SLAVE NIKOLOVSKI - KATIN
SLAVÈ NIKOLOVSKI – KATIN

TOMOV

TOMOV
SLAVE NIKOLOVSKI - KATIN

GEORGI TOMOV

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# CONTENTS

## INTRODUCTION

A DAY IN THE LIFE OF GEORGE TOMOV ................................................................. 15

## PART I • MACEDONIAN-AMERICAN CULTURAL HERITAGE

THROUGH THE LENS OF THE PAST ................................................................. 25

“WE ARE MACEDONIA” ................................................................................. 27

Macedonians in the U.S.A. ............................................................................. 39

THE MACEDONIAN ORGANIZATIONAL MOSAIC IN NEW YORK AND NEW JERSEY .................................................................................... 49

## PART II • GEORGE TOMOV - A LIVING LEGEND

THE ROOTS OF GEORGE TOMOV ........................................................................ 75

STRUMICA (TIVERIOPOL) .................................................................................. 97

SKOPJE - THE CITY ON THE VARDAR ............................................................ 101

NEW YORK, NEW YORK .................................................................................. 113

TOMOV AS A DANCER, CHOREOGRAPHER, SCULPTOR ........................................ 123

## PART III • FOLKLORE HERITAGE

RHYTHM OF THE CHOREOGRAPHER .................................................................. 139

THE TOMOV ENSEMBLE ....................................................................................... 157

MEMBERS OF THE TOMOV ENSEMBLE .......................................................... 171

CHRONOLOGICAL LISTING OF PERFORMANCES OF THE TOMOV ENSEMBLE .................................................................................... 186

MACEDONIAN FOLKLORE IN THE WORLD - RUSALI .................................................. 201

TOMOV’S CHOREOGRAPHIES – A SAMPLER ...................................................... 205

## PART IV • TOMOV - THROUGH THE MEDIA

TOMOV THROUGH THE PAGES OF THE NEWSPAPERS ........................................ 217

TOMOV THROUGH THE MEDIA ........................................................................... 219

DANCE TROUPE CHASES AWAY RAINY-DAY BLUES By Marilyn Schwartz ......... 221

TOMOV IN TORONTO By Lilian Leiber ................................................................... 225

TOMOV’S BALKAN FOLKLORE By Jane Aronovitch ............................................. 229

ILINDEN FESTIVAL - BITOLA By John Brandeau .................................................. 237

TOURING WITH TOMOV By Lois Tietsworth ......................................................... 239

THROUGHOUT MACEDONIA By Kristine Kalazs ..................................................... 247

“POVARDARIE” AND “GLAMOĆ” ON BROADWAY .............................................. 253

OUR WONDERFUL HOST ................................................................................... 259

THE AMBASSADOR A television (MTV) Interview with Mišo Netkov .................. 267

## PART V • 50TH JUBILEE RECOGNITIONS

ELLIS MEDAL FOR GEORGE TOMOV ............................................................... 291

RECOGNITION FROM THE UNITED NATIONS ................................................... 295

STATE AND NATIONAL RECOGNITION ............................................................ 297

GENEALOGY OF THE TOMOV ........................................................................... 314

Genealogy of Jovan Tomov  •  Genealogy of Aneta Patarova

FRIENDS OF GEORGE AND OF TOMOV ENSEMBLE ............................................ 316
Edna od pritse fotografil na Ansamblot „Tomov“ / One of the first photographs of the TOMOV Ensemble
VOVED
EDEN DEN VO @I VOTOT
NA GEORGİ TOMOV

INTRODUCTION
A DAY IN THE LIFE
OF GEORGE TOMOV
Georgi Tomov e `i va legenda za makedonski ot folklor, odnosno makedonski te ora i pesni. Toj e eden od glavnite makedonski i balkanski dvе~ki sili vo Soedinetite Amerikanski Dr `avi (SAD) odgovoren za razvojot na neprekini natata strast za narodni igri, pesni i ora koja progresivno cveta od edniot do drugiot breg na Ame -rika. Toj go sozdade pozнати ansambl na narodni igri, pesni i ora “TOMOV”. I sto taka, toj rakovodel so Folkloriot ansambl „Goce Del ~ev“ pri Makedonskata pravoslavna crkva Sveti Kiril i Metodij. Formiral i golem centar za narodni igri i pesni vo Wujork. Bez ni ~i ja po mo{, na me|una rodno pole promo viral dobra volja i razbita joya koja se izrazuva pri igraweto. Bez razlika dali poduvata grupi ili poedinci, Georgi Tomov e prekrasan i nadaren instruktor vo site fazi na koreografijata, igraweto vo zaedni{tvo i vo kostimografijata. Predavawata za folklor i stru~nite asovi po ora i muzika {to Georgi Tomov gi odr`uval na uni veritetite, vo klubovite, muzeite, vo u-lilijata, vo organizacilite i graorinite grupi, mu donesoa mejunardoni priz nanija, kako i radost na iljadnici igraorc.
George Tomov is a living legend for Macedonian folk dances and songs. He is one of the main Macedonian and Balkan driving forces in the United States of America (USA) responsible for the popular folk dance mania steadily blossoming from coast to coast. He has developed a famous performing TOMOV Folk Dance Ensemble. He also led the Folklore Ensemble GOCE DELČEV at the Macedonian Orthodox Church. He has set up a large center for folkdance in New York. He has promoted, single-handedly, international goodwill and understanding through bridging the American and Macedonian cultures, as well as the cultures from the former states of Yugoslavia and the Balkans.

George Tomov, from Macedonia, has performed and instructed Balkan folk dancing throughout the world. This dynamic artist is one of the few performers who excels not only in his own craft but also in the art of teaching, getting across to the students the joy of expression in folk dancing. Whether teaching groups or individuals, George Tomov is a delightful and gifted instructor in all phases of choreography, social folk dancing and costuming. George Tomov’s workshops and master classes taught at universities, clubs, schools, organizations and with folk-dance groups, have won him international recognition and have brought the joyfulness of folk dancing to thousands everywhere. George Tomov, who made his home in New York, has been invited in the major capitals of the world as a featured dancer with the famed national cultural and performing state associations TANEC of Macedonia and LADO of Croatia.

Vo crkvata Sv. Kiril i Metodi / In the St. Cyril and Methody Church
Georgi Tomov, ~i j dom e vo Wujork, be (e dobrododjen vo gol em/te glavni gradovi vo celiot svet kako i staknat orovodc vo pozнатиot nacjonalen Dr. aven ansambli „TANECE“ od Makedonija i so „LADO“ od Hrvatska.

Obrazovan ne samo za umetni ~ka i vredba, tuku i za toa kako da go prenese znaeweto, Tomov gi vodoj evuvaluenciite koi sakale da go po-uvstvuvat zadovolstvoto {to go nosat narodnite i gri i pesni, so negov ot humor, trpelivost, so negovata prekrasna priroda i na-inot na odnesuvawe so lu|eto od site starosni grupi. Narodnite ora, spored nivnata definicija, se tradicionalen na-in na op- {testveno samoizrazuvawe koi budat emocii kaj lu|eto - manifesirawe i gubov, dovduvawe, op{testveni obi ~ai, dru eq ubi vest, sr}a i radost na ~ivotot. Spored toa, tancuvawe o przezduvawa koristite na-i graf i-ka alka vo koja prakti-no se spojuva potrebata preku dvi`ewa da se izrazat ~ustvata so srejata koja proizl egva od dru`aweto. Koga ~ovek, koj poseduva cela lpeza ~ustva, e pogoden od stresot i pritiskot karakteristiki -ni za de-ne{i n i na ~i veewe, postoi potreba za razmi


GEOF TOMOV

Nastap na „Goce Delcev“ / Stage performance by GOCE DELCEV Cultural and Performing Society

16

VOVED - EDEN DEN VO @I VOTOT NA GEOF TOMOV

-Al bert Kej,
Menaxar na koncertni umetnici
Schooled not only in the art of performing, but also in the know-how of teaching, George Tomov has delighted students who wish to learn the joy of folk dancing with his humor, his patience, his delightful disposition and his way of behaving towards people of all age groups.

The folk dance, by its very definition, is a traditional mode of social self-expression that evokes the emotions of people – manifestations of love, courtship, social customs, conviviality, happiness and the joy of living. Thus, folk dancing provides a colorful and graphic link in which the need to express feelings through movement and the happiness of sociability merge.

When a human being has a wide range of feelings affected by today’s stress and strain, there is a need for reflection and expression which is happily manifested by beautiful body movement in the form of folk dancing. George Tomov, who comes from Macedonia, has, in his teaching and in his dancing, the heritage of the vigorous steps of Macedonia, the proud and glorious virility of Serbia and Bosnia–Herzegovina, the industriousness of Croatia and Slovenia, and the robustness of Montenegro. These qualities lead to a wide variety of steps and dances, all incorporated into George Tomov’s sessions.

The TOMOV Folk Dance Ensemble quickly rose to the rank of the nation’s leading ethnic dance companies. Critically acclaimed and enthusiastically received by audiences across the country and around the world, the Folk Dance Ensemble constantly increased its number of great dancers, singers, and musicians. Performing about three hundred concerts in a dazzling array of over 300 authentic, handmade costumes, the Ensemble brought a timeless tradition to the stage and moved audiences to a world of flashing color, stunning footwork, and hauntingly beautiful melodies.

The soul of the TOMOV Folk Dance Ensemble was George Tomov. He was the founder, artistic director, dancer, organizer and choreographer of the TOMOV Folk Dance Ensemble, as well as President of the Folk Dance Foundation. As an authority on Balkan dance, music, and folk culture, especially on the Macedonian ones, he has traveled widely to lecture, give master classes and hold workshops all over the world.

Albert Kay
Concert Artists Manager
Nastap na `enskiot ansambl ,,Tomov''

Stage performance by the TOMOV Women’s Ensemble

Goce Delčev vo Sv. Naum vo Ohrid

GOCE DELČEV in St. Naum in Ohrid

Nast ap na `enskiot ansambl ,,Tomov'' / Stage performance by the TOMOV Women’s Ensemble

GEORGI TOMOV

VOVED - EDEN DEN VO @I VOTOT NA GEORGI TOMOV
INTRODUCTION - A DAY IN THE LIFE OF GEORGE TOMOV
Georgi vo Ohrid / George in Ohrid
PART I
MACEDONIAN-AMERICAN CULTURAL HERITAGE
Опуштајќи од древниот период па до ден-дневниот, Македонија- родната земја на Георги Товов, бидејќи место детерминира каде се вкопираат различни цивилизации и култури. Тука, на овие балкански простори, се појавува христијанството пред многу векови, односно уште од времето кога апостол Павле доаѓа во Македонија. А Македонија, како праископска земја, неколку пати се споменува и во Библијата. Историски гледано, опуштајќи од древните времеви на Александар Македонски, преку римскиот и византискиот период, како и преку големите миграции на различни племиња (Славјани) кон југ, подоцна, и за време на отоманскиот период, Македонија била разкривана на нации, цивилизации, култури, зборови и религи.

Еден од тие Македонци кој во светот преработува и афишира македонската култура, зборови, песни, народно богатство, секако е Георги Товов. Тоа е човек кој со своето орфично, музичко и танцово, става познат и признат културен децес во светот. Тој преработува, придонесува и развива првите и македонските како и балканските игрикации од Американците, вообичаено во САД, Канада и Австралија.
Starting from the ancient period and up to the present, Macedonia, the birth country of George Tomov, was and is a place where different civilizations, cultures and religions have intersected; and it will be such a country in the future, too. Here, in these Balkan areas, Christianity appeared many centuries ago, that is, at the time when Paul the Apostle came to Macedonia. Macedonia as a country is mentioned in the Bible on several occasions. In historical context, Macedonia was a crossroads of nations, civilizations, cultures, languages and religions starting from ancient times of Alexander the Great and then during Roman and Byzantine times, the time of great migrations of different tribes (the Slavic people) to the south, as well as during the Ottoman period.

One of those Macedonians who has spread the Macedonian culture, language, alphabet and folk heritage throughout the world has been, of course, George Tomov. He is the man who has become well known and recognized as a world cultural worker thanks to his choreographies, music and folk dances. He has enlarged, enriched and made attractive the Macedonian and Balkans dances to Americans who love the Macedonian folk treasure. George Tomov is a person who has extended the folklore boundaries of Macedonia beyond Macedonia and the Balkans throughout the world, especially to the USA, Canada and Australia.
"NI E SME MAKEDONIJA"
Janko Tomov - vqubenik vo Anti~ka Makedonija

Za istori ski ot razvoj na Mak edoni ja od anti~ko vreme do denes pi {uval e gol embroj stranski i doma{ni avtori. Nekoi se obide da ja iskri vat makedonskata istorija, a nekoi le sni gi prezenti rrat i istori ski te fakti za Mak edoni ja i makedonski ot narod. Od mnogubrojna literatu ra mo e da se zakli u i deka vo ovoj dol gi bogat so nas tan vremenski peri od, samo dva naroda se narekle Mak edonci: anti~ki te i se ga{ni te Mak edonci, koj denes i ve at na prostoto na ethi~ka Mak edonija i na si te kontenti vo svetot.

Me|u brojnite av tori ko napi{ale del od vistinata za Mak edonija i makedonski ot narod e Janko Tomov, bratot na Georgi Tomov. So kni gata „Anti~kata i stor ija na Mak edonija i Bal kanot vo delata na zapadnite avtori (od falsifi kati do kon kreto prezenti rane)“, (makedonska i angli ska verzija), Bri zbejn, Avstrali ja, 2005 godina, i toj e edinstven makedonski i stra` uva~ koji na svoj na~in gi citala zapadnite i istori~ari koj pi { uvaat na ovaa tema. Istotaka, i av torot na ovi redovi vo sorabotka so pozna ti ot i pri znat tvorec za anti~ka Mak edonija, akademi kot Anto nije i kokqv Don~o, so nivnoto del o posveteno na drevni~ki i istori ski visti ni pod naslov „Pridonesot na Mak edonija vo svetskata civ ilizacija“, Makedonska i skra, Skopje, 2004 godina, napravija skromen obid da fri lat sveti i na vrz i istori ski te fakti za Mak edonija.

Georgi Tomov e vqubenik vo drevnata kultura i e inspiriran od folklorot na anti~ka Mak edonija. Zatoa toj go napi { a tekstot za mileniumski ot oratori um „Ni e sme Makedonija“, koj be{ e pretstaven na pri~den na 26 ot Crkovno naroden sobir na Ameri kanadska makedonska ep arhija na MPC, {to se odr `a vo Ham ilton, Kanada, vo septemvri 2000 godi na. Vo ovoj mi leni umski oratori um kako { to be{ e naslov, me|u drugoto, se veli: „Vo bogatata i storija na Evropa te{ ko e da se najde narod kakov { to e makedonski ot, koj i mal tol ku mnogu previra wa so svoeto nacionalno konstit u tiva. Te{ ko e vo svetot da se najde drug narod koji mal i tol ku burna i storija. Sekoja bura nego go pogodi l a. Ne mi na{a vojna koja go odmi na l a. Sekoja nesre}a { to se si u ila na tie pro stori Makedonija ja stavala vo centarot, a Makedonciot gi do bi val privite udari."

Na mnogu narodi sudinata i m bila i storijata, a na

Janko Tomov / Janko Tomov
A large number of both foreign and domestic authors have written about the historical development of Macedonia from ancient times up to the present. Some authors have tried to distort the Macedonian story, while others have presented the historical facts about Macedonia and the Macedonian people too easily. From the numerous works of literature, it could be concluded that during this long and events-rich period, only two peoples have called themselves Macedonians: the ancient Macedonians and the present day Macedonians who live on the territory of ethnic Macedonia and in all continents of the world.

One of the authors who wrote a part of the truth about Macedonia and the Macedonian people is Janko Tomov, brother of George Tomov. With his book titled Ancient History of Macedonia and the Balkans in the Works of the Western Authors, from forgery to concrete presentation, (Macedonian and English version), Brisbane, Australia, 2005, he is the only Macedonian researcher who has quoted, in his own way, the Western historians who have written on this subject. Aside from him, the author of these lines together with Dr. Antonije Škokljev-Dončo, well-known and recognized writer about Ancient Macedonia, are the authors of the work dedicated to the ancient historical truths, titled Contribution of Macedonia to the World Civilization, Makedonska iskra, Skopje, 2004. They all have made a modest attempt to cast a light on the historical facts about Macedonia.

George Tomov is a lover of the ancient culture and he has been inspired by the folklore of ancient Macedonia. Therefore, he wrote the text of the Millennial Oratorio "We are Macedonia", which was performed for the special occasion of the 26th Church Convocation of the American-Canadian Diocese of the Macedonian Orthodox Church held in Hamilton, Canada, in September 2000. In addition to other points, in this millennial oratorio, named "We are Macedonia", it is said:

In the rich history of Europe, it is hard to find a people like the Macedonian one who suffered so many upheavals during their national establishment. It is hard to find another people in the world who had so turbulent history, as well. Every single storm struck them. There was no war that failed to strike them. Each misfortune that took place in those areas put Macedonia in the very center, while the Macedonians received the first blows.

Following their destiny in the last thirteen
Makedonecot i storijata mu bila sudbi na, se dejii ja sudbi nata vo tri naesette posledni ve-kovi, cel i devet veka pominal pod razni ropst-va i toa, 517 godi ni pod tursko, 225 godi ni pod vizanti sko, 76 godi ni pod bugarsko, 83 godi ni pod srpsko i samo 409 godi ni pol uslobodni i slobodni.

Narod na koi najubavata pesna i najdob roro mu se vikaa „Te{koto“, objektivno i ne mo-‘el da i ma poi nakva sudbi na i minato. Makedoni-nija ne samo { to otsekoga{ bila na se-{i loto na mnogute me-{evi i jatagani, sabji i Kami, tuku vo nea se sudruvale i vkrstuvale mnogu razli-pin kulturi. I tokmu taa Makedonija, vsu|nost, bila i e lulka na ci-viliizaci skite i redi{ta kako edna ne sa mo od najstarite, tuku to-no i najsta-ra ciiivilizaci-ja.

Makedonija go dade nepov-tor i viot Aleksan-dar Makedonski. Makedoni-nija e edinst-venata zemja vo Evropa koja hristijanstvoto go pri{ma di-rektno od Hristo tovot apostol: Pavle. Make-donija e, najve-rojatno, edin i st-venata zemja vo svetot koja vo- op{to ne go me- nuvala svoeto ime. Kako {to se smeta, i meto go dobila spo-red bogot Makedon, bog na sveti-linata i sin na Zevs.

Poznatiite i stra’uva-i na mitologijata se na mi slove deka zborot Zevs doja od makedonskiot zbor - yvezda, pa taka si mboi ot na Makedonija bila yvezdata so | esnaet kraci, odnosno sonceto so | esnaeset zraci. Postojani te borbi i del bi go menual e i sostavot na nasel eni to. Po pohodot na Aleksan-dar Makedonski se namali brojot na stara-makedonskoto nasel eni e. A za vremeto na Anti-goni di te po-nal a ma soavna mi graci ja na El i ni te kon Makedonija. I najposle, po naezdata na var-varske te pleni w, doajaat Sl oveni te.

Makedonci te, pak, form irale gol ema i sil na dr’ava na -elo so Samuil, koja se protegala od Larisa do Dunav, i od Varna i Konstanca do Sar aevn i Kotor.

Vo 1014 godi na Makedonija bi lila pogoadena so edna od najte{ki tragedii, pote{ka od {-umite { to besneel vo e 1104, 1348, 1501, 1541, 1689 go-di na; toga{ se slu-{ila edna od najvierski te odmazdi koga Vasilij II, po bitkata na Bel asi ca, oslep 14 000 Samuilovi vojni ci poradi { to i Samuil umrel od ‘al za svoi-te borci.

Makedonija bila vo gr’. Se slu{-ile mnogu del bi, buni i vostani ja koi bile predvodeni od Petar Deljan, lojli Voj-teh, Dobromir Hrst, Dobromir Stre i drugi. Makedonija bi-la prvata zemja { to se sudrila so Muratovi te askeri (vojski) pri ni vni ot pro-biv kon Evropa. Bitkata na Koso-v vo 1378 go-di na vo kota u-{est- vuvala i Makedonci, Karpo i voto vostani vo 1689 godi na i, najposle, i lin-denskoto vostani vo 1903 godina. Vo meju-vreme, i malo i drugi pomali i pogol emi vosta-nija i buni. I na krajot, vo Narodno osobo i telata zebra i na Zasedani eto na ASNOM vo Sv. Prohor P- -i- -skii, vo 1944 godi na, kade { to Makedonija bi lila proglasena za Narodna Republi ka Makedonija.
centuries, it could be said that destiny was history to many peoples, while for the Macedonians, history was their destiny. The Macedonians had spent nine entire centuries under different forms of slavery such as: 517 years under the Ottomans; 225 years under Byzantines; 76 years under Bulgarians; 83 years under the Serbs and only 409 years they were half-free and free.

Judging objectively, the people, whose most beautiful song and best dance is called "Teškoto" could not help having such fate and past. Macedonia was not only always at the point where many swords and yataghans crossed, where sabers and daggers crossed, but it was also the place where a number of different cultures clashed and intersected each other. In fact, Macedonia of that time was and now is a cradle of civilization, a focal point as one of the most ancient civilizations.

Macedonia has given Alexander the Makedon (the Great) the only one of his kind. Macedonia is the only country in Europe that received Christianity directly from Paul the Apostle. Macedonia, most probably, is the only country in the world that has not changed its name at all. Macedonia is considered to get its name from Makedon, the god of light and a son of Zeus.

Well-known researchers of mythology are of the opinion that the word ‘Zeus’ comes from the Macedonian word “star”. For that reason, the symbol of Macedonia has been a star with sixteen legs, respectively the sun with sixteen rays.

The constant fights and partitions also changed the composition of the population; following the campaigns of Alexander the Makedon (the Great), the number of the ancient Macedonian population decreased. During the period of Antigonides, a mass migration of the Hellenes toward Macedonia started. And finally, following the invasion of the barbarian tribes, the Slavs came.

The Macedonians established a large and strong state headed by Samoil that stretched from Larissa to the Danube River and from Varna and Constantza to Sarajevo and Kotor.

In 1014, Macedonia was struck by one of the most terrible tragedies which was even harder than the plague raging on in 1104, 1348, 1501, 1541, 1689 – the most bestial revenge took place when Vasilis II, following the fight on the Belasica Mountain, made 14,000 of Samuil’s soldiers blind. When Samuil saw them, he died of grief.

Macedonia experienced contention, partitions, rebels and uprisings, some of which were led by Petar Deljan, Gorgi Vojteh, Dobromir Hrst, Dobromir Strez and others. Macedonia was the first country that clashed with the soldiers of Murat during their penetration into Europe; the Macedonians also took part in the 1378 Kosovo battle, then in the 1689 Karpoš Uprising and finally in the 1903 Ilinden Uprising. Meanwhile, there were also minor and larger uprisings and rebellions. And, finally, in the People’s Liberation War until the 1944 ASNOM Session in St. Prohor Pčinski Monastery, Macedonia was proclaimed the People’s Republic of Macedonia.

**With love to the homeland**

What, in fact, is Macedonia and what are the specific features that make it a spiritual center of the world? Why was Macedonia divided so many
So qubov kon rodnat a zemja

-to e, vsuqnost, Makedonija i kakvi se nejznite specifik i {to ja pravat svetsko duhovno srediste? Zo to Makedonija e tolku patelena pa denes da ima samo edna tretina od teritorite i zo to Makedonija e tolku poznata vo svetot? Ova bea samo del od praawata koi scenisci gi postavi i scenisci gi bara i odgovorete. Odnosno, za duhovna i veewe na Makedonija vo Mileniumski ot oratorium vo Hamilton, “Nie sme Makedonija”, Georgi Tomov se pretstavi so svoj umetni -ki del nasloven kako “Makedonija e biblijska zemja”. Vo nego se veli:

krati i takto na goleni ot Aleksandar Makedonski. Bi moqe i da pretpostavim se so kakva voodu evenost bila ostvarena ovaa sredba.

Evangelisot Luka potencira deka Hristoviot apostol Pavle preku nojta i mal vi deni deka pred nego stoel Makedonec, koj go molel i mu vevel: Premi ni vo Makedonija i pomogni ni! Po toa vi deni e vedna i posakavme da trgneme za Makedonija bi dejhi i razbravame deka Gospod ne povikal tamu da go propovedame Evangelieto.

Prtvata i -nost {to go pravitila hristijanstvoto bila Makedonkata Lidi) za {to svedoqii Svetoto pismo kade pi uva, iztegovmo nadvor

„Dvemileniumska po-“t kon sveti apostol Pavle, zaradi negovite goleni zaasluji vo {i-reweto na hristijanstvoto vo Makedonija, opitano i kodificirano vo Svetoto pismo - Biblijata, so pravo pridonelo Makedonija da se na-rekuva biblijska zemja, a Makedoncii te biblijski narod. Makedonija i Makedonci te stanale privite hristijani rani lule vo toga { na mnogubo” na Evropa. Ona {to go zapo-nal goleni ot Aleksandar Makedonski na kulturen i politikiplan, sega povtorno apostol Pavle, soglasno Svetoto pismo, go realizira na religiozno-kulturno i civilizacijsko pole, preku Makedonija i Makedonci te.

Prtvata sredba na apostol ot Pavle so Makedonija i Makedoncii te se ostvarila vo gradot Filipi, grad koj go vtemelil Filip II, makedonski od gradot pri edna reka kade {to i maa obi-aj da se molat i edna `ena bogobojazliva od gradot Tiatira, po i me Lidi jia, koja {to prodaval a crveni tkanini), slucaj i Gospod go otvori srceto da vni mava na ona {to zboruva e Pavle. A koga se pokrati taa i nezijnite domai ni, ne zamoli i re-e: „Ako ste me priznale za verna na Gospoda, toga { vlezete i "i vejte vo mojata kuja". Vo nezijniti ot domi tie ostanele vo tekst na celiot svoj prestoj vo Filipi. Tuka tie go propovedale novoto u-eve, razgovaral i so novopokrceni te. Taka se rodila prvata hristijanska paroheja vo Evropa. Vakvata uloga na hristijanskata opiti na vo Filipi podocna je bide i i stakunuvana od samot ot Pavle, koj {to je poso-" deka tie i pri rasnale i vo verata tolku mnogu za da moqe samit ot da re-e: "i vejte samo dostojno na Hristovoto

Georgi kako skulptor / George as a sculptor

GEORGI TOMOV

DEL I - MAKDONSKO-AMERIKANSKO KULTURNO NASLEDSTVO

30
times so that today it possesses only one third of its territory and why is it so famous in the world? These were some of the questions which were set up on the scene.

In the Millennial Oratorio "We are Macedonia" held in Hamilton, Canada, Mr. George Tomov presented himself with his artistic part titled "Macedonia is a biblical country" where, regarding the spiritual living of Macedonia, it is said: The two-millennial respect for Saint Paul for his great merits in spreading Christianity in Macedonia as described and codified in the Bible, the Holy Book, contributed to naming Macedonia a biblical country and to naming the Macedonians a biblical people. Macedonia and Macedonians became the first Christianized people in the then-polytheistic Europe. What Alexander the Macedon began doing on a cultural and political level, Saint Paul, in accordance with the Holy Book, realized then on a religious-cultural and civilization level through Macedonia and the Macedonians.

The first meeting of Paul, the Apostle of Christianity, with Macedonia and Macedonians took place in the town of Philippi, the city founded by Philip II the Macedon, father of Alexander. We can only imagine the enthusiasm of that meeting.

Evangelist Luke underlined that "a vision appeared to Paul in the night; there stood a man of Macedonia, pleading with him, saying, ‘Come over into Macedonia, and help us!’ Upon that vision, we wanted to start for Macedonia immediately because we understood that God had called us to preach the Gospel there.

The first person to accept Christianity was Lydia, a Macedonian woman, which is testified in the holy book where it reads: "We went out of the city, by a river where they worshipped God and a certain woman named Lydia, a seller of purple, of the city of Thyatria, heard us. The Lord opened her heart, so she attended to the things which were spoken by Paul. And when she and the members of her family converted to Christianity, she said: "If you accepted me as a believer in God, then come and live in my house". So they entered the house of Lydia and stayed there during their visit to the town of Philippi. There, they preached the new teachings, talked with the new baptized persons. There, the first Christian parish in Europe was born. Such a role of Philippi, as a Christian municipality, shall be underlined, later on, by Saint Paul himself, who shall point out that they had converted to Christianity in such a great number, so that he could only say: "Live and be worthy of the Christ Gospel, stand in one spirit fighting as one for the evangelist faith".

Paul, the Apostle of Christ, felt the Christians of Philippi as his own people and he felt completely safe among them, as he would pointed out, later on, in his Epistles. He would express a sincere gratitude for the purity of their religion, good intention, hospitality and their care about him. "I became extremely happy in God" – wrote the Apostle. Emphasizing the love of the Apostle Paul to the people of Philippi, St. John Chrysostom, quite independently, substituted the name of the town of Philippi for the name of the entire country to which he belonged, that name being Macedonia.

In the apostolic time, the city of Thessalonica (Solun) was a capital of Macedonia. Leaving Philippi, the Apostle Paul together with his associates, Silas and Timothy, went to Thessalonica. That church municipality, with short interruptions, was to become a center to which all church municipalities of Macedonia would be grouped and called Macedonian church municipalities, while the church in Macedonia would be called the Macedonian Church.

Therefore, the foundations of the Macedonian Orthodox Church were laid down by the first apostles and their disciples. Then, the activity of the holy brothers, Cyril and Methody followed which was
evangelie, stojte vo eden duh, borej}i se ed-

Apostolot Pavle gi -uvstvuval hristijanite
od Filipi kako svoi i meu i v se -uvstvuval ce-
losno za(t i ten, kako { to podocna vo svoite po-
slani}a je poso-i i }e iska`e i skrena bilagodar-
nost za -istotata na nivnata vera, dobro srde--
nosta, gostopri mstvito i ni vnata gri a za nego.
}a} se zaraduvav neobi -no mnogu vo Gospoda` -
pi{ uva apostolot. I staknuvaj}i ja qubovta na
apostol Pavle kon Filipi anite, sveti jovan
Zlatoust sosem samostojno go zamenuva i meto na
gradot Filipi so i meto na celata zemja kon
koja} to prijal i toj, a i mete o Makedonija.

Gradot Solun vo apostol sko vreme bil glaven
grad na Makedonija. Napu{ taj}i go Filipi, apo-
tol Pavle zaedno so sorabotnici te Timotej i
Sil a zami nale kon Solun. Sol unskata crkova
op{ tina, so mal i prekinj i, je stane centar oko-
lu ko} je se grupirat s-te crkovni op{ tini od
Makedonija i je gi narekuvata makedonski crkov-
ni op{ tini, a crkvata vo Makedonija je ha nare-
kuvata Makedonska crkva. Zna-i, osviti one te
Makedonskata pravoslavna crkva se postaveni
od sami te apostoli i ni vnite u-enici, a potoa
seli dejnosta na sveto te braja Kiri i i Meto-
dij, za da se krunis so organiziran samostoen
crkven i vrat vo vreme na sveto Kili i i sveti
Naum Ohridski -udotvori}. Toga{ sveti
Kli ment se pgor i il za ustrojstvoto na crkvata,
organiziraj}i si svoja narodna eparihia, nar-
den jazi k i bogosi u`enie na maj-i in makedonski
jazi k", taka veli na krajot avtorot Georgi Tomov.

Obedineti makedonci

Vo vrska so izvedbata na mo(n e vpe-at`i vo i
so sil na poraka Mileni umski orator i um „Nie sme
Makedonija", vesni kot na organi zacita „Obedi-
neti Makedonci“ (United Macedonians), vo sep-
temvri skot broj od 2000 godina me, meu drugoto
i staknuva:

„Vo go i koga go praznuvame dvei ljadi toto
post owe na hristijanstvoto vo Makedonija i sve-
tot, Dvaeset i { esti ot po red Crkovno-naroden
sobor na MPC na Ameri kansko-kanadskata maked-
onska pravosi avna eparihija, ko} so odr`a vo Ha-
miton, Kanada, je bi de zapameten vo analite na
aktvnosti te na makedonski te crkvi, a posebno vo
ni vni ot zaedni-ki nastap. Ovojpat, so edna pozi-
tivna i napredna i deja za-ekor i vme vo tretiot po
red milenium um, so novost vo odr`uvawe i pretsta-
vuvaw i na na(eto dveimi eni umski proumewe,
so-uvuvaj}i gi makedonski te crkovni i narodni
tradicii. Ovojpat, preku portreti te od najpoz-
natite te makedonski svetci, prosvetitelj i voda-
i na makedonskata nacija, preku pri godini i izbor
na pesni od na} ata mnogu bogata f ol klorna i po-
etski riznica, so podatoj od ra`aweto na makedo-
nskata hristijanska nacija, koja prva go pri mhi
hristijanstvoto i go ralirip po drugi te narodi.

Besedi te za Makedonija j ako bi bl i ska zemja
ni ovozmo`i ja na eden sil kovit na in da go vi-
di me na}{eto i storisko mi nato i zadol`eni e za
nata i dinav.

Portreti te si mbol i te na makedonskoto mi-
nato pod za} tita na Sonceto, se pretstavi ja so
novosozadena narodna muzi ka, so i instrumeti
crowned by the organized independent church life in the time of St. Clement, St. Naum and the Ohrid Miracle Workers. Then, St. Clement took care for the organization of the church, establishing an eparchy for his people, a language for his people and religious service on his mother tongue, i.e. on the Macedonian language,” says at the end the author George Tomov.

“United Macedonians“

In regard to the performance of the Millennial Oratorio "We are Macedonia", the newspaper of the Organization “United Macedonians” (Obединети Македонци), among other things, wrote in its September edition of 2000:

In the year when we celebrate the two-millennial existence of Christianity in Macedonia and in the world, the 26th Church Convocation of the American-Canadian-Macedonian Diocese, held in Hamilton, Canada, shall be remembered in the annals for the activities of the Macedonian churches, especially for their joint performance.

This time, with a positive and advanced idea, we enter this millennium, the third in progression, with innovation in upholding and representing our two-millennial standing upright, preserving the Macedonian religious and folk traditions. This time, through the portraits of the Macedonian famous saints, educators and leaders of the Macedonian nation; through an appropriate selection of songs from our very rich folk and poetic treasury along with data from the birth of our Macedonian Christian nation that was first to receive the Christianity and spread it to other nations. The sermons for Macedonia as a biblical country have enabled us to see, in a picturesque way, our historical past and our obligation for our future.

The portraits and symbols of the Macedonian past under protection of the sun were presented along with a newly composed folk music, with instruments characteristic for our Macedonian sky and they still adorn our national and original music, reads the newspaper’s article.

Namely, the participants in this historical Millennial Oratorio gave their performance on voluntary basis and they gave their contribution in a way that this exceptional event will remain in the memories of those present, who will take it with them as an unforgettable souvenir. It was George Tomov who produced the Millennial Oratorio. In addition, he also made the arrangement of the music, composition of the texts, choreography and design of the objects displayed.

The third and last day marked the beginning of the Church Convocation – a solemn banquet at the Hotel Sheraton. Approved by the Eparchy Assembly and upon the request of George Tomov, the Millennial Oratorio "We are Macedonia“ was performed for the first time. In this 30-minute program, the ancient and rich history of the Macedonian people was shown, followed by pictures, posters, icons and symbols; through words, songs and dances; through the sounds from the beating of the drums, as well as through customs and traditions.

The entire event reached its climax and culminated in something very special when, behind the guests on the head table, the ancient Macedonian red flag with the sun having sixteen rays and a
Karakteristi~ti ni za naeto makedonsko podnebje i koi se uje te ja krasat na ata naci onal na i izvorna muzi ka, pi { uva, me|u drugoto, vo vesni kot.

I naku, vredno e da se potencira deka u~es nikotsi ot Mileni umski oratorium dob rovol no u-estuvava i go dada svojot pridones ovaj neseokojnoven nastan da ostane vo sejava we na prisutni te koi so sebe go ponesoa kako nezaboraven suvenir.

Produkcijata na Mileni umski ot oratorium be e od Georgi Tomov. Toj, isto taka, go napravi aran manot na muzi kata, gi naprava tekstovite, koreografijata i di zajnot na eksponatite.

Zna~i, krajot na tretiot i posleden dek na Soborot e sve~eniot banket vo hotelot "[e ra ton". Za prv pat, odobren od Eparhiskoto sobranje, a po barawe na Georgi Tomov, se odr~a Mileniot umski ot oratorium um - "Nie sme Makedonija". Vo ovaa tri esmena nutna programa be prika ana drevnata i bogatata i storija na makedonski ot narod, proslinedo so sliki, transparenti, i koni i sim bolti; preku zbor, pesnai i gra; preku zvukot na udarot od tapanot, kako i niz obicai i tradiciite.

Seto toa dobi voz visite i kulmnica. Seto se kruni sa koga postepeno zad gostite na po-estnata masa i poleka se krena drevneta makedonsko al ovo zname so { esnaesel kratoko sonce i s detailni ot cvet vo srednata, zadeno od strani te, so sliki te na Gospod I sus Hristos, Bogorodica so I sus, Sveti ot krst, al ovoto zname na MPC, i koni te na sveti Kliment, sveti Naum Ohridski, sveti Kiril i Metodiji i okolu salata plejada likovi od bogatata makedonska i storio grafija. Togasite prisutnite moe da se vozdr~at, stanaa na noze i so burno rakopleska we go pozdravi uspeot na Mileni umski ot oratorium um - "Nie sme Makedonija" od Georgi Tomov, so koe posebno se odobje a jubilejot na 2000 godini od voskresenieto Hristovo i dva mileni umi na hristijanstvoto vo Makedonija i vo svetot.

Na sve~eniot banket, pokraj domajnite i sve tenicite, na glavnata masa be e poglav rot na MPC, arhi episkop ohridski i makedonski g.g. Stefan, koj gi pozdravi prisutnite so so rod ajna ve rna beseda, potoa mi trapolitot Kiril, pratenikot vo parlamentot na Ontario gospod ne Luj Temelkovski, Georgi Tomov, avtorot na ovi redovi i mnogu drugi gosti i prijatel i na Makedoncite od SAD i Kanada.
bluish flower in the middle, was raised gradually and slowly accompanied, on both sides, with pictures of Jesus Christ, Mother of God with Jesus, Holy Cross, the Red Flag of the Macedonian Orthodox Church, icons of St. Clement, St. Naum of Ohrid, St. Cyril and Methody, and all around the hall – a constellation of figures from the rich Macedonian historiography. Then, those present could not restrain themselves any longer – they stood up and with a rapturous applause, which broke forth, welcomed the success of the "We are Macedonia" Millennial Oratorio, a work of art of George Tomov which marked the 2000 jubilee of the resurrection of Christ and two millennia of Christianity in Macedonia and all over the world.

In addition to the hosts and clergymen, the following dignitaries were sitting on the head table: Head of the Holy Bishop’s Synod of the Macedonian Orthodox Church, Archbishop of Ohrid and Macedonia, Stefan, who welcomed those present with an ample evening sermon, then, Metropolitan Kiril; Mr. Lew Temelkovski, MP of Ontario; George Tomov; the author of these lines, and other dignitaries-guests and friends of the Macedonians from the USA and Canada.
Nastap na „Tomov” / The step performance of TOMOV
СО ТОМОВ

МАКЕДОНЦИТЕ ВО САД

САД - втората татковина на Томов

Името и делото на Георги Томов е тесно поврзано со неговата втора татковина, Соединетите Американски Држави (САД). Америка, земјата во која живее, се развива, процветува, опстојува и постигнува напредок, таа е ветерата земја, како и Македонците и другите доселеници на рекуваат.

Прогласуването на Македонската пра vowels вna црква и на нејзината автокефалност, зna сигурна премањка кaj голем дел Македонци коj живее и работи во САД.

Во најголемиот броj крковни оптими се организирани позбени недели у-или каде се у-и, маи и нит македонски jазик, национална истоци, географиjа и верска познанства. Исто така, во крковниот оптим се развиваен систем во секции, како на пример: литература, фолклоjра, спортска, jотварска, и друга, a se emituvat televizijski и radioprogrami koji igraat neprocenliva uloga vo zbogatuwaweto na site aktivnosti na makedonskite emigranti.


Георги Томов со своjite graorci i mal brojni nastapi re-i vo site makedonski sali, но најповеjе во manastir Sveti Korij i vo novata sala vo crkva Sveti Kiril i Metodij vo Sider.
The name and accomplishments of George Tomov are closely tied to his second homeland, the United States of America. America - the country in which George Tomov has developed, grown, survived, and made progress is a “promised land”, as Macedonians and other immigrants prefer to call it. The proclamation of the Macedonian Orthodox Church and its autocephalous status, marked a turning point for a great part of the Macedonians living and working in the USA.

Special Sunday schools are organized in most of the church communities where pupils learn their mother tongue, i.e. the Macedonian language, national history, geography and religious instruction. In addition, a system of sections is also developed within the church communities, such as literature, folklore, sport, and others. A great number of newspapers, magazines, bulletins and other publications are printed and published, and TV and radio hours are broadcast which play a priceless role in the enrichment of the wide-ranging activities of Macedonian emigrants.

Macedonians in New Jersey gather at the Sts. Cyril and Methody Macedonian Orthodox Church in Cedar Grove; at St. Nicola Church in Totowa, and in the first Macedonian Orthodox Monastery, St George in Randolph, while the church of St Clement of Ohrid in New York City is under construction.

George Tomov, with his dancers, has given many performances in almost all suitable Macedonian halls, but mostly in the monastery of St. George and in the new hall of the St Cyril and Methody Church in Cedar Grove.
Grouv. I sto taka, toj ima aktivno u-vestvo vo site makedonski asocijacii vo Wujork i Wu Xersi. Makedonski te pravoslavni crkvi, društva i asocijacii i maat posebno mesto vo istoriski razvoj na Makedonicite vo SAD, a so toa se i del od istoriski opus na Georgi Tomov.

Vo Sveti Kiril i Metodij


Sveti \or|i vo Randolf, prv makedonski manastir vo Amerika

I meto i deloto na Georgi Tomov e tesno povrzano so priot makedonski manastir vo SAD i Kanada, posveten na golemiot ma-enik sveti \or|i. Toj prestatuvu mesto za organizi rawe piknici i sredbi, a datira od 1977 godina. I dejata prvpvata ja ini ci ra-poznatiot makedonski sel enik donator od Resen, \or|i Tanev. Po nego-voto i me i manastir rot go dobi i meto Sveti [or|a. Kamen-te mel-ni-kot ot to postaven vo septem-vri 1978 godina. Po dve godini, zapa-naa grade- ni te raboti koi traeja-eti ri godini. No, se-i deka najzna-aen datum za manastir rot Sveti [or|i be[e 16 septemvri 1984 godina na, koga be[e zavr-{ena i zgradba i i zvr-{eno osvetuvaweto na ovoj makedonski duhoven i kulturo-prosveten dom.
Grove. Also, he has actively participated in the all Macedonia associations in New York and New Jersey. The Macedonian Orthodox Churches, the Macedonian associations and performing societies have had a special role in the historical development of the Macedonians in the USA, and in that way they are also a part of the extensive historical opus of George Tomov.

The beginnings of the Sts. Cyril and Methody Church
George Tomov started his activities related to the Church in the old building of the Macedonian Orthodox Church Community of Sts. Cyril and Methody in Passaic. It was one of the more significant Macedonian Church communities on the North American continent. Numerous activities that meant life to the Macedonians in the new environment took place there.

The church building was located in a somewhat older quarter of Passaic, and it was a prime example of the old American architecture. But then, on February 27, 1992 it was burnt to the ground under unknown circumstances leaving the Macedonians without their center.

It was in 1993 when the Macedonians in New Jersey decided to build a new Macedonian Orthodox Church in the city of Cedar Grove as a continuation of the traditions of the Sts. Cyril and Methody Church that was burnt down in Passaic.

Upon the purchasing of the land, the architectural drawing was made for the construction of a church in the style of St. Bogorodica in Kaliska. The architectural drawing was the same as the drawing for the Macedonian Orthodox Church of St. Nikola in Canton, Ohio, but with enlarged dimensions. On 7 August 1993, Mihail, the Archbishop of Ohrid and Macedonia at that time, consecrated the foundation stone. That ceremony was attended also by high guests, such as Mr. Kiro Gligorov, President of the Republic of Macedonia, then Ljubica Ačovska, Ambassador of the Republic of Macedonia to the USA, and other dignitaries of the local authorities. Today, the church complex includes two bell towers and a parish house, as well as a hall, car park, and a space for sports center. The GOCE DELČEV Cultural and Performing Society is actively engaged within the church community; Cultural and Performing Society is actively engaged; there is also the “Makedonija” soccer team, the Human Rights Committee, the Sunday school, woman’s section, church choir, library, and several music groups.

St. George in Randolph - the First Macedonian Monastery in USA
The name and work of George Tomov is closely connected with the first Macedonian monastery in the USA and Canada, devoted to St. George, the great martyr. This Monastery, which dates from 1977, is also a picnic area and meeting place. The idea was first developed by George Tanev, a well known Macedonian donor-emigrant from Resen. Therefore, the monastery was named after him, i.e. St. George.

The foundation stone of the Monastery was placed in September, 1978, and two years later the construction work began. It took four years to build the Monastery. However, it seems that the most significant date for the St. George Monastery was September 16, 1984, when construction was completed and when this Macedonian spiritual and cultural-educational home was consecrated.
ГЕОРГ ТОМОВ

Изелени-ка делегација во Охрид / Delegation of emigrants in Ohrid

Георги и Славко Мадзаров / George and Slavko Madzarov

Уест во Етничка парада во Ню Њорк / Participation in the Ethnic Parade in New York

ГЕОРГ ТОМОВ

42

ДЕЛ I - МАКЕДОНСКО-АМЕРИ КАНСКО КУЛТУРНО НАСЛЕДСТВО
So Makedonci od Wu Xersi / With the Macedonians of New Jersey

Georg so d-r Dimitar Keramiçiev / George with dr. Dimitar Keramičiev

Na banket po dobivaweto na medalot „Alis Ajland“ / At the banquet following receiving the Ellis Island Medal
Nastap na ,,Tomov“ so pirinski igri /
TOMOV stage performance of Pirin folk dances

Folkloristi vo domot na Georgi /
Folklorists at George’s home
Sveti Nikola vo Totova


Sveti Kliment Ohridski vo megalopolisot Wujork

Dra avata Wujork, pak, e, teritorijata na koja se doselile golom broj Makedonci od sile delovi na Makedonija. Gradot Wujork vo mi nato to bil vleznata vrata za site doselenici od Evropa, grad kogo go zapliska vodi te na Atlantski ot Okean. Georgi Tomov e eden od ni v koj se doselil vo Wujork i igra va na uloga meju doselenici te od Balkanskiot Polouostrov.

Wujork e mestoto kade e izgradena Makedonska pravoslavna crkva Sveti Kliment Ohridski. Taa e formirana poinici jati va na nekolku makedonski semejstva, prete no od Wujorki od biskata okoli na. Na 17 maj 1987 godi na se odr alo osnova ko narodno sobrani e na koe ednoglashen bila re ne da se formira crkovna op tina te zato e gi zadovoljava ni vni te duhovni i kulturni potrebi. Bilo odlu uno crkovnata op tina da go nosi i meto na ohridski ot udotvorec i pokrovitel na MPC Sveti Kliment Ohridski.

Vo septemvri 2001 godi na poglavaret na MPC, arhi episkopot ohridski i makedonski Stefan, vo doslu ene so mitropolitot Kiril i brojni sveci, go postavi kamen temelni kote na novi ot hram, koi denes vo i izgradba. Zna ajno e da se spomene deka Georgi Tomov go i zravnotino sto za crkvata Sveti Kliment Ohridski. Ovoj onostas, koi e edinsven od vakov vid vo makedonski te pravoslavni crkvi vo SAD se o ekuvo vo najskoro vreme da bide gotov. Toj je go krasni vnatreniot del na crkvata i je bide traen bel eg od Georgi Tomov.

Etniska parada na Medison avenijata vo Nujork

Ethnic parade on Medisson Avenue in New York
St. Nikola in Totowa

The St. Nikola Church in Totowa is another Macedonian Orthodox Church in New Jersey. After the Sts. Cyril and Methody Church in Passaic was burnt down, the Macedonian Orthodox St. Nikola Church in Totowa was established, partially also due to the increasing number of the Macedonian immigrants and the great distance from their living places. Namely, a group of Macedonian immigrants decided to build a new Macedonian church in the city of Totowa to be named St. Nikola. For this purpose, a piece of land was purchased at the beginning of 1992. Funds were collected and so the construction of the church began on August 14, 1992. The same year it was registered with the local authorities of New Jersey. On 14 August 1994 the church was completely built, and it was consecrated by Archbishop Mihail, Head of the Macedonian Orthodox Church. The consecration ceremony was a very formal event attended by nine priests from nine Macedonian churches in the USA. Later on, the construction of a hall as an annex to the existing building began. On August 14, 1999, the hall was consecrated and it was completely built by the Easter holiday in 2000.

The Church of St. Clement of Ohrid in the New York Metropolis

New York State is the territory in which a good number of Macedonians from all parts of Macedonia and with different educational and social background have settled. In fact, New York City, splashed by the waters of the Atlantic Ocean, used to be an entry gate to all European immigrants. George Tomov is one of them who settled in New York and who plays an important role among the immigrants from the Balkan Peninsula.

New York is the city where the Macedonian Orthodox Church St. Clement of Ohrid was established upon the initiative of several Macedonian families, mostly from New York and its vicinity. On May 17, 1987, the constitutional assembly was held where a unanimous decision was adopted to establish a church community to satisfy their spiritual and cultural needs. The church community was decided to be named after St. Clement of Ohrid, the miracle worker from Ohrid and a patron of the Macedonian Orthodox Church. In September 2001, Stefan, the Head of the Macedonian Orthodox Church, Archbishop of Ohrid and Macedonia, together with Metropolitan Kiril and a number of priests laid the foundation stone for a new church which is under construction at present.

