

**CSPS**

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## FORMALLY OPENED.

### Rad Prokop Velky's Magnificent New Building is Accepted by the Building Committee.

#### The Keys are Presented to the President of the Board of Trustees--Eloquent Speeches of Congratulations.

The formal opening of Rad Prokop Velky's grand new hall, an occasion to which the Bohemians of Cedar Rapids have long looked forward to, was propitious in every detail. The large auditorium was completely filled with invited guests, the galleries crowded, and many were turned away unable to get in. This large audience was made up of all classes, and the various exercises were heartily appreciated. Along with the invitations to attend, a program of the exercises were given but this was deviated from in many instances, though every part was carried out.

The dedication or formal opening of this hall has long been looked forward to by the members of C.S.P.S., and by all the Bohemian citizens of our fair city. The time came and they were elated. It is a grand structure, a credit to their enterprise, likewise an ornament to our city.

On the 30th of last October the cornerstone of this magnificent structure was laid by his excellency, Gov. Boles, amid great festivities. Now, after the lapse of seven months, the building is completed and thrown open. It stands as a monument to the enterprise of our Bohemian-American citizens, and it is hoped may prove a source of gratification and mutual good. The building is a three-story brick structure, substantially built and of pleasing design. It was erected at a cost of about \$20,000. On

the first floor are two large store rooms, running nearly the full length of the building. Above these is the auditorium, with two spacious reception apartments near the front. A large, commodious and conveniently arranged stage stretches across the rear and is fitted with new scenery and several drop curtains. The galleries run along both sides and across the front end of the hall, and all is furnished with chairs. Overhead, on the third floor, is the handsome lodge room. This room is carpeted and furnished in excellent taste. At the rear end of the building is the Bohemian-American hose house, and taken in its entirety the building is an ornament to the town.

The National band was present at the opening exercises and discoursed some of its sweetest music. And besides the crowd in the auditorium there was seated on the stage the president of Rad Prokop Velky, F.W. Slapnicka; the speakers, Mayor Henderson, J.J. Snouffer, Milo P. Smith, C.W. Bingham and L.J. Palda; the building committee, Joseph Zbanek, chairman; John G. Chyba, secretary and treasurer, Joseph Hurka, Frank Zbanek, Frank Kubicek, John Petrovitsky, Vaclav Stritesky, Joseph M. Martinek, Vaclav Kaplaw, Joseph Krejci, E.Z. Bontty, F.W. Slapnicka, Joseph Zeithammel, Vaclav Sykora, Anton Tomec, Joseph Kroulik, Frank Kouba.

The band rendered two fine selections and the curtain was slowly rolled up. Alderman Slapnicka stepped to the front as president of the society and called the meeting to order, saying: I am performing a most pleasant duty, which by virtue of my office devolves upon me to open the exercises usual at occasions similar to this which has called us together today. My heart is overflowing with joy, and my soul never felt such a deep and perfect satisfaction, mingled with pride and blissful elevation, as at this moment.



When the pleasing duty is performed the aim of the society for years is accomplished and to me as well as the society I represent, the privilege is given to meet in a hall of our own and greet our friends at its public opening. Be welcome and rejoice with us, that a new ornament has been added to our beloved city--an ornament that will always bear the evidence of the public spirit, so well demonstrated by other buildings of similar character in our own city. This new Bohemian Hall is not the property of any single person; nor any company for private benefit; but of a large benevolent society, with a membership of one hundred and twenty members, of whom almost every one has donated smaller or larger sum, according to his means, for the erection of this building. And not only the members of the society, but all public spirited countrymen of ours, and nearly all the Bohemian societies have donated for that purpose.

But allow me to state that it would have been much harder and more difficult to have accomplished this without the liberal donations of our English speaking fellow-citizens, who assisted us with a most friendly willingness that will never be forgotten and for which I, as president of the Prokop Velky Lodge express at this joyous moment our many sincere thanks. Ladies and gentlemen, let me give you another hearty welcome--welcome in the new C.S.P.S. hall of Cedar Rapids.

Mr. Slapnicka then introduced the members of the building committee and the contractors, and Mr. Brown of the firm Brown & Zike, the contractors, stepped forward and said: I hold in my hand the keys to every door in the building, which I now, as one of the contractors, turn over to the president of the building committee. It affords me a great deal of pleasure to say that during the time that we have been engaged in the

erection of this building we have ever been treated with respect and that at no time have we had occasion to complain. Between us and the building committee there has at no time been the slightest difficulty, everything has passed off unusually smooth. And I would say farther that in the erection of the building we employed only first class workmen and first class material and exerted ourselves to give you an excellent structure and hope it may prove so to you in every way.

He then expressed thanks to the building committee for the favors shown them and handed to keys to Alderman Zbanek, president of the building committee. In accepting it Mr. Zbanek said:

"In accepting these keys of you as builders of our new building of which we have every reason to be proud, permit me, in the name of the committee which had the charge of letting the contract and management of erection of this structure, to thank you heartily for your good and skillful labor. We consider it as our duty to recommend your firm to the public in every respect. We also extend our most heartfelt thanks to our esteemed American citizens and all others who have so liberally and generously supported this, our undertaking, with their donation, and they may have our sincere assurance that the members of our lodge as well as the Bohemians at large will always appreciate their kindness. The donations, roughly estimated, are as follows: Donated by American citizens, \$1,400; members of the lodge, \$1,400; Bohemian citizens of the city, \$1,200; the different societies, \$600; unpaid subscriptions \$300. Total donations, \$4,900.

Then in the Bohemian language Mr. Zbanek addressed Mr. Slapnicka as follows: Mr. President of our Beloved Lodge. At last the time which we have



**Where there is room for social activity, room is created for social memory as well. Any society that is alive is a society with a history. In a society which is alive there is always something happening.**

Václav Havel





# CSPS

## Centennial and Rededication

Friday through Sunday

June 7-9, 1991

The renovation of CSPS Hall is a project of the Drawing Legion, a nonprofit arts and performance organization. On the occasion of the 100th anniversary of its dedication, we invite you to join us in rededicating, and reopening CSPS as a not-for-profit, community-based center for contemporary art and events.

### Directors

Mel Andringa	Marsha Beckelman	F. John Herbert
Jane Gilmor	Lloyd Dunn	Clary Illian

### Advisors

Ritsaert ten Cate	Linda Mussmann	Wallace Tomasini
Stefan Brecht	Robert Hedley	Karen McCabe

### Centennial Coordinators

Sandy Osterhaus	Sue Harwood	Erin Wells
Fran Overett	Matt Paul	Amy J. Salmon



## Schedule of Events

Photographs by Steve Harp  
Tours 1A, 2A

Opening reception for the artist  
Friday, June 7, 8:00 pm



Performance by The Tape-beatles  
Music with Sound  
Friday, June 7, 9:00 pm



Rededication of CSPS  
Saturday, June 8, 3:00-6:00 pm

Reception featuring  
Midnight Passage, 3:00 pm

Program, 4:00 pm

Refreshments and dancing with  
Arthur Simanek, 5:00 pm



Centennial Luncheon  
Sunday, June 9, 11:30 am



All events are open to the public.  
Admission is free.

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## Mural: The Bohemian Dramatic Society

The mural in the main hall was created by a group of local artists, working through the days leading up to the centennial. As I write this, it's not at all certain that it will be finished in time--which may be appropriate. Perhaps like this building, the mural should have an ongoing, constantly changing life of its own. Perhaps, as David Dunlap says of his painting, *this is always finished*.

