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Educational and Physical Culture Organization



THE PILGRIM MOTHER -

by Albin Polasek

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PHYSICAL FITNESS
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ROUGH GYMNASTICS

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Calendar of Events

- FEB. 5 - SOKOL SOUTH OMAHA
Annual Vecirek
- FEB. 7 - SOKOL GREATER CLEVELAND
Gymnastic Exhibition at Cleveland State Univ.
- FEB. 13 - SOKOL BROOKFIELD
Spaghetti Dinner
- FEB. 13 - SOKOL LOS ANGELES
Valentine Dance
- FEB. 13 - SOKOL MINNESOTA
World Bohemian Euchre Tournament

- FEB. 13-14 - SOKOL SOUTH OMAHA
Garage Sale
- FEB. 21 - SOKOL STICKNEY
Pancake Breakfast
- FEB. 28 - SOKOL SOUTH OMAHA
Gymnastics-A-Thon
- MAR. 5, 6, and 7th - SOKOL GREATER
CLEVELAND - Folk Dance Clinic at Atwood Lodge
- MAR. 6 - SOKOL BROOKFIELD
Gymnastic Exhibition
- MARCH 13 - SOKOL TABOR
Gymnastic Exhibition
- MAR. 13-14 - WESTERN DISTRICT MEETING
Cedar Rapids, Iowa
- MAR. 20 - SOKOL LOS ANGELES
Josefovská Dance
- MAR. 20 - SOKOL SOUTH OMAHA
Gym Club Dance
- MAR. 21 - SOKOL SLAVSKY
Exhibition
- APR. 4 - SOKOL WEST SUBURBAN
Gymnastic Exhibition at Hinsdale Township
High School (South)
- APR. 3-4 - SOKOL SOUTH OMAHA
Invitational
- APR. 17-18 - EASTERN DISTRICT
Slet
- MAY 1 - SOKOL SOUTH OMAHA
Mini-Slet Dance
- MAY 14 - SOKOL SLAVSKY
Bunco and Card Party at
Mid-America Federal Savings and Loan
- MAY 21 - SOKOL MILWAUKEE
Graduation Program
- JUNE 13-14 - SOKOL ST. LOUIS
Central District Slet
- JUNE 18, 19, 20 - WESTERN DISTRICT SLET
St. Paul, Mn.
- JUNE 21-27 - WESTERN DISTRICT
Teacher's Course, Pine City, Mn.
- AUG. 13, 14, 15 - SOKOL DETROIT
Czechoslovak-American Festival - Wyandotte
- OCT. 1982 - SOKOL BALTIMORE
110th Anniversary

FROM THE EDUCATIONAL DIRECTOR:

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AMERICAN SOKOL

VĚSTNÍK AMERICKÉ OBCE SOKOLSKÉ

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SOKOL EDUCATOR

ALBIN POLASEK 1879-1965

Czech-American Sculptor

All classical music lovers enjoy symphonies and chamber music of the renowned Czech composer, Antonin Dvorak, but how many of us know of another great Czech-American classical artist in an allied art?

This is the portrait story of Czech-American sculptor Albin Polasek, a monumental wizard, who literally carved his own destiny. **CARVING HIS OWN DESTINY** is the book written about him by Ruth Sherwood, and the Albin Polasek Foundation, Inc., in Winter Park, Florida contains much of his art, and includes a studio, two galleries, a chapel with fourteen stations of the cross, and 3-acre outside gardens, all open to visitors and tourists without charge.

Albin's widow, Emily Polasek, President of the Foundation, is utterly dedicated to the sculptor's art, so that it has timeless life in the art world. She is one of a minority in America who is not class or money conscious. Virtue, common sense, humor and taste are her attributes. She is irresistibly entertaining, yet serious, and has a deep insight into the moral nature of men and women. The story of Albin Polasek's life is truly the story of America as a land of opportunity, and represents the gratitude so many talented men and women expressed for this land, which became their new home when they came as immigrants.

1979 was the 100th anniversary year of Albin Polasek's birth. He was born on Saint Valentine's Day in 1879 in Frenstat, Moravia, the seventh son of Josef and Petronila Polasek. At age 15, he began his long art career as a woodcarver apprentice in Vienna. Even at that young age he carved a work of the Nativity in wood while on vacation at home. The only model he used was the family cow, and he ground pigment himself to color the figures. The first art creation is in the Winter Park studio, and the genius of the young artist is immediately recognized.

When Albin was 22 in 1901, and already an expert wood carver, he immigrated to America in the steerage class on a German ship. In those days, those evil smelling quarters were tolerable to only the strongest stomachs. There were no dining tables, passengers had to carry dishes to the kitchen for food, and even had to wash their own dishes.



Albin's brother, Robert, who had come to America earlier, was a reverend priest in Veseli, Minnesota, and another brother Emil, was the parish priest in Lomberton, Minnesota. In Veseli, the young artist found some work in wood carving, but learned very little English as everyone spoke Czech in this transplanted Czech village. A relief of the Virgin and Child with St. Dominic still hangs in the church in Veseli, a prized art work of Polasek's. So, a few months later, Albin started work in an altar factory in Dubuque, Iowa, carving life-size religious figures. Then he was asked by the owner of a much larger factory in La Crosse, Wisconsin to work as a figure carver. During his first two years in the United States, Albin saved enough money, and was accepted as a student of sculpture in the Pennsylvania. Incidentally, Albin already had naturalization papers at the time to become a citizen of the United States. He also did some painting in his second year at the Academy, although he had never had any formal instructions. During the summers Albin earned money by working in the LaCrosse Hackner Altar Factory. He carved a marble archangel and a life-size statue of Jan Hus, and was awarded the Cresson Foreign Traveling scholarship to study in Europe for the next three summers.

In 1909 Albin obtained his final citizenship papers, and his statue *THE ETERNAL MOMENT*, now in the Paul Schultze Collection in Chicago, was highly praised and publicized. *THE ETERNAL MOMENT* is a remarkable sculpture by Albin Polasek, student in the Pennsylvania Academy of Fine Arts, and has been adjudged so far beyond the scope of ordinary student achievement that the annual prizes of the Academy have been awarded to more student-like competitors and the faculty will bestow upon the young sculptor a reward more in accord with his pre-eminent artistic ability. *ETERNAL MOMENT* is a standing pair of a man and woman, at the exquisite moment of first love, when it is still spiritual and tender.

