Celebrate The Heritage!

Johnstown, Pennsylvania
Friday, Saturday, Sunday,
August 30, August 31, September 1, 1991
Festival and its magic return to Cambria City

Celebrating arts, crafts and ethnicity

By Dave Hurst
The Tribune-Democrat

Hear it in the umm-paa of the polka and the catchy Cajun beat.

Smell it along with the goulash, haluski and kolbasa.

Feel it in the Ukrainian beadwork, the Lentin masks of Puerto Rico and the Pennsylvania German hooked rugs.

If you use all of your senses — you will experience the magic of the 53rd National Folk Festival in the Cambria City section of Johnstown.

And be alert: It can occur at any time, any place in the block-square neighborhood that once served as the first free for thousands of immigrants, who found their way to Johnstown’s mills and mines, and now hosts the National.

What is the National’s magic? It’s an intangible "something" that makes this annual event more than an ethnic festival, more than a performing arts festival, more than a fine arts festival.

The National brings together the finest available examples of all of these traditions and blends them in a broth of ethnicity.

Then it draws people together — performers, craftpeople, ethnic participants and festivalgoers — and encourages them to have fun.

What happens when artists enjoy performing as much as their audience enjoys listening? Magic.

During the 52nd festival, one participant recalled an impromptu street concert by a Scottish bagpipe band. As they played, a nearby German Catholic church started to ring. The effect, the participant said, was ... magical.

A Soviet Georgian men’s choir finished a day of performances with an evening concert. As they left the stage a sizable portion of the crowd lingered. Despite the late hour, performers and the crowd merged for a circle dance in the intersection of Chestnut Street and Third Avenue, Georgian men interspersed with Cambria City women.

Then there were the Workshops and jam sessions, some of them scheduled, some spur-of-the-moment, when performers — normally separated by musical traditions hemispheres apart — came together and combined their instruments and styles in unique performances.

The awe-inspiring intricacy of the traditional artwork, the ethnic food recipes that have moistened mouths for generations, and the joy of old friendships renewed or new acquaintances made, all contribute to the delightful atmosphere of this festival. But it’s the music that becomes so much fairy dust that, sprinkled on a moment in time, makes it seem almost supernatural.

It’s been that way during more than 50 Nationals in 20 locations, going back to the inaugural event in 1936. The origination, Sarah Gertrude Knott and Major M.J. Fickering, used folklorists and ethnomusicologists to find the finest examples of traditional music and the most authentic performers in the country.

To play at a National, it’s not enough to just be good. A musician or performer must be good at something that demonstrates past artistry, today’s heritage and maybe even future directions.

The National Council for the Traditional Arts, whose task it is each year to put together a musical and performance program for the National, grapples with these concepts each year. This year the NCTA has come up with a typically eclectic mix-

ture that has a strong Eastern European flavor — an acknowledgment to the generation Poles, Carpatho-Rusyns,

lilians, Croatians, Hungarians who have made their home in this national neighborhood.

If these just seem like names, take some time to their churches — there are these neighborhoods and something of their culture traditions, and sample food.

The Pennsylvania Herb Affairs Commission is responsible for assembling the art and craft work that is on display in the craft area on Third Avenue near P Street. While the folkart display ranges from Carinthian drums to Latvian tools, all of it is being produced by Pennsylvania artisans.

Johnstown Area Herb Association is the local sp of the National and will be held in Cambria City that drew 80,000 people. Based on that success, the Pennsyl

vania Heritage Affairs Commission decided to invite the National Folk Festival here and be

came a co-sponsor of the event.

Planners say this year’s folk festival will be even bigger and better than last year’s, which was hailed as an enormous success. Along with more than 100 performers and a dozen arti

sans, the 1990 festival featured food booths by 75 community groups and the services of hundreds of volunteers. The stage was set in 1989 when the people of Johnstown held an ethnic festival in Cambria City that drew 80,000 people. Based on that success, the Pennsylva

nia Heritage Affairs Commission decided to invite the National Folk Festival here and be

came a co-sponsor of the event.

The awe-inspiring intricacy of the traditional artwork, the ethnic food recipes that have moistened mouths for generations, and the joy of old friendships renewed or new acquaintances made, all contribute to the delightful atmosphere of this festival. But it’s the music that becomes so much fairy dust that, sprinkled on a moment in time, makes it seem almost supernatural.

It’s been that way during more than 50 Nationals in 20 locations, going back to the inaugural event in 1936. The origination, Sarah Gertrude Knott and Major M.J. Fickering, used folklorists and ethnomusicolog-

ists to find the finest examples of traditional music and the most authentic performers in the country.

To play at a National, it’s not enough to just be good. A musician or performer must be good at something that demonstrates past artistry, today’s heritage and maybe even future di-

rections.

The National Council for the Traditional Arts, whose task it is each year to put together a musical and performance program for the National, grapples with these concepts each year. This year the NCTA has come up with a typically eclectic mix-

the use of the National Folk Festival.
Welcome

WELCOME TO THE 53RD NATIONAL FOLK FESTIVAL.

In the past, this festival has been held in 22 cities.

This is the second National in Johnstown, and another is scheduled for next year. The event was held in Johnstown from Lowell, Mass., where it was held for 30 years. Before that, it was held at the celebration honoring the opening of the Statue of Liberty. And before that in the Cayahoga Valley National Recreation Area in Ohio for three years.

The three-year runs of the National at various sites in recent years have been accompanied by attempts to leave festivals in place that continue. This has worked well. The Lowell Folk Festival, held in July, attracted some 185,000 people and New Englanders have been surprised and delighted that this regionally important event has continued to grow even after the departure of the National. The planners are also delighted, but not surprised. This is what they intended.