It is of importance to mention that George Tomov is working on the iconostas at the St. Clement of Ohrid Church. This iconostas, which is a unique of its kind in the Macedonian Orthodox Churches in the USA is expected to be ready soon. It will decorate the interior of the church and it will be a lasting mark by George Tomov.
MAKEDONSKI OT ORGANIZACI ONEN MOZAIK K VO WUJORK I VO WUXERSI

Makedonski asocijacii vo poslednite est decenii

Vo makedonskite zaednici vo Wujork i vo Wu Xersi, kade to vidno mesto i zaslu'ena po-it i na gospodi not Georgi Tomov, postojat pove'je organizaci i dru' tva. Po Vtorata svetska vojna se formir al Nacionalni ot komi tet za izgradba na bolni ca. I meno, vo fevruari 1946 godina na, na eden sve-en banke tet vo Wujork, Bolni-k pot inicijati ven komi tet na Makedonci te od SAD, vo nego-vata go el ba da i m pomogne na svojot narod i na novata makedonska dr'ava, pok-renal inicijati va za izgradba na bolni ca vo Skopje. Potoa, vo letoto 1946 godina se od'ala konferencija od pretstavnici na makedonski te organi-zaci od SAD i Kanada, kako i delegati od pove'je makedonski dru' tva, selski i crkveno-somagateljni bratstva. Bil iz-bran Nacionalen komitet za izgradba i ekipirawe na edna moderna bolnica vo Skopje, glavn ot grad na toga'n na Narodna Republika Makedoni-ja. So sredstvata na makedonski te doselenci od SAD, Kanada i Avstralija, bil iz-graden i opremen bolni -k pot kompleks vo ramki te na Dr' avnata bolnica vo Skopje, koj na 8 juli 1958 godina bil sve-eno pu'ten vo upotreba.

Spored zborovite na gospodi not Georgi Tomov, eden od najaktivnite -lenovi vo ovoj komitet tet bil negov ot prijatel d-r @ivko Angelu' ev. I sto taka, ovoj istaknat Makedonec bil i pretsedatel na Komitetot za akcija na makedonski te i seslenici vo SAD za pomo' na Skopje po katastrofa na zemjotres vo julii 1963 godina. Pomo' ta na i se-lenici te e vgradena vo novite ob jekti koji da se krasat gra dot na Georgi Tomov - Skopje. Georgi Tomov sorabotuva so site dru't vai asocijacii i vo Wu Xersi i Wujork. Meju ni v posebno mesto za-zemata medi umite. Ta-ka, toj be poddr' uva na glas ioto „Ma-kedonski mese-nik“. I naku, Makedonskata zaednica vo W u Xersi go izda de „Makedonski mese-nik“, na 14 stranci, mal format, posveten na aktuelnite porblem na Makedonci te vo regin otro, so posebna naglaska na mladin-skata organizacija od Wu Xersi i zatoa se smeta za prv mladinski vesnik na tie pros tori. Ini ciator i realizator na ves-nikot e Makedonskata mladinska organi za-cija, koja so negovo i zdavawe zapo-na vo 1999 godina. Vo ovoj mese-nik se objaveni brojni tekstovi za Georgi Tomov.

D-r @ivko Angelu' ev / Dr. Živko Angelušev
THE MACEDONIAN ORGANIZATIONAL MOSAIC IN NEW YORK AND NEW JERSEY

Macedonian Associations in the last six decades

There are many organizations and associations within the Macedonian communities in New York and New Jersey, in which George Tomov has played an important part. One of them is the National Committee for Building Hospital, which was set up following the end of World War II. Motivated by a strong desire to help its people and the new Macedonian state, the Hospital Steering Committee of the Macedonians in the USA launched, at a formal banquet held in New York in February 1946, an initiative for construction of a hospital in Skopje. Later on, the representatives of the Macedonian organizations in the USA and Canada, as well as delegates from several Macedonian societies, from rural and church charity brotherhoods held a conference in the summer of 1946. A National Committee was set up for building a modern hospital in Skopje, the capital of the People’s Republic of Macedonia. A hospital complex within the National Clinic in Skopje was built and equipped using the funds from the Macedonian immigrants in the USA, Canada, and Australia. It was officially opened on 8 July 1958.

According to George Tomov’s words, dr. Živko Angelušev, his friend, was one of the most active persons of that Community. He was also the president of the Committee of the Macedonian expatriates living in the USA that provided relief for Skopje following the catastrophic earthquake in July 1963. The financial assistance from the Macedonian expatriates was used for building new buildings which today add beauty and splendor to Skopje, the city of George Tomov.

George Tomov cooperates with all Macedonian organizations and associations in New Jersey and New York. The media, of course, has a special place among them. Thus, he supported the "Makedonski mesečnik" (The Macedonian Monthly Publication). Namely, the Macedonian community in New Jersey publishes the "Makedonski mesečnik" on 14 small-format pages covering the current issues of the Macedonians in the region, with...
I sto taka, Georgi Tomov ima dobra sorabotka so „Makedonski glas“, makedonski nedel en vesnik vo SAD i Kanada. Toj za prv pat i zleze na 5 noemvri 2004 godi na. Vesnik kot se peati nedel no vo Wu Xersi i prestavuva mnogu seri ozen i edinstven nedelnik na Makedoncite vo SAD i Kanada.

Fudbalskiot klub „Makedonija Klif ton“ e eden od najstariite i najdobjite makedonski fudbalski klubovi koji roboty nadvor od crkovnata op-tina. Formiran e vo 1972 godi na od grupa fudbalski entuzijasti i ima postignato najdobi rezultati i vo prvenstvoto i vo kupot na Wu Xersi. Klubot ima svoi prostori i kade se sobira brojno makedonsko i seleni tvoy. Toj e eden od najva nite makedonski centri vo Wu Xersi.

Dvi`evo za makedonskite ~ovekovi prava -
Tomov, prv pret sedel

Georgi Tomov ima posebno dobra i plodna sorabotka i prestavuva del od Dvi`eweto za makedonskite ~ovekovi prava. Ovaa asocijacija e vo ramkite na crkvata Sveti Kiril i Metodi vo Sider Grouv. Povodot za organizirawe na dvi`eweto be e povrzan so navr{uvaweto na 75 godini od potpi{uvaweto na Bukure{kiot dogovor vo 1912 godi na. Na toj den, vo 1988 godi na, bil organiziran protesten miting pred Obedi netite nacii vo Wu jork, kako i akademi na koja bea pokaneti gosti od politi kiot i op{testveni ot i vot od Republika Makedonija.

Spored Statutot na Dvi`eweto za makedonski ~ovekovi prava za Severnoisto~na Amerika (kako {to e registrirano), glavna cel e da gi ostvari pravata i demokratskite ~ovekovi slobodi na site Makedonci, osobeno vo Bugarija, Grcija i Albanija. Toa raboti vo sorabotka so site MPC, dru{tva i asocijacii vo Wu jork i Wu Xersi.

Ovaa patriotsko-humanitarna organizacija, pod rakovodstvo na Georgi Tomov i na drugi aktivni ~lenovi, ima prezemeno brojni aktivnosti od razli~en karakter. Edna od niv se demonstracii vo Konzularnoto prestavni {tvo na Grcija vo Wu jork na 14 mart 1992 godi na. Toa bilo protest protiv Vladata na Republika Grcija za nejzina antimakedonska kampa ina vo odnos na nepriznawaweto na Republika Makedonija kako demokratska, nezavisna i suverena dr`ava, kako i protiv genocid {to se vr{i vrz Makedonci i vo egjskiot del na Makedonija.

Eden od najzna~ajnite sobiri na ova Dvi`ewe e pred OON vo Wu jork na 08.08.1998 godina. Protestot se odr{al po povod 85-godi na Makedonci od SAD i Kanada. Protestot se pred OON vo Wu jork na 08.08.1998 godi na koga se sobrale pove}e stotici Makedonci od SAD i Kanada. Protestot se odr{al po povod 85-godi na Makedonci od SAD i Kanada. Protestot se odr{al po povod 85-godi na Makedonci od SAD i Kanada.
special emphasis on the Youth Organization of New Jersey. Therefore, it is considered to be the first youth newspaper in the region. The Macedonian Youth Organization was an initiator and originator of this newspaper. It has been published since 1999. A number of articles about George Tomov have been published in this monthly publication.

In addition, George Tomov has developed a close cooperation with the “Makedonski glas”, the Macedonian weekly publication in the USA and Canada. Its first issue goes back to November 5, 2004. It is published once a month in New Jersey and it is the most serious and only monthly newspaper of the Macedonians in the USA and Canada.

The “Macedonia Clifton” soccer team is one of the oldest and best Macedonian soccer teams which is active beyond the church community. It was formed in 1972 by a group of soccer enthusiasts. This soccer team has achieved best results in the championship and the cup of New Jersey. The team has its own premises where many Macedonian immigrants gather. It is one of the most important Macedonian centers in New Jersey.

**Macedonian Human Rights Movement – Tomov, its first president**

George Tomov has got an especially good and fruitful cooperation with the Movement for the Macedonian Human Rights, of which he is a member. This association is a part of the Sts. Cyril and Methody Church in Cedar Grove. The establishment of this Movement was related to the 75th anniversary of the signing of the 1912 Bucharest Agreement. A protest meeting before the United Nations Headquarters in New York was arranged on this day in 1998, and a formal meeting was also organized to which high officials from the political and social life of the Republic of Macedonia were invited.

Pursuant to the Statute of the Movement for the Macedonian Human Rights for Northern and Eastern America (as it was registered), the main objective is to exercise the rights and democratic human freedoms of all Macedonians, especially of the Macedonians in Bulgaria, Greece and Albania. This Movement is acting in cooperation with the pan-Macedonian Orthodox Churches, associations and clubs in New York and New Jersey.

This patriotic and humanitarian organization, under the leadership of George Tomov and of other active members, has undertaken a number of different activities. One of them were the demonstrations in front of the Consular Mission of Greece in New York on 14 March 1992. It was a protest against the Government of the Republic of Greece for its anti-Macedonian campaign regarding the recognition of the Republic of Macedonia as a democratic, independent and sovereign state, as well as against genocide upon the Macedonians in the Aegean part of Macedonia.

One of the most important gatherings of this Movement was organized on August 8, 1998, when more than several hundreds Macedonians from the USA and Canada met in front of the UN Headquarters in New York on the occasion of the 85th anniversary of the partition of Macedonia in agreement with the Bucharest Agreement. In the Declaration, which was handed to the UN in New York, it was

![Photo of Predoon in front of the UN](image-url)

**Photo of Predoon in front of the UN**

*PART I - MACEDONIAN-AMERICAN CULTURAL HERITAGE*
Demonstrations of Macedonians in the USA
PART I - MACEDONIAN-AMERICAN CULTURAL HERITAGE
sogl asno uni ver zal nata Deklar acija za pravata i slobo di te na - ove koi. I sto taka, spored Komi sijata za zaį ti ta na malci nstva ta, da im se ovozmoo i i vaw e na osnovni te - ovekovi prava i slo obi do na Makedonci te vo Al bani ja, Bugari ja i Grci ja.

Vo ovaa nasoka, pri donesot na Georgi Tomov za za- uve vaw e na osnovni te - ovekovi prava i slo obi e go ormon. Toj toa go pok a’i i do ka’a kako -ovek humani st koi se bor i ne samo za prava na Makedonci te, tuku toj e pobornik za prava i podobra t i d n i na si te i uje vo svetot.

**Radi oport ret - Vera [ vrgovska so Tomov**

Wujork e poznat i po toa (to makedonskoto radio o Gl as od tat kovi nata) op sto juva najdol go vo SAD, veli Georgi Tomov. Toa za pr v pat zapo- nalo da raboti na 10 septemvri 1971 godina i do denes e - uvar na makedonski ot jazik i af irm at or na orata i pesnite od si te delovi na Mak edonija.

„Du{ata na ovoj radio-as e poznatata vodi telka i moja dol go godi { na pri jatelka Vera [ vrgovska, "i staknuva Tomov. Na programata na ovoj makedonski radio o-as so najdol g e vko Ame ri ka se za stapeni vesti od Makedonija, od makedonski te koloni i vo Wujork i Wu Xersi, recl a mi, pozdravi i ’el bi, reporta i, i storiski os vrti i drugi materia l j i od oblasta na fol ki rot i muzi - koto tvore tvo.

Vera [ vrgovska be { prvi ot voditel na te lev i skata programa koja zapo- na da se emi tuva vo Wujork vo 1975 godii na, edna{ nedel no.

Vo pro dol i eni go prezenti rame i intervju to { vo Vera [ vrgovska go na pravi so Georgi Tomov po povod nego vi ot sedumdeset godi (en jubilej):

_Dobro utro, po-i tuvanj sluʒateli i, Denes e sabota 22 mart, vtor prol eten den, 2003 godi na. Jas sum Vera [ vrgovska, a vi i sluңate Makedonski radi o-as, pove e od 31 godi na na vos. Slu- {ajte ne sek oja sabota. Vi dene{ nava emi si ja vi done suva te aktuel ni vesti od Republi Ka Make donija ko denes gi sponzo ri ra na{i ot gener al en pok rov itel, uva ’eni ot sonarodni k Georgi Tomov, po povod dvojni ot jubilej; 50 godi ni pro fesi onal en kor eograf i kreator i negovi ot 70 ti ro đen den.

Ansam bl ot „Tomov“ go pre tsta suva srceto i du{ata na na{i ot naci ja. Ansam bl ot „Tomov“ po stav kulturen most me{lji naci i te. Dale - i nata ja snemuva me{lju dvata konti nenti. Ansam bl ot „Tomov“ ve pre nesuva vo ro dni ot kraj, i vopis ni te na rodnii nosi i, bogati i egri odr Vadar i od Pi rin do Egej; vi ja ispolnuva du{ata, vi go zakrepuva tel oto, ve pravi radosni do sol i, i nostal gi -ni za doma. Ova e samo del od teksto vite koi se najd na na strani ci te na vidni te ameri kansi i evropski vesni ci i spi sanji vo i zmi nat e tri deceni i otkako postoi ansam bl ot „Tomov“, -i di rektor e na{i ot renomiran sonarodni k, gospodi not Georgi Tomov.

„I enovi te na ansam bl ot „Tomov“ ve pokanu vaat na sve-ena pro slava za Georgi Tomov. Ve sabota, na 29 mart, vo 19:30, vo novata sala na makedonskata pravoslavna crkva Sv. Kir i l i Me to dij, Wu Xersi. Dojdate da mu oddademe zasi u- ena po -i t na doajanet na makedonski ot fol klor vo Amerika. Vo toa ime, po-i tuvanj slu{a tel i, denes e sozn ame ne{ to pove e za na{i ot sli venik.

Pред 70 godini vo Strumica, Makedonija, poto-no na 18 mart 1933 se rodi Georgi Tomov, od tatko Jovan Angelov-Tomov od Kru evo i

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_Nastap vo dvoret na manastir sv. Georgi / Stage performance in the yard of St George Monastery_
requested from the UN, inter alia, to establish the practice of naming the Republic of Macedonia using its constitutional name which is in compliance with the Universal Declaration for the Human Rights and Freedoms; in addition and in compliance with the Commission for Protection of Minorities, to enable the Macedonians in Albania, Bulgaria and Greece to exercise their basic human rights.

To this aim, George Tomov has made substantial contribution to the perseverance of the basic human rights and freedoms. He has demonstrated it all, proving himself not only as a humanist who fights for the rights of Macedonians, but also as an advocate for the rights and better future of all people in the world.

Radio portrait - Vera Švrgovska with Tomov

According to George Tomov, New York City is also known for the fact that the Macedonian Radio “Glas od tatkovinata” (“Voice from the Fatherland”) is located here and it has been existing in the USA for a long time. This Radio Hour began its work on September 10, 1971, and it has been a guardian of the Macedonian language and promoter of the dances and songs from all parts of Macedonia.

The soul of this radio hour is Mrs. Vera Švrgovska who is a well-known director of this Radio and a friend of his for many, many years. This Radio Hour, which has been existing for so long in America, broadcasts news from Macedonia, from the Macedonian settlements in New York and New Jersey, advertisings, greetings and messages of congratulation, then reports, historical reviews and other materials from the fields of folklore and musical creation.

Vera Švrgovska was also the first master of ceremonies of a television show that started working in 1975 in New York. It was broadcast once a week.

What follows is the interview of George Tomov with Vera Švrgovska on the occasion of the anniversary of his 70th birthday, in which, inter alia, it is said: “Good morning, dear listeners. It is Saturday, March 22, the second day of spring in this year of 2003. My name is Vera Švrgovska, and you are listening to the Macedonian Radio Hour which has been with you for more than 32 years. Listen to us each Saturday. In today’s program, we are presenting to you news from the Republic of Macedonia. This program is sponsored by our general patron George Tomov on the occasion of his dual jubilee: his 70th birthday and 50 years of his career as a professional choreographer and performer.

The TOMOV Ensemble represents the heart and soul of our nation. The TOMOV Ensemble has built a cultural bridge among nations, between Americans and Macedonians. The distance between the two continents is fading away. The TOMOV Ensemble carries you to his native country with colorful folk costumes, rich folk dances from the regions of Varadar, Pirin and Aegean; it fills your soul, cheers up your body; it makes you so happy that you shed tears of joy and makes you feel nostalgia about your home”.

This is only a part of the texts that have appeared in the prominent American and European newspapers and magazines in the past three decades, from the very beginning of the TOMOV Ensemble whose director is our Macedonian fellow, George Tomov.

The members of the TOMOV Ensemble invite you, dear listeners, to the birthday party in honor of George Tomov, to be given on Saturday, March 29, at 7:30 p.m., in the new hall of the Macedonian Orthodox Church of Sts. Cyril and Methody in New Jersey. Please, come to pay meritorious respect to
majka Aneta Patarova od Strumića. I ma dve sestri, Zagorka i Marija, pokojna, i brat janko vo Avstralija. Vo 1944 celoto semejstvo Tomovi se preseluvaa vo Skopje kade Tomov go prodoljova sveto obrazovani, a 1952 maturuva na Srednotehniško učilište vo Zadar, Hrvatska. Vo 1955 se vraća vo Makedonija. Georgi Tomov se načala vo držama: do kade e svojata profesija? Tomov gradeštvo en tehnii - ar i li ićer? Ne to tuka ne mu e - isto vo negot ovem ren duh. Postojano se preispituva to ponatamu, kade treba da ja trofi svojata ogromna energija, da najde pogol emo zadovoljstvo za negovata odobrenost...


Vo 1967 Tomov kone-ko e vo Wujork i nabrzo ga zapoznava, vo toa vreme, nekolku makedonski semejstva i vo 1968 e eden od organi zatori-te na prvoto družbo na ovi e prostori - Macedonian Society of New York. Georgi Tomov vo 1974 vo Wujork go formira prvot vo folklorni ansambl ovde i, se razbira, go i menuva "Tomov". Ne mu be teko na Georgi da go udevo Amerikanitveni, da stanojato negovii i grooroci koi seovisi u tuva na avtevenost na igriata i pesnata to toj ima prenese. Vo i zmi nati ve skoro tri decenii, Tomov e odriv 284 koncerti po Amerika, nekolku pati vo Makedonija kade u-estvuva na ljudenski denovi i razni drugi maili i estaci vo mnogo gradovi vo Makedonija, a, se kako, i vo negovata rodnica Strumića, to toj ima načalo da go udevo Amerikanite na Georgi, kako toj ja nauilo da i graat poubavo od ni v, strumi-ani te. Toga, i meme e jasno na negovite sorazma deka fol klorto na Balkan, i koga nema da izumre za toj i toj. To go napušta ta toj Balkan, se sebe go nosi kulturnoto nasledstvo na svojata rodnica. A toa najdoo go zneje nač oto ovde koe let decenii celosno so osnovta na afirmacija na bogatoto kulturno nasledstvo na svojata rodnica.

Georgi Tomov od 1973 drivi predavava za fol klort i organizira i izložbi na nosi i instrumenti vo razni fakulteti, muzet i drugi institucii i rum Amerika. Od pozna-ajnata ja spomenuvam izložbata vo Muzejot na prirodi i historija (Museum of Natural History) vo Wujork.
the doyen of the Macedonian folklore in America. To this aim, dear listeners, today we are going to learn more about our guest of honor.

George Tomov was born 70 years ago, more precisely on March 18, 1933 in Strumica, Macedonia, his father being Jovan Angelov-Tomov from Kruševo and his mother Aneta Patarova from Strumica. His sister Zagorka and his brother Janko live in Australia. Unfortunately, his sister Maria passed away. In 1944, the whole family moved to Skopje where George Tomov continued his education and in 1952 he completed his secondary education at the Technical School, the forest-construction department. From 1953 to 1954 he attended the School for Reserve Officers in Zadar, Croatia. In 1955, he returned to Macedonia but he was faced with the dilemma of choosing his future profession. George as a technician or as an officer; something was not so clear in his mind. In his restless mind, he constantly probed what to do next, where to spend his great energy, where to find greater satisfaction for his talent...

At that time, the ensemble for folk dances and songs TANEC had been already formed in Skopje. George attended several rehearsals and finally he found himself there. Something filled his soul. Without hesitation, he became a member of TANEC in 1955 and he was an active performer up to 1962. Due to his great artistic talent, he began discovering secrets of arts where there are no boundaries for one’s creation and where one could find their own satisfaction. Therefore, George studied at the Advanced Pedagogical School, Department for Art and Sculpture. He liked it and in 1963 he went to Paris – the city where art has been flourishing, and he studied there with professor Rodriguez, but the beat of folk dance and folk song was chasing him. In 1963, following the severe earthquake, Skopje was in chaos and he decided go to Zagreb where he became a member of the famous Croatian Folk Ensemble LADO, and he stayed there up to 1967. His constant intention was to transfer the rich cultural heritage from the Balkan sky to somewhere far away. So, in 1967, he came to Canada first, and then he found himself in New York, the greatest metropolis in the world, where a lot could be done if only someone wants and intends so.

Finally, George Tomov was in New York in 1967 and soon he became acquainted with several Macedonian families, and in 1968 he was one of the organizers of the first society there, the Macedonian Society of New York. In 1974, he set up the first folklore ensemble there and he named it 'TOMOV', which is perfectly understandable. It was not difficult for him to persuade some Americans to become his folk dancers who took delight in the authenticity of the folk dances and songs that he taught them. For almost three decades, the TOMOV Ensemble gave 284 concerts all over America. Several times, he was on tour in Macedonia where the Ensemble participated in the Ilinden Days and in many other manifestations in several cities in Macedonia, and of course in Strumica, his birth town which Tomov left back in 1944. His heart was pounding when he saw his fellow townsmen in great number, more than 15,000 who came to see the Americans of George whom he had taught to dance better than them. Then, it was clear to them that Balkan folklore should never die because even he, who had left the Balkans, had taken this rich cultural heritage of his people with him and he would proudly carry it all over the world. Our guest here, who has been dedicated to the affirmation of the rich cultural heritage of his people for five decades, knows this best.

Since 1973, George Tomov has given lectures for folklore and has organized exhibitions of folk costumes


A, kako –en na „TANEC“, Georgi Tomov sekoga nastapuval vo društvo na makedonski te legendi kako { to se Vaska lijeva, Aleksandar Sari evski,
and instruments in many colleges, universities, museums, and other institutions all over America. The exhibition at the Museum of Natural History of New York is to be singled out for its exceptional merit. In 1975, George Tomov established the Folk Dance Foundation, being its president. This cultural organization belongs to the framework of the cultural activities supported by the state of New York. George Tomov is a co-organizer, active artistic director and choreographer of the GOCE DELCEV folklore group at the Macedonian Orthodox Church St. Cyril and Methody in New Jersey. George Tomov is co-organizer of the Slavic Heritage Council of America where he represents the Macedonian community and is a permanent member of the Board of Directors. In addition, he is co-organizer and first president of the Macedonian Human Rights Movement of New Jersey and North-Eastern America. In 1975, he opened a school for folklore at Union Square in Manhattan where he taught folklore up to 1982. He published the Folk View Magazine for folklore, folk costumes and traditions. In 1986, he created a special choreography for the closing ceremony on the occasion of the 100th anniversary of the Statue of Liberty. In 1990 his folk dancers took participation in the official ceremony for the re-opening of Ellis Island. George Tomov also choreographed for other ensembles in America. We shall mention only some of them: 'Živeli' of Columbus, Ohio; 'Svadba' of Pittsburgh; then he choreographed for the Vienna Opera House of New York and for the performance of 'Carojeviči' given at the Lincoln Center, New York.

The TOMOV Ensemble reached its climax in 1980 with its performance at both the opening and closing ceremonies of the Winter Olympic Games in Lake Placid, New York State. George Tomov was also a designer of the costumes for Twelfth Night play by Shakespeare, performed at the Massachusetts Institute of Technology. There was a text about the TOMOV Ensemble on the pages of the "Stage Bill of Carnegie Hall" on the occasion of its performance at Carnegie on May 15, 1988 when more than 80 dancers, musicians and singers performed the pearls of the Macedonian folklore before the American audience. In 1991, the Macedonian National Archive of Skopje established the Foundation "George Tomov a folklorist" giving him credit for his great cultural activity in America. He has got a great number of awards and recognitions for his five-decade active work, as well as the Star of Harmony, a valuable recognition by the Organization of the United Organizations in New York. He got letters of thanks from the Macedonian Orthodox Church and from the Macedonian-American-Canadian Diocese, respectively, for his contribution to the expansion of the Macedonian culture in America and for the performance of the Millennial Oratorio at the Church Convention in Hamilton in the year 2000. The Ministry of Migration of the Republic of Macedonia awarded him the St. Jovan Kukuzel Medal, while in 2001 George Tomov also received a recognition from the American Congress.

When he was a member of TANEC, he always performed in the company of the Macedonian folk song legends, such as Vaska Ilieva, Aleksandar...
Ansamblot „Tomov“ vo Makedonija / TOMOV Ensemble in Macedonia

KUD „Goce Delčevo“ / GOCE DELČEVO Cultural and Performing Society

Od 70-iot rodenden na Georgi Tomov / From the 70th birthday of George Tomov
Igraorcite na ,,Goce Delcev'' vo poseta na domot na Tomov / GOCE DELCEV in the home of George Tomov

Od proslavit e na Tomov / From Tomov's parties and celebrations
So makedonski umetnici vo Wujork 1969 godina / With Macedonian artists in New York - 1969

So Vaska Ilieva / With Vaska Ilieva

So Simon Trpcevski vo Wujork / With Simon Trpcevski in New York
PART I - MACEDONIAN-AMERICAN CULTURAL HERITAGE
Goce Delčev vo Kruševo / Goce Delčev in Kruševo

Goce Delčev vo Berovo / Goce Delčev in Berovo

George in Macedonia

George vo Makedonija
At the tomb of Goce Delcev in Skopje
Nikola Badev, Jonče Hristovski, Kiril Manevski, koi sega so pokojni, no nivnata pesna ve-no `ivee so site nas i je `ivee dodeka nci ima, kade i da sme. A sega, za Georgi Tomov ppe nikoj drug, tuku Vaska i ijeva, pa je `ueme u`te nekoja pesna od negovi te milenci.

Se veli i intervjuto na Vera [vrgovska.

Tri deceni ska mi sija
na Ansamblot „Goce Del`ev“

Makedonciite od Wu Xersi gordelivo i so mnogu patriotski `uvstva go sledat, se voodu evuvaat i go poddr`uvaat folklorniot ansambl „Goce Del`ev“ koi ramno tri eset godini go afir-mira bitot i nacional noto bogatstvo tokmu prekku pesnata, oroto, muzika i site koreografski virtuoznosti.

Osnova-i na ova poznato i pri znato folklorno druτvo se Mira i Boris Todorovski, Nadia i Blagoja Bogovevski i, sekako, Georgi Tomov koi esenta 1976 godina se sobrav vo Makedonskiot duhoven hram vo Pasai k, Wu Xersi. Tie bea re(rni da se formira mladiinski ansambl koi je bi de mati kata okol u koja je se sobiraat vo idnite godini mnogu generaci i mladi Makedoni-iwa.

Hronolojki prosl edeno, sekoja godina na folklornata grupa „Goce Del`ev“ se povoke se vozdi gueva i se vbrojua vo oni ostavi na naciite vo multikulturniot amerikanski kola koji napravile toliku mnogo so mladosta, pesnata i igroorska magija. Nema(e crkovo-naron dan sobir organiziran od Amerikansko-kanadsko-makedonskata pravoslavna eparkija, vo koi bilo grad na kontinentot, a nivnite nastapi da ne izmamat vozdi. Viteki, so silen `ar i elan tie mom-iwa i devoj-iwa koga nastapuvaa sekoga, bea sledeni od budnoto oko na ni vniot duhoven i koreografski idol Tolmo. Toj so edna -udesna blagost, trpelivost, mudrost, znaewe i golemo srce, go podgotvuva repertoarot, gi nauvuva i od osnovnite -ekori i dvi`ewa, pa se do reisi profesionalni repertoarski vol epstva. Ute vo 1980 godini na Georgi Tomov go izdignuva Ansamblot na pogolo emuneti -ko nivo. So upornata rabota, rezult tati te dojaaja. Go vkl u-ova „Goce Del`ev“ vo Evropskiot festival vo Wujork, i osnova i direktor e vej tri eset godini. Na nego se pretstavuvat site evropski naci i so slavjanski jazi-ii slii-nosti i go pretstavuvat bogatstvoto na narodnata ig-ri pesna.

Folklornata grupa „Goce Del`ev“ dva pati gostuvave vo Republika Makedonija i toa vo 1979 i 1997 godina, kako gosti na Mati cata na iselenici te Makedonija. I na dvata pati, na koncertite koi gi priredi makedonskata mla*dost od Amerika be(e i sprajana) na ovasi, i so rezonaci i si so mnogu emocii, a koreografiot Georgi Tomov so mnogu kompl i menti i so ogronomi priznani za negovata rabota, za negovata upornost i istrajnost (to taka uspej no nau-i mnogu generaci i da stanat odli-ni i graorci.
Saevski, Nikola Badev, Jonče Hristovski, Kiril Mančevski and others. Although they are no longer among us, their song shall be always with all of us as long as we live and no matter where we are. And now, nobody else but Vaska Ilieva is going to sing for George Tomov. After that, we shall listen to some songs of his favorite singers”, is said in the interview with Vera Švrgovska.

A three-decade mission of the GOCE DELČEV Ensemble

The Macedonians of New Jersey are approving, admiring and supporting the GOCE DELČEV Folk Ensemble, proudly and with many patriotic feelings. They are enthusiastic about this Ensemble because it has been affirming the beat and the national heritage exactly through song, dance, music and through any choreographic virtuosities for full thirty years.

The founders of this well-known and recognized folklore association are Mira and Boris Todorovski, Nada and Blagoja Bogojevski and, needless to say, George Tomov, who in the 1976 autumn gathered in the Macedonian spiritual sanctuary in Passaic, New Jersey. They were determined to establish a youth ensemble that would be like a queen bee around which many generations of young Macedonians would gather in the years to come.

Chronologically speaking, the GOCE DELČEV folk group improved with time and it was included among those national folk groups within the multicultural American collage that have made so much progress with the with the young folk dancers, song and dancing magic. Their stage performances at any church convocations organized by the American-Canadian-Macedonian Orthodox Eparchy in any city on the continent have always made the spectators make a sigh of contentment and pleasure.

Chivalrously, with a rare amount of zeal and ardor, those girls and boys were always under the watchful eye of their spiritual and choreographical idol, their Tomov. He used to prepare their repertoire, to teach them about basic steps and movements and even almost about professional repertoire magic with an amazing gentleness, patience, wisdom, knowledge and great hearth.

Even in 1980 George Tomov elevated the Ensemble to a higher level. Strenuous efforts yield results. He enrolled the GOCE DELČEV Ensemble in the European Festival of New York. George Tomov is its founder and director for thirty years. This festival has been an opportunity for any European nations that share Slavic similarities to present the heritage of their folk dance and song.

The GOCE DELČEV folk group was on tour in Macedonia twice – in 1979 and 1979 when they were guest to the Matica na iselenicite na Makedonija. On those occasions, the concerts given by the Macedonian youth from America were interrupted with standing and thunderous ovations, with tears of joy and much emotions, while its choreographer, George Tomov, received great compliments and many recognitions for his work, for his determination and persistence since he has successfully taught many generations who became superb folk dancers.
From the TOMOV repertoire
From the TOMOV repertoire
Goce Delčev / The GOCE DELČEV Cultural and Performing Society
PART II

GEORGE TOMOV - A LIVING LEGEND
Korenite na Georgi Tomov

Kruševo - rodnoto mesto na tatkoto na Georgi - Jovan Tomov

Korenite na Georgi Tomov od stranata na takto mu Jovan vo dol do poznatiot makedonski grad Kruševo. Toa e malo krat-e i mesto na turbulentno mimato na makedonskiot narod. Toa e smesteno na Buševa Planina, na 1 250 m nadmorska visina so toto, verojatno, e najvisokiot grad na Balkanskiot Poluostrov, so okolo 4 000 'ител и.

Vo makedonskata nacionala istorija Kruševo e zabeležano kako sedište na prvata Republica na Bal kanot - Kruševo e svetna Republika, proglase na 2 avgust 1903 godina, koga makedonskite vostanici vo tekoto na poznavoto lindensko vostanje go oslobodila Kruševski grad vo sredoto vlast vo vojvoda so pretsedatel na Republikata. Taa postoe e samo 13 dena, no ostana vo istorijata kako gola inspiracija i potnik za makedonskiot narod.

Legendarniot Mečkin Kamen so spomenikot za vostanici na Pitu Guli vo Ilindensko vostanie e vo neposredna bližina na Kruševo, kade sekoja godina se proslavuva lindensko vostanje.

Jovan Tomov Angelov, tatko mu na Georgi, bil roden vo Kruševo, Makedonija, vo 1888 godina od majka Zahrija i tatko Tomo od ugledno, bogato i vlijatelno semejstvo na trgovci so svoj pe-ат. Ne-govite roditeli prebegnuvaat vo Belgrad vo 1893 godina za da se spasat od Turci te bi dejii vo ni vno to semejstvo i ma-le komiti, a samite go pomagale makedonskoto dvi-eewe. I sto taka, tie godini Turci te im zemale mnogu visoki danoci {to gi plja)al e vo zlato.

Vo 1902 godina na Jovan oti ol da i vee i da se kolova vo Bukurešt, Romaniija, kaj semejstvo to na svojot vukov koi bil u-itel vo tamo (nata gi mnažija. Po tro godini, povtorno se vrja vo Bel grad bi dejii doznal deka gi mnažija od Bukurešt t neta da mu se priznava vo Belgrad. Is-tata godina na po-nuva da u-i majski -bravarski zanak kaj dobar majstor vo Bel grad kade po pet godini otvora svoja rabotilnica od majski-bravarska nasoka.

Vo 1917 godina, so cel da ne bide i spraten kako srpski vojniki na frontot, prebegnuva pre-ku grani ca i do vo Makedonija koja vo toj period od bila okupirana od Bugari te. Zaedno so drugi Makedonci bil faken od bugarskite vojnici i bil ispraten na frontot vo Strumica koja vo toa vreme bila pod bugarska okupacija. I stata godina na se zapoznal so svojata i dna sopruj Aneta Patarova i se nea se veri vo dekemvri 1917 godina. Narednata godina na na Boj i pravat svadba i vedna (zami nale za Belgrad.

Mejutoa, vo 1921 godina na Jovan i Aneta se vrajaat vo Strumica. Toj tamu otvoril rabotilnica so 12 različni zanaetci, imal angažiran po nekolku rabotnici na sekoj kalf. Jovan bil dosta sposoven: sam pravel nacrti i konstruiral majni za vr ele we 'ito; golu del od delovite na majni i isprajal vo Bel grad na leewe, a gi sklopuval vo Strumica; i sto taka, lee i kambani...
The roots of George Tomov from his father’s side, Jovan, lead to the famous Macedonian town of Kruševo. It is a small town and evocative of the turbulent past of the Macedonian people. It is located on Mount Buševa, 1,250 meters above sea level, probably the highest small town on the Balkan Peninsula, with about 4,000 inhabitants.

In the Macedonian national history, Kruševo is known as the seat of the first Republic on the Balkans — the Kruševo Republic proclaimed on August 2, 1903, when Macedonian rebels, during the well-known Ilinden Uprising, liberated Kruševo and established their authority with the president of the Republic. The Republic lasted only for 13 days, but remained in history as a great inspiration and undertaking of the Macedonian people.

The famous place of Mečkin Kamen, with its monument dedicated to the unit of freedom fighters of Pitu Guli, who was killed in the Ilinden Uprising, is in the nearby surroundings of Kruševo where the Ilinden Uprising is celebrated each year.

Jovan Tomov Angelov, father of George, was born in 1888 in Kruševo, Macedonia, to his mother Zaharija and father Tomo from a respectable, rich and influential family of merchants. In 1893 his parents fled to Belgrade in order to save themselves from the Turks because there had been revolutionary fighters in their families and they, by their own part, had supported the Macedonian movement. In addition, the Turks used to collect very high taxes paid in gold in those years.

In 1902, Jovan went to live and study in Bucharest, Romania, with the family of his uncle who was a teacher in the local high school. After three years, he returned to Belgrade because he had found out that his education would not be recognized in Belgrade. The same year, he started to learn the locksmith’s and engineering trade with a skilled craftsman in Belgrade where he opened his own locksmith’s and engineering workshop five years later.

In 1917 he went over to Macedonia in order to avoid being sent as a Serbian soldier to the front. At that time, Macedonia was occupied by Bulgarians but he was caught, together with other Macedonians. The Bulgarian soldiers sent him to the front in Strumica. At that time, Strumica was under Bulgarian occupation. That year, he met his future wife Aneta Patarova. They got engaged in December, 1917, while the following Christmas they got married and went to Belgrade without delay.

However, Jovan and Aneta returned to Strumica in 1921. There, he opened his workshop with twelve skilled craftsmen and several journeymen. He used to hire several workers to assist the journeymen. Jovan was a very capable man: he made drawings and constructed machines for threshing grain; he used to send a great number of machines to Belgrade for casting in order to assemble them in Strumica; in addition, he molded church bells for the Macedonians churches and monasteries; he repaired typing machines, banking sets, but he was especially good at repairing
za makedonske crkvi i manastiri, popravali mazini za piuvawe, bankovni setovi, a specijalno bil orientiran za popravka na avtomobili, mazini za iewe marka „singer“ i drugo. Interesno e da se napomene deka vo 1924 godina go dovel prvot avtomobil i avtobus od markata „mercedes“ vo Strumica. Potoa, Jovan go podaruv i montira prvot generator za elektriqa energija vo Strumica.

Vo 1927 godina se raja Zaharija, vo 1928 Marija, vo 1933 Georgi, dodeka vo 1938 se raja i Janko.

Vo avgust 1944 Jovan ja napuchala Strumica i zasegala se preselila vo Skopje, prvoto Georgi, a vo oktomer do i soprugata Aneta so Janko, Marija i Zaharija.


Mejutoa, sinot na Jovan, Georgi Tomov, glavna dela nost na ovaa kniga, reisi celiot svoj vivot go pomnovua i inicirawe, organizirawe, vospostuvawe i vo neguvawe na makedonskata kultura i vo Soedinetite Amerikanski Dr avi i vo brojni zemja i iz celiot svet, vo koi toj promovira dobra volja i podobro razbirawe mejur razliki etni ki grupi. Negovite energi ni nastapi i u-estva vo brojni kulturni nastani, osobeno i iz celi Amerika, Kanada i Avstralija, go napravira omilen, po-izituvan i go zближи so drugi meunarodni eksperti vo i iste ili slini oblasti, potki knuvaqi gi da u-estuvavaat so pogol ema energija i entuziazam vo razmenata na folklore, narodni pesn i narodnite. Nego vitezva vo folklor, narodni pesni, organizira na razmene meunarodni eksperti vo iste ili sliki oblasti, potk nuvaqi gi da u-vestva atso pogolema energija i entuziazam vo razmenata na folklore, narodni pesni i narodnite.

Iako tatkoto na Georgi nikogat nitu igral nitu peel, negovata majka sakala da u-estuvua vo site praznici i sve-enosti so narodni igri i pesni, koi otsekgat bile golem nastan vo makedonskite zaednici. Radioto i televizijata trebalo doprva da se pojavata, taka to tedi novi grajanite se sobiral i pred kuute naosedite da igraat i peat.

Sewe-enture igranki bile golem nastan vo ml adosta na Georgi. I negovite sestri bile i groorki i pesnojopki. Vo toa vreme vo Makedonija,
cars, "Singer" sewing machines and others. It is interesting to mention that in 1924 he brought the first "Mercedes" car and the first bus in Strumica. Then, he donated and assembled the first electric generator in Strumica.

Zaharija was born in 1927, then Marija in 1928, while George was born in 1933, and Janko in 1938.

In August 1944, Jovan left Strumica and moved to Skopje, first with George while his wife Aneta with Janko, Marija and Zaharija joined them in October, same year. Jovan Tomov Angelov passed away on 16 March 1955 in Skopje, while Aneta died in 1973, also in Skopje.

However, George Tomov, the main figure of this book, has spent his entire life embracing, organizing, establishing and nurturing the Macedonian culture, both in the United States and in different countries of the free world where he has promoted goodwill and a better understanding among different ethnic groups. His vigorous participation in numerous cultural pursuits, especially throughout the United States, Canada and Australia, have made him be well loved and respected and have brought him closer to other international authorities in the same and similar fields, encouraging them to participate in the inter-exchange of folklore, folkdance and folksongs among countries more vigorously and enthusiastically in the inter-exchange of folklore, folkdance and folksongs among countries.

Although George’s father never danced or sang, his mother liked to take part in all dance and song festivities which always were important events in the Macedonian communities. Radio and television were yet to come, so in those days the city dwellers would gather in front of a neighbor’s house to dance and sing. Formal dances were big events while he was young. His sisters danced and sang skillfully. At that time, young women in Macedonia were not allowed to go out after sunset without escorts. Even though he was a mere youngster at the time, he was the one who served as chaperone. Soon, folkdances and folksongs conquered his heart. He liked to watch others dancing, and soon he started to sing and
Aneta and Jovan - 1918

Jovan with his friends

Aneta with her children

George, Janko, Zaga and Marika
na mladi te `eni ne im bilo dozvoleno da izle - guvat po zaojaweto na sonceto bez pridru’ ba. Bidej tokmu toj bil vo uloga na pridru’ nik, iako sq u te mal, narodniete i gri i narodniete pesni nabrugu go osvoile mom–encoeto. Sakal da gleda kako drugite igraat i nabrizo i toj, isto taka, peel i igral. Poradi nedosti g od dovolno ma’i, „pobaruva–kata” za negovata dostapnost prodol`ila da se zgol emuva, osobeno vo igrite vo dvojka. I graweto vo sve–eni sal i bilo popula larno vo popladnevnite –asovi, no oroto „El eno mome” mu ostanalo vo izvorne sejavawe na Georgi Tomov kako prvo narodno oro (to toj go zapametil. Toa se slu–ilo vo Strumi ca kade go pomnil detstvoto, zaedno so sestrate Marija i Zagorka i so bratot Janko.

**Janko Tomov vo Avstralija**


Janko `iivel vo Pert, Avstralija, od 1975 go di na, a sega i vee vo Brizben zaedno so sopru gata Plani nka (Ni na), so nov Aleksandar (Sa(o) i j`erkata Aneta. Janko Tomov e akti vi st–len vo Makedonskoto naci onal no demokratsko divi’ewe. Pi{ uval, ureduval i objavil mnogu tekstovi, a organiziral konferencii i mirni demonstracija vo ramkite na Div ‘ewe, kade bil izvr{en –len na mnogu komisi i. So Makedonskata organizacija za –ovekovi prava vo Pert i vo so rabotka so drugi vo Avstralija i prku okeanot, toj se zani mava so pi{ uvawe razli–ni tekstovi, knigi i materijali za –ovekotive pravi i za–titata na Makedonci te vo celiot svet, a osobeno za Makedonci te kol `i veat vo grani cite na sosednite zemji Grcija, Bugarija i Albanija.

dance, too. The demands for his company continued
to grow, especially in dances for two, because of the
scarcity of young men. Ballroom dancing was popular
during such evenings, but the “Eleno момe” dance,
the first folkdance he learnt, was engraved in Geor-
ge Tomov’s memory of his childhood. All that took
place in Strumica, where he spent his childhood
with his sisters Maria and Zagorka, as well as with
his brother Janko.

Janko Tomov in Australia

Janko Tomov, the brother of George, was born in
Strumica on May 4, 1938. He finished the advanced
school for physical culture and became a sports
trainer for gymnastics and athletics. In 1961 he gra-
duated from the University of Belgrade and became
a high quality teacher of physical culture. In 1962,
Janko organized the international gymnastics com-
petition between Yugoslavia and East Germany in
Skopje and the inter-state gymnastics competition
between Macedonia and Slovenia in Veles. Finally,
he became a counselor at the Institute for Physical
Culture of Macedonia, and from 1964 to 1967 he
organized several courses, seminars and conferen-
ces for trainers, instructors and for physical educa-
tion teachers. He worked in this field until 1970
when he left the country.

He has been living in Perth, Australia, (while today
he lives in Brisbane) together with his wife Planinka
(Nina), his son Alexander (Sašo) and daughter Ane-
ta since 1975. Janko Tomov became a Macedonian
activist at the National Democratic Movement. He
wrote, edited and published many articles and orga-
nized conferences and peaceful demonstrations
within the framework of the Movement where he
was an executive member of several committees.
With the Macedonian Human Rights Organization in
Perth and in cooperation with others organizations
in Australia and overseas, he has written many arti-
cles about human rights and protection of the Mace-
donians all over the world and especially of those
who live in the border areas of neighboring Greece,
Bulgaria and Albania.

Janko Tomov is the author of the books: “Sup-
port from beautiful Perth” (in Macedonian), “The 1984
Thessalonica Manifesto and the Movement for Hu-
man Rights in Diaspora”, 2003 (in Macedonian), and
“Discoveries About Important Events in Macedonian
History”, 2004 (both in Macedonian and English),
and the book “The Ancient History of Macedonia
and the Balkans in the Works of Western Authors,
from forgery to concrete presentation,” (Macedonian
and English version), Brisbane, Australia, 2005.
Aneta - George's mother
George with the family of his brother Janko in Australia.
So vnukot Aleksandar / George with his nephew Aleksandar
PART II - GEORGE TOMOV - A LIVING LEGEND

From the academic years of George

Mare and Dimitar Janevi from Strumica

George with Tatjana and Ivica

From the academic years of George
Vo Geneva so „Lado” / In Geneva with LADO

Georgi Tomov kako fudbaler / George Tomov as a soccer player
So „Tanec” vo Baden / With TANEC in Baden

So „Tanec” vo Ohrid / With TANEC in Ohrid

So „Tanec” vo Geneva / With TANEC in Geneva
Od poset at a vo Brizben, Avst ali ja / From the visit to Brisbane, Australia

Vo poseta na rodni nite vo Per t, Avst ralja / Visiting his relatives in Perth, Australia

Georg vo Avstralija / George in Australia

Vo poset a na rodni nite vo Per t, Avst ralja / Visiting his relatives in Perth, Australia
Od izlo' bat na Aco Filipovski / From the exhibition of Aco Filipovski

St vnu kat a Marija Bojkovska / Tomov with his niece Marija Bojkovska

Vo at eljet o na Aco Filipovski / At the atelier of Aco Filipovski
George Tomov and Ivica Bojkovski with his daughter Marija.

At Marija's second birthday.

Marija Bojkovska.
Georgi so drugini vo crkvata Sv. Ilija vo Strumica, 1939.
George with his friends in the yard of St. Ilija Church in Strumica, 1939
Georgi Tomov, negovite dve sestri Zagorka i Marija, kako i brat mu Janko se rodeni vo Strumica, vo yvezdeniot grad, kako to e narenden ovoj centar vo istoimeni del na Republika Makedonija. Vo Strumica se naqoa edna od najstariite ranohristijanski baziliki na Balkanot, vrz temelj podocna i izgrajdena crkvata Sveti 15 tiveriopolski ma-enici. Crkvata e izgrajdena vo est na svetite petnaeset tiveriopolski sve{tenoma-enici dojdeni od Tiveriopol (Mala Azija), spored koj eden period i gradu Strumica go nosel imeto Tiveriopol. Svetite 15 tiveriopolski ma-enici se patroni na gradu Strumica i negovi za{titnici.

Tradicijata i kulturata vo Strumica se po{tuvat i neguvat kako trajni vrednosti i so golem vnome. Ve}e nekolku decenii, Strumica karta likovna kolonija e doma}in na mnogu poznasti likovni tvorci od Republikata i stranstvo. Na strumica-kata teatarska scena i vo ramkite na odr`uvaweto na teatarot „Risto [i]kov“, so svoi pretstavnici se pojaviuvat vrvni ansambl, a bogatstvoto na folklorot i pesnata vo kontinuitet ni go prina`uvat postojnite kulturno umetno{ki dru}tva. Ona to posebno ja odlikuva Strumica od ostaniite gradovi e poznatiot Strumski kar neval, za koj se zboruva u{te vo patepisite na poznatiot patepis Evlija ^elebija koj vo 1671 godina ja posetil Strumica vo vreme na karnevalot. Kako karnevalski grad Strumica e ~lenka na Interнационалното zdru`enje na karnevalskite gradovi FECC. Strumski-kot kraj, so svojata povol na klima i bogata po{va, otsekoga{ bil pogoden za {i ve}ewe za {to svedo`at i ostatoci te od neolitska naselba (3 000-5 000 godini pred n.e.). Vo po-etokot na pettiot vek pred na}a era bil gusto nasel en so traki (peonski) plemi wa.

STRUMICA (TIVERIOPOL)
Rodnoto mesto na Georgi Tomov

Manastir „Vodo`a“ / The Vodo`a Monastery
George Tomov, his sisters Zagorka and Maria, as well as his brother Janko, were born in Strumica, a town of stars, as they called this town of carnivals, a center in the eastern part of the Republic of Macedonia. One of the oldest basilicas of the early Christian period on the Balkans is located in Strumica, and the Church of the Fifteen Holy Tiveriopolis Women Martyrs was built upon its foundation. It was built in honor of the fifteen Christian women-martyrs who came from Tiveriopol (Asia Minor), after which the town Strumica was also named Tiveriopol for a short period. The Fifteen Holy Tiveriopolis Martyrs are patrons and protectors of Strumica.