In 1910 Albin won the country's highest art award, a fellowship to the American Academy in Rome, for his sculpture *FAITH, HOPE AND CHARITY*. Featured in that monument were figures of a man, woman, and child. Polasek worked and studied in Rome three years.

EVOKING MEMORIES is the first large relief sculptured in Rome, and the profound talent of the artist is evident in the ease of design, solidity of figures, and the difficult problem of tense fingers showing through the strings of a harp.

MAIDEN OF THE ROMAN CAMPAGNA was accepted by the Academy in Rome at this time, and in 1912 he made a bronze bust of Francis D. Millet, a mural painter of distinction and founder of the American Academy of Art in Rome. In April of that same year, Millet perished in the Titanic sea disaster, and nine bronze replicas were ordered for different cities in America. When J. Pierpont Morgan died, Polasek made a bust of him, which was placed first in the Morgan Library, then it went to the Metropolitan Museum for many years. Its permanent setting is now in the American Academy in Rome.

One of the most famous of all Polasek works is *THE SOWER* made in Rome. In 1916 the Chicago Art Institute ordered the bronze *SOWER* to be placed on the front steps of the building facing Michigan Avenue. Many years later, in 1963, the MacNeal Memorial Hospital Association of Illinois used the *SOWER* as a model of human anatomy in their annual report with this explanation: "Our search for art led us through Michelangelo, DaVinci, and we were delighted with our choice by the great artist Polasek."

Following studies in Rome and Greece, Albin Polasek started his own studio in New York City, where he was immediately confronted with the need to keep a roof over his head, and of earning his bread and butter. He was asked to do a portrait of Louis Tiffany famous as the inventor of the iridescent glass that bears his name, but decided no, as Tiffany was highly nervous and always occupied with artistic glass projects. Instead, Albin made a portrait of Tiffany's daughter.

Albin's *ASPIRATION* figure is in the collection of Samuel Fleisher in Philadelphia, a seated female figure holding in her right hand musical pipes. Her left arm, raised, encircles loosely a little cherub hand. This figure won the Widener Gold Medal from the Pennsylvania Academy.

In 1916 Albin Polasek was asked by the Chicago Art Institute to be head of the Department of Sculpture. From the start he was popular with his classes. One of the students was Ruth Sherwood, who wrote a book about him. One can easily deduce from her book that she was deeply in love with the sculptor many years. As is many times true with great artists, Polasek's greatest passion was his work. He did marry Ruth Sherwood when he was 72, and she died some eighteen months later following surgery for cancer of the throat.

At the Chicago Art Institute, Polasek's method of teaching was simple and forceful, and he insisted on construction based on the true structure of nature. In his words: "When every part moves into every other part, as it does in life, then the portrait is finished." It is this movement which makes the difference between a living work and something inanimate. He made special effort to instill architectural scale. Sculpture was originally the hand maiden of architecture, and just as important as it was in the classical times of Egypt or Greece.

For many years, Albin Polasek was known as the "Chicago" artist as he created many of his sculptures here. During World War One he produced a Victory medal for the Czechoslovakian cause . . . an upright figure of a fierce-eyed youth clad in the dress of his own mountains, holding in one hand a drawn sword, while with the other he protects the little green shoot that springs from the roots of the dead stump of a Linden tree at his feet. Around that stump coils the enemy dragon, which has destroyed it and which he has slain. The inscription carved around the medal read: "Svoboda - život národa" (Liberty is the life of a nation). The Linden tree shoot bore five of the decorative heart-shaped leaves, one for each of the five Czech provinces that were fighting for freedom - Bohemia, Moravia, Slovakia, Silesia, Rusinia.

In 1921 *MAN CARVING HIS OWN DESTINY* won the Logan Medal. Recently the Inland Steel Company had a page on this statue - "The figure of a man is represented as chiseling himself from a block of marble. The trunk, head, arms have already been fashioned; a mallet held in the right hand is driving a chisel, which is held in the left hand as it cuts away marble to fashion the feet and legs. The man's face is set so one could almost hear him say: I'll show them. I'll finish myself. I'll make something of myself. I won't go through life with a mass of rock about my feet. I'm going to get somewhere. This statue in a ton-and-a-half stone edition stands at the entrance to the patio of Polasek's Winter Park home. It would not be a bad idea to display the statue where it could be easily seen by all the complaining, whining people, by all the weak, flabby muscled, dyspeptic and anemic, by all the lame, who wait day by day expecting to be helped over the stile."

In 1924, Polasek created the *FOREST IDYLL* - a mischievous wood nymph carries a fawn in her arms, while the mother deer stares anxiously at her baby. This statue is in the Brookgreen Gardens in South Carolina. In 1965, when the new City Hall in Winter Park was completed, Albin Polasek presented the city with a bronze edition, which graces the entrance to the building.



Polasek's statue of Daniel Boone is in the Hall of Fame in New York City, and in 1927 the artist was honored with the invitation to become a member of the National Academy of Design. When he was asked for a oil painting of himself, he presented a self portrait in one of his Moravian embroidered shirts. Polasek was also presented with an honorary degree of Master of Fine Arts.

In 1926 Albin Polasek received a commission from the Czechs in America for a memorial statue of President Wilson to be placed opposite the Wilson Station in Prague. The statue was enthusiastically received by the people, but in 1938 when the Germans invaded Czechoslovakia, the beautiful Wilson statue was one of their first targets. The statue fell head-first, but landed in the upright position, so the Czechs felt that the spirit of Wilson would prevail.

The PILGRIM MOTHER is a life-size figure standing in the Bohemian National Cemetery of Chicago, and was commissioned in 1927. Another statue here is his mother and son figure, a memorial statue for a family whose son served in the Army and never returned. In viewing this work of art, one can feel the reluctance with which the young son leaves the protection of his mother. A baby in the arms of the mother represents the youngest child at home. Another cemetery monument is PILGRIM AT THE ETERNAL GATE in Cleveland, Ohio. The sculptor designed a doorway of granite, before which stands the bronze figure of a man. He is reaching for the knocker, but is looking back over his shoulder for one last glimpse of his past life before he enters forever the secret portals.

