The capsizing of the lake passenger steamship Eastland, which caused the death of 844 persons, occurred in the Chicago River about 7:20 o’clock on the morning of Saturday, July 24, 1915. The boat was one of four which the employees of the Western Electric Company had chartered to carry 7,000 men, women and children on an annual outing to Michigan City, Indiana. The Eastland was to have left the dock at 7:30 am, and was to have been followed at half hour intervals by the other steamers.

The excursionists began to arrive at the dock as early as 6 o’clock in the morning, wishing to sail on the first boat and make the day as long as possible. As soon as the gates were thrown open a solid line of people, two abreast, moved upon the boat and by 7:10 o’clock there were approximately 2,500 persons aboard.

The Indiana Transportation Company, which furnished the boats, had announced that if the boat were loaded before the hour set for sailing, she would not wait until 7:30. When the boat was filled, preparations were made to sail at once. One line had been cast off and the boat was beginning to swing into the stream.

The 2,500 or more passengers, largely women and children, were in high spirits. The little ones were romping as well as they could on decks so crowded that one could scarcely walk, and the older ones were waving and shouting to their friends who were boarding the other boats. About 7:10 o’clock the boat listed away from the dock, swayed back almost to an even keel, then began to list again, and then slowly turned over and lay flat on her port side in some 18 feet of water, with the keel only a few feet from the dock.

At first the people thought there was nothing unusual about the movement of the boat. It was not until the second listing had progressed so far as to overturn a refrigerator that the crowd became alarmed. Then the cheers and wavings and shouts of glee gave way to cries of terror, and a mad panic followed. A number of people who were on the starboard side of the boat, next to the dock, scrambled ashore or dropped into the water and were pulled out by rescuers, for the boat turned over very slowly.

(Continued on page 2)
Several hundred, gathered on the upper or hurricane deck, were spilled overboard into the river, and swam ashore, or were saved by the rescuers. But many of the hundreds between the decks were penned in and drowned or crushed to death. Some of the imprisoned held on until holes were cut in the side of the boat which remained above water, and were taken out alive, but terribly shattered by the horror. Hundreds were dead when the rescuers finally reached them.

News of the tragedy spread rapidly. The fire and police departments were called out; the river boats of these departments and other crafts came to the rescue; scores of volunteer rescuers plunged into the work, and the task of taking the passengers from the boat and from the water where they had leaped or had been thrown, went on for hours. Some 1,700 people reached the shore alive, while the dead were already being laid in rows along the bank.

The people of Chicago sprang at once to the relief of those who had been bereaved. Entire families had been wiped out. Parents had gone to their death leaving a number of children. Sons and daughters had been drowned, leaving the parents childless. All the bread winners of other families had perished, leaving a number of dependents. And everywhere were funeral expenses and doctor bills to be met, while the survivors were almost or quite crazed.

Such was the situation when the American Red Cross was called upon to take charge of the relief work, prevent suffering for want of necessities of life among the survivors, see that the dead were given suitable burial, and adjust living conditions for the hundreds of women and children left without their natural protectors.

The accident was less than an hour old when the American Red Cross was at work at the scene. Confusion was everywhere. The police lines had been drawn a block back from each river bank. The thousands of Western Electric employees arriving to take passage on other steamers, streams of workers moving into the downtown district and the hurrying of fire companies, ambulances, patrol wagons, physicians, nurses and rescuers gave the appearance of great confusion although the work of rescue and caring for the suffering and dead was being rapidly pushed.

Passengers of other steamers, river-men, South Water Street employees, police, firemen and young men from the crowd were diving into the river and the hold of the steamer, occasionally bringing up a body in which there was still a breath of life. On the sidewalks under the street awnings, partially protected from the rain, coatless physicians were trying to resuscitate the victims who were being brought more rapidly than they could be cared for. There were constant calls for hot water, blankets and other materials. Some of these needs were being met by the merchants of the neighborhood, but these sources of supply were quickly drained.

Around the fringes of and through the large crowds, men, women and children who had been rescued were dazedly calling out for news of their friends and relatives who had been with them on the boat. All the while the dead were being brought up from the boat and carried across a tug which bridged the gap between the river bank and the side of the ill-fated Eastland. The telephones for blocks around had lines of anxious people waiting for a chance to advise their homes of their own and the condition of other members of their families. The Chicago Telephone Company rushed a large corps of emergency workmen who quickly installed rows of telephones across the fronts of stores and other places for the public to make free use of. This single action did much to help the organization of the city’s forces.

The large building of the wholesale grocery firm of Reid, Murdoch and Company is located on the North bank of the river, a stone’s throw from the side of the overturned boat. Employees of this firm were having their annual picnic on this Saturday so the building was vacant. The caretaker opened the basement and first floor of the building to the relief forces. Individuals whose cases were hopeful were brought to the first floor for treatment. The dead were numbered and brought into the large cement basement where volunteer embalmers were already at...
work. Police carefully searched the bodies for valuables and means of identifications, placing all papers and other articles in large envelopes on which were written the police numbers of the dead persons.

A requisition desk to which went all orders for supplies needed in the work of rescue and relief was established almost within the first hour. Truck loads of stretchers, valuable blankets and other supplies were arriving from the State Street department stores. As a truck was emptied of its goods it was loaded with blanket-wrapped bodies and sent to the Second Regiment Armory, a large unused building at Washington and Curtiss streets, a few miles away. By the careful work of the coroner’s office and the police all bodies were secured from neighboring undertaking establishments, where they had been taken in the first few minutes of rescue work and transported to the Armory. This prompt action in establishing a central morgue proved of great aid to the grief stricken thousands who were seeking all day for news of their missing relatives and friends.

The rescue work on the boat and in the Reid, Murdoch and Company building was continued all through that rainy day and night. Acetylene lights and search lights aided the police, firemen and other rescuers who toiled all night in the murky waters of the river and the hold of the boat. About noon nurses and physicians were secured to relieve those who had been tired out. By afternoon the strain was telling on the rescuers, many of whom had been without food since early morning. The Red Cross enlisted Miss Harriet Vittum, head of the Northwestern University Settlement, who established feeding stations on nearby tugs and on the docks. Coffee and sandwiches were supplied liberally by the LaSalle and Sherman hotels and other firms. Reid, Murdoch and Company ordered foodstuffs pulled down from the shelves and served to the workers.

Far into the night the trucks continued on their mournful journey carrying the dead from the River to the Armory. The line of people, many blocks long, waited at the Armory for the doors to be thrown open. Before midnight the signal was given and the sorrowful procession started up and down the aisles of dead on the Armory floor. Early in the morning of the disaster two vacant stores near the river were broken open and telephones and other office equipment installed. Within a few hours following the disaster a central registration office was in full operation, manned by employees of the Western Electric Company. These volunteer workers from the Company and the City Health Department quickly secured from all hospitals, physicians’ offices and other places the names and addresses of the dead and injured known to them. Announcers were sent through the crowds advising all that had been on the boat or who had news of people who had been passengers to report at the central registration office.

Early in the day Acting Mayor Moorehouse called a conference of officials of the city, Western Electric Company and Red Cross. In the early evening plans were made for a meeting of the City’s most prominent business men to be held the next morning. On Sunday morning at 10 o’clock a memorable conference was under way in the Mayor’s office. Leaving aside, for the moment, the questions of what caused the disaster and who were responsible, these fifty citizens addressed themselves to consideration of the relief measures that should be taken in the name of the horror-stricken people of Chicago. James Simpson, Vice President of Marshall Field & Company was Chairman. Julius

(Continued on page 4)
Rosenwald was Chairman of the Finance Committee and also Treasurer. It was quickly decided at the meeting to issue an appeal to the citizens of Chicago to contribute $200,000 within the next forty-eight hours. Contributions of nearly double the amount were made within a few weeks.

The Mayor’s committee passed a resolution requesting the American Red Cross to assume responsibility of distribution all its funds. As Western Electric Company was in position to begin immediate relief of their families a division of emergency relief work was made. All families where the lost members were Western Electric employees were to be referred to the Company and all others were to be given emergency assistance by the Red Cross. The Western Electric Company at once appropriated $100,000 for relief and permitted the Red Cross to draw upon the fund until the public fund became available.

The total of the funds paid into the Chicago Chapter was $385,979.78. In addition the Western Electric Company paid from its relief fund $95,601.47 and paid in death and disability benefits $78,518.37. The total paid from various Western Electric sources was $181,390.61. Total payments from public funds and Western Electric Company funds were $562,370.39.

Concluding Notes:
1) As described in the report, the Chicago community responded, each person or group instinctively seeking to apply the skill or resources they happened to possess. During those first hours of stark tragedy and suspense there was little opportunity for applying a carefully thought-out plan of action. Nevertheless, there seems to have been a kind of unplanned, unconscious harmony among those who sprang to the immediate and obvious task of rescue and first aid. However, when the supreme moment passed and the pressure of horror and sympathy was evident, it became necessary to reinforce action and impulsive effort with planned organization.

2) An article titled “Capsizing of the Eastland, Chicago 1915” appeared in the June 2005 issue of Koreny and provides a full description of the disaster.

3) The Eastland Centennial Commemorative Project at Bohemian National Cemetery is planning an Eastland Memorial Project this year. Visit www.friendsofbnc.org/eastland or contact Chuck Michalek at michalekchas@aol.com

A Look Back
By Mildred Makyta Ernest

Pre WWI. Our Czech lands were part of the Austro-Hungarian Empire. Feeling the tension in Europe, my father, John Makyta, left from Bremen Germany. He boarded the SS Frankfurt in 1911, landing in Galveston, Texas. From there he made his way to Chicago and the Czech community of Pilsen.

Dad’s brother, my uncle Frantisek Makyta, was drafted into the Czecho-Slovak army. They were trained with the White Army and were to go into Russia to save Czar Nicholas. History tells us the Red Army was ahead of them. As we know, the Czar and Czarina and entire family were brutally killed.

The White Army continued thru Siberia blowing up bridges and destroying rail lines. Reaching the Pacific, they crossed the ocean and into the newly opened Panama Canal. They sailed into the Atlantic and headed to Norfolk, Virginia. My Dad was able to visit his brother for the last time in Norfolk.

The White House was next stop for the Army. They were greeted and feted by President Woodrow Wilson. President Wilson was a close friend and admirer of the new Czechoslovakia and its first President, Thomas G. Masaryk.

Crossing the Atlantic, this adventurous group returned to Europe. Following the war, Frantisek Makyta returned to his beloved Moravia. He was laid to rest in Borsice in 1958.

Editor’s note: This submission from August 26, 2010 was just brought to my attention. Mildred was a long time CSAGSI member who passed away May 8, 2012.

Czech Soda Bread Recipe
Recipe from Mildred Makyta Ernest
Submitted by Judie Mason

Mix together:
- 3 cup flour
- 1+3/4 cup buttermilk
- 2 Tbsp. melted butter
- 1 tsp. salt
- 1+1/2 cup raisins
- 1 to 2 Tbsp. caraway seed

Combine both mixtures, stirring well.
Pour batter into 4 greased mini-loaf pans.
Bake at 350 degrees F. for 45 minutes.
The efforts made to establish an ensemble of the three-hole pipes did not have a chance to succeed due to their limited musical-technical possibilities. Therefore, only the longest bass instruments have been preserved, which used to be used as solo musical instruments - a bass fipple flute, a bassoon or the above mentioned "Stamentien BaJ3". These instruments have been indicated as the closest connections with the fujara.

Links to the shepherd's instruments

The origin of the fujara cannot be seen without the context of the shepherd's culture that was formed by the colonization of Central Slovakia from the 14th to the 18th centuries.

From the point of view of organology, the fujara is an approximately 180 cm (6 foot) long cylindrical overtone whistle with three finger holes. It consists of two tubes: the main tube is connected to a shorter one through which the airflow is channeled to the edge of the large bass flute. From the point of view of acoustics, the tones change by the intensity of blowing, i.e. over blowing into aliquot tones (accessory tones produced with the principal tone) and by using the three finger holes., and the range of the instrument is up to 3 octaves.

From the point of view of repertoire and interpretation, mainly slow, nostalgic and emotional shepherds' or highwaymen's songs are played on the fujara. Fujara players usually begin by a typical introduction-scatter called rozfuk based on the falling row of the tones from the highest towards the lowest. An extraordinarily important part of the fujara interpretation is singing.

The Origin of the Fujara

The fujara received its current shape probably in the 17th century, but its origins can be traced back to the following moments in history:

Links to the Middle Ages European instruments

- In the 16th century, the effort to reach various tunings by expanding the length of wind instruments led towards the creation of a new family of instruments.

- On this principle, a family of three-hole pipes of various lengths has been known in almost all of Europe since the 12th century.

- An additional air canal (i.e. the short tube) was constructed in order to simplify blowing and the managing of the finger holes on long instruments. It has also been documented on various types of other European pipes as, for example "Stamentien BaJ3" (a Renaissance 3-Hole Pipe) depicted in 1619 by M. Praetorius, a German composer, organist, and music theorist.

- The efforts made to establish an ensemble of the three-hole pipes did not have a chance to succeed due to their limited musical-technical possibilities. Therefore, only the longest bass instruments have been preserved, which used to be used as solo musical instruments - a bass fipple flute, a bassoon or the above mentioned "Stamentien BaJ3". These instruments have been indicated as the closest connections with the fujara.

Links to the shepherd's instruments

- The origin of the fujara cannot be seen without the context of the shepherd's culture that was formed by the colonization of Central Slovakia from the 14th to the 18th centuries.

- The shepherd's culture has been characterized by typical instruments in which four flutes dominate: flutes without finger holes (so-called end-flutes), flutes with three holes, flutes with six holes and double flutes. The three-hole flutes that are considered to be direct ancestors of the fujara are not often in use in Slovakia today. However, instruments preserved in museum
collections document that in the 19th century they had been known in the whole Central and Northern Slovakia. The fujara, as a prolonged three-hole flute, has won recognition quite naturally and, until today good flute players have been good fujara players, too.

- The fujara is not found throughout the whole area of Slovakia, but only in a limited shepherd's territory in the heart of Slovakia (Podpol'anie, Horehronie, Hont, Gerner).

- Through the shepherd's instruments of Central Slovakia, the links to shepherd's instruments of the whole Central Europe can be identified, namely those of the regions of the Carpathian basin. This relation is transparent also from the terminological point of view, however the names Juiara, fluer, furugla, flojara etc. do not refer to fujaras, but to other different Carpathian shepherds' flutes.

**Development of the Fujara**

Since its birth, the fujara has passed a long way towards the development of its acoustic qualities, repertoire, manufacture, decoration and musical use. The categorization of the Slovak folk songs identifies fujara songs as an independent layer within a range of the old songs culture. Besides characteristic musical attributes, mainly shepherds and highwaymen themes dominate in them, which together with historical facts (i.e. movement of highwaymen) enables one to connect not only the birth of the fujara, but also fujara melodies with the end of the 17th century. Since the 18th century, reports about the fujara in written sources have increased. Since the 19th century, there are not only iconographic records but also the oldest preserved instruments at disposal. In spite of the fact that each fujara is mainly an individual, personal, artistic creation in which the technological, acoustic and visual aesthetic conceptions of the maker are projected, the above mentioned preserved instruments document some universal changes from the point of their development:

- change of the length of fujaras: from about 90 cm (approx. 3 feet) in the 19th century to 170-180 cm (approx. 5.5 - 6 feet) in the 20th century;
- change in the placement of finger holes: instead of a back hole on older (and smaller) fujaras, all three finger holes are on the front side of newer instruments;
- change in decoration: from geometrical in the 19th century, through figurative decorations, up to herbal ornaments - kvety, i.e. flowers in the 20th century.

**Symbols of Fujara**

Historical interest in the fujara has offered different approaches to studying this instrument. In spite of the variety of connections between the fujara and traditional culture, other contextual transformations kept it alive overtime. It is a line beginning with the fujara representing shepherds and shepherd culture and ending with the fujara as a signifier of the Slovak culture, country and nation.

**A symbol of shepherds**

Since its birth, the fujara had always been the most important instrument of shepherds and kept this status until the 20th century. The shepherds' musical culture in Slovakia has been marked by individualism, intimacy and pride, which are reflected in song, dance, playing of violins with string or cimbalom bands, playing of instrumentalists with soloists, as well as in an individual style of fujara interpretation. The latter is often marked with specifically ornamented and decorated tunes and the singing of mainly slow elegiac and melancholic fujara songs with strongly subjective and emotive contents. In the shepherds milieu, not only has the fujara song repertoire and its unique interpretation been established, but fujara, along with other musical instruments, has also become a valuable decorative artefact within the shepherd's carving inventory.

**A symbol of highwaymen**

The shepherd's element cannot be separated from the highwaymen. Due to a great decline of the social and political situation in the 17th century and beginning of the 18th century, groups of highwaymen were formed, resulting in a mass exodus of desolate people into the shepherds' highlands.

This movement was poetically tuned in the poetry and songs in which the highwaymen are depicted as he-
roes, liberators of the folk from oppression and bondage. It is no wonder that the fujara and fujara songs were used in the periods of the national revival or at all the social riots of the 19th and 20th centuries.