In Strumica, tradition and culture are observed and fostered with special attention. For several decades, the Fine Arts Colony of Strumica has been a host to many famous painters from the Republic and from abroad. The most excellent ensembles have given performances on the stages of Strumica Theatre and within the framework of the “Risto Šiškov” Theatre, while the existing cultural and performing societies constantly present a wealth of folk dances and songs through their performances and plays. But what distinguishes Strumica from other towns is the well-known Strumica Carnival, which was mentioned in the accounts of the travels of the famous Evlija Čelebija who had visited Strumica in 1671 during a carnival period. Since Strumica is a city of carnivals, it is a member of FECC, the International Association of ‘Carnival towns’. The region of Strumica with its favorable climate and fertile soil has always been a suitable place for living. The ruins of a Neolithic settlement–Stranata (3,000-5,000 B.C.) bear witness to this statement. In the beginning of the 5th century B. C., this region had been densely populated by the Trakian (Peonic) tribes.
Vo rodna kuća vo Strumica / In his birth-house in Strumica
Vo poseta na Strumica / Visiting Strumica

So rakovoditelj od Strumica / With managers from Strumica
Dodeka Georgi Tomov s'ušte bil mal, familiijata Tomovi se preselila vo Skopje (1944), vo najgolemi grad vo Makedonija. Tamu se steknal so osnovnoto obrazovani i tamu ostanal za vreme na II svetksa vojna. Kako dete go sakal fudbalo. Vo ranite tinejderski godini bil mnogu talentiran i vešta za klasišta, georgi u-el vo sredno-tehničko učilište, u-marsko-gradskata nasoka, vo Skopje, koe imalo mnogu napornostava programa.

When George Tomov was still a child, the Tomov family moved to Skopje (1944), the largest city of Macedonia. There, he received his primary education, and there he remained during World War II. As a child he loved football. In his early teens, he was very talented and skilled in classical gymnastics. In Skopje, George attended the secondary technical school, forestry-construction major, which had a very broad curriculum.

Most of the students at the technical school were from families coming from small towns and villages of Macedonia. George shared the common obligations with all his classmates. They all liked dancing and singing. He felt himself as a part of them. Besides being a good dancer and singer, he was also an expert in football. He was a member of the Vardar Football team of Skopje. In 1952, however, he had to give up playing football due to a foot injury. Soon, he showed an interest in the Kočo Racin Ensemble. He loved watching their rehearsals, and he felt a strong urge to be a part of the Šestorka folkdance group. He dared to think that he could dance better than some of the members of the group and he was confident that he could learn to dance faster than the others. He went so far as to brag that he could do it. He presented his abilities to them and from that time onwards he was overcome by folk dances and songs.

George liked the rehearsals. He performed with the Kočo Racin Ensemble for three years. He traveled throughout the Republic of Macedonia and other republics of Yugoslavia until it was time to complete his military service at the School of Reserve Officers in Zadar (today in Croatia), where he completed his secondary education in 1954. Upon completion of his military service, George Tomov began his career in folkdance by becoming a member of the TANEC Macedonian state folkdance ensemble in 1955. The exercise schedules were grueling - four to five hours of rehearsal each day, six days a week. George Tomov went on international tours with the TANEC state folkdance ensemble, in almost every country of Europe, and he remained with them until 1962.

In 1961 and 1962, George went on to the Pedagogical Academy in Skopje, with a major in sculpture. He continued his studies in sculpting in Paris under the leadership of the renowned Professor Rodriguez. He stayed with the family of professor Minko Balkanski, but when Skopje was devastated by a catastrophic earthquake in 1963, George Tomov returned to his native city to see and take care of his family.
Дека мое побрзо да у-и. Оти од дури dotamu то se фалеш дека мое да да го стопри тоа. Ама и им го покал тоа и отгораф народни и гри и ги поздохат првото. Тие га засекога го освоиле.

Георги ги сакал пробите. Настапувал со Ансамблот „Ко-о Рацин“ три години. Патувал низ целата Република и во другите тоа ники не републици на Jugoslavija с деде вreme да у-и военот рок во Военото у-и те за резервни официери во Задар (Хрватска), каде мaturiral во 1954 година. По военот рок, во 1955 година, Томов ja за-нал својата кариера во народни и гри. Станал -лен на македонскиот dr`aven ansambl за народни песни и музика „ТАNEG“. Распоредот за ве` две били и скрпва-ки - _етри и ли pet _аса proba sekoj den, {est дена во недела. Георги Томов одел на turnee во странство, re`ис во секоја др`ава во Европа, а во „ТАНЕЦ“ останал до 1962 година.


Том се izodат prvite metri od sokacite на -ar{i jata po ulicata „Arhi episkop Angelarij“, po skalite se izlegua na plotot pred vidot vo crkvata Sveti Spas во која се naоja prekrsnot i konostas izrobaten vo rezba. Tajt ata на Petre Filippovski Garkata, negovot brat Marko i Makarie Fr_kovski se tie gorostasi koi od 1817 до 1824 досе на go ostavile i konostasot kako visti nisko remek delo. Vo dvorot na crkvata Sveti Spas e i ve`noto polovalite na apostolot na makedonskiot ot nepokor Goce Del~ev.

Скопје ima svoja opera i bal et, fil harmoni-ja, Makedonski naroden teatar i Dramski teatar, go ima jedroto na visokoobrazovnata pulsacija, Universitetot „Sv. Kiril i Metodij“ i jedroto na naukite i umetnostite.
A few meters down the streets of the Old Bazaar, one can go through Arhiepiskop Angelarij Street to the square in front of the walls of St. Spas Church where wonderful wood carvings of iconostasis can be seen. The craftsmen of Petre Filipovski Garkata, his brother Marko and Makarie Frčkovski were those giants who, from 1817 to 1824, made this iconostasis as a real masterpiece. The eternal resting-place of Goce Delčev, the apostle of the Macedonian insurrection, is located in the yard of St. Spas Church.

Skopje has got its own Opera and Ballet, the Philharmonic Orchestra, the Macedonian National Theatre, the Drama Theatre, the St. Cyril and Methody University which is the core of the highest educational pulsation, as well as the Macedonian Academy of Arts and Sciences which is the core of the scientific accomplishments.
Eden od prvite nastapi na „Tomov“ / One of the first performances of TOMOV
A. Kolarovski, D. Gorgievski, P. Atanasovski, G. Tomov, B. Palcevski, S. Todevski

A. Kolarovski, D. Gorgievski, P. Atanasovski, G. Tomov, B. Palcevski, S. Todevski
The Vlach dance performed by TOMOV
Narodna nosija - Skopska Blatja / Folk dance costume - Skopje region

Додека бил во „LADO“, Georgi Tomov интензивно започнал да го прувува потеклото на игрите. Тоа не го преведе со некоја одредена цел, туку за свој ли–но задоволство и образование. И тога не му палало на ум да има свој фолклорен дру–тво, и ли за ради тоа да еми грна во САД.

Од десетиците земји {то ги посетил како играч на „LADO“, најмного му се бен делало во САД. Во 1967 година, со „LADO“ заминал за Канада и САД. Со мисла била дека не треба да остане подолго од една до две години.

Georgi Tomov заминал за Ујорк, каде {то на–ол ново место за живеее.

За Ујорк се напи–ани милиони текстови, но во прод–долнение е поместен дел од репортаата за Ујорк.
George Tomov returned to Macedonia in 1963, but he was absorbed in thinking of going to other places and states. And so he decided to leave Skopje. His first stop was Zagreb, in Croatia, where he became a member of LADO, Croatian National Folkdance Ensemble, where he remained up to 1967.

While he was with ‘LADO’, George Tomov began to study the origin of dances intensively. He was doing that without any specific objective; it was merely for his own education and pleasure. Even at that point, George wouldn’t yet think of having his own folk ensemble or of emigrating to the United States of America for that purpose.

Of all the numerous countries he toured as a LADO dancer, the United States of America impressed him most. In 1967, he went to Canada with LADO, where they participated in Expo ’67 in Montreal, and after that also to many cities all over Canada and the USA. His intention was to stay there, but not longer than one or two years. So, he went to New York where he found a new place to live.

Million of texts have been written about New York, but what follows is a part of a story about New York written by the author of this monograph which was published in his book “My travels around the world”. It reads:

I left for New York from Toronto one beautiful summer day, filled with the pleasant odor of the greenery and the fragrance of flowers of various colors. It was in a specific way in which the life awakens itself and develops a feeling of beauty and love of nature. The sun, whose colors glinted far in the East where the new day just began, was like a giant ball or like a balloon when Air Canada flew over Toronto and headed for New York. The journey was scheduled to take about an hour and a half.

The plane landed at Newark Airport (in New Jersey) around noon. George Tomov, my good friend, welcomed me at the airport and we left for New York. While we were riding in the car, I asked George many questions. With great enthusiasm and
GEOG TOMOV

si len entuzijazam i so odbrani zborovi mi raskat-
' uva{ e za negovi ot f ol kl ore ansambl „Tomov”,
za po-`etoci te, za uspesite, za mnogubrojnite kon-
certi, za postignati te rezultati na poleto na
f ol kl or ot i a f ir mi raweto na makedonskata
kultura vo celina.

Pokraj f ol kl or ot, oroto i pesnata, gospodni not
Tomov be{ e moj vodi – ni z metropolata. T oj re-i si
{etiri deceni i i vo Wujork i negovoto poznava-
we na gradot be{ e mnogu znajno za mene. Kako
{ to se dvi`e evme ni z ul ici te na vel egradot, taka
gospodi not Tomov me „bombardi ra{ e” so mnogu
i nformacii. Taka, me|u drugoto, doznava deka Wu-
jork, so po{ i rokata gradska okol i na, i ma okol u
16 milioni `iteli i pre{tstavuva najgolemo pri-
stani te i najgol em stopanski centar vo svetot.

Ovoj vel egrad se razvil na utokata na rekata
Hudson i na bregovi te na zal i vo to go zatvora
ostrovot Long Ajlend. Na po-`etotok na najva`ni ot
del od Wujork, na Menhete, na Menheten od i sto-nata strana
na rekata Hudson, Holan|ani te vo 1625 godi na
podi gna te tvrdi na, a nekol ku godi ni podocna za
sl nici, vredni 24 dolari, od Indijanci te go
otkipi le Menheten. T oj denes e najskapi ot del od
ovaa gol ema metropola, kade sekoja peda zemja
se plaja so basnoslovni sumi pari i z lat o. Ho-
lan|ani te go nareke e gradot Nov Amsterdam. Meju-
toa, vo 1664 godi na toj prostor go osvoi le Angli-
ani te i go nareke e Wujork. Taka, novi ot grad, vo
1789 godi na stanal glaven grad na SAD, koga Xorx
Vai |ington bil proglasen za prv pretsedatel.

Wujork e svet ska metopol a. Pri
stani te ten
grad, poln so dvi` e i rabota, so bogatstvo, si-
roma{ v i rasko, no i so najgolemi konstra ti. Zatoo
{esto se veli deka pati { tata na severnom-
ameriski ot kontinent, gl av, vodat, se vkr-
tuvaat i li zami nuvaat od svet ska te metropolii,
tokmu vo Wujork. Ovoj meg alopol i so mnogu ne-
ta e karakteristi sti `en, kontroverzen, ubav i znaj-
a`en, ako ne i najzna`ni ot grad vo svetot, ~ija
ar hitektura, kultura, minato i sega`nost se
eden i impozanten i mnogu vpe-avliv mozai k koj
mu dava poseben i unikat en bel eg. Pri too, treba
das e deka toku gospodi not Geo g i
i negovoto del o preku ansambl te „Tomov” i
„Goce Del {ev” go zbogati le mozai kot na Wujork".

O d nast ap i te na „Tomov” vo Makedoni ja / From the stage performance of TOMOV in Macedonia
selected words, he spoke about his folklore ensemble TOMOV, about their beginnings, success, many concerts and achieved results in the field of folklore, and about the affirmation of Macedonian culture as a whole.

In addition to guidance about folklore, dance and song, George Tomov was also my tourist guide through the metropolis. He has been in New York for almost four decades, and his knowledge about the city was detailed and very important for me. As long as we drove along the roads of the city, Tomov "bombarded" me with many, many pieces of information. In that way, I found out that New York City, together with its surrounding area, has got 16 million citizens and that it is one of the largest ports and economic centers in the world. This big city has developed at the mouth of the Hudson River and on the banks of the bay that is close to the island named Long Island. In 1625, the Dutch built a fortress in the place where Manhattan, the most important borough of New York begins. Several years later, they bought up Manhattan from the Native Americans (i.e. Indians) for trifles worth only US$ 24. Today, it is the most expensive part of this big metropolis, where fabulous sums of money and gold are paid for each foot of land. The Dutch named the city New Amsterdam. However, in 1664, that area was conquered by the British who called it New York. So, the new city became the capital of the United States of America in 1789 when George Washington was proclaimed the first president.

New York is a world metropolis. It is a port city, filled with movement and activities, wealth, riches, poverty and luxury, but also with great contrasts. Therefore, it is often said that the roads of the North American continent mainly lead, cross or run into New York. This mega polis is characteristic of many things; it is controversial, beautiful and important, possibly the most important city in the world, whose architecture, culture, past and present make up an impressive mosaic that gives it a unique and distinctive feature. At the same time, it should be said that the mosaic of New York has been also enriched by George Tomov - through his work with the TOMOV and GOCE DELČEV Ensembles.
So pretsedatelot Kiro Gligorov / With President Kiro Gligorov

So pretsedatelot Boris Trajkovski / With President Boris Trajkovski

So premierot Nikola Kjusev / With Prime Minister Nikola Kjusev
So Metju Nimić / With Mathew Nimitz

So Guvernort Bil Paskrel / With Governor Bill Pascrell

So Xorx Atansovski i Pavlina Proevska / With George Atanasovski and Pavlina Proevska
Georgi vo svojot dom / George at his home

Momenti od primaweto na medalot / On the occasion of receiving the medal
George at his home

With former members of TOMOV

With former members of TOMOV
Georgi Tomov nikogda ne prestanalo da raboti, da planira i da istražuva. Negovoto lično studio se naokolo vo centarot na Union skver vest (Union Square West). Negovata folklorna grupa, koja odgla na turneii vo celiot svet, broела помеѓу 30 i 45 igroorci, pejači i muzi-ари. Bil direktor na negovata Folkdens fondacija (Folk-dance Foundation), koja bil a neprofitna korporacija i bila pod zakrilata na državata Wujork.

No, treba da se spomen deka zgolemeniot interes za uewe i igraweto makedonski ora se dol`elo, delumno, na priznanieto koe Make-donija go dobila kako va`en svetski entitet. Drugata pričina za zgolemeniot interes za makedonski ot folklor i igraorstvo, le`ela vo ubavniata, vo dlabochina na dušata i duhot koi se najojaat vo made-”

Narodnoto oro, spored svojata priroda, e tradicionalen način na opštewno samoizrazuvawe koe evocira emocii kaj ljubeto - manifestirawe qubov, dodvoruvawe, dru`eg ubivost, sre`ja i radost na `ivotot. Igraweto narodni or, t.e. tancuvaweto, obezbeduva edna koloristit na grafika i grafiska alka vo koja se spojuva potrebata da se izrazat uuvstvata preku dvijewa, so sre`ata koja proizlevva od dru`eweto.

Kako begstvo od jedno-`leniot svet i kako pri-be`ite od sekojdnevni i problemi, igraweto nudi mir i radost vo forma na energija i korisni fiziki aktivnost so potrebata na čovekot da bide zaedno so oni koi spodeluvaat isti in teori i av-teni i uvezeni. Ubavniata na makedonsko toplo sonce, ve-`oto sino nebo, nezunte planini i rezi, nejzunte srebreni ezera - site ti e zra-`at vo melodiite i ritmovite na Georgi Tomov.

Koncertite na ansamblot ,,Tomov“ postojano bi le ispolneti so razno vidnost, vozbuda, boja i mladost. Site narodni nosii bile av-teni i uvezeni. Vo programe bile vmetnati ora od drugi zemji, a ne samo od balkanski te, me`ju koi se i taknuvaat tancoviite so klompi (cokuli) od Se-`erna Karolina. Ovie
George Tomov has never ceased working and planning. His own studio was located in the center of Union Square West. His performing ensemble, which toured internationally, numbered between thirty and forty-five dancers, singers and musicians. He is a director of his own Folkdance Foundation, which is a non-profit corporation under the auspices of the State of New York.

However, it should be mentioned that the growing interest in Macedonian folk dancing was partially due to the recognition which the country kept on receiving as an important world entity. Another reason for the increased interest in Macedonian folklore and dance lies in the depth of soul and spirit to be discovered in the Macedonian folk music. The variety of moods has been presented in many dances – sometimes lively, sometimes emotional and haunting, other times vigorous and energetic. These dances allow a flow of vigor and energy through the body loosening in that way inhibitions and relieving


Koreografija za stot e godi na S tat at uat a na slobo dat a


Od docnite 60-ti pa s – do den – denes ovoj ne – moren vojn i na umetnosta dr – e l predava i bil demonstrator za bal kanski i makedonski folklor i narodni orai na brojni univerteti, biblioteke, muzeji, crkvi, kulturni in stituci i i klubovi vo SAD, Kanada i Avstralija. Georgi Tomov e – len na Amerikansko zdr – eni e za unapreduvawe na studiete po slavistika (AAASS).
stress. What folk dancing brings to light is liveliness, vigor and joie de vivre.

The folk dance, by its very nature, is a traditional mode of social self-expression that evokes the feelings of love, courtship, conviviality, happiness and joy of living. Folk dancing provides a colorful and graphic link in which the need for self-expression through body movement merges with the pleasures to be found in getting together with other people.

As an escape from the humdrum world and as a refuge from the cares and problems of the day, folk dancing offers peace and joy in the form of vigorous and beneficial exercise coupled with man’s need to be together with those who share the same interests. The beauty of the warm Macedonian sun, eternally blue sky, her mountains and streams, her silvery lakes - all these shine forth in the melodies and rhythms in recordings.

The concerts by the TOMOV Folk Dance Ensemble were always replete with variety, excitement, color and youth. All those costumes were authentic and many were imported. Folk dances of the USA, not only of the Balkan states, were incorporated into the performing programs. The clog dances from North Carolina should be singled out as particularly good. Those rustic American dances, together with the virtuosity of the Macedonian folklore, invariably brought applause. Practically every night, there was folk dancing at George Tomov’s studio as more and more people became attracted to this delightful, fresh festivity and invigorating form of social recreation and exercise.

In addition to the above-mentioned, the following accomplishments of George Tomov are also worthy of mention. In 1979, this great man designed the costumes for the Boston production of Twelfth Night, a Shakespeare play, performed at the Massachusetts Institute of Technology. In 1980, he choreographed the dances for the Svadba Pittsburgh Folkdance Ensemble and in the same year he did the choreography for the Živeli Folk Dance Ensemble of Columbus, Ohio. In 1983, he was a choreographer for the dance aria in Franz Lehár’s Carevič, produced by the New York Vienna Opera House, at Alice Tully Hall in Lincoln Center. Since 1984, George Tomov has been teaching and lecturing on Macedonian, Balkan and Polish dances and folklore at public schools within the Borough of Queens and Manhattan in New York City. Those programs have been sponsored by the New York State Board of Education, the Arts Partners Organizations and the Youth Organization of Queens.

**Choreography for the 100th Anniversary of the Statue of Liberty**

In 1973, the Museum of Natural History invited Tomov to deliver a lecture and to exhibit Macedonian folk costumes and musical instruments. It is important to mention that the TOMOV Folkdance Ensemble gave performances during the Winter Olympic Games at Lake Placid, New York in 1980. Later on, in 1986, George Tomov developed a special choreography for the closing ceremony of the 100th Anniversary of the Statue of Liberty. Then, in 1990, the TOMOV Folkdance Ensemble gave performances on the occasion of the official ceremony for the reopening of Ellis Island. This Ensemble toured four times in Macedonia, where they gave many stage dance performances, including TV appearances there and abroad. Millions of TV viewers also saw the TOMOV Folkdance Ensemble.

In the same year (1990), George Tomov established the Macedonian Human Rights Movement of...
Prva proba vo studioto „Tomov“ / Rehearsal at the TOMOV Studio
Vo 1991 godina Dravni arhiv na Makedonia od Skopje ja osnova fondacijata „Georgi Tomov – folklorist“, kako priznanje za negovite kulturni aktivnosti vo za-uvuvašte i prezentiraweto na bogatata raznolikost na makedonska narodna umetnost vo Soedinetite Amerikanski Dravi, Kanada i vo Avstralija. Toa e potvrda na faktot deka zgoljeniot kaj mladite ljudge da nauk sva bere razbrawete so narodite od drugite zemji.

Skulptor Georgi Tomov

Georgi Tomov se vrabotil kako skulptor vo Wujork, vo Sculpture House. Negovo značajno delo e skulptura na kow vo prirodna go lemina. Deloto bее postaveno na vlezot na Badvajzer muzejot vo Koperstaun, Wujork, no denes se naоja vo Booly Gorden na Florida. Togav e avtor i na za{titni ot znak na Canadian Spirits Company - vojni kot Bifornia, a negovoi potpsi se naоja i pod kow -eto {to ve}e dolgi godini i prepoznati v znak na Black and White Scots Company.

Isto taka, -ovekot i to cel i 50 godini jа proslavuva makedonska kulturа, oroto, pesnata i tradicijata i irum svetot, im i avzajamo gol em broj drugi skulpturi kako: bisti, minijaturi, predmeti i slično. Za negovata rabota kako skulptor je pozajmio del od tekstot na Albert Kej, konkretan umetnički direktor, koj, među drugoto, go napisal slednoto:

Iljadnici ljudge koji go zapoznaa Georgi Tomov vi doa deka patuvawata kombinirani so negovoto znawewe za igrata na teloto se vizuelno prika za vo negovite skulpturi. Negovata specijalnost e portretiraweto; sekoe delo go „zarubuva“ karakterot, raspolo`eni i karakteristike na te`oto, tako da deloto “dejstvuuva” kako da e `i vo.


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New York, New Jersey and of the north-eastern part of the United States. He was its first President. What is also important to mention is that in the Immigrants Song Book by Jenny Silverman, published by Melbay, the Macedonian song titled ‘Bog da bie koj prv pojde’ was presented by George Tomov. He has written a large number of articles for newspapers and magazines all over America. A short biography of George Tomov appeared in the Second Edition of Marquis ‘Who is who in America’ as part of the section covering the field of entertainment.

From the late ‘60s to now, this tireless soldier of the arts, has delivered lectures and demonstrations of Balkan and Macedonian folklore and folk dances throughout the United States, Canada and Australia and at many universities, libraries, museums, churches, cultural institutions and clubs. George Tomov is also a member of the American Association for the Advancement of Slavic Studies (AAASS).

In 1991, the Macedonian National Archives in Skopje established the Foundation ‘George Tomov - the Folklorist’ in recognition of his cultural activities in preserving and presenting the rich diversity of Macedonian folk arts in the United States, Canada and Australia. The growing interest amongst younger people to learn more about international folklore leads them to understand better other nationalities and, at the same time, to learn more about peoples from other countries.

George Tomov - the Sculptor

George Tomov has worked as a sculptor at the New York Sculpture House. His significant piece of sculpture is the sculpture of a horse in natural size. This sculpture was placed in the entrance hall of the Budweiser Museum in Cooperstown, New York but today it is located in Booly Garden in Florida. He is the author of the trademark of the Canadian Spirits Company – Biftier, the soldier, while his signature can be seen also under the colt that has been a recognized symbol of the Black and White Scots Company for many years.

In addition, this man, who has been making Macedonian culture, dance, song and tradition famous throughout the world for 50 years, has also made a large number of sculptures such as: busts, miniatures, objects and similar. In regard to his work as a sculptor, we will use the words of Mr. Albert Kay, Concert Artists Manager, who, inter alia, has written the following:

The thousands of people who met George saw that his travels combined with his knowledge about the dance of the body have been visually displayed in his sculpture. His specialty is portraiture; each work captures the personality, mood and lifelike bodily features so that his work of art makes a vivid impression. He was an artist at heart driven to create perfect pieces of sculpture. His ultimate desire was to move to a tranquil town in the West and do what he loves best - to create with his mind and hands.

George Tomov is taking advantage of the opportunities that New York City offers and is filling his days to full capacity. He is delivering guest-lectures at the New York University, writing articles for Folk Magazine, and planning also itinerary for a college lecture series on the West Coast. His plans to have a studio where he could teach dance and sculpture were realized, and so George fulfilled his teaching ambition and accepted one of the many offers that he received to teach at the university level.
Bob Betoni so familjata Betoni / Bob Bethony with his family

Bista na Bob Betoni / A bust of Bob Bethony

So vnucite Tatjana i Slobodan / Nieces Tatjana and Slobodan
So Aco Filipovski / With Aco Filipovski

So Violeta Santovska / With Violeta Santovska

So sestrite Zagorka i Mare / With his sisters Zagorka and Mare

Pred Leškot manastir / In front of the Lešok Monastery
PART III
FOLKLORE HERITAGE
Od nastapi na „Tomov“ vo Makedonija / From the stage performance of TOMOV in Macedonia

GEORGI TOMOV

DEL III - FOLKLORNA RI ZNI CA
Makedonski ot materijalen i duhoven prostor
nikogа не бил затворен. Naprotiv, makedonski-
te duhovnici, kulturolozi, pisateli, likovni,
folklorni i drugi tvorci, postajano bile del
od humanistički te tekovi i pobornici na edna
pozitiva vizija, edna posvetlja i duma na -o-
več tvoto. Taa se zasnova vrz makedonskata kul-
tura, tradiciite i obi-aite. Zatoa i Georgi
Tomov gi sledi patekite na makedonskite vidni
dejci i narodni sozdatel od minatoto i denes,
pa negovite zwetja od folklorot od Makedonija
i počuvane od Balkanot, gi prenesuvaat vo no-
tska tekst a kade i de-

Važen element vo makedonskata nacionalna
istorija e kreativnost na zemjata i eden seg-
ment od taa kreativnost ja pregnavva virtuoz-
nosta na makedonskite ora, od edna strana, i
impresivna akcija/dejstvo, od druga strana.
Makedonskoto narodno oro odrazuva edna speci-
fična karakteristika na nacijata, so frapant-
a blagonaklonost kon sosednite državi i na-
rodi. Vo isto vreme, makedonskite narodni ora
samte po sebe i maat indvi dualnost so vrođena
elegantnost vo sloeneite dvije i celosna
predanost kon teloto i duhata. Ti e implementi-
rat edna specifična harmonija i gо podi gnuvaat
Macedonian material and spiritual space has never been closed. On the contrary, Macedonian spiritual clergymen, cultural workers, writers, artists, folklorists and other creators have always been a part of the humanistic movements and supporters of a different vision, of one brighter future for mankind. This is based on Macedonian culture, traditions and customs. That is why George Tomov has been also following the roads of the Macedonian prominent makers and folk creators from the past and of today, so he presents and transmits his knowledge about the folklore from Macedonia and further from the Balkans in new surroundings and settings, wherever he is. His texts about Macedonian folk dances and songs are a significant contribution to the science of folklore in the United States of America, but also in Macedonia and beyond. The following two texts of Mr. George Tomov are only examples. They were published in the Viltis (Hope) a magazine of folklore and folk dance in Denver, Colorado. In his analytical and expert work, he wrote:

An important element in Macedonian national history is the creativity of the country and a segment of that creativity embraces the virtuosity of Macedonian folk dances on one side and the impressive action on the other side. The Macedonian folk dance reflects a specific character of the nation, with a striking affinity to neighboring countries and peoples. At the same time, the Macedonian folk dances have their own individuality, with inherited elegance in their complex movements and entire devotion to the dancers’ body and soul. They implement a specific harmony and elevate the emotions to a degree of utmost perfection. They conjure up a
От реперторията на „Tomov“ / From the TOMOV repertoire
Od Evropskiot festival / From the European Festival

Od repertot na ansamblot ,,Tomov'' / From the TOMOV repertoire

"Ienovi na ansamblot ,,Tomov'' / Members of the TOMOV Ensemble
~uvstvata na stepen na krajna perfekcija. Povikvaat na prekrašno, emotivno i ritmiško dvižewe na teloto koe evocira večna inspiracija. Mnogu istoriski momenti povrznani so drevnata i neodameñata istorija na Makedonci te ne se slujajo povrznani; ni vnutrodraz e ekstremno vidiv vo dobro poznatite narodni ora: Te koto, Rusalii, Nevesti nskoto, Kalajski s koto, Beraneto, Arami skoto, etvar skoto, Kopa kata i dr. Niz vekovi, pa i denes, vo dvorište na markantnite te vizantski crkvi, sel skite kuji, sobirite za vreme na odmore i te na komemorativni vreme i istoriski datumi, se sobiraat i groorci od oddaleni mesta za da go proslavat i odbeležat povodot, simbol na makedonskoto minato, potsetuvawe na idejata za zavedni ~ove~ka zaednica. Narodnite igra i pesni ne poznavat granici me|u narodite.

Narodnoto oro vodi poteklo od narodite, od ljetoto. Toa i mslu i nimi vospostavu unikatna osnova na vovo edinstvo. Makedonskite narodni ora i maat sli~nost so narodnata i narodna ora na sosednite dr`avi (Srbija, Bugarija, Albanija i Grcija). Oroto se i groorci vo krug, vo nasoka sprotivna na strelka so sovnikot. Postojat manaki i `enski i me|ani ora. Napravene e podelba spored odredeni crti, celtan i kontekstot. Sekoe od niv go vodi orovodecot, takanare en tan~er, zbor koj doa|a od zborot tanec narodno oro. Orovodecot se smeta deka e najdobroit i groorc. Sli~no, za da se postigne odredena pravila na forma na prsten, i ma i drug dobar i groorc na kraj od prstenot, takanare-en ~ec. Ne e retko da se bide svedok na inspirativena kreativnost na orovodecot koj, pridvi ~uvan od emotivena boj i od zadovoljstvo, go doljovuva volj epstvoto na tancot i oddava priznani e na svojot entuziasm prekuv i novacaja na raznobran dvi~ewa i fikuri. Ete taka Makedonac, onesen od vo rot na edna pesna povrznana so istoriski momentum, t.e. spomen od makedonskoto mi nato na edno oro, mu pripi~uva specifi~no-crta~i glavna osobna na koja mani festira samostojnost i originalnost pome|u drugite te narodni ora na Balkanot.

Ritamot naigrata

Edno narodno oro ili grupa narodni ora, vklju~uvan ekstremno raskon na povrznata na elenimata na ekorina nameneti da sugeri raat karakteristi ~i ni strani i i dejata i na celta to e pred nego. Te~ko e da se sfati genijalnost na ~oveka koji go inspirira vo kreativnost na oroto. Postojat golem broj ekori i ora koji j skrivaat neobjasnitvene na fenomenot na sli~eniot, sekojden `ivot na Makedonci te.

Imiwata na orata poteknuvaat od ljevi i ~i~eni, geografski i religios referenci, ve~tini i i dentifikacii to i i se pripi~uvat na revolucija, duhot, bitot i sl. Karakteristi stikite na sekoj specifi~no oro zavisat od i izvorot, poteklo i vreme na sozdavaweto; od raznovli~nost i bogatstvoto na mestoto, etn~ki i drugi te aspekti na regi~onat.

Gleda|ot e iznenaden od pravilnata forma i narodna forma i i graorci i i groorci i i ma nagon i te`i nee da gi zrasi svoite i i telni ~uvstvoto vo superlativi. Toj ke deka oro e el egantno, plaсти~no, koreografski bogato, flesibilno, sup~tilno, emotivno oboeno, itn. No, navisti na koj ne mo`e da navaze vo osnovno motiv poetrikot, potstrekot, koj e su{i na i generator na takvata i impresivnost.

Pirinska igra / The Pirin Dance

GEORGI TOMOV

DEl III - FOLKLORNA RI ZNI CA
142
wonderful, emotional and rhythmical movement of the body which evokes eternal inspiration. Many historical moments related to ancient and recent history of the Macedonians are not coincidentally connected; their reflection is extremely visible in the well-known folk dances named Teškoto, Rusali, Nevestinskoto, Komitskoto, Kalajdiskoto, Berančeto, Aramiskoto, Žetvarskoto, Kopačkata, etc. Throughout centuries and even nowadays, the courtyards of the remarkable Byzantine churches, country houses, gatherings during holidays and in commemoration of historical dates, dancers from distant places and from other countries would come to celebrate those events and occasions – symbols of the Macedonian past, remembrance of the idea to live together, and to create an ideal brotherly human community.

Folk dances and songs recognize no boundaries among nations. The folk dance originates from the people. It serves them and establishes a unique basis for their unity. Macedonian folk dances bear a similarity to the folk dances of their immediate neighbors – Serbia, Bulgaria, Albania and Greece. The dance is performed in a ring, counter-clockwise. There are men's, women's and mixed folk dances. A distinction is made according to certain features, purpose and context. Each folk dance is led by a dance leader, so called Tančar, the name of which derives from the word 'tanec' which means a folk dance. The dance leader is considered to be the best dancer. Likewise, to achieve a specific regular shape of a ring, there is another good dancer at the end of the ring, the so-called 'kec'. It is not a rare occasion to witness an inspired creativity of the dance leader, who, geared by emotional charges and enjoyment, pays tribute to his own enthusiasm through innovation of diversified movements and figures. In that way, any Macedonian, carried away by the whirlwind of a country folk song, linked to a historical memento of the Macedonian past of a dance, attributes a specific feature or flavor to that dance which manifests originality in comparison with other folk dances of the Balkans.

The Rhythm of the Dance

A folk dance, or a group of them, includes an extremely lavish junction of the steps’ elements designed to suggest distinctive aspects of the idea behind it and of the purpose ahead. It is hard to comprehend the genius of a man who is inspired by the creativity of dance. There is a significant number of steps and dances that conceal the inexplicable phenomenon of depicting the ordinary, everyday life of the Macedonians.

The names of the dances originate from the personal, geographical and religious, i.e. biblical references, skills and identifications attached to a revolution, spirit, beat, etc. The characteristics of each particular dance depend on the source, origin and time of its creation; they depend on the diversity and richness of the place, of the ethnic and other aspects of the area and on ethnic and other aspects of the region. Any spectator is surprised by the regularly-shaped formation of dancers and he is urged to express his outstanding feelings in superlatives. He would say that the dance is elegant, plastic, choreographically rich, flexible, subtle, emotionally colored, etc. But no one can really probe into the basic motive - the stimulus, the incentive which is the essence and generator of such an impressiveness.

The Macedonian dance is restrained, cautious - you have an irresistible feeling that the dancers’...
So Slavko i Jordan / With Slavko and Jordan

Nastap na učenicite na Tomov / Stage performance by the TOMOV's pupils

So vidni Makedonci vo Wu Xersi / With prominent Macedonians in New Jersey
Македонското ордо возвршуване, препратка и лов - и маге неодоливо - увост во дега стапалат, со свој-екор, бараат безбедно, си журно место да се одморат. Орото -esto зовува со душевна, колку ектору, барата безбедно, сигурно место да се одморат. Орото -esto започнува со две неви, кои се сливаат со религиозни емотиви. На првите време, во западниот дел на Македонија (Теќото, Неvesинското), на по-етолкомото време ре-исе и аритми -во, за во подобна натура ваза да се разви и во едно високоритмично ниво во потрага за експлоузивна веселост, на токот на најдивото време, тоа престанува како смол на погоденио цели. Игростите не го напуштаат постадот, паради од изискеност, току поради процесот на "оствареност, на постижение". Кога би подол виле и со игралето, орото би живело својата смисла. Од посебен интерес е фактот дека кореографата во македонските ордо прозивува од секојдневен темпе и од време. Во македонски ордо имаат своја уникатна, специфична стил и емотивно изразување. Не спречено, најпопуларните ордо во Македонија и натаму остануваат приватност, лесното, за рамо, и др. Кои се ритми -и изразени, но кореографските ритми -во, така постам, со изразот на својата ритмична идентичност, но кореографските различни постави, со изобличување на фигури кои се сеуват во развој. Пристапот на овие ордо е успоставен и овие станале народни ордо кои го имаат својата ритмична верзија и го имаат својата физичка издржливост, паради од музичката ритмична битка, паради орото, по правило, е поддржано од музиката и од песната.

Од друга страна, ордата од исто-ниот дел на Македонија не се обучуваат должна од екстремни темпенти, а кореографската и ритмичната еволуција на орото е еднакво и слика на вина кои се развијаат на местото, со објаснување на вековниот стил и емотивно изразување. Не спречено, најпопуларниот природен процес во Македонија и настоуваат приватноста, лесното, за рамо, и други ордо како ритмична идентичност и кореографските различни постави, со изобличување на фигури кои се сеуват во развој. Преку овие ордо може да се пристапи на експлоузивна веселост, на тоа каде што се постам и овие во Македонија кои не знаяат дека го имаат својата експлоузивна веселост. Според податоците, во Македонија има стотици балетски групи кои го спроводуваат и односно ордот на народно ордо, а бројот на фестивалите во Македонија дава волево ниво на овие и односно ордо на народност и, исчистено, да излегува адаптираната за да им овозможи на другите народи да уживат модерното на овие и односно ордо, како декоја."
feet, by each step, are seeking a secure, safe place to rest. The dance frequently begins with movements which are similar to religious emotions. For instance, in the western part of Macedonia (Teškoto, Nevestinskioto), the tempo is almost arrhythmic at the beginning, to develop, at a later stage, into a high rhythmical level in quest of explosive happiness and, at the point of the wildest tempo, it stops as a symbol of a target being reached. The dancers do not leave the floor because of being physically exhausted but because of the process of 'becoming accomplished, of being self-realized'. In case they went on dancing, the folk dance would lose its sense. The fact that the choreography of the Macedonian dances is derived from everyday life is of particular interest. Such is the Kalajdisko dance which includes professional movements of the tinsmith’s trade. It has been choreographed following exactly that pattern. Other such dances are the dance of the harvester, the dance of the ploughmen, etc. It is worth mentioning that they are dances which marvelously mimic the actions of love and the struggles of shepherds, as well as any types of activities and aspirations of everyday living.

On the other hand, the dances from the eastern parts of Macedonia foster a balanced tempo with no extreme changes. The complexity and subtlety of the choreography and rhythm of the Macedonian dance are directly linked with the musical rhythmic beat since the dance, as a rule, is supported by the music and the song.

Love, Pleasure, Sadness, Saying good-bye...

Generally speaking, Macedonian folk dance is a dance of emotional control and of all parts of the body. Movements fall into place which are in conformity with the century-old style and with emotional expressions. The most popular dances in Macedonia incessantly remain to be the Pravoto, Lesnoto, Zaramo, etc., which are identical in rhythm, but different in choreographic setting, with an abundance of figures that are still evolving. The accompaniments to these dances have been successfully composed and they have become folk dances which praise a man’s daily life. There is hardly a man in Macedonia who does not know how to dance at least one of these popular dances. According to data provided by the Folk Dance Institute of Macedonia, hundreds of ballet groups are making efforts to retain the folk dance, while many festivals in Macedonia afford an opportunity to display this enormous national heritage. At the same time, such festivals offer the culture a chance to emerge from anonymity and in that way to enable other nations to likewise enjoy the genius of the Macedonian people through their folk dances...

George Tomov says, inter alia, in the Viltis Magazine, No. 14-15, that the Macedonians, the last nation on the Balkans who gained their national freedom (yet not a complete freedom, since the Macedonians in Greece and Bulgaria still have not felt the happiness of a free nation), have endured social injustices as a result of the militant pretensions of the neighboring countries. This Macedonian land,
Sosednite dravi. Ovaa makedonska zemja navisti na bilkulka na znaeweto i e progol tana, opkruena, vo ramki te na Balkanski ot Pol uostrov. Literaturata i folklorot na Makedonija prazi leguvaat i so sopypjaat so razvojot na samosvesnost i na nacionalnite -uvstva na ovoj narod. Kako i vo razvojot na ostanatata slovenska literatura, poezijata e taa {to prva se pojavila vo zemjata. Narodni te sti hovi i zobiluvat so -uvstva i liirski kvalitet. Osnovnata karakteristika reflektira ednostavnost i prirodnost bazirani vrz {areniloto na sekojdnevi aspekti od -ovekovi ot i vot. Si mbolot na -ovekot e evidenten vo makedonski te narodni pesni. Tie izrazuvat q ubov kon taktkovina, go izrazuvat tipi -ni ot ju en temperament koi i zobiluva so q ubov i nejzinite i stovremen bolki, radosti i razdelbi. Ovii e narodni melodi i go simboliziraat ´i -votot na Makedoncите i navigluvaat vo ni vnite duji. Seto ova poetski se i iska uva vo harmonijskata povrzanost pomenu zborovi i muzi kata. Narodnite melodii vo makedonskoto narodno oro opfajaat cela skala na tonska raznovnost. Nekoi pesni i maat samo edna melodija, drugi i maat deseti i sprepljeni motivi. Mo ´e da zvu-i -udno da se ka e ´samo edna melodiija¨. Povrijeto, toa mo ´e da zvu-i taka, no, vsuji nost, toa edna osnovna vode-ka melodija prirodno ukrasena so rasko ´ni ´devije i ´. Ot tuka, ona {(to najprvo predzvi kuva vselj efekt deka ednostavno, nabro ja menuva formata i karakterot i stanuva sosema slo ´eno. Ovii e ar-

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"Goce Del -ev" pred 00 N / GOCE DELČEV in front of the UN
bounded by the Balkan Peninsula, has been indeed a cradle of learning and knowledge. The literature and folklore of Macedonia stem from and coincide with the development of this nation’s self-awareness and its national feelings.

As it is the case in the development of the literature of other Slavs, poetry was the first art which developed in this country, too. The folk verses abound in feelings and lyric quality. The fundamental feature reflects the simplicity and naturalness based on the multi-colored everyday aspects of human life. The symbol of a man is evident in Macedonian folk songs. These songs express love for homeland, the typical southern temperament which abounds in love and its concurrent pains, glad feelings and adieus. These folk tunes symbolize the lives of Macedonians and probe into their souls. All this is poetically expressed in the harmonious link between the words and music.

The folk tunes in Macedonian folk dance embrace a full scale of tonal diversity. Some songs have only one tune, others have ten intertwined motifs. It may sound strange to say “only one tune”. Superficially it may sound like having one tune, but actually it is only a basic leading tune suitably ornamented with lavish deviations. Hence, what at first strikes one as being simple, soon changes its form and character and becomes quite complex. These archaic songs assume an enchanting complexity in their beauty. The same type of song constructions, i.e. more complex songs of three tunes can be found in the old ballads. According to Professor J. Slavenski, these types of melodies are indeed ancient, many of them being pre-Christian, which reflect traces of archaic songs characteristic for Balkan music. On the other hand, these melodies, contrary to their tonalities, are reminiscent of the songs which can be heard, even today, during harvesting the wheat fields. They are prevalent in the eastern parts of Macedonia starting from Ovče Pole.

In addition, George Tomov has issued a long play record with nine folk songs and dances which was accepted warmly by the listeners in the USA and Canada.

### Popularity and originality of the Macedonian Song

In addition to these songs, which are rare in Macedonia, one could hear tunes featured by a full basic tone with impressive and classically beautiful ornamentation. It is difficult to convert these tunes into a system of tones. There are devices which demonstrate tones of less than a half-tone, registered by special sound equipment. It is quite difficult to reproduce one typical folk song with any specifically tempered musical instrument, for example a modern-day piano. It is for this reason that the folk instruments are never tempered, never made to fit anybody’s temperament.

The second basic feature of this musical motif lies in the specific folk rhythm in its original tempo. This rhythm poses a major problem in describing these songs with modern musical annotation. This rhythm is often said to be irregular and it is considered to be a typical rhythm of the old Balkans. One thing is certain: the tempo of 5/4, 7/8, or 9/16 or 8/8 with inter-divisions of 3, 2, 3, or 12/16 with
Dajre / Daire
Kaval / Kaval
Supelka / Šapelka
Zurla / Zurla
Втора основна карактеристика на овој музики — мотив или врсто во сакучинскиот народен ритам, во неговото оригинално време, во сакучински ритам, претставува гласен проблем при описување на овие песни со модерна музикална анотација. Еден од неа е дека ритамот е неправилен и се сместува во сакучински живот, дека е типичен старобалкански ритам. Едно нешто е сигурно: за класически обојен музичар кој е навикнат на класически темпо од 2/4, 3/4, 4/4, 6/8, и т.н., темп од 5/4, 7/8 или 9/8 и 8/8 во внатрешна делумка на 3, 2, и 3, 2, и 2, 3, 2, итн., изгледа неправилен.

Тука треба да се спомене дека неразумно македонските народни мотиви се под влијание на Западот. Ова е од поново датум и најверојатно доаѓа истовремено со влијание на урбаната култура во Македонија. Посои видна разлика помеѓу тоа како се развиваат и сакучинските песни од градот и селото. Дискусијата помеѓу овие два вида песни е феноменална и лесно заслужува.

Градските песни се од поново датум и самите текстови тоа му го сугерираат на слушателот. Песните се под влијание на западната музика. Токму и стох во репертоарот, тоа се многу познати и во соодветен темп. Од друга страна, сакучинските песни имаат големи разлики во гласеното и во ритмичкото и ги живи во сакучински frameborder. Тоа е сигурно дека македонските песни се соодветни од неоштетени и западни неми, дека тие се многу познати и за сакучинската музика.

Така дека македонската песна е популарна не само во граните на Македонија, туку и со светска популарност, како што е сакучинската музика. Долго време македонската музика остана под влијание на Отоманска империја, но ова не значи дека се ослаби од новите со Турци. Турци биле екстремно мали и, како дека, биле владеење на Македонија. На тоа нивно влијание, тие биле владеење на Македонија, односно, на пример на ориентален стил, на пример во редијата на песни, оние кои се променуваат при слушањето на песните од сакучински вид.

Со изключение на дводимензионалниот момент (од две страни?) македонските песни се македонски и многу посебни архитектонски и тонални и дијалектички и интереси. Еден Македонец може да слуша турска песна, истата може да се спореди со “Ize Heruvim”? или слично. Тоа само пока’ува дека секој поединец има својства на востока и ориентално. Туку и сакучинската музика е посебна и динамична и лесно “sfatlivi”. Факт е дека македонската музика е популарна не само во граните на Македонија, туку се стекаа и со светска популарност, како и во текот.
inner divisions of 3, 2, 3, 2, 2, etc. seem irregular to a classically educated musician who is used to the classical tempo of 2/4, 3/4, 4/4, 6/8, etc.

It should be mentioned here that, undoubtedly, Macedonian folk motifs are under influence from the West. This is of recent date and most probably comes along with the impact of urban culture on Macedonia. There is a visible difference between the development of so-called city songs and country songs. The distinction between these two kinds of songs is striking and easily detectable.

The city songs are of recent date and the very texts suggest this fact to the listener. The songs are influenced by Western music. That is why they are enormously popular in the West. They can be reproduced either with a favorite combination in trio or sextet. On the other hand, the so-called country songs or folk songs are entirely different from the aspect of their type, tonality and choice of tunes which have far more nuance, originality and sounds, all being characterized with an intangible beauty and ‘flavored’ with generous help coming from the decoration. The country songs come from very old compositions, often related to certain regions or to some historical or social events at the time of their creation. Not so often one can hear some obviously hurtful comments about the oriental influences in certain motifs found in the Macedonian songs. Without doubt, in some short songs, molded within an oriental pattern, one can find those traces but they are recognized only by a connoisseur of the country songs.

For a long time, the Macedonian people remained under the rule of the Ottoman Empire but this does not mean that they lived in close relationship with the Turks. The Turks were an extreme minority, though powerful enough to impose authority over the legal and religious aspects of Macedonia. Thus, they were the ruling minority while the people continued to be an ordinary folk, so called ‘raya’. Thus far and even now, the everyday singing in oriental fashion still pervades in the songs of the Eastern Byzantine type, for example at churches.

Apart from the two-sided presence of the oriental-type singing, Macedonian songs remain far more authentic than it might be expected. It is interesting to observe that when hearing a Turkish song any Macedonian would compare it with ‘Ize Heruvim’ or similar. It only shows that each individual has his own feelings about the music of the Orient, of the Near East, but only as a strange and unfamiliar musical manifestation. It could be said that many Serbian, Bulgarian, Albanian and even Turkish folk songs of recent date partially reflect the influence of Macedonian tunes since they are opulent, dynamic and easily receptive. It is a fact that the Macedonian song is popular not only within the boundaries of Macedonia but it has also achieved fame all over the world.
На аеродромот во Белград / At the Belgrade Airport

На пазарот во Струга / At the bazaar of Struga

На пазарот во Струга / At the bazaar of Struga
"Braclets" XVIII - XIX c.

"Nizalka": Mijacka belt from the Galicnik region of Macedonia. It is made of silver, gold and a variety of coins.

Makedonski motivi / Macedonian motifs

Makedonski motivi / Macedonian motifs

Makedonski motivi / Macedonian motifs

Makedonski motivi / Macedonian motifs

PART III • FOLKLORE HERITAGE

GEORGI TOMOV

155
Georgi Tomov pristigal vo Wujork vo 1967 godi na koga i mal samo 34 godini. Se na ol sebesi kako del od gradot, to go zasakal. Nabrzo nazoja rabota kako vajar vo Kujata na skulpturite (Sculpture House). I stovremeno, Georgi baral mesta kade se igral e i peele narodni pesni i ora i naskoro bil vkluchen vo folklorot. Za nepola edna godi na re ili i taka storil. Toj formira svoe dru tvo. I teresno e da se spomene deka nekoj od ljeto vo prvoto dru tvo koe iz veduvalo narodni igri i pesni profi tiral e od negovata obuka i sami te so pravo stanale vode-ki igroerci. Mejuni se Sejmor Darkhosh, Xon Wagner (John Wagner) i Stiv Zali (Steve Zalp). I stata 1969 godi na Martin Kenig (Martin Koenig), poznat amerikanski instruktor za narodni igri, predlo`il igroorite od negovata grupa, zaedno so igroercite od grupata na Georgi da formirat eden golem ansambl vo folklorot. Tomov bil cvasto re ren da ima svoja sopstvena grupa i est meseci podocna ja napu`til onaa na Kening i prodol`il po svojot pat. Ja sozdal folk-sagata „Tomov“. No, ne bez negovoto ogromno planirave i postojana rabota.


Vo 1974 godi na vo Wujork go osnova Ansamblot za jugoslovenski narodni igri i ora „Tomov“. Prvite audicijai da odr`a na periferijata na Grivin-vilix (Greenwich Village) vo 1975 godina. Najgolemi ot broj od oni, to doa`aa da se obid dat bea igroerci na koi Georgi Tomov i mdr e asovi ili koi gi imaa videno demonstraciite na jugoslovenski igri na stru-nite asovii i na pezentaciite i predavawata za narodni ora vo celiot grad Wujork.

Tomov po-na so probite vo septemvri, vo Morelli Studios na 14-ta ulica. Startuva e so dvaseti na madi Amerikanci - ma i i eni. Del od niv bile i iskusni igroerci, a drugi ni koga ne nastapile pred publika. No, site bile i ispolneti so entuzijazami bile podgotveni da povsetat vreme i naporna rabota da gi nau-at prvo osnovnite, a potoa i posupit i nite tehni ki i stilovi na bal kantske i gri.

Vsuvost, toa ne zna~e e u-ewe samo eden, tuku mnogo stilovi. Kako {to Amerika e „golemies“'{, t.e. mesto kade mngu narodi od razli-ni ras{i, zemjii ili od op{testveni klasi i veat, takva be i jugoslavija, sostavena od: Makedonci, Slovenci, Srbi, Crnogorci, Bosanci i drugi etni-ki malci niski grupi kako Albaneci, Romanci, Ungarci, a sekoj narod so svoj stil na igrawe, peewe, oble-kuvawe. Celta na Georgi
George Tomov arrived in New York in 1967, when he was only 34 years old. He found himself part of the city which he got to like. Soon, he found a job as a sculptor at the Sculpture House. In fact it was his first employment. At the same time, George sought places where folk dances were played and where folk songs were sung, and soon he joined in. Within a year he made up his mind to form his own company, and he did so. He established his own folk ensemble. That same year, 1969, Martin Koenig, a well-known American folkdance instructor, suggested that the female dancers from his band together with the male dancers of George Tomov’s company form one large performing ensemble with George as its artistic director. However, George Tomov was determined to have his own company and six months later, he left the Koenig group and he went his own way. He has made the Tomov folk-saga. But not without tremendous planning and incessant work.

In the period from 1970 to 1974, George Tomov worked on the realization of his dream to found his own company. He returned to Macedonia and to other Yugoslav republics of that time to purchase authentic costumes for his private collection and for his folk ensemble. He wrote out choreography and endlessly delved into each phase of folkdance, folk-song and folklore. In 1972 he began his Friday night lessons. A good number of those who frequently attended his lessons became members of his performing group. September 1974 marked the debut performance of George Tomov’s folk group at the Armenian Church in New York. That was the beginning of TOMOV’S Folk Dance Ensemble and from New York it started touring all over the world.

In 1974, in New York City, George Tomov established the TOMOV Yugoslav Folkdance Ensemble.

The first auditions for the TOMOV Ensemble were held in 1975 on the edge of Greenwich Village. Most of those who came to try their luck were the folk dancers who had seen George Tomov teaching and demonstrating Yugoslav folk dances in master classes and at folk dance sessions around New York City.

In September, Tomov began rehearsals for twenty young American men and women at the Morelli Studios on the 14th Street. Although some were experienced dancers, others had never performed before an audience. However, all of them were enthusiastic and willing to devote their time and hard work to learning first the basics and then the many subtleties of the Balkan dance technique and styling.

In fact, this did not involve learning only one style of dancing, but several ones. As America is a melting pot, so was Yugoslavia - composed of Slovenes, Serbs, Croats, Montenegrins, Macedonians, Bosnians, and ethnic minority groups of Albanians, Romanians, Hungarians, and each of them had their own style of dancing, singing and costuming. The Tomov’s goal was to bring to the stage an authentic and accurate presentation of the folklore style from each region along with its distinguishing features.

Among the first dances to be placed in the repertoire were those from Macedonia, Tomov’s native country. He taught them how to dance the Povararie, a suite of dances from the Vardar River region, East Macedonia, a suite based on the farm life of the villagers, as well as Nevestinsko - a slow and lovely bridal dance, and also very beautiful and popular. In that period, this performing society made significant progress by introducing Macedonian and Balkan folklore to the peoples of the United States and Canada.

In April 1975, his folk dance group had its first major concert in
Del III - Folklorna ri znica

Georgi T. Otoev

Be' e na scen na da dade avtenti^-na, precizna prezentacija na folklorni ot stil od sekoj re
gioni i so negovata glavna karakteristika.

Pomeju privite ora koi treba^e da se posta
vat na repertoaro be'enie od Makedonija, rod-
nata zemja na Tomov. Toj gi u-e da go i graat
pletot ora od Povardarjeto, od Isto-na Make-
donija, pa splitet ora bazirani v r v zemjodelskiot spli
t vo na selani te, kako i nevestinsko - bavno,
no prekrasnoto pozнато i preubavo oro. Vo tekot
na ovoj period, Druvototo postigna gol em na-
predok so toa i to go vovede makedonski ot i bal-
kanskiot folklor meju ljetno na Soedinete
Amerikanski Dravii i Kanada.

Vo april 1975 godina, negovata igroorna grupa
ima svojot prv gol emocn korac na pred gol em
auditorium vo Hanter kolexot (Hunter College),
spodel uva^aj na programata so dve drugi gol emi
i graorni grupi, Ungarska (Ungaresca) i Janosi
(Janosik). Bea dodadeni spleto'ot za da gi pre-
ze'tiraat razl -nite ora od Posavina, vo Isto-
- na Hrvatska, brzoto oro so skokaw e lnox od
Dal maci ja i buweva-ko, oroto trio od Subotica,
vo bli'na na grani cata so Ungaria. Al banskoto
vljani e be' e evi dento vo {ota, oroto na dod-
voruvave od kosovski ot region. Spl etot ora od
Srbija gi prika'aa brojnite raznovidni dvi-e-
wa - od skopokoi ot, preci zor maravec do gal opi-
-ra-ki ti r tmovi na katanata, oroto na kowani ci.

Vo 1975 godina, Georgi ja osnova Fondacija
Folkdance Foundation Inc., vo Wujork,
stanuvaj}i nejzi n osnova - i pretsedatel. Ova
kul turna organizacija be' e sponzori rana i od
dr'ava na Wujork i od Sovetot za umetnosti vo
Kvins. Vo toa vreme, Fondacija i zda vala i go
{i rel a spisani eto „Folk kvju” (Folk View) {to op-
fa^alo folklor, a koe privlekel gol em broj
privrzanici na ovaa tema i na studito „Tomov”.

So tekot na vremeto, vo 1977 godina na Studi oto za
narodni i igri „Tomov” i Fondacija jata „Fol kdens”
go i s poljaj na sonot na Georgi - dru
tvoto stana profe sional na i posti gna poln sjaj pod
nego rakovodstvo. Vo toa vreme, fol kl oro ot ansambi
za narodni i gi „Tomov” nastapuva vo mnogu zemj
i z celiot svet. Negovata privle-nost stana uni-
ver zal na zatoa { to mu se voshi tuvaav mnogu
novi privrzanici na narodnite igri i ora od site
narodni i, { to e u-te povaz no, od site vozrasni
grupi od razl i -no etni-ko i nacional na poteklo.
Vo Wujork nastapuvaa vo golenimi te korcetit sa i:
Karnegi Hol (Carnegie Hall), Hanter Kol ex (Hunter
College) i Linkoln centarot. Gol emo be' e be' pri-
zeni eto koga vo Averi fl er hol (Avery Fisher
Hall) dru tvoto na Tomov be' e zbrano za edna
od najdoabrte i graorni grupi vo dr'ava Wujork.

Ansamblot „Tomov”, ~ij dom se nazo'a e vo
Wujork Siti, be' e formir ran da gi za-uvaa i pro-
movirala balkanski te narodni pesni i orora vo
to vreme. So svoi te posveteni amerikan i kancki tan-eri
pol ni so entuzi jazam, akti vno nastapuval na lok-
alen, nacional ni i mejunaroden plan i od kri-
ti kata i visoko ocenet i doma i vo stran stvo.

Prv koncert na Tomov so A. Sarievski, K. Pet rovski, V. Tomovska i Piperkovski, 1969

The first concert of Tomov with A. Sarievski, K. Petrovski, V. Tomovska and Piperkovski, 1969
Hunter College’s large auditorium, sharing the bill with two other major folkdance groups - Ungaresca and Janošik. A number of suites were added to present the different folk dances of Posavina from eastern Croatia, the Lndzo fast folk dance combined with jumps from Dalmacia, and the Bunjevačko trio folk dance from Subotica, near the Hungarian border. The strong Albanian influence was evident in the Šota courtship folk dance from the Kosovo region. The suite of dances from Serbia showed a great variety of movements - from the serene, precise Moravac to the galloping rhythms of Katanka, a horseman’s dance.

In 1975, George Tomov established the Folkdance Foundation Inc., in New York City, being its founder and president. That cultural organization was sponsored by both New York State and the Queens Council on the Arts. The Folkdance Foundation Inc. at that time published and disseminated the Folk View magazine covering folklore, which attracted more devotees to that subject and to the Tomov Studio.

Gradually, the Tomov Folkdance Studio and the Folkdance Foundation were a dream come true - in 1977 this performing company became a professional society and had its hours of glory under the tutelage of George. At that time the TOMOV Yugoslav Folk Dance Ensemble toured internationally. Their appeal was universal in that they have attracted new devotees to folk dancing from all nations and, what is even more important, from all age groups of different national and ethnic backgrounds.

In New York, they have performed in the major concert halls: Carnegie Hall, Hunter College and Lincoln Center. In Avery Fisher Hall, George Tomov’s company was selected as one of the best dance companies in the State of New York.

The TOMOV Folk Dance Ensemble, whose home was in New York City, was established to preserve and promote Balkan folk songs and dances. Staffed by dedicated American dancers full of enthusiasm, the Ensemble actively performed on the local, national, and international level, and it was praised by many critics both home and abroad.

George Tomov and his Ensemble were committed to both keeping the folk traditions of the past generations intact and sharing those traditions with people of different ethnic backgrounds. Although the dancers were adapted to give stage presentations, extraordinary care was taken to preserve the authenticity of footwork, styling, costumes, and spirit. It was believed that the Ensemble’s existence would help the richness and beauty of Macedonian and of Balkan folk heritage to be preserved, not lost or fade away.

George Tomov was a professional folk dancer of the world famous Croatian and Macedonian national folk ensembles LADO and respectively TANEC, where his brilliance as a soloist won him high critical acclaim. Internationally recognized as an expert on Balkan dances, songs and folklore, he used to give scheduled master classes and workshops throughout the United States and Canada, and he
Georgi Tomov

Georgi Tomov i negoviot Ansambl so ogromna posvetenost gi - uvaat narodnite tradicii od mi natite generaci i nedopreni i gi spodel uvaat tie tradicii so ljuje od razli - no etni - ko po teki l. Iako se pri sposobeni da nastapuvaat na scena, izvonredna grija se vodi da se za - uva avtenti - nosta na - ekorite, stilot, kosti mite i duhot.

Se veruva deka postoeweto na ansamblot je pomogne bogatstvoto i ubavi nata na makedonsko to i balkansko folklorno nasledstvo niko da nei - ezat.

Georgi Tomov bil profesionalen igroorec vo "TANEC" i "LADO", svetski poznatite folklorni ansambl na Makedonija, odnosno Hrvatska, kade poradi svojata brillijantnost kako solist steknuva vi uga ocenka od kriti - arite.

Na naikoko poznat kako ekspert za balkanski ora, pesni i folklor, redovno dr`el stru - ni - asovi i predava i na iz celi Amerika i Kanada i serijski prezencii i n video - entii za balkanska i amerikanska televizija i publika.

Ansamblot "Tomov" i imal ogromen broj profesionalni nastapi koi bile vozbulivi, interesni, precizi i duhovni. Nagol emi ot del od negovata akti vnost i dejnost se karakterizira so - ustvo na golema q ubov za orata i so respekt kon kulturnite tradicii od podnjejto od koe tie potkuveat.

Postoeja mnogu pr - ini zot i ljuje i igraa vo ansamblot "Tomov". No, osnovnata be i emnogu ednostavna: vistinska, -ista vozbuza poradi nastapuvaeto i i zveduvaeto. Bez razlika da - li nekoj e interverten, ekstroverten, novajli ja ili i iskusen - vozbudata be i golem e, kako ni ed - na druga.

Del od voo duv u evuvaweto i predi zvi kot da se bile de del od ansamblot "Tomov", se sostoi vo raz - noli i kosta na situ cii te, bi nite i scenite. Vo tekot na godi nite, tie i nastapuvaat na takvi slav - ni sceni kakvi { to se Karnegi hol i Linkoln centarot. Tie, i sto taka, nastapuvaat i vo nastav - ni centri, parkovi, sportski sali, na muzi - ki platf ormi na otvoren prostor, sali, i esti val - ski holovi, TV studija, sretse i vo gradski palati.

Vo Strumica na ulica so koncert

Vo prodol`eni e ja pomestuvame reporta`ata za odr`ani koncert na ansamblot "Tomov" vo Strumica, pred okol u 15 000 gleda`i, { to Fi danks Janka Tanaskova, novir i doper i shi na makedon - skoto radio vo Melburn, i mja prezenta ra i na Makedonci te na plenti i konti net, vo koja se veli: "Georgi, glavniot koreograf, be i posebno vozbudan. Be i pre - dovolen od tol ku goli emi ot broj negovoi sograi - ani, od sloj toj nezaboraven ambient sredje gradot. I ovoj pat saka e da po - ka e i doka e deka rodokrajnite - ustvo ni ko - ga i zgasnuvawat i deka ete, ne slu - ajno, dari od preko okeanot dojde vo rodnata Strumica da odr`i koncert so ansamblot koj i - no toj go for mi ra vo SAD, W ujork.

Pesnopojcite i igroorite, site do eden Amerikanci, bea kako zapnat lak, opsednati so
prepared a series of folklore lecture demonstrations on videotape for Balkan and American television viewers.

The TOMOV Ensemble has given assuredly professional performances - exciting, interesting, vibrant, precise, colorful and spiritual. Most of all his work has been marked by a sense of great love for dances and respect for cultural traditions and for the milieu from which they originate.

There were many reasons why people danced with the TOMOV Ensemble, but the main one was simple: the sheer excitement of performing. Whether one is introvert, extrovert, neophyte or seasoned pro - the excitement was so high as to be beyond compare.

Part of the zest and challenge of performing with the TOMOV Ensemble was the variety of situations, stages and theaters. Over the years, they have given performances on such illustrious stages as Carnegie Hall and Lincoln Center. They also performed in armories, parks, gymnasiums, auditoriums, festival halls, TV studios, village squares, and city plazas.

**A concert on Strumica square**

As a continuation, we are including here the report about the performance given by the TOMOV Ensemble in Strumica before the 15,000-strong audience, which Fidanka Tanaskova, a journalist and reporter of the Macedonian Radio in Melbourne, Australia presented to the Macedonians on the fifth continent, in which it is said:

George Tomov, the main choreographer, was specially excited. He was entirely satisfied both with the large number of his fellow townspeople that had gathered and with the unforgettable ambience in the center of the town. This time, he also wanted to demonstrate and to convince them that the feelings about one’s native country never fade away, that he did come in his native Strumica even from across the ocean not by pure chance but with the aim of giving a concert with the ensemble that he, himself, had formed in the USA.

The singers and dancers, all Americans, were as a drawn bow, obsessed with the thought that in such large auditorium, in front of such a mass audience, they must give a concert to be remembered as an important cultural event.

The sounds of the most popular Macedonian folk-pearls echoed under the tall monument of Goce Delčev, the great Macedonian son. Both dances and songs followed in succession. The thunderous applause did not die down, the enjoyment and delight had no end.

The audience could not help wondering how George Tomov managed to prepare the Ensemble so well so that nobody could even think that they were not Macedonians, but all of them Americans who were much in love with Macedonian songs and dances. In addition, they could not even find any shortcoming in the diction which they used to sing, so skillfully, the songs such as Makedonsko devojče, Prsten mi padna, etc. They reeled off the songs just like pearls for which they drew sincere and uninterrupted applause.

As far as the dances, steps, rhythm, the Crno-gorka and Dračevka, the Aegean and Pirin-

![Stage performance at the European Festival in New York](image)
mi sla ta deka pred ol kav audi tor i um, pred mno-
gubroj nata publi ka, mora da pri redat koncert
koj je se zapameti kako zna-æen kul turen nastan.
Pod spomeni kot na gol emi ot makedonski si n
Goce Del ev, koj vi so ko se i zdi gnua na cen-
trali ni ot plot tad, odeknaa zvuci te na najpo pu-
lar ni te makedonski folk biseri. Oto do oro,
pesna do pesna. Aplauzite na stivnuuva, na
voodu e rauvaveto mu nema e kraj.
Ne sl u-ajno be e is-uduvaweto kako Georgi
uspeal toliko dobro da go podgotvi ansamblot.
Koji bi pomisli deka ti ne se Makedonci, tuku
Amerikanci, si lo vq ubeni vo najste pesni
ora. Duri ne mo e e da se najde nit edna
maa i na di kci jata so koja tie taka ve to gi
pejaa „Makedonsko devoj-e“, „Prsten mi pad na“
osta na ti te, to kako broenia red gi re dea
i posto jno sobi raa iskreni apl au zi.
A za orata, za -ekor ot, za ritamot, za „Crno-
gorka“ i „Dr-a-evka“, za egeisko, pirin sku-
makedonski ot i gra cen splet, pa toa be e posebna
pri kazna. So kakva le snota jki Makedonci
Xon, Xi m, Ki stina, Li nda, Sti vi ostana ti te, obli-
eni vo ras ko ni te marivo ski i gali i ko lo-
ri tni nosi i, gi vr te or a ta, nebare i ni deka
se ro deni Makedonci, a ne lu je to pri pa jaat
na drugi naci i do jaat od sose ma drugi
eti kumi.
An sam blot „Tomov“ to l kju plani nas obra na-
ta pet na setj ilj da publi ka to e ne kol kute
bi s-re peti ci i pok ne bea do vol nai da se „pro-
ita“ i bl agodarnost i po-itt a i, seko k o, po rak a-
ta za ogromoto zadovoljstvo od pri redeni ot
koncert i re si profesional ni ot odnos na
ovi i beskrajno gol emi entuziasti. Ti e, vo deni
od uporni ot i rod ko ren ro do ub Georgi To-
mov, potro i le denovi i denovi naporni tren
inzi, ve bi, samootka uvawe i samodoka uvawe,
za taka ubavo i taka dobro da gi nau-ot
makedonski te pesni i ora.

Aplauzi te i izvicite - bravo ! i bisl, kako
{ to podocna i samite ti em momci i devojki, po-
madi a i mal ku povoz rasni, so zadovoljstvo
raska uvaa, bile ni vna na najgola ma nagrada
i sati sf ak ci ja za vlo e ni ot trud, rabota i ve bi
de deka pak koga bi po-nal e od no vo, tie pak bi
bile so Georgi Tomov i pak so najgol e emo zado-
voljstvo i pred zvi k bi gi u-ele makedonski te
fol kl orn broeni ci.

Se poklonuva mnogupati, a toa kako da ne
be e do vol no. Publi ka i ska uva e svojata
gola ma bl agordarnost { to tokmu srede Strumi ca
be e pri reden toj nezaboraven koncert na
ansamblot. Bi deji ansamblot „Tomov“ dopat uva
specijal no od Wujork vo Makedonija, a so toa i
vo Strumi ca, za da ne uveri deka ona { to e
vredno kako kul turo nasledstvo, koga u te je
se oblandir a so entuzi jamot do f anati zam, ete
kakvi rezultati dones uva.

Georgi Tomov, soz dat ot i umetni kata
al f ai omega na Ansamblot, ostat a bez bor. Sa-
ti sf ak ci jata be e taa. Vred e e si ot trud i
pat ro t ai zam. Negovi ot grad, negovata Strumi ca
i negovoi ot ansambl „Tomov“ ispi za nova
Macedonian dance suite are concerned, it was yet another special story. John, Jim, Kristine, Linda, Steve and other American dancers, dressed in luxurious colorful costumes of Mariovo and Galičnik, Strumica and Prilep, led and performed the dances so easily as if they were born Macedonians, not dancers that belong to different ethnic backgrounds.

The TOMOV Ensemble charmed the 15,000-strong audience so much that several encores were not enough to express their appreciation and respect and, of course, the message of enormous satisfaction from the concert performed and professional behavior of those endlessly great enthusiasts. Guided by the determined and patriotic George Tomov, they had spent days and days in strenuous training, exercises, self-assertion in order to learn the Macedonian songs and dances so well.

According to their own words, the words of those American boys and girls, the applause and exclamations such as Bravo and Bis from the audience were their special award and high satisfaction for the invested efforts, work and exercises and, as they used to say later on, if they were to start anew, they would be again with George Tomov and again would learn the Macedonian folklore pearls with highest satisfaction and challenge. They bowed several times, but evidently it was not enough. The audience expressed their great appreciation for that unforgettable concert exactly in the center of Strumica. Since, the TOMOV Ensemble came specially from New York to Macedonia and, respectively, to Strumica to convince us that what is valuable and worthy as a cultural heritage when combined with enthusiasm bordered on fanaticism, yields such positive results.

Tomov, the creator and artistic alpha and omega of the Ensemble, was speechless. It was his satisfaction. The entire effort and work were a worthwhile investment. His entire work and patriotism brought about desired results and success. His birth town, his Strumica and his Ensemble wrote a new page in the chronology of this American ensemble linking America to Macedonia, wrote the well known journalist and publicist, Fidanka Tanaskova.

At the Winter Olympic Games in Lake Placid

In 1980, the TOMOV Ensemble had the honor to perform for the athletes at the Winter Olympic Games in Lake Placid. Before that, when a severe earthquake struck, the Ensemble immediately arranged to give a benefit concert, all proceeds intended for the earthquake victims. The Ensemble gave many concerts in communal institutions, homes for the aged, and hospitals for veterans in and around New York City, and it participated in the Week of Slavic Culture Manifestation each year.

What enlivened and enriched its performances and appearances since 1980 was the gradual discarding of tapes with recorded dances and songs and their replacement with live performances of vocal and instrumental melodies. The creation of the Tomov Folk Orchestra added a flavor of spontaneity and even brought about surprising programs.
stranica vo hronopisot na ovoj amerikanski ansambl na relacijia Amerika-Makedonija", ja zavr{uva reporta" ata poznatata novi narka i publicistu Fidanka Tanaskova.

Na Oljemski iri po Lej Plesid

Vo 1980 god na Ansamblot "Tomov" i ma{e e est da dade prestrava za sportisti te na Zi miske oljemski iri po Lej Plesid. Prewo, toa, kogo se sli{u siilen zemjotres, Ansamblot vedna{ or ganizira dobrotvoren koncert, a prihodot be{e namenet za "rtvite od zemjotresot. Ansamblot odr{i a broj koncerti vo opitini i ustanovi, vo stare{-ki domovi i bolnici za veterena vo Wujork i negovata okolina, a seksa ko godi na u-estvuva{e so narodni orana na manifi estcijata "Slovenska kulturna nedela."

Ona {to gi zhibogati i vnese 'ivo vo izved-bite i nastapite od 1980-ta be{e postepenoto liferuvaweto na kaseti so seni mora i ni uarn zamena so vokali ni i instrumentalni melodi ovi i vo 'ivo. Sozdawaweto na narodni ot orkestar "Tomov" dodade za{-i in na spontanost i dari neo-eukvawana programa. Muzi {ariite naporno u{-ea i se trudea da gi sovladaat takvite selvski instrumenti kako tapanot, gjajdata, tamburata i f rula ta, a tan-erite po-naa i prodl{i ija da ve' baat i da peat vo bal kansi stil.

Kako {to Ansamblot se steknuva{e so slava, Alberto Kej, di rektorot na Asocijacija za koncertni umetnici, be{e anga{irana da gi organizira rezervaciite. Po-naa da pristi gnuvaat pokani od site delovi o Wujork, kako i od dru-gi dr'i av, i patuvawata zapo-naa. Vnat re{a mata organizacija se pro{iri za da go procesiraju rasporedot za probi i za nastapi, koj stanuva{e se poitntenzen ven. Zad scenata, povojeto odgovornosti - tehniki, audio i osvetljuvaweto - bea formalno skoncentri i ran vrz urdeni koi. Kul isite na scenata bea specijalno od dizajnirani i napraveni za podoboro raspolo{eni na publika ta, kako i za istaknuvawen na narodnite nosii. Tan-erite gi nau{-ija tehnike te slici na efikasno scensko {mi nawk i zemaa teatarski - asovi za da go zasliat lat svojot scenijal nastap. Tike, i toga, nau{-ija da se gri{at za svoite slo'i eni, avtenti{-ni narodni nosii i za da mo'at brzo da se presobilu eukvawen so pamoi na nekolku ve'{tini po{oj ni{-ki na narodni nosii i bi de})i toa be{e podvij taka bruga da se mani pilura so eleci, pojasi, bluzi, ko uli, tuni ki, presti lki, kolani, pantaloni, vl-e ki, -zmi, {apki, cvej}iwa, per duvi, lerdani i {alovi.

Ansamblot "Tomov" be{e na turneja vo Make donija, a pooto naiz bal kansi te zemi vo 1979 godina, kako i povtoro vo 1981, 1985 i 1990 godina na pokana na makedonskata vlada. Ovi i turnebli bez vozbudiliva mo' nost za tan-erite i muzi {ariite na Ansamblot "Tomov" da odat "na li-ce mesto" da gledaat i izveduvaat bal kansi ora vo ni-vnata i izvorna sredini. Vdol'i i popreku, patuvaj ni zemjata, so 19 kov-ezi za narodni te nosii i so vese{i elo voza na avtobus, |-eno-vite na Ansamblot nau{-ija ne samo za "Sel skoto oro" i za "Lesnooto", tuku, ioto taka, a za zadovolstvo od pliewe tursko kaf e i vi wak i raki ji, cenkujaj ija se na zarazi te i izlevgaujaj na kraj so tuka{ite makedonski trpezi na sve- enite ru-eoci koji tajeja i do docna vo nojja.

Na nivnata prvo patuvawen, edna makedonska filmska ekipa patuvala so Ansamblot za da snimi dokumentaren film za niv.

Tanz-erite bile snimeni vo prekrasnite ambijenti na manastiri, na etni-ke i prodol{iti da ve'baat turnei bez vozbudiliva nost za tan-erite i godini: splet na vl-a{k ija od Srbija, vo koreografija na Ciga Despotovi'], koj vki l u-va ener gi-ni ov-ari i veseli i mladi devojki. Vo sezona {to predstoela, Tomov debitr i lal so "Ladarke" kone kombinira peewe i igrawe, so cel da go prestdavi dreveni ot bal kansi ritual na protel-ta, so menaxerot Emi l Koseto.

Sezoni vo Rivjsr saj, Ansamblot ima{e prv nastap so dve novi koreograf i vo posledni vo godini: splet na vl-a{k ki or a od Srbija, vo koreografija na Ciga Despotovi], koji vki u-va energi-ni ov-ari i veseli i mladi devojki. Vo sezona {to predstoela, Tomov debitr i lal so "Ladarke" kone kombinira peewe i igrawe, so cel da go prestdavi dreveni ot bal kansi ritual na protel-ta, so menaxerot Emi l Koseto.

Vrvena toka za samiot Georgi Tomov bil dvo-asovniot nastap vo Strumi ca, negovoto rodnoro mesto. Okol u 15 000 lju se sobraa na gradski ot plo't od, nekoi bea ka{-eni i na dvjata, stoeja na pokrivite i na prozorcite za da gi vidat "Ameri-kancite na Tomov", onie Amerikanci koji gi bije glas deka i graat kako vistini, -i, stokrveni Makedonci.

Edna od najnagraduvani te izvedbi be{e na Folklori ot festival vo "Riversi" vo "Riversi", godi (en nastan vo Wujork vo koj seksa sezona se prika' uvaat najjedevi te najinteresni te brojni i raznovidi folklorni dru{tva od gradot. Ansamblot "Tomov" se istaknuval po too {to bil edinstvenot ot etni-ki ansambl koji bil pokanuvan da se pojavi vo tekot na (est sezoni.

Takmu vo Rivser saj, Ansamblot ima{e prv nastap so dve novi koreograf i vo posledni vo godini: splet na vl-a{k ija od Srbija, vo koreografija na Ciga Despotovi], koji vki u-va ener gi-ni ov-ari i veseli i mladi devojki. Vo sezona {to predstoela, Tomov debitr i lal so "Ladarke" kone kombinira peewe i igrawe, so cel da go prestdavi dreveni ot bal kansi ritual na protel-ta, so menaxerot Emi l Koseto.

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The musicians worked hard to master such village instruments as drum (tupan), bagpipe (gajda), tamburitza (tambura), and a type of wooden flute (frula), while the dancers began and continued to practice the Balkan-style singing.

As the Ensemble began gaining a reputation, so Mr. Albert Kay, Director of the Concert Artists Association, was engaged to make bookings and reservations. Invitations were extended from all parts of New York as well as from other states, and their tours began. The internal organization of the Ensemble was expanded to manage the schedule for rehearsals and performances which became busier and busier. The stage manager performed a number of backstage responsibilities related to technical aspects, such as lighting, scenery, sound. The stage backdrops were specially designed and shaped to set a mood for the audience, as well as to underline the folk costumes. The dancers learned the techniques of effective stage make-up and took theater lessons to enhance their stage performance. They also learned to take care of their complex, authentic costumes and to make quick changes with the assistance of several nimble-fingered costume mistresses, since it was a real accomplishment to maneuver with all those costume pieces, i.e. vests, belts, sashes, blouses, shirts, tunics, aprons, pants, slippers, boots, hats, flowers, feathers, necklaces, and shawls.

The TOMOV Ensemble went on tours in Macedonia and later on in the Balkan states in 1979 and again in 1981, 1985 and in 1990 upon the invitation of the Macedonian government. Those performing tours were an exciting opportunity for the TOMOV dancers and musicians to go “on the spot” to see and perform Balkan folk dances in their native settings. Traveling across the country with 19 costume trunks and with a jovial Macedonian bus driver, the members of the Ensemble learned not only about the ‘Village Folk Dance’ or about ‘Lesnoto’, but also about the delight in drinking Turkish coffee and vinjak (grape brandy), bargaining at the marketplaces, and coping with overgenerous lunch feasts that lasted later in the nights.

On their first trip, a Macedonia film crew traveled with the Ensemble to produce a dance documentary about them. The dancers were filmed on location in beautiful monastery settings, during ethnic parades, at reception desks and during their performances. Throughout their tours, the TOMOV Ensemble featured at the Bitola Festival where there were tickets left for only standing room audiences, and their performance was broadcast live on Macedonian TV.

The high point for George Tomov himself was the Ensemble’s two-hour performance in Strumica, his native city. Around 15,000 people crowded the town square, climbed the trees, stood on the roofs, and looked out of their windows to see Tomov’s ‘Americans’, those Americans who enjoyed a good reputation for dancing like real thoroughbred Macedonians.

Some of the Ensemble’s most rewarded performances have been given at the Riverside Dance Festival, an annual New York City event in which the best and most interesting folk dance associations from New York City participate. The TOMOV Ensemble distinguished itself by being the only ethnic ensemble which was invited to appear for six seasons.

It was at Riverside where the Ensemble debuted two new choreographies in their later years: a suite of Vlach folk dances from Serbia, choreographed by Ciga Despotović, which included energetic shepherds and playful young maidens. In the season that followed, the Tomov would debut the ‘Ladarke’ folk dance, by composer Emil Cosseto, which combines singing and dancing to present the spring ritual of the ancient Balkans.

The Riverside seasons also bear the traces of the evolution of the orchestra and vocal ensembles. Those programs included not only folk dancing, but also interludes which presented the rich range of the original Balkan folk songs.

George Tomov and the Ensemble, who were carried away by their rich concert activity, were enthusiastic and full of hope for the future since they plan to expand their program and their performances to present to the world, to a greater degree, the richness of both the Macedonian and the Balkan folk tradition.
Od repertoarot na „Tomov” / From the TOMOV repertoire
Od repertoarot na „Tomov” / From the TOMOV repertoire
На секој еден од Ansamblot му се дава информативен комплет со пратени совети. Следнава содржина ги дава главните особини на информациите кои ги содржи овој информативен комплет.

**Информативен комплет**

**За новите јазечни иновацији на Ansamblot „Tomov“**

- Краток введите за Ansamblot
- Список на кореографиите од репертоарот
- Како се уваат и употребуваат народните носии
- Јазичка за настапите
- Помошна опрема/предмети за настап (тоа што играорците треба сами да си ги навратат)
- Совети за времето кога се одржуваат проби
- Краток опис на кореографиите и на народните носии
- Нотна/музичка тетралогија
Each new member of the Ensemble is provided with an “Information Kit” of practical advice. The following Table of contents gives a flavor of the information contained in the kit.

**Information Kit**

*For New TOMOV Ensemble Members*

- Short Introduction to the Ensemble
- List of Choreographies in the Repertoire
- Care and Use of Costumes
- Performance Make-Up
- Performance Items to be Supplied by Dancers
- Tips on Rehearsal Time
- Brief Description of Choreographies and Costumes
- Sheet Music
^LENIVI
NA ANSAMBLOT „TOMOV

*Site onie koi nast apuval so Ansamblot kako igroorci, peja~i ili muzi~ari ili bile negovi ~lenovi zad binata (odgovorni za narodnite nosii, osvetluvaweto, it n.)

1. Abramovitz, Jan
2. Amoss, Billy
3. Applebaum, Neil
4. Aran, Barbara
5. Archibald, Ruth
6. Aronovitch, Jane
7. Arsove, Pam
8. Beatty, Sheila
9. Beavan, John
10. Berger, Laurie
11. Binney, Caroline
12. Birchfield, Belle
13. Bleisch, Bill
14. Blumenthal, Marion
15. Bobylak, Ksenia
16. Bowen, Betsy
17. Bowling, Pamela
18. Brandeau, John
20. Brodie, Susan
21. Brudaker, Ed
22. Bubic, Nera
23. Bojold, Pierre
24. Bulgatz, Jim
25. Bussey, Aaron
26. Burger, Loraine
27. Calobrisi, Vivian
28. Campos, Terry
29. Canavarro, Maria
30. Christ, Peggy
31. Clark, Morgan
32. Cohen, Martha
33. Cohen, Susan
34. Sohn, Loraine (Friedman)
35. Corey, Steve
36. Cox, Mary
37. Cropper, Candace
38. Daniels, Sue
39. Derensis, Lisa
40. Despotović Ciga
41. Doubleday, Chuck
42. Dragicevic, Vera
43. Dragovich, Michael
44. Dubois, Louis
45. Dubois, Marc
46. Eckenrode, Lilikette
47. Eines, Marian
48. Elson, Linda
49. Englander, Maury
50. Erikson, Erik
51. Feingold, Maida
52. Fine, Elliot
53. Flamm, Ian
54. Flynn, Anne
55. Fooden, Flo
56. Forsmith, Julie
57. Foster, Catherine
58. Francis, Mac
59. Frank, Carole
60. Frawley, Patricia
61. Garcia, Else
62. Garcia, Vija
63. Garvey, Ann
64. Gewirtz, Michelle
65. Ginsburg, Michael
66. Glenn, Jeff
67. Goldberg, Jayne
68. Goldberg, Susie
69. Gonzalez, Carole
70. Gordon, Becky
71. Gordon, Yonina
72. Gould, Vicky
73. Green, Sarah
74. Gregory, Ella
75. Carole Grenier
76. Gross, Linda
77. Grossman, Laurie
78. Grumer, Ellen
79. Gutkin, Gennady
80. Hall, Danita
81. Harris, Drew
82. Harris, Lane
83. Hawley, Emerson
84. Hecox, Laurence
85. Heller, Terry
86. Hendel, Donna
87. Hendel, Steve
88. Herndon, David
89. Hill, Brand
90. Hirsch, Ann
91. Hirschberg, Myra
92. Hodgson, Cynthia
93. Hoffstein, Judy
94. Hollander, Stacy
95. Hunt, Melinda
96. Ilievsky, Kete
97. Isaacs, Beatrice
98. Jaskolski, Roberta
99. Johnson, Aline
100. Kagan, Bruce
101. Kayag, Kitty
102. Kako, Cris
103. Kalazs, Kristine
104. Karlin, Neil
105. Karner, Garry
106. Karner, Lois
107. Karner, Stephen
108. Kingan, Tim
109. Kirschner, Susan
110. Kisslinger, Jerry
111. Klein, Marshall
112. Kohn, Efрайm
113. Kohn, Steve
114. Kollar, Dan
115. Kotansky, Susie (Snyder)
116. Koyama, Mimi
117. Kremer, Marty
118. Kropf, Noel
119. Lacoss, Mary
120. Landriay, Gene
MEMBERS OF THE TOMOV ENSEMBLE
The following is the alphabetic list of those who have performed with the Ensemble as dancers, singers or musicians or who were a backstage Ensemble member (in charge of costumes, lights, etc.)

121. Lapre, Anne-Pauline
122. Laroche, Michel
123. Lasnier, Gilles
124. Lazarevic, Zoran
125. Lee, Lydia
126. Lefrancois, Marie
127. Lesniak, Fred
128. Levin, Theresa (Krasner)
129. Lewis, Selwyn
130. Li, Ching
131. Lippman, Peter
132. Locker, Daphna
133. Long, George
134. Lucas, Jim
135. Luketch, Bernadette
136. Macintyre, Robert
137. Mahler, Julia
138. Mahovlic, Walt
139. McAlpin, Bruce
140. McCarrel, Susan (Barna)
141. McVeigh, Rod
142. McVeigh, Rebecca
143. Mehlman, Bob
144. Merson, Barbara
145. Messing, Linda (Waldman)
146. Milevski, Niki
147. Milinkovic, Jelena
148. Milinkovic, Nenad
149. Milovic, Zoran
150. Miller, Becky
151. Minic, Jelena
152. Morrissett, Paul
153. Moss, Susan
154. Nova, Walery
155. Noymer, Sandy
156. Ogden, Joan
157. Olcan, Biljan
158. Oldham, Susanne
159. Orso, Karen
160. Ostrow, Robin
161. Packard, Craig
162. Palmer, Caryn
163. Pellkofer, Debi
164. Penttila, Randy
165. Petrie, Joan
166. Pilonen, Ellen (Shulman-Lindner)
167. Pilonen, Leo
168. Pine, Elinor
169. Polsky, Barry
170. Pook, Jane
171. Prochazka, Alena
172. Pulis, Carolyn
173. Rayvid, Michelle
174. Reardon, Eileen
175. Rembe, Joel
176. Ribeiro, Frank
177. Ripson, Martie
178. Roberts, Hilary
179. Robinson, Katherine
180. Rockett, Kate
181. Rosen, Joyce Whitman
182. Rosseel, Isabeay
183. Rubin, Cynthia
184. Sakowitz, Jill
185. Salemson, Steve
186. Samuels, Mark
187. Sarney, John
188. Saunders, Amy
189. Saunders, Cindi
190. Schaffer, Anne-Louise
191. Scher, Anne
192. Schillings, Steve
193. Schultz, Rich
194. Selden, Bill
195. Selden, Marjorie (Kuras)
196. Semmlow, John
197. Shapiro, Joanna
198. Shearer, Doug
199. Shearer, Wendy (Brandeau)
200. Sherman, David
201. Sherman, Edward
202. Shoup, Victor
203. Simoncic, Louis
204. Sklamberg, Lorin
205. Skuse, David
206. Smith, Matt
207. Soblick, Steve
208. Spero, Arthur
209. States, Becky
210. Stentz, Suze
211. Sternberg, Linda (Mansdorf)
212. Sternberg, Michael
213. Stilo, Don
214. Strakosch, Kathy
215. Szajnberg, Debby
216. Tannenbaum, Rose
215. Tchalakov, Mara
216. Tietlsworth, F. Wendell
217. TOMOV, GEORGE
218. Topp, Louise
219. Tremblay, Louise
220. Von Hollewag, Max
221. Wagner, John
222. Wong, Barbara
223. Warren, Richard
224. Weiner, Cathy
225. Wengr, Eve
226. Weston, Ron
227. Wilder, David
228. Whitman, Karen
229. Wimmer, Jeff
230. Yanich, Danilo
231. Zakula, Denise
232. Zijic, Dragan
233. Zimmern, Felice
234. Zupnik, Janette

PART III - FOLKLORE HERITAGE
GEORGE TOMOV, dynamic, brilliant dancer, folklorist, choreographer and lecturer, has been hailed in the major capitals of the world as featured dancer with the famed National Folk Ballet Companies of Yugoslavia, "Tanec" and "Lado." He spent more than fifteen years touring all throughout the world with these two companies. His master classes and lectures in folkdance are well known throughout the United States since he is frequently invited as guest instructor to some of our country’s leading campuses, museums and concert series.

GEORGE TOMOV
YUGOSLAV FOLK DANCE ENSEMBLE

The flashing color and pageantry of the ingeniously intricate choreography bring out the heart and soul of Yugoslavian history in stories of love, rapture and harvest time as told in dance and song. Add to this the exotic accents of native rhythms played on authentic instruments and you have a beguiling program of theater with GEORGE TOMOV's stunning folkdance ensemble, one of the most celebrated in the international folkdance circuit.

The Folklore which Yugoslavia has fostered over the centuries from its many different cultures, is ancient and varied. This spectacular ensemble specializes in the dances of songs of Croatia, Serbia, Macedonia, Dalmatia and all parts of Yugoslavia.

ALBERT KAY ASSOCIATES, INC.
58 West 58th Street
Telephones: Area Code 212 759-7329

CONCERT ARTISTS MANAGEMENT
New York, New York 10019
Area Code 212 593-1640
GEORGE TOMOV
YUGOSLAV FOLK DANCE ENSEMBLE
DANCES AND SONGS
OF YUGOSLAVIA
PART III - FOLKLORE HERITAGE
PART III - FOLKLORE HERITAGE

"Petorka" / The Petorka dance

Viktor Shoup

Biljan Olcan
Georgi kako instruktor / George as an instructor
<table>
<thead>
<tr>
<th>Year</th>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1974</td>
<td>11/28/74</td>
<td>Thanksgiving performance of “Povdarie” for Maryanne &amp; Michael Herman folkdance event</td>
</tr>
<tr>
<td>1975</td>
<td>04/25/75</td>
<td>Hunter Arts Concert, Hunter College, NYC (Ensemble’s 1-st full show)</td>
</tr>
<tr>
<td>1976</td>
<td>05/22/76</td>
<td>Hunter College Folk Dance Festival (also Polish, Hungarian groups)</td>
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<td></td>
<td>11/20/76</td>
<td>Akron, Ohio (replacement for Moiseyev)</td>
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<td>1977</td>
<td>02/20/77</td>
<td>Fashion Institute of Technology, NYC</td>
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<td></td>
<td>04/17/77</td>
<td>Queensborough Community College, Queens, NY</td>
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<td></td>
<td>05/05/77</td>
<td>Paramus Folk Dancers, Paramus, NJ</td>
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<td></td>
<td>11/06/77</td>
<td>FIT Folk Dance Festival (along with Hungarian, Ukrainian groups)</td>
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<tr>
<td></td>
<td>11/12/77</td>
<td>Hawaiian Festival, Cherry Hill Hyatt, NJ</td>
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<tr>
<td></td>
<td>11/18/77</td>
<td>Community Holiday Festival, Avery Fisher Hall, Lincoln Center, NY</td>
</tr>
<tr>
<td>1978</td>
<td>01/01/78</td>
<td>Community Holiday Festival, Avery Fisher Hall, Lincoln Center, NYC (billed in program as “Dances of Siberia”)</td>
</tr>
<tr>
<td></td>
<td>04/05/78</td>
<td>SUNY, Purchase, NY – under Division of Continuing Education and Public Service</td>
</tr>
<tr>
<td></td>
<td>04/16/78</td>
<td>Fashion Institute of Technology</td>
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<tr>
<td></td>
<td>10/28/78</td>
<td>Sandusky, Ohio – Sandusky Library Association</td>
</tr>
<tr>
<td></td>
<td>11/11/78</td>
<td>Truman H.S., Bronx, NY – part of dance series presented by Northeast Bronx Cultural Center</td>
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<tr>
<td></td>
<td>12/09/78</td>
<td>International Writers Festival, Suffolk County Community College</td>
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<tr>
<td>1979</td>
<td>03/79</td>
<td>Riverside Dance Festival (1-st time)</td>
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<tr>
<td></td>
<td>04/01/79</td>
<td>Felician College, Lodi, NJ – Friends of Felician College Library</td>
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<tr>
<td></td>
<td>06/03/79</td>
<td>Yugoslav Earthquake Benefit performance, Fashion Institute of Technology, NY</td>
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<tr>
<td></td>
<td>07/03/79</td>
<td>New York Ethnic Dance Festival, Carnegie Hall (with 3 other ethnic groups)</td>
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<td></td>
<td>07/08/79</td>
<td>July/August 79 1st Performing Tour of Yugoslavia</td>
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<tr>
<td></td>
<td>10/20/79</td>
<td>Slavic Festival, Julia Richmond High School, NY</td>
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<tr>
<td></td>
<td>10/12/79</td>
<td>Milwaukee, WI</td>
</tr>
</tbody>
</table>
CHRONOLOGICAL LISTING OF PERFORMANCES OF THE TOMOV ENSEMBLE

1980
Jan/80 VA Hospital, Manhattan, NY
2/20/80 City College Graduate Center, 42nd Street, NYC performance sponsored by librarians
(per George, by "Liberians")
02/10/80 Lake Placid Winter Olympics
02/23/80 United Artists Entertainment, Julia Richmond N.S. (with Macedonian rock band)
04/12/80 Great Artists Series, Roanoke, VA
07/19/80 Kutscher's Hotel, midnight nightclub performance
10/26/80 "Adriatic Celebration", Beacon Theater, NYC

1981
Feb.'81 Riverside Dance Festival (2nd time)
81 Queens parking lot performance
07-08 July/August 81 2nd Performing Tour of Yugoslavia
12/05/81 Tarrytown Music Hall, Tarrytown, NY

1982
Spring '82 Riverside Dance Festival (3rd time – 4 shows)
06/05/82 Queensborough Community College Theater
10/30/82 Stockton State College, New Jersey
10/24/82 Northeast Bronx Cultural Center, Co-op City
11/28/82 Queensborough Community College, bayside, NY

1983
03/83 Riverside Dance Festival (4th time)
Spring '83 Washington Heights, NY, old age home performance
06/04/83 Woodstock Playhouse, Woodstock, NY
06/12/83 Herricks Community Center, New Hyde Park, NY
Summer '83 Pan Am Building Lobby performance, Lunchtime
Summer '83 Pan Am "direct flights to Yugoslavia" promotional airline trip (musicians only)
10/30/83 Folk Dance Festival (Slavic Heritage Council), Fashion Institute of Technology, NYC
11/20/83 Fashion Institute of Technology, NYC

1984
04/07/84 International House – Night of Nations
May '84 Riverside Dance Festival (5th time)
Summer '84 Rosetree Outdoor Summer Festival, Rosetree, PA
07/07/84 Sullivan County Community College
09/21/84 Moravian College, Bethlehem, PA
1985
02/17/85 Long Island performance
March '85 Riverside Dance Festival (6th time)
05/11/85 Oneonta Concert Association, Oneonta, NY
06/16/85 Statue of Liberty, National Park Service
July 1985 3rd Performing tour of Yugoslavia
10/05/85 Lederle Laboratories’ company picnic (for Gene)

1986
05/05/86 International House – Night of Nations
April '86 Riverside Dance Festival (7th time – 3 shows)
05/03/86 Blue Bell, PA
06/04/86 Performed in Viennese Operetta Company production of Lehar’s “Czarevitch”
10/05/86 Statue of Liberty Ethnic Festival
10/19/86 Jewish Home & Hospital for the Aged
11/08/86 New York City Public Library, Donnell Branch
12/28/86 Alice Tully Hall, Lincoln Center presented by Queens Council on the Arts (sponsor, Con Ed)

1987
01/31/87 Slavic Festival, Alice Tully Hall, Lincoln Center (East Mac, Nevestinsko)
May '87 Riverside Dance Festival (8th time – 3 shows)
08/01/87 Pine Lake Park Cooperative, Peekskill, NY
08/22/87 Goldens Bridge Community Auditorium
09/26/87 Annual Buckwheat Festival, Keuka College, Pen-Yan, NY
11/14/87 Gettysburg College

1988
01/30/88 Slavic Festival, Alice Tully Hall, Lincoln Center (Glamoč, Tresenitsa, Croatia)
03/12/88 Montclair, New Jersey
03/26/88 International House
05/01/88 Bloomfield Middle School
05/15/88 Carnegie Hall
06/16/88 Queens Council of the Arts Dinner, Water’s Edge Club, Long Island City, NY
08/09/88 Macedonian Symposium, Sheraton Center, Manhattan
08/13/88 Putnam Valley – summer community show
12/08/88 Slavic Literary Evening – songs only

1989
01/28/89 Slavic Festival, Alice Tully Hall (Brankovo, Povardarje, Croatia)
05/07/89 Raritan Valley community College, Somerville, New Jersey
06/27/89 New York Telephone Plaza, 42nd Street, Manhattan (Lunchtime)
07/06/89 Sullivan County Community College, Monticello, NY
07/09/89 East Brunswick Community Beach, East Brunswick Arts Council

1990
02/03/90 Slavic Heritage Festival, Alice Tully Hall, Lincoln Center, NY
(Povardarje, Slovenia, Brankovo)
04/07/90 La Guardia College Ethnic Festival, Queens, NY
04/05/90 J. C. Penney performance, Queens Center Mall, NY
04/06/90 Raritan Valley Community College (debut of Aegean and Pirin Suites)
05/12/90 15th Anniversary Performance, Riverside Church, NY (matinee & evening shows)
06/16/90 Queens Day, Theater in the Park, Flushing Meadows, NY
07/07/90 Pine Lake Park Cooperative, Peekskill, NY
07/08/90 4th Performing Tour/Seminar in Macedonia
08/18/90 Three Arrows Cooperative Society, Putnam Valley, NY
09/08/90 Ellis Island restoration
09/23/90 Dalmatian Society Dinner, Ricardo’s, Astoria, Queens, NY
10/20/90 NOMAD Festival, Sandy Hook, CT
10/22/90 Slavic Choral Performance, St. Peter’s Church, Citicorp Center, NY
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>01/13/91</td>
<td>Frances Schervier Home and Hospital, Riverdale, NY</td>
</tr>
<tr>
<td>01/19/91</td>
<td>Slavic Culture Week, Avery Fisher Hall, Lincoln Center (Croatia, Pirin, Brankovo)</td>
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<tr>
<td>02/09/91</td>
<td>Dalmatian Society Dinner, Ricardo’s, Astoria, Queens, NY</td>
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<tr>
<td>04/27/91</td>
<td>Macedonian Evening Dinner Dance, Passaic, NJ</td>
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<tr>
<td>06/16/91</td>
<td>Symphony Space, NY</td>
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<td>08/03/91</td>
<td>Pawling, NY</td>
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<tr>
<td>08/31/91</td>
<td>Annual Macedonian Convention, Syracuse, NY</td>
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<tr>
<td>10/08/91</td>
<td>Professional Women’s Dinner, Riverside Church, NY</td>
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<tr>
<td>10/19/91</td>
<td>Luzerne County Folk Festival, Kingston, PA</td>
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<tr>
<td>10/24/91</td>
<td>Nassau College daytime show</td>
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<tr>
<td>11/23/91</td>
<td>Huntington Folk Dance benefit performance for VESI</td>
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<tr>
<td>02/02/92</td>
<td>Slavic Festival, Alice Tully Hall, Lincoln Center, NY</td>
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<tr>
<td>04/02/92</td>
<td>Passaic County Cultural Heritage Showcase, Paterson, NH</td>
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<tr>
<td>04/25/92</td>
<td>Newark Library afternoon performance</td>
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<tr>
<td>06/13/92</td>
<td>Taiwanese doctors’ dinner at the Sheraton, Queens, NY</td>
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<tr>
<td>08/15/92</td>
<td>Three Arrows Cooperative Society, Putnam Valley, NY</td>
</tr>
<tr>
<td>08/22/92</td>
<td>Goldens Bridge Community Association, Goldens Bridge, NY</td>
</tr>
<tr>
<td>10/31/92</td>
<td>Slavic Festival (Halloween show), Alice Tully Hall, NY (?, Glam, E Mac)</td>
</tr>
<tr>
<td>04/17/93</td>
<td>Ontario Folk Dance Association, Central Technical School, Toronto, Canada</td>
</tr>
<tr>
<td>05/23/93</td>
<td>Bloomfield Middle School, Bloomfield, NJ</td>
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<tr>
<td>07/17/93</td>
<td>Pawling, NY</td>
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<tr>
<td>07/31/93</td>
<td>Pine Lake Park Cooperative, Pine Lake, NY</td>
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<tr>
<td>6/4-6/5/94</td>
<td>20th Anniversary Riverside performances, Riverside Church, NY</td>
</tr>
</tbody>
</table>
Vo studioto „Tomov“ / In the TOMOV Studio

Vo studioto „Tomov“ / In the TOMOV Studio
Od repertoara „G. Delčev” / From the G. DELČEV repertoire

THE EUROPEAN FOLK FESTIVAL

Directed By GEORGE TOMOV

Od repertoara „Tomov” / From the TOMOV repertoire

Ilindenski denovi - Bitola / Ilindenski denovi - Bitola
Od repertoarot na „Tomov” / From the TOMOV repertoire
PART III - FOLKLORE HERITAGE

GEORGI TOMOV

"Tomov" vo Bitola / TOMOV in Bitola

Od repertoara na "Tomov" / From the TOMOV repertoire

Od repertoara na "Tomov" / From the TOMOV repertoire

193
ГЕОРГ ТОМОВ

Од репертоар на „Томов“ / From the TOMOV’s repertoire

Од репертоар на „Томов“ / From the TOMOV’s repertoire

Од репертоар на „Томов“ / From the TOMOV’s repertoire
Georgi Tomov, međugo, snima edna plo-a („Long plej“) so devet pesni i ora, koja naide na golen odyi v vo SAD i Kanada. Toa be la prva plo-a na makedonec vo Severna Amerika.
In addition, George Tomov has issued a long play record with nine folk songs and dances which was accepted warmly by the listeners in the USA and Canada.
Nastap na „Tanec” / Stage performance of TANEC
Georgi Tomov e poznat afirmator na makedonskiot folklor, pesn i oro vo svetot. Toj ne e samo igroorc i koreograf, tuku toj, i sto taka, pi uva statii za makedonski te ora i za orata na drug te balkanski dr’ avii. Edna od ovi e tri statii e so našlov “Mitololo{kite ora vo makedonskiot folklor”. Toj dava stru-en pogled i pravi i interesen spoj na mitskoto, folklorno i porakata.