A few years earlier, Albin Polasek met opera singer, Boza Oumiroff and his pianist wife, known professionally as Ella Spravka, both Czech and well known

in Europe. Polasek had a resonant, spirited voice, and became Oumiroff's enthusiastic pupil. His voice had the flexibility of a baritone, but he could sing with ease deep notes of the basso profundo. The two sang duets for professional and social programs for the next eight years, until Oumiroff died in 1929. One of the most difficult numbers Polasek sang was the part of Kecal in Bedrich Smetana's BARTERED BRIDE.

During this period, Polasek created for the Cathedral of St. Paul in Minnesota a group eight feet high of Saints Cyril and Methodius.

July 4, 1927 marked the unveiling of the Wilson Statue, and the event was attended by many notables - composer Rudolph Friml, author Karel Capek, among them. In 1928 during the tenth anniversary of Czechoslovak independence, Polasek was awarded the Order of the White Lion. At that time only one other American had received this distinction - Mary MacDowell, who served immigrants at the University of Chicago settlement. This medal is a beautifully designed white lion on a crimson field. On the other side are seals of the five provinces of Czechoslovakia.

In 1929, while renting a studio in Prague, Polasek realized his dream of creating RADIGAST, the pagan god, in clay. It was build on a colossal scale, nine feet or more, and is his conception of the pagan god. Body is that of a man, head and claws of a lion, horned head, and looking into Radigast's grim face, one can imagine his devouring the pine trees and rocks of his own mountains. Another statue is a group of two Christian missionaries, Saints Cyril and Methodius, who overthrew the pagan cult. Both statues were laboriously moved up Mt. Radhost above Frenstat at his own expense. Someone asked: Why do you go to such trouble and expense? People won't appreciate these statues." He answered, "I have made them for the future. When you and I are gone, they will still be there. And, if one wanderer out of a hundred comes along who understands their message, I shall rest content."

Another of his statues, PRIMEVAL STRUGGLE of a wolf and man is in a courtyard in Frenstat, Czechoslovakia, facing the school he attended as a child.

In 1930 Polasek accepted an offer to be a professor during the school year in the American Academy in Rome. During the winter of 1933 he was promoted to full Academician in the National Academy of Design, and then during the depression, he returned to the United States to work. In Vincennes, Indiana is his statue of the revolutionary priest Father Pierre Gibault, part of the George Rogers Clark Memorial.

When Hitler invaded Czechoslovakia, Polasek canceled his plans to live in Czechoslovakia. For the next nine years, Albin produced some of his finest work for St. Cecelia Cathedral in Omaha, Nebraska, including nine large wooden candlesticks for an altar; VICTORIUS CHRIST crucifix, six saints in white mahogany for the pulpit, a white marble madonna, and fourteen stations of the cross in bronze.

In 1942, during World War II, he created the famous MOTHER CRYING OVER THE WORLD, which is in the Hall of Fame in New York City.

Polasek's monumental statue of the **BLANIK KNIGHT** on horseback was created at the University of Chicago. His original idea was to portray President Masaryk's achievements as liberator of Czechoslovakia, and a great believer in truth, liberty, and democracy. There is an old legend about knights sleeping at Mount Blanik, until such a time arises when the country is in great danger and the mountain will open up to allow King Wenceslaus, the patron Saint of Old Bohemia, to ride out of the mountain with his army of knights to drive out the enemy. The sculptor was commissioned by a group of Chicago Czechs to make this memorial in 1941. Because of World War II, and the monstrous size of this monument, actually the sculptor donated this work of art in 1949.

Albin Polasek intended to return to his homeland, but realized this was no longer possible. He began to think about Florida, as he had visited Winter Park several times. He built a home and studio there in 1950 on Lake Osceola, following plans he designed himself. Shortly afterward, at age 72, he suffered a stroke, which left him paralyzed on his left side, and he was destined to spend the rest of his life in a wheel chair. He married Ruth Sherwood, December 14, 1950, who died eighteen months later. Albin had many friends, and servants to care for his needs, but he was a lonely man. He needed to talk in Czech and eat Czech food. Among his many friends was retired Dr. William Kubat and his wife, Emily, whom the sculptor met thirty years earlier. Dr. Kubat was a third generation American of Czech ancestry, who loved art and music, so a deep friendship grew between them. Emily Kubat was the daughter of Josef and Teresa Muska, who had come to America from Prague. The Kubats and Albin were friends several years, and Dr. Kubat encouraged Albin to remove the braces from his crippled left hand and leg. These braces apparently caused a mental block that prevented full coordination in his right hand.

At this time, the Hungarian Revolution occurred and Albin created his first important work with his one good hand since he had become paralyzed - **VICTOR OF MORAL LAW**, which was awarded best sculpture of the year by the Woodmere Art Gallery in Philadelphia.

Dr. Kubat died following surgery in February, 1960, and his widow, Emily, married the sculptor in 1961 to help him continue with his work and adjust to his physical handicap. Albin Polasek wanted to keep his statues all in one place, so Emily joined him in establishing on their estate in Winter Park, a home for his "children". A non-profit corporation was organized, and trusts were established to care for Emily and his relatives in Moravia. So, the Albin Polasek Foundation was born.

Short of stature, with a slight limp since childhood, when Albin was dropped as a baby by a worker in his parents inn, with no money, no knowledge of English, he overcompensated with endless energy and a passionate talent for creating. He was a classical realist, who delighted in bringing life's fire to his creations, and was four years behind in his commissions through most of his fifty working years. The

"starving" artist symbol did not apply to Polasek. His financial success was enormous. A banker friend, rummaging for a pencil, once found \$14,000 worth of uncashed checks many months old. From then on, the banker took over Polasek's financial planning. At age 80, with the use of only one-half of his body, and helped by Emily Polasek, he completed sixteen art works, which illustrated his courage and intense desire to portray greatness in art. One of the most unusual statues in Winter Park of Emily playing the harp in the patio pool. The strings of the harp are flowing water.

