

Ethnic Dance Music in Northern Indiana

Balkanske Igre & Macedonian Youth Organization Dancers

IH210 Chicago & Gary - April 19, 1987. Speeches, dance music, folk dance performances.

John Kuo (instructor), Ljupco Milenkovski (kaval-guida-accordion), John Parrish (bass drum) & unknown (vocals)

Pelister

IH211 Waukegan & Chicago, Illinois - April 19, 1987. Music for social dancing

Stojan Gurovski (clarinet), Joe Gurovski (accordion),
Milan Zlatevski (lead vocals), Frank Spirovski (electric guitar) & Mike Georgievski (drums)

Easter Sunday celebration and performance, followed by social dancing, at the Macedonian Hall of SS Peter & Paul Macedonian Orthodox Church; recorded by Paul L. Tyler.

The Macedonian Hall was packed with close to four hundred people of all ages. About twenty rows of chairs were set up in the center of the hall facing the stage and, as before [see Orchestra Balkan], tables lined the east and north walls while a mob of men crowded into the barroom and the southwest corner of the hall. The atmosphere was charged with anticipation. Parents made sure their children had seats in the front rows. Several adults set up video cameras aimed at the stage. And from behind the stage curtain came the sounds of dancing feet, a drum, and the raspy notes of a kaval. But it was nearly an hour after the announced starting time that the organized festivities got under way.

The program started with speeches by a church leader, the priest, and a leader of the Macedonian Youth Organization. When the curtain finally parted to reveal the fifteen brightly clad members of Balkanske Igre, a performing folk dance troupe of young adults from Chicago, the audience responded loudly. But when the dance group of Macedonian Youth Organization followed Balkanske Igre on stage, the shrieks and yells reached a new high. There was a lot of pride and encouragement expressed at the less polished dancing of the local group composed mostly of high school age youth.

The two dance groups alternated numbers throughout the program. Interspersed among the dancing were performances by Balkanske Igre's musicians: Ljupco Milenkovski on kaval (a kind of reed flute), guida (a bagpipe) and accordion and John Parrish on bass drum. Each segment of the program was introduced by a female member of the Macedonian Youth Organization.

Following the hour-long program, the rows of chairs were cleared away and the band Pelister set up on stage. The social dancing lasted for three hours, until just after midnight. For the first part of the dance, the floor was packed with a hundred to 150 dancers in three or four lines. The dancers were jammed together shoulder to shoulder and movement was quite constricted. Still, people stayed on the floor for four types of dances repeated throughout the

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night: syrtos, horos, Serbian kolos, and a dance step executed in 9/8 meter. The same repertoire was performed at the Macedonian Youth Organization dance on 3/1/87. The one difference between the two events is that Pelister played many more Serbian kolos than Orchestra Balkan.