Se veli deka ritualnite tanci prestawuvat najstara forma na igrave koi do{le do nas preku istorijata. Tie se del od proslavite povrzani so narodnite obi–ai.

Me|niv, i staknati se svadbenite i ´etvar-skite ora koi denes se igraat i sto onaka kako {to se i gral i vo drevnite vremeni. Edni od najpoznatite ritualni tanci koi nekog i male magi–en beleg, no podocna steknale poherojski karakter se rusalii te. Rusalii te se pora i tanci so me–evi vo koi tanerite poka uvaat prekrasn na virtuoznost vo izvedbata koja simbolicno i izrazuva borbata pome|u dobroto i lo{oto. Rusalii te se izveduvat vo nedelata po Bo`i, od 7 do 19 januar–i period koi e nare–en Bogojavleni e. Tancot se prenesuvat od generacija na generacija. Obi–no, i igroorcite se podgotuvati tri nedeli pred Bo`i. Mladite u–at gledaji gi pos–tirite; nekoi uspe{no, drugi ne. Oni e koi nema da uspeat da go nau–at, dobi vaat drugi zadol`e- nija. Brojot na tan–arite koi u–estvuvaat vo ovoj tanc se menuva. Od grupa od 36 igrorci, se iz–biraat samo 26 za nastap. Po dolga podgotovka, i igrorcite se podgotveni da nastapuvaat vo nekol ku sela. Konarcite (supervizorite odgovorni za logistika) se odgovorni da g i organizirat posetite na i igrorcite na rusalii i i da proverat dali e s¢ napraveno kako {to treba. Istovreme no, dodeka patuvat od edno do drugo selo, ni–na dol`nost e da izbegnat kontakt so drugi grupi. Istra`uvaata uka uvaat deka koga dve konkurentni grupi-rusalii od razli–ni seli je se sretnele v pole, ti e se borele do smrt na celata porazena grupa. Se verualo deka protivnicite bile isprateni od strana na ve{terkite.
George Tomov is a well known affirmer of Macedonian folklore, songs, and oro (folk dances). He is not only a dancer and a choreographer, but he is has also a writer of articles about folk dances of Macedonia and of other Balkan states. One of those articles was titled Mythological folk dances in the Macedonian folklore. In it, he gave a scientific view and made an interesting connection between myth and folklore, and message.

Ritual dances are said to represent the oldest form of dancing that has come down to us through history. They are a part of festivities and celebrations related to national customs.

Among them, the most prominent folk dances are those played at wedding ceremonies and at harvest time of the year, when they are performed in the same way as they used to be performed in ancient times. One of the best known ritual dances which once had a magical flavor, but later assumed a more heroic character, is Rusali. This is a sword dance in which the dancers show magnificent virtuosity in their performance which symbolically expresses the struggle between good and evil. The Rusali folk dance takes place during the second week after Christmas, from January 7th to January 19th – in the period called Bogojavljenie (Epiphany). This folk dance was handed down from generation to generation. Usually, the dancers make preparations for three weeks before Christmas. The young dancers learn by watching the older ones; some of them learn with success, others fail. Those who fail are given tasks other than dancing. The number of dancers who perform this dance varies. From a group of thirty-six dancers, only twenty-six are actually selected to perform. After long preparation, the dancers are ready to play the dance in several villages. Konarcite (people who organize the whole event) are responsible to organize the visits of the Rusali dancers and to see that everything has been done well. At the same time, it is their duty to avoid contact with other groups on their way from one village to another. Studies have indicated that when two opponent Rusali groups from different villages met...
Кореографијата и танците на русалите се разликувале од другите традиционални танции. Пред да тргне на турнеја, групата добивала благослов од селскиот и градскиот старец, како и од сви те колективи од местата. Во постојани танции, русалите беа били влакнати од другите танцори и ги прикажувале своите уникатни карактеристики.

Традиционално, пред да тргне на турнеја, групата добивала благо слов од селскиот или градскиот старец. Во текот на турнејата, русалите биле облечени со съпствителна носи сак, кој бил одржуван во правилна линија. Играчите биле диведулати, како и во другите традиционални танции.

Играчите на русалиите биле противоставени на другите танцори, бидејќи биле претставени со специфични костими и музика. Во бројни други случаи, семејствата имаа дел од облекота на русалите, како и во дел од другите танци.

Русалиите биле изведувани за двете седмици на годината. Русалиите биле изведувани за давање на селок, дома и погон и за обезбедување на мир и счастие. Русалиите биле изведувани со специфични фигури и символи.
unexpectedly in a field, they fought to the death. It was believed that the opponents were sent by witches.

The choreography and costuming of Rusali folk dances were different from other national age-old folk dances whose traditions were respected by all folk dancers and by all spectators.

Before going on tour, the group receives blessings from the head of the village or the town and from the priest of the local church. At the same time, the dancers take along with them an Ajazmo, which contains holy water to ward off witches. The dancers dance around the Church three times; then, they receive a morsel of bread and a sliver of the Kurban meat.

Traditionally, upon arriving at a village, the dancers dance around each house. If there was a sick person in any village house, they were placed in a chair in the front yard of the dwelling. The dancers would surround them and then, with special movements with swords, pretend to be smiting them. In situations when a sick person could not be removed from their bed, the first two leaders of the dance would come to the patient’s room performing the same sword-smiting ritual. The evil spirits dominating the sick person’s body would then disappear, to everyone’s relief. In the case of a sick baby, the leader of the dancers would hold the baby in one hand, while brandishing a sword or hatchet in the other, fighting with other dancers so that the noise and the loud music might frighten away the evil spirits from the soul of the child.

In numerous other situations, families would give parts of a sick person’s clothing to the dancers, who would hold or wear them for a twelve-day period. Rusali dances were also performed for animals, property and farm products.

The dancers included in the twelve-day rituals were not allowed to return to their homes, nor were they permitted to say grace. They used their swords to make the sign of the cross on the tables before meals. Most often, two dancers stayed together, lest one alone might be beset by witches.

There were Kasieri (6) non-dancers who acted as gift-collectors and inventory-keepers. The most prominent personage in the dance was the Baltadji jata (master of ceremonies and a performer). Tančaro (the first dancer in the line) was responsible to lead the dance and he was at the front; next to him was the Kesedžija (the second dancer in the line), who had the obligation of keeping the dancers’ line straight. The last dancer was called the Paskarot who had almost the same responsibility as the leader, i.e. as the Tančarot.

The formation of the Rusali is a circle. The dancers perform their part individually, with their left shoulder facing the center. In their right hands they hold swords upright. Left hands are placed on the hips or mid-waist -back; sometimes the hands are left free. The Baltadji jata dances in the middle of the circle with hatchet in his right hand. The role of the real leader is not the same as in other dances. In the Macedonian version especially, he has unique part - the real leader, the Baltadji jata, not only directs the dance from beginning to its end, as well as the changing of placements, but he also dances apart from the other dancers, doing special steps and figures by himself.

In general, the number of Rusali dancers varies between eight and ten, all male (females are taboo).

The dance consists of two parts; the beginning is slow, while the second part is more vigorous and faster. The Rusali dancers are always accompanied by two zurlas (a small and a large one); the predominant melody is borne by the larger zurla. Sometimes the two Zurlas play in unison. Because of the spirit and character of the dance, which imposes a style far more difficult and complex than other ones from the same area, the costuming is designed to portray symbols of Christianity.

The Rusali folk dances embody a humanitarian aspect. These dances were performed as benefits. The contribution from the performances was donated to the villages to provide water-fountains, schools, churches, homes, and food for the poor.
GEORG TOMOV

KOREOGRAFI I I TE NA TOMOV
- PRI MERO

(Krat okopis na orata za novite ~lenovi)

POVARDARJE
Makedonski or od Povardjeto. @ivi, naj
~esto so brzo tempo, so mnogu brzi ~ekori. Za 6-8
ma`i i 6-8 `eni.
1. „Pletenica“ - i za ma`i i `eni. I meto
doaja od makedonski ot zbor „plete pletenka“ i
se odnesuva na kompliciranosta na ~ekorite.
2. „Tedko krsta~ko“ - za ma`i, te~ko za igra we.
3. „Jaze si go sakam“ - solo glas, za dvajca
ma`i i edna `ena (koj mora da bide da
se vrtat vo krug, da vrtat so { amiv~e i da koke-
tiraat, s istovremeno).
4. „u~uk“ - poteljko oro, za ma`i.
5. „Crnogorka“ - i za ma`i i za `eni.
Potrebni se dobra izdr`livost i snaga.
Na kraj, `enite se umorni, a ma`ite re~isi
palat od umor.
@enska nosija

I zvezen fustan, prsluk, volnena prestilka,
pojas (isto kako i za „Glamo~“), ko`en kolan
(sopstven), crvena marama (ja i ma vo Lamstons).
Na nozete: crveni ~orapi, opinci.
Na glavata: kosata pu{tena nadol u, svilena
marama (mora da bide vrazna na poseben na~n -
ako ne znaete kako, pra{ajte), crven cvet na
desnata strana.
Ma{ka nosija
Beli pantaloni, od vle~eni lenti, ko{ula so
monista, crven pojas, kolan (sopstven), crven
prsluk so ~ipkan vez.
Na nozete: ~orapi (specijalni ~orapi) vrazni
nad listovite te i nad nogavicite od pantalonite,
opinci.
Na glavata: crna {ubara bez obod so crven
cvet na levata strana.
*) Nosiite za sekoja koreografija se dadeni
spored redosledot vo koj ti e obi~no se nosat.
POVARDARIE
Macedonian folk dances from the basin of the Vardar River. It is lively, mostly fast-paced, with a lot of quick footwork, for 6-8 men and 6-8 women.
1. "Pletenica" - both for men and women. The name comes from the Macedonian word “to braid” and refers to the intricacy of the steps.
3. "Jaze si go sakam" - solo part for two men and one woman (who must be adept at spinning in a circle, twirling a handkerchief and flirting, all at the same time).
4. "Čučuk" – more macho stuff.
5. "Cmogorka" – both for men and women. Needs good stamina. By the end, women are tired, and the men are ready to drop dead.

Women’s costume
embroidered dress, vest, wool apron, sash (same as for Glamoč), leather belt (your own), red scarf (your own available at Lamstons).

Feet: red socks, opinci (type of peasant shoe)

Head: hair down, silk kerchief (must be tied on a special way – ask if you’re not sure), red flower on the right side.

Men’s costume
White drawstring pants, shirt with beadwork, red sash, belt (your own), red vest with embroidery.

Feet: special socks (čorapi) tied above calf muscle and over pants legs, opinci (type of peasant shoe).

Head: black brimless hat with red flower on the left side

Costumes for each choreography are listed in the order in which they are generally put on.

TOMOV’S CHOREOGRAPHIES
– A SAMPLER
(Brief description of dances for new members)

Pirinska igra, „Ej, prošetol se Jane Sandanski” / The Pirin dance, A song titled, ‘Ej, prošetol se Jane Sandanski’
GEORG TOMOV

SVITA (SPLET OD ISTO^NA MAKEDONIJA)

Ova e obično naše largo=baven i svezen splet. Za 12 `eni i kolku {to ima mao i na raspolagaw. Brojni ora od Makedonija maat selsko, zemjedelko poteklo i ovoj splet na nosi vo tekot na eden „den“.


2. „@etvarki“ - tri visoki `eni stapuvaat na scene od leva strana, nosej}i zamisleni bo kale voda koi gi stavat dol u. Si te `eni pravat eden ~ekor na stanuvavec i spu{tawe, to gi pretstavuvaat pol i wata so p–eni ca koja se ni (a na vetrenceto. Dvi `ewata so race sugerat podgotovka za kosewe na pol i wata.

3. „Dimna Juda“ (ili „Bavna Kopa–ka“)
   a) `enite formirat krug, dvi `ewata prepstavuvaat i skopuvawe stebl a p–eni ca i platewe
   b) ma`ite formirat krug (to pretstavuvaat poqekuvawe i vrzuvawe snopovi p–eni ca i nivo i spravawe za da se i su{ at na vozduh
   v) si te formirat lini ja
   4. „Brza Kopa–ka“
   a) `eni
   b) ma`i
   5. „Ratevka/Berovka“ - igraat `eni
   6. „opsko“
   c) `eni (ova e navi sti na ma ko oro, ama...) d) ma`i

6. „Sedenka“- se proslavuva berbata. „Sedenka“ e i me za rabotnite sedenki koi `enti obi–no gi pravel i zimno vreme. Ti e je sednile vo krugi je {i e i veze, i tna. „esto, po sedenici se edo–va i pesni i i gri. Ova oro e polno so {i vost i ja bara seta preostanata energija. Voda–ot gi z i kuva promenti i vo –ekorite. Skladot, sozvu–jeto e mnogu va`no. Va`no i i graorcite da ne se turkaat, da ne go i skrijuvaat redot i da ne padnat.

@enski nosi

Bel a ko{ ul a xemper, pojas, ko` en kol an, bela marama.
Na nozete: beli ~opapi, opi nici
Na glavata: kosata pu{tena nadolu, bela marama, crven cvet na desnata strana
M{ ki nosi i
Bel a ko{ ul a, kaf eni pantaloni, pojas, elek, kol an
Na nozete: beli ~opapi, opi nici, za „opsko“
Na glavata: crna {ubara bez obod

NEVESTI NSKO/@ENSKO ^AM^E

Makedonsko nevestinsko oro, za 7-11 `eni. Tradicionalen del od svadbenata ceremonija. Igraat nevestata i devojkite od selo.
Oroto ja odbel e uva transf ormaci jata na ne vestata od momi nsto vo „enstvenost. @enite ig raat so gord stav, no so pogledot nadolu i poti–ten pogled. Dvi `ewata se sitni i vozdr`ani i provejua ~uvstvo na prizemnost ili te` kotija (pri–inaata za ova le`i del umno i vo nosijata, koja e navi sti na, navi sti na te` ka).
Nosi ja
Bluza (sopstvena), ~opkast f ustan, prsluk so
**EAST MACEDONIAN SUITE**

This is usually our finale. For 12 women and as many men as available.

Many of the folk dances from Macedonia have a peasant, farming origin, and this suite takes us along one day.

1. "Kaval" - everybody is sleeping on the stage in darkness. The kaval (a wooden flute) heralds the sunrise. All awake.
2. "Žetvarki" - three tall women enter the stage from the left bearing imaginary pitchers of water which they place on the ground. All women do a rising and a falling step representing the morning fields of wheat moving in the breeze. Arm movements suggest preparation of fields for mowing.
3. "Dimna Juda" (or Slow Kopačka)
   a) women form a circle; their motions represent scooping of wheat stalks and stacking of sheaves
   b) men form a circle, representing the cutting and banding together of wheat sheaves and standing them up to dry in the air
   c) all together form a line
4. "Fast Kopačka" (Fast)
   a) women
   b) men
5. "Ratevka/Berovka" - women perform a folk dance
6. "Sopsko"
   a) Women (this really is a man's dance, but, well...)
   b) Men
7. "Sedenka" - celebrating the harvest. "Sedenka" is the name for the work parties women used to have in wintertime. They would sit in a circle and sew, doing embroidery, etc. Often, there was singing and dancing afterwards. This dance is full of life and needs every bit of energy you've got left. The leader calls changes in the steps. Unison is very important. It is important for the dancers not to push and pull each other, even though they may become winded and ready to drop.

**Women's costume**

White shirt jumper, white handkerchief, leather belt.

*Feet*: white socks, opinci (type of peasant shoe)

*Head*: hair down, white scarf, red flower on the right.

**Men's costume**

White shirt, brown pants, sash, vest, belt

*Feet*: white socks, opinci (type of peasant shoe), leggings for "Skopsko"

*Head*: black hat with no brim

**NEVESTINSKO (ZENSKO) CAMCE**

Macedonian bride's dance for 7-11 women. Traditional part of the wedding ceremony. The bride and the girls from the village perform this folk dance. It marks the bride's transition from girlhood to womanhood. Women dance with proud stance, but downcast eyes. Movements are small and restrained, and the feeling of earthiness or of heaviness pervades, (partially due to the costume, which is really heavy).

**Costumes**

Blouse (your own), embroidered dress, vest with fringe, apron, hand scarf (same as men use for Slovenia)

*Feet*: red socks, opinci (type of peasant shoe)

*Head*: hair down, scarf with coin fringe
resi, prestilka, marame za vo raka (ista kakva {to kori{stat ma`ite za Slovenija)
Na nozete: crveni ~orapi, opinci
Na glavata: kosata spu{ tena nadol u, marama so resi na koi i ma kovani par {ki
Nosija na nevestata
Lenen fustan, potko{ ul a, vtor prsluk (so kop-~iwa) te` ok prsluk najozgora, volnena prestilka, svi{ena prestilka, te` ok kolan so metalni alki, marama za vo raka
Na nozete: beli ~orapi, beli opinci
Na glavata: kosata spu{ tena nadol u, gola marama (ista kako za Zota), nakit prikaj{en na maramata, mre` est vel

AMERI KANSKI SPLET

Kombinacija od tri vid Ameri{asni igra-oren stil. Za osum dvojki.
1. XI G&RIL (skokawe i vrtewe)
Tipi{ni igra{orni ~ekori na Nova Anglija od docnite 1700-17. Scenata e nedela, a si{te se upat-va{

2. SPLET SO TR^AWE (OD KENTAKI)
Brz tanc vo f orna na kvadrat, a go igraat 4 dvojki. Potrebna e gol ema energija; kol enata treba da bi dat kol ku {to e mo`no povi{soko vo tekot na celiot tanc.

3. TANC SO KLOMPI
(te{ki ~ekli so drven |on)
Ova e vsu{nost tancuvawe vo forma na kvad- rat so ~ekori napravuni so klompi. Vodi potek-l o od ju`nite Apal a-ki Plani ni. Go ograat si te osum para i ovoj tanc prestavava visti{nsko jadro na koreograf ijata. Formata i prostorot se mnogu va`ni - toa e ona {to publikata naj-mnogu zabel e` uva. Potrebna e gol ema energija i interakcija pome|u tan{erite. U`i vajte, no so odmereno tempo bi dej k tancot dol go trae.

@enska nosija
Potsukwa, fustan, prestilka
Na nozete: temni dokolenki (soopstveni), ka-rakteristi {ni te`i evli so drven |on
Na glavata: kosata po izbor, so pandelka Ma{ ka no{ja
Ameri{anska ko{ ul a, pantolani so potpolniki
Na nozete: ~orapi (nad pantaloni te `a pol- le{no da se obujat ~izmite), ~izmi so drven |on
Na glavata: temen }e`i r so pandelka vo boja.
Bride's costume
Linen dress, under vest, second vest (with buttons), heavy over vest, wool apron, silk apron, heavy belt with metal rings, hand scarf.
Feet: white socks, white opinci (type of peasant shoe)
Head: hair down, large scarf (same as for Zota), jewellery attached to the kerchief, net veil.

AMERICAN SUITE
A combination of three types of the American dancing style.
For eight couples.

1) JIGS & REELS
Typical New England dancing steps from the late 1700's. It is Sunday and everyone is heading home from church, led by the preacher and his wife. Some of the young folk (two couples) scheme to shock their elders and break into a jig. Everyone is aghast, but the music is so compelling that soon all join in except the preacher and his wife. They hold out until almost the end, in spite of the wife's urging to stop being stuffy before they, too, are drawn in. The dance is not very fast, so there should be time to make crisp and clean movements.

2) KENTUCKY RUNNING SUITE
A fast square dance performed by four couples. It requires a lot of energy; knees should be as high as possible all the way through.

3) CLOGGING
This is actually dancing in square form, using clogging steps. It originates from the southern Appalachians. Performed by all eight couples, this is the real core of choreography. Pattern and spacing are important - it's what the audience notices most. It requires a lot of energy and interaction among the dancers. Have fun. But pace yourself, because it is too long.

Women's costume
Slip, dress, apron
Feet: dark knee socks (your own), characteristically shoes with wooden sole
Head: your own hair style, with ribbon

Man's costume
American shirt, pants with suspenders
Feet: socks (over pants - easier to pull boots on), boots
Head: black hat with colored band
PART IV
TOMOV - THROUGH THE MEDIA
МАКЕДОНИЈА УСПЕШНО ПРЕЗЕНИРАНА НА ЕВРОПСКИО ФОЛК ФЕСТИВАЛ ВО ЊУОРК

ЕВРОПСКИ ФОЛК ФЕСТИВАЛ

В е неделата, на 13-ти март во Fashion Institute of Technology, Њуорк, се одржа традиционален Европски Фолк Фестивал. Овој фестивал бил организиран во првата половина на месец март и бил признат како најголем фолк фестивал во Њуорк. Во програмата биле учествани групи од различни земји, како Шпанија, Италија, Германија, Франција и многу други.

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George Tomov on the cover page of the magazine MATICA in Zagreb, Croatia
„TOMOV beč ... edna od najbogatite ve-eri
na narodni ora vi deni ovde vo tekot na mnogu
sezoni.”

- Wujork tajms NEW YORK TIMES

„Virtuozno igrawe ... spektakul rano.”
Dens magazin (DANCE MAGAZINE)

„Ansamblot „TOMOV” i gra vo taktot na svojata
kultura.”

Sanduski regi ster, Ohajo (SANDUSKY (OHIO) REGISTER)

„I graornata grupa gi rastera do`dlivite denovi
na bl uzot.”

Zapi s/ar hi va na Tajms heral d
TIMES HERALD RECORD
LOCH SHELDRAKE, N.Y.

„Folklorini ot ansambl TOMOV vospostavi
kulturen most me`u naci i te.”

- OSLOBODJENJE (MONTENEGRO)

„VOZBUDLIVA L VA I ZVEDBA NA NARODNI ORA”
Cel osno vozbudi vo ... avtenti ~no zasl epuva~ki,
poseben stil mnogu kontrol i ran, brilijantna
lepeza na narodni nosi i, hi nnoti zi ra~ki ...,
v lev av stravopo~i tuvawe ... muzi~ki i impresivno,
postojano oddruva vozbuduvawe.”

POUGHKEEPSIE JOURNAL

„Sovladuva`i go prostorot me`u okeanite, kako i
kopnoto i vozduhot koji gi razdvojuvaat i sti te,
ansamblot TOMOV so svojot avtenti ~en i
zasl epuva~ki nastap”

- NOVA MAKEDONIJA (MAKEDONIJA)

„Maestro za jugoslovenski te narodni ora/za
jugoslovenski ot fol kl or.”

- BOSTON HERALD AMERICAN

„Folkloriniot ansambl „TOMOV” go nosi srceto
i du`ata na jugoslovenski te narodi?”

- CO-OP CITY TIMES N.Y.

„Tomov e primer kako eden poedinec mo`e
da pridonesuva i za svojot narod i za svetot.”

- MAKAĐONIJA MAGAZINE
“TOMOV was... one of the richest evenings of folk dance seen here in many seasons.”
- The New York Times

“Virtuoso dancing ... spectacular.”
- DANCE MAGAZINE

“TOMOV dances to the beat of his culture.”
- SANDUSKY (OHIO) REGISTER

“DANCE TROUPE CHASSES AWAY RAINY-DAY BLUES”
- TIMES HERALD RECORD
- LOCH SHELDRAKE, N.Y.

“TOMOV Dance Ensemble established a cultural bridge between nations.”
- OSLOBODJENJE (MONTENEGRO)

“FOLK DANCE PERFORMANCE THRILLING” Totally fulfilling ... authentic dazzling, highly controlled special style, brilliant array of costumes, mesmerizing... awesome... music impressive, excitement constantly maintained.”
- Poughkeepsie Journal

“Overcoming the gap of oceans, land and air separating them, The TOMOV Folk with their authentic and dazzling performance.”
- NOVA MAKEDONIJA (MAKEDONIJA)

“Masters of Yugoslav Terpsichore.”
- BOSTON HERALD AMERICAN

“TOMOV FOLK DANCE ENSEMBLE BRINGS HEART AND SOUL OF YUGOSLAV NATION TO SERIES”
- CO-OP CITY TIMES N.Y.

“TOMOV IS AN EXAMPLE OF HOW AN INDIVIDUAL CAN CONTRIBUTE TO ITS NATION AND THE WORLD”
- MAKEDONIJA MAGAZINE
Celi dvaeset godini vo gradot Wujork so uspeh rabote te Ansamblot za narodni igri i pesni „Tomov“. Toj bě formiran vo 1974 godina na so cel da gi prika uva na amerikanskiot kontinent bogati te igri i pesni od Balkanot, posebno od Makedonija. Ansamblot be ţe sostaven is klu live od Amerikanci - entuzijasti, igroorci, pejači i muzičari, a samo umetni — ki ot di rektor i koreograf be ţe Makedonec. Toa be ţe edinstven ansambl vo svetot od vakov vid. Pogoljem broj od — enovite po zani mawe bea profesori, in`eneri, nau-nici koi svoeto slovobodno vreme go povestuval te na ubavit i igri i pesni od bogatata makedonska i del umno od porane nata jugoslovenska folklorna tradicija. Originalnite igri na ansamblot „Tomov“ se poznavati na makedonskata javnost učte od 1979 godina, koga prvpat amerikanstke igroorci so uspeh gostuvale vo Republika Makedonija.

Ansamblot „Tomov“ vo svoeto postoevo ima postignato ogromni rezultati vo krene vo makedonskata kultura. Sekoja godina održuval od 6 do 14 koncerti vo najpotratite svetski sali: Kar negi hol i Linkolin centar ot vo Wujork, vo Bos ton, Vajington, i kago i vo mnogu drugi pogolemi i pomali gradovi vo SAD i vo Kanada; nastapuvale na poveče teleeviziski staniči vo SAD; u-estvuval i na sve-enoto otvorawe i zatvorawe na Zimski te olimpiski igri vo Lejk Plesid vo 1984 i na specijalniot koncert za sve-enoto otvorawe na Elis Island vo 1990, kako i na mnogu folk-festi vali vo Amerika. Najpoznatite venici: „Wujork tajms“, „Dens magazine“, „Dejli wuz“, „Riverdejl pres“, „Dens rivju“, „Balart wuz“, „D tajms herald“, „Arts“ i drugi, bez i slo-uk daval e najvisoki ocenki za koreograf i jata, besprekornata tehni ka na izveduvawe i oduvuvaweto koe go predi zvi kuval Ansamblot so site izvorni ora i pesni od Makedonija, a posebno so „Nevesti nskoto“, „Povardarije“ i dr.

Vo prodol`enie e prezenti ramte samo del od tekstovite ć to se objavi vo svetski te medi umi za Ansamblot „Tomov“. 
The TOMOV Folkdance Ensemble was successfully active in New York City for 20 years. It was established with the aim of presenting the Balkan songs and dances, and especially the Macedonian ones, on the American continent. It consisted solely of American enthusiasts, dancers, singers, and musicians. Only its artistic director and choreographer was Macedonian. It has been the only ensemble of that kind in the world. By their profession, the majority of its members were professors, engineers, and scientists who devoted their free time to the beautiful songs and dances of the rich Macedonian folklore tradition. The Macedonian public was able to see the original dances of the TOMOV Ensemble back in 1979 when the American dancers creatively performed in the Republic of Macedonia for the first time.

During its existence, the TOMOV Ensemble achieved tremendous results in spreading Macedonian culture. Every year it used to hold from 6 to 14 concerts at the most famous halls in the world, including Carnegie Hall and Lincoln Center in New York, in Boston, Washington, Chicago, and in many other smaller and larger cities in USA and Canada; it performed for several American TV channels; it participated in the official opening and closing of the Winter Olympic Games in Lake Placid in 1980, and in the special concert for the official opening of Ellis Island in 1990; as well as in numerous folk festivals held in America. The best known newspapers and magazines such as the New York Times, Dance Magazine, Daily News, Riverdale Press, Dance Review, Balart News, The Times Herald, Arts, and others have given, without exception, highest grades for choreography and perfect dance technique and for the strong impression that the ensemble made with its authentic Macedonian songs and dances, especially with the “Nevestinsko” and “Povardarie” dances.

The following pages are reprinted from the media all over the world which have turned their attention to the activities of George Tomov and to performances of the TOMOV Folkdance Ensemble.
Vo ovaj tekst na Merilin [varc, objaven vo "Tajms Herald Rekord" od 7 juli se veli:

"Lok [eldeir] (Loch Sheldrake) - Emotivno i skladno ispeanite pesni, instrumentite koj proizveduvaat solo vi bri ra-ki glasovi i orata na eden multi kulturen narod, bea poveje od dovolni da gi rasteraat do dlivite denovi na bluzot, vo et vrtok, vo tekot na nastapot na Jugoslovski folkloren ansambl "Tomov" vo Kol exot vo Salivan (Sullivan County Community College, SCCC).

Mnogubrojna publika ima prilika da ja dobive kulturata na Srbija, Makedonija, Hrvatska i Slovenija so posredstvo na oroto i muzikata na prvit den na otvorena festival '84, sponzoriran od SCCC i od Sullivan County for the Arts.

Slikata na sel skot i vot, so igrogicite i muzi-sote vo glavna uloga, ja obezbedi pozadi na scene. Muzikici, pretstavata o 'ivea so tri te "Pesni od Makedonija i Hrvatska", koj obelod enja humoristi-ni i romanti-ni melodii. Vo edna od pesnite, grupata se uskladi na eden neobi no intitiven, in stinki venn na i n. Drugi te muzici ki glavi atrakci i klu-uva edna 'ena koja izvede brilijantna xpsi solo na violina, dodeka gajdata gi obezbedi zvucite vo zadnata na igenora nata izvedba.

Koncertot zapo-na so "Ora od Srbija". I groorcite zapo-na vo krugovi, po to se i rea preku binata. Eden povikuva- gi inicira te dvi 'ewata, dodeka igrogicite i vod udivaa so
DANCE TROUPE CHASES AWAY RAINY-DAY BLUES

By Marilyn Schwartz

This is the text written by Marilyn Schwartz, and published in The Times Herald Record in the issue of July 7, 1994, in which the following is said:

Loch Sheldrake – Emotionally sung harmonies, vibrant instrumental solos and the dances of a multi-cultural nation were more than enough to chase away any rainy-day blues Thursday during a performance of the T0MOV Yugoslav Folk Dance Ensemble at Sullivan County Community College (SCCC).

A capacity crowd experienced the culture of Macedonia, Serbia, Croatia and Slovenia through the medium of dance and music in the opening day of Sullivan Festival’84, sponsored by SCCC and the Sullivan County for the Arts.

A painting of village life featuring dancers and musicians provided the backdrop for zesty performances, and the liveliness extended to the orchestra, which used traditional stringed instrumentation as well as there modern instruments. Hand-made costumes added to the color onstage.

Musically, the show came alive with three “Songs of Macedonia and Croatia”, which revealed humorous and romantic strains. In one song a group harmonized in an unusual visceral manner. Other musical highlights included a woman performing a brilliant gypsy solo on violin, while a ‘gajda’, an instrument similar to a bagpipe, provided background sounds for a dance performance.

The concert began with “Dances of Serbia”. Dancers began in circles, then spread out across the stage. A caller initiated the movements as dancers stamped lively from side to side. Women skipped and waved kerchiefs. Lines of dancers held onto each other's belts as they stepped side to side and...
nozete od edna do druga strana. @enite potskoku
vaa i mavtaa so maram-i-va. I groorci te, vo
pravi lini, se dr’ea mejusebno za pojasi tel
remenite i dodeka i graa, se postuvavaa vo pra-
vii lini i nakos preku celata bi na, a na kraj
formiraua kocka. Ogneni povici gi pri dru’ uva-
i groorci te koi odea napred na svoi te petici.

„Nevestinskoto”, ritual pred svadba, bež e za-
sileno so metalnite pari~ki prika~eni na mara-
mite koi yve~ea. @ekorite bea umereno odr `u-
vawe na ramnote’ a od edna na druga noga. Voz-
dr ‘ani te dvi’ewa vari raad om rannote’ a do
lesno kri vu l k awe, do dopiri na stapalata vo
vi n a kn u g.

Palavi e zborot za da se opi {at vla’ite ora.
Na po-~etokot, edna {apka na eden igro orc
bež e ukradena od strana na edna igro orca. Oro-
to ja prika’ va negovata zbutost zudodeka se
obi duva da ja pronajde {apka. S ni xir i groor-
ki sekoga’ go spre-~uvaat da si ja zeme {apka,
i dodake dva~ja i groorci i dojaa da mo-
pognat da se izv-e-e.

I groorci te vo redot prika’ aa si hroni zi rano
ve{to i grawe so nozete, potoja i groorci tel so li-
gaw i doa~aat na scenata, vi kajii’, “Hej haj, ura”.
Grupata i zg la eda deka se zabavuva~e e so ova or
i navi sti na be’ e gol emo zadovol stvo da se gl edaa.

Pri kazot na i groornite stilovi od celata
Evropa i Rusiia bež e evi denten vo „Buweva-ko
oro”. So grupi od eden i groorci i dve i groorci,
nekoi delovi od oroto bea sli’ni na ruskata
trojka.

Tvon-i wata okol u glu’ dovi te vrz ~i zmi te na
igroorci te obezbedjaa neobi ~i pri dru’ ba, za-
siluvaji gi ni nivete ~ekori i {trakawei so pe-
tici te.

Spletot od „Povar darje” zapa–no sa zvuci te od
gadata vo pozadina. So ~ekori i potskoku
vava, krugot stanuva~e pomali i potesen dodeka i gro-
orci te do bl’i uvaad o maverina. I grajii so
brzi ~ekori, i groorci mejusebno se dr’ea za
kolani te/pojasi te i mavtaa so maram-~i-va. Ovoj
makedonski splet doka’ a deka brejk densot ne e
ni {to novo, bi deji edno trio i groorci paja za
odozoli a da si gi udrat nozete dodeka se i sprravaa.

@ivot „Splet od Hrvatska” go najavi vtori-
ok del od koncertot. I groorci te skokaa energi-
~i-no vo razni pravci. Pri kazot na centrif u-
gal nata si la bež e neodoliv k o groorci te ku
krugovi gi dr’ea i groorci te okoli polovina
pod racakite i gi vrte~e da dodeka ti stanaa tol ku
zabrzani {to nozete gi krenaad o podot.

Koreograf rot Georgi Tomov, ~evokot koj vo
ro te so kol kovite, igra~e edno oro so kama /no’ vo
ma’ koto oro „Dupqaja”. Dvaja i groorci so dr’ki
od metli mavtaa so svoite stapi i gi prislija
drugite te da skokaat pod i nad stapat dodeka se
vrtea naokol u. Shte se ~udea kako eden bokali so vi-
no sekoga’ stoe~e na glavata na eden i groor
kokodke toj i grajii e i dr’ ef e ramnote’ a i groor-
ci te se do bli’i uvaad eden do drug do peewe vo hor,
vrtejii so kol kovite i igrajii ja so bl’i ~ekori.

Sekoga’ koga go gl edam „Gl amo-~ ~uvstvuvam
stravovo-~tuwawe poradi negovit mi ren, ti-
vok intenzi tet. Za vreme na turskata okupacija,
kulturnite nastani bile zabranetti i na narodot
ne mu bilo dozvoleno da sviiri na narodnite
instrumenti. Poradi toa, oroto bež e izvedeno
re-i in vo celosen mraki t i (na. Edninisti ot
zvuk bež e yveckaweto na metalni te pari ~i koi
prka~eni na prisuci te i groorrki te dodeka t i
graaw vo kruj i se vrtea, dr’ea ramnote’ a i
ve’to odea na prsti.

Vo „Spletot od Isto~na Makedonija” u te
edna’ se pojavi povikuva koj gi izvi kuva~e
ni ~ite ~ekori. I groorci te i groorci te se
dr’ea mejusebno za kolani te, potoja ‘enski te
linii i se presekuvaa meju sebe i napravija for-
macjia vo vi d na yvezda. Oroto ja vode~e ve-er-
ta vo radosna zavr{ ni ca”.}
then in box formation. Spirited calls accompanied dancers walking forward on their heels.

"Nevestinsko", a prenuptial ritual, was enhanced by tinkling coins on headpieces. The steps were a gentle balance of weight of one foot to the other. The restrained movements varied from balance to a slight shimmy to circular foot brushes.

Playful was the word to describe "Vlah Dances". At first one man’s hat was stolen by a woman. The dance showed his bewilderment while trying to find the hat. By closing in on him a chain of women always prevented him from getting it, until two men carried him off.

The women in line displayed synchronized footwork, then the men slid on shouting, "Hey ha hupah!" The group seemed to have fun with this dance, and it was great fun watching them.

The spreading of dance styles all across Europe and through Russia was evident in "Bunjevačko Kolo". With its use of groups of two women and one man, sections of the dance were similar to the Russian troika.

Bells around the ankles of the men’s boots provided unusual accompaniment, augmenting their steps to the side and the click of their heels.

With the sounds of the ‘gajda’ in the background, the "Povardarie Suite" began. With step-hops, a circle got smaller and tighter as it was led inward. A quick vine step was used as women circled holding onto each other belts and waving kerchiefs. This Macedonian suite proved that break-dancing is nothing new, as a trio of men dropped to kick their legs out from under them.

A vivacious "Croatian Suite" introduced the second part of the concert. Dancers jumped vigorously in various directions. The display of centrifugal force was overwhelming, as men in circles supporting women under their arms spun the women around until they were propelled to rise with their feet off the ground.

Choreographer George Tomov, the man with the swively hips, danced a knife dance in the men’s competition dance, "Dupljaja". Two men with broomsticks swung their sticks and forced the other to jump under and over the stick as he swung it around. One wondered how a wine jug ever stayed on another man’s head as he danced and balanced it on top. The men joined one another in a chorus line of swiveling hips and fast footwork.

Each time I see the “Glamőc” I am in awe of its quiet intensity. During Turkish occupation, cultural events were banned, and people were not allowed to play instruments. Thus, the dance was done almost in total darkness and silence. The only sound was the tinkle of coins on women’s vests as they circled, balanced, and walked on the balls of their feet.

"East Macedonia Suite" once more used a caller to call out different steps. Men and women held onto each other’s belts, and then women’s lines crossed each other, and made a star formation. The dance guided the evening along to a joyful conclusion."
Sledat tekstovi za folk predavawata na Georgi Tomov vo Totonto i interjui objaveno vo spisanieto “Ontario Folkdancer”, Tom 24, broj 4 od 15 junii 1993 godina i broj 5 od 1 septemvri 1993 godina, vo koji se veli:

“Opu{tete se, pravete gre{ki. Na toj na~in vie }e nau~ite”, be{e sovetot na Georgi Tomov. A, nau-eneto e tokmu ona {to ni e go posti gnave na negovata, glavno, makedonski predavawa po folklor, na 17 april 1993 vo Toronto.

Georgi dr`e {e asovi za edno hrvatsko oro (Slavonsko kolo) i za {est makedonski oro (@al na majka, Skudrinca, Berovka, Koqino oro, Kirino oro i @ensko ~am~e). Nekoi bea po-te{ki od drugi te, no si te bea dosti`ni za 50-60 u~esnici, osobeno otkako Georgi stru`no gi secira e {emite na ritmot i na rabotata so nozete vo lesno sfatli vi segmenti.

Be {e o~igledno od po~etokot deka za Georgi ~ekorite i ritmot se najednostavni i najva`ni detalji na igroorstvo i deka da se napravat vistinski te ~ekor i vo vistinski ritmi, ne e i sto {to i „pravilen” da se odigra edno oro. Ona {to e najva`no vo {emata na ne{tata na Tomov e kako se i gra edno oro. Da se odi gra edno oro na „pravilen” na~in zna~i dekoj del od teloto e precizno tokmu na vistinski mesto i vo vistinski nasoka vo sekoj m ig dodeka trae oroeto. I dodeka ni e bevme zafateni da gi na-u~i me ~ekorite i ritmite, Georgi Tomov be {e zafaten so davawe instrukci i, poti knuvaj{i i namuvaj{i n~i matel no da gledame na broj ni te fini to-ki na stilignot koj toj ni gi opi-~eva e i demonstrira e.

Pa taka, za da se zapo-ne „Slavonskoto kolo”, glavata treba da e podignata, ramenata nanazad,
Following are the articles concerning George Tomov’s teaching dances in Toronto and an interview with him published in the magazine “Ontario Folkdancer” Volume 24 No. 4 of June 15, 1993, and Number 5 of September 1, 1993, in which is written: “Relax, make mistakes. That’s the way you learn”; was George Tomov’s advice. And learn is just what we did at his mostly-Macedonian workshop on April 17, 1993 in Toronto.

George taught one Croatian dance (Slavonsko Kolo) and six Macedonian dances (“Žalna Majka”, “Skudrinka”, “Berovka”, “Koljino Oro”, ‘Kircino Oro’ and ‘Žensko Čamče’). Some were harder than others, but all were accessible to the 50 to 60 participants—especially after George expertly dissected the rhythmic and footwork patterns into easily digestible segments.

It was obvious from the start that, for George, steps and rhythm are only the bare bones of folk dancing and that doing the right steps in the right rhythms is not the same as doing dance “the right way”. What is most important in the Tomov scheme of things is how a dance is done. Doing a dance “the right way” means that every part of your body is in precisely the right place and the right orientation at every moment of the dance. So while we were busy learning the steps and the rhythms, George Tomov was busy instructing, exhorting, and cajoling us to attend carefully to the many fine points of styling he described and demonstrated.

Thus to start ‘Slavonsko Kolo’: head up, shoulders back, eyes on the person opposite in the circle, left foot pointing in the line of direction, right foot pointing to the center; now walk, smoothly. All this preceded by a demonstration of the difference between “walking walking” and “dancing walking” and followed by frequent demonstrations of both the “right” and “wrong” ways to hold the head, arm,
Pogledot kon liceto sprotiv no vo oroto, levoto stapalo kon pravec ot na igraweto, a desnoto kon centarat; sega odete, ramnomerno. Na seto ova mu prethodi demonstracija na razliki kota po-
me|u „odejji i igrajji“ i „igrajji odejji“ , a pro-
sledeno so —esti demonstracii i na „pravilni“ i „nepravilni“ na-|ni na dr|ewe na glavata, racete, stapalata, torzoto, pri sekoj |ekor od oroto.

I groorcite mo‘e, se razbiraa, da ne se sogla-
svaat so toa dali postoi takvo ne|to kako „pravilen na|n“ na igrawe (jas, na primer, po-
ve) ja sakam verzi|ata na „@ensko —am-e“ {to ja
nau|v vo moeto „selo” otkolju verzi|ata na koja Georgi ne u-e|e}. No, ako go prati me konceptot deka ona {to nie go u|ime e oroto ko-
se i igralo (ili se igra) vo specifi|no mesto —
filtrirano, se razbiraa, preku percepciiite i sklonostite na u|itelot — toga| predu-
vaveto toa da se odigra na „pravilen“ na-in
zna|i da se odigra onaka kako {to se i igralo
amu. Dali nie sakame na toj na-in, e ednostav-
no pra|awe na li|en vkus.

Georgi Tomov e topol, priv liceen u|tel koj
potti knuva. Negovi ot akcent vrze i inite detali
na stil|ingot gl {-ini i najednostavnite ora da bi-
dat interesni i predizi|kuva|ki dari i za
oni e od nas koi tancuvame so godini. Nasproti
negovato i insiti|rawe na „pravilen na|n“, ne-
gova namera ne e rekreativite i igroocii da gi
pretvori vo klonovi na Georgi Tomov. Tij priz-
nava deka site nie sme obdareni so razli|ni
fizi|ki talenti i ograni|uvawa i deka sekoj od
nas ja regira na muzika kati na na-in koi sup-
tilno vlijat vrz „pravilni ot na-in“ na koj nie
go i grame oroto.

Za oni od nas koi u‘ivaa vo —asovite na
Georgi vo mi natoto, predavawata bea prekrasno
nostali gi —no patuvawe; bevmve vo mo‘nost da gi
usorv{me oni era za koi bevmve sigurni deka
ziame i da gi nau|me oni e ora {to ne sme gi
vi dele i znaele porano. Za tii koi se zapoznavaa
so Georgi, negovite ora i negovoi ot stil na pod-
uvawe za prv pat, be|e gol emo zadovoljstvo {to
na raspol agewe i maa sovli adli vo meni od pri-
le|ni ora, podu|uvani so kristal na jasnost.

Predavawata se zavr{uvaas so —as po peewe
vo traewe od 60 minuti, {to go dr‘ea Marti
Ripson i Vendi [earer, nastavni po peewe i
istaknati peja|e vo Ansamblot „TOMOV“. Tek-
stovite i imei distributioni rani na 30-35 —lenov
entuzi jasti, so toa {to i visoki te niski de-
lovi od pesni te bea ve| bani del po del, dode-
ka cela grupa ne be|e sposobna da go ispee
sekoj del od po|etok do kraj. Za moeto oko kako
gleda|publika, be|e o|gleded deka sekoj cel-
osno u‘iva|e; a za moeto uvo kako slu|a|pub-
lika, rezultati te od eden —as ve| bawe i navi sta-
na bea mnogu i impresivni.

Se na se, prekrasno predavawe. Zarem ne vi
i milo {to beve tamu? Zarem ne vi e —al {to
ja propu|tivite?"
foot, torso and especially the “googy” (backside) with every movement of the dance.

Folk dancers may, of course, disagree about whether there is such a thing as a “right way” to dance (I, for one, prefer the version of Žensko Čămče I learned in my “village” to the one George taught). But if we accept the notion that what we are learning is the dance as it was (or is) done in a particular place—filtered, of course, through the perceptions and predilections of the teacher—then the admonition to do it the “right way” means to do it the way it was done there. Whether we like it that way is simply a matter of personal taste.

George Tomov is a warm, engaging and supportive teacher. His emphasis on the fine details of styling makes the simplest dances both interesting and challenging, even to those of us who have been dancing for years. Despite his insistence on the “right way”, it is not his intention to turn recreational dancers into George Tomov clones. He recognizes that all of us are endowed with different physical talents and limitations and that each of us will respond to the music in ways that will subtly affect the “right way” we do a dance.

For those of us who have enjoyed George’s teaching in the past, the workshop was a wonderful nostalgia trip; we were able to fine-tune those dances we were sure we already knew and to learn those dances we had not seen before. For those who were meeting George, his dances and his style of teaching for the first time, it must have been very gratifying to be offered a manageable menu of appealing dances, taught with crystal clarity.

The workshop concluded with a one-hour singing lesson, conducted by Martie Ripson and Wendy Shearer, singing coaches and featured singers with the TOMOV Ensemble. Lyrics were distributed to the 30-35 enthusiastic participants, and both the high and low parts of the songs were practiced phrase by phrase until the entire group was able to sing each piece from beginning to end. To my spectator’s eye, it was obvious that everyone was having a thoroughly enjoyable time; and to my listener’s ear, the results of a single hour of instruction were very impressive indeed.

In sum: a fine workshop. Aren’t you glad you were there? Aren’t you sorry you missed it?”
Georgi Tomov dir’j predavaa za narodnite ora od porane’nite republiki na Jugoslavija i go osnova i e raskovoditel na Ansamblot „Tomov“. Neodamna predava e vo Toronto i vo Montreal.

Pravawe: Mora da ste umoren po patuvawe e-to vo Toronto za raboti i ni cati i izlo’bata (na 17 april, 1993).

Odgovor: Da, mnogu sum umoren. Osobeno poradi toa {to mart e naporen mesec za mene.

P: Zo’to?

O: Rabotam so deca od treto, ~etvrto i petto oddeleni e vo javni ot kol ski si stem vo Kvi ns. Toa e eksperimentalna programa sadena preku kol ski otdor vo sorabotka so Umetni’ki te partneri, mladinska organizacija. Ova go pravam ve}e devet godini.

P: Koja e cel ta na ova programa?

O: Za decata od razli-na poteklo da se zapoznaat so narodnite ora, pesnite i folklorot. I mam tri oddelenija i predavam gr-ki, polski i makedonski folklor. Dr’am asovi od oktomvri do mart, no minata godina bev vo Avstralia i gi odlo’iv esenski te asovi, taka {to sega} e dr’am asovi do juni.

P: Kolu e star Ansamblot „Tomov“?


P: Dali nekoga{ ste pomosli ile deka} je postoi tolik dolgo?

O: Ni koga{ ne sonuvav deka} e bide taka, no postoi gol ema energija vo grupata. Prekrasno e.

P: Kakva rabota baravte?

O: Studirav vajarstvo. Za da se dobi e dobra rabota, treba e da se bi de -len na Komunisti ~kata partija. Toa be e osobeno te ko za mene kako Makedonec vo Zagreb. (zabele}ka na uredni kot: Zagreb e glaven grad na Hrvatska)

P: Kako re}ivte da zami nete?


P: I to pravevte koga stignavte vo Wujork?

O: Zapo-nav da rabotam kako vajar vo Sculpture House, vr{ev popravki, pravev ka-lapi, sekakvi raboti povrzi so vajar stvoto. Bev studiral dve godini vo Skopje na Vi}ata pedago}ka

Xein Aronovi} / Jane Aronovitch

SYNOPSIS:

Georgi Tomov, one of the most prominent folklorists in the Balkans, has been teaching at the University of Toronto and Montreal since 1993. He has been involved in an experimental program at the University of Queens since 1974, working with students from the third, fourth, and fifth year of the folkloric program. His program aims to familiarize students with the folklore of different countries, including Greek, Polish, and Macedonian. He has been teaching the program for nine years.

P: Why are you teaching at this program?

O: I teach at the program to familiarize students with the folklore of different countries, including Greek, Polish, and Macedonian.

P: How long have you been teaching this program?

O: I have been teaching the program for nine years since 1974.

P: What kind of work do you do?

O: I teach at the program to familiarize students with the folklore of different countries, including Greek, Polish, and Macedonian.

P: How old is the Ansambol „Tomov“?

O: The Ansambol „Tomov“ is ninety years old. It was founded in 1924.

P: Did you have any assistants who have taught for a long time?

O: No, I have had many assistants who have taught for a long time.

P: What kind of work is required for this program?

O: The program requires a lot of work, including teaching at the University of Queens since 1974, familiarizing students with the folklore of different countries, including Greek, Polish, and Macedonian.

P: How long have you been teaching at the University of Queens?

O: I have been teaching at the University of Queens since 1974.

P: What kind of work is required for this program?

O: The program requires a lot of work, including teaching at the University of Queens since 1974, familiarizing students with the folklore of different countries, including Greek, Polish, and Macedonian.
George Tomov teaches dances from Macedonia (a part of the former country of Yugoslavia) was the founder and director of the TOMOV Folkdance Ensemble. He recently taught in Toronto and Montreal. The following is the interview called "Tomov's Macedonian Folklore" by Jane Aronovitch, in which is said:

**Q:** You must be tired after travelling to Toronto for the workshop and show (on April 17, 1993).

**A:** Yes, I'm very tired, especially because March is such a heavy month for me.

**Q:** How come?

**A:** I work with children in grades 3, 4 and 5 in the public school system in Queens. It's an experimental program given through the school board in cooperation with Art Partners, a youth organization. I have been doing this for nine years now.

**Q:** What is the purpose of this program?

**A:** To introduce folk dance, songs and folklore to children of different backgrounds, I have three classes and I teach Greek, Polish and Macedonian dances and folklore. In teach during the months of October through March, but last year I was in Australia so I cancelled the fall classes and I will run classes until June instead.

**Q:** How old is the Tomov Ensemble?

**A:** It's 19 Years old. I started it in 1974. Next year is our 20th anniversary.

**Q:** Did you ever think it would last this long?

**A:** I never dreamed it would, but there is a lot of energy in the group. It's wonderful.

**Q:** What kind of work were you looking for?

**A:** I studied sculpture. To get a good job you had to be a member of the Communist party. It was especially difficult for me as a Macedonian in Zagreb.
akademija za umetnost. Isto tako, bev i vo Pariz vo 1963? Da studiram nekolku meseci.

P: Od kade igraorstvoto?

P: Planiravte li da ostanete vo Wujork?
O: Oti dov po Ameri kiot konzu lat i pra av dal i mo`e da do bi jam vi za za prestoj od edna godi na. Rekov deka sakam da studiram vajarstvo. Me pra aa dal i su m pobaral otsustvo od direk torot na "Lado". Rekov deka ne, deka sakam prvo da znam dal i dal i mo`no da ostanam. Mi reko da voboi ~eeno da prvo otsustvo, no sepak se slo`ija. Mi reko da ne ika`a u vama na drugi te igraoci.

P: I, nazad vo Sculpture House vo Wujork...
O: Tamu navistina nemav mo`nost da rabotam ni {to kreativno. Toa be{e samo biznis. Osta nav okol u tri godi ni, do 1970.

P: Toa be{e sam otsustvo.

P: Kakov vid na tancovo studio?

P: I to ve natera da osnovata i igraorno dru tvo?
O: Bev vkl u-en vo davave ~asovi na 14-ta ulica i 6-ta avenija. Friday might group? Toa be{e poznata grupa vo toa vreme. I ma`e gol e entuzi jazami luje to posto jano me pra uva koga}e po-nam so i graorno dru tvo. Na kraj, re`iv da probam. Organi z r av audici i, po nav da ku-puvam nosii i posvetuvav vreme na vodewe zabel e{ki za korografi i i.

P: Koga be{e prvi ot nastap na i igraorna grupa?
O: Prv iot nastap koj jas go korografi r av be{e na Denot na bl agodarnosta, 1974. Go i zvedove "Povardari eto".

P: Toa e i soto kako dene i ot va{ "Povardarski spl eti"?
O: Ne, ima`e brojni promeni. Vo toga}e nito bea vkl u-eni "Ti no More", "Baf -ansko", a zavr i uva e so "Crgnogorka".

P: Dal i korografi r avte za drugi grupi?

Jas sum, i sto taka, ~e ono nova na ameri kan skata Organi zaci ja za slavi sti-ko nasledstvo (Slavic Heritage Organization). Toa e neprofit i na or ga ni zaci ja koja se bavi so-uvuavave i prezen ti r awne na kul turata na slavjanske naroci. Tie imaat nastap sekoja godi na. Sekoja od 13

Vo studiot o ,,Tomov" / In the TOMOV Studio
(Ed. Note: Zagreb is the capital of the Croatian republic).

Q: How did you decide to leave?
A: In Zagreb I met a Slovenian woman. Her father had recently moved to the US. I was planning to go to Montreal with Lado for Expo 67; she decided to go too. After two months, though, she returned home. But since then, I have been living with her father. He's 80 now and I take care of him. His wife died before he came in 1967. I performed with Lado in Montreal, Then in USA, and finally in New York I just decided to stay.

Q: What did you do when you got to New York?
A: I started to work in a sculpture house doing repair work, casts, all kinds of work related to sculpture. I had studied for two years in Skopje at the High Pedagogical Academy of Art. I also went to Paris in 1954 to study for a couple of months.

Q: Where did dancing come in?
A: After Paris, I came back and started dancing with Tanec. That lasted until 1962. I returned to Skopje after the earthquake in 1963. We lost our home but everyone in my family was okay. I went to Zagreb because I got work with Lado and ended up in New York after Expo 67.

Q: Did you plan to stay in New York?
A: I went to the American consulate and asked if I could have a visa to stay for one year. I said that I wanted to study sculpture. They asked me if I had asked the director of Lado for a leave of absence. I said no, that I wanted to know if it was possible to stay first. They said it was supposed to work the other way round, but it turned out okay. They told me not to say anything-not to make a scandal like Nureyev, Baryshnikov! I told Lado at the last minute before they left New York. They told me not to tell the other dancers.

Q: Back to the sculpture house in New York...
A: It didn't really give me an opportunity to do anything creative. It was just business. I stayed about three years until 1970.

Q: What did you do then?
A: In 1970, I got a little job in Bloomingdale's. The whole idea was to learn more English and to have contacts with people. I love people. I was a salesman in the men's department. I stayed there until 1975. Then opened a dance studio and worked there until 1982.

Q: What kind of dance studio?
A: I had a large dance studio in Manhattan. And it offered all kinds of folk dance classes, with different teachers – like Michael Herman, Steve Zalf, Karl Finger and many others. We danced Monday, Tuesday and Wednesday nights. Then the studio became the headquarters for the dance company, starting in 1974.

Q: What made you start the dance company?
A: I was involved in teaching at the 14th St. and 6th Ave. Friday night group. It was a very famous group at that time. There was a lot of enthusiasm and people kept asking me about starting a dance company. Finally, I decided to try. I held auditions, began to buy costumes and spent time recording for choreographies.

Q: When was the dance company's first show?
A: The first show I choreographed was on Thanksgiving 1974. We did Povardarie (by the Vardar River).

Q: The same as your current Povardarie suite?
A: No, there have been all kinds of changes. That one hat Tino More, Bulansko in it and finished with Crnogorka.

Q: Have you choreographed for other troupes?
A: Yes. I choreographed a ballet at Lincoln Center for the Vienna Opera House in 1986, and I also choreographed for the Winter Olympics in Lake Placid in 1980. My ensemble performs at Lincoln Center almost every year. And in 1988 we did our first complete show at Carnegie Hall. Other performances
Lenki izveduva ora i pesni od svojata zemja.

P: Dal i rabotite so nekoja druga grupa?

O: Jas sum umetni~ki direktor na kulturnoto dru{tvo „Goce Del~ev“. Toa e grupa od 60-tina deca od Makedonskoto zdru`eni e od Wu Xersi. Nastapuvame za crkvata ili ponekog, na fes-ti vali vo Wu Xersi.

P: Kako zarabotuvate?

O: Ne zarabotuvam! Bogat sum na pozitivno. Mojata cel e da i pomagam na l{jeito i da gi pravam sre\ni, da i go dadam moeto znaewe za folklorot i da go zbogatam mi vnoto znaewe. Rabotam za podobro razbira\me i mej u narodite i da i ma mi na zemjata.

P: Zna~i, ve e ne rabotite, nemate rabota?

O: Rabotam na opredeleno vreme vo Citibank - 20 ~asa nedelno. Toa mi dava pravo na zdravstveno osiguruvawe. Jas sum ef na Protokolot vo Salata za ve-`era, no rabotam si ( to e potrebno. Toa e postojana rabota od 10:30 do 14:30 sekoj den.

Toa mi odgovara bi deji rabotam so decata od 09:00 do 10:00, a potoa sum zaf aten so grupata od Wu Xersi ili so mojot Ansambl. Rabotam od 08:00 do polno, -esto sam i jam nosoi da razdenuvawe. I sto taka, predavam na rabotilnici, kako ovaa ovde vo Avstralija mi natata godi na.

P: Dal i zatoa ti dove vo Avstralija?

O: Brat mi i sestra mi ve\t tame ve\e do l- go vreme. Toa be\e prv pat ( to go vidov brat mi za ovi 30 godini. Ostanav dva meseca vo Avstralija na gosti i predavaj na rabotilnici. Bev gosti na avstralitsko zdru`eni e na tancovi u-i-teli i predavav vo S`dej, Kanbera, Melburn, Adelaid i vo Pert.

P: Slu{ nav deka ima mnogu Makedonci vo Avstralija?

O: Ima silna Makedonska zaednica tamu, okolu 400.000. A, najmi adite zboruvat makedonski so avstraliski akcent!

P: P kraj sit e i graorni aktivnosti koi ve okupira\at, razbrav deka ste mnogu aktiven vo oblasta na ~ovekovite prava. Dal i toa to-no?

O: Bez izbran za pretsedatel na Makedonskoto zdru`eni e za ~ovekovite prava vo Amerika. Raboti me naporno za da ja el i mi rime diski-mi nacijata protiv Makedoncite koi se na rabo-ta ovde vo SAD i tamu, na drugata strana. Sakame po-i tuvawe na ~ovekovite prava na Makedonci-te za da mo`a da u-`at na svojot jazik, da ja praktikuva svojata religija i da bi da slo poddeni da patuvat i `iveat kode ( to sakaat. Ti e sakaat da `iveat vo mi r.

P: Dal i e toa politi~ko telo?

O: Ne, nema povratsanost so makedonskata vla-da. Toa zdru`eni e aktiven vo SAD. ~estopati, ne se soglasuvam so makedonski te politi~ari. Ne gi me\am amo ~ovekovite prava so politi~ka. Toa e humani tarna, a ne politi~ka organzacija. Autsajderi kako Bugari i Grci mo`e da gledaat na nea kako na politi~ka organzacija. No, ne.

Taa se formiru`i (e poradi toa ( to i ma`i nedostigna lekovi vo Makedonija. I sprati vme 35.000 dolari donacija za lekovi, a amerikanska vo SAD da donira`i 5 dolari za sekoj 1 dolar ( to ni go dadovme. Taa zapo`-na kako organzacija da dava pomo`i. No, sega, taa e predmet na samoza-do\ostvo za oni od nas koi i ~ive vo SAD: i nake na ~ovekovite prava. Sakame na`ite bra`a i sestri, tamu preku, da gi i maat istite prava.

So Makedonci od Wuork / With Macedonians from New York
there were with guest groups. I’m also a founding member of the Slavic Heritage Organization of America. It’s a non-profit organization concerned with preserving and presenting the culture of Slavic nations. They have a performance every year. Each of the 13 members performs dances and songs from their country.

Q: Do you work with any other groups?
A: I am the Artistic Director of a performing group called GOCE DELČEV. This is a group of 60 kids from the Macedonian Association of New Jersey. We perform for the church or sometimes at festivals elsewhere in New Jersey.

Q: How do you make money?
A: I don’t! But I’m rich in other ways. My goal is to help people and make them happy, to give people my knowledge of folklore and enrich their knowledge. I work toward better understanding between nations and to have peace on earth.

Q: You don’t have a job?
A: I work part-time for Citibank – 20 hours per week. That entitles me to a health plan. I am Chief of Protocol in the Executive Dining Room, but I do whatever is needed. It is a steady job from 10:30 to 2:30 every day. It works well for me because I work with the kids from 9:00 to 10:00 and afterwards I am busy with the New Jersey group or with my ensemble. I work from 8:00 in the morning to midnight, often sewing costumes myself until the early hours of the morning. I also teach workshops like the one here and in Australia last year.

Q: Is that why you went to Australia?
A: My brother and sister have lived there for a long time. That was the first time I saw my brother in 30 years. I spent two months in Australia visiting and teaching workshops. I was a guest of the Australian Association of Dance Teachers and taught in Sydney, Canberra, Melbourne, Adelaide, and Perth.

Q: I’ve heard there are lots of Macedonians in Australia?
A: There is a very strong Macedonian community there, about 400,000. And the younger ones speak Macedonian with an Australian accent!

Q: Besides all the dance activities that keep you busy, I understand you are also very involved in human rights. Is that right?
A: I was elected President of the Macedonian Association for Human Rights in America. We work hard to eliminate discrimination against Macedonians in jobs here in the US and over there. We want respect for Macedonians’ human rights, so they can learn their own language, pray their own religion and be free to travel and live where they want. They want to live in peace.

Q: Is this a political body?
A: No, there is no connection with the Macedonian government. It is active in the US. Many times I don’t agree with the Macedonian politicians. I don’t mix human rights with politics. It is a humanitarian organization, not a political organization. Outsiders like Bulgarians and Greeks may look at it as political. But it isn’t. It started because there was a shortage of medicine in Macedonia. We sent a $35,000 gift for medicine and the American government donated another $5 for each $1 we gave. It started as an organization to give aid. But now it is a matter of self-satisfaction for those of us who live in the US: we have our human rights. We want our brothers and sisters to have the same rights over there.
Оръдни комитет на „Фолквю” / Editorial Board of The Folkview
Folklorniot ansambl "TOMOV" ima uspehi turneji niz Makedonija, za koi se objaveni brojni napisni vo razni vesnici. Sledat serija tekstovi od ~lenovite na Ansamblot objaveni vo magazinet "Wusletr". Prviot napis se na Xon Brando i se odnesuva na Ilindenskiot festival vo Bitola, vo koi avtorot veli:

Bitola, grad vo ju`niot del na Makedonija, vo blizina na gr~kata granica, e mesto vo koe se odvaja festivalot "Ilinden". Ovoj festival go slavi spomenot na makedonskoto vostani od 1903 godina protiv Turcite i e sli~en na 4-ti juli.

Vo Bitola, "Ilindenski te denovi" se sostojat od ~etiridneven festival. Pred 1979 godina, u~estvuvaa isklu~ivo Ma ke donci od Makedonija. No, ovaa godina, osven Ansamblot "TOMOV", ima i grupi od Mi~igen, Avst rali, kako i od drugi delej na Jugoslavija.

Festivalot zapo~nuva so parada, ve~erta vo sreda, na 29 juli. Folklornite grupi, oble~eni vo nosi{i od ni vni te seli i kraevi, se sobrav na nazna~enoto mesto na pe-riferijata na gradot, a potoa zaedno se upati na koncentratot na gradot za gol emata parada. Tie si probija put do mestoto na festivalot kade koncertite se odr~uvaa vo ~etiri posledovatelnini dena, od 20 do 22 ~asot.

Mestoto na odr~uvave na festivalot be{e na otvore- no, so gol ema scena i mesto za 10 000 lju{e. Sekoja ve~era programata be{e skop od muz- ima, i grave, peewe i folklorni rituali. Muzika, pesni, ~etirati na tradicionalni pesni i instrumenti do ponovata muzika vo folk-stil. I graweto, sepak, be{e ogranik ~e na selski ot stil.

Sel se te ora, vo najgolem del, bea izvedu- vani vo prava lini{i i vo krug i se sostoej na osnoven ~ekor, prosleden so edna i i pov{e varijaci{i vo ~ekori. Toneko ga{i, ove i varija-cii glasno gi i meneva ovodovocat, no vo pov- vetoto slu~ai ednostavni koreografi{i bea aran`irani za festival koi vlki u-va odreden {abl on na ~ekori. Mnogu ~e edna grupa }e go zapo~nuva e svojot nastap so odi gruvave na scena od selski ot ~ivot kako, na pri mer, predewi i tkaewe, kosewe ~eto (edna grupa, vsu noist, i ma{e stebli od p-enica od st iropor), gotve- we, itn. Ti pi~nata programa na edna grupa se sostoi od tri ili ~etiri ora, sekoe prez~en- tirano kako celi na slaviga na festivalot be{e na ot vo reme vo ~etak na ~eceto ~asot.

Mestoto na odr~uvava so ~etiri posledotki, pri- stutni duri i kaj najmladi te i groorci (neki od ni v duri i ~etiri od godi{i), gi napra- vija ove i ora to~ku vozbu i vi. Festivalot na gle-da-te i im dade mo`e da go vkusat bogatstvo na raz- noli i kosta vo ramke na makedonskata folklorna tra- diciona i.

Nevestinska nosija - Krudi / Birdal dress - Krusevo
The TOMOV Folk Dance Ensemble had four successful tours throughout Macedonia, out of which a number of articles were published in different newspapers. The following are the stories written by the members of the Ensemble and published in the magazine Newsletter. The first article is by John Brandeau and it is about the Ilinden Festival Days in Bitola, in which the author says:

Bitola, a southern Macedonian city situated near the Greek border, is the location of the annual Ilinden Days folk festival. The Ilinden Days commemorate the 1903 Macedonian uprising against the Turks and are similar to our 4th of July.

In Bitola, the Ilinden Days take the form of a four-day-long festival of folk music and dance. Prior to 1979, participation was almost exclusively limited to native Macedonians. This year, however, in addition to the TOMOV Ensemble, there were groups from Michigan, Australia, as well as other parts of Yugoslavia.

The festival began with a parade late Wednesday afternoon, July 29th. Groups, dressed in the costume of their village or region, gathered together at designated areas on the outskirts of the city and then converged on the center of the city for the grand parade. Afterwards people made their way to the festival grounds, where the concerts were held each of the four successive evenings from 8 to 10 p.m.

The festival grounds are outdoors with a large stage and seating for 10,000 people. The program each evening was a mixture of music, dancing, singing and folk ritual. The music and singing varied from the traditional songs and instruments to more contemporary music in a popular style.

The dancing, however, was restricted to village style dancing. Village dances for the most part are done in line or circle formation and consist of a basic step followed by one or more variations on the step. These variations are sometimes called by the leader, but in most cases simple choreographies had been arranged for the festival which included a set pattern for the steps. Very often a group would start its performance with a re-enactment of a scene from village life, such as spinning and weaving, cutting grain (one group actually had stalks of wheat in styro-foam), cooking, etc. A typical program for a group would consist of three or four dances, each presented as a unit with a break between each dance. Very often there would be a women’s dance followed by a men’s dance and then the lines would integrate for a third dance.

These dances may seem simple to those familiar with the intricate steps and patterns found in many of the choreographies danced in New York City and other parts of the country, but the precision of the dancers’ footwork coupled with live music and authentic costumes made these dances memorable. It was the styling and unity of movement, present in even the youngest dancers (some of whom could not have been more than four years old) that made these dances so exciting. The festival gave the spectator a chance to sample the richness of variety within the Macedonian folk tradition.
етврти јули во Југославија и Македонија е дрвјен празник, како најот Ден на пomen на зашки натите. На околу 14 милиј на Охрид се наоа селото Белата, а во негова близина е планината која се одвива е вестоки борби со Германци те во ІІ Светска војна, во кои многу Македонци биле убиени. На врвот на планината има светишта на загинати борци. На тој ден, таму се одвиваат особени церемонии на кои присутствуваат илјадници метани и, предполагам, мало бројни туристи. Георги се наоаата турум на томе.


За ру-ек jadjeve ohridska pastrmka ko-ja, i sto taka, ja i mave me i vo na{i ot hotel vo Ohrid. Taa e mnogu vkusna. Pastrmkata e retka riba, vid koj skoro i zumi rа. Mi ka-`aa deka taa postoi

So Rod Magee / With Rod McVeigh
July fourth in Yugoslavia and in Macedonia is a national holiday like our Memorial Day. About 14 miles from Ohrid is the village of Belčista, and out in the country near there is a hill which was the site of many fierce battles with the Germans in World War II in which many Macedonians were killed. Atop the hill is a monument honoring the war dead. On July fourth special ceremonies take place there attended by hundreds of natives and, I imagine, very few tourists. George took our group there.

Along the path up the hill were stands selling sweet cherries, small sweet green plants, and all sorts of things. On the far side at the bottom of the hill there was a stage set up. The people all gathered on the hillside to observe the ceremonies. There were long speeches by some officials. Of course we understood not a word. That was followed by music and dancing by some of the groups participating in the Ohrid festival. Wendell and I sat on the grass down by the stable. The sun was very hot and I was getting a sunburn in my skimpy little sundress. Seated on the ground next to me was a native woman all bundled up. She had on a long wool skirt, heavy black stockings, probably several petticoats, long-sleeved blouse and sweater, and her head all wrapped up in a scarf. She was looking me over curiously, and I her, when our eyes met and we exchanged big smiles. Like at St. Naum a few days before, there were roving groups of musicians playing for groups of dancers here and there on the hill. At 12:30 we met at our bus and went to Struga, a short distance north of Ohrid, to have lunch at a beautiful new hotel, the Biser
Marti, Vaska i Vendi so ansamblot „Tomov” / Marty, Vaska, Wendy with the TOMOV Ensemble
From the TOMOV repertoire

TOMOV Folk Dance Ensemble
66-12 48th Avenue, Woodside, NY 11377 Telephone 718-639-3465

Photography: Maury Englander

Od repertoarot na „Tomov“ / From the TOMOV repertoire
само на уте edno mesto vo svetot, nekade vo Japanija! Mesato e rozevo i mnogu vkusno i delikatesno... mmm... ah.

Georgi poneve so sebe eden magnetofon {to ponekoga go koristevme za igrawe oro vo edna golama sala na vtoriot kat ili i nadvor na terasata. Sekoja veer, orkestarot zvare e muzika vo amerikanski stil na terasata pod naite balkoni. Edna veer gi gledavme od na iot balkon, bi dej i orkestarot zavr vava e so svi rewe na polno). Nekoi od naata grupa so u te bea dol u koga nekol ku svi ra i na zurla dojdoa i bea zamoleni da svi rat ora. A zurite se navi sti na bu ni! Del od hotel skiot personal so tr awe i m se pribli`ija i i reko deka e premnogu docna za kakva bilo vreva. Pa taka, zurlaxi ite prodefiliraa kon ezerot, si u te svirej, prosledeni so grupa od na i groorci,... tokmu kako gjadaxi.

Nekol ku doibri na prijateli bea oti deni na tri nedelen odmor vo Makedonija nekol ku godini pred toa. Iznajmile avtomobil i se vozele niz se vernite i centralnite deli vo. Se vratila doma razo-arani velji deka za toa vreme ne si u nale i zvona muzika i deka ne vi deleni ko go vo narodni nosi i! Si gurno razlikata e vo toa so kogo odite i koi je vodi.

Po ivopsnooto patuvame so avtobus od Struga do Skopje, pristignavme vo hotel ot “Panorama” na padinite na ridi objekt od koi ima e prekrasen pogled kon celiot grad. Vo 1963 godina silen zemjotres go razru{i pogol emi ot del od gradot pri {to zaga nale pove od i ljadi i ca. Go poseti vme Etnograf skiot muzej i bevme preplaveni so navstva od veli enstvenite narodni nosi i izlo`eni tamu. Vo novi ot del od gradot ima prodavnici vo koj se prodavaat izvezeni ko uli (po-nuvaji od 20 dolari, i i poskapi). Vo stari ot del od gradot ima prodavnici za opunci, no ne od stari ot stil. Edna veer, eden prijatel na Georgi donese kup makedonski narodni nosi vo hotelot i mnoguna od naata grupa kupija nosi od nego. Drug prijatel na Georgi od KUD “TANEC” ni odra `asovi za i grawe edno popladne vo hotelot, na otvorena terasa nadvor. Vrven ot nastan pri na i ot prestoj vo Skopje be e veli enstvenot makedonski izlet {to rodinite na Georgi i go priredi. Nojata pred toa, staveli pet jagniwa na ra en i vo pekarata - otkako lebot be e

Makedonski rezbi / Macedonian carvings
(the Pearl), which had opened three days before. It is
built against the side of a cliff on the lake shore. In
fact, the bare rock of the cliff is the inside wall of the
dining room. While lunch was being prepared we had
a chance to roam around. Wendell and I walked along
the shore. We saw some little boys playing badminton
in a field and Wendell went over and joined in the game.
Then two young men came along and spoke to me.

For lunch we had Ohrid trout, which we also had
had at our Ohrid hotel. It is utterly delicious. It is a
very rare fish, an almost extinct species. I was told
it exists only one other place in the world, some-
where in Japan!! The meat is pink and very sweet
and delicate ... yum ... sigh...

George had brought along a tape recorder that
was sometimes used for folk dancing in a large se-
cond floor lobby or on an outside terrace. Every
evening an orchestra played American style dance
music on a terrace below our balconies. Every eve-
ning we were watching from our balcony as the
orchestra finished playing at midnight. Some of our
group were down there still all wound up, when a cou-
ples of zurla players came along and were asked to
play for folk dancing. Well, zurlas are really raucous!
Some members of the hotel staff came running to
tell them that it was too late for any more noise there.
So the zurla players marched off toward the lake, still
playing, followed by the gang of our folk dancers, ...
just like the pied paper.

A couple of very good friends of ours had gone
for a three-week vacation to Macedonia several years
previous. They had rented a car, and drove through
the northern and central parts. They came home
disappointed, saying that at no time had they heard
any native music or seen anyone in any native cos-
tume! It certainly makes a difference with whom you
go to guide you.

After a scenic bus ride from Struga to Skopje, we
arrived at Panorama Hotel on the side of a hill with
a splendid view of the whole city. In 1963 an earth-
quake destroyed most of the city, killing thousands
of people. We visited the Ethnographic Museum and
were overwhelmed by the magnificent costumes dis-
played there. In the new part of the city were shops
selling new embroidered blouses ($20 up). There were
opanci shops in the Old City, but little in the way of
old costumes. One evening a friend of George’s bro-
ught a load of Macedonian costumes to the hotel, and
many of our group bought from him. Another friend
of George’s from the TANEK state folkdance ensemble

Sv. Jovan Kaneo vo Ohrid / St. Jovan Kaneo in Ohrid

PART IV • THROUGH THE MEDIA
ispe-en okol u 3-asot utrinata - jagi wata bea staveni vo rerna da se pe-nt. Narednuto utro, rodninite napravija salati i razni jadewa, vklju-uvaj i mali kola-i vo {erbet so med za desert. Otidove so avtobus na edno i zletni-ko mesto (javen trevni k) kade ti e bea donele ejebi-wa { to gl rasposl a-na zemja za da sedneme, se-kakvi vi dovi pijal ci, i t.n. Jadewme gol emi par-i-wa od mekoto, tenko, so-no, sli u-te topli o jaduje{_ko meso i od site drugi prekrasni jadewa dodeka ne se zasiti vme. Slu-te nav kako eden go pra{uva drugi ot do sebe: „Dal saka{ da se iz-mie{l i izbri{e{l?“ A odgovorot be{l e: „Mi tre-ba kape we i su{ewel!“ Potoa, Georgi pu{ti na-rodna muzika na magnetof onot i nie igavme na toa otvoreno mesto. Pri-vekovme gol em broj po-patni mi nuva{i koj bea zaintr irani od razli-nite ora { to nie, neobi-{na grupa Ameri-kanci, gi i gravme. Kak i sami ot Georgi, i nego-vite rodnini se mnogo gostog ubivi, dare{livi, so topli sra i mil i.
gave us a dance workshop one afternoon at the hotel on an outside terrace. The highlight of our stay in Skopje was the marvelous Macedonian picnic George’s relatives put on for us. The night before, they had gotten five lambs, and at a bakery – after the bread was all finished around 3 AM – the lambs were put in the ovens to roast. Next morning the family made salads and various foods including little honey-soaked cakes for dessert. We went by as to the picnic area (public parkland) where the family had brought blankets to spread on the ground, all kinds of beverages, etc. We ate great chunks of tender, lean, juicy, still-warm lamb and all the other wonderful food until we were stuffed. I heard someone ask another, “Would you like a wash and dry?” The answer was, “I need a bath and dry!”. Afterwards George played the tape recorder for folk dancing in the field. We drew quite a crowd of onlookers who were intrigued by all the different dances done by the strange bunch of Americans. Like George himself, his relatives are all very hospitable, generous, warm-hearted, and loving.
NI Z MakedoniJa

Od Kristina Kalas

Kako {to posvetenite ~tatele na Wusletr ve}e znaat, ansamblot "Tomov" imaj e edinstvena mo`nost minatoto leto (1979) da odi na tur - nej i da nastapuva vo na Georgi rodnata Make - donija. B`vme pokaneti da nastapim na Bitol - ski ot festival kako pretstavnici na na{eto rodnno makedonsko selo...Wujork.

Dolgoro~no gledano, pova`no od nastapite be - {e mo `nosta da vidi me i da zapoznae del od l u|eto i mestata vo Makedonija. I mavve bured po~etnikata po na{eto pristignuvawe vo Bi tol a koga moravme sosila da se razbudim za da pojadduvame so gradona~ni kot. Kafe i gust sok. Ni koga{ vo tvojot `i vot: vol i si i vovi ca servi rani vo ~a{i so dr{ ka, na srebreni poslu - `avnic i, od keleri polni so po ~t i si ve{ti na da se pri bli `at ne~ujno dopolnuva) i ja ~a{ ata do rabot sekoga{ koga }e ja svrti { glavata na druga strana. I be {e toa tokmu koga prv pat se zapoznavame so makedonskata razonoda broj jeden: dr`e i povristov i Kolku podali, toli ku se po vel i~estveni, toli ku se podobri. Makedonci te, Bog da gi blagoslov i, i maat i zvonredna sposob -
nost da go rastegnat ona { to za nas bi bilo dob - rodojde i ska` ano vo 25 zbora, vo tekod od deset stranci ot~ukani na ma{i na za pi {uvawe. I toa, so eden prored. A ~esto ~i taat od zbor do zbor. Na pri emot kaj gradona~na{ kot, Georgi uka`a ~est so toa { to preveduva{ e, fraza po fraza, a potoa ~ingi go preveduva{ e negoviot prevod.

No, so umorot zad nas i so sli i vovi cata nad - vor od na{i iot sistem za varewe, naskoro bevme spre`mni da ja istra`i me zemjata i vo tekod na dve nedeli uspeavame da propatuvame niz cel a Ma - kedonija, na{i iroko i nadol go od edni ot kraj do drugi ot, od Ohrid do Bitola, do Strumica, do Skopje.

Edno od najprijatnate ne{ta pri posetata na eden makedonski grad be {e patuvaweto do sta - ri ot del od gradot. Vo povejeto gradovi vo Ev - ropa, vkl u~aujji gi i oni e na jadranski ot breg, bojata i i votot na starite kvartovi se ve{ta - ki za~uvani i staromodno i dopadlivo spakuvan za turistite; no, vo Makedonija mnogu zaneti i ve{ti ni ostanele nepromeneti u`te od sredno - vekovite. ~etaj) po stari ot del na Bitol a i
As devoted readers of the “Newsletter” will already know, the Tomov dance group had the unique opportunity the past summer (1979) to tour and perform in George’s native Macedonia. We were invited to participate in village festivals and celebrations and, not least, to perform at the Bitola Festival as representatives of our native Macedonian village ... New York City.

In the long run more important than the performing was the chance to see and get to know some of the people and places in Macedonia. We got off to a roaring start the morning after our arrival in Bitola, when we pried our eyelids open wide enough to have breakfast with the mayor. Coffee and orange juice? Not on your life: vodka and slivovitz served in stemmed glasses, on silver trays, by deferential waiters with the knack of creeping up silently and replenishing your glass to the brim whenever you turned your head. And here it was that we were first introduced to the number one Macedonian pastime: speechmaking. The longer, the more stately, the better. Macedonians, God bless them, have the uncanny ability to stretch what to us would be a 25-word welcome into a ten-page typescript. Single spaced. And often read verbatim. At the mayor’s reception George accorded us the dubious honor of phrase-by-phrase translations, with Ching’s simultaneous translations of George’s translations.

But with jet lag behind, and the slivovitz worked out of our systems, we were soon ready to explore the country, and in the course of two weeks managed to crisscross Macedonia from one end to the other, from Ohrid to Bitola to Strumica to Skopje.

One of the most enjoyable things about visiting a Macedonian town is a trip to the old town (star grad). In most towns of Europe, including those on Yugoslavia’s Adriatic coast, the color and life of the old quarters have been artificially preserved and quaintly packaged for tourists, but in Macedonia many crafts and trades have remained unchanged since medieval times. Walk into the old quarter of Bitola and, tilted along the patchwork of twisted, cobbled streets and alleyways, you will find leatherworkers, blacksmiths, jewellery-makers, bakers, copperworkers. Even a few gnarled old men selling musty pieces of folk costume. It’s possible to make some real finds—a vest, some socks, an occasional apron. (The difficulty for most tourists is in getting valuable pieces out of the country, since the government does not want the best of its folk heritage to end up in the hands of...
ODEJJI NAVALENO PO ZAKRPENI TE I ISKRI VENI TE KALDRMI I SOKACI, JE NAI Dete NA KO’ARI, Kova-i, Zlatari, pekari, kujuni i. Dur i i nekolku starci so tvrda ko’o na racete koi prodavaat zastareni delovi od narodna nosija. Mo’o e da najdete i vristinski delovi od nosite - prsi-luk, -oryapi, sve-ena prestilka. (Problem za povejeto turisti i i znesuvaweto vredni delovi nadvor od zemjata, bi dejni) viadata ne saka del od nezhi toto folklorno nasledstvo da zavrj i vo racete na stranske kolekcioni ner.) Ne e problem da se najdat i kupat opinci, bi dejni moderniti -eviari postojano gi proizveduvaat za prodavaawe; prekroasno i skustwo e da vlezete vo prodavni ca i da vidite stotici i stotici para opinici kake si vist na yi dovite, kasite, pregradnite gredi na tavanot. „Rog na i zobi i stvo” za eden bal kanski i groorec.

Vo stariot del na Skopje i na Ohrid mo’e da se sedene vo kaf-e-restoran na edno topllo, vksuno gor-i-lo vo „tursko kafe” i da gi gledate luje koi pominuvaat. Muslimanske ‘eni sekoga se lesno prepoznati i bi dejni nosat mantil i nosat marama na glavata. @iva ta vo termometerot se iska- i na 40-ot stepen nekolku pati vo tekot na na j iot prestoj, no ti mantili ne samo {to ne bea soble-eni, tuku ne bea nitu otkop-ani. Istotaka, lesno be e da se zabele ‘at albanski te ‘eni koi nosat egzoti-ni pantaloni vo forma na vreja. No, ne mejate gi niv so romski te ‘eni –i {alvari se dre-l-i i upadlivo {areni, no nikoga {ne se vozdr a-no mnogubojno kaki na Albankite.

Makedonicite koi gi zapoznawme vo tekot na na jata turneja bea srdevi, top li, otvorenri luje. Tie bea voshi teni i gordi koga doznai deka ovaa grupa Amerikanici nau-i e do dovolno za ni vnoto nasledstvo da gi nau-at ni vni te pesni i da gi igraat ni vni te ora. Tie toa go zemaa kako kompliment za sebesi i so pravo. Edno od moite najdobri sejavava e povrzano za edna stara ‘ena vo Bi tolakojad’eni gleda”e kako pred paradata i igrame na ulica. Koga muzika kata prestana i koga zastanav vedna (do nea, samo so nasmeav bi dejni) znaev deka nemate zaedni-ki jazi k na koji mo’ele da zboruve. Mi vozrati so nasmevka, nezhi toto i se zbr-ka vo iljadnicibr-ki i taa me pregana so nezhi ni te krevki, sli bari race i se smee e.

Istotaka, i mavme mo’nest da i igrame vo brojni mali i sel a vo vratre nasta. Edno od niv be e seloto vo koe voza-ot na na j iot avtobus, l van, go mi nal svoeto detstvo. Toj vesel –ovek, koj saka {egi i ima gola duja, ja prifati na jata grupa kako svoja i so gordost ni prika’uva e kako toj sami ot da n’e i ma’e pronajdano. I igrame vo son-evii, pravi l i selski sretselal sapo zav- vaweto na zurlite, gajdite i so neumorni ot tapan. Selinite misle deka deka e prekrasno {to gi igrame ni vni te ora, no tie sakaa da znaat kako i zgleda koga Amerikanici si gi igraat svoite tanci. Pa, re i vme da i po ka’e. L go i igrame na j iot tanc so –ukawe so klompi. I morame da i zali i i me kako di vi jugoslavenski i lje od guma - celosno obile-eni vo makedonska narodna nosija, prosledeni so glasni i zivci i dodeka gi vitkavmo kolena, mavtavme so racete i se obi duvavme zaludno da udi rame so opincite vo pravlivata treva. Toa i m se dopadna.
foreign collectors.) Opanci are no problem to find and buy, since modern leatherworkers produce a steady stream for sale; it is a delightful experience to walk into a shop and find hundreds and hundreds of opanci hanging from the walls, the counters, the ceiling beams. A Balkan dancer’s horn of plenty.

In the old town of Skopje or Ohrid one can sit in a cafe over hot, deliciously bitter “tursko kafe” (Turkish coffee) and people-watch. A Muslim woman is always recognizable because no matter what the weather or temperature is, she will be wearing a raincoat and have a scarf tied about her head. The thermometer topped 100 degrees more than once during our stay, and those raincoats not only stayed on but were not even unbuttoned. Equally easy to spot are Albanian women, who wear exotic, baggy “harem” trousers. But don’t confuse them with gypsies, whose balloon pants are colorfully gaudy, never soberly colored like the Albanians’.

The Macedonians we met all throughout our tour were hearty, warm, open people. They were delighted and proud to learn that this bunch of Americans thought enough of their heritage to have learned their songs and dances. They took it as a compliment to themselves, and rightly so. One of my best memories is of a very old woman in Bitola who had been watching us dance in the street before the festival parade. When the music broke off and I ended up standing next to her, I just smiled, knowing there was no common language in which we could talk. She smiled back, her face breaking into a thousand wrinkles, and put her frail, old arms around me and laughed.

We also had the chance to dance in a number of small, country villages. One of them was the childhood village of our bus driver Ivan, a jolly, fun-loving mountain of a man who adopted the gang of us as his own, and showed us off as proudly as if he had invented us himself. We danced in the sunny, dusty village square to the wail of zurlas, a gajda, and a tireless tupan. The villagers thought it was wonderful that we could do their dances, but what they wanted to know was it that Americans could themselves danced? Well, we decided to show them. We clogged. And must have looked for all the world like wild, Yugoslav contortionists-dressed in full Macedonian costume, chugging knees to noses, waving arms, and trying vainly to make opanci tap-tap in the dusty grass. They loved it.

Around Lakes Ohrid and Prespa

In touring around we discovered that most of the Macedonian countryside is hilly, but with occasional startling variations on the theme. The mountain areas around Lakes Ohrid and Prespa are strikingly beautiful. The scenery doesn’t take your breath away, the altitude and hairpin turns on the mountain roads certainly do. The world on top of the mountains seems a creation apart – a wild, ageless area where wind is the only sound and where you can look across the cold, deep expanse of Lake Ohrid to the Albanian hillsides on the far shore. The mountaintops are inhabited only by the solitary, self-reliant shepherds who live on the milk and cheese of their flocks for most of the year.
Okolu Ohridskoto i Prespansko Ezero

Vo teko na turnejata otkrivame deka pogole mi - ot del od makedonskiot predel e planinski, no po vreme so iznenaduva~ki varijaci na ovaa tema. Planinskite predeli okolu Ohridsko to i Prespansko Ezero se frapantno ubavi. Pejza`ot ne zdivot, no visinata i ostri tekri vini po planinskiot pat zasigurno je go storat toa. Svetlost na vrvot na planini te izgleda kako raskoka na tvorba - di v prostor to ne staree, kade vetro e edinstven ot zvuk to se sluca i kade mo`ete da gl edete preku studenoto, di aboko prostranstvo na Ohridskoto Ezero do drugata strana, do al banski te padi na sprotivniot breg. Planinski te vrvovi se nasel eni samo od osameni ov-ari, polni so samosi gornost ostaveni sami na sebe, koi i veat od ml ekato i sre`eto od ni vinite stada vo teko na pogol emot del od godiniata.

Povejeto predeli ni z koi pomic navme bea tolku vozbudili kolku i `i i vosveni: padi ni ob lani so sonce, suvi i topoli, osven onam kade r ekit e i kanali te sozdvavaat cvetni bav-i, gradini i farmi. Domati, krastavici i pipi se gl avni te letni zelen-ukovi prozvodi, a na jug se gledaat nizi i nizi tutun to se su`at pokraj pati te tata.

Niz cela Makedonija mo`evme da najdemo klubi i lubenici i di`i i gol emo, vkusno crno grozje. Eden den zastanavame da kupi me grozje od edna tezga pokraj patot i dodeka jadevme, pi evme i sve`a i izvorska voda. Pogledot se protegaj e preku v ef tenoto i zagrena prostranstvo od riodovi i planini koi se protegaja na jug, kon Gracija i jas se osmeluvam da re-am deka tamu polski te klozeti bez vrata se edna od najubavite turistici -ki povolnosti vo Makedonija.

Pri krajot na na{i ot prestoj, oti dovevo vo manastirot Sv. Jovan Bigorski, smesten vo edno prekrasno umsko mesto na ostrite zeleni planini severno od Ohrid. Tamu stavanme filmski yezdi. "Varadarfilm", skopiska filmska kompanija specijalizira za dokumentarni programi, se za`atresi ra za storijata na ovii wujor-ani za koi be`i i zvestuvano deka i graat kako istokrVENi Makedoni i so celata svoja ekipa pod dojava vo manastirot do da go sni maat naeto transformirani rawe od Farmerki i Foster Grants (poznata marke na oblika) vo tuniki, prsuci i pojasi. Go sl i ka i sami ot manastiri, so negovaata spokojo na, dostoi nstvena vnutrehest nost ukrasena so koi i koi i rezbi. Nq sni maat na stobi na je, obe`e`en so to-ki na na{i te nosi, a potoa i nadvor na sveto sonce kako i grame vo dvorot vo kaludma. Bev opena na ubavinata i bojata na na{i te nosi na si lnata son-eva svetlina. Kolku po-naku od na-i not na koj jas ostekega gledaj ed pod ve`a kos osvetlenie, na zatvoreno.

Potoa, filmmskata ekipa na`u po-eesti so „mal ru~ek“ - ona na to tie bea doma ni be`e „produkcija“ od najmalnu sedum jadewe a koja se otetogepove od 4-5 asa (ja zaboravi to{nata brojka po nekolku a`i mi na). Od p-enkar no brafo i jogurt kako prajdejade, do pe-enoto jagneto, pa do bogato-vkusiti te pa`i niki kako desert toa be`e jadewe dostojno na vizanti skata tra-dicija na rasko na mani estaci ya.

Na posledni deni ot den vo Makedonija, filmskata ekipa pod dojde vo na{i ot hotel vo Skopje za da nq i sprati. Dodeka se konavavme vo avtobusot i bevme podgotveni, eden od i enoti te (onoj ubavot) se pojavi so polni rase pred nas, na prostorot meju sedi te tata, i na sekogo od nas mu dade sre~a karanfil, okolatci i bakne`.

Pla{nik / Plaosnik
Much of the countryside we passed through was less dramatic, but just as picturesque: sun-baked summer hillsides, dry and hot except where rivers or irrigation create thriving gardens and farms. Tomatoes, cucumbers and peppers are the staple summer vegetables, and in the south one sees row upon row of tobacco drying by the roadsides.

Throughout Macedonia we found mouth-wateringly sweet watermelons and huge, delicious, purple-black grapes. One day we stopped to buy some from a farmer’s roadside stand and ate them, with much melon-dripping and seed-spitting, on a nearby hillsides out of which flowed cold, fresh spring water. The view looked out over a heat-shimmering expanse of hills stretching south toward Greece, and I dare say that the outhouse there, sans doors, is one of the most scenic tourist vantage points in Macedonia.

Near the end of our stay we made the trip to St. Jovan Bigorski Monastery, set in a beautiful wooded location in the steep green hills north of Ohrid. It was there we became film stars. Vardar Films, a Skopje film company specializing in documentaries, had become interested in the story of these New Yorkers who were reported to dance like true-bloody Macedonians, and brought their entire crew to the monastery to film our transition from jeans and Foster Grants to tunics, vests and sashes. They shot the monastery itself, with its serene, dark interior hung with icons and carvings. They filmed us on the portico getting into our costumes, and then on out into the brilliant sunshine to dance in the cobbled courtyard. I was stunned by the beauty and color of our own costumes in strong sunlight. How different from the way I had always seen them in artificial, indoor light.

Afterward, the film crew treated us to a “small lunch” nearby—what they hosted was a seven-course (at least) extravaganza lasting some four or five hours (I lost count after several glasses of wine). From the cornmeal and yoghurt appetizer to the roasted lamb to the rich, sweet palatschinken dessert it was a meal worthy of the Byzantine tradition of sumptuous display.

