

CZECH



Folk Dance Scene

JANUARY, 1988

CZECH

VOLUME 22, NUMBER 9





IDYLLWILD Folk Dance Camp 1988

● **Week: June 24 - July 1**
 ● **Weekend: June 24 - 26 ...**

TEACHING STAFF:

BO PETERZEN - Swedish
JAAP LEEGWATER - Bulgarian
MICHAEL GINSBURG - Yugoslavian
JERRY HELT - Contras



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APPLICATION



NAME _____
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 State _____ Zip _____
 W Ph () - _____ H Ph () - _____

WEEK, PER PERSON:
 Private Rm, Dbl Occupancy (Tuit & Meals) \$335 _____
 Campsite, Tuition only (No Meals) \$160 _____
 Off-Campus, Tuition Only (No Meals) \$160 _____

NAME _____
 Address _____
 City _____
 State _____ Zip _____
 W Ph () - _____ H Ph () - _____

WEEKEND, PERSON:
 Dorm with 3 to 4 Per Room (Tuit & Meals) \$149 _____
 Campsite, Tuition only (No Meals) \$100 _____
 Off-Campus, Tuition Only (No Meals) \$100 _____

ROOMMATE _____

SYLLABUS: \$ 5 _____

To help w/room assignments, please check below:
 AGE RANGE: 16-25 _____ 25-40 _____ 40+ _____
 ATMOSPHERE: Non-Smoker _____ Smoker _____

MEALS (Check One): _____ Regular _____ Vegetarian

NOTE: Meals may be arranged for Off-Campus or for Campsite attendees at an additional fee. Please call for details.

A \$50 deposit will hold a reservation for ONE PERSON. Deposits may only be refunded if notification of cancellation is RECEIVED by Fran Slater NO LATER than May 21, 1988.

Enclosed is a check or money order payable to IDYLLWILD F.D. CAMP for \$ _____.



JANUARY, 1988
VOLUME 22, NUMBER 9

Folk Dance Scene

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FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore and culture of the peoples of the world. It is also designed to inform them as to the opportunities to experience folk dance and culture in Southern California and elsewhere. In addition, it advises readers as to major developments in the Folk Dance Federation of California, South, of which this is the official publication.

The Folk Dance Federation of California, South, is a non-profit, tax-exempt educational organization incorporated under the laws of California. The Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, and neither the Federation nor FOLK DANCE SCENE shall be used as a platform for prejudicial matter. All proceeds from this publication are used to pay the costs of its publication and distribution.

Views expressed in SCENE are solely the opinions of the authors and do not necessarily reflect the policy of the magazine or the Federation. Neither the magazine nor the Federation assumes responsibility for the accuracy of dates, locations or other information sent in. The Editors have the right to edit and modify all submissions.

MANUSCRIPTS AND NOTICES. The Editors will attempt to include all newsworthy items which are consistent with the policy of the magazine. News items should reach the Editors by one week before the first of the month of publication for inclusion. Potential authors of feature articles should correspond with the Editors prior to submitting their manuscripts.

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MEMBERSHIP. To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Membership.

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Federation Information 277-6699



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Calendar

CALIFORNIA

*Federation sponsored event
#Federation club event

1988
JANUARY

2 #3rd Annual Aman Folk Dance Party,
Vet's Memorial Audit, cnr Culver
& Overland Blvd, Culver City; info
213/625-1846

8-10 Greek Folklore Society, costumes,
dances & songs, Whittier Historical
Museum, Whittier; info Kathy
Politiopoulos, International Greek
Folklore Society, 6 Golden Star,
Irvine, 92714.

10 *Pasadena Festival, Glendale Civic
Audit, 1:30 pm

22 The Chieftains, Irish music
ensemble, Royce Hall, UCLA, 8 pm;
info 213/825-9261

22 Bayanihan Philippine Dance Co.,
El Camino College, Torrance, 8 pm;
info 1/800/832-ARTS

23 Band of Grenadier Guards & Drums,
Pipes and Dancers of the Gordon
Highlanders, Ambassador Audit,
Pasadena, 8:30 pm, 818/304-6161

24 Bayanihan Philippine Dance Co.,
Ambassador Audit, Pasadena, 2 & 8
pm; info 818/304-6161

FEBRUARY

5 #Aman Concert, Claremont; info 213/
625-1846

5 Gathering of the Clans: Highland
Fling of Scottish Music, Song and
Dance, El Camino College, Torrance,
8 pm; info 1/800/832-ARTS

6 Lola Montes & Her Spanish Dancers,
Orange Coast College, Costa Mesa,
8 pm; info 714/432-5527

7 Gathering of the Clans, Ambassador
Audit, Pasadena, 8 pm; info 818/
304-6161

12 Belgrade Folk Ensemble, El Camino
College, Torrance, 8 pm; info 1/
800/832-ARTS

13 #Tchaika FD Club, workshop/party
with Alexandur David, Loma-Vista
School, 300 Lynn Dr, Ventura. Teach
12:30 to 5:30, \$7; party 7:30-1:30,
\$7, pre-reg \$10; info 805/642-3931,
805/985-7316.

13 Belgrade Folk Ensemble, Ambassador
Audit, Pasadena, 8:30 pm; info
818/304/6161

13-14 #Scandia Fest, Vet's Memorial Bldg,
200 Grand Ave, Oakland; info SASE,
Brooke Babcock, 55 Chumasero Dr.
#12E, San Francisco 94132, 415/
334-5152; 408/248-5786,
(workshops pre-registration only)

20 *So. CA Folk Dance Conf. Scholar-
ship Party, Laguna Beach, Women
Gym, 7:30

19-21 *Laguna Festival, Laguna Beach H.S.
Women Gym,

MARCH

5 41st Internat'l Fest., sponsored
by Irwin Parnes, Dorothy Chandler
Music Ctr, LA

5-6 #Lech Lamidbar Fest, China Lake

6 Music, Song & Dance of Egypt &
Israel, Univ. of Judaism, Gindi
Audit; info Irwin Parnes, 213/272-
5539

9 Belgrade Folk Ensemble, Ambassador
Audit, Pasadena, 8 pm; info 818/
304-6161

13 *Treasurer's Ball, location to be
announced

16 The Irish Rovers, Royce Hall, UCLA
8 pm; info 213/825-9261

19 The Boys of the Lough, Ambassador
Audit, Pasadena, 2 pm; info 818/
304-6161

26 #Karpatok Dance, Orange Coast Coll-
ege, Costa Mesa, 8 pm; info 714/432
-5527

APRIL

8-10 *Ojai Festival, Nordhoff H.S., Ojai

15-17 Westwood Wkend at Camp Hess Kramer

24 *Westwood Fest., Culver City Audit
corner Overland & Culver, 1:30 pm

MAY

1 Dance on the Grass, UCLA

15 #Aman Concert, Glendale; info 231/
625-1846

27 Peking Acrobats, El Camino College,
Torrance, 8 pm; info 1/800/832-ARTS

27-30 *Statewide '88"Inter'l Folke Faire"
Palo Alto

JUNE

24-26 *Idyllwild Folk Dance Camp Wkend,
ISOMATA, Idyllwild; info Fran Slater
1524 Cardiff Ave., LA, 90035, 213/
556-3791

24/7-1 *Idyllwild Folk Dance Camp, see
above for info

JULY

14-17 *So. Calif. F.D. Conf., Univ. of S.D
(Catholic); Darcy Linkey, P.O Box
17075, Irvine, 92713, 714/543-5928;
Dorothy Daw 213/924-4922; Vicki
Maheu 619/459-7302

24-8/7 Folk Dance Camp, UOP, Stockton
95211

OUT OF STATE

IDAHO

7/22-8/1 Idaho Inter'l FD Fest, Rexburg

SQUARE DANCE

1/14-17 40th Annual Tucson's So. Ariz S&R
Dance Fest; info Lynn & Lorraine
Ruka, 8090 Ft. Lowell Rd, Tucson,
AZ 85715, 602/886-2046

5/5-7 23rd Aloha State Convention; info
1/800521-2346 in CA

5/27-29 Memorial Classic, Ventura City
Fairgrounds, Ventura, CA; info 714/
838-3013; 818/894-5621; 805/489-6721

FOREIGN

YUGOSLAVIA

7/11-22 & Macedonian Dance/Music Workshops
7/23-8/2 in Struga, Macedonia; info Elsie
Dunin, UCLA Dept. Dance, 213/206-1335

DEADLINE DATES

FOR CALENDAR LISTING:

February issue - due Dec 24

March issue - due Jan 26

Send to:

Tom Daw

12527 Chadwell St.

Lakewood, CA 90715

213/924-4922

FOR ARTICLES, ADVERTISING, CLUB ACTIVITIES

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March issue - due Jan 26

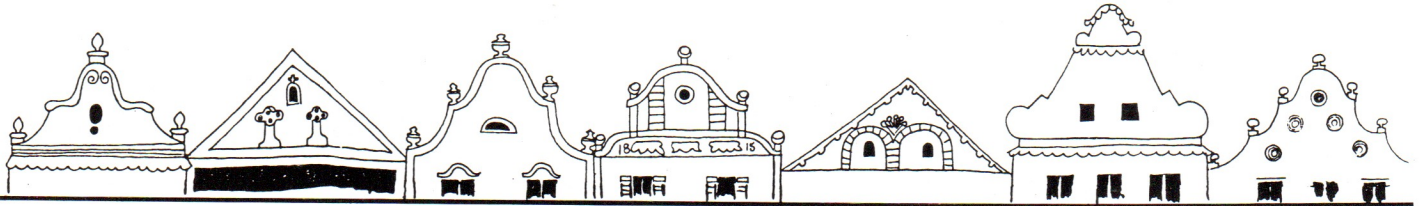
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Official LAGUNA FESTIVAL Dates!