Albin Polasek died May 19, 1965 and left a legacy of culture as the Foundation and gardens hold some 200 sculptures and paintings. There are more than 400 of his art works in the world for many generations to enjoy. Scholarships are available to classical students of real art forms in sculpture, music, painting.

The vital experience of seeing and feeling sculptor Polasek's art is one that you will forever treasure.

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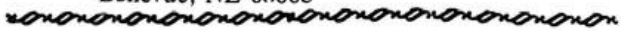
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SOKOL GYMNAST

FEBRUARY 1982

Editor - Edward Linhart - 1820 Ridgeland Ave., Berwyn, Ill. 60402

MERIT AWARD 1982

Upon recommendation of the Finance Committee and the Board of Instructors, the delegates at the XII American Sokol Convention, held in Detroit in June 1975, approved Merit Awards to be paid from the Sokol Future Leaders Fund.

The Merit Award Committee is accepting applications of students who are planning a course or program in an accredited two-year or four-year college. Although physical education will not be a criteria, more consideration will be given to those who are training in the physical education field.

The amount to be awarded is to be \$200.00 per year to one student per district which has under 1,500 members and an additional student per district which has over 1,500 members. This award is renewable for a second year. In order to qualify for the second year, applicant must maintain a "C" average or better. Second year allocation is NOT automatic; applicant must file letter of intent to reapply for a second year. This letter is to be signed by the Unit and District Directors, designating approval or disapproval. The letter of intent, the original application and the transcripts of grades will be reviewed. The final selection is to be made by the Merit Award Committee, approved by the American Sokol Organization Board of Instructors and the American Sokol Organization Executive Board. When a renewal is granted, a transcript of grades after the second year must be submitted to the American Sokol Merit Award Committee. A "C" average or better must have been maintained during the second year. Failure to submit such a transcript will result in a request for repayment of the award.

Merit Awards will be reviewed in September of each year. If the quota for the District is not filled, a review of all Merit Award applications, not previously approved, will be made and any restrictions imposed may be removed for that year.

The following points will be considered by the Merit Award Committee in selecting the candidates:

1. Should have attended Sokol classes regularly for at least three years prior to this application. Juniors may be included but must become adult members - girls at age 17 and boys at age 18.
2. Must have attended and successfully completed one Sokol District or American Sokol Organization Instructors' School.
3. Must have taught or assisted in Sokol gym classes.
4. Recommendation of High School Physical Education teacher.
5. Recommendation of Physical Director of Sokol Unit.
6. Recommendation of District Physical Directors.
7. Approval of District President.

COMPLETED APPLICATION MUST BE POSTMARKED NOT LATER THAN MAY 30, 1982

MERIT AWARD COMMITTEE:

Paul Lebloch, Marie Ptacek, Richard Ptacek, JoMarie Zeman, Charles Klapp and Lorraine Zdenek (Chairman)

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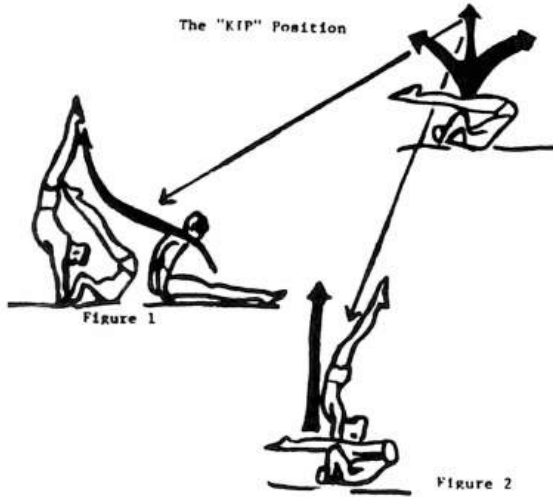
The Principal of compression and extension in body mechanics

Students of gymnastics consider the KIP to be one of gymnastic's very basic movements. The kip is nothing new, however, if we think of the kipping action as a large body movement involving essentially compression, (hip flexion or pike) and extension (arch), we might discover that these movements must be employed to a great extent in order to execute a vast number of gymnastic skills.

The objectives of this article are to:

1. Demonstrate the relation of the compression and extension (or "kipping action") involved in the accomplishment of several basic tumbling skills.
2. Demonstrate how these basic tumbling skills are very strongly associated with a wide variety of apparatus skills due to kipping action involved.
3. Demonstrate the teaching and spotting techniques for the selected skills included in this paper.

Keep in mind as we progress through these skills that whether or not the movement actually falls into the kip family is immaterial. The important thing is the concept of the KIPPING ACTION as related to the skills under discussion.



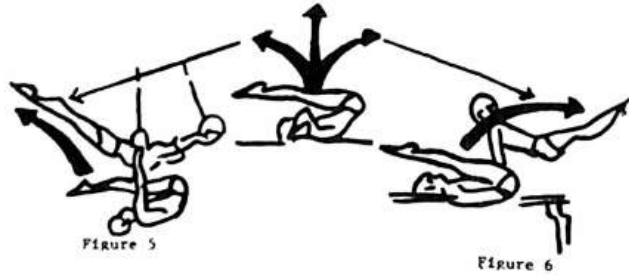
The first kip movement encountered by the beginner is the back roll extension. (Fig 1) or back kip (Fig. 2). The extension of the hips must be forceful to raise the center of gravity directly overhead along with a strong extension of the arms in order to get up and through a handstand. This is not considered a difficult skill but it must be considered an important gymnastic fundamental. In this manner the novice, without realizing it, is being led to perhaps his very first "kipping action".

After learning a good back roll extension or back kip (or both) on the mat, the gymnast needs only to transfer his center of gravity forward to execute the floor kip to a stand. (Fig. 3) The head kip (Fig 4) falls very definitely into this category and is included to again illustrate the "kipping action". Actually the

head kip is easier than the floor kip since the hips are higher to begin with, the body has to overcome less distance in order to effect the standing position.

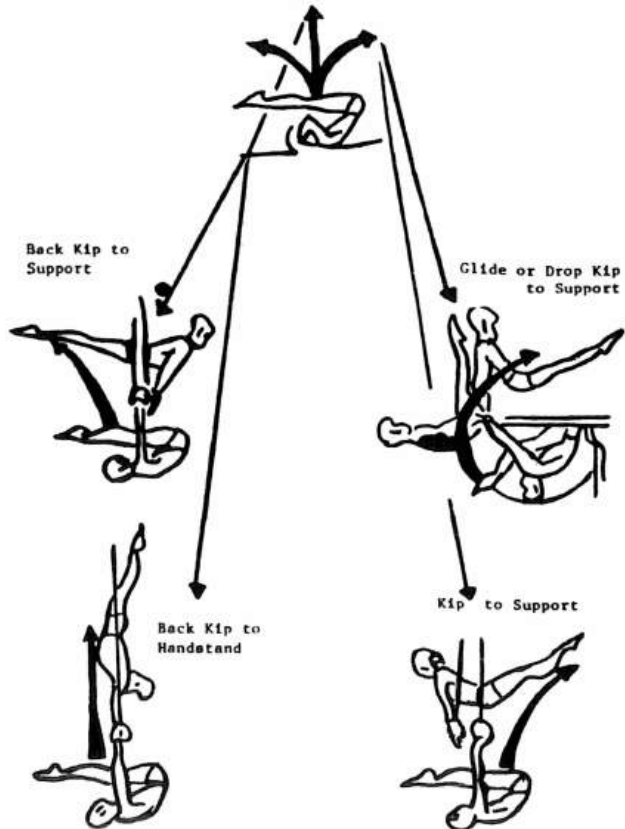


The "KIP" Position



Using the basic kip position again, let us take a look at two apparatus skills, the dislocate on the rings (Fig. 5) and a kip from an underarm support to hand support on the parallel bars (Fig 6). The skill on the parallel bars is definitely considered a forward kip. The skill on the rings is not in the kip family. However, the kipping action is very evident in both.

The following skills are presented in the same manner as the last two figures.



Actually the

It is evident at this point that these tumbling skills require maximal hip and trunk extension originating from complete hip flexion (Pike) along with a dynamic push movement with the hands and arms. In order to cause the trunk to come up and forward, the angle at the hip joint must be held once the extension has been made. The legs must be straight and extended in order to lift the trunk successfully. Good form in gymnastics is not only good aesthetically important but physically necessary as well.

Skills executed on the various gymnastic apparatus employ the compression-extension principal in varying degrees. The only change as a result of the difference in the apparatus is due to the instability of the rings as opposed to the stability of the horizontal bar, or through the different support positions and grip

possibilities. For example, on the parallel bars and the horizontal bar, the greatest change is in the grip and the movements of the arms. The bending and straightening of the trunk and hip remain essentially the same. The deviation occurs in terms of the dynamics of the movements such as the angle, push and timing of the forces involved.

SOKOL INSTRUCTOR

Philosophy of Sokol Judging

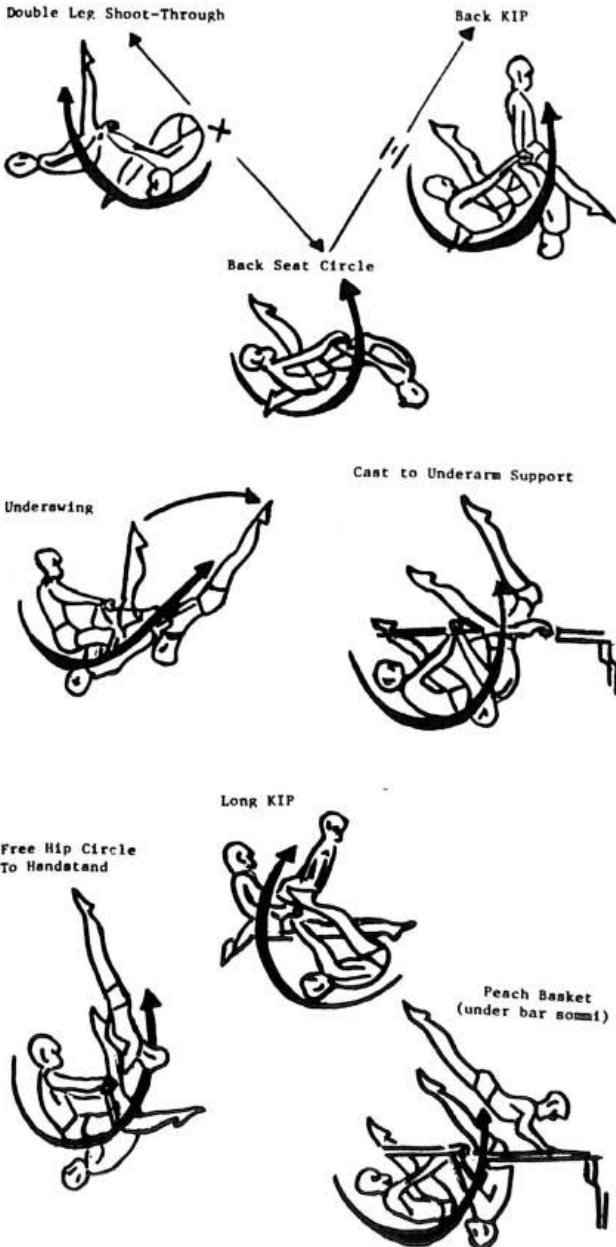
by Dr. Frank H. Michalek

The Sokol gymnastic program of today is designed to stimulate and encourage the youth of today to value and enjoy competition. Definite standards must be adopted if the Sokol gymnastic program is to be respected and expanded. Ethically and deliberately the ideals must:

1. Assure that the Sokol gymnastic program is and remains an integral part of the total educational program of the Sokols.
2. Assure that the gymnastic program will adhere to rigid standards resulting in good character development and beneficial physical development.
3. Assure that participation in gymnastics will develop positive attitudes and an appreciation for the value and enrichment gained through physical activity.
4. Memorable and educational experiences should accompany competition so that the gymnast realizes the enjoyment in activity as well as the discipline and sacrifice required to succeed.

Therefore the Sokol judging must reflect quality, and this is determined by the competency and preparation of the Sokol judges. Judging in the Sokols or any other group or organization demands knowledge of rules and regulations. Because of their own team responsibilities Sokol instructors cannot be involved with judging and officiating. Sokol members, parents, etc., are encouraged to become gymnastic judges. The responsibility for judging in the Sokols must lie with interested people who are either past competitors, interested parents or spectators, past coaches or physical education instructors. In other words, people with varied interests, home and business responsibilities must meet the demand for the number of officials needed by the Sokols in order to promote and expand the sport of gymnastics.

Judging at the Sokol level necessitates a respect for the gymnast. He has placed many hard earned hours into preparing himself for the competition, and rightfully so must the gymnastic judge place hard work into preparing himself for his task. The Sokol judge must maintain a professional appearance and posture attitude, be impartial, demonstrate humility, cooperate with all, and execute their responsibilities efficiently. Quality Sokol judging demands an involvement and obligation to study and learn. Through constructive evaluation Sokol judging can encourage participation and the desire for perfection.



Thirty Ways to Praise Students and Colleagues

A research project developed in California, entitled, **Teacher Expectations and Student Achievement**, has found that varying words of praise has a pertinent impact on student behavior and achievement. Samuel Kerman, the project's director, commented that when "good" is used repeatedly, it tends to lose its impact. The following list presents a variety of ways to say "good for you":

1. That's real nice.
2. That's great.
3. I like the way you are working.
4. Much better.
5. Keep it up.
6. It's a pleasure to teach when you work like this.
7. What neat work.
8. This kind of work pleases me very much.
9. Terrific!
10. Beautiful.
11. Excellent work.
12. I appreciate your help.
13. Why don't you show the class?
14. Marvelous!
15. That looks like its going to be a great report.
16. My goodness, how impressive!
17. You're on the right track now.
18. That's "A" work.
19. It looks like you put a lot of work into this.
20. That's clever.
21. Very creative.
22. Good thinking.
23. Now you've got the hand of it.
24. Exactly right.
25. Superior work.
26. That's a good point.
27. That's a good observation.
28. You've got it now.
29. Nice going.
30. You make it look easy.

Contributed by Jane Wise

Directors Conference 1981

Presentation of Plaques to Paul Lebloch, Marie Ptacek, and Phil Cahoy, Sr. by Larry Laznovsky.



"In recognition of outstanding contributions to the success of the 1981 American Sokol Slet - Sokol Roundup, Fort Worth, Texas."



"To Phil Cahoy, Sr., in recognition of outstanding coaching - 1981 - American Sokol Organization."

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 Merit Award Committee
 6424 West Cermak Road
 Berwyn, Illinois 60402

1982

I desire to make application for the American Sokol Organization Merit Award. Please mail application forms and all other instructions to:

Signature of Sokol member:
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 City: State: Zip Code:
 My age is: years. I am a member of Sokol
 of the District.

I TALKED WITH MR. LINCOLN LAST NIGHT

Whoever has a passion for the biographies of great men, sooner or later singles out a few of them, and these become the rulers of his life. Little by little he becomes more and more immersed in the details of their life, until it finally seems that he has actually known them personally. The two great periods in our history that can be studied without the rancor of close association are our Revolutionary and Civil War years.

Each of these periods had its coterie of really great men. But head and shoulders above all of them stand the figures of Washington and Lincoln. Beloved, honored, and respected in their own time, the passing years have proved the wisdom of their acts and leadership. Oh, how fortunate for this nation that at its cradle stood Washington, and at the crisis that almost rendered this nation asunder we had a Lincoln. For the last few years I have become the slave of Lincoln, perfectly willing to let this magnetic personality influence my thinking and my whole life.

The gift of Carl Sandburg's masterly "Prairie Years" and "War Years," from my wife and son, reawakened in me the awe and reverence I had always had for his great soul. Carl Sandburg's scholarly and understanding treatment of this subject make Lincoln before your eyes. Your curiosity is aroused, you go on to Nicolay and Hay, Thomas, Newman, Eisenschiml and a host of other Lincoln biographers. Your library soon becomes a miniature Lincolnia and you are happy in the thought that a great Man's life is blazing a trail for you to follow.

An unaccountable peace comes over you. The daily irritations no longer affect you. Fear and uncertainty disappear, for Lincoln has shown you that if he could overcome so much, how petty are your own problems, and how easily they can be rationally solved. A new courage enters your veins, your perspective becomes keener, your goals shine clearer than ever before. Mr. Lincoln has shown you the way . . .

Is it any wonder then that the following imaginary conversation could take place?

"Mr. Lincoln," I said, "during the Civil War a young organization came into being in this country called the 'Sokols'. For ninety years they worked to raise their members and children in accordance with the same principles you have always advocated. Would you tell us what you foresee in the future, and what course we should follow?"

He sat before me. That tall ungainly figure, that seemed so incongruous, until you looked into his eyes. A slow smile of peace seemed to soften the haggard features we know so well. He slouched a little lower in the chair and crossing his long legs, spread out his arms as if he were taking to his bosom all the cares and worries of a sick world. His words were spoken softly, as if he were thinking aloud, rather than carrying on a conversation. He turned his face upward reflectively and said:

"Every period in history has its own particular problems. They can only be solved on the basis of

integrity, justice, and respect for all, if their solution is to aid mankind, and have a beneficial affect upon humanity's progress. Your problems were created by prejudice and avarice, just as the Civil War was the direct result of slavery. I am happy to see that you have a United Nations Assembly. You have gone a long way since my time. Man is finally beginning to realize after two disastrous World Wars, that reason, debate and a sincere appreciation of the other man's viewpoint can accomplish what wars never shall.

"Communism came about because Europe's hard shell gave in too little and too late. My country feels the backwash of this struggle of mass and class, but as neither predominates here, the good common sense of my fellow Americans will equitably solve the problems facing them without fear of national calamity. Yes, you can and shall go forward by the same means I had used. Charitable in your outlook, conscious of the tremendous force encompassed within our Constitution and dedicated to fair play, you will ride out the storm and sail clean into a brighter and finer future.

"As far as your Sokols are concerned, I can only say this. Any organizations so conceived, and so dedicated to a great ideal, in perfect harmony with our constitution and way of life must continue in its work. It may have to make certain adaptations due to changing circumstances, just as I have had to do, but fundamentally it has proven its worth and my fondest hope for the future of this land, I love so much, is that its work shall become more universally adopted.

"High ideals require sacrifice for their fulfillment. This the Sokols have done throughout their history. America needs more Sokols. I shall watch your progress with keen interest."

"Thank you, Mr. Lincoln," I said, "thank you. Your approval shall be an added spur to our efforts, to be worthy of you and all that you represent. Thank you for all the Sokols from grandparents to our beloved tots."

A VISIT WITH PRESIDENT GEORGE WASHINGTON

Where to begin, when we try in a few paragraphs to write about a man of Washington's stature, it is truly a problem. Should we pick out his life as a youth on the frontier, his early manhood or just select some characteristic for which he is justly famous? I know of no real biographer who has ever said anything disparaging about the Father of our Country. Not that he was perfect in everything, but his fineness, strength of character, and devotion to this country were so great that they overshadowed, as the mountain does the molehill, any slight defects he might have had.

The true measure of a man is proven by trial and temporary defeat. Of these Washington had many. The history of our Revolution is replete with one setback after another. Everything discouraging that could have happened to a man, happened to him. Some men give up and turn sour on the world. Those who are destined by fate to fill the honored niches in history, never give up. They use every reverse to strengthen their own character. They know that life's buffeting can hurt deeply and in their contacts with

their fellowman became tolerant, understanding and patient, without giving up their own ideals.

In truth these heroes of the past were nature's early psychologists before the meaning of the term was known as it is today. (Viz. St. Francis of Assisi, John Hus, Komensky, Washington, Lincoln and Masaryk, to name a few that come readily to my mind.)

Their struggle sharpened their every sense, giving them that rare ability to take everything that life could do to them, whether good or evil, like the rock of Gibraltar sheds sun and storm. True the elements of battle round off the sharp points, mellow the whole, but cannot phase the core.

In studying the life of the Father of our Country, the one characteristic that has had the most affect upon me, has been his infinite patience. Just like Lincoln who followed him; he had to educate, while learning himself - he had to lead, while looking for the right road; - he had to get the best out of every man, while searching his own soul for the proper action he should take. He was suspect by both sides, of favoring the other, in every hard fought issue. He had to accept this without even being able to explain his reasons for his decisions.

In spite of all of this he had the profound respect of the whole country, with exceptions so few they were almost negligible. The whole country believed in him and followed him. His responsibilities were immense, his foresight keen, his justice impeccable.

During our imaginary discourse about the comparative problems of our respective periods, I said to him, "Mr. President, the world today marvels at the way you were able to carve out a new nation, with no precedents to follow. Your patience must have been limitless." He thought a while and then answered.

"You said that I had to have an abundance of patience. that is true. I had remarkable men working with me. Strong characters who were great soldiers, with the sword and pen. But how diametrically opposed they were on almost every issue that faced us. This was to be expected, for they were carving out a new form of government, a new way of life. Just as every sculptor or builder needs sharp tools, theirs too had to have razor's edge to accomplish what they did.

"Naturally this constant clash, this continuous battle of minds created sparks, exactly the same way that the tool grinder will. Sharp tools cut deeply and wound easily when they slip from their natural groove.

"You know," he added, "of the battles between Alexander Hamilton and Thomas Jefferson, the first, the advocate of a strong central government, the other just as strongly in favor of strong states, their clashes were herculean by any standard. The wounds they inflicted deep and lasting. They fought hard for what they believed in, each new encounter opening new vistas in their minds, bringing forth new viewpoints to be thrashed out. The country as a whole gained by this immeasurably just as the flaying of the grain separates the wheat from the chaff."

"I had to preside over these sessions, trying always to pick out the finest grain for our national treasury, regardless of where the ideas came from, judging merely whether it was pure and ripe."

"How my home, Mount Vernon, often called me. My country's call, however, was greater and more urgent. What does it profit a man to gain personally if his country suffers because of his neglect. Look at the world about you today. Those nations who still have the caste system and dictatorial rule for the benefit of the few, have dropped to the position of second and third rate countries and are racked by internal upheavals. When, oh when, will they learn that the general welfare of every citizen is the foundation for the well-being of the whole nation."

What a thrill it is to have these imaginary visits with great men. How close it brings us to them, and how it encourages us to go forth to battle for what we feel is right. Every new contact shows us conclusively that the reapplication of the grains of truth that they gleaned from a hard won harvest will enable us to further our own Sokol in its task of making a better America.

The patience, strength of character and continuous search for truth of a great Washington should be applied to our own problems. Clashes and battles should produce a finer Sokol, without rancor, personal prejudice or petty sulking. - We are fortunate, we have two great traditions, first as Americans, then as Sokols - Let each and every one of us live up to these great standards. The higher and better our goals, the better we shall become as individuals.

The preceding articles were written by Bro. James L. Cihak, 1954. These articles can be readily used today to help us with the new membership drive that will culminate in 1985!

ASO FINANCIAL REPORT

December 1981

RECEIPTS:

Dues	\$ 815.00
Sokol T. G. Masaryk Dues	10.00
Convention Fund	1,078.00
Special Assessments	519.00
Dividends and Interest	481.34
Subscription to "American Sokol"	3.00
Resale of Jewelry	793.00
UPS Charges	9.19
Song Book	3.00
Educational Department - Busts	1,450.00
Future Sokol Leaders Fund - Postage	22.44
Library & Archives Fund - Postage	51.70
Miscellaneous	118.75
	<hr/>
	\$ 5,354.42
ASO Uniform Division - Rents, Salaries, etc.	697.19
	<hr/>
	\$ 6,051.61
Transfer of funds from Talman Home Federal	6,000.00
	<hr/>
TOTAL RECEIPTS	\$12,051.61
DISBURSEMENTS:	

Administrative

Salaries - Office employees	\$ 945.30	
FICA & FWT - November, 1981	187.36	
Rental - January, 1982	619.50	
Janitor Services, Phone, Electric	85.36	
Office Supplies	19.62	
Postage	42.85	
Insurance	287.00	
Donations	35.00	
Rental of Safe Deposit Box	15.00	
Jewelry	3,151.13	
Moving Expense	103.80	
Miscellaneous	436.43	
		\$ 5,928.35