On our last day in Macedonia, the film crew came round to our hotel in Skopje to see us off. As we boarded the bus, one of the fellows (the handsome one) appeared in the aisle, arms full, and gave each of us fresh carnations, chocolates, and a kiss.
Za nivni ot nastap na scenata na wujor{kata River\(\text{s}a\)j crkva - vedna{ pokraj Brodvej, na zapadnata strana na gradot - duri i strogi ot kriti -ar na „Wujor\(\text{tajms}“ napi{a: „Be\(\text{e} toa edna od naj bogatite ve\(\text{ri} oni narodni igri vi\(\text{dena ovde za mnogu sezoni}!” Grupata se vi\(\text{ka} „Ansambl na Geor\(\text{gj} Tomov\(\text{)}, a nivni ot visok dostrel vo izveduvaweto igri i pesni e dotolku posen za cio bidej}i so godini - s\(\text{dodeka minatata esen ne im se pri dru\(\text{ill}e dvaja Jugosloveni, bratot i sestrata Nenad i Jelena Milinkovi\(\text{), sredno\(\text{kolci od Sevojno - site muzi\(\text{r}i, i gra\(\text{i i peja\(\text{i na ovoj Ansambl bea - Ameri{kanci."

| t o e toa { to gi privle-e kon na\{ i ot f olk- lor? - Otkako vo 1967 godi na dojdov vo Amerika, vo mnogu kontakti - a posebno na ovde\{ nite univerziteti kade dr\(\text{ev -asovi po f olklor - mo\' ev da se uveram deka Ameri{kante, a posebno mladite lute, mnogu se zainteresirani za kulturnoto nasledstvo na drugite narodi. Po- ka\(\text{uvaal tolkav interes za na\(ite zvuci i za dvi\' awaita, nosite i za neobi\(nite muzi\(ki instrumenti, { to naskoro dovi ideja da osno- vami ansambl koj}e gi igra na\(ite ora\(i je gi pee na\(ite pesni - ni raska\(a a denove ve rako- vodi telot na ovoj edinstven ansambl Tomov, nekogaj\(en profesional i groorec vo skopski - ot „TANEC“ i zagrebski ot „LADO“.}
"POVARDARIE" AND "GLAMOČ" ON BROADWAY

The following text was published both in The Nova Makedonija and in The Oslobodenje newspapers.

Even the fierce critic of The New York Times wrote the following about their performance on the stage of the New York Riverside Church – near Broadway, on the west side of the town, "It was one of the richest evening of folk dance seen here for many seasons!" This folk group is called the Yugoslav Folk Ensemble of George Tomov, and their climax in performing folk dances and songs of the peoples of Yugoslavia is even more sensational because for many years – up to last autumn when two Yugoslavs, Nenad and Jelena Milinković, secondary-school pupils from Sevojno joined them – all musicians, dancers and singers of this Ensembles have been Americans.

What is that which attracted them to our folklore?
- Since 1967, when I came to America, many contacts, and especially at the universities here where I was giving folk lessons, have convinced me that the Americans, and especially many young people, are very much interested in the cultural heritage of other nations and peoples. They have shown so great interest in our sounds and movements, costumes and uncommon musical instruments, that I got an idea to also establish an ensemble that would dance our folk dances and sing our folk songs – told us recently George Tomov, director of this unique ensemble and former professional folk dancer of TANEC of Skopje and LADO of Zagreb.
Rodnokraen gost uva~ki karvan

Me|utoa, toj neobi|en son na Tomov ne mo`e da se ostvari preku no}. Treba{ e - na predava- wata { i rum Amerika - da se zaraboti dovol no pari za da dojde nazad doma i da gi kupi prvite nosi, i da se rafirici glas po wujor{ kite tancovi studija za raja}weto na ovoj nov ansambl, da se soberat prvite i gioroci i da se zai interesia ra- at. - Ova poslod ednovo be(e naj) esno - vel` Tomov. - Ti e vo na{ata muzika otkrija ubavi na. Taa tolku gi osvoi { to sami baraa da ve`e bame { to pove)e, da bi dam { to postrog.

A, koi se ~le no vite na ovoj ansambl? - Site se profesionalci vo svojata rabota. Povejeto od niv i maat uni|eritetsko obrazo- vani e. Tuka i ma i lekar i i profesor i i n` e- neri i i kompjuterski programeri, advokati, umet- nici od site oblasti. Pravo da vi ka`am, vo po-etokot se pra`uvav kako vo ovoj zavrzan grad - kade mnogu { to se meri so vreme i pari - }e najdami termin { to } e i odgovara na tolku za- fateri i i le. Mi pomognaa t e samite. Ve`e bame o ra sekoj -etvrotok od 18 do 23 -asot, vo pone- delnik i i mame dva -asa peewe, i a e pred va` ni na- stapi so sobi rame i rabi me, na ni vna i ni ci- jati va, po nokel ku -asa i vo nedelite. Toj nin en- entuzijazam, taa `elba da nau~at { to pove}e i { to podobro, za mene be(e visti|isko otkriti e.

Kolu ku be(e i zne- naden @ivko Vasi- levski, pretsede- lot na Mati|a na i sele|ici te na Ma- kedonija, koga za vreme- ne na negovot pres- toj vo Wujor k mu gi pre- tstavija Ameri- kanci koi tol ku usog asi eno i graat i peat na{i ora i pesni I Taka dojdi i do pokanata Ansamb- lot da gostuva vo Ma- kedonija: vo 1979 u-estvuva e na e|in- denskite denovi vo Bi tol a, a dve godi ni podocna povtor povdapatva.

Za ti e sredbi ni raska`u uva Stiv Sej- lemson, kompjuter- ski programer, koj be(e i impresi oni ran od toa kol ku muzi ka- ta e sostaven del na `i v rot vo krai { ta- ta { to ti e gi poseti ja;

- I porano ne osvoi ovaa narodna muzika, ko- koglu edate kako taa `i vee vo makedonski te- sela { to gi poseti vme - toa e do`i vuvave { to se pameti cel i i vot. Tamu zapoznavme mnogu prijatelski raspolo`eni luje, so nekoi i se dop`i uvame. Ni se slu-uvave e na zabavite, po na{i te nastapi, site od mestoto da se fatat na ororo, da zai graat i da zapeat so nas. Toa vo Ame- rika ni kogla`e ne bi go do`i veale. Tan cuvave to- o i ovde e op( testven nastan, no toj ne zra`i - so taa magija koja bi mo`e el a da krene na noze celo edno selo, cel eden grad.

W ujor~anka od Ba{ ~ar{ij i ja

I mame vo ansamblot i edna sarajlika - ni re- kova na edna od -etvrto-nite probi vo tancovo- to studi o na agolot na wujor{kata 14. ulica i { estata avenija.

- Ne`a, vitka, ubava, ti vka devojka ni ja podade rakata za pozdrav: - Sintija Haxson - re-e.


Na { to od ti e denovi naj-esto se sejava?

- Na prekrasni te luje, Ba{ ~ar{ija i na me- lanholi - nata pesna „Kad ja poxoh na Bembaj u". Taa pesna napravi - u{ te toga(-da se vq ubam vo va`ata muzika, ko ne mo`ev nitu da sonuvam de- ka ovde, vo Wujork, edna{ i samata }e peam i }e igram, }e sakam makedonski pesni i ora.

Se sejava i na svoite cimerki od studentski ot dom, na dvete devojki od Livno - Sadruda ni Emir@ („i t i e zneja ubavo da zapeat“), a potoa i na vtorata godi na koja ja pomi- na lako koko potstanar „gore nad Ba{ ~ar- {ija“ i ve`ernite vra&mawi doma. „Ne ostanuvav do docna. Mi se -ine` e deka- toga na toa, vo toj kraj, se gleda{ e so nekoj blag prekor. Sl u{ nav deka sega vo Saraevo e se` poi naku
On tour in Macedonia on two occasions

However, that unusual dream of George Tomov could not be realized overnight. He had to collect – at lectures all over America – enough money to come to Yugoslavia to buy the first folk costumes, to spread the news at New York dance studios about the birth of this new Ensemble, to gather the first folk dancers and catch their interest. “That last one was the easiest”, says Tomov. They have found beauty in our music which overwhelmed them so that they asked me for more training lessons, they wanted me to be a more rigorous instructor.

But, who are the members of this Ensemble?
- Only professionals in their line of works. Most of them have university degrees. There are both doctors and professors; engineers and computer programmers; lawyers and artists of all kinds. Frankly speaking, at the beginning I was asking myself whether I could manage to schedule the timetable for our training courses, for our rehearsals – here in this busy city where almost everything is being measured with time and money – a timetable that would fit all of those professionally engaged persons. In this regard, they helped me a lot. We practiced folk dancing each Thursday from 6 p.m. to 11 p.m.; on Monday we have two singing lessons, while before important performances we gather and practice, on their initiative, even for several hours and also on Sundays. That enthusiasm of theirs, that desire to learn more and better, as much as possible, was a real revelation to me.

How surprised was Živko Vasilevski, President of the “Matica na iselenicite na Makedonija” when, during his stay in New York, he met those Americans who dance our folk dances and sing our folk songs in complete accord! The result was the invitation extended to the Ensemble to go on tour in Macedonia; in 1979 it participated in the Ilinđen Days in Bitola, and two years later they also went there.

Steve Selemson, computer programmer, who was very impressed by the fact that music is an integral part of the life in the regions they visited, told us the following about those visits to Yugoslavia:

We had been conquered by Yugoslav folk music even before, but when you see how it is living in the Macedonian villages we visited – it is a memorable experience. There, we met many kind persons who were friendly to us; we are still corresponding with some of them. It usually happened that after our performances, after parties, all people from that place would join our group and would dance and sing with us. We could never experience anything like that in America. Dancing is also a social event here, but it does not radiate such magic that could make all people from a village or a city leap to their feet.

A New Yorker Girl from Baščaršija

We also have a Sarajevo girl among us – they told us during one of those Wednesday rehearsals at the dance studio on the corner between the 14th Street and the Sixth Avenue.

A tender, slender, beautiful and peaceful girl extended her hand to shake hands with us:
- Cynthia Hodgson – she introduced herself. Why are you a Sarajevo girl?
- I studied in your town for two years, 1974 and 1975. I studied your literature at the Philosophical Faculty, especially the work of Vuk Karadžić.

What do you remember most from those days?
- The wonderful people, Baščaršija, and the melancholic song titled Kad ja podoh na Bembašu. That song – even then – stirred my interest for your music, but I could not even dream that here, in New York, I myself would sing that song and dance your folk dances.

She also remembers her roommates from the dormitory, the two girls from Livno – Sardrudina and Emire (“They used to sing beautifully, too”), and also the second year that she spent as a subtenant up over Baščaršija and her return home in the nights. “I would not stay out late in the nights. It seemed to me that in that region it was not allowed; they used to look at it with mild disapproval. I have heard that nowadays it is different in Sarajevo – there are so many café barrooms, restaurants, young people, and also the Olympic Games!”

When Cynthia mentioned the Sarajevo Olympic Games, her friends from the Ensemble told us that their greatest wish would be to go on tour in the Olympic city in the course
- si te tie kafe-restorani, mladite, pa dur i Olimpijadalata!

Koga Sintija gi spomena Olimpiske igri vo Sarajevi, nezini tete prijetali od ansamblot ni rekoo deka najgolema "el ba bi im bila narednata godina - za desetgodosi (ni nata od postoeveto na grupata - da gostuvaat vo olimpijskiot grad.

- Sme bile vo Lej Plesi d. Tamu, na zavrta ta ceremonija, duri go razvioriv me i znameto na Jugoslovija kako nareden do min vo Sarajevi. Ne znaeme kolku taa na "elba e realna. Bi sakal eda nastapi me i nekade nadvor od Makedonijaa, mo'ebi vo Dubrovnik, SPLIT, ne znaeme u'ite kade - veli Georgi Tomov.

Most meju kulturite

Za po'r tuvanata mi sija na ovoj vu ubenik vo nardnite pesni i ora, mnogumi na vo Amerika ve-lat deka e "most meju naitite kulturi". Kakvo sovor (enstvo postigal ansamblot na Georgi Tomov vo interpretacija jata na naitite igri i pesni mo'ebi najdobre) je posvedo i podatok deka nastapuvui i na tolk poznati te wujor (ki sceni kako (to se oni e vo LINKOLN centarat eno v Kar negi hol, deka u'estvuval vo olimpijska kul-turna programa vo Lej Plesi d. i vo mnozuborjni festvali). So zadovol stvo i staknuvaat deka po zemjotresot na crnogorskoto pri morje, vedna (organiziran konsert -i pri hod i epaten vo fon-dot za otstranuvawe na posledici te od stihijata.

(Otkrivajte) ja muzi kada na nardnite na Jugoslavi ja tie, kako (to sami te velat ja otkrivale i samata na 'a zemja, nezni ot -ovek i nezni ot prijatel ski duh.

- Tolku ne zaakaa (to jas, na (ega, gi narekuvamo "jugosloveni od amerikansko poteklo" - veli Tomov.)

Osobeno privlekuva na i not na koi Amerikan kancite od ovoj Ansambl uspeal da gi sovvaladaat i takvi te egzoti -ni i instrumenti kako (to se gajdata, zurlata, kvolot i (cupelkata, kako i so peew na jaziki (to - ne go znata.

- Se raboti za mnogu nadarenit i ambiciозni muzi -ari. Podgotveni se so -asovi i so denovi da ve'baat dodeka ne go nau- at toa (to go sakaat. Koga bevre vo Bitola i vo mojata rodna Strumi ca, na'ite ije i eksperti za slovski or i, kako (to se (ivko Firfo i (orli Dimovski, ne mo'ebi da veruvaat kako tie ije sovor (eno slovski peat - raska' uva osnova -ot i voda -ot na Ansamblot.

Toa i znenaduvawe i sami te nie go do 'i veav-me slu'aj i, ja, na pri mer, El en (ul m-an i ander kako so 'uvstvo pee "jovan, jovanke ...", Ti e pedeseti na - 24 devojki, 14 momcata, 9 svira 'i tri 'enii, koj e kii da velat smetka za nosiitete, koji i gi nema vo dovolen broj, bi deji) Tomov seto toa sam go nabavi - i se sostanuvate taka sred vozduoheni toa da ja delat ubavi nata od dru'eweto so muzi kada na edna dal e-na i na siete ni draga zemja. Ti e uspejala "Povarari eto", "Glamo~", "Linxo" i drugi ora i pesni da stignat duri do wujor (ki o Brodvej i do oni e laskavi ocenki za nivnata ume'esta na stranie te na "Wujork tajms"...
of the following year – marking the 10th anniversary of the Ensemble.

- We were in Lake Placid. There, during the closing ceremony, we even unfurled the flag of Yugoslavia as next host country of the Olympic Games. We do not know how much that wish of ours is a realistic one taking into consideration the great number of guests that Sarajevo is going to welcome, but in case nothing comes out of it, we have just commenced our first negotiations for going on tour in Yugoslavia on the occasion of our 10th anniversary. We would like to give performances not only in Macedonia, but maybe in Dubrovnik, Split, we still do not know where else – says George Tomov.

**Bridge between cultures**

In regard to the self-sacrificing mission of this man in love with folk dances and songs, many in America say that he is “a bridge between our cultures”. The fact that this Ensemble has also given performances on so many New York stages, such as Lincoln Center and Carnegie Hall, that it participated in the Olympic cultural program in Lake Placid and in a great number of festivals speaks for itself about the perfection that the Ensemble of George Tomov has achieved. They underline, with satisfaction, that following the earthquake on the Adriatic coast in Montenegro, they immediately organized a concert, the income of which was given to the fund for alleviation of the consequences from the disaster.

Discovering much about the music and peoples of Yugoslavia, they, as they say, have been also discovering our country, our people and its friendly spirit.

- They got to like us so much that I, as a joke, call them ‘Yugoslavs of American origin’ – says Tomov.

Especially attractive is the way in which the Americans of this Ensemble have mastered the art of playing such exotic musical instruments as gajda (type of bagpipe), zurle (type of woodwind instrument), kaval (type of flute) and flute, as well as of singing in a language they do not know.

- It is about very talented and ambitious musicians. They are ready to practice and practice for hours and days until they learn what they want. When we were in Bitola and in my native city of Strumica, some Macedonian experts such as Živko Firfof and Gorgji Dimčevski could not believe their eyes when they saw them playing and dancing perfectly - the founder and leader of this Ensemble is telling us.

We have experienced the same surprise when we were listening, for example, Ellen Shulman-Linder singing, very emotionally, the song “Jovane, Jovankie…”

Those fifty performers – 24 girls, 14 boys, 9 musicians and three women who take care of the folk costumes which are in small quantities since Tomov has purchased them by himself – meet here in the heart of the exciting city to share the beauty of spending their time with the music originating from a distant country so dear to them all. They have managed to stage the folk songs and dances such as Povardarie, Glamoč, Lindo, which belong to the peoples of Yugoslavia even on Broadway in New York and to get those satisfying and gratifying appraisals for their skillfulness on the pages of The New York Times”...
Prof. dr. Vera Stojevska-Antivov se svojata kniga „Vreme i pat“ vo izdanie na „Menora“ Skopje, 1996, go objavi tekstot vo koj, među drugoto, se vel.

Definitivno na skopskiot aerodrom malata naučna slavistička delegacija e vo poln sostav. Tuka se i drugi prijatelj, kolegi i poznati. Edini patuvat na međunarodni ot PEN klub, vo Avstralija, drugi vo Amerika. Do nas se i pogolemana grupa stomatoloski od Skopskata klinika, koji letaata za Honghong.

Po dve sletuvawa vo Zagreb i Paris, eve na novostki ot aerodrom „Kon Kenedi“, a vo tolata ljuje go zdogleduvam so neskirena radost likot na prijatelot Georgi Tomov, koji znaje deka bi me rasta’il ako ne go vidam vo prvite redovi. Tuka Georgi gi zapoznava site ot De- legaciija za koja rabotii tokmucel a godi na kako pretsedatel na makedonskata trka olovna masa. Interesno i Jadranka i Violeta Piruze se uveruvat vedna deka moite fali na Georgija ne bea popusti. Site ot lenovi, zaedno so akademi kot Milan ur-inov, go pozvstuvuval to ku srde no i neposredno. Tokmuc zatoa do kraj na na{i ot prestoj vo SAD toj ni gi prezede site gri i. A Jadranka veje vo avtomobilot na na{i ot „Xorx“ gi zapo-nuva razgovorite so odredeni praj awa od svojot jazi-en proekt. Ostavaji gi vo ’iv razgovor i so otvoren ot magnetofon vo rakata na kole{kata, pogledot mi otskituva po popladnevna vrulica na wujor kute ulici, po soobrajajni ot mete po mostot „Xorx Washington“. Vo eden me go mene dopira glasot na Xorx koj gi opi (uv zna-ajnite i institucii i soobrajajnici. Denot e son-ev, proletno-esenski, vnesuva prijatno uvstvo na toplina i q upobtnost kon prostranata slika na Georgija minato vo ansamble „TANEC“ i „LADO“, a potoza za negoviot sopstven „Tomov ansambul“. Ute ednah gi razgleduvam kvartot Kvins na Wujork. Soobrajajnici te kako da se dvi’at, a ne kolite. Georgi podzapi ra pred poznati ot park, kade to so odr’a Svetskata tehnika i iza lb za, a i pred Kvins muzejot vo ija blizina i vee vo posebniot do- ma’en ambi ent Georgija.

Povtorno se vklju-uvam vo raskazite te na Georgi za interesnite predavawa za makedonskiot folklor vo osnovnite u-li i ta vo Wujork. Mi ni i sterstvo za obra- zovani e predvi duva a-sovi za zapoznavawe na povje etni ki kulturi i toa preku pesni i ora. Xorx vistiinski voodu-ven even od edna detska ’el ba raska‘ uva: „Edno

Bibliotekat ekat a na Georgi / The George Tomov's library
Prof. Dr. Vera Stojčevska-Antić wrote the text “The 27th American Slavic Convention” (Washington, November 26-30, 1995), in her book titled "Vreme i pat" (Time and a journey) published by "Menora" Skopje, 1966, in which, among other things, she said:

At the Skopje Airport, our small scientific-Slavic delegation was in full composition at last. There were also other friends, colleagues, acquaintances. Some of them were members of the International PEN Club waiting for the plane to Australia, others were traveling with us to America. Next to us, there was a larger group of stomatologists from the Skopje Clinic who were traveling to Hong Kong.

Following the two landings in Zagreb and Paris, there we were – at the giant 'John Kennedy Airport', and among the crowd I managed to see, with obvious joy, the figure of my friend George Tomov who knew that it would make me sad if I didn’t see him in the first lines. There, he met all the members of the Delegation for whom he had been working as President of the Macedonian Round Table for one year. It is interesting that Jadranka Vlahova and Violeta Piruze were also immediately convinced that my compliment and admiration of George were not in vain. All members, together with Academician Milan Gurčinov, have felt him being so familiar and spontaneous. That is why he took care of our stay in the USA. My eyes roved over the evening mob of people on the New York streets, over the traffic jam along the George Washington Bridge. In a moment, the voice of George Tomov, who was describing noteworthy institutions and traffic arteries, came to my ear. It was a sunny, spring-autumn day that introduced a pleasant feeling of warmth and curiosity about the spacious appearance of New York, the Hudson River and New Jersey.

Along the way, I let my colleagues enjoy listening to the autobiographic stories of George, my extraordinary friend, while I was taking notes about our travel. There is a lot to be said about the time that George had spent with the TANEC and LADO state folk ensembles, and also about his own one – the TOMOV Ensemble.

Again, I joined George’s stories about interesting lectures on the Macedonian folklore given at the primary schools in New York. The Department of Education has foreseen lessons on several ethnic cultures through folk songs and dances. George who was excited, literally speaking, by a wish from a child, went on telling, “One child was listening very carefully and he fitted right into our dances.”
dete dosta vni matel se v slu{a e i ubavo se
vklopi vo igrite. Neodamna mi re-: „Jas sakam
da mi bi de1 tatko, i u te, sakam da sum Maked-
donec!“ Se i zra duvav i jas. Ubavo e da se raboti
so decata.” No, mojot premol -en komentar bi
bil: „Georgi so sekogo ubavo raboti!“

23-24 okt omvri, Wu Xersi,
hot el „Hau ard Xonson“

Vo hotelot ve}e ni -eka atarite prijateli,
Vera i Blagoja, Liza, umetni kot M i o so sopru gata.
Cel eden drag odbor za pre-ek ve}e ni presre tnu-
va. So dru{ tvoto prodol` uvame na ve-era, i ako
pred mal ku gi posaktuavme krevetite vo hote-
lot. I, za ~udo, umorot is-ezuva so prijate-
lite. Pristignuva i Todor ^alovski, na{i ot do-
pisnik i star prijatel. S i te pora-uvame ameri-
kanski specijaliteti, za smetka na poznat ot
u i va- na vakvi ~esteva - Stiv i Negovanovi}. Ne
dozvol uva ni tu eden od nas da posegne po pari
i kot. Dol go ne mo` eme da se odvoi me od pro-
{irena}ta masa.

Ve-erta, na 24 okt omvri, i mame zaedni-ka
sredba so Upravata na Dvi`evo to e~eto -ovekovi te
prava na Makedoncите vo Wu jork i Wu Xersi, so
sve{ tenikot kot na MPC „Sv. Kiril i Metodi“, kako
i so si te drugi i dragi iselenci, so ko i se od-
viva na ata sorabotka u-te od 1991 godina.
Doznavame od ni v deka i sel eni ci te pos edni ve
nekol ku nedeli bi le opf ateni so nastani te oko-
lu promenata na znameto na R, Makedonija. I ma{e
dosta raznovi dni i aktueln praz w[, a Maked-
donci te od Wu Xersi i iska` aa nade` deka i dina-
ta godi na uslovite je bi dat pobi agoprijati za
pogol ema sredba vo crkvata. Vo ovaa pri goda na
Georgi so q ubov mu ja vra-`vme umetni-kata

slika „Cve)“ od Makedonija, a poota bea pret-
staveni fragmenti od objavenoto intervju na
Georgi Tomov (to go podgotivi v ovaa godina, vo
kniga „So zbor vo svetot“.)

I sta ta ve-er, go zavr{ i intervju to sek-
retarot na dvi` eweto - Milan Tuntevski, so na-
vrjaw a kon bogata vri ca od nastani vo ne-
govi ot i vot. Ova dvi` ewe go poddr` uva na{i-
ot Georgi so sorabotka so Amerikanka sla-
vi thi-ka asocijaciija, a ovoj pat toj oddeli od
svojot godi (en odmor cel a sedmi ca za da bi de
so nas, do na{i eto vra}awe. Negovoto posred-
ni} tvov ni pomaga vo komuni kaci ite so Va{i on-
ton, ko i -estopati zatujavvaat so ogl ed na nas-
tani te na Bal konot.

Avtomobil ot na Georgi Tomov e komoten za
kompletnata pet-ena del egacija koja se upatu-
va kon Va{i onton. Na ovoj pat doa`aat do izraz
vkrstenite di jaloi, raznoli ki te razgovori, a
centarot na vni mani i eto e na i ot Georgi. S i te
po dednakvo i vedna} ja do ovi vme -ovekovata
dobri na vo nego, {to go pl eunual i go pl eunu
seko ga, i pas. Ovoj 25 okt omvri nie mu go
posveti vme na Georgi, a toj ni se posveti
nam. Podocna, Jadranka zabele`a: „Od ovoj prestoj,
 najubavoto {to} je go ponesam - je bi de ubavi
na ta ~ustvoto od retkoto poznanstvo so
Georgi. Je go ponesam Georgi zasekoga{{

Vo glavni ot grad Va{i onton

Bl agodaren e na Georgi, patuvaweto ne samo
{ to be ve besprekorno i brzo, tuku be e i iz-
vonredno zanimi vo. Delegaci jata vetuva e
dobro raspolo`enje.

Utrinata na 26 okt omvri se sobi rame na
{ tandot na MAKEDONSKI TE I ZDAVA~l, za prv
Recently he told me, "I would like you to be my father, and even more, I wish I were a Macedonian!" That made me very happy. It is nice to work with children." But, my tacit comment would be, "George is working well with anybody!"

**At the Johnson Howard Hotel in New Jersey**

Vera and Steve, Liza, Mio, the artist and with his wife, were already waiting for us at the hotel. We were met by a welcome committee, so dear to us. Together, we set off for dinner, although only a short time ago we longed for our beds in the hotel. And, look, the tiredness simply disappeared with friends. Todor Ćalovski, our correspondent and old friend, also arrived. We all ordered American specialties at the expense of Stiv Negovanović – one who simply enjoys giving treats. He didn’t let anyone of us take out our wallets. We could not leave the expanded tables for a long time.

In the evening of 24 October, we had a joint meeting with the Administration of the Movement for the human rights of the Macedonians in New York and New Jersey, with a priest of the Macedonian Orthodox Church St. Cyril and Methody, as well as other dear emigrants with whom we have had a close cooperation since 1991. We learnt that a few weeks ago our emigrants had been engaged in the events related to the change of the flag of the Republic of Macedonia. There were different issues of current interest and the Macedonians from New Jersey expressed their hope that conditions in the year to come should be more favorable for holding a greater meeting at the Church. On that occasion, we gave to George, with all our love, a painting from Macedonia titled "Flowers" and after that the fragments from the published interview with George Tomov were presented, which I prepared for my book "With a word in the world".

The same night, I finished the interview with Milan Tuntevski, Secretary of the Movement, by turning to the rich chain of events of his life. This Movement has supported our George in cooperation with the American-Slavic Association. This time, George has set aside a whole week from his holiday in order to be with us until our returning home. His mediation helped us in our communications with Washington that often failed due to the latest developments in the Balkans.

The car of George Tomov was comfortable enough to accommodate the five-member delegation heading to Washington. While driving, different conversations and intersecting dialogues took place, but the focus of attention was our George. Immediately, we mentally grasped the human goodness in George which has charmed and is charming everybody, including us, too. We dedicated this 25th of October to George and he dedicated himself to us. Later on, Jadranka would point out, "The most beautiful thing from this stay that I am going to take along with me – will be the prettiness of the feeling of rare acquaintanceship with George. I will take George along with me forever!"

**In the Capital City of Washington**

Thanks to George, the travel was not only faultless and fast, but it was also extremely interesting. The Delegation promised good mood. In the morning of 26th October, we gathered at the stand of the Macedonian publisher which was present for the first time at that 27th American-Slavic Convention. The books were already there, while the commissaries
геворке е кое|ата ката Волта Пируща.

Така дојде и времето за на|ата тема „Македонската литература и современост“, предвидена за првот ден на Конференција. На патот кон салата „Труман“, означена со плакат за на|ата тема, прв го сре|аваме државниот колега Виктор Фредман. Тој никогаш не доцни, па така и овој пат. Понатаму го сре|аваме, исто така, на|от поznат американски славист Стевен Балден. Тоа нешто време, претседателот на на|ата тема, Георги Томов, жалувале со трка|ената порака, на|от ово|о време и претставуваше. Воведенот реперат на академијата Милан Уривов го сумира со голем интерес за македонската современа литература од 1945 до 1995. Мојот реперат се однесува на современата секториа на средновековната македонска кни|евна и стori|а. За митски и фолклорни елементи во македонската современа проза го |еребува и колегата Волта Пируща.

Овој неврдени ден дел од на|ата програма, кој беше и spontan и o-екуван, особено од “енскиот сектор на делегацијата, не би бил целосно и искрено прикажан ако не се додели на релативна програма на доделување на највиши соки за ово|о време и за ово|о време од делегацијата, на гостодневиот Георги Томов, кој беше еден од „на|ата“ поезија во македонската литература. Го прикажа и претставува своето присутство на конференцијата, осмислено од Jadranka Vladova.
of the Macedonian Exhibition were busy putting the finishing touches to the scenario. Eighteen Macedonian publishers with their latest editions were represented. Following the efforts that took us several years, there we were - at that Conference with a specific theme, with our stand, even with our correspondent. We shared our unhidden happiness that we came to Washington in compliance with the all previously organized campaigns. In the days that followed, the Macedonian stand was the point for our contacts and meetings. Most often, we met the American Slavists interested in our literature and in attending some of our Slavic meetings. Visit-cards and best wishes were exchanged.

So, the time for our theme 'The Macedonian literature between the tradition and modernism' scheduled for the first day of the Conference came. On the way to the Truman Hall, marked with a poster for our theme, first we met Viktor Fridman, our dear colleague. As usual, he was not late. Further down, we met Steven Batalden, our well-known American Slavist. George Tomov, president of our theme, opened the Round Table on time by introducing us to the audience. The introductory paper by the academician Milan Gurčinov summed up the considerations for the Macedonian modern literature from 1945 to 1995. My paper was on the modern situation of the history of medieval Macedonian literature. Violeta Tasevska-Piruze, our colleague, talked about mythological and folklore elements in Macedonian modern prose. Jadranka Vladeva presented the theme on the conditions and considerations for modern Macedonian poetry. During the selection of themes, those present took part in discussions, just to mention Viktor Fridman, Todor Čalovski, Benjamin Stolc so the anticipated time was constructively spent. From the beginning, the discussion and presentations were followed by Ms. Ljubica Ačevska, Macedonian diplomatic representative in the USA. At the end of the discussion, Professor Benjamin Stolc presented and promoted the Slavic Collection of the First North American-Macedonian Slavic Conference held in June 1991 at Michigan University, Ann Arbor. This collection, titled Studies in Macedonian Language, Literature and Culture consists of sixteen studies, nine from American Slavists and seven from Macedonian ones. I was especially satisfied with the appearance of those studies because the second collection was almost completed so that we would take part in the Third Conference with two new collections.

That unexpected part of our program, which was both spontaneous and waited for by the female part of our Delegation would not be complete and sincerely illustrated if we omit “the formal program – awarding the highest decoration for special merits to the most deserving member of the Delegation – to Mr. George Tomov who watched over us from the moment of our arrival in New York till our departure for our fatherland.” George Tomov and also those present were pleasantly involved in that ceremonial, devised by Jadranka, so that at the end we all understood that it was only a prelude to our shared wish to watch also the real act of awarding a prize to a man who, early on, had deserved high recognition but didn’t get any. Spontaneously, we all agreed to sign up for initiators - proposers.

**New York City - a gathering place**

The home of Vera and Blagoj Švrgovski was selected to be a meeting point in New York for all of
da bi deme pri sutni i na vi stinski ot ~i n na nagra duvaweto, na ~ovetok koj odama zasl u i vi soki pri znani ja, a ne gi dobi l. Spontano, pri ati vme da se javi me ie kako i nici jatori predlaga i.

W ujork, 29-30 okt omvri

Zbor - no mesto vo W ujork za s i te na e od e dre deno vo stano n na Ve ra i Bl agoj [ vrgovski. Pri stignavme re i s i sve i po patuva vewto so na i ot vo da ~ Geori Tomov. Nd e do ekua va sek go [ vni matel ni te doma i, ni vi niot stan ure den i klas i no de kori ran, a pokraj toa bo gata trpe za na Ve ra, ser vi ran vo vo „Lenoks“ ser vi sot. Pred vi dena e ve - era za cel oto dru tvo, samo { to Geori treba da zami ne i da nq ostavi nav isti na na al eni. Ve ra i Bl agoj ne uspej ja da go zadrat. Ni vnta nenameti l i pres ret l i vost ni pleni si te. Gri - ata za i znenad uvawava, da se na pravi mi got pri jat en, da se sret nat u le tu u te edna f, del od na e to bi suwa ve, samo { to Ve ra i Bl agoja go pri re duvawet seto toa so tak i uset, od zado vol stvo. Ni e gi zapame tivme si te ti e podar eni mi govi i traewa.

I name eden cel den pove ve za W ujork, bi de jii na krajot od mesecot se smeni cel i ot avi onski vozen red. Ved na g i zpl anirav ko ris to te sred - bi, me i ko i razgov or yet so prof. „ervi ni ki, ure den k na Britanka encik l o pedija i poznat slavi st. Od neodama sorab itu vame, a se na de vam deka nabrug je ni bi de u - esni k na Se mi na - rot vo Ohrid. Pokraj toa, uspev da ja poset am gos poji ta Doka Rosoki lia vo Wu Xersi vo ve bu va - vi ot ambi ent od ku ja ta na nejzi ni ot si n, d - r Go raz Rosoki lia, specija li j st nevrops i hi jatar, se sob ravme povtor no cel o makedonsko dru tvo, a me ju na s i e kom entator ot na Makedonsko radi o Q ubomi r Gaj dov. Prijat no e da se slu j i za us pesi te na d - r Gorazd, di pl omi ran i educi ran na Med icin ski ot f akul tet vo Skopje, koj eve, neo - dam na, ja dobi vi sokata nagra da za medici na, za i zvon redni rezultati i otkri tija vo domenot na bo lest a - { i zof re ni ja. Gi i ma dost a, raspr snati ni z Ameri ka, na vri specij ali sti i uspe - ni l u je. Najnovi te vesti od Gorazd Rosoki lia se odne suva na te negovi te nasto juva wa i rezul lati za novi specij ali za ci i ni madi makedons ki medi ci nari i nau ni ci na Kol umbija uni verzi - tetot, kade { to d - r Gorazd Rosoki lia rabot i.

Posledno popladne, povtor no nd pri bira si te na i ot Geori Tomov da nd doprati i is prati za Skopje. Bevme negova sedumdnevna „gl a - vobol ka“, no mor a mda pri zna ami i posebno zado vol stvo. Ona { to nq powrza si te na pro izl e ze nekako od prst enovi dni ot si nx ir splet en od na - { ite sog edbi, predi zvi kani od pokaz ot na do - rinata na Geori, Vera, Naum, Mi l orad, popot Du ko Spi rkovski. Vakvi te pri meri voda npred i bod rat na pa to kon i straju va vaweto. I ma ne { to od makedonsko biti te koe i na koe da le - no mesto od svetot da vi ree, vo odre den mo ment se javu va vi di l i vo, pokaz no, za da se spo i vo sopstveni te tekovi. Mo ebi zatoa kaj si te nas se javi i sv orem ena ta e l ba da dopat uv Geori vo zaedni - kate tak t kovi na, da go prodol - i me i i votvonoto dru e ewe, makar i za nekol - ku nedel ili i ili makar za nekol ku dena...

Zatoa, vo avi onot kako da go i ma { e Giorgi i negovata dobris ta. Zatoa, mo ebi i ne zbouv uva me za nego. Znaeme deka strpl vo je ja ~ekame novata sredba so nego, ovde kaj nas. { to li se ne } e smi si i me za da go i znEam ete mi i ne nego? Si gurna sum deka je e smi si me ne { to ubavo, so { to } je nq pameti i nas na i ot Geori. Toa je go napra vi me i posebno i zaedni - ki, za to od spolet on okol no sti te i situaci i te se i zgri da ja odnosi. Edna takva atmo sfera e nq sl ede { e dosta dol go...
us. We arrived almost fresh from the travel with George Tomov, our guide. We were welcomed by our hosts, always kind, at their tidy home decorated in classic way. In addition, there was a dining table laid with rich food served in the Lenox set of dishes. The evening meals were foreseen for the whole company, but George had to leave. Vera and Blagoj didn’t manage to prevent him from leaving us and we were really saddened. The not-intrusive attentiveness of our hosts fascinated us all. Taking care to surprise someone, to make the moment a pleasant one, to meet people once again, was all a part of our existence, but only that Vera and Blagoj were doing all that with a tact and feeling, out of pleasure. We have remembered all those moments and events given to us as gifts.

We had a day more for New York due to the switch to the winter time at the end of October when the flight schedules were changed. Immediately, I planned useful meetings, as well as a conversation with Professor Červinsky, editor of the British Encyclopedia and famous Slavist. We started our cooperation not so much time ago, and I hoped that soon he would be a participant in the Seminar in Ohrid. In addition, I managed to visit Mrs. Doka Rosoklija in New Jersey. All members of the Macedonian company met in the relaxing ambience in the house of her son, Dr. Gorazd Rosoklija, a neuropsychiatry’s specialist. Ljubomir Gajdov, commentator of the Macedonian Radio.

During that travel, my colleague met Mr. Stiv Negovanović who was always ready to do a good deed in compliance with the Ten Commandments. They asked me where I had met such people like George, like Stiv and whether all friends of mine that I had met in America were like them.

In the last evening of our stay in America, George Tomov gathered us again in order to accompany and see us off. We, who were his guests for seven days. What connected us all has stemmed somehow from the chain knitted by our observations caused by the goodness and kindness expressed by George, Vera, Naum, Milorad, priest Duško Spirkovski. Such examples lead forwards and inspire along the road of persistence. There is something from the Macedonian essence that, wherever and however far in the world it grows, appears as visible and expressive in order to merge and joint together in its own streams. As a result, we immediately felt a desire that George should come to our common fatherland, to continue our life-giving relationship even for a few weeks or for a few days...

Therefore, in the plane it was as if George and his kindness and goodness were with us. Accordingly, we didn’t even speak about him. We knew that we would be waiting, with patience, for the next meeting with him, here in Macedonia. What are we going to think out to surprise him also? I am sure that we shall think out something nice, something beautiful so that our George shall remember us all for it. We shall do it both jointly and individually, because relationships were built out of interwoven circumstances and situations. Such an atmosphere followed us for a long time...

MTV: Vo 1975, pod pokrovitelstvo na Asocijacii Albert Kay, ja osnova zdaneata Folklorna fondacija i e nejzin pretstedatel. Vo naa gi vkl u-ova site toga ni folklorni druвитva od jugoslovenski etni-ki grupi i ovaa kulturna insticija vlega vo ramkite na kulturnite aktvnosti na SAD. Vo isto vreme, stanuva korogizator i aktiven umetniki-ki rakovoditel na

Vo Pariz / In Paris

Vo Rim / In Rome
THE AMBASSADOR

*A television (MTV) interview with Mišo Netkov*

*MTV*: There are people who are talented, predestined. They spend all their lives in creating something of their own, authentic. They live their life dream, sharing the reality with their own people, without whom these would not have existed. That is our hero. Restless man, with an incredible creative spirit, sculptor, publicist, choreographer, founder of many Macedonian folklore associations, in one word a successful ambassador of the Macedonian cultural creations in USA. Simple, modest, man of the people, dignified and proud of the ancient Macedonian traditions – Mr. George Tomov.

*George Tomov*: I was the first Macedonian to spread Macedonian culture among the Americans, especially folklore. Since there were not enough Macedonians, I was gathering Americans to teach them Macedonian dances and songs. I succeeded in establishing the Department of Macedonian Language at New York University in 1980.

*MTV*: In 1975 he established the Folkdance Foundation. And he became its president. This Foundation included all folklore groups of all the Slavic nation. This association is a part of the cultural activities of the USA. In the same time he became the co-organizer and art manager of the GOCE DELČEV folklore ensemble which is active within the Macedonian Orthodox Church ‘St. Kiril and Metodi’ in New Jersey.

*George Tomov*: Why is it important that these kids be included in this group? The intention is not to make professional dancers of them, but to encourage them to know their homeland, their own folklore... When they grow up they will know who they are and what are their roots.
Ansamblot „Goce Delčev“ pri makedonskata pravoslavna crkva Sv. Kiril i Metodi od Wu Xersi.

Georgi Tomov: Kakvo e znaweto na ovie deci da bidat vklučeni vo folklorot? Ne e poeto tata da gi napravime da bidat profesionalni igraorci, tuku vo niv da nikne edna nitka, eden ‘rkulec za svoite koreni, da si ja poznavata svojata tatkovi. Da si go poznavataat folklor od kade se dojdeni nivnite roditi tel. Toa poneko-ga je poa na no. Denes, jas ne znam dali ti e se svesni {to pravat, no utre, koga je porasnat, t e ve) e} e znaat koi se, {to se, kakva nacionalnost se i {to mo´at da napravat za svojata tatkovi.

Svećtenik Spirkovski: Gospodinot Georgi Tomov e aktiven člen vo naata makedonska pravoslavna crkva Sv. Kiril i Metodi i, me|u drugoto, ekoreograf na naata igraorna grupa „Goce Delčev“ koja {to raboti pri naata crkva. Dolgi godini gi podgotuvava naite mitadi pokolenija {to se rajaat ovde, vo SAD. Me|u drugoto, dosegka i ima pomnato pove}e od 5-6 mitadi gene racii. Ovaa godina, gi i mame najmladite i za prv pat) i mame deca koi {to} e svi rat na na-{i makedonski i instrumenti po zasliga na g-di-not Tomov. Toj e li-nost koja {to e od golema va´nost vo na{ata zadernica i od golema va’nost, je re-am, na crkovniot, nacionalniot, folklorniot bit - na{ makedonski, bi de}i} preku pesnata, preku oroto, preku nosi jata toj go reprezentira na{i iot bit makedonski. Nekolku pati, so na{ata igraorna grupa „Goce Delčev“, i ma nastapeno vo ON, pri svetski te zdru´enija i meju drugo, pred prestavnici na sile naci. Odlikuven e od ON kako –ovek koj {to dava sqc vo svoite granci na mo’nosti da ja prezenti rana{ata makedonska nacija.

Georgi Tomov: Taka, po-nav tuka. Potoa za nekolku godi ni, koga steknav pogol ema popularnost, i nav gol em pri tis sok od mladi at amerikanski svet, od koluvani deca koi zavr{' uva ko lexi i fakulteti. Tie si go obezbeduvaa i vo-tot materijal no, me|utoa nivni m nedostasuvae {e da i maat edna druga aktivnost, a taav aktivnost za niv be} e i zu-uvawe i igrawe na folklorot, da ka`e ime i internacionalniot folklor.

Vo 1974 go formirav mojot folkloren Ansambl i od 1974 pa do 1998 tie postoeja i bea mnogu aktivni. Dadao pove}e od 350 koncerti vo Amerika, vo najgolemi sali i kako vo Carnegie Hall, Lincoln Center, itn. Putuvaa po cela Amerika. Duri bevme nagraen, da ka`am od Vladata na SAD za da bi dene prisutni na sve´enoto otvoreawe, zatvorawe i u-estvo vo Olmpiisko selo na ZOI vo Lake Placid vo 1980. Toa be} e eden specijalen, eden gol em dostrel i edno gol emo zadovoljstvo ne samo za mene, tuku za site moi

MTV: Ansamblot „Tomov“ vo svoeto 25-go-di{no postoevo i ma postignato ogromni rezultati vo i rewevo na makedonskata kultura. Se-koja godi na i ma odr´uvano od 6 do 14 koncerti vo najpoznati te svetski sali, kako {to spomenav
Priest Spirkovski: Mr. George Tomov is an active member of our Church, he is the choreographer of our GOCE DELČEV folklore group. He is teaching the youngsters born here and he has educated 5-6 generations by now. Tomov is a person of great importance for our community here, important for the cultural, national, and folklore activities, because he represents the Macedonian being through dances, songs, and national costumes. He went to the UN with his folklore group during the gatherings of nations. Last year he was decorated with a medal by the UN, as a man who does his best to present our Macedonian nation.

George Tomov: So, I started here. After I become popular, the young American people, who were missing other activities, made pressure on me since they wanted to study folklore. They were interested in international folklore. So, I established my folklore ensemble in 1974, which existed until 1998, and held more than 350 concerts in the greatest halls such as Carnegie Hall, Lincoln Center. We were invited by the Government of the US to take part during the opening and closing ceremonies of the Winter Olympics in 1980. It was a particular honor not only for me, but for all the members of the group. We got a special plane to take us there.

MTV: In its 25-year existence, the 'Tomov' ensemble has achieved outstanding results in spreading Macedonian culture. It held 14-16 concerts each year in the most famous halls such as Carnegie Hall, Lincoln Center, in Boston, Chicago and many other places. They have been guests at many TV shows. The most famous newspapers New York Times, Dance Magazine, Daily News, Riverdale Press, Dance Review are rendering the best scores for the choreography, the perfect performing techniques and the enthusiasm provoked by the ensemble with their authentic songs and dances from Macedonia.

Bob Liberman: I am glad to be here and I am glad to see that you are preparing something about George. He deserves it since he has been working so much on Macedonian folklore. I like George very much. We are friends for 20 years. I know Macedonian. I came here in 1963, but I will go there again and I know all the wedding customs (especially in Peštani. If there is somebody from Peštani, hello, I am uncle Bob). I like those customs, and I enjoy watching them. Although I am not a Macedonian myself, I will come again to Macedonia. Whenever I hear Macedonian music, I start dancing. I like dancing very much. I like the people also. They were very friendly with me when I was there. Thank you.

MTV: Macedonia and the Macedonian folklore is not only existing here, but I will tell you a saying which I heard from my American friends. 'When I hear Macedonian music my heart beats'. They say we are excited, we do like the songs: 'Makedonsko devojče', 'More, Sokol pie', 'Bitola, moj roden kraj', 'Dračevka' dance... They know the names of all these dances. They say that they feel the music so close to them, so exciting. I asked them why other music did not excite them, such as Irish music, or Hungarian music. Their answer was that 'the other' music is good but not so warm. Your music is caressing the soul'. Anyway, while I was giving those lectures, I made a record under the title...
Bob Liberman: - Mnogu mi e milo {to sum
            tuka i da vidam deka vie spremate ne{to za
            Xorx bi deji} Xorx e mnogu poznat tuka. Mnogu
            rabota na makedonskiot folklor i nastapuva
            kako umetnik. Site go znaeme Xorx i mene li~no
            mnogu mi se dopa|a. Nie sme prijateli 20 i po-
            ve }e godini. Jas znam makedonski bidej}i bev
            vo Makedonija tri pati od 1963 do 1975 i prisust-
            vuvav na svadbeni obi~ai, osobeno vo Pe{ tani.
            Ako ima nekoi Pe{ tanci, zdravo, jas sum ~i~ko
            Bob. Dosega nemav prilika da odam povtorno, no
            }e odam pak vo Makedonija. I ako jas ne sum Ma-
            ke donsko devoj~e, More, sokol pie
            na Vardarot, Bitola, moj roden kraj, Berovka,
            Dra~evska, Sedenka, Belasi~ko oro, Crnogorka,
            ^u~ek..., site tie mi ka`uvaat i navistina se vos-
            hi teni za toj folklor. Velat deka mel osot i muzi kata e tol ku bliska do ni v
            taka {to koga }e ja ~ujat, vedena| im se dopaja i
            kako {to mi ka` uvaat ne{to gi vozbuduva. Gi
            pra{ uvam, Za{to ne ve vozbuduva i rskata muzi-
            ka i li za{to ne ve vozduvva ungarska muzika ka?
            _Odgovorot e deka i taa e dobra i taa e odli~-
            na, ama ne e tol ku topl a. - _Va{ ata muzika i ma
            edno miluvawe, ne{to -uvstvite|no se ra|a,
            vnatre vo nea. _Vo sekoj slu-aj, vo toj peri od,
            dodeka gi dr` ev predavawata, sni mi e edna plo-
            ~a Macedonian folk dance and songs i sekoga|
            koga odev vo tie klubovi ja ostavav plo-ata kako
            podorak za da mo` at i tie da gi i uvaat na{i te
            i giri i da ne gi zaboravat.

            Takvi edni spomeni i den desnes ostavja dla-
            boka traga, fatija koren i mnogu pogol em broj
            Amerikanci koj u{te se ~uvstvuvat slobo
            da mi telefoniraat, da me pra{at kako sum, da-
            li u{te u-ami i predavam folklor, itn. Se sozda-
            de edna ubava dru`i na, edno ubavo semejstvo da

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GEORG TOMOV

Goj Tomov: - Makedoni jai i Makedonski ot
            folklor ne samo {to e prisuten, tuka, je vi-
            ka` am edna ubava i zrka koja ja sl{u{ am po-esto
            od Amerikanci: _Koga je slu{ nam makedonska
            muzika i tuka vo srceto me udira, ne mo` am, sum
            vozuben_. Makedonsko devoj}e, More, sokol pi e
            na Vardarot, Bitola, moj roden kraj, Berovka,
            Dra~evska, Sedenka, Belasi~ko oro, Crnogorka,
            ^u~ek..., site tie ora i po ime mi gi ka` uvaat i
            navisti na se voshiteni za toj folklor. Velat
            deka mel osot i muzi kata e tol ku bliska do ni v
            taka {to koga }e ja ~ujat, vedena| im se dopaja i
            kako {to mi ka` uvaat ne{to gi vozbuduva. Gi
            pra{ uvam, Za{to ne ve vozbuduva i rskata muzi-
            ka i li za{to ne ve vozbuduva ungarska muzika ka?
            _Odgovorot e deka i taa e dobra i taa e odli~-
            na, ama ne e tol ku topl a. - _Va{ ata muzika i ma
            edno miluvawe, ne{to -uvstvite|no se ra|a,
            vnatre vo nea. _Vo sekoj slu-aj, vo toj peri od,
            dodeka gi dr` ev predavawata, sni mi e edna plo-
            ~a Macedonian folk dance and songs i sekoga|
            koga odev vo tie klubovi ja ostavav plo-ata kako
            podorak za da mo` at i tie da gi i uvaat na{i te
            i giri i da ne gi zaboravat.

            Takvi edni spomeni i den desnes ostavja dla-
            boka traga, fatija koren i mnogu pogol em broj
            Amerikanci koj u{te se ~uvstvuvat slobo
            da mi telefoniraat, da me pra{at kako sum, da-
            li u{te u-ami i predavam folklor, itn. Se sozda-
            de edna ubava dru`i na, edno ubavo semejstvo da

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So Sandalovic i Aronovic / With Sandalovic and Aronovic
Macedonian folk dances and songs’ and I always gave one copy of it in each club I was visiting in order to help them study our dances, and not forget them. So I made a lot of friends from America. They are calling me and asking me how I feel, do I still dance, etc. So, a nice family was created, a family who loved Macedonia through me.

GT: The ensemble hosted more than 200 members. A curiosity is that the American members of this ensemble formed a family under the name ‘The Tomov’. There have been marriages and out of 18 couples I’ve got 37 grandchildren. I am happy. These children are phoning me, too, saying, ‘Hi, uncle George’ and so and so. So I have a very nice family.

G.T: I was luckier than my other compatriots, since I had the opportunity to meet Mr. Albert Kay. He is a manager representing many artists from all over the world. He helped me a lot with the administrative work and I know that the managerial representation of artists is very important. In America, there is a book titled ‘Musical America’, published annually and they call it here ‘Art Bible’. The musicians and singers of all the world are represented in it. I am sorry to say that in it, in the international part, I found only two Macedonian representative agencies mentioned – Ohrid Summer and Radio-Television Skopje. I don’t know if the Ministry of Culture has got this book. If not, I will give them one copy in order to see that there are so many festivals in Macedonia which are anonymous. You don’t know that only to the Valandovo Festival, there could come more than 200 folklore fans from Europe and America to listen to those new songs. To the Ilinden festival, 500 people could come and enjoy the wonderful authentic Macedonian folklore. Then the Ohrid Summer, the Skopje Summer, Opera Evenings. Through your associations and groups you can find foreign donors to support the Opera Evenings, so that people from Europe could come and listen to those opera singers. In order for Macedonia to be able to join Europe, we have to say to them we have possibilities, we have qualities. I hear many bad things about the Jazz Festival. This festival is well known in America, too, but you don’t promote it. The whole of Europe knows about it. But, you have to promote it. I hope that one day, the authorities, the ministers of culture, could make the culture equal to other branches so that Macedonia could be presented properly. I have been trying, for a longer period, to establish a representation office for Macedonian culture in New York. This office would not represent only the musicians, performing music groups, but also painters, sculptors… But, we have to try harder and better like other countries do. I can see other countries like Slovenia, Slovakia, Latvia… We are not worse than them. We have quality which can represent Macedonia. We have gifted artists who can spread themselves all over the world and represent Macedonia. We have a rich
ka`am, koi`, ete, preku mene ja zasakaa i Makedonija.

Vo Ansamblot pominaa i povêje od 200 ~lenovi. Eden kuri ozitet e toa { to tie Amerikanici, so ni vnoto doajawe vo Ansamblot „Tomov“, formira edna golena familija koja se vika e Tomovl. Mejusebno se zapoznavaa, se sku-ija duri 18 brakovi. Od tie brakovi i mam 37 vnu-~i~a. Sre~jen sum i tie mali de-~i~a i den-denes mi se javuvaat da me pra{aat kako sum taka { to i mam edna prekrasna familija.

Jas i mav edna mal ku pogolem sreja, verojatno, od povê je drugi na{i Makedonci, ta so moe-~o doajawe, vo mnougo kratko vreme, i mav prili-~ka da se zapoznaam so g-dinot Albert Kay koji i ma svoja menaxerska kuja i toj preprestavuva pogolem broj na umetnici od celiot svet. Vo na{ eto dol-~gogodi, no poznanstvo, toj mi pomoga mnougo za da mo`am mnougo drugi raboti, koji i mamat admini-~ni strat i ven karakter, da gi zapoznaam, a i da se zapoznaam so toa deka vo Amerika kade{ to mena-xerstvoto na golem broj umetnici i i mnouvo vaa.-~no. Denes ni tu eden umetnut ik ne mo`e i da skul-~i dogovor so ni~nda sal a ako toj nema menaxers koj go prestra-~vuva.

Vo Amerika postoi edna prekrasna kniga koja se vika Musical America, izleguva edna godi{no i ovde vo Amerika ja narekuvaat „bibilija za umetnosta“. Tuka, vo nea, se glavno, site muzi-~ari od sekoi in-strument, operski pe-~ja-i, sekakvi organi-~zacii od cel svet koji preprestavuvaat ili se preprestavuvaat da bi da preprestaveni vo svetot. Jas, za `al, vo taa kniga, bi deji mi e sekoi den vo ra-kata i ja potrebuvam za mojata sekojdenva rabota, vo interna-tionalni ot del najdov samo dve makedonski pretstavni { to da bi dat reklami-~rani vo svetot. Tie se Ohridskoto leto i Radio-tel evi zi ja Skopje. @alosna slika. Ne se samo `alosno, tuku i da se pla-~e.

Jas se nadevam deka vo Mini~sterstvoto za kul-tura postoi ovaa kniga. Da vidat deka vo Makedonija i ma ogromen broj esti vali koj se anonimi vo svetot. Tie treba da izlezat od svojata anonimnost. Vie znae deka na Valandovo mo`e da vi dojdat 100-200 qubi tel i na fol klorot od Evropa i Amerika da gi slu{aat tie novi tvorbi. Deka na lliindenski denovi mo`e da vi dojdat 500 du{i i da go gledaat atoj prekrasen makedonski i izvoren fol klor.

Deka na Ohridsko leto, pa Skopsko leto, pa da ne ka`am, eve, za Operski te-~eri { to gi imate. Pa toa e `alosna slika { toj slu{am deka i zapostaveno.

Denes, za Makedonija da vlezet vo Evropa, mora da £ ka`e deka i mame i kultura i deka znaeme da organizirame, deka i mame mo`nost, i mame kvaliteti. Ili va{i ot Xez festi val. Xez festi val ot vo Amerika go znaat. Cela Evropa go znae, ama vie ne go reklami rate. Reklami raje go da vi dojdat turisti, qubi tel da go slu{aat. Samo na toj na~in vie je mo`e de da prosperi-rate.

Jas se nadevam deka eden den, site oni i koi doajat da bidat ministri za kultura, treba da si najdat edno rnam rnapravno mesto so site drugi granki za da mo`e da ja prezenti rate Makedonija. Jas, mal-~ku podol go vreme, go-l em trud vlo`uvam da se formira edna ins-titucija vo Wujork koja je bi da preprestav ni { tv ona site kul-turni umetnosti vo Makedonija da se pri-~ka`at ot svetot. Edna takva i institucija koja i je ma edna mal a kan-celarija vo Wujork je mo`e da gi prezenti ra ne samo grupite, ansamblite, pea-i, i nstrumentalisti, tuku i umetnici i slikari i skulpturi i sc. { to postoi vo Makedonija. Samo morame mal ku poseri ozn da se zafati me. Mora-~me mal ku, ako treba 5 centi ili 5 denari da se dat povese na kul-turata - da se

DEL IV - NI Z STRANI CI TE NA MEDI UMI TE
background, a rich history, that supports us and we should promote it. My whole life in America has been dedicated to the presentation of Macedonia. I am in contact with various institutions. I try to present Macedonian artists. Because, deeply in me I am convinced that we have qualities, but organization is not our strong point, we are not well organized. The things should be pushed a little. Work is necessary. Time is passing, but we stay in one place. Macedonia should be coming out with all those wonderful things we have.

**MTV:** It is important to point out the publication activities of Tomov which undeniably contributes to the spreading of the Macedonian heritage in this region. He has published articles and reports on the land and beauties of Macedonia and its cultural and historical monuments.

**G.T:** There is a folklore magazine Viltis which is printed in 60,000 copies in Denver, Colorado. The owner of the magazine asked me to write a report on Macedonian folklore. I wrote it in 1973 and it was published. After a few months I was called by the Yugoslav Consulate to be questioned whether I have relatives in Macedonia. I said ‘yes’ and they said that it was a great mistake to write a report on ethnic Macedonia in which the other two parts of Macedonia are included. They were rude, but I told them that I am an American citizen, therefore I have the freedom to write and speak.

**MTV:** The years of life and work of this Macedonian immigrant in the USA make him the ambassador of Macedonian culture and folklore. He still continues to popularize the cultural values of Macedonia wherever he goes – including the USA, Canada and Australia”. These are the words of his manager, Mr. Albert Kay, in his last letter sent to the Archive of Macedonia to which Tomov has given his records as presents and where he has his own foundation ‘George Tomov-folklorist’ since 1982. Acknowledgement and privilege that are not accessible to every mortal.

**Mr. Albert Kay:** My company is the Albert Kay Association of Concert Artists. We are an international company and we are very much happy that George Tomov is a key member of our staff. Personally, I have known Tomov for more than 35 years. I met him for the first time when he danced in Tanec and Lado Folk Ensembles which went on tour in the USA and all over the world. When he emigrated in America, I managed to convince him to join our Company and since then he has been working excellently. George is an outstanding expert for folk dance who has brought great glory to my company. On many occasions, he has delivered a great number of lectures both at the American and Canadian universities and museums. I consider him to be the most outstanding Ambassador of Macedonia because he, through his lectures and performances, has brought data for his motherland to many places in the United

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[Image: Sopska petorka, TANEC in Sarajevo, 1957]
ГЕОРГ ТОМОВ

дадат за да мо’е тоа да се презентира. Гледам овде Литванија Летонија, Словакија, Словенија - се изворно застапени, тие си имаат свој претстава [тва]. Па не, претстава, ама не ту по ни {то друго не засновуваме за ни в. Ние и имаме квалитетни уметници кои може се секаде во светот и да се презентираат на {ата Македонија. Ние и имаме позади нас, имаме богата уметност. Или се представнат, тие си имаат своите представници. Па не, претстава, ама не ту.

Секоја е на ја зема гроб позади и нецерука за да мо’е да излезе, не нането од ува. Други тие немаат многу такви „гроби“ да ги тукара, ама тие си преват. Самите си преват. Самите се букаат, а на нецерука исти кои за даден немаат.

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Меѓулиот и воведните за Америка и ќе имате мо’ето да имате своите представници и да ги стимулираат на {ата Македонија. Стапувам во контакти со разни и стопици. Гледам да претставувам многу уметници кои тука во Америка ота запознавам, дабоко нивото на уметноста и да ги предстварам на {ата Македонија. Гледам како ќе иаме мо’ето да ги преват.

Ли-ен фонд по имено „елори Томов-фолклорист“ утве во 1992, признани и в privilegija {то не се достапни на секој смртни.

Алберт Кей: Мојата компанија е Алберт Кей Association of Concert Artist - Управа на концертни уметници. Ние ќе дадат концерти и многу помош за македонската уметност.

Много пати др’л предава на многу amerikanски и канадски и стопици и во музее. Смее да кажам дека моето присуство меѓу на {ата е важно, на {ата Македонија воопшто, на {ата Македонија. На {ата, 99% од времето го минува во проекти за продовливawe на добито на неговата таткова во многу места на Соединетиот Американски Држави.

Во текот на месец се достапни на секој смртни.

 MTВ: Знае {то се напомните и повеќе публики овој магазин на Тоа во {то не се позивадува за натато на {ото живее на овие простори. Тоја ќе имате манифиести кои ќе се скишат од {ото живее на овие простори. Ја имаме ќе откривам дека ќе имаат многу голема радост за семе и за моите сооработници кога ќе добијат позиција оваа за многу места во САД.

MTV: „Ја се надевам дека моето председателство ќе има значајно предизвик за македонската култура и фолклор и дека денес продолгува и да ги популира на културните вредности на Македонија на ниво {то одлично, а тоа ги вклучува САД, Канада и Австралија.“ Тоа ќе се заборави на неговиот менаксер, г-ди Кей, во последно писмо до Архиј на во Македонија {то тоа ги помажува на своите материјали и му е откршен ли-ен фонд по името „елори Томов-фолклорист“ утве во 1992, признани и в privilegija {то не се достапни на секој смртни.

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Во текот на месец се достапни на секој смртни.
States of America and in Canada. He loves Macedonia so much that I cannot explain to you. When he is out of the Company, he spends 99% of his time in promoting projects for the well-being of his homeland which he loves so much. When we receive a newspaper from Macedonia, we are always happy to see articles about Tomov. He really deserves the recognition that he has been receiving and I think that the Republic of Macedonia has an exceptional Ambassador for its culture and folklore, and that is George Tomov.

G.T: And so, by establishing the ensemble, I managed to collect a lot of national costumes which I intend to be exhibited in the Cultural Center of the Church of Sts. Kiril and Metodi. I do hope that my presence here, among Macedonians, will be useful even more. Therefore I don't intend to come back to Macedonia, since you don't need another retired person, but a mature and experienced man in America could be of greater use for Macedonia.
STAR OF HARMONY
Awarded to
Mr. GEORGE TOMOV
Macedonian Performing Group
International Immigrants Foundation
United Nations, Nov. 12, 1997
PART V

50th ANNIVERSARY RECOGNITION
ГЕОРГ ТОМОВ

DEЛ V - ПРИ ЗНАНИЈА ЗА 50 ГОДИШЊЕ СЛУЖБЕ
The Tomov Troupe has given us a rich & unique experience. Thanks for all the memories! May your next 70 years be even better than the last!

With love,
Sheila 

Bitola, Macedonia '79
Од paradat a vo Bitola / From the parade in Bitola

„Linxa” igra / The Lindzo dance

Amerikanskagra / American dance
GEORGI TOMOV

Vo Kopar, Slovenija / In Kopar, Slovenia

Vo Filadelfija / In Philadelphia

Vo Boston / In Boston

Georgi Tomov vo narodna nosija / George Tomov in folk costume
George's 70th Birthday Celebration

Na 70-iot rodenden / At his 70th birthday
PART V - 50th ANNIVERSARY RECOGNITIONS

GEORGI TOMOV

Na 70-let rodenden / At his 70th birthday

Na 70-let rodenden / At his 70th birthday

Na 70-let rodenden / At his 70th birthday

Na 70-let rodenden / At his 70th birthday
Na 70-iot rodenden / At his 70th birthday
Na 70-iot rodenden / At his 70th birthday

Na 70-iot rodenden / At his 70th birthday

Na 70-iot rodenden / At his 70th birthday
Медалот на „Елис Ајланд” (Ellis Island) им се дава во спомен и им оддава признание на Американците од како било етничко потекло кои далее знаят етнички вредност кон американското тесто. Тој се дodeluва една година од страна на Националната етничка коалиција на организација (NECO) - покровител на група од повеќе 250 организација кои го опфатуваат на етничкиот наследство, културата и религијата. Овој медал е приключен и менуван „Елис Ајланд” бидејќи по многу нејзина етничка идентичност кај емigrantите покажуваат огромна вредност кон американското култура и реложност. Георги Томов е еден од најголемите личности кои го примил овој медал. Америка се надела на квалитетот на имигрантите од различен етнички потекло, направил ги низ много места и содржини, споделувајќи врз своите животи за борба за еднаков живот за нив со мир и нивните семејства.

Медалот „Елис Ајланд” введен во 1986 година за да им се оддава една година на оние кои претставуваат својата лице, отрп и успех - помагаат Америка да остане во ело на науката, бизнисот, спортот, забавата, азбука на убавината во здравството и на безброј други врска. Наградите од 2005 година за делино пристигнуваат на 14 мај 2005, во сенката на историскиот Голем Јид каде милиони имигранти ги претставуваат своите простори и ги направиле своите први век и во спомен на тие кои ги заземале своите животи за борба за еднаков живот за нив со мир и нивните семејства.
ELLIS MEDAL
FOR GEORGE TOMOV

The Ellis Island Medal of Honor commemorates and recognizes Americans of all ethnic backgrounds who have made significant contributions to American society. It is presented annually by the National Ethnic Coalition of Organizations (NECO) – an umbrella group of more than 250 organizations that spans the spectrum of ethnic heritages, cultures and religions. These medals have been aptly named for Ellis Island, as in so many ways Ellis Island is an enduring symbol of the immigrant roots and diversity that characterize America’s great nation. George Tomov is one of the recipients of this medal. America has always been a haven for legal immigrants from all over the world who come to American shores with one simple dream; forging a new life in a land of opportunity, liberty, and freedom—freedom from religious, economic, political or ethnic persecution.

When the immigrant station at Ellis Island, New York, opened on January 1, 1892, it admitted 700 immigrants into the United States on just its first day of operation. By the time the center closed in 1954, 17 million immigrants had passed through its doors. The Ellis Island administration and staff, on average, processed up to 5,009 people per day.

Many of these newcomers spoke little English, had hardly any money, and arrived with only the clothes on their backs. Despite those challenges, all were willing to risk their lives in exchange for the opportunity to build a better life for themselves and their families.

The Ellis Island Medal of Honor was created in 1986 to honor those individuals who—through their own perseverance, sacrifice and success—continue to help keep America at the forefront of science, business, sports, entertainment, health care research, and myriad of other important issues. Representing a rainbow of ethnic backgrounds the 2005 recipients received their awards on May 14, 2005, in the shadow of the historic Great Hall, where the first footsteps towards a new life were taken by the millions of immigrants who entered the U.S. in the latter part of the nineteenth century.
George Tomov
2005 Ellis Island medal of honor recipient

We salute you
For your lifelong promotion
Of Macedonian folklore

The Macedonian Arts Council
The Slavic Heritage Council of America
Fast-Pack Trading, Inc.
Imperial Agency Inc.
Ohrid Travel Agency, Inc.
Georgi Tomov so svojot ansambl „Tomov“ u-estvuval na brojni kulturni manifestacii vo SAD i Kanada. Mejutoa, posebno treba da se istakne u-estvoto pred Obединитe nacii vo Wujork vo organizacija na Internaciona kulturna misija i Meunarodna imigrantska fundacija. Taka, zabeležitelen běh nastapot na ansamblot „Tomov“ na 12-ata Meunarodna kulturna proslava „Yvezda na harmonijata“ to se odruža na 12 noemvri 1997 godina.

Kako rezultat na znatnite postignuvawta na poleto na zaednitite odnosi i pridonosot na edništvo i harmonijata, Georgi Tomov ja dobivao visokata i prestinsna nagrada „Yvezda na harmonijata“ toj se odruža na 12 noemvri 1997 godina.

Isto taka, Georgi Tomov ima dobiveno pojalnic na Delegacijata na en skitok klub na Obединитe nacii vo Wujork.

Od momentot na dobivawe na edna od nagradite / Moment form getting the one of the awards

PRIZNANI E OD ORGANI ZACI JATA OBEDE NETI NACII

( Yvezda na harmonijata )
George Tomov, with his TOMOV Ensemble, has participated in a number of cultural manifestations in the USA and Canada. However, the performance in front of the United Nation’s headquarters organized by the International Cultural Mission and International Emigrational Foundation should be especially emphasized. It was an outstanding performance given by the TOMOV Ensemble at the 12th International cultural celebration titled Star of Harmony, held on 12 November, 1997.

As a result of the crowning achievements in the field of mutual relations and his contribution to the unity and harmony among people, George Tomov was awarded the Star of Harmony, a high and prestigious award by the International Immigrant Foundation. In that way, George Tomov has become the first winner of such an award by the United Nations in New York.

In addition, George Tomov has given other performances in front of the UN building. However, his share as an artistic director and choreographer of the GOCE DELČEV folk group within the Macedonian Orthodox Church St. Cyril and Method in Cedar Grove, New Jersey, had an active part in the Millennial Forum. That cultural event took place in front of the UN building in New York on May 22-26, 2000. A great number of famous and recognized artists and ensembles from different ethnic backgrounds participated in that Forum. Ambassadors and official representatives at the UN from all over the world were also present.

Those present had an opportunity to be acquainted with the Macedonian cultural heritage through the dance and song of the young dancers of the GOCE DELČEV group. It all contributed to the enrichment of the content of that historical Millennial Forum and to the multicultural aspect that night. George Tomov has also got a Certificate of Merit from the Delegation of the UN Women’s Club in recognition of his activity in representing the culture of Macedonia.
Dr@avno i Nacionalo Priznanje

Gdinot Georgi Tomov e dobivnik na Kongresionalno priznanje na dravata Wu Xersi za 2001 godina. Ova specijalna nagrada mu e doelena za uspesnoto u-estvo na 26-ot Heritage Festival Ball, Inc (Bal za etnisko nasledstvo) to se odrava vo Vest Orani, Wu Xersi, na 29 april 2001 godina. Toj se odrava pod pokrovitelstvo na pretse-datelot na Senatot i izvr{i}en guverner na dr avata Wu Xersi.

Georgi Tomov e, isto taka, dobivnik na ova priznanje za 2005 godina. Dvete priznaniya se izraz i odrav na negovite po-stignuvaw vo opstvenoto `i veewe vo dr avata Wu Xersi.

Kako istaknat lider vo makedonski zaednici vo Wu Xersi i Wujork, Georgi Tomov ima da-deno zn-aen prilogi i pridonese na balot. Ovi dr avni priznaniya se vo isto vreme i priznani za negovoto u-estvo na razli{-ni} poliwa vo makedonski zaednici, osobeno za formiraneto na ansamblot „Tomov“.

I naku Georgi Tomov i ma dobi-eno dr avni blagodarnici za negovata koreografija i u-estvoto za jubilejnata 100-godi{ni} na Statutata na sloboadata, vo 1986 i 1990 godina, kako i za u-estvoto na negoviot ansambl na povtornoto otvarawe na ostrovot Elis, kade golem broj Makedonci prv pat staprale na amerikansko tlo, tokmu na ovoj po mnogu ne{ta neobi -en i karakteristi -en ostrov.
George Tomov is a winner of the 2001 Congressional Recognition of the State of New Jersey. This special award was given to him for his successful participation in the 26th Heritage Festival Ball, held on 29 April 2001, in West Orange, New Jersey, under the auspices of the President of the Senate and Executive Governor of the state of New Jersey.

George Tomov got this recognition for the year 2005, also. These two recognitions are an expression and reflection of his achievements in the social life of the State of New York.

Being an outstanding leader in the Macedonian communities in New Jersey and New York, George Tomov has made significant contributions and donations to the Ball. At the same time, these national recognitions are a recognition for his participation in different fields in Macedonian communities, especially for setting up the TOMOV Folk Ensemble.

Namely, George Tomov has got national certificates of merit for his choreography and participation in the 100th anniversary of the Statue of Liberty in 1986 and 1990, as well as for the participation of his Ensemble in the re-opening of Ellis Island where a huge number of Macedonians made their first step on American ground there.
Certificate of Special Congressional Recognition

Presented to

George Tomov

in recognition of outstanding and invaluable service to the community.

February 15, 2005
Bill Pascrell
MEMBER OF CONGRESS

Certificate of Special Congressional Recognition

Presented to

GEORGE TOMOV

2001 New Jersey Heritage Festival Ball- Macedonian Community

in recognition of outstanding and invaluable service to the community.

April 29, 2001
Speaker
MEMBER OF CONGRESS
The Marquis Who's Who Publications Board

Certifies that

George J. Tomov

is a subject of biographical record in

Who's Who in Entertainment
Second Edition
1992/1993

inclusion in which is limited to those individuals who have demonstrated outstanding achievement in their own fields of endeavor and who have, thereby, contributed significantly to the betterment of contemporary society.

[Signature]
President

PART V - 50th ANNIVERSARY RECOGNITIONS

GEORGI TOMOV
PART V - 50th ANNIVERSARY RECOGNITIONS

GEORGI TOMOV

Happy 65th Birthday
You've spent part of your life teaching us to become respected and talented dancers
You have brought us together as a dance company and we thank you for it.

We love you forever
Love always
GOCE DELCEV
Dance Company
1997
April 21, 2005

Mr. George Tomov
President
The Folk Dance Foundation
66-12 48th Avenue
Woodside, NY 11377

Dear Mr. Tomov:

Congratulations! You have been selected by the Board of Directors of the National Ethnic Coalition of Organizations (NECO) as a recipient of the 2005 Ellis Island Medal of Honor. The medal will be presented to you on Ellis Island on Saturday, May 14th. The ceremony is one you will never forget.

The weekend will begin Friday evening, May 13th, with an elegant and festive, pre-ceremony cocktail reception where you will meet your fellow Medalists. The following day, private busses from midtown Manhattan will be available to take you to Battery Park. While your family and friends board ferries to Ellis Island, you will enjoy a pre-ceremony reception for Medalists only. Then, as a group, the Medalists will depart for Ellis Island. (A detailed schedule of Medalist activities will be sent to you shortly).

While the receptions and ceremony are all provided by NECO at no cost to Medalists, tickets must be purchased to attend the black-tie Gala in the beautifully restored Great Hall, which immediately follows the Ceremony. Details about Gala tables and tickets, as well as tribute pages and advertising in the commemorative journal, can be found in the accompanying invitation. Please call Executive Director Rosemarie Tagliacozzo (212 755-1492 ext. 208) with any questions you may have.

When Sen. Hillary Rodham Clinton (D-NY) sponsored a resolution to officially recognize NECO’s Ellis Island Medal of Honor, she said, “Our heritage gives us roots. It brings meaning to our lives and binds us to each other.” The Senate resolution—passed unanimously—applauds the Medal of Honor for celebrating “the richness and diversity of American life.”

Rep. Dan Burton (R-IN), sponsoring a similar resolution in the House of Representatives, said, “The Ellis Island Medal of Honor and NECO have played a significant role in honoring the immigrant experience—the arrival of those on American soil in search of freedom and opportunity.”

The rare recognition from both the House of Representatives and Senate adds even greater distinction to one of the nation’s most prestigious awards, and pays tribute to individuals, like yourself, who are recipients of the Ellis Island Medal of Honor.

Congratulations, again, on this outstanding achievement.

Sincerely,

William Denis Fugazy
Chairman

NECO, representing the largest ethnic and heritage organizations in the United States, with over five million family members, is dedicated to preserving heritage and to the advancement, protection and encouragement of all ethnic groups and races.

825 Madison Avenue, Suite 600 - New York, NY 10016 - 212.755.1492 - FAX: 212.755.1792
Website: www.neco.org
January 21, 2005

Mr. George Tomov
88-12 48th Avenue
Woodside, NY 11377

Dear George,

I would like to thank you sincerely for your efforts in bringing the
Macedonian dancers down to my swearing-in reception earlier this month, and
for overseeing generally their appearance and making it possible for them to be
there.

Everyone enjoyed their dancing immensely. It added a very special tone to
the event to have the young men and women of the Macedonian community of
New Jersey’s 8th Congressional District show their neighbors and fellow citizens
the joy and ebullience of their native and very expressive movement.

I know we would not have been able to enjoy them had you not taken the
time and trouble to organize and facilitate their participation. Thank you very
much, and best wishes to you and your family for a very happy and healthy New
Year.

Sincerely,

Bill Pascrell, Jr.

WJP, Jr./g
Почитуван господине амбасадор на македонската култура и уметност, драг наш пријател Георги Томов,

Со особена чест и задоволство Ви ја честитаме највисоката и најуглема награда за животното дело, со која го прославувате не само Вашето име, тука и името на нашата земја во светот. Наградата ELLIS ISLAND медал на честа, што USA Ви ја вдодели на 14.мл. 2005 год., преку Вас е награѓена за Македонија. чест ни е што нашиот човек, каде и да е, успева да го посе го македонското семе и да ја прослави македонската култура и уметност изразени преку македонскиот мелос, танци, носии и воопшто преку нашата македонска традиција името македонско да живе на новото тло. Горди сме на Вас и Вашиот успех и Ви посакуваме долг и плоден живот и нови награди, посакуваме Вашето име да влезе во списокот на сенаторите, зашто толку се заслужувате. Се надеваме дека оваа награда е доказ за вредноста на македонскиот човек и одговор на сите они што сакаат да не почитуваат и омаловажат. Не случајно Вашиот лик и името се вредни веднаш до ликовите и иницијата на Грците James Thomas и Dionisios Vlachos, заран постои поголемо признавање на нашата националност?! Секоја чест што гордо го носите името македонско и често и достоинствено го браните, за што бескрајно Ви благодариме.

Скопје, 07.09.2005 год

Директорот на ДАРМ со вработените,

Проф. Др АТАНАС ВАНГЕЛОВ
To: Mr. George Tomov, Artistic Director and Choreographer,
Macedonian Folkdance Ensemble "Goce Delcev"

Re: Millennium Forum Cultural Events from May 22-26, 2000.

Of whom it may concern.

Dear Mr. Tomov:

I would like to cordially thank you for having represented the Republic of
Macedonia at the Millennium Forum which took place at the United Nations
headquarters in New York City.

Your music and dance performance was very much appreciated by the Millennium
Forum audience. Many UN ambassadors, UN officials and delegates of the civil
society from all around the world could celebrate your performance and have
enjoyed the cultural heritage of your nation.

Through your participation and of your Macedonian Folkdance Ensemble "Goce
Delcev", you have contributed to the great success of these historical Millennium
Forum Multi-Cultural Evenings.

Please accept my deepest appreciation and I am looking forward to co-operate with
you in the future.

May Peace Prevail on Earth!

Very truly yours,

Patrick U. Petit
Millennium Forum
Cultural Events Producer & Coordinator
December 12, 1988

Dear folkdancer friends,

The Tomov Yugoslav Folk Dance Ensemble concert on May 15, 1988 at Carnegie Hall, New York has certainly been the most important date on my calender this past year.

My friends and I have greatly appriciated your performance and the opportunity of being part of it. You are wonderful people and to spend a weekend with you in New York has been a marvelous experience and a great pleasure.

I wish I would have had a chance to know each of you better but it was obviously impossible. Nevertheless, I'm sending along our members' list of addresses in case any of you wishes to communicate with us.

If you ever make the trip this side of the border, we would gladly reciprocate your kind hospitality. We could also provide you with addresses where to folkdance.

In the mean time, I send you all my best wishes for a Happy New Year full of wonderful events and a lot of folkdancing and singing.

Au revoir et à bientôt,
I look forward to seeing you soon.

[Signature]

Louise Tremblay
842 rue Davaar, Outremont, Qué. Canada H2V 3B5
Home: (514) 276-8529  Work: (514) 866-3901

P.S. I would be interested to buy pictures taken at Carnegie Hall if any of you have any(of the performance in the afternoon)

By Kristine, Thanks again for your great help. You do a wonderful job. Hope to see you soon. Love Louise.
June 16, 2005

George Tomov
The Folk Dance Foundation, Inc.
66-12 48th Avenue
Woodside, NY 11377

!!! CONGRATULATIONS !!! CONGRATULATIONS !!! CONGRATULATIONS !!!

Dear George:

I wish I had the words to tell you how incredibly wonderful it was to be privileged to witness the Ellis Island Medal of Honor being awarded to you! To see such a prestigious award being given to a man I have known as a true gentleman and have been proud to call my friend for many years was a feeling I will cherish and remember all the rest of my life.

Throughout those years I have known you, I have always been impressed by your constant, tireless hard work and promotion on behalf of our Macedonian community. There is no one more deserving of this honor than you; you have truly, truly earned it.

That medal, by itself, means nothing. It is only through its recognition of your years and years of selfless dedication and hard work that it turns into a true symbol of all it can mean to be both Macedonian and a United States citizen at the same time. Your many and varied gifts have been of immense value in the service of both countries, and this award is an appropriate recognition of that service.

So take many, many moments to reflect back on that medal, and on that ceremony, and all it means as a measure of a life so richly lived. Enjoy what you have been given, as so many have had the chance to enjoy what you have given them for so long.

With great affection, and every best wish for your future endeavors,

[Signature]

Slavco Madzarov
President

WE SPECIALIZE IN ASBESTOS REMOVAL * SPRAY FIREPROOFING * WATERPROOFING * REINSULATION * DEMOLITION
Драги Горги,

Најсреден поздрави по повод твојот седумдесетти роденден. Многу ти благодарем што ме запознава со чудесниот свет на македонско оро и македонската музика. Без твоето влијание не ќе ја контактирах Професорката Кристина Крамер во Торонто во врска со издавањето на пејзниот сјаен учебник, "Македонски јазик", што до сега го имаме продадено новење од 2.150 примерци, кој исто време помага и со афирмацијата и со проширувањето на македонскиот јазик и македонската литература по светот. Ти си им била инспирација на толку многу измеѓу нас кои што се занимаваме со играчки групи и за оваа твојата инспирација сме вечно благодарни.

Те сака многу,

Стив
The following are recollections of TOMOV Ensemble members about George and their time with the Ensemble.

MAURY ENGLANDER:

The first time I met George was one evening at a weekly folk dance session at New York University in Greenwich Village. It was one of the largest folk dance groups in the city at the time, and hundreds of dancers came each week. A typical evening consisted of an hour or so of teaching, followed by several hours of request dancing. Teachers were usually the more experienced dancers from the group, but often there were guest teachers. One evening our guest teacher was a dancer, new to America, from a small town in Macedonia. The teacher bounded into the center of the dance floor with a smile that radiated warmth and enthusiasm and immediately charmed the entire group. It was when he began talking that things became more interesting. The dance - I remember it clearly - was Slavonsko Kolo. His teaching directions - equally memorable - consisted of:

"Now, is moving this feets. This ways!"
"And now is so. And so."

Some 300 folk dancers around the room strained to see just which feets is moving which ways. And we did in fact learn Slavosko Kolo, and we loved it. George, it turned out, was a wonderful teacher. He also made 300 new friends that evening. And it was no surprise to any of us lucky enough to have been there that first evening that George soon became a centerpiece of New York’s folk dance scene.

SHEILA BEATTY:

I was a young New Yorker in the 1970’s when I caught the folkdance “bug”. One could not dance very long in those days without becoming aware of a special performing group: the TOMOV Ensemble, which at that time was called the Tomov Yugoslav Folk Dance Ensemble. Becoming a TOMOV Ensemble member conferred great prestige on a dancer. So it was with much excitement, and some trepidation, that I auditioned for and was accepted into the Ensemble. George had high standards and worked us hard. He was a stickler for style: the foot must be pointed...just so; the head angled...just so; the arms held...just so.

Though the Ensemble was George’s pride and joy and his crowning achievement, it was far from his only contribution to the folk dance scene. He was a teacher who was much in demand to teach special workshops spreading his native Macedonian and Yugoslav dances, both in New York and nationwide. He was a great leader, for many years presiding over one of the “hottest” recreational folk dance sessions in town.

The folk dance community may not be very large, but it is tight-knit and devoted. Many in that community have been touched by this man, from the dancers who passed through the Ensemble over the years and who still feel a connection to that “family”; to the people informed and inspired by his many classes and workshops; to those who attended his dance sessions faithfully, week after week, for the sheer love of the dance; to the audiences who came to watch and be exhilarated by performances of his Ensemble. We owe him a debt of gratitude. Thank you, George.

CHING LI:

In the summer of 1979, George and the TOMOV Ensemble embarked on a grand performing tour of Yugoslavia. At the Ilinden Festival in Bitola, George coached me to deliver a brief speech in Macedonian before we danced. I was thrilled to speak on the outdoor stage in Bitola in front of the large, enthusiastic local audience in their own language. After the speech, I was pumped up during the entire dancing. That was the most unforgettable night of my life.
ANN HIRSCH:
In order to join Tomov Ensemble, we had to audition. Not all of us were taken. I was only taken on potential. George was serious about his artistic standards and wanted a certain style. Even though I was allowed to join, I was not asked to be in a performance until a year later. The other girls who joined at same time were more organized (they’d write down steps, for instance) and learned more quickly. I mention this because it’s speaks to George’s vision. He knew exactly how he wanted things to look, and he had an eye for what would work now, and what might work eventually.

It was impressive to me that he lived his work. His studio was his home, where he had classes and rehearsed the Ensemble. There was a beautiful sculpture that I was amazed to learn he created himself. I thought it was enough that he was a dancer and choreographer among the other things he did. But, it turned out he was yet another kind of artist as well.

When we went on trip to Yugoslav, George was very considerate of my being vegetarian. I remember him coming over to me and saying, look what really tastes good is a grape sandwich. He had put grapes between two slices of bread. I thought it funny but really nice that he was thinking of me. And it did taste good, actually!

STEVE KOHN:
I became interested in folk dance fairly late in life. At age 39, in 1981, I was a new member of George’s dance company, and by the summer of that year I was performing in Macedonia. Now, almost a quarter of a century later, I consider those times I had with George to be the peak experiences in my life. In a sense, the TOMOV Ensemble members became a “village”. The friendships which developed last even now, and those of us who remain in the New York area continue to celebrate together. There have been marriages and lovers and divorces and children and death in this extended community.

The village George created includes very few people of Balkan ethnic background. There are Australians, Finns, Taiwanese, Jews, Christians, non-believers. Performers ranged in age from one who first appeared before she was even born when her pregnant mother danced, up to those of us in our 40’s and fifties. Professionally we ranged from those who were having some difficulties remaining employed to civil servants to financial wizards to scientists to office workers to academics to corporate officials.

One of George’s special qualities is that he is a dyed-in-the-wool optimist. He truly believes things will work out. My natural bent goes the other way, and it has taken me many years to learn first to recognize, then to appreciate, and finally to adopt that attitude. Over and over, through the years George acted on the belief that things would work out despite obstacles. Had he not had that approach, I doubt he would have made the original trek to America, or started a studio, or a dance company, or created so many accomplishments for the benefit of others.

George is a dancer and a teacher and an optimist, yet I have not mentioned a deeper quality. George is a lover. He deeply loves people. That love is the foundation of his optimism. He deeply loves art, and that is the basis of his craft and talent. Those who learn of him through reading will know of his accomplishments. I will remember him for the loves — of movement, of people, of the culture in which he developed, of life. Thank you George.

BARBARA ARAN:
Of all the wonderful experiences that I have had with George, the best legacy he left me was the formation of an International Folkdance Group among my Hispanic students in the South Bronx. I had about 35 students in the dance group, and we performed at different schools and nursing homes. Many of the dances we performed (and costumes I made) were adapted from the TOMOV Ensemble. And in their senior year, several of them brought in music for an American dance and did their own choreographies. Their lives were changed for the better, the same way mine was, by George Tomov.

LORRAINE BURGER:
I have enormous respect and gratitude for the discipline I received from studying with George. Focusing on specific styling and timing, coordination, cleanness of moves, posture, interaction and overall quality absolutely improved my dancing. My appreciation increased as I had the opportunity to dance outside of New York City and saw that the Ensemble standards and quality were equal to the best quality I found elsewhere. George put great emphasis on the differences that make each cultural /country style unique. I saw it as living history, and greatly enjoyed the delicious variety. The dances of Macedonia were so different from the dances of Croatia.

I loved the physical challenge of precision, endurance, styling and communicating this culture, via dancing, to an audience. The members of the troupe were friendly and focused on dancing, serious about quality
and playful, hard workers who enjoyed a good time, and good-natured George maintained an atmosphere that enabled that to flourish. Yes, he was exacting; sometimes quite stern and demanding, but many more times cheerful, patient and encouraging. We had to do it right or it wasn’t, well, right. So, we repeated the rehearsal until we had it right. No other standard was acceptable.

Although initially “foreign” to my ears and feet, I came to appreciate and love the challenging rhythms and the often haunting music and songs. The ubiquitous “droning”, in both music and song, is now familiar, comfortable and rich to my ears. As my taste expanded to include and welcome these differences so, too, did my awareness and appreciation for the culture and history that created this music and dance.

Dancing wasn’t the entirety of our performance; we had to dress the part, too. Here, also, we had a lesson in history and culture via the clothing, both the styling and the materials. It created an awareness of both differences and similarities; differences in each costume but also the similar desire in each culture to have special clothing for their dances.

**DONNA HENDEL:**

I wanted to be a member of the TOMOV Ensemble more than anything I’d ever wanted before. I was practicing like crazy before the audition. I was originally an Israeli dancer with arms and legs flying all over the place. George knew I wanted to try out and was used to seeing me at the studio. Three nights before the audition, I was dancing a wild Romanian dance next to an almost-beginner when I tripped over his misplaced foot. I broke a major bone in my foot. George, bless him, let me into the Ensemble without the audition. It was a dream come true.

An interesting thing for me is, I never loved the performing as much as I loved the rehearsing and the camaraderie among Ensemble members. And, no question about it, I loved the prestige of being in the TOMOV Ensemble.

**SUSAN KIRSCHNER:**

I think it is wonderful the Ensemble members have stayed in touch and stayed supportive. The creation of community is all-important, and George was indeed the catalyst for that. The interesting thing is how passionate I am about it 20 years later. Performing in that company was formative for me as an adult. The joys and frustrations are so deep because being in the company was about doing what I most value.

**MARION BLUMENTHAL:**

Thinking about George Tomov floods my brain with so many memories that it is impossible to choose just one—so I won’t even try. Rather I will write about my feelings for the man. George has been dance master, teacher, father, friend, enabler and sometimes even a learner. But above all he gave me the opportunity to be part of an extraordinarily wonderful entity—The TOMOV Ensemble. This experience has been one of the most pleasing, gratifying and enduring events of my life. Not only did we share the performing and the culture of the former Yugoslavia, but we created a family, actually more than a family since we chose to be part of it. Many of us still dance together, socialize, support each other, watch the children grow. All this would never have been part of our existence were it not for George, and I will always be grateful to him for so enriching my life.
Dear George, Happy Birthday ... and thank you for all the wonderful memories.

John
ROD MCVEIGH:
When I began dancing with George, he was teaching and performing the dances of Yugoslavia. Most Americans had no real understanding of what or where Yugoslavia was. George showed Americans the wonderful variety of styles that existed in the country at that time. People who came to the shows were very surprised that there was so much variety in our program. It made for good entertainment. George always put on a good and fun show.

We made our last ensemble trip to Yugoslavia in 1990. Artistically we knew changes were happening, based on the songs we sang. In 1985 the most popular song we sang was "Jugoslavia". In 1990 we came home singing "Makendonia".

After we came home we started to see pressure on the country. Suddenly everyone in America knew about Yugoslavia, but nobody understood what was happening. Now George and the TOMOV Ensemble became teachers. When we danced the dances from Croatia, Slovenia, Serbia and Macedonia, the audience got to see the differences in cultures. They could experience from what they saw that all these people came from different worlds. George was an artist and an entertainer; but he was also a teacher. Those people who came to the Ensemble's shows were entertained, and they were also educated.

WENDY SHEARER:
My favorite thing about George is his eternal optimism: he made things happen just because he wanted it to be so, despite "nay-sayers" in the group. An example is our performance in Carnegie Hall: he wanted the troupe to perform there, and so we did. He just made it happen. Of course, occasionally he missed a few details: I will never forget standing on the sidewalk outside the YMCA, the day before our Carnegie Hall performance, when we learned our rehearsal space had been double-booked, and unfortunately for us, the other group had gotten there first. So there we were, 30 dancers, costume trunks, band members with their instruments, and some 20 singers from Canada, stranded on the sidewalk! Fortunately, a member of the band was a teacher and was able to arrange for us to use a high school in the Bronx at the last minute. The space was even better than the Y would have been. So, again, it all worked out for the best.

MARTIE RIPSON:
After dancing and singing with the troupe for over 10 years, my fiancée and I decided to have a folk dance wedding. We rented a campground and invited our family and friends for the weekend. George graciously offered to teach a beginner class to those friends and family members who weren't folk dancers. Many of my relatives joined the lesson, including my father, to whom I'm very close. After the "regular" ceremony, I dressed in a traditional Macedonian wedding costume belonging to George, and all of the current and former Ensemble members who were there performed a bridal choreography of George's. It felt to me like I had two fathers that night - one American and one Macedonian - and when, later that evening, I saw George leading a line of dancers with my father right behind him, I couldn't have been more proud.

REBECCA MCVEIGH:
When I first met George Tomov, I admired his collection of costumes, particularly a Serbian one called "the butterfly" that was especially beautiful. When I finally learned to sing some of the songs that the Ensemble performed, George generously let me wear the butterfly costume at a performance! It was so exciting to be on stage with everyone else, and George was so proud of "his" dancers. George showed me how to fold the creases of the voluminous Croatian skirts, and how to store the costumes so that they would always come out of the costume trunks in good shape. Even though I eventually "graduated" to dancing, I will always remember how George taught me to treat the costumes so they would last a long time, and how beautiful they looked on stage under the strong performance lights.

KRISTINE KALAZS:
George and the Ensemble taught me many things during my 15 years of performing. Outstanding among them were learnings about leadership, about true teamwork and ... about the power of laughter. By his example, George showed us how to lead and inspire people. He was and is a grand master at sharing a vision. George also inspired the Ensemble to embody true teamwork, to work together toward a common goal, with precision and dedication. But above all, what stands out in my memory is the laughter we shared over the years. Sometimes we laughed so hard, we cried. The Ensemble years are among the happiest memories of my life. Thank you, George, for making our unique "village" possible.
1. Poznati makedonski pretstavnici na umetnost na poseta na Wujork kako gosti na Georgi Tomov:

Famous Macedonian art representatives that paid visits to New York as guests to George Tomov:

- D-r Georgi Georgiev
- D-r Mihajlo Dimovski
- Vančo Andonov - diplomat i pisatel
- Gute Avramovski - slikar
- Leko Georgievski - muzikolog
- Mihael Dimovski - folklorist
- Tori Dimovski - muzikolog i kompozitor
- Petar Mavez - slikar
- Borko Lazesski - slikar
- Aleksandar Lekovski - dirigent i kompozitor
- D-r Blaže Ristovski - diplomati i pisatel
- Tomasz Prózy - kompozitor
- Simon Selmov - slikar
- @ivko Vasilevski - pretsedatel na Maticata na Makedonija
- Ivan Naktarxiev - pretsedatel na Maticata na Makedonija
- Vančo Avdarski - dirigent
- Majki Radin

2. Dragi prijatelji od ansamblot "TANEC":

Dear friends to the TANEC Ensemble:

- Blaże Palčevski
- Trpežerepalkovski
- Vera Ćijak
- Dučko Georgievski

3. Nastapuval na koncerti so ansamblot „TOMOV“ vo SAD:

Macedonian folk singers that performed together with the TOMOV Ensemble in the USA:

- Violeta Tomovska
- Koče Petrovski
- Vaska Ilieva
- Aleksandar Piperkov
- Aleksandar Sarievski
- Jonče Hristovski

4. Ansamblot „TOMOV“ vo publicacii:

The TOMOV Ensemble in publications:

"Vi e se oro Makedonsko", G. Dimovski
"Makedonski i seleni -ki panoptikum", Sl ave Nikolovski-Kati
"Patopisi", Vera Antić
"Stoj-evska"
"Dance World 1979" vol. 14, John WILLIS
"Musical America", Directory of Performing Arts
"Who is who in America", edit. 1992-1993 U.S.A.
"Viltis", Folklore magazine, Denver Colorado
"Makedonija", Spisanie na Iselenicite od Makedonija
"Immigrant song book", Jerry Silverman
"Makedonski glas", Wu Xersi, SAD

Mnogu amerikanski i makedonski vesnici i spisanja

5. Koreografii vo repertoarot na ansamblot „TOMOV“:

Choreographies from the repertoire of the TOMOV Ensemble:

Georgi Tomov - Umetni-ki direktor i koreograf
Ciga Despotović - Vlajki ora
Kete Ilijevski - splet na Egejski ora
Hecoh Laurence - amerikanski splet

Garry Kamer & Jane Poak - Banat Suite (costumes by Wendy Shearer)
6. *Sorabotnici na Ansamblot "TOMOV" pozadi scenata:*

*Associates of the TOMOV Ensemble behind the stage:*

- Elsa Georgi
- Mary Lokus
- Marion Blumenthal
- Louise Tietsworth
- Rebecca McVeigh
- Wendy Shearer

7. *Sorabotnici na ansamblot "TOMOV":*

*The TOMOV Ensemble associates:*

- Bob Bethoney
- D-r Gorazd Rosoklija
- Kamenka Maxarova
- Trajko Veljanovski
- Slaveko Maxarov
- Petko Peev
- Gordana i Naum Popovski
- Pavlina Prouvska
- Stiv i Lili Plakas
- Milko Man-evski
- Judita Prelig
- Ivo Markovski
- Stanly Pelc
- Metodija Kulevski
- D-r Ludmil Kasev
- Petar Kolenijski
- Krste Popovski, - svetnik
- Carole Frank
- Sobadan Petkovski, - svetnik
- Bogdan Simonovski
- Du Sipkovski, - svetnik
- Jeff Glenn
- Aleksandar Canovski, - svetnik

8. *Nastavnici od SAD i od Kanada koji sorabotuval e so ansamblot "TOMOV":*

*Folk teachers and educators from the USA and Canada that have cooperated with the TOMOV Ensemble:*

- Olga Sandolović
- Tom Bozigian
- Pece Atanasovski
- Benzi Timam
- Atanas Kolarovski
- Moshiko
- Moshe Eskayo
- Marian & Michael Herman
- Bob & Susie Wetter
- Morley Leyton
- John Wagner
- Ketellevski
- Aleks Petlilkov
- Steve Zalph
- Judith & Maygar Kalman
- Andor Czampos
- Glen Bannerman
- David Vinski
- Alexandru David
- Mihai David
- Ellen Golann
- Karl Finger
- Danny Uziel
- Estelle Birnbaum
- Michael Ginsburg
- Martin Keoenig
- Ciga Despotovici
- Elsie Dunning
- Susan & Stephen Kotansky
- Miriam Limster
- Bora Oszkoc
- Erument Kilic
- Ives Moreau
- Arne Fosberg
- Kiril Stefanov
- Emil Cassetto
- Albert Kay
- Georgi Dimeski
Dance was life to me.
I wish you all, my dear friends and my dear readers, that your life be like a dance.
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