Feb 19, 20, 21, 1988

with (ta-da)

YVES
MORÉAU

&

Guest T. B. A.

Bulgarian

Teacher

Laguna Beach High School
650 Park Avenue

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ON THE SCENE



* SPECIAL REPORT FROM * LAGUNA FOLKDANCERS

It used to be that the Laguna Folkdancers had no problem obtaining the Girl's Gym for the Valentines Day weekend for our annual festival. However, the last few years there had been a change in the reservations office. Despite all this, the Festival will take place FEBRUARY 19, 20 & 21.

The schedule is as follows:

Friday evening 7:30 pm registration followed by teaching (1 1/2 hrs per teacher) at 8. After teaching will be an afterparty with refreshments.

Saturday has morning workshops at 10 am with one hour per teacher, followed by lunch and then by two hour workshops. The Southern California Folkdance Committee will host the Saturday night party. At that time they will announce the location of the camp/institute and teachers. The afterparty will follow.

Sunday morning will be a Kolo Party, followed by exhibitions and a closing party hosted by the Laguna Folkdancers. The cost for the weekend is being determined at this writing. The teachers will be Yves Moreau for Bulgarian and another Guest Teacher to be announced.

If you have any questions, call (714) 533-8667 or the Federation Office, (213) 277-6699.

6th YUGOSLAV STUDIES SEMINAR DUBROVNIK-A Living History

The seminar will take place on the UCLA Campus from January 28-31, 1988. For additional information, contact Professor Barisa Krekic at 213-82-4456, 476-3739 or call Monica at 213-824349. A detailed program will be available early in January.

HAWAII DANCE SEMINAR

There will be an 8-day teaching hula tour to Honolulu, HI from July 12-19, 1988. Daily classes in Ancient and Modern Hula plus other Polynesian dances (Tahitian, Samoan and Maori) will be taught by the Master Teachers of Hawaii. All experience levels are welcome, and there will be special classes for teachers. One low rate covers instruction, airfare and hotel. For complete information, send a stamped, self addressed long envelope to Hawaii Dance Seminar '88 Tour, 7607 S. Newland St., Denver, Colo. 80123; or call (303) 484-3327.

ISRAELI DANCE CLASSES

Israel Yakovee is now running several Israeli dance nights in Southern California:

Mondaynights at Cafe Shalom, 531 N. Fairfax Ave. with beginner classes at 7:30, intermediate/advanced at 8:30 and general dancing at 9:30 pm;

Tuesday at Valley Cities Jewish CC, 13164 Burbank Blvd. with Beginning classes at 7 and intermediate/adv at 8 pm;

Friday nights at Cafe Shalom with open dancing from 8:30 pm to 2 am;

Saturday nights at Cafe Sabra in the Long Beach Jewish CC, 3801 E. Willow, from 8pm-12; and

Sundays at the Wilshire Blvd. Temple, 3663 Wilshire Blvd., Los Angeles, with classes from 11 am-noon.

For information, call at (818) 886-5432.

NEW ARMENIAN DANCE CLASSES

There will be two new Armenian dance classes (6 weeks each) taught by Susan Ounjian. Registration for the Tuesday night class is January 26th and for the Thursday night class, January 28th. For more details, see the Club Activities section of this issue.

SCANDIA FESTIVAL

On the February 13-14 weekend (the long weekend of Washington's Birthday), Scandia will host a Festival/Institute at the Veteran's Memorial Building, 200 Grand Ave., Oakland, CA. Included will be Bo Peterzon and Ann-Marie Olsson from Sweden, teaching dances from Varmland and Gert Olsson, a leader of the folk music movement in Varmland, teaching Varmland fiddle music. In addition, Hallgrim Berg and Anne Sorum from Hallingdal, Norway, will be teaching Hallingspringar.

There will be dance workshops all day Saturday and Sunday, plus a Saturday evening party with live music and refreshments.

Admission to the workshops is by pre-registration only. For more information, send a SASE to Brooke Babcock, 55 Chumase-ro Dr. #12, San Francisco, CA 94132, or call Brooke at (415) 334-5152 or Paul Klembeck at (418) 248-5786.


THE EIGHT TO EIGHTY FOLKDANCERS OF SPARKS, NEVADA

The Eight to Eighty Folk Dancers invite people of all ages to join them in learning traditional folk dance movement, music and costuming.

Singles, couples and families are all welcome to join. The Beginner Section on Friday evenings covers basic dances, and the Intermediate Section on Thursday evenings includes intricate and interesting routines. Both sessions run from 7:30-9:30 pm and are held at 859 Oxford Ave., in Sparks, NV (one block from the corner of Pyramid and Greenbrae Drive).

For more details, call the instructors Harriet and Al Calsbeek, at 358-1733.


Folk Songs & Music of Czechoslovakia



The Character of Folk Songs

Though there is a considerable variety in Czech folk songs, differing by a number of regional individual expressions and styles, it is possible to distinguish two basic types of songs: western and eastern. The former, noted for its instrumental character, predominates in Bohemia and western Moravia; the latter, in which the vocal factors predominate, belongs to eastern Moravia and Slovakia. The typical features are most apparent, of course, in the melodies of the songs. However, essential differences between the two basic types can also be seen in the topics of the songs and in their literary elaboration.

The majority of Czech folk songs (usually of the western, instrumental type) depict various scenes in the lives of farmers and artisans of the 16th-19th centuries. In them the violent contrast of the feudal village, the simplicity of the wooden huts and the inaccessibility of the ostentatious castles, the despotism of the manorial estate bailiffs and clerks, the discontent of the unceasingly rebellious farmers, the swagger of newly enlisted recruits, the sad farewells of parting lovers, the work in the fields and the boisterous merriment and dances of the serfs in taverns—in short, the complete cycle of ceremonies and festivals which take place in families through the year are gently and delicately rendered. Lyrics and lyrical epics are prominent among the different kinds of songs. The principal element of the moderately developed folk epic is represented by the ballad, strongly permeated by lyrics. Ancient mythological motifs are rarely found. In general, Czech songs—in contrast to the songs of southern and eastern Slavs. are clearly



Taken from "Recordings from the Anthology of Authentic Folklore Music". Compilation and text by Dr. Jaroslav Markl

Submitted by
Jana (Rozehnalova) Julian

more simple, less varied and of later origin.

There are two main features which bring Czech folk song nearer to west European folklore and which it has in common with folk songs of the western Slavs, Poles and Lusatian Serbs, namely: firm strophic structure and regular rhyme. Not strophic songs (or those with free rhythm) are rarely found in Bohemia (dirges, ballads, lullabies or the shepherd mountain hollars—*halekacky*). In a Czech song the verse usually consists of six or eight syllables, the stroph consisting of four verses with ceasural rhymes, sometimes replaced by assonance. Apostrophes, personifications and diminutives are common. In accordance with its instrumental character the verbal expression of the Czech and western Moravian song is usually appropriately simple and matter-of-fact, and characterized by soberly realistic qualities, frequent irony, grotesqueness, humor and satire.

On the other hand, the folk songs of eastern Moravia and of Slovakia, which incline to the eastern, vocal type, are often full of feeling and of varying moods. They indulge in heroic pathos which is well typified in the rebellious songs of the legendary outlaws and by tender, emotional lyricism. While Czech song aims at a brief and as if playful epigram, perfect in form and relatively fixed in its expression, the Slovak and eastern Moravian folklore gives preference to ardent lyrics and extremely stirring ballads. Its expression especially in slow sung non-dancing songs varies often and is constantly modified according to the cir-

cumstances, the mood of the singer and his abilities. In Bohemia, several different texts (often dozens of them) are sung to one tune. In eastern Moravia and Slovakia, on the other hand, because of the variability of the vocal formation of the song, one text is sung in several different and sometimes even novel ways.