**A symbol of the village of Detva**

In the 19th century, in connection with the national revival and self-consciousness of Slovaks, the fujara became an instrument often mentioned in the works of romantic poets, the most famous example being Andrej Sladkovic's poem Dětvan (1853) [Fellow from Dětva]. Because of this work, the fujara has become a symbol of Dětva, a small locality in the center of the shepherd region of Podpol'anie.

**A Symbol of the Slovak culture**

While in the works of Sladkovic the fujara was only a symbol of Dětva, it gradually extended beyond its natural shepherds' context to represent the whole of Slovakia and became a symbol of the Slovak culture. One such moment was a performance of three musicians - a fujara player, a bagpiper and a flute player - who represented the Slovak nation at a dance ball in Vienna in 1850. In the 20th century, the fujara's symbolic value was further enhanced by a large folklore movement, i.e. the staged presentation of folklore by amateur or professional folklore ensembles at home and abroad. It is necessary to note in this context that on November 25, 2006, fujara was proclaimed by the Director-General of UNESCO, Koichiro Matsuura, a Masterpiece of the Oral and Intangible Heritages. It was awarded this status during UNESCO's third proclamation of Masterpieces of the Oral and Intangible Heritage - an international distinction designated to raise public awareness of the value of a heritage, including popular and traditional oral forms of expression, music and dance, rituals and mythologies, knowledge and practices concerning the universe, knowledge linked to traditional crafts, as well as cultural spaces.

**A Symbol of the nation and the country**

Since the establishment of the independent Slovak Republic in 1993, the fujara has become not only a cultural symbol, but also a national symbol of the country. The sound of the instrument can be heard in signature tunes of folklore festivals, radio broadcasts or during state celebrations and anniversaries. The fujara has even become a part of the image of the political and state representatives themselves. For example, the president of Slovakia, Ivan Gasparovic, often represents himself as a fujara player, giving a fujara as an official gift to foreign statesmen during their visits to Slovakia.

**Fujara in Slovakia Today**

**Change in the geographical distribution of the fujara players**

During the 20th century, the fujara overcame periods that could be marked as critical considering the number of its players and makers, as well as periods marked by unprecedented renaissance of this instrument, namely since the 70s of the previous century until now. The fujara surpasses the borders of the shepherd areas of Central Slovakia and spreads everywhere, including the towns. Fujaras can also be found as a decorative subject all over Slovakia: in family houses, on walls of Slovak Chambers, or as a part of restaurant interiors built in the style of highland architecture, for example, in the plain areas of Western Slovakia.

**New social status of the fujara players and makers**

The social status of the fujara players has changed significantly. While in the past the musicians were shepherds, today the fujara has been almost completely unknown in this milieu. On the other hand, the fujara now permeates other social groups. Among the makers and players there are computer experts, bankers, lawyers, managers of large companies, as well as people who are starting to produce fujaras or other folk musical instruments professionally. In the recent half-century, there has never been so many fujara players and makers as there are today.

**Making and innovative construction of the fujara**

The production of fujaras connects not only traditional technological procedures, but also a whole string of innovations. This concerns using modern working tools such as turning lathes, and completely new or non-traditional materials such as plastics, mountain ash, maple tree, and walnut tree instead of the traditionally used kind of wood, i.e. black elder (Sambucus nigra). Also, new constructions and decorations have appeared. After individual and not very successful attempts to produce double or triple fujaras, in recent times, telescopic fujaras assembled from two or three pieces have appeared.

(Continued on page 8)
It resulted from the practical requirement of musicians who, after the borders were opened, welcomed a storable and easily portable instrument. Within this context, it is necessary to mention one bizarre example of a new construction of the fujara, which is combined with the Australian didgeridoo. The new instrument received the name fujaridoo and it consists of several pieces, which can be assembled as a fujara or a didgeridoo.

Association of the fujara players

Fujara players established their own organization in 2002 - the Association of the Fujara Players - as a civic association registered at Ministry Of Internal Affairs together with the statute, memorandum and organizational order. The role of the association has been to collect all materials and information about the fujara, to create archives with fujara recordings, and to provide a space for the debate and opinion exchange about the styles of playing, repertoire, etc. during the regular meetings of its members.

Fujara on the internet

The debate forums about the fujara on the Internet are a popular space for exchanging opinions. Currently, there are two. They are available to registered members only, and interestingly, they were established not by Slovaks, but by people fascinated with fujaras in the USA and in the Czech Republic. The Internet in general has been a large source of information about the fujara. For example, on the website www.fujara.sk there is a vast amount of information about the makers, instruments with different tunings, the prices, how to play fujara, fujara songs and repertoire, and workshops focused either on playing or making fujaras etc.

Fujara - New Ways of Its Musical Usage

Because of its ability to adapt to new contexts and new associations, fujara has demonstrated a vitality that continues to enhance its value as a symbol of the Slovak culture, nation and country. It is significant that while other national and state symbols have been untouchable, the popular usage of the fujara continues to thrive and goes far beyond the traditional context of the shepherd culture.

Fujara with folk musical orchestras

Besides the traditional solo performance within the presentation of the Slovak musical folklore in the 20th century, a long string of fujara compositions and stylized folk music arrangements for smaller or larger string and cimbalom orchestras has come into existence since the 70s. The recordings of the Radio Folk Orchestra in Bratislava have become the model examples. Numerous amateur folk ensembles have started to use fujaras according to such recordings. An extraordinarily important consequence of this procedure has been its effect on fujara tuning. This has come to the fact, that because of the slogan, introduced by professional orchestra players we need the fujara as a (real) musical instrument, the makers began abandoning traditional ways of measuring finger hole distances, which led to forsaking the characteristic world of micro intervals of fujaras and opening a new use for them together with stable tuned musical instruments like cymbaloms, accordions etc.

Meditation music, music therapy

A space for exploring oriental, Chinese and Indian religious and philosophical streams has been made available by the change of the political system, and by the opening of Slovakia to the whole world. The representatives of these beliefs use native artefacts in an effort to effectively infiltrate these non-European influences. In such way, the fujara has been used too. Current music therapy represents another such stream; it uses the fujara sound more and more often for therapeutic procedures.

Ancient Slavonic music

An extraordinarily powerful movement of people focused on integration into nature and the refusal of all civil-ian advantages, has appeared in Slovakia as a pendant of strange philosophical streams. A return to the Pre- Christian or ancient Slavonic gods and music has been an extremely important part of their spiritual life. They have been using folk musical instruments for that - among others, the fujara.

World music

This concept is used quite consciously since it carries many connotations in Slovakia. The fusion of fujara with other ethnic musical elements and instruments as well as streams of modern popular music has been extremely popular. Such recordings are also created abroad; Marco Trochelmann represents the fujara in this context in Germany, Bob Rychlik in the USA, Walter Vogelmayer in Austria and many others. Also jazz, rock or experimental music can be counted in this category where the characteristic sound of the fujara has been used independently from the "traditional" repertoire and playing technique.

Conclusions

Today, for Slovak folk music, there is no other instrument that holds more significance than the fujara. From the point of view of organology, there are two visible features - its length up to 180 cm and an additional air channel connected to the main tube. The main part of the fujara reper-
tore, are shepherd and highwaymen songs. The birth of the fujara dates back to the end of the 17th century influenced by prolonged Middle-aged flutes and a rich family of shepherd instruments of the Carpathian basin. As an originally three-hole flute used by shepherds in central parts of Slovakia, it became the most important symbol of shepherds and highwaymen. Since the second half of the 19th century, the importance of the fujara stepped beyond the shepherds' context to become a representative of the Slovak culture and all the Slovakian folk musical instruments. In the 20th century, the fujara has been known, accepted and presented as an important attribute of the Slovak identity and a symbol of the Slovak nation.

On the other hand, the fujara has found its reflection in specific processes and changes concerning the morphological, decoration, social status of fujara makers and players as well as its spreading and its new ways of musical usage. Today fujara is to be found throughout Slovakia including urban milieu, thus permeating all the social layers. Since the last 30 years the number of fujara players and makers has been steadily increasing. With the aim to share their experience, they have been creating their own associations and present the world of the fujara on the internet. Hand in hand with the manufacture of fujaras, new technological improvements have appeared which are reflected in the construction, decoration and acoustic properties of the fujara. Such "new" fujaras have won recognition not just as solo instruments but also in string, cymbalom and brass bands. Last but not least, fujara has recently found its use within the popular stream of world music.

The Slovak nomination of the project Fujara, musical instrument and its music had been reviewed by independent expert institutions and the international jury during its meeting in the seat of UNESCO in Paris. If the fujara has been placed on the List of Masterpieces of the Oral and Intangible Heritages, it has happened because it is an instrument that represents a remarkable artefact of our cultural heritage by its unique construction, artistic realization, marvelous sound and songs. However, it is equally important that by the same attributes, the fujara is also able to address and fascinate people living in today's modern world.