Like Steve Harp's photographs, the mural is more than a nostalgic look at the past: it's an aggressive attempt to bring the past to the present, to see how one might illuminate the other. Its basis is a photograph of the Bohemian Dramatic Society, one of the many artistic and social groups that over the years have called this building home. The picture dates from 1906 or 1907, years when CSPS Hall was the vital center of the cultural life of the Cedar Rapids Czech community.

A row of benches placed in front of the mural extend the scene into the room, bringing history into the present, and allowing today's visitors to mingle with those who spoke, sang, and celebrated here 85 years ago.

To fill the ten by thirty-foot wall, the original image was painted twice. This results in a double image, recalling the antique stereopticon cards which allowed our great-grandparents to see more of their world--much as slightly more sophisticated gadgets are used by the Tape-beatles to depict the world today.

The doubling of the picture also causes the figures in the painting to appear life-sized. As a result, a person sitting on one of the benches seems to become one more figure in the painting. For onlookers, those on the benches become a visible extension of the common history of the building.

Created especially for the centennial, the mural is not intended to be permanent. It will, at some point this summer, be erased, painted over, "destroyed." Of course, that's faintly ridiculous--from a commercial point of view. But we at CSPS believe that the experience of art is as important as its products. We hope that CSPS will encourage audiences to view the work of art in terms of the social processes that surround it--part of an event perhaps, possibly even an event in itself.

We hope, as well, that in coming years CSPS will encourage artists to push the boundaries of their art by responding creatively to the unique opportunities of *this time*, and *this place*. We hope artists will come here to realize those projects that all artists dream about--but which are never realized because they're "impractical," "over-ambitious," "controversial," "noncommercial."

And we hope that in the process those artists will continue to challenge our understanding of what art can do and be.

F. John Herbert, June 1991

CSPS Centennial exhibits are supported in part by a matching grant from  
the Iowa Arts Council and the National Endowment for the Arts.



## Photographs by Steve Harp

### Artist's Note

*Our photo-documentation will be of a decided random sort. The photographer cannot stop to make an elaborate social and economic survey of the particular town he decided to "photograph." Our pictures can throw interesting light on life in the smaller towns of America.*

Roy Stryker, in a memo to FSA photographers

One recent trend in documentary photography has been the attempt to not only visually re-present a particular area or culture but also to reinterpret or reevaluate similar projects undertaken earlier, to examine changes not only to the physical landscape, but also to examine changes in styles and attitudes toward visual representation. Inspired by the Drawing Legion's ability to fuse tradition and innovation, art and everyday experience, I proposed a Farm Security Administration-type photographic portrait of Cedar Rapids and eastern Iowa as a fitting project for the reopening of CSPS Hall. What I hoped to produce was a reevaluation, 50 years later, of an area, its people, its natural and visual landscape.

*The purpose of the Guide series was . . . to present to the American people a portrait of America--its history, folklore, scenery, cultural backgrounds, social and economic trends, and racial factors.*

Harry Hopkins, WPA National Administrator

*I spent a cold November week in Omaha and walked a hundred miles . . . I knew I would photograph only what pleased me or astonished my eye, and only in the way I saw it.*

John Vachon

While I wasn't familiar with any FSA projects dealing specifically with this area, I shaped my project and approach around three documentary projects from the 1930's: John Vachon's Omaha project of 1938, Director Roy Stryker's 1936 memo outlining suitable subject matter for the FSA photographers, and for background research, the *Works Progress Administration Guide to Iowa* first published in 1938. I would be producing photographs inspired, to some extent then, by the guides and narratives of the 1930s.

The brief time I spent photographing Iowa led me to certain sketchy and somewhat contradictory conclusions. There seems to be in general a turning away from community activities--common, I think, to the United States as a whole, as business areas are increasingly looked upon as places for commerce, not socializing, and as shopping malls and VCRs become our common sources of entertainment.

Yet often a strong sense of community was apparent: at Veteran's Stadium for Reds games, in coffee shops and cafes, in the proliferation of yellow ribbons and other "Support our Troops" displays. There is also in Iowa, I felt, a real concern with history and tradition--a sense of pride and curiosity concerning Iowa artists--a concern for the preservation of historically significant architecture and murals.

From the tiny St. Anthony's Chapel, still standing alongside the stream and gravel road outside Festina, to the New Mellary Abbey, to the unmarked gravel turnoff providing a panoramic view of Eldorado, a sense of history is still evident in the out-of-the-way places noted 50 years ago by the WPA writers, providing a link with the past as Iowa moves into the future.

Steve Harp, May 1991

*Steve Harp's photographs are available for purchase;  
prices available on request.*

*CSPS Centennial exhibits are supported in part by a matching grant from  
the Iowa Arts Council and the National Endowment for the Arts.*



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# THE WORLD IS NEW

THE TAPE-BEATLES ARE PERHAPS unique among musical groups in that none of them play musical instruments in Tape-beatle work. Rather, the Tape-beatles take sonic samples from the popular idiom (e.g., well-known or forgotten music, advertising, news broadcasts, educational or instructional audio, etc.) They then recombine these sonic excerpts (using a small four-track studio) into new musical structures and contexts, creating pop songs, dance mixes, "new music," and bright sonic fragments. Their primary tool is tape manipulation: cutting, splicing, multi-tracking and mixing. For performances, similar visual manipulation is used to combine film, filmstrip, and video images from similar popular sources to complement and reinforce the sonic environment. The music, whether recorded or performed, is created entirely from the manipulation of existing media.

In labelling their work as "Plagiarism®," the Tape-beatles draw attention to the myth of originality and the ownership of culture. Most proponents of cultural property (i.e., copyright) ignore the concept of "received" culture: we receive, and remember, cultural input every waking moment of our lives; in fact, we're bombarded with it constantly. Each of us adds this received culture to our experience and use it in our daily lives. The Tape-beatles have called their music "sound collage" and their process is analogous to collage in that, by removing fragments of a musical whole from their composed context into juxtaposition with other fragments, a new piece of music is created. They assert that this is really what is happening when a conventional composer sits down to write a new piece: the composer is, on some level, recombining past (received) musical experience and influence to create a "new" work. Seen in this light, the idea that anything can be truly original (having no predecessors) becomes absurd. The ownership of culture is even sillier; to claim to "own" a song after it's been heard by others, when that song is a product of the composer's own musical experience, is, to this way of thinking, hypocritical. It amounts to claiming ownership of a published experience. Factor in the amount of money most Americans spend on culture (including Tape-beatles' tapes) and Plagiarism® seems an utterly fair and natural response. "The Tape-beatles see ownership of culture the way Native Americans saw the ownership of land," comments Tape-beatle Linda Brown. "Besides," she adds, "we pay for it." The Tape-beatles are perfectly aware that this line of reasoning applies to them, and have appropriately placed *Music with Sound* in the public domain. In most musical genres, plagiarism, while usually unacknowledged, is common. By utilizing Plagiarism®, the Tape-beatles go public with what has long been a private process. And because of this, notes Tape-beatle Ralph Johnson, "Plagiarism® makes us honest." Contact the Tape-beatles at: P.O. Box 8907, Iowa City IA 52244; ☎ 319 354 2334.

## Rededication of CSPS

Saturday, June 8, 1991, 3:00-6:00 pm



Music by Midnight Passage  
Cedar Rapids

"The Jacoben Club" from *Danton's Death*  
Composed by Semih Firincioglu

F. John Herbert  
Project Director, CSPS

Maggie Jensen  
Administrative Assistant, Cedar Rapids City Council

Mel Andringa  
President, The Drawing Legion

John Rocarek  
President, The Czech Heritage Foundation

Steve Altheide  
Cedar Rapids

Songs by Gayle Hartwig  
Iowa City

"In Boston We Call It Idaho"  
Winston Barclay  
Iowa City

Natalie Hala  
Executive Director, Iowa Arts Council

Music by Arthur Simanek  
Walker



### Grants and Contributions

The renovation of CSPS is supported in part by a grant from the Department of Cultural Affairs, Iowa Community Cultural Grant Program. CSPS Centennial exhibits are supported in part by a matching grant from the Iowa Arts Council and the National Endowment for the Arts.

As of June 1, 1991, these individuals and organizations have made financial contributions toward the renovation and reopening of CSPS:

Elmer Andringa, Holland, Mich.  
Helen Berggruen, Oakville, Calif.  
Stefan Brecht, New York, N.Y.  
Ritsaert ten Cate & Colleen Scott, Amsterdam  
Dan E. Cox, New York, N.Y.  
The Czech Heritage Foundation of Cedar Rapids, Ia.  
Rose Dreyer, Short Hills, N.J.  
Dale & Sharyn Emerson, Ottumwa, Ia.  
Frank & Dee Herbert, Toledo, Oh.  
David & Jean Schaal, Iowa City, Ia.  
Scotty Snyder, New York, N.Y.  
Steve Wylie & Pat Casteel, New York, N.Y.

John & Marsha Beckelman,  
Cedar Rapids  
Nancy Brown, Cedar Rapids  
Tom Buresh, Cedar Rapids  
Carol Burns, Cedar Rapids  
JoAnn Castagna, Iowa City, Ia.  
Cosmo & Jo Catalano, Iowa City, Ia.  
Stacie Chaiken, New York, N.Y.  
Maryette Charlton,  
Schooleys Mountain, N.J.  
Michael Colby, Blairstown, N.J.  
Carolyn Collen-Dubose, Grantsville, Md.  
Russ Curry, Dubuque, Ia.  
Nancy DeDakis & Chris Newman,  
Chicago, Ill.  
Ed Dinger, Brooklyn, N.Y.  
Colleen Ernst, Iowa City, Ia.  
Anne S. Gochenour, Iowa City, Ia.  
Valerie Herbert, Orlando, Fla.  
Jayne Hileman, Chicago, Ill.  
Karen Holman, Iowa City, Ia.  
Sandy Huss, Northport, Ala.  
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Sue Myers, Concord, Mass.  
Carl Paler, New York, N.Y.  
Jan Parr, Chicago, Ill.  
John & Kathy Pudzuvelis, Cedar Rapids  
Robin Radespiel, Annapolis, Md.  
Raymond & Martha Riezman,  
Iowa City, Ia.  
Howard & Gretchen Rogovin,  
Iowa City, Ia.  
Nancy Seiberling, North Liberty, Ia.  
Eric Sellen & Charles Calmer,  
Shaker Heights, Oh.  
Stuart Sherman, New York, N.Y.  
Melanie Sherwood, Rochester, N.Y.  
Robert Slocum, White Plains, N.Y.  
James Snitzer, Iowa City, Ia.  
Jeff Strief, Des Moines, Ia.  
Marcella Taylor, St. Paul, Minn.  
Elaine & Julius Zack,  
Westfield, N.J.  
Anne & John Zalenski, Iowa City, Ia.

### Donations

These businesses and individuals have donated goods or professional services toward the renovation of CSPS and the Centennial events.

Broulik Painting, Inc., Cedar Rapids  
Joe Campbell, Burlington  
Tom Cowan, Iowa City  
Charles Davies, Kearney, Neb.  
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Five Seasons Center Janitorial Service, Cedar Rapids  
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Loren Horton, Iowa City  
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McAuley Gallery, Mount Mercy College, Cedar Rapids  
The Raven Inn, Cedar Rapids  
D. Kent Sissel, Muscatine  
Service Press & Litho, Cedar Rapids  
Sound Concepts, Cedar Rapids  
Action Audio Visual, Springfield, Ill.  
David Van Allen, Cedar Rapids  
Ron Zieglowsky, Iowa City

### Volunteers

A great many individuals have invested time and energy in renovating CSPS and helping to organize and carry out the Centennial events. All are appreciated; we hope that most are listed here.