The melodies of songs from Bohemia and the adjoining Moravian regions avoid large interval leaps, giving preference to scale and chordal motifs in prevailing major keys, and to clear structure and regular rhythm. Thus they approach the melodic line of European pre-classical and classical music. The melodies of Slovak and eastern Moravian songs, on the other hand, about in inventive liveliness and in surprising interval leaps: apart from major scales, they also apply minor scales and old church modes, irregular formations enliven the rhythm and in general delight in structural irregularities.

These differences were caused mainly by the uneven economic and cultural development and by the disparate influences that affected individual regions. In Bohemia, the more rapid development of civilization and livelier contact with western European and town culture hastened the association of the musical folklore with a new style in music, from which also grew classical music during the 18th century. Slovakia and eastern Moravia, where the economic and cultural development was much slower, was under the influence of neighboring cultures—the Hungarians to the south, the Poles to the north, and the Ukrainians to the east. Here also, the traditional way of life and the rudimental musical expression were more persistently maintained.

The instrumental style of Czech folk music, bearing the features of Baroque and Classicism, cannot be simply stated as deriving from the then prevalent castle music, though many village musicians participated in its performance. Because of the rustification of the instruments that were used in art music, a number of the characteristics of both folk and art music were caused by the natural acoustical qualities of the instruments. Czech songs of the instrumental type are largely dependent on folk dance music and on the dances themselves. Therefore a great number of the tunes are of dance character. To a large extent the Czech specialties are tunes in alternating beats such as accompany the so called "Matenik" dance, in which two-beat dance figures alternate with the three-beat figures.

In both eastern Moravia and Slovakia, the character of the dance songs was mostly influenced by the popular men's dances, the "Verbunk" and the "Odzemek", and others remarkable for their energetic and terse rhythm and constantly increasing tempo. Here the most popular type was the so-called "tccivy tanec" (swirl dance) to which the dancer, who was at the same time the singer, could choose almost any song, having first adapted it in the introductory song to the chosen rhythm. At other times, for example in the fields and at evening serenades, the same song might have been heard in another form, long and drawn out.

These long drawn out tunes can occasionally be found also in Bohemia, usually in connection with country pastorellas or the bagpipers' type of singing. Only a small percentage of Czech songs are in minor key; these songs usually belong to the earlier stage of development (first half of the 18th century). Even at the beginning of the 19th century, triple time was prevalent; but after the Twenties, with the growing popularity of the pol-

ka, duple time began to compete with triple time. In accordance with the rules of prosody in the Czech language (which stresses the first syllable of the word or the preposition and has no articles), the melodies of Czech songs always start on the accented beat of a bar.

The melodies of Slovak and eastern Moravian songs are not merely content with the prevailing diatonic system. They often deviate from the customary keys by chromatic changes of almost any melodic degree. This alternation may be rooted in the remnants of preharmonic musical thinking and is also connected with the special tuning of the numerous kinds of shepherd's pipes. Furthermore, for the vocal types of songs, there are characteristic intervals of fourth and fifth and a wealth of grace notes. In contrast to the simple alternation of crotchets and quavers of Bohemian music, here are plenty of sharply syncopated and dotted rhythms and not infrequently irregular rhythmic groupings. Folk dance music played an important part in the originating of striking syncopated and dotted rhythms (accents in the string instruments on the second and fourth quaver in two-four time).

Slovak and east Moravian songs also have a much more complex harmony. The proportion of major and minor keys is balanced; but few songs remain in their original key throughout the piece. The melodies often modulate, or at least give a suggestion of modulation. A characteristic feature is the deviation from the first degree into the key of the flattened seventh degree. The melodies with the Lydian fourth in songs from the Carpathians and the Beskydy Mountains and also from western Slovakia are undoubtedly connected with the shepherd's pipe which has no finger holes (the so-called "koncovka" end hole pipe) and which usually gives this interval.

The western (instrumental) and

the eastern (vocal) type of song creates obviously only a basic frame for the utilization of the means of expression; from it develops a number of regional manifestations.

Folk Music

There are chronicles dating from as early as the 11th century which mention, in connection with folk music such instruments as pipes, drums, plucked and string instruments but a complete list of instruments compiled by folklore experts dates only from the 19th century. One of the most important instruments known for certain from the 13th century in Bohemia and Slovakia and used up to the present time is the bagpipe, which has changed very little in form. Worthy of note is the fact that these bagpipes existed, almost without exception, in two-voice form (i.e. with only one front and one back bourdon pipe) and were never used in art music. They accompanied songs and dances, not only as a solo instrument, but in combination with other instruments, in the Middle Ages especially pipes. From the 16th century onwards a trio is known composed of a bagpipe, pipe and violin (the basis of the subsequent bagpipe trio with clarinet). With the development of wind instrument music, the E flat clarinet was added in the 1830's which, especially in Chodsko and in south Bohemia contributed to a renaissance of bagpipe music. The E flat clarinet used to be the leading melodic instrument, the violin playing the second voice and the bagpipe the figurations. Thanks to a rather loose part writing, this music acquired almost polyphonic character. Enlarged by a B flat clarinet, another bagpipe and occasionally a double-bass this ensemble may be heard in the Chodsko region today. Another important group of instruments is represented by the string ensemble, which became popular especially in the 18th century, following the example set by the castle bands. To the one or two violins and a double-bass, some-

times complemented by a viola and a cello, a flute, a French horn and (from the beginning of the 19th century) one or two clarinets, a trumpet or trombone were added. Various combinations of these instruments depend mostly on local custom.

On the whole, it may be said that the development of folk instrumental ensembles did not

change throughout the centuries. One important differentiation occurred in the middle of the 19th century. The popularity of bagpipe music, which at that time knew another period of flowering in Bohemia, was gradually replaced in Moravia and Slovakia by string ensembles with cimbalom. However, there is evidence that the cimbalom was also known in Bohemia from the 17th century, but had only a modest harmonic-rhythmical function and at the beginning of the 19th century dropped out of use. On

century that it not only pushed into the background the former bagpipe music, but later, in combination with two to four more violins, a small folk double-bass and the clarinet, it came to represent the typical folk music combination in Moravia. The cimbalom music is significant for its distinct rhythmic variabilities and harmonic agility. In its early stages this combination was somewhat similar to the famous gypsy and Hungarian bands. At the present time this combination continues to develop, adding extra violins, occasionally a viola, a clarinet and sometimes even a cello.

Thus, of the above-mentioned instruments, only the bagpipe, and partly also the cimbalom, are really of folk origin. The other string and wind instruments were adapted from art music.

Betlémská muzika



change throughout the centuries. One important differentiation occurred in the middle of the 19th century. The popu-

the other hand, in Slovakia and particularly in Moravia, its popularity became so great in the second half of the 19th

Occasionally other instruments appeared in folk music, e.g. the "nintera" (a sort of lyre), the "kobza", the "trumsajt", the "vozembouch", a folk harp and zither and so on. Various types of pipes and folk flutes still exist, used mostly for solo playing chiefly in Slovakia and the hilly part of Moravia. Another specialty amongst Slovak musical instruments is the two-meter long "edge pipe"—the fujara. Other shepherd's instruments, pastoral horns and trumpets, made of wood tree bark, horn and sometimes metal, are used mainly for the blowing of signals.

Bohemian Easter Eggs

...or...



How to Decorate Folk Easter Eggs (in Your Very Own Home)

Jana Julian

You, too, says the advertisement... Actually, not all styles of Easter egg decoration are equally accessible. The Ukrainian pysanky, for instance, can give a beginner real grief, because although precision is acquired through practice, most of us modern ethnophiles want our results FAST. Here, however, is another widely recognized batik style of decoration which requires no unusual supplies and because of the nature of the tools, produces more freedom, although equally pleasing results.

The technique of applying wax to egg shells via a pin is typical of a variety of folk regions; the process as I describe it here is based on the traditions of CHODSKO, an area of western Bohemia around the town of Domazlice. There the Easter eggs were done invariably in white on red (the Passion color), yet the variety

of designs in any Easter basket or bowl was astonishing. To produce your own Chod kraslice (krah-slih-tseh), set aside an afternoon and try this technique.