About the Author:

Bernard Garaj was born (1960) into the oldest bagpipers family in Slovakia, the roots of which go back through his father, grandfather and grand grandfather, up to the last third of the 19th century.

He studied Music Education in Nitra and finished his doctoral thesis in 1990 at the Institute of Musicology of the Slovak Academy of Sciences in Bratislava on “Bagpipes and the Bagpipers’ Tradition in Slovakia.” His postdoctoral thesis in 1999 at the University of Music and Performance Arts in Bratislava was about “Slovak Folk Dance Music at the End of 20th Century” and his inauguration thesis in 2005 was “History of the Slovak Ensemble Folk Music.” Since 1992 he has been affiliated with the Department of Ethnology and Ethnomusicology in the Faculty of Arts at the Constantine Philosopher University in Nitra; since 2010 he has been dean of the faculty.

Prof. Garaj’s publication list comprises 6 monographs, 100 articles as well as 14 CD’s, DVD’s and multimedia projects with recordings of the Slovak instrumental folk music. He has held research fellowships in Slovakia, Hungary, Austria, Norway and the United States.

In 2002 he was awarded the Walter Deutsch Prize by the Minister of Science, Education and Culture of Austrian Republic, Mrs. Elisabeth Gehrer for “extraordinary results on the field of folk music research.”

Since 1979 he has been a bagpipe and cymbalom player in the band Ponitran, which has 12 CDs, and performed in almost all the European countries and in the United States.

Notes from the Editor: Thank you to Prof. PaedDr. Garaj for permission to use this article. To see and hear short clips of Garaj and the Ponitran band, Google Ponitran Slovak band, or visit the following:

https://www.youtube.com/watch?v=EmD-_zVDy_E
https://www.youtube.com/watch?v=1UETSeLtSZs
https://www.youtube.com/watch?v=qDL4kP72jqw

The sound of a fujara is very unique. A search for “fujara” at YouTube.com will bring up many music clips. One example can be found at:

https://www.youtube.com/watch?v=8VFIS_dHWPA

The following are just a few web sites where you can find more information about the fujara:

http://www.fujara.sk/
http://www.ethnoworld.eu/?62,en_fujara
http://www.fujaraflutes.com/fujara.html

To learn about fujaras in the United States, please see “From the Editor” on page 23.

The reader may have noticed the British spelling of some words in this article, however I’m sure the different spelling didn’t interfere with the reading of the article.
Dr. Jack E. Cermak, Colorado State University Distinguished Professor Emeritus of Fluid Mechanics and Wind Engineering, passed away on August 21, 2012. He was a dedicated professor; an outstanding and innovative researcher; a devoted family man; and a generous and giving person. Because of his pioneering research, he was internationally known as one of the fathers of wind engineering. Wind damage is second only to flood and storm surge among natural disasters in annual cost to the United States. He also was associated with CPP (Cermak, Peterka, Petersen) Inc., a wind dynamics consulting firm.

Dr. Cermak's wind tunnel at Colorado State University changed the way buildings, bridges and other structures were built. In 1959 he founded the Fluid Dynamics and Diffusion Laboratory where he pioneered the use of a new kind of wind tunnel able to simulate the volatile air movements on the surface of Earth. The first skyscraper design tested was of the World Trade Center, 1963, and was intended to enable the buildings to withstand gale-force winds. Then, when glass began falling from the Sears Tower in Chicago (now called the Willis Tower), Dr. Cermak placed a model in his tunnel and helped determine the cause, finding that it was not a design flaw but faulty installation of the glass.

Jack Edward Cermak was born September 8, 1922, in the small farm town of Hastings, Colorado. He was born to Joe and Helen Cermak. His grandfather was Frank Cermak born August 7, 1868 in Bohemia (1910 census—see Cermak). Jack met his first wife Helen Carlson in 1949, while she cared for his father. The same year, they married and moved to Fort Collins, Colorado. They were married for over 50 years until her death in March 2005. They adopted two sons, Douglas and Jonathan.

Jack was a Sound Ranging Officer in the U.S. Army from 1943 to 1946. He received his degrees in Civil Engineering and Hydraulic Engineering from CSU. He later received his Doctor of Philosophy in Engineering Mechanics in 1959 and continued his education in 1961 as a NATO Postdoctoral Fellow at Cambridge University.

For 50 years Dr. Cermak instructed undergraduate and graduate courses and conducted research on basic and applied problems related to environmental science and fluid mechanics. His love of advising his graduate students was continued when he established an endowment for annual Jack E. Cermak Outstanding Adviser awards which are given to one faculty member from each College and Graduate School.

In 2001, the American Society of Civil Engineers (ASCE) established the Jack Cermak Medal to recognize his lifetime achievements in research and education in the field of wind engineering and industrial aerodynamics.

Dr. Jack Cermak married Gloria Garza in 2006. He is survived by his wife, his sons Douglas (Anne) and Jonathan, his sister June Steepleton and numerous nieces and nephews. He was preceded in death by his grandparents, parents, and first wife Helen.
I spent a wonderful two years researching my ancestors, reached my goal, and passed the information on to the rest of the family. However, I found myself still attached to our village and its people. I wasn’t interested in tracing my family back through further eons of history. I wanted something related but different to do. I wanted something that felt… magic!

Any of you who have spent time with the Czech Zamrsk State Archives are familiar with the process… download a huge file; endlessly page through it looking at handwritten Czech info for names, dates, etc.; then move on to the next file for the next village or time period. Along the way you develop your skill at reading Czech, interpreting Sutterlin, recognizing spelling variations, and so forth. Compare that to the relative breeze of entering a few items on Ancestry or FamilySearch - hit <ENTER> and there you are.

On first glance a page from a Czech register is foreboding – all that handwritten Czech, funny letters, stuff written everywhere in the mayhem of the time - but actually much of it is not difficult to pick out.

Take a typical birth record, like the one pictured on the next page. Usually there is a year at the top, month and day on the left side (months can be Czech, Latin, or German, but it doesn’t take long to learn them and they appear in order). The house number is easily readable. Usually the baby’s name is clear. There are simple columns and checkmarks for religion, sex, and birth status.

The parent’s names can contain a large amount of often unreadable information, but the father’s part usually starts with his first and last name – the first name is easy since there are limited choices, the last name may or may not be readable. With the mother, her first name is almost always easy, but her maiden name may be buried in the text and hard to find. It’s worth digging through it all when it’s your own ancestor, but the thought of doing so on an entire file is mind-boggling.

I had the idea – why not try a transcription of only the easy part, ignoring the rest. Would that be useful?

Picking file 000-03133.zip for my efforts (Nemcice births 1837-1890, which contains many of my relatives) I quickly found that reading the page number, year/month/day, house number, and baby names were dead easy and went very quickly. I began also doing the father and mother’s first names, and the father’s last name if it was readable. The mother’s maiden name I did only if it jumped out at me. Here’s what the lines of my text file look like for the five births on the archive page pictured on pages 12 and 13:

8,18380623,76,Maria,C,F,L,Frantisek,Castek,Anna
8,18380707,1,Margita,C,F,L,Frantisek,Castek,Anna,
8,18380714,95,Anna,C,F,L,Frantisek,Stary,Anna
8,18380715,5,Jozef,C,M,L,Jan,Kucera,Katerina,Brachtel
8,18380716,81,Rozalia,C,F,L,Jozef,Mrkos,Maria,Maracek

Let’s go through the first line together. In the archive file page 8, in the year 1838, born June 23 at house #76 is a baby named Maria. She is Catholic, female, and legitimate; and was born to parents Frantisek Castek and his wife Anna. The next four lines are the similar births of Margita Castek, Anna Stary, Jozef Kucera, and Rozalia Mrkos.

Note that we’ve already learned that Nemcice has two different couples named Frantisek/Anna Castek, one at house #76 and one at house #1. I also happened to notice while transcribing that Katerina Kucera’s maiden name was Brachtel, and Maria Mrkos’s was Maracek, and added that to their lines.

Are you searching for the maiden name, Brachtel, in the fourth entry? Brachtel is hard to see because the r, a, c, h, and e letters all look significantly different in Sutterlin script. You can probably make out the B, t, and l. To find Brachtel in Katerina’s box, follow along… Line 1: “Katerina catholic honest daughter of Frantiss”. Line 2: “kovi Brachtel.”. On line 3 and 4, I can also see that Katerina’s mother is a Rozalie daughter of Frantisska Hanus of Nemcice #13. (Who, incidentally, is a relative of mine.)

This mixing of standard and Sutterlin characters is unfortunately common in some time periods, and does make it harder to read. You will also quickly learn that Czechs are “flexible” in the way they spell their names! It’s a tough choice – do you enter each name as the person spelled it that particular time, or normalize it to a common spelling for the overall file? There are arguments both ways – I chose the later since my priority was easy searches.

(Continued on page 12)
<table>
<thead>
<tr>
<th>Rok</th>
<th>N, Dm</th>
<th>Gměno</th>
<th>Ródě</th>
<th>Po</th>
<th>Data, Město</th>
<th>Data, Město</th>
</tr>
</thead>
<tbody>
<tr>
<td>1838</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1839</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(Continued from page 11)
Continued of page 14
Starting my transcription of the file, I set myself the goal of doing 10 pages a day in my spare time and experimenting with the data as I went. At one point I had transcribed 110 pages (out of 288 in the file) for a total expenditure of roughly 7 hours. So doing the complete file took only a few days in aggregate.

So, what is it good for? In a word, it is magic!

Essentially, by using MS Word or Excel (or the equivalent Mac programs) to sort the information, you can create a robust index to the file that lets you quickly computer-search for a variety of items:

**Name index** - The obvious thing is last name, which gives you the basic information and page number for each appearance, just like a proper index would. You can immediately learn that Maria Castek is on page 8, with no time-consuming flipping through the file.

**Address index** - And there are far more subtle applications. If you *sort* by first name, last name, and house number, and then *search* for the parent's surname, you can see the different addresses that family may have lived at during their lives.

**Address book** - The magic continues with what is essentially an address book for the village created with the names, years, and house number data, giving you a complete listing of who lived where over what years. This data can even produce the occasional surprise - such as one I noticed of a married couple who had a child together, followed by the wife having an illegitimate child, followed by the husband marrying a new wife. If those walls could talk!

Sorting this address book data by house number let me see who my family’s neighbors were at different periods. When you learn about their village, you learn about their life.

**Find the needle in a haystack** - What if you had a female ancestor rumored to have had an illegitimate child? Given this data, you could search for only illegitimate births for the relevant time period, or illegitimate births to women named Maria in a given year. Or, get a list of illegitimate births over time at a given house number. Your only limit is the software you use to search with, once the basic data is available.

**Statistics** - There are also interesting statistical things to be learned. I can now not only see that about 11% of the births were illegitimate, I can also tell that 3% of legitimate births were originally illegitimate but were retroactively upgraded when their parents later married. Lucky kids! The most mind-boggling statistic so far: 37% of Nemcice babies have mothers named “Anna.” It’s true! And a disproportionate number of the sons are named Jozef, the runaway favorite.

Now, imagine if each of us took a particular village of personal interest and did a transcription like this, and the data was all collected together. It then becomes possible to combine the individual data files to create one large index covering the entire archive. Suddenly Ancestry or FamilySearch style research on the Czech body of data becomes possible. Finding ancestors as they moved from place to place becomes easier, and those just starting research would have an incredibly powerful tool to discover their family’s original home village.

While nothing will replace the slow, painstaking translation of a complete original record for in-depth information, imagine how much more quickly we could find that record if we had this data available. I should note that, while for my experiment I transcribed everything that I considered easy to read, even doing only the page, date, and names would give us a computer-searchable index that would save future researchers thousands of hours.

It is said every long journey starts with a single step. That’s what this feels like – a first step of the long process of making Czech data computer-searchable. Zamrsk File 000-03133 is mine. Which one will you do?

**Author's Note:** I have created a Nemcice marriages file and a Nemcice deaths file. I have also worked up an experimental file format for combining these different files into one common file that could serve as a master index for births, marriages, and deaths over multiple villages. My work is available online at: https://sites.google.com/site/nemciecedatatranscriptions/. I can be contacted at: mikerejsa@gmail.com.

**About the Author:**
Mike Rejsa is a computer programmer from Minneapolis. His ancestors came from Nemeice, Bohemia to Cedar Rapids, Iowa - buying land where the National Czech & Slovak Museum & Library stands today.
I must admit, for some time I shied away from anything having to do with genealogy outside my little world. It was guilt, plain and simple. Writing a family history was everywhere I looked in the world of genealogy: genealogy society programs and journals, books, magazine articles, webinars and blogs, all about writing my family history—and I was not inspired. I found hints, tips, tricks, and outlines to help me—but I just didn't want to write a family history.

I have many ancestors who had interesting lives. Why was I having trouble with this idea? After much debate with myself I realized it wasn't the writing itself that was the problem, it was that I was more interested in the life stories of my family rather than in the dates and places of "history." I want to find and write about the character of my ancestors, that distinctive, certain something of their personalities that made them who they were. Could my main focus be to write a short story giving the essence of each individual and weave in the facts and history? I found that not only could I do this, but I could get to "know" my ancestors a bit better and have it be an enjoyable experience.

Few of us can claim to be professional writers, however, we all can write simple sentences. The "who, what, where, when, and why" we learned in school still applies when writing a good story, and often a genealogy record has all that information ready for us! The question is: how can each of us take the information we already have to easily write a story that others find enjoyable to read, and impart information that makes an ancestor unique or memorable?

Perhaps there is a seed of storyteller in each of us waiting for the right conditions to sprout and grow: the light of inspiration, the water of ideas, and the nourishment of examples. It also helps if a seed can start life free of the vigorous, invasive weeds of negativity. So let's start by removing some of the more obvious weeds.

**Weeding out the negatives:**

**Why would I want to be a storyteller?** We like to read stories. We get interested and involved in stories and remember stories much better than we remember facts. Sharing our genealogy information through a story can trigger memories and prompt family members to talk, and in turn, share further stories. We may even begin sharing some of the interest, wonder, and excitement we find in our research and find a genealogy partner.

I have a good genealogy software program and can print great reports; that's all I need. Family trees have facts, but not a compelling story that helps a reader connect with your ancestor. Use the computer software reports for the facts in a story.

I can't write. There are many ways to tell a story and not all of them require extensive writing. Even if you didn't get a high grade in English, you have the skills to write something interesting. You can even record yourself telling a family story and write it down later!

I don't have time. Extra time is precious to everyone, but maybe you can write a short story in a short amount of time. Can you spare 15 minutes at a time?

My research isn't finished. Will it ever really be finished? Take an idea and just write.

I don't know where to start. You don't have to start at the beginning. Take an idea and just write.

I need to better organize my genealogy research before I start. No organization required here. Take an idea and just write.

My ancestors were all ordinary people with nothing special to write about. If you mean ordinary, as in determined, faithful, hardworking, industrious, loving, loyal, risk-taking, and steadfast, those qualities are special; examples, family stories, and memories recalling those traits can make a story.

But I have unlovable, notorious, or _____ (fill in the blank) ancestors. I can't write about them. Sometimes life gets ugly. Is it possible to tell what personal, family, or historical events may have influenced them to become who and what they were? Or let the readers that the story was difficult for you to write, supply the facts, and let the readers come to their own conclusions.

**Introducing the one page wonder** -

Let's think outside the box about what stories to write and how to write them. For me, writing a family history seems complex and lengthy, but writing an ancestor life story is simple and much easier. I'm more interested in a character sketch than a biographical sketch. Once I realized this, I found the inspiration to write about recent an-

(Continued on page 16)
cestors from my genealogy research facts combined with family stories and what I knew of their personalities. For ancestors further back in history, my genealogy facts, the time period, and the emotions I felt while I was researching their lives provided information and inspiration. The following ideas are to help you start thinking in terms of relatively easy, fun, and satisfying one page (or more) short story projects. Explore them for inspiration, each followed by ideas, and some with further examples. Remember, this is only a starting point for you to think about the stories you can write. Practice a few ideas and see where it takes you.

Use the following to build your story:

Your personal memories of a person

A story based on your memories can be as long or short as you wish. No, memories don't necessarily fit in the genealogical research category, but memories can be a strong stimulus to continue writing, and interspersed with the facts from your genealogy research you can tell a story and give insight into a person's life. If you find memories popping into your mind at the oddest times and in the oddest places, enter them as quickly as possible into your notebook or computer. Later you can edit and organize your notes, and then decide if you have enough for your story, or if you wish to continue.

Focus on a specific meaningful episode or time period in a person's life

Write about a person's life on the farm, school years, job/career, military service, life during the war, etc. “A Look Back” by Mildred Makyta Ernest on page 4 and “Dr. Jack E. Cermak” submitted by Paul Nemecek on page 10 of this issue are examples of this type of story.

Use a timeline and/or historical research to show how your ancestor's life intersected with world events and how world events influenced life decisions. Highlight key personal and historical events in your story. For an example of historical research, refer to "Homeland: Dream of my Father – His Journey" in the December 2014 issue of Koreny. Begin with a memorable life-turning event – happy, sad, tragic – then flashback to the beginning, take the reader forward to the event, and end with the result.

Write about a specific strength or hobby of the person

Was your great-grandfather the only mechanic the family car ever saw or needed? How did he learn about cars? Add a description and/or photo of the car(s) and of the person.

Did your grandmother hand-make quilts or knit sweaters for every child and grandchild? How many have survived? Do you have pictures?

Write about a person's personality and quirks, or faith and philosophy

Did the most shy and quiet person always tell the funniest jokes? Do you remember any of the jokes? Open your story with a joke or start by quoting a phrase the person always said.

Was your grandmother a glass half-full person, but your grandfather a glass half-empty person? There must be at least one good story here!

How did an ancestor's faith play an important part in his/her life?

Tell about something you share with another family member

Did your love of gardening come by example from your father or grandmother?

You love photography. Who else in the family always had a camera in their hand? How have cameras and photography changed over time? Add pictures of the people and cameras.

Write about a talent, or event shared by multiple generations

List all the people in the family who served in the military or followed the same career path. Pictures of the people in their uniforms with their branch of service, rank, service dates, etc. make an interesting story. This also works for teachers, engineers, etc.

List all the family members who played a particular sport or played a musical instrument.

Follow a genetic trait. Multiple births, curly hair, and left-handedness are some examples. It may not be easy to write about medical problems like heart disease, cancer, or depression, but it helps give some perspective of a family member (and the family as a whole) when you have this information.

Use documents

Use the letters, diaries, citizenship papers, passports, military papers, etc. your ancestor saved. It also helps round out a person's story when you know what was important for them to keep. My grandfather kept letters written by employers he left in Slovakia noting that he left on his own accord and he was a good employee. My grandmother kept their marriage certificate and all my father’s school records and pictures,
Use photographs and heirlooms

If you have a photo that in itself tells a story, use it. Use words to describe who, what, where, when, why, what you see (facial expressions, clothes, etc.) and what you know about the photo. Together it all can tell a powerful story. Add how you have the photo and who has the original. If this idea immediately brought a photograph to mind, you know where to start.

A photograph of a family heirloom (Bible, jewelry, furniture, etc.) and the information behind the artifact (original owner, approximate age, where it originated) can be a story.

Use books and newspapers articles

Sometimes all we need for inspiration to strike is to see an ancestor in a different light as shown in a book or newspaper. "Chicago's Jail Garden and Bernard Prasil," by Paul Lawnisk, Ed.D., June 2014 Koreny and "Finding Family in the History of Czechs in Chicago," by Leslie Reisa Clausen, in the September 2014 Koreny, are good examples of this.

If you have a collection of newspaper clippings an ancestor saved, it may give an insight into the interests of the person.

Use the unusual

Headstone/treestone markings can tell a story, as Samantha Chmelik shared with us in the September 2014 Koreny issue "Trees That Talk."

A copy of a good eulogy (one that gives a good representation of the ancestor's character) with a photo is an easy one page story. Amend and enhance the eulogy if you wish.

Do you have a box of old letters, greeting cards, or postcards? Perhaps you can learn something of the owner's life by reading them.

Interview a family member

For ease, record the interview with an audio or video recorder. This keeps your attention on the family member to notice facial and body expressions and tone of voice, rather than concentrating on writing your notes. Small audio digital recorders are fairly inexpensive and allow you to transfer the interview to your computer to replay whenever you wish, or to transcribe to the written word if you choose. Asking a younger family member to help edit and make digital copies for other family members might spark family history interest in a new generation. Use questions which require more than yes or no answers. These lists can be found online.

New negative weeds:
What good is a one page wonder?

For me, it’s freedom! In the past when I tried writing my family history, for consistency, I felt I needed to fit the history for each individual ancestor into one way of writing. I found that very difficult to do and was frustrated. Now I can use documents as the basis for the story of my paternal grandfather and who died when my father was young, but personal memories and photos for my maternal grandfather; information from Slovak church record books for the life of a paternal great-grandmother, but personal memories and photos for a maternal great-grandmother; career related items for the story of my husband's father, a talent for his mother, and eulogies for his uncles, with each method contributing to the unique personal story for that person.
What can I do with one page?

You are finished if you have told your story on one page. Move on to the next story.

Combine your different stories of ancestors for your own unique "family history."

Write more of the same type to make a collection. Use the format of a good eulogy and write similar ones for other ancestors. A collection of eulogies with individual photos for a family (father, mother, and each child) is an easy-to-read record which would be of interest to other family members.

Ask others to contribute to make a collection. For example, if you write about memories of your grandmother, ask your siblings and cousins to do the same. The collection would also make a wonderful Mother's Day gift if your grandmother is still alive.

Combine different one-page wonders about one person to make a more complete story. For the “Kristina Bićjan: A Child Left Behind” article in the September 2014 Koreny issue I started with my personal memories (Growing up with Grandma), which lead me write a character sketch (Just the Facts), and an interview page (The Rest of The Story). Once I started, I found it difficult to stop, and after repeated editing, was left with more material then I could use.

Submit them for publication in Koreny (see page 23 for Koreny guidelines).

Keep in mind:

- Don't allow the lack of some details to keep you from writing about the information you do have.
- A short story is better than a blank page.
- Sometimes it helps to focus on just one aspect of an ancestor's life.
- Accept at the start that many drafts and revisions are the norm, even for professional writers.
- Every life story needs a beginning (background), middle (life event(s), obstacles, crisis), and an end (outcome, resolution). For some ancestors the story may be only birth, marriage and children, and death information, and that’s fine.
- In order to inform others about an ancestor's life - and maybe entertain them in the process - you want to engage your readers from the first sentence to the last, so feel free to use fiction writing techniques of character development, descriptive detail, plot, etc.
- Give yourself time to enjoy the process of writing about your ancestors. Imposing artificial deadlines will rob you of the enjoyment of telling about their lives, take the ease and fun out of writing, and make you grumpy!
- One good completed page shared with others is vastly superior to a perfect work-in-progress sitting forgotten in a drawer. Or to quote Melanie Pinola from her “Done Manifesto”: Laugh at perfection. It’s boring and keeps you from being done.
- Finally, ask someone to proofread your story for spelling and grammar, and for feedback to ensure that the story actually reads to others as it reads to you.

Just as our ancestors' stories are different, so may be our ways of telling those stories. There are stories everywhere and they can come in many shapes and sizes. While every name on your family tree may not have a story, some ancestors are waiting for someone to tell their story. If it's not you, then who? Just write.

Author's Notes: For further information regarding writing a family history please refer to William Popelar's book review in the March 2015 issue of Koreny, or look for books at the public library and articles in genealogy magazines.
Yesterday two imposing celebrations commemorating the sad martyred death of Jan Huss were held in Chicago. These attracted multitudes of visitors to two of Chicago's largest halls, the Auditorium and the Coliseum. The celebration in the Auditorium was arranged by a joint committee of the Bohemian benevolent associations of Chicago, while the affair in the Coliseum was under the auspices of the combined Protestant churches of Chicago. As may be expected, the largest part of the audience in the first celebration was composed of our countrymen, and the non-Bohemian public assembled in the Coliseum, along with many Bohemians.

The commemoration services in the Auditorium were very well attended, although it cannot be denied that many prospective visitors were kept at home by the inclement weather. Nevertheless, when the program came into full swing, the large hall was almost completely filled. All boxes were sold out; the main floor was well filled, and the galleries held a large number of visitors.

The first number on the program was the splendid overture to the opera "Libuse" by Antonin Dvorak, played by a large orchestra composed of our best musicians under the leadership of the well-known conductor, Mr. J. H. Capek. When the last chords of the exquisite composition had died away, the chairman of the committee which arranged the celebration appeared on the stage and presented the speaker of the evening, Professor J. J. Kral, of Washington, D.C. Mr. Kral, in a fine and well-constructed speech, outlined the characteristics of Jan Huss' era, his efforts for reform and his teachings which finally led to a serious controversy between him and the church, and finally brought about his martyred death. The audience listened with intense attention to the able address and rewarded the speaker with a real storm of applause.

The most outstanding number on the program was a presentation by the Ceska Pevecka Spolecnost Bedrich Smetana (Bedrich Smetana Bohemian Singing Society). The Society presented Dr. Loewe's oratorio, "Jan Hus". Conducted by Mr. Stepan Erst, it achieved just as huge a success as when it was first presented in Orchestra Hall on May 12. Because of the length of the program, it was necessary to cut out the less important parts of the composition, but the omissions were made so skillfully that the general impression of the presentation did not suffer in the least. Naturally, the many rehearsals of the composition assured an absolutely flawless presentation.