Board of Instructors

Salaries	\$ 362.15	
FICA & FWT - November, 1981	77.62	
Editor "Sokol Gymnast"	30.00	
Additional copies "Sokol Gymnast"	29.00	
Phone	18.32	
Conference Expense	133.46	
		\$ 650.55

Educational Department

Salaries	\$ 40.51	
Bronze Bust of Dr. Miroslav Tyrs	2,100.00	
		\$ 2,140.51

Sokol Publication

Printing "American Sokol" - Nov. issue	\$ 964.00	
Postage - Nov. and Dec., 1981	439.26	
Mailing list changes, labels, etc.	76.92	
Editor "American Sokol"	100.00	
		\$ 1,580.18

Miscellaneous

ASO Uniform Division - Salaries, FICA - Nov. 1981 and phone	\$ 586.74	
Future Sokol Leaders Fund - Postage	.60	
Sokol Ties - Duty and Postage	49.45	
		\$ 636.79

TOTAL DISBURSEMENTS

\$10,936.38

Balance brought forward:

Western National Bank of Cicero - Checking account	\$ 147.90
Receipts - December, 1981	12,051.61
	\$12,199.51
Disbursements - December, 1981	10,936.38
	\$ 1,263.13

FUTURE SOKOL LEADERS FUND

December, 1981

Honoring 55 years of membership of Theresa Baxa, Josephine Slovacek and Joseph Bastl - Sokol Slavsky	\$ 15.00
In memory of Sis. Mildred Rosicky - Vlasta A. Jirout	10.00
In memory of husband, Charles - Victoria Machotka	10.00

In memory of Dr. Harold J. Dvorak - Sokol Milwaukee	25.00
In memory of their deceased brothers and sisters who were dedicated to the Sokol movement - Sokol Schenectady	50.00
	\$ 110.00
Interest Earned	1,218.66
	\$ 1,328.66
Transfer of funds from savings to checking account	\$ 22.44

LIBRARY AND ARCHIVES FUND

December, 1981

In memory of Sis. Mildred C. Rosicky - Betty and Helen Prener	\$ 10.00
In memory of Mrs. Elizabeth Turek - Betty and Helen Prener	10.00
	\$ 20.00
Interest earned	52.94
	\$ 72.94
Transfer of funds from savings to Checking account	\$ 51.70

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Item of Interest - Sokol Detroit

In November, 1981, one of our Sokol members, Bro. Peter Vlcko, was honored by the state of Israel for his courageous actions in saving the lives of numerous Jews during World War II.

While visiting Israel, Bro. Vlcko stopped at Yad Zashen in Jerusalem, site of the Holocaust Memorial. After viewing the hall with its many pictures and documents, Bro. Vlcko presented a copy of his book, "IN THE SHADOW OF TYRANY" for their archives. It was suggested at that time that he should receive an award from the state of Israel for his help during those terrible war years. Consequently, he submitted all necessary papers and after the Israeli Commission evaluated all testimonies and verified the information with survivors including his wife, Georgiana, and her mother, Helena Polanska, it was decided that Bro. Vlcko together with his family, father Peter, mother Adela, and four sisters, should receive the award.

Accordingly, on November 12, 1981, in the presence of his family, close friends, and associates, in a most moving ceremony, Mr. Emanuel Zippert, Consul General of the state of Israel, presented the Righteous Medal of Honor together with a framed document to Bro. Vlcko and his family in gratitude for their personal heroism in saving numerous lives during the Holocaust. A tree will be planted on the Mountain of Remembrance near the Holocaust Memorial in Jerusalem in their names.

Guest speaker, Dr. Carol Rittner, professor at Mercy College, Detroit, spoke on the ethics of humanity. She said there are rules and laws governing ethics, both positive and negative. Negative aspects are those such as the Ten Commandments, "Thou shalt not . . ." Positive aspects are those such as "Thou shalt love thy neighbor as thyself . . ." It is the positive aspects that caused Bro. Vlcko to risk his life and his career in aiding Jews being persecuted by the Germans. It is her belief that the story of the Holocaust must be told so it can never again be repeated against any peoples or nations anywhere.

In his speech of acceptance, Bro. Vlcko said this was an honor he would never forget. He related the story of his actions during those war years, how he used his office as an official of the Slovak Army to aid those he could help escape and to ease the suffering of those he could not help. He was arrested two or three times and managed to escape solely by using his wits. He told how Czechoslovakia was sacrificed in 1938 by the Big 3 Powers in a misguided attempt to secure peace in the world, how Czechoslovakia was taken over by the Russians, and how we must continue our fight against tyranny if the Russians are to be thwarted in their race for world power.

Bro. Vlcko's love of his native land and his love for all humanity was most apparent in his speech. We salute you, Bro. Vlcko and are proud to have you as a brother Sokol.

Sis. Anna Eisner, Sokol Detroit

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Something that a man is doing
And you like him or you love him
Tell him now.

Don't withhold your approbation
Till the preacher makes oration
And he lies with snowy lillies
on his brow.

For then no matter how you shout it
He won't really care about it
And he won't know how many tear
drops you have shed.

So if you think some praise is due him
Now is the time to slip it to him.
**FOR HE CAN'T READ HIS
TOMBSTONE WHEN HE IS DEAD**

Author unknown
Ed Stetka, Sokol Baltimore

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From Sokol Minnesota

Monument erected in Czech cemetery

A monument designed by Tom Tuma and constructed by Joseph Javurek, both in their eighties, in honor of the founders of the Czech National Cemetery in New Prague, Minnesota was recently erected just to the left inside the main gate of the cemetery. The monument pays homage to the following men who founded the cemetery in 1880; Tom Vanasek, Hynek Breuer, Frank Jelinek, Jan Sery, Tom Mares, Bartos Mikiska, Frank Zizka and Vaclav Posel.

Nearly \$2,000 in donations from local community organization helped to erect the monument. The bronze plaque and bricks and mortar were also donated as were the time and skills of Tuma and Javurek. It took about two years to complete the project.

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