You will need:

- clean hands at all times
- clean, dry, blown egg shells
- a one-ring electric/gas burner (on your stove or off)
- small shallow pan or ash tray
- several pencils with eraser tip
- fabric pins: flat head, beaded (off a new shirt)
- medium sized feathers
- small block of beeswax (other wax won't work well)
- a set of Schilling food colors (or beet juice, tea, saffron)
- vinegar

The principle is simple: wax resist techniques use a coating of wax to cover areas of the intended design that are NOT to take color in any further dye bath. If you begin with a white egg and progress through your colors from light to dark, you can produce a multicolored egg by mentally planning ahead and waxing, dyeing and drying repeatedly, doing all the relevant bits of your design at a time--first all the white-to-be, then all the yellow, the green, etc. Most eggs accept no more than 3-4 dye baths before refusing to take a dye well; for this particular technique, using a maximum of 3-4 colors is fine, since the designs are large. The Chod kraslice would have been dyed only once, in a red bath; for your initial efforts this simple color scheme is ideal.

Now to work! Melt the wax and keep warm at low heat in pan.

Firmly insert a pin of each kind into the eraser tip of your pencils. Take a feather and trim it with scissors so that you retain a quill for holding and a small stiff shape just where the down begins to grow—you can cut geometric shapes or leaf shapes. Be aware that since you will work on an egg's curved surface, transferring symmetrical shapes will be unexpectedly tricky. I stick to leaf shapes for rendering flower petals and stems. Both pins and feathers will be used to dip and apply wax.

Comfortably seated, wet your pin-pencil in hot wax and quickly yet smoothly apply a stroke to your white egg. Because the wax drop is cooling as you apply it, the stroke will taper in the characteristic dropshape of a pin-applied batik. Each stroke requires a separate trip to the burner. Try to establish a regular rhythm of dip-stroke, dip-stroke. Your pin will of course also make dots and circles. A flat head pin makes finer strokes than the thicker beaded pin; all strokes are best drawn pulling pin toward you—rotate the egg as needed. If using a feather, place the feather form flat on the egg and then quickly remove it before it becomes stuck in the hardening wax. Unfortunately, mistakes cannot be erased—live with them, work your design around them if necessary. (Pencil marks will also be visible; try for complete free-hand.) Some of the most frequent motifs are suns/sunflowers, various stars, wreaths and other branching shapes. To write inscriptions, first mentally separate each letter or number into several (tapering) pinstrokes before trying!

When you have finished the white portion of your design, put your egg aside and prepare a dye bath of food color diluted with a tablespoon of vinegar. For your red Chod kraslice, add a tinge of blue to the dye to deepen the color slightly toward purple—you want a really deep red, not a

clear one. Have some tissue ready for drying. Dip your egg while turning it so that it dyes evenly. When you see the color you like, remove the egg and gently pat it dry with a tissue (also insert the tip of the tissue into the larger egg hole to drain any moisture inside the egg). Set aside to dry.

Once dry, your white-on-red kraslice is done and can have the wax melted from it in a 200 degree oven. (If you were working on a polychrome, at this point the egg would be ready to paint with wax again, working to cover areas of the new color.) Put the egg on a paper towel in an old pie tin and bake it until the wax melts, then remove it with a paper towel and quickly rub dry, working over a padded surface, because at this point the egg is slippery and may escape! If after trying two-tone eggs you decide to experiment with polychromes, follow the procedure above, remembering to go from light to dark in dye baths and working for efficiency with a batch of eggs (4-6)—some drying while others are waxed.

Finally, it is also possible to dye your egg first a fairly dark shade, then let dry, applying the design to a dark shell. To finish, scrub egg under cold water with an old toothbrush (occasionally the dye is stubborn—try some Ajax) until the shell is again white except where batiked. Your egg will now have a dark design on white and may look attractive even with the wax still on it. If you choose not to melt the wax, however, be aware that the next Santa Ana winds may do it for you. To protect the color of all Easter eggs, grease the finished egg lightly with animal fat (lard). This is ethnic. It is also less sticky than vegetable oil or butter. A light coating annually will keep colors bright for decades.

The Chod kraslice were handed out to carolling boys and young men on the day before

Easter by the women folk of the house. The men came equipped with braided and beribboned willow whips to encourage the ladies in this traditional Trick or Treat, called koleda (koh-leh-day). Today chocolate eggs may also be exchanged, but the beautiful kraslice will always be welcome.

JANA (ROZEHNALOVA) JULIAN

Jana was born in London of refugee parents, and grew up in a Czech speaking household with a native exposure to Czech culture.

Jana holds Bachelor and Master degrees in Slavic Linguistics from Berkeley and U.C.L.A. and has traveled extensively in Czechoslovakia. She has been an enthusiastic folk dancer and teacher for twenty years, as well as having performed with Westwind and Balaton dance ensembles.



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Costume in Czechoslovakia

Anthony Shay &
Vilma Matchette

Czechoslovakia (Ceskoslovensko), population 15 1/2 million, is comprised of three large areas; the Czech lands (capital Prague), Bohemia and Moravia (capital Brno) and Slovakia (capital Bratislava). Czech and Slovak are two different Slavic languages of the Western Slavic branch. Like Yugoslavia, Czechoslovakia is a somewhat artificial political unit created by idealistic Czech and Slovak immigrants in the United States from among the former Slavic territories of former Austro-Hungarian lands. Tensions developed between the industrial, liberal, largely Protestant Czechs and the conservative, primarily rural Roman Catholic Slovaks. (A third group, the Ruthenians, were largely orthodox Ukrainians and were forcibly annexed to the Ukrainian Republic of the USSR following World War II).

Also very important to the discussion of costume is the fact that the Czechs were largely under Austrian rule while the Slovaks were subjected to an intense process of Magyarization.

Certain of the breathtaking and vivid costumes of Czechoslovakia are remarkably well preserved in many areas for a variety of reasons. The functions of the costumes will be explored in some detail. The development of the costumes of Czechoslovakia has followed the sequence of events that resulted in the development and decline and either disappearance or fossilization of traditional clothing throughout most of Western Europe.

One of the most important points to remember is that until the 15th century, European peasants dressed almost alike. "There seems to have been no regional dress at this period" (Oakes, 1970, p. 19).

gather the material, especially around the neck and throat. The old-time Slovak village woman was not content with gathering the material, but proceeded to fix the tiny pleats the whole length of the garment so as to achieve suppleness and freedom (Ibid, p. 39).

The simple linen costumes thus described and painted for both men and women throughout Slovakia as late as this century exist as daily wear, and even more rarely as festive clothing, in only the most remote and poorest regions of Slovakia. Unlike the Slavonian region of Croatia where this basic cut and shape of the clothing evolved into a series of ever more elaborately decorated and ornamented modalities of the same type, the majority of Czech and Slovak costumes are of comparatively recent concept. Moreover, the holiday attire is sometimes strikingly different from everyday wear. "From the data we do have, it is apparent that the everyday costume in some regions is more archaic than the corresponding holiday attire, while in other regions it is of more recent vintage and more closely resembles urban dress." (Bogatyrev, 1971, p. 86).

The bewildering variety of almost overwhelmingly decorated and ornamented costumes can be put into perspective by looking at both the function and structure of the costumes. Most folk costumes of Czechoslovakia are marked by such intense and extreme ornamentation in the form of lace, embroidery, pleating, beading, ribbons, flowers and feathers that often no surface is left uncovered.

The oldest costumes still to be seen are a basic homespun linen dress for the women and



sult of the extreme poverty of Europe's country population.

During the 16th Century and after, the position of the country population alternately improved materially or deteriorated following devastating events such as war, famine or general economic upheaval. Periods of prosperity were manifest in the enrichment of clothing while deterioration saw its stagnation, fossilization or disappearance. In the 19th and 20th centuries economic prosperity and industrialization could cause or hasten the disappearance of traditional clothing as well. Bohemia, the western most area of Czechoslovakia, is a case in point. Traditional clothing began to disappear in many areas following the emancipation from serfdom in 1848.

A second important factor to remember is that, generally speaking, peasant dress did not copy or imitate high fashion, but rather the clothing of the town bourgeoisie, not the nobility. "Certain representatives of academic science tried to assert the theory that folk art is nothing but a weak reflection of the 'fine arts', and they considered national costume as but an unsuccessful imitation of upper class fashions. While studying the relationship of village costume to upper class dress and the influence of the latter on its cut and decoration, we find that even their respective basic lines of development differ in essentials. It is quite true that the people's costume adopted certain elements of upper class fashions, but these were only a selection which they reshaped and adapted according to their own understanding, taste and needs (Smirous N.D., p-13) In fact, the peasants only imitated the burghers.

The development of peasant dress in general is different

and shirt for the men and boys. It is shared by populations throughout parts of Slovakia, Hungary, Croatia, Romania, the Banat, etc. Over garments of more recent cut such as bodices, vests, decorative jackets and great frieze coats are also features of this wide area.

In such costumes one can see the progression of elements that have been incorporated into the clothing from different historical periods.

"It was not only the economic and social conditions in which they lived that forced the people of the mountain districts of Slovakia to keep their old style of dress. This was also due to the district and city regulations which permitted the humble folk to wear only rough wool, homespun linen and leather. For the serfs were prohibited by law to dress in the same manner as their masters". (Markov, 1956, p. 12).

"A striking change in the national costume took place in the sixteenth and beginning of the seventeenth centuries particularly in the southwestern districts of Slovakia. The old shirt-like dress of cloth or linen had two new items added to it - a bodice and a smock frock." (Ibid).

"After the abolition of the sumptuary laws, following the French Revolution, regional costumes had a flowering which continued well into the nineteenth century". (Oakes, 1970, p. 14).

By the 19th century garments of new cut were incorporated in the costumes and "the old fashioned articles of clothing also began to be worn as underwear while the new items, such as bodices laced and clothlined furcoats, new kinds of aprons, etc." were worn on top (Ibid, p. 16).



the Danish Bronze Age (Gusic, 1955, p. 29).

The first elements of decoration and embellishment of costume in both Czechoslovakia and Croatia resulted from the custom of folding and storing costumes in large chests. The pleating then became a decoration, as did the first simple embroidery along pleat and seam lines. "The oldest embroidered flaxen thread (Smirous, p. 15). Since the earliest peasant costumes were cut in rectangles, quadrangles and strips, the garments were gathered and folded around the body and fastened or held in place by brooches, pins and sashes. "To adjust this simple design to the outlines of the body, it was necessary to

from urban fashion. In high fashion, garments change over all cut, form, shape, colors, etc. Traditional clothing changes, but relatively slowly and in specific ways in each locality.

Medieval peasants wore the same basic garments as did their Greek and Roman predecessors. Some of the garments worn down to our own century mark back even to prehistoric times. Marijana Gusic, curator of the Ethnographic Museum in Zagreb, Croatia, noted the correspondence of the basic shift (Kosulja-Rubina) of the women's costume of Bratina and Kupinec and those preserved garments found on bodies buried in the Danish peat bogs during the Bronze Age. "This prototype of women's clothing is known from discoveries of

Many of the most striking items in certain costumes are of even more recent origin. "The pleating of the firm starched sleeves worn with certain costumes, for instance, in Hana or in some parts of Moravian Slovakia, was introduced fairly recently—with in the last sixty years....The art of arranging them reached its height during the years 1920-1940." (Smirov, 1950, p. 40).

It should also be pointed out that the most elaborate garments and embroideries were not made by loving hands at home, but by skilled professional tailors (Ibid, p.16-17) "There are many cases where no part of the folk costume is made entirely at home. Most, sometimes all of it, is bought in town (Bogatyrev, 1971, p.57).

When one looks at the bewildering array of festive costumes that have taken so many different shapes and colors, one wonders how and why this occurred. The development of the national costume during the nineteenth century is marked by local differences in the style and the trimmings and materials used....Often villages lying next to each other began to alter individually their national costumes by adding different trimmings, by making their dress of different materials and wearing it on different occasions." (Markov, 1956, p. 23). This intensity of costume diversification came about as costumes increasingly became signs of regional pride.

"The whole of Moravian Slovakia is divided into twenty-eight costume districts, often strikingly different from one another. But even within each

of these districts the costumes of the individual locales differ from one another in various small details such as, for example, the number of folds in the headkerchief, the number of buttons on the vests and so on. This is especially true of women's dress. Such differences are known by the natives only, and are important only to them." (Bogatyrev, 1971, p. 54).

The way a costume functions was the theme of a work by Petr Bogatyrev (1971) when he analyzed how traditional clothing functions in the life of the wearer. In this recent series of articles we have tried to point out a variety of these; i.e. social, religious, economic, ethnic and regional status: married-unmarried, widow(er), eligible for marriage, bride, period between wedding and birth of first child, induction into the army, profession, rich-poor, religious and/or ethnic affiliations, etc.

In Bogatyrev's study of the county of Moravian Slovakia (1971), the many elements of the costumes of this Moravian county (Zupa) are analyzed. The study was done in the 1930's when these costumes were at the peak of their development. To become expert at identifying individual pieces and their social meaning, one needs to ponder such information as: "...church dress is found in the Bosača Valley in Slovakia where the women have as many as fifty-two different aprons, which they wear according to what the priest's vestments will be on a particular Sunday". (Bogatyrev, 1971 p. 36).

Every cap, ribbon and skirt color can tell the informed

observer all of the above information concerning the lives of the wearers of these colorful clothes. For example, if a young unmarried man of a particular age group appears with out the indispensable feathers showing his manhood on his hat, he has probably forfeited them to the victor of a fight. Or, if a young girl appears in a married woman's cap and other married woman's garments, she has had an illegitimate child.

The folk costume lasted longest, in its highest point of development, in those areas of Czechoslovakia where foreign elements were numerically strong or formed the ruling class, especially Germans in the Czech lands or Hungarians in Slovakia. The national costume became a crucial item of ethnic identity. "...The Slovaks in Slovakia defended themselves against Magyarization through preservation of their dress". (J. Vydra, 1931 quoted in Bogatyrev, 1971, p. 55). The costume of the Chodski district of southern Bohemia, where the Czechs were a Slavic island in a heavily German area (prior to World War II) were preserved this way.

The functions of costumes change through time. Certain pieces of the costume fall into disuse or everyday garments become incorporated into the festive or ceremonial costume. Currently most national costumes in Czechoslovakia are worn to mark specific ceremonial, religious or national occasions. People wear them as a memento of their Czech or Slovak identity at government-sponsored events, and thus the Czechoslovak government is helping to preserve these artistic treasures of national genius.

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PRAGUE SPRING 1987

Bruce Bothelo

Over the years, and primarily through a friendship with Frantisek Bonus who has toured the United States four times as a teacher of Czech and historical dance, I had come to view the music and dance of Czechoslovakia as some of the finest in the world. Trips in 1980 and 1985 only whetted my appetite. Because of a fortunate turn of events in my life, I suddenly had time on my hands. In February I headed to the East.

I had expected moderate weather when I arrived in Prague, but found myself facing temperatures of near zero. During the next several weeks I lived with three families. My daily routine consisted of instruction in Czech, usually an hour of swimming, shopping for groceries, a promenade during the late afternoon and then an evening filled with either folk dance or some other cultural event (concert, ballet, opera, etc.). The observations that follow come from a limited perspective: primarily from Prague, by a person whose Czech is not fluent, during a two-month period of time.

Czechoslovakia struck me as a country of contradictions. People value punctuality--the trains run on time--yet you will seldom see a public clock that works. The service industry has not learned the phrase "service with a smile", yet the courtesy and respect shown for older people on subways and trams is universal. The arts are truly done with quality and fervor--yet historic buildings being renovated have the same scaffoldings they had when I first saw them seven years ago.

I was truly impressed with the quality of the arts in Prague.

First, this city (twice the size of Seattle) has some thirty professional theatres,

has several orchestras, dance companies, etc. Every night there is a wide variety of cultural events to choose from and every one is sold out (in part, of course, to tourists who come to observe the Golden City). People are truly proud of the arts and their country's contributions to it. And the arts are not just for the elite. Prague is divided into ten districts, each having its own house of culture, where 20 to 30 activities might be occurring in an evening (music lessons, folk dance, art classes)--a community center focused on the arts.

As one might expect, the dance scene is very diverse. The young people tend to gravitate toward rock; adults, especially the older generation, to ballroom dance (though, like the U.S., ballroom dance itself is discovering new adherents among the younger generation). There are many opportunities for both in the cultural houses.

Although folk dance is not the dominant form in dance, it does play a major role. Most children are exposed to dances of Czechoslovakia and many join exhibition groups, largely by age. With few exceptions only young people (through the 20's) participate as dancers in these ensembles, though no similar restrictions apply to the musicians. That is not to say that older people do not folk dance. There are occasions when the "oldsters" are ready to show up the young bucks. I witnessed three or four such occasions. One in particular comes to mind...an evening of dance with a Moravian society. Many Moravians have moved either temporarily or permanently from their region to Prague, the capital of both Bohemia and Czechoslovakia. People were dispersed a-

round tables spread through a large ballroom. Many were in festive Moravian attire. Every one drank wine (as opposed to the favorite Bohemian drink, pilsner). Two ensembles performed dances of the region and were enthusiastically applauded. Then the orchestra broke into song and dance that had everyone on his feet for the rest of the evening. The dance would have progressed all night but for the stringent rules of the house that required everyone to be out by midnight. We reluctantly complied.

When we Americans think of folk dance we seldom associate it directly with song though many of us will vaguely recall that much of what we dance to has a recorded vocalist. Song and dance are inseparable in Czech folk life. Virtually all the folk groups I met incorporated song and dance in their program - understandably so since many of the traditional dances are sung and danced simultaneously while others are interspersed with song (16 measures of dance, 10 of song). In many respects, song appears to be an integral part of Czech life overall. In every social gathering I attended, musical instruments would invariably appear and everyone would join in singing folk songs. It happened in taverns; it happened in private homes; in student dorms. At the conclusion of three concerts I attended, the master of ceremonies came out on stage and led the assemblage in song. In each case the songs awoke some final tie between the performers and the audience, leaving a lasting afterglow.

During my stay I was able to rehearse with three separate folk groups. It was refreshing to discover that Prague dancers learn just the way we do: hours of practice, starting with two left feet and moving

PRAGUE SPRING 1987

on. The rehearsals are very structured. There are extensive warm-ups, disciplined work on specific steps and finally work on movements and choreography. This format is reflective of two facts: (1) the groups are generally led by persons who have extensive dance training, and (2) the ensembles are geared toward performance of ethnic dance.

International folkdancing is now unknown, but is a rare occurrence. Frantisek Bonus has pioneered in this area. His son, Jasa, is leader of a group that most closely resembles a typical American international folkdance group (a broad repertoire of international dances, primarily adults in their 20's and 30's) though it, too, is aimed towards exhibitions.

There is another form of folk dance that has caught the imagination of many Czechs. One evening I was invited to attend a "country dance" at a house of culture on the outskirts of Prague. I had little idea of what to expect, but hoped I would witness some more down-to-earth Czech dancing. Instead I walked into a crowd of 250 young people all dressed up as cowboys and cowgirls. The live music was outstanding blue grass and country; the dancing akin to sixth graders doing "Seven Jumps". They were enthusiastic...more so after they discovered an American in their midst (I think they suffer from the same delusions we do—that is, if you're a [fill in the blank—Macedonian, American], you must be able to do [Macedonian, American] dances. This interest in American dance is a combination of genuine interest and good will towards the United States and the work that the Bonus family has done to introduce American folklore to the Czechs. I ended up teaching a bit that night. Consequently I was asked to teach in two schools and ultimately at a country ball that was filled with 7-800 "temporary" Americans.

I'm told that there are now at least 10 "American Country Dance" clubs in Czechoslovakia and numerous instrumental ensembles who specialize in American blue grass music...all this was a reminder to me that we international folk dancers often neglect our own traditional dance—what the rest of the world regards as part of

international folkdance.

And one final note: Some six months have passed since I left Prague, but much more time must pass before I forget the friendliness and the openness with which I was received by the folk dance community. It was a constant reminder that dance can bridge any barrier.



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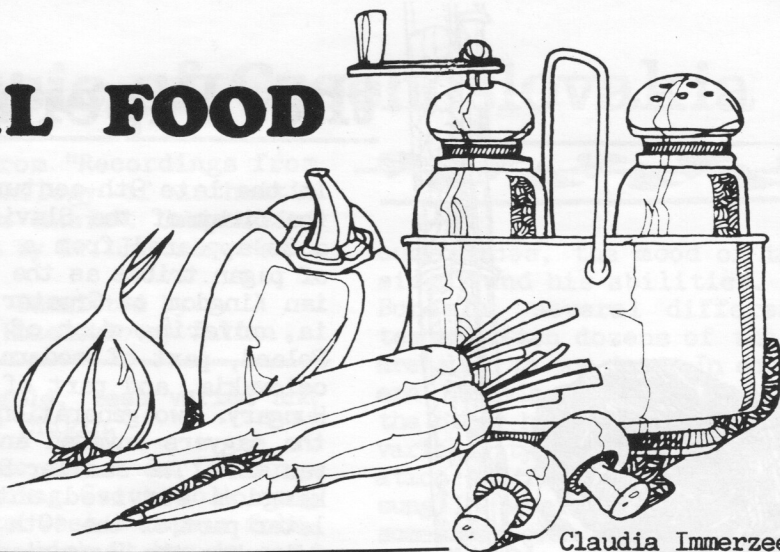
CZECHOSLOVAKIAN

Although many Americans tend to think of Czechoslovakia as part of "Eastern" Europe because of its current political alignment, its culinary tradition has been influenced more strongly by Central Europe, particularly German, Austrian and Hungarian cuisine. The Germans and Austrians contributed beer, sausages, and dumplings called "knedliky", which are served in soups, in stews, or as a side dish with meats. The beer of Pilsen has become so famous that a "Pilsener" or "Pils" has become a byword for beer in many parts of Europe. An example of the Hungarian influence is Teleci Gulas, which is, of course, Gulyas (a.k.a. Goulash).

The three major winter celebrations are Jule, Christmas and the New Year's celebration. Jule is a legacy of the pre-Christian solstice celebrations. "Winter chasing" rituals were common throughout Europe, as a reassurance that half the winter season was over and that spring would arrive soon. Christmas is the major holiday of the year, even under the current regime. The traditional Christmas Eve dish is Kapr Na Cerno, carp in black sauce, and great care is taken to choose the freshest carp. On Christmas Day, the celebration traditionally centered around the Christmas goose, which, unfortunately, has become difficult for modern Czech citizens to obtain. Vanocka, a fruited bread, spiced cookies and stewed fruits are all part of the Christmas tradition.

Wealthy families once served a whole boar on New Year's Day, and eating the ear of the boar guaranteed good luck in the coming year. These days, a good ham is a more common New Year's dish.

A whole carp, or a goose or a boar are a bit elaborate for



Claudia Immerzeel

our tastes, so the following is a family-style winter meal. Serve the beef rolls with some boiled potatoes and red cabbage.

KMINOVA POLEVKA (Caraway Soup)

1 T butter
1 1/2 T flour
1 T caraway seeds
6 C boiling chicken broth
1/2 lb cooked macaroni
salt & pepper to taste

Melt butter in large pan, add flour and stir over low heat until smooth and slightly browned. Add caraway seeds. Stir in broth gradually, stirring constantly. Simmer over low heat 30 minutes. Strain soup, season with salt and pepper and stir in macaroni.

ZNOJEMSKA PECNE (Beef Rolls)

1 lb flank steak
1 1/2 T butter
1 T chopped parsley
4 dill pickle halves
2 C beef broth
1 T butter
1 T flour
1/2 C sour cream
dijon mustard, paprika, salt & pepper to taste

Cut steak into 4 slices and pound with a meat mallet until very thin. Spread a very thin layer of mustard on one side of each steak and sprinkle with salt, pepper and paprika. Put one pickle half on each slice and roll up. Tie with a string or fasten with toothpicks. Saute in butter until lightly browned. Add the beef

broth and simmer 45-60 minutes or until tender. Melt 1 T butter in a small sauce pan. Add flour, stirring until smooth. Add to pan of beef rolls to thicken the sauce. Simmer for 10 minutes (do not boil). Add sour cream and parsley and a little more paprika and stir and heat until smooth. Serves four.

NOTE: The mustard works as a natural meat tenderizer, as does the vinegar in the pickles.

OVCNE KNEDLISKY (Fruit Dumplings)

2 1/4 C flour
1/2 tsp salt
4 T butter
2 eggs, lightly beaten
1/3 to 1/2 C milk
20 pitted prunes or apricots, soaked overnight
2 T butter
1/2 C fine dry breadcrumbs
2 T sugar
powdered sugar

Mix flour and salt, then cut butter into flour with a pastry blender or potato masher. Add eggs and just enough milk to make a stiff dough. Roll out dough on floured board and cut into 20 squares. Put one prune in the center of each square and bring in corners. Pinch edges to seal. Cook in simmered salted water for ten minutes, a few at a time. Remove from liquid and drain on toweling. Heat butter and brown breadcrumbs and sugar. Roll dumplings in crumbs. Dust with powdered sugar before serving.

the Piper's Bag

CZECHOSLOVAKIAN MUSIC
Joe Carson



In the late 9th century C.E., the first of the Slavic kingdoms appeared from a mixture of pagan tribes as the Christian Kingdom of Greater Moravia, covering much of modern Poland, part of modern Czechoslovakia, and part of modern Hungary. Two generations later the Magyars invaded and overran them. The smaller Bohemian kingdom survived until the later part of the 10th century C.E. when the Hungarians (formerly Magyar invaders) swallowed them before the Hungarian's expansion was stopped at Lechfeld in 955 C.E.