The Bohemian speaker of the evening was Dr. Frantisek Iska, and it must be admitted that his selection of a topic was most fortunate. Dr. Iska is favored with a sonorous, almost metallic voice, amply strong to fill even as large a hall as the Auditorium. His speech befitted the occasion, and therefore we reproduce below its most important parts.

(Continued on page 20)
"Many of us had hoped that it will be possible for us to commemorate the quincentenary of Jan Huss at the site where a Bohemian man proved by his death at the stake that he knows how to stick to what he recognizes as truth, even if he is put on a pile of burning wood where he will have to answer for his tenacity and indomitable conviction. We had been looking forward to a trip to the old country after the commemoration. We expected to find the homeland in festive excitement, noticeable even in the most remote villages where, perhaps, we or our fathers might have been born. We had hoped to find Prague in festive garb, welcoming the admirers of Jan Huss assembling there from all corners of the world.

"The war has spoiled all that for us, and made impossible perhaps all that our old country was preparing for the observance of the anniversary of the death of her greatest son. The war has changed the old country into a house of sorrow in which thousands are bewailing the loss of lives of those who were dear to them, where people walk with heavy hearts thinking of those who are being forced by an alien command to stand with deadly arms in their hands against those whom they would press against their hearts in brotherly embrace. It is for alien interests that the sons of Jan Huss' nation and descendants of the Taborites have to take their young lives in their hands, men who recognize as justified and permissible only a war waged for the highest ideals of humanity. The descendants of those Bohemian brothers who had dreamed about a kingdom of eternal peace and friendship between nations, are being forced to shed human blood. The descendants of Komensky (Johann Amos Comenius), who had longed to see the management of her own affairs return to the Bohemian nation, have to fight in the interest of those who robbed their nation of her independence.

"Sad indeed is this commemoration of our Bohemian past, our glorious independence which our forebears in the Hussites' days succeeded in protecting and maintaining against the whole of Europe united against our nation.

"But it avails nothing to lament things that cannot be changed. Life's wisdom is to keep the brightest hopes even in the darkest of times, to fish for pearls even in mud and dirt, not to despair even in days when the sky is covered with the blackest of clouds, when lightning pierces the air and thunder shakes the earth: To know that the time will soon be here when the sun will disperse the night, the lightning will die down, the thunder will cease, and the sun's rays will gladden and warm the tired hearts.

"From that point of view shall we consider the distressing times through which our country has to go at present. We want to hope that the coincidence which made the Huss' anniversary fall into these critical days will help in bringing about a better future to our nation.

"Today, the whole of Europe is undergoing reconstruction. There is no doubt whatever that new states, new countries, new nations will be formed. For this reason it is of the most significant and of extreme importance for our nation that the quincentenary of the Bohemian pioneer of freedom and liberty is calling public attention to our Bohemian nation that has given this great man to the world, and, therefore, is of necessity a strong, healthy nation, a nation whose independence, whose unhampered development and progress, will be beneficial not only to the inhabitants of Bohemian lands, but also to the advancement of all humanity. A nation with so great a past deserves to be given an opportunity to show what it is able to do when permitted to develop freely its inherent powers and talents."

After this lengthy introduction Dr. Iska turned to the discussion of conditions and circumstances that led Jan Huss to the stake.....

"Hence, the only crime of Huss' followers was that they took their religion seriously; they wanted the gospel of love to rule not only in the church but also in practical, real life.....The chalice was for them a symbol of equality. The communion in both substances, bread and wine, should not be a privilege of the high-born and anointed. 'No privileges!' 'Equal rights to all!' These slogans, inherent in Huss' chalice, have succeeded in keeping their strength until these present times of social struggles."

After Dr. Iska's speech, the orchestra played Dvorak's "Ma Otcina" (My Home Country), and the celebration was concluded by a tableau depicting the death at the stake of Jan Huss.....It was long after eleven o'clock when the audience was leaving the Auditorium.

The Jan Huss celebration in the Coliseum was worthy of the second largest Bohemian city in the world. Fully twelve thousand people came to pay honor to the memory of the greatest hero of the Bohemian nation. It was evident that most of those present were Americans, but the frenetic applause that rewarded the most important parts of the speech of the Bohemian orator indicated that there were a few thousands of Bohemians.

It was a most impressive sight when the audience rose to listen to the first song of the enormous chorus that filled the platform—the sea of faces, men and women,
who came to pay tribute to the Martyr of Constance. Only a few of the back rows in the Coliseum were unoccupied. All over the half flags of the world's nations were waving, the largest after the starry American standard being ours, the white and red. The platform was decorated with the black Hussite flag, black with the red chalice. A chorus of eighteen hundred singers conducted by Professor Augustine Smith sang an aria from Handel's "Messiah" as the first number on the program. It was an entrancing experience, to listen to so many voices whose vibrations filled the huge building to its most distant corners. Then, Dr. Vaclav Vanek read in the Bohemian language the Thirty-first Psalm, the one Jan Huss repeated on his way to the pile.

After the prayer offered by the president of the worldwide Association of Christian Endeavor, a Bohemian chorus of two hundred voices sang the hymn composed by Jan Huss, "Jezu Kriste, Stedry Kneze" (Oh, Jesus Christ, Thou Generous Lord), and the hymn of the Hussite warriors, "Kdoz Jste Bozi Bojovnici" (Ye Who Art God's Soldiers). Their presentation was received with still greater applause than was that which rewarded the American chorus' effort.

The temporary chairman of the celebration, Dr. Stone, having been delayed, Dr. Stritter Matthews took the platform as chairman and delivered a short speech in which he pointed to the fact that Jan Huss was also a university professor, and that the changes for the better which the world has experienced during the past five hundred years are largely due to that noble Bohemian's leadership. He was a man who will be remembered by our children's children after another five hundred years. Turning toward the Bohemian children standing on the platform he urged them to remain true to Huss' heritage.

During the speech, Dr. Stone finally arrived, and Dr. Matthews jokingly remarked that he is now going to be introduced by Dr. Stone as the chairman of the celebration. Dr. Stone passed on to the chairman the historical gavel he had received from the Bohemian Reformed Church and spoke with profound feeling about the many sufferings of the Bohemian nation which are in this gavel.

Then the chairman introduced the Bohemian speaker of the day, Reverend Josef Krenek, of Silver Lake, Minnesota. The Reverend spoke as follows:

"My dear Bohemian countrymen, I am to express what Bohemian hearts feel at this moment, and I believe that there is no more fitting word to express that feeling than 'elation'. We are truly elated by the quiet magnificence of this festive hour. Bohemians! Do we understand the source of this elation? Do we understand its significance? It speaks, nay, it calls: If the mere memory of a man who perished in flames five hundred years ago has such power to fill with enthusiasm the greatest assembly of Bohemians in America, to make them ready to put forth their strongest efforts to make sure that his memory be properly observed—how great must have been the man himself, how important his purpose!

"Brothers, countrymen! This elation of ours is certainly also caused by our gratitude to God and to this great new country of ours. This solemn moment calls to us from the pile of ashes in Constance: We are a very small nation, one of the smallest ones, but even so, we have not occupied one of the smallest, most insignificant places in the history of ages!

"This memorable day awakens in us the rightful awareness of the fact that as a nation we are entitled to a place in the sun. Not only a physical place, because that belongs to us by the fact that we are here, that we exist, but also a moral right. We have been among those who carried the heaviest blocks for the foundation of modern culture, modern ways of thinking, modern life.

"We have given to the world a man who brought ideals that only after the lapse of centuries, here and there, but most perfectly and effectively in this new American homeland of ours, have been finding the beginnings of realization. And thus, we have a well deserved place

(Continued on page 22)
also in this new country of ours, in this land of freedom and liberty.

"The foundation to this Bohemian existence has been laid by Jan Huss. He has brought out all the elements necessary for individual, national, and human life. It was he who maintained until his very death that the foundation of human life must be a religious and spiritual one. He stressed, so strongly that it shook the whole nation, the fact that all personal and public morality is based on culture and religion. He also proved on himself and on his own nation that nothing else than these two powers, culture and religion, vitally united, can be the foundation of the ideal human society. For this truth, and for the strengthening of these principles he finally gave his life.

"But today we are elated not only by that what has been, but also by what we see now, what we witness. "The greatest assembly of medieval Europe, such as was the Council of Constance, had for Jan Huss nothing but insult, curse, and fire! Who, then, would not be happy in knowing that after five hundred years the members of the Bohemian nation hear nothing but praise and exaltation of our great Jan by the most prominent of American orators? The fact that finally in this new American home of ours we have found justice, we have found hearts big enough to understand and encompass in appreciation even the heart of the greatest of our men, serves to warm our souls. Our great Jan is finding here his vindication and recognition by all our Protestant brothers of all nationalities.