Anne Angerer	Sue Harwood	Matt Paul
Chuck Barth	John Heck	Kathy Pudzuvelis
Ellen Barth	David Hill	Amy J. Salmon
Marsha Beckelman	Clary Illian	Joel Score
Amy Bettinardi	Tom Jackson	Scott Shaw
Gretchen Blackmer	Laura Jean	Kendra Shedenhelm
Joe Campbell	Ralph Johnson	Leslie Stipek
Lloyd Dunn	Tom Karson	John Smith
Rick Edelman	Pat Kennan	David Van Allen
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Jane Gilmor	Deb Manley	Joan Wildfield
Anne Gochenour	Lee Meyer	Terri Willits
Matt Goulet	Sue Millar	Marilyn J. Walsh
Doug Hall	Sandy Osterhaus	Anne Zalenski
Paul Hansen	Fran Overett	John Zalenski



long expected has arrived, the moment which was with eagerness awaited by our fellow members is here, and our expectations are about fulfilled. Now, we all have our home, yes, we have our temple in which we will assemble and debate upon all that is for the benefit and progress of our lodge and the whole association of C.S.P.S.

Mr. President, I have the pleasure to be the one upon whom the honor has been conferred to hand to you, as the representative of the lodge, the keys of this building. I hope that the solidity of the work on this beautiful structure will be acknowledged and appreciated and the building committee, after finishing its long and hard task, discharged with due recognition.

Accept these keys and see to it that this building is the pride and honor of the whole Bohemian population in our city and for the elevation of our people.

Mr. Salpnicka accepted the keys with thanks and then turning to Mr. John Petrovitsky he presented them to him as the president of the board of trustees.

Miss Skerik stepped upon the stage and presented the lodge in the name of her grandmother with a handsome wreath made by the old lady. The wreath is all hand work, worsted and wire and is very beautiful. It is in a large deep frame and was mounted on an easel. The wreath is the work of Mrs. Anna Skerik who is eighty-two years old, and some of the work was done yesterday. Mr. Slapnicka then in behalf of the lodge, gratefully accepted the gift and told the young lady to tell her grandmother that they thanked her heartily. Mr. Zabornik read a letter from the old lady, expressing regret that on account of her old age she was unable to be present. He also read letters from the Iowa City C.S.P.S. lodge and from the lodge at Ely, congratulating Rad Prokop Velky on their fine hall.

Mayor Henderson was then introduced and said that while he was surprised when he received his invitation to attend to find his name was on the program, yet he was pleased that the opportunity presented itself for him to express his warm congratulations upon the completion of their handsome new hall. He remembered that it was only a few months ago when the corner stone of the structure was laid by Hon. Horace Boies, the governor of Iowa, and now today we find here a grand edifice, one not only a credit to your enterprising spirit but an ornament to our town as well. I congratulate you upon its completion and hope you may live to ripe old age to enjoy benefits therefrom, that your meetings here may be not only for your advancement but for mutual welfare. Gentlemen, I congratulate you on this occasion.

Mr. J.J. Snouffer was the next speaker and he was in his usual good humor and delivered a pleasing talk. He said that if we were to look back a third of a century one could have counted all the Bohemians who were then here on the fingers of one hand and that now they and the foreigners from that immediate section of Europe composed about one-third of the population of our city and country. Looking at the magnificent structure in which they were now assembled he believed that it was a testimony of their enterprising spirit. He cared not where the contributions came from or who made them, every one who had a cent in the structure should feel proud of it. He expressed hearty congratulations upon the completion of the edifice and hoped they might enjoy it to the fullest extent and be proud of it. He assured them that every citizen of the city would feel a pride in the building, which was an ornament to that part of the city.