The modern Czechoslovakians are a nation composed of the older Moravians and Bohemians, and the Czechs and Slovaks who gave this nation its name. They are a fine example of Slavic culture with no Moslem influences. The few foreign influences are easily spotted and allow the folkloric scholar a good chance for study.

One of the first things that struck me was the large number of wind instruments and how few string or idiophonic instruments are to be found. With the exception of the zither they play, which obviously is related to the Hungarian citera, I could find no native string instruments. The only wind instrument that was not a flute was the bagpipe "gajdy". The bagpipe was essentially the same or only a variant of the Polish bagpipes and other similar pipes found throughout this area of Europe

The Gajdy has a stylized goats head from which the chanter emerges and ornate horn and brass fittings on the chanter and drone. This pipe is rather quiet and is often played with two violins in small village bands.

Another instrument which may have foreign origins is the bachovska trouba (Slovak), also called pastyrska trouba (Czech), or fujara trombita. It is a large trumpet made of rolled bark and often reaches 18 feet in length. There is also a smaller version called

vazhecky voh made from a root of a fir tree with a turned up bell. This seems almost identical to the Romanian bucjum and is used as a cattle call.

Most characteristic of the region are the many flutes. The most common is the flageolet called pastierska pistala or shepherd's flute. This flute is unusual in that it is fingered in a partial stopped hole and cross-finger techniques which allows it to be fully chromatic. Another variant is the dvojachka. It is a simple double flageolet with one tube fingered and the other supplying a drone.

The most unusual, and the most characteristic folk instrument of the peoples of Czechoslovakia is the fujara. The fujara is an enormous folk flageolet that may reach meters in length. The player holds the tube close to his body and reaches downward to the finger holes. The fipple is fed air from a smaller tube folded back downward so the player's mouth can reach it. The most surprising thing is that it is capable of playing a full diatonic scale. The fujara plays a myslydian and hypoionic scale based on overtones on the fundamental. The opening notes of a performance is the ruzfuk, in which the player runs through all the tones in a two octave scale and then into a high nasal tone from an upper overtone. He then descends into the melody in a descending pattern and improvises a series of small motifs and decorations on the basic tone. This instrument has been surmised to be the true source of the characteristic musical motifs of the region. Whether or not this is true, it is one of the most fascinating folk instruments I have ever run across.

I hope some of you can check further into Czech folk culture, since it seems to be one area of potential interest that most people in folk dance and music have yet to really explore.

CLUB ACTIVITIES

FEDERATION CLUBS

ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Wednesday 7:30-9 pm	(714) 677-7404 Wayne English	(714) 677-7451 MURIETTA HOT SPRINGS Alive Polaritys Resort.
CABRILLO INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(619) 449-4631 Joe Sigona	SAN DIEGO Balboa Park Club Balboa Park
CHINA LAKE DESERT DANCERS	Call for time	(619) 446-2795 (619) 375-7136	Call for location Call for location
CONEJO VALLEY FOLK DANCERS	Monday 7:30-9:30 pm	(805) 498-2491 Ask for Gene	THOUSAND OAKS Cultural Center 482 Green Meadow Dr.
CRESTWOOD FOLK DANCERS	M, 8:15-10:30pm Tu, 8:15-10:30p	(213) 478-4659 (213) 202-6166 Beverly Barr	WEST L.A. 1309 Armacost Ave new valley group call for location.
DESERT INTERNAT'L DANCERS	Monday 7-10:30 pm	(619) 343-3513 Sam & Vikki, instructors	PALM SPRINGS, Village Ctr. for the Arts 538 N. Palm Canyon Dr.
ETHNIC EXPRESS INT'L FOLK DANCERS	Monday 7-9 pm	Ron (702) 732-8743 Dick (702) 632-4871	LAS VEGAS Paradise Pk. Comm. Ctr. 4770 Harrison (off Tropicana)
FOLK DANCE CENTER	M, F, Sat Call	(619) 281-KOLO	SAN DIEGO, Normal Heights 4649 Hawley Blvd.
FOLKARTIERS	Friday 8-10 pm	(213) 338-2929	COVINA, Las Palmas Jr. Hi 6441 N. Lark Ellen Ave.
HAVERIM FOLK DANCERS	Monday 8-10:30 pm	(818) 786-6310 John Savage	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Bl.
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 pm	(213) 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 12:30-3pm	(619) 238-1771 Soghomonian, instructor	SAN DIEGO, Casa del Prado, Rm 206 Balboa Park, Sat., 4044 Idaho St.
KIRYA FOLK DANCERS	Tues, 10am-1pm W, 12:30-2:30pm	(213) 645-7509 Rhea Wenke, Instructor	LOS ANGELES, Rob'tson Pk, 1641 Preuss Rd W. HOLLYW'D Rec Ctr, 647 N. San Vicente
LAGUNA FOLK DANCERS	Wednesday 7:15-10:30pm	(714) 494-3302 (714) 559-5672	LAGUNA BEACH, American Veteran's Hall 384 Legion Ave.
LARIATS	Friday 3:30-6:15 pm	(818) 500-7276 Billy Burke	WESTCHESTER, United Methodist Church 8065 Emerson Ave.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed. 7:30-10 pm	(213) 426-7601	LONG BEACH 3801 E. Willow
MORE THE MERRIER FOLK DANCERS	Thursday 8-10 pm	(213) 294-1304 Ask for Frank	INGLEWOOD, Roger's Park Aud. Eucalyptus & Beach
NARODNI DANCERS OF LONG BEACH	Thursday 7:15-10:30 pm	(213) 421-9105, Lucille (714) 892-9766, Laura	LONG BEACH, Hill Jr. Hi Gym 1100 Inoquois
NICHEVO FOLK DANCERS	Tu, 7:30-10:30p W, 8-10:30 pm	(805) 967-9991 Flora Codman	SANTA BARBARA Carillo Rec. Ctr. 100 E. Carillo St.
NORTH SAN DIEGO COUNTY FOLK DANCERS	Friday 7:30-11 pm	(619) 747-1163 Faith Haggadorn	VISTA, Grange Hall 1050 S. Santa Fe
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	(805) 649-1570	OJAI Art Center 113 S. Montgamery
ORANGE COUNTY FOLK DANCERS	Friday 9-11:30 pm	(714) 557-4662 (213) 866-4324	SANTA ANA, Santa Ana College W. 17th St. @ N. Bristol
OUNJIAN'S ARMENIAN DANCE CLASS	Tues. 7:30-9pm Thur. 7:45-9:15	(818) 845-7555 Susan Ounjian	VAN NUYS, 17231 Sherman way. L.A., 4950 W. Slauson Ave.
PASADENA FOLK DANCE CO-OP	Friday 7:45-11 pm	(818) 749-9493	PASADENA Throop Memorial Church 300 S. Los Robles
SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO Recital Hall Balboa Park
SAN DIEGO INTERNAT'L FOLK DANCE CLUB	Wednesday 7-10 pm	(619) 422-5540 Alice Stirling, Instructor	SAN DIEGO Balboa Park Club Balboa Park
SANTA MARIA FOLK DANCERS	Monday 7-9:30 pm	(805) 925-3981 (805) 929-1415	SANTA MARIA Vet's Cultural Center Pine & Finnell
SOUTH BAY FOLK DANCERS	Friday 7:45-10:45 pm	(213) 327-8906 (213) 316-1865	RANCHO PALOS VERDES, Unitarian Church 5612 Montemalaga Dr.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 8-10:30 pm	(805) 642-3931 (805) 985-7316	VENTURA, Loma Vista Elem. School 300 Lynn Dr.

CLUB ACTIVITIES

TUESDAY GYPSIES	Tuesday 7:30-10 pm	(213) 556-3791 Dave Slater	WEST L.A. Felicia Mahood Ctr. Aud 11338 Santa Monica Blvd.
U. of RIVERSIDE FOLK DANCE CLUB	Friday 8-11:30 pm	(714) 369-6557 Sherri	BARN STABLE, University exit off 60E Across from Campus Security
VIRGILIERS FOLK DANCE GROUP	Tuesday 8-10 pm	Josephine Civello Director	W. HOLLYWOOD, Plummer Park Fuller & Santa Monica Blvd.
WEST HOLLYWOOD FOLK DANCERS	Wednesday 7:00-10 pm	(213) 397-8110 (213) 657-1692 Ruth Oser	WEST HOLLYWOOD, 7377 Santa Monica Blvd Playground, 647 N. San Vicente
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	(213) 478-4659 (213) 202-6166 Beverly Barr	WEST L.A., Brockton School 1309 Armacost Ave.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	(818) 347-3423 (818) 887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr 5858 Shoup Ave.
WESTSIDE CENTER FOLK DANCERS	Tuesday morn 9-12:15 pm	(213) 389-5369 Pearl Rosenthal	WEST L.A., Westside Jewish Center 5870 N. Olympic
WESTSIDE INTERNAT'L FOLK DANCE CLUB	2nd & 4th Fri 8-12 pm	(213) 459-5314 (213) 397-4567	CULVER CITY, Masonic Temple 9635 Venice Blvd.
WESTSIDE TANCHAZOK	4th Sat. 7:30-12 pm	(213) 397-4567 (213) 392-4168	CULVER CITY, Masonic Temple 9635 Venice Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thursday 8-10:45 pm	(213) 655-8539 (213) 392-3452	WEST L.A., Emerson Jr. Hi Boy's Gym 1670 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2nd & 4th Sat 7:30-10:30 pm		WHITTIER, Sorenson Park 11419 Rosehedge Dr.
NON-FEDERATION			
CAL TECH HILLEL ISRAELI DANCERS	Sunday 7:30-10:30 pm	(213) 260-3908 (818) 577-8464	PASADENA Winnet Student Ctr. S side of San Pascual, 1 blk. W. of Holliston
CAL TECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095 (714) 593-2645	PASADENA, Cal Tech Campus, Dabney Hall Parking off Del Mar from Chester
DANCE WITH MARIO CASETTA	Wednesday 7:30-10:15 pm	(213) 743-5252	LOS ANGELES, Performing Arts 3131 Figueroa
DEL MAR SHORES INT'L FOLK DANCERS	Monday 6:45 & 8:15 pm	(619) 475-2776 Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford Court
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Bronson	VAN NUYS Valley Cities Jewish Comm. Ctr. 13164 Burbank Blvd.
KYPSELI	Friday 7:30 pm-midnite	(213) 463-8506 (818) 798-5042	PASADENA, Vasa Hall 2031 E. Villa
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(213) 434-0103 Herb Offner	LONG BEACH, Unitarian Church 5450 Atherton
ROYAL SCOTTISH COUNTRY DANCE	Mon, Thurs. 7:30-9:45 pm	(714) 856-0891 Frank Cannonito	IRVINE, Call for location. HUNTINGTON BEACH, Call for location.
ROYAL SCOTTISH C.D. SAN DIEGO BRANCH	M, Tu, 7-10pm Fri, 7:30 pm	(619) 270-1595 (619) 276-6064	SAN DIEGO, Casa del Prado Balboa Park
TEMPLE B'NAI DAVID	W, 7:15-10 pm Th, 9:30 am-1pm	(213) 391-8970 Miriam Dean	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, V.A. Mem. Aud, 4117 Overl'd
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am-noon	(213) 769-3765 Trudy Bronson	N. HOLLYWOOD 12326 Riverside Dr.
UCI DANCE CLUB	Sunday 7-10 pm	(714) 854-9767 Lou & Lenore Pechi	IRVINE, UCI Fine Arts Village Studio 128
USC ISRAELI DANCERS	Thursday 7:15-10:30 pm	(213) 478-5968 Edy Greenblatt	LOS ANGELES, USC Hillel, 3300 Hoover, across from Union Hebrew College
SKANDIA DANCE CLUB	Sat, 3-5, 8-11 pm 10/31, 3-5, 8-11p	(714) 522-8667 (714) 892-2579	CULVER CITY, 9635 Venice Blvd. ORANGE, 121 S. Center
VESELO SELO FOLK DANCERS	Tu, 7:30-10:30p W, 7-10 pm	(714) 635-7356 Recorded message lists	ANAHEIM, 719 N. Anaheim Blvd Between Lincoln & La Palma
BEGINNER'S CLASSES			
ARMENIAN DANCE CLASS 8 week series	M, T, W, Th, F 6:30-10 pm	(213) 467-6341 Tom Bozigian	Different locations each evening. Call for details.
CABRILLO INT'L FOLK DANCERS	Thursday 7:30-10 pm	(619) 449-4631 Kin Ho	SAN DIEGO Balboa Park Club Balboa Park
CRESTWOOD BEGINNERS FOLK DANCE CLASS	M, 7-8:15 pm Tu, 7-8:15 pm	(213) 478-4659 (213) 202-6166 Beverly Barr	WEST L.A. 1309 Armacost Ave new valley group -call for location

CLUB ACTIVITIES

DESERT INT'L FOLK DANCERS	Monday 7:30-10:30 pm	(619) 343-3513 Sam & Vikki	PALM SPRINGS Village Center 538 N. Palm Canyon Dr.
GREEK POPULAR & FOLK DANCERS	Tuesday 7:30-9:30 pm	(818) 706-2852 Tom Barr	WOODLAND HILLS Pierce College
HAVERIM FOLK DANCERS OF VENTURA	Sunday 7-9 pm	(805) 643-0897	VENTURA, Barranca Vista Park. Ralston & Johnson
ISRAELI AND INT'L FOLK DANCERS	Tuesday 7:45-10 pm	(213) 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
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SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson	Call for location
SKANDIA BEGINNERS FOLK DANCE	M, 7:30-10 pm W, 7:30-10 pm	(714) 533-8667 (213) 459-5314	ANAHEIM Cultural Ctr, 931 Harbor CULVER CITY, Peer Gynt Hall, 3835 Watseka
SOUTH BAY BEGINNERS DANCE CLASS	Friday 7:15-8:30pm	(213) 375-0946	RANCHO PALOS VERDES Unitarian Church
SOUTH SAN DIEGO COUNTY BEGINNERS	Th. 7:30-8:30pm Int 8:30-9:30pm	(619) 747-1163 Faith Haggadorn	ESCONDIDO Methodist Church Rec Hall 4th & Kalmia
TEMPLE ISATAH FOLK DANCERS	Tuesday 8-10:30 pm	(213) 478-4659 (213) 202-6166 Beverly Barr	WEST L.A. Temple Isaiah 10345 Pico Blvd.
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy	THOUSAND OAKS Conejo Comm. Ctr. At Dover & Hendrix
TIKVA's ISRAELI/ INT'L DANCERS	Wed, 7:30-9 pm Th, 9:15-10:15a	(213) 652-8706 Tikva Mason	SANTA MONICA Municipal Pool Rec Rm BEVERLY HILLS, 9030 W. Olympic
TIKVA's ISRAELI/ INT'L DANCERS II	M, 7:30-9 PM W, 5-6 PM	(213) 652-8706 Tikva Mason	ALHAMBRA, 255 S. Atlantic Call for location
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 478-5968	LOS ANGELES, USC Hillel, 3300 Hoover Across from Hebrew Union College
VESELO SELO BEGINNERS CLASS	Wednesday 7-10 pm	(714) 893-8127 Carol (714) 530-6563 Pat	ANAHEIM, 719 N. Anaheim Blv. Between Lincoln and La Palma
WEST VALLEY FOLK DANCERS	Friday 7:30-8:30 pm	(213) 455-1727	WOODLAND HILLS Rec Ctr 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	(213) 655-8539 (213) 202-6166	WEST L.A. Emerson Jr. Hi Gym 1670 Selby, behind Mormon Temple

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Friday 4/8/88	7:30-11pm	Art Center	Pre-Party	Free	
Saturday 4/9/88	9:00-9:30am	Nordhoff H.S. Gym	Registration		
	9:30am - 2pm	Nordhoff H.S. Gym	Institute	\$8	Yes
	2:00-5pm	Art Center	Kolo Party	\$3	Yes
	7:00-8:30pm	Nordhoff H.S. Gym	Exhibitions		
	8:30-11:30pm	Nordhoff H.S. Gym	Ojai Festival	\$5	Yes
	Midnight---?	Art Center	After Party	\$3	Yes
Sunday 4/10/88	10am - Noon	Art Center	Federation Meeting & Coffee	Free	
	1-5pm	Art Center	Dancing	Free	
	2pm	Art Center	Barbecue	\$8	No

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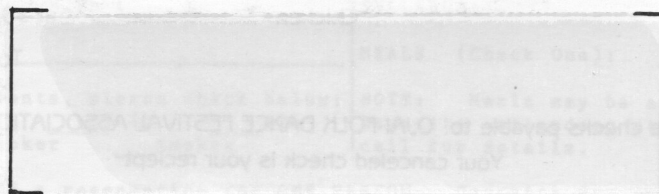
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