"After five hundred years we are being led, like he himself, to a pile, the pile of the World War. All the horrors of that war are nothing more than wind blowing from ashes. Just in the fires of a war it had to happen that all the spiritual forces be reawakened for which Jan Huss undertook the martyrdom of fire! Just now the Bohemian nation has united its strength for the last, most powerful effort toward liberation!

"For these reasons, let us make this great Huss anniversary celebration in these all-important times an occasion to light a torch of hope that our nation will be resurrected! Let's raise the torch to the greatest height we can, and let's raise it as effectively as we can! Let's support as much as we can all efforts toward the liberation of our nation which, at the time of Jan Huss' anniversary is being tormented at the stake! Let us remember the country of Jan Huss which is passing through the greatest and most critical of times just now! In the name of Jan Huss, our Jan Huss, and in this country, our country, that so well understands our Jan Huss, let us make friends for our effort toward spiritual and national liberation! Thus Jan Huss will come into his own. After five hundred years he will rise from his ashes—in a liberated nation! That should be the culmination of the observance of this great anniversary!"

Having ended his Bohemian speech, Reverend Krenek addressed in burning English oratory an appeal to the American people to demand liberty for the liberty-loving Bohemian people when the time of Europe's reconstruction comes. A storm of applause filled the Coliseum as evidence that America sympathizes with the justified demands of the Bohemian nation.

Girls in Bohemian national costumes sang a hymn of Huss' composed on the basis of well-known national airs. Those assembled gave stormy evidence of sympathy on every occasion the Bohemian nation was mentioned or a Bohemian selection presented on the program.

The following speaker, Dr. Ozore S. Davis, tied his speech to the Bell of Liberty just now brought to Chicago. He recognized a close relation between the work of Jan Huss and the liberality of the American institutions.

Replying to the appeal of the Bohemian speaker he assured the Bohemian people that the time is near when it will receive its place in the sun.

Dr. Edgar P. Hill based his remarks on the contention that the true spirit of a nation can be seen in the character of its national heroes. The last speaker, Bishop McDowell stressed the clean life Jan Huss had lived, a life without a single blemish, a single evidence of weakness.

Our national anthem "Kde Domov Muj" (Where Is My Home?) was most enthusiastically received. It was sung in Pivoda's arrangement by the Bohemian chorus.

The festivities came to an end when the American national anthem was sung by the twelve thousand people in the audience.

"Chicago celebrated Jan Huss' glorious memory most fittingly, and the American people were given a better idea of the noble character of the greatest son of the Bohemian nation."
CSAGSI KORENY is published four times a year by the Czech & Slovak American Genealogy Society of Illinois (CSAGSI), a non-profit organization. CSAGSI is recognized as a non-profit, charitable organization under Section 501 (c)(3) of the Internal Revenue Code. All contributions to the Society - including Corporate, partnership, and individual gifts - are fully tax-deductible to the extent allowed by law. The content and the opinion of authors in KORENY are for information purposes only and no guarantee is made as to its complete accuracy.

Editor: Faith Hudaček Anderson
Associate Editors: Joseph Hartzel, Matthew Schultz
Czech Consultant: David Zdenek Chroust, Ph. D.
Slovak Consultant: Margo Smith, Ph. D.
Production: Paul Nemecek

Journal Policy: The purpose of KORENY is to publish the genealogical and historical materials of our ancestors, to stimulate interest in the history and culture of our ancestors, and to recognize the great accomplishments and contributions of our ancestral peoples. CSAGSI news and activities are communicated by the Newsletter of the Czech & Slovak American Genealogy Society of Illinois. KORENY does not promote political positions nor does it involve itself in political matters.

Articles: Members are encouraged to submit original articles which comply with the KORENY Journal Policy as stated above. Articles are accepted for inclusion as space permits and will be subject to review and editing as necessary. Please submit articles in electronic form if possible at: faith.csagsi@gmail.com.

All material is used with permission of the copyright holder.

CSAGSI Officers:
President: Glenn Spachman
Vice President: Open Position
Treasurer: Mary Ellen Panoch-Zuro
Corresponding Secretary: Marianne Miklas
Recording Secretary: Sue Rolsky
Directors: Andrew Bultas, Dolores Benes Duy, Evelyn Krenek Fergle, Joseph Hartzel

General Meetings: Held in the middle of each quarter, dates vary. Members are notified by mail of the date and location of meetings (held in the greater Chicago metropolitan area).

For membership inquiries, name, address, and email changes, Dear Dolly submissions, or book sales, please go to the CSAGSI web site or write to:

Dolores Benes Duy
CSAGSI Membership Chair
PO Box 313
Sugar Grove, IL  60554-0313

CSAGSI web site: www.csagsi.org

From the Editor
By Faith Hudaček Anderson

Dear Readers:

A special thank you to the contributors for this issue: Mike Rejsa for a look at making an easy index for Czech (or other) records; Barnard Garaj for teaching us about the history and usage of the fujara; and Paul Nemecek for reminding us of the 100th anniversary of the Eastland disaster and the 600th anniversary of the death of Jan Hus.

You’ve got to love serendipity! While putting this issue together, an email was forwarded to me by Paul Nemecek where I learned that the fujara is finding a welcomed home in the United States.

People travel each summer to McDaniel College in Westminster, Maryland for a one-week summer class to learn to play the fujara from instructor Bob (Bohuslav) Rychlik. You don’t need to have music experience or a fujara (loaners are supplied), and by the end of the week, every student is playing two traditional Slovak songs and Amazing Grace on the fujara. The class this year is June 29 – July 3, 2015. You can find information for the class on line at:

www.commongroundonthhill. (For fujara: Click>Programs >Traditions Week 1 > scroll down to Wind & Free Reed> Overtone flutes – fujara and koncovka).

Bob fell in love with the fujara here in the US when a Slovak friend gave him one as a gift at a time he felt he was drifting farther and farther away from the culture and the soul of the (then) Czechoslovakia he had left so many years before. Its rich sound evoked feelings of his distant homeland. Since then, he has performed at many festivals and workshops throughout the United States and in other countries, and started teaching fujara classes in 2006 in order to give others a chance to connect with their Slovak heritage.

Although each class size may be small, it’s nice to know that there is a steady growth in the number of fujara players in the US. Watch Bob’s presentation for the Library of Congress at: https://www.youtube.com/watch?v=5Y5fonktBzQ (or Google: "Rychlik Library of Congress"). This is a one hour program; the first 5 minutes is an introduction of the program followed by fujara and other flute music and singing, interspersed with bits of Slovak history and stories by Bob Rychlik.

If you have an idea for an article, would like to submit an article, or have any questions or comments about KORENY, please contact me at:
Faith Anderson, 1121 Ofarrell Ln NW, Orting, WA 98360 or faith.csagsi@gmail.com.

Queries
1. CSAGSI member Jared Interholzinger has part of a 30 page diary from the 1920s, handwritten in Czech by his grandmother, Emma Interholzinger Albrecht. It speaks to the times and difficulties “foreigners” endured after arriving in the United State. It takes place in Nebraska where her husband had small meat markets and raised the animals for the markets.

   He is missing pages 1-10, and was told that a full copy was sent to a Czech organization / paper in the Chicago area – likely in the late 1930’s. If this sound familiar to you, and/or you know where he might look for the missing pages, please contact him at: TALOSIN4@msn.com.

2. If your family, neighbor or friend had a small family business, or you shopped at, or used the services of a Czech or Slovak business, please contact Faith Anderson at the mail or email address above.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eastland Disaster 1915, Chicago—Report of Disaster Relief Committee</td>
<td>1</td>
</tr>
<tr>
<td>1) A Look Back and 2) Czech Soda Bread Recipe</td>
<td>4</td>
</tr>
<tr>
<td>The Fujara—A Symbol of Slovak Folk Music and New Ways of It’s Usage</td>
<td>5</td>
</tr>
<tr>
<td>Dr. Jack E. Cermak - Pioneer of Wind Engineering</td>
<td>10</td>
</tr>
<tr>
<td>Transcription of Czech Archive Data</td>
<td>11</td>
</tr>
<tr>
<td>Just Write: Cultivating the Storyteller Within</td>
<td>15</td>
</tr>
<tr>
<td>To the Memory of the Constance Martyr – Jan Hus</td>
<td>19</td>
</tr>
<tr>
<td>From the Editor</td>
<td>23</td>
</tr>
<tr>
<td>Queries</td>
<td>23</td>
</tr>
</tbody>
</table>