Hon. Milo P. Smith was next introduced and delivered a very able

address. After some brief remarks about the first intimation he had of his being on the program and of his knowledge of the building, he said that he learned that it was erected by a society whose fundamental principle was benevolence. Benevolence is the cardinal principle of your society and it is a grand one. What would we do if that word and its synonyms were stricken from our vocabulary? It cannot be done, and more if it were possible, it never could be stricken from the human heart. You may search the earth and there is nothing so universal as its application. There is no man but who responds to its calls. It has been said that there is more crime than virtue, more bad than good, more dishonesty than righteousness in the world, but he never could subscribe to any such theory. He believed God never intended to place us in a world where crime and wickedness predominated over our better manhood. He had had much experience in the world but had not found it so. He had always been climbing up but now he was going down the ladder of life and in the experience he had had he found that good predominated; there was more virtue than vice, more good than bad. He believed that there was nothing which ennobled a man so much as benevolence, the helping of one another. In exercising it a man always felt just a little better than he did before, just a little

taller and just a little larger around the breast. He said that he understood that it was the promulgation of this grand spirit which this society labors for, and it could have not better aim, no better foundation. You who are members of this society are to be congratulated upon not only the aims and purposes thereof but upon the completion of this grand temple wherein you can hold your meetings. Mr. Smith closed his address with pert remarks relative to the time he had for preparation and said he owed them no apology for placing him on the program, that he had been studying his speech for the past three months.

The band played another selection and Hon. C.W. Bingham then delivered an able address. Mr. Bingham first made a few preliminary remarks concerning the time when it pleased the Almighty to cause the people to speak in different tongues, and to show that he was endeavoring to learn Bohemian he used a few sentences which caused a ripple of laughter. He then said:

It is to be deplored that there still exists a few ignorant and silly people in this country who draw a line of distinction between the English tongue and all others. That a man speaks a different tongue from our own should no more disbar him from our confidence nor drop him from the role of honorable men than the clothes he wears.

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All honorable and true men think alike irrespective of the manner of expression. You have to pay your share of the taxes and should have your share in the management of and control of the government. A dollar in the hands of a Bohemian will go just as far as a dollar in the hands of an Englishman, and let it be said to your credit that you pay your debts more promptly than the average native American, and I know this to be true from my own experience, for out of scores of claims I have had for collection against citizens of Linn County, I have never had a claim against a Bohemian that was not paid in full.

One of the most promising features in your immigration to this country is your desire to accommodate yourselves to its customs, in other words, to become American citizens. I have never heard of a single instance in the U. S. A. where the Bohemian flag was elevated above the stars and stripes by a Bohemian. It is but right that you should preserve the emblems and traditions of your fatherland, but I always notice in your processions and parades that the stars and stripes have a conspicuous place.

The time is coming and I hope you and I will live to see it, when in this country we will know no north, no south, no east, no west, and when, during our political campaigns, we will know no such

thing as the German vote, the Irish vote or the Bohemian vote, but when we speak of our country or any part or it, we will call it by that name dear to us all, "America," and when we speak of votes we will call them the votes of American citizens.

When that time comes, my Cesky friends, you and I and all of us will strike glad hands and sing together our national hymn--

"My country, tis of thee,  
Sweet land of liberty,  
Of thee I sing,"

while the only flag that floats above us shall be red, white and blue.

Miss Bertha Hildebrand delivered a fine recitation. Her appearance is pleasing, her gestures good and her delivery excellent. Though the recitation was in the Bohemian language the elocutionary portions of it were not lost even to those who could not understand the words. At the close of the recitation the band played another selection and Hon. J. L. Palds followed with the celebration speech in the Bohemian tongue. He held the closest attention of his auditors and the close elicited a hearty "huzza."

The exercises closed with an excellent selection by the band.

*From The Cedar Rapids Gazette,  
Tuesday, June 9, 1891*

**IOWA DEPARTMENT OF  
CULTURAL AFFAIRS**





**T D L**

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**1103 Third Street SE  
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**319 364 1580**