others' becomes a matter of unspoken questions and suspicions. In both these works, every movement and change of mood blooms surprisingly, memorably—the way the plucked strings of Sang-Won Park's *kayagum* split the air.

Deborah Jowitt
The Village Voice
October 23-29, 2002

CCDR's SYMPOSIUM

Applying Dance Ethnology and Dance Research in the 21st Century

June 6-8, 2003, Flagstaff, Arizona

*This is the first CCDR symposium exploring knowledge and tools
to survive, thrive and satisfy life-long dance careers
as researchers, teachers, performers, authors, entrepreneurs and producers*

The needs of dance scholars, practitioners, entrepreneurs and committed hobbyists in the 21st century are different from those of the past decades. The economic demands, technological resources and opportunities available for dance are greater than ever in history. Neither those with decades-long careers in the arts nor novices can successfully navigate in this new world alone. To enable each of us to flourish, CCDR is proud to announce "Applying Dance Ethnology and Dance Research in the 21st Century," a unique symposium designed to share and develop the skills necessary for successful dance professionalism. The Symposium takes place June 6-8, 2003, in Flagstaff, Arizona, providing a venue for exploring innovative applications, learning about new business techniques, and sharing new concepts and ideas. This is a unique opportunity to interact both formally and informally with internationally recognized pioneers in their fields, successful dance professionals, and other like-minded dancers.

CCDR has always provided resources beyond its library and archives for its member base of scholars, teachers, performing artists, and local community supporters. In its 21-year history, the organization sponsored multi-cultural events---Tibet Week; performing artists from Uzbekistan; Rajasthan, India; Madagascar, Sephardic Jews in the U.S.; workshops and lecture-demonstrations on dance forms: Flamenco, Middle Eastern, and more. This Symposium represents CCDR's commitment to contribute to the membership who need the tools and knowledge to grow not only intellectually but to survive and thrive as dance scholars and enthusiasts in the 21st century.

Presentations include: "Innovative applications of Dance Ethnology"; "Funding your passion: make arts and money allies"; "Uncovering new understandings about Yaqui rituals in Arizona"; "Applying technologies for On-Line dance research"; "Dance Heritage Coalition and video preservation"; "Significance of dance archival holdings"; Library of Congress and its "Dunham and Graham Legacy Projects"

Presenters include:

Allegra Fuller Snyder, Professor Emerita, Dance and Dance Ethnology, University of California at Los Angeles (UCLA), keynote speaker, Foundations, evolutions and changes in the field of Dance Ethnology. **Octaviana Trujillo**, Chair, Applied Indigenous Studies, Northern Arizona University, (NAU) and formerly Chair of the Yaqui New Pascua Village shares information about the Yaqui, and introduces a rare film of the Yaqui Easter. **Elsie Dunin**, Professor Emerita, Dance Ethnology, UCLA; Vice-President of CCDR applies ethnohistorical research to reveal new information about the Yaqui Easter cycle. **Edy Greenblatt**, Dance Ethnology UCLA; PhD in Organizational Behavior Harvard School of Business Administration chairs a session: "Funding your passion: make art and money allies." Session includes, **Gina Marie Wright**, Director of Magic Curtain, a successful performing arts organization; **Cris Olguin**, Librarian specialist for non-profit grants research. **Rose Eichenbaum**, Photojournalist, discusses and illustrates --- Masters of Movement, Portraits of America's Great Dance Makers --- to be exhibited nationally. **Joann Kealiinohomoku**, President and a Founding Director of CCDR presents a discussion of archival holdings at CCDR, featuring Eleanor King and her significance in the dance world. **Elizabeth Aldridge**, Director, Dance Heritage Coalition, discusses new findings about video preservation. **Vicky**

Risner Wulff, Library of Congress, discusses the Dunham and Graham Legacy Projects. **Adriana Cruz Manjarrez**, graduate student, Dept. World Arts and Cultures, UCLA, speaks about a comparative study of Mexican emigrants, as an immigrant culture in Los Angeles. **Pegge Vissicaro**, Assistant Professor, Dance Dept, Arizona State University, discusses online dance education and demonstrates a media application for comparative dance studies. Session and Open Forum on innovative applications of Dance Ethnology studies, moderated by **Colin Quigley**, Associate Professor, UCLA Dept of World Arts and Cultures --- Participants: **Deborah Heifetz-Yahav**, Tel Aviv, Israel (Interdisciplinary study of non-verbal communication); **Gloria "Roo" Lester** (Scandinavian dance teaching); and others.

Updates about the SYMPOSIUM program and participants will be posted on the web---CCDR.ORG; Listserv---CCDR-NET; and CCDR Newsletter.

REGISTRATION fee to attend the SYMPOSIUM.

\$ 90 for CCDR members (Book or video donation can be arranged as exchange for partial payment)

\$ 150 for non-members \$ 40 daily rate

Registration fee includes: All Symposium presentations ♦ a viewing of the recently released film, *The moving image: Limón: a life beyond words* ♦ Friday night buffet and Saturday luncheon ♦ Program booklet.

Accommodations: All events are walking distance from motels, restaurants and fast-food locales. Inexpensive accommodations are available starting at \$50 a night (double occupancy). Reservation details will be made available on-line.

Transportation: Flagstaff is easily reached by Amtrak train; Greyhound buses; local planes into Flagstaff airport and via national carriers into Phoenix airport with frequent van shuttle service into Flagstaff.

Optional recreational opportunities. Participants have the opportunity to dance together during the symposium weekend at the local Contra Dance on the NAU campus, or to attend other artistic events before and after the symposium. Flagstaff is near the Grand Canyon, Sedona, world-class rafting, biking, hiking; numerous Native American sites. Details will be forthcoming on the web---CCDR.ORG, Listserv---CCDR-NET, and CCDR Newsletter.

REGISTER NOW AND MARK YOUR CALENDARS

Space is limited and will be allocated on a first come/first serve basis. To register send your name, address, e-mail, telephone numbers, and self-addressed envelope, along with a \$25 (non-refundable deposit), payable to CCDR. Send to: CCDR-Symposium, 518 South Agassiz St, Flagstaff, AZ 86001-5711.

Renew your membership before Jan. 1, 2003, to take advantage of these rates

____ Student \$ 10.00	____ Individual \$ 25.00	____ Family \$ 35.00
____ Business/Organization \$ 50.0	____ Donor \$ 75.00	____ Sustaining \$125.00
____ Life \$500.00		

Book *Half a Century of Dance Research: Essays by Gertrude Prokosch Kurath*

____ Members CCDR, CORD, SEM \$15.00 pp/ Non-Members 20.00 pp (Overseas add \$ 10.00)

Donation ____ Halla Memorial Fund; ____ Endowment ; ____ General Operating Fund
(CCDR is a 501 (c)(3) tax exempt organization; donations tax deductible to full extent of law)

My check is enclosed for the above items totaling \$ _____

Name _____ Address _____

City _____ State _____ Zip _____ Phone/Email _____

continued from page 1

The 36th Zagreb Festival program became the catalyst for bringing Salonsko Kolo back to Croatia. Eight couples, who are members of RASADNIK (New Growth - as in a nursery of plants) performed in costumes that were reproductions of dress from the Adriatic coastal town of Split at the turn of the 19th century.



Chile Rasadnik

Other dance groups in Croatia use this style of costume to perform other turn of the century dances of Split, such as the quadrille and polka.

The leadership of the Rasadnik group chose this same costume, because (based on my research) the Croatian emigrant who originally taught this dance in Antofagasta, comes from the town of Split at the beginning of the 20th century.

Rasadnik was founded in 1986 as a teen-age group, by members of Daleki Akordi (Far Away Musical Sounds), an adult group that already existed in Antofagasta. This is the group that I originally saw performing "Davi Ciro" alias, Salonsko Kolo.

For Rasadnik it was the first trip to the "homeland." They

were invited to the Zagreb Folklore Festival to perform the Salonsko Kolo and also to show their Chilean dance, La Cueca, during a spontaneous portion of the post festival program.

It was the first time for the young people in Rasadnik to travel to Croatia. They were thrilled, especially since in their lifetimes their only contact with the "homeland" of their ancestors had been through oral lore, photographs that are posted on the walls of the Sociedad de Croatas, in the very few news items about Croatia in the local newspapers, or news items sent to the Sociedad from the Croatian Embassy in Santiago.

None of the performers has any direct contact with family members in Croatia; they do not speak nor write in the Croatian language; they only have the scant knowledge that their great-grandfather or great-grandmother came from one of the coastal islands---most likely Brac, and this is the leading factor for wanting to see where their "roots" are from.

Without knowing the Croatian language, nor communicating with distant family members, the dancing activity and wearing traditional costume, were the principle means to an expression of their ethnic identity. Now in Croatia, they were experiencing the direct physical contact with that identity.

During their stay in Zagreb, they were provided with a university student tour guide who was fluent in Spanish. She accompanied the Rasadnik group in a walking and bus tour of Zagreb.

The guide noted that the young people were thrilled at seeing buildings that they were familiar

with only through photos. One of these was the impressive looking National Theater that was built in Zagreb in the late 19th century. They tearfully and excitedly took photos of themselves in front of the theater. Emotional tears were expressed, also, after their successful performance in the festival program.

In addition, they watched with rapt attention other Croatian groups in a wide variety of dance styles and costuming, not having seen this range of Croatian repertoire in their lifetimes in Chile.

This year's theme of the Zagreb Folklore Festival provided thrilling moments and meaningful experiences for young Chileans with Croat surnames and long-distance Croat identities.

And furthermore, Salonsko Kolo returned to Croatia via Chile. Although the Festival performance was an ephemeral event, it was caught on video by the Croatian Radio/Television Company. Now there is a tangible record of the young Chilean Croatians performing Salonsko Kolo, in the year 2002.



Chile Rasadnik

NOTICE - Membership rate increase Jan 1, 2003 -

Important services will be added to the membership:

- CCDR Newsletter will be published 3x yearly (April, August, December)
- The complete run of CCDR Newsletters will be online in an electronic archives
- Increased information will be distributed through the CCDR ListServ, now with a larger pool of participants and contributors (contact Bob.Schacht@NAU.EDU for entry information)

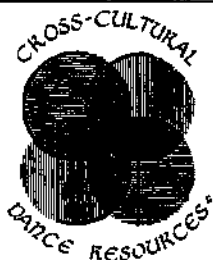
New rates, beginning January 1, 2003, will be:

Student \$25, Individual \$50, Family \$75,
Business, Libraries, & Institutions \$125,
Donor \$250, Sustaining \$500, Life \$1,000.

NOTE: Renew at current rates before the increase on January 1, 2003.

FYI: Gifts of stocks can be more tax-efficient than a cash gift of the same value. With a gift of stock, you can get the deductions plus capital gains tax avoidance on the stock's appreciation. Avoid paying 20% capital gains tax. This is a remarkably cost-effective option that also helps to rebalance your stock portfolio. If, instead, you want to offload stock that has depreciated in value, reverse the above strategy: sell stock first and make gift from proceeds - declare a deductible loss and receive a charitable deduction for the gift of proceeds. Your tax advisor can help you fine-tune your strategy (gleaned from brochure published by Indiana University, fall, 2002).

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