The Cayahoga Valley Festival, which followed the National in Ohio, is also a very successful and well respected event. Of course we also have several other folk festivals that are also very successful. This is what we intended.

Dear Friends:

This year marks the bicentennial of the ratification of our nation's Bill of Rights, the first amendments to the U.S. Constitution. The preamble of that historic document begins with the words “We, the People.”

The sights and sounds, the aromas and tastes of the 1991 National Folk Festival in Johnstown are a joyful acknowledgement of that. The people, still think pride in the rich diversity of cultures and traditions that are America. In this wonderful celebration of life—past, present and future—we showcase and share the unique and rich ethnic heritage with visitors from across the country and, indeed, from around the world.

Founded by German settlers in the early 1800s, Johnstown soon became home to thousands of immigrants from all parts of the globe. These many ethnic groups make up a bright kaleidoscope of culture that remains an integral part of our community today.

The strong faith, family values and sense of community formed by our immigrant ancestors have enabled this city and its people to weather many economic and natural storms over the years. Firmly rooted in these traditions, we hope to leave a continuing tradition of good festivals in Johnstown, one that the city and region will enjoy for many years.

The National has always celebrated the cultural diversity of the nation, and long before that, through this is a good thing to do. It has been an event of high quality for decades, one that seeks out virtuoso performers from all parts of the nation and from many traditions.

In decades past, the National pioneered in many aspects of presentation. It presented black people on an equal footing with whites depleting from such organizations as the Ku Klux Klan. It presented European and Asian ethnic artists when other events ignored them and presented highly “Anglo” concepts of folk culture.

The term “folk” is claimed by many and the National, like most other institutions, it is in the body part of the terms that are closest to the family and community sources of folk art. It is much less interested in folk arts that are represented by agents, choreographed, or put into the family. It is always more interested in the authenticity of the person inside the costume than in the costume. We hope that it can always reverie close to home and be an object that honor the best of the nation’s family traditions.

—Joe Wilson, Executive Director
National Council for the Traditional Arts
Here's the shuttle schedule

- Shuttle vehicles are yellow school buses. Each bus will have National Folk Festival signs on front and side of bus.
- All buses will unload at Broad Street and 5th Avenue.
- OAKHURST SHUTLE: Runs along Oakhurst, Corrione and Milroy streets and Fairfield Avenue. Half-hour trip.
- COOPERATIVE SHUTLE: Follows regular CCTA bus route through Cooperatode to the loop, but includes a stop at the Riverside Market along Sheridan Street. Half-hour trip.
- RICHLAND SHUTLE: Bethlehem Steel Corp are being used again this year. Once motorists fill those lots, organizers plan to direct drivers into overflow lots in the vicinity of the train station on Walnut Street and Bethlehem Steel's lots along John St. Motorists also will be encouraged to use downtown parking garages, parking lots and on-street parking. Meter parking will be free.
- People parking in the downtown can use the festival shuttle service. Riders will be able to get the buses at regular bus stops, the Senior Activities Center along Main Street or by flagging buses. All shuttles will be marked with festival logos and the area served by that particular bus.
- Shuttles also will be run to and from the Westwood Plaza.
- The CCTA Trolley will run between the Community Arts Center of Cambria County and the Inclined Plane. At the bottom, festival-goers can catch a shuttle to festival sites. Transit officials also will be monitoring the traffic flow at the construction site around Point Stadium.
- During the daylight hours on the Saturday and Sunday of the festival, we will be watching the traffic patterns around the Point area," Jenkins said. "If it begins to become congested, we'll take the shuttles moving from Westwood and bring them down the Broadstown area. Then we will take them back up 5th Street, giving us a nice circular pattern.
- Jenkins said shuttles also will be available on Sunday from 9 a.m. to 12:15 p.m. to accommodate people wishing to attend churches in the festival area. Church-goers can catch the shuttles at the Pennelec parking lot from Delaware Avenue to Broad Street.
- Although the shuttle service is free, festival organizers are urging anyone riding the buses to make a small donation to help defray costs.

Focus on labor, industry

Jim Abrams
Director, Folklore Division, AIAF

Western Pennsylvania in general and Johnstown in particular are richly endowed with a very valuable resource: skilled and working knowledge of the industrial labor force. The labor/industrial section of the National Folk Festival pleased the acclaimed the men and women (past and present) who make steel, mine coal, or place food on the table.

Coordinated by the Folklore Division of America's Industrial Heritage Project, the lab section presents a variety of a visual experience. Under the "labor tent" (Paw Street and Third Avenue), you will find singers such as Ben Silverstein, Mike Stout at Anne Feeley; a description - work within the coke plants of the Johnstown steel mills by former coke plant workers; an industrial skills demonstration area that will include paper making within the mills, a microlab's "mix it" table as well as the lathe operations of master glass cutter original from Waterford, Ireland, an exhibit on the history of District United Mine Workers of America, film on women steelworker.

Slovenian Savings & Loan Association

Member F.D. I.C.

Conemaugh Office 535-7850
Moshannon Office 535-8591

Festival parking, rides free

By Tom Lewis
The Tribune-Democrat

Some changes in parking and bus-shuttle service have been implemented for the 5th National Folk Festival.

Last year, buses from the Cambria County Transit Authority were used to move patrons to and from outlying parking lots. This year, buses from Millwan School Bus Line will be used.

Harold Jenkins, director of the CCTA, is supervising the shuttle schedule for the festival.

"We've added the Richland area to the schedule this year," Jenkins said. "There will be pick-ups at parking lots at the Richland Mall, Days Inn, Con- fort Inn and Super 8 motels. People must know to look for school buses this year.

Jenkins is encouraging local residents to use the shuttle service, thus allowing the more than 2,000 available parking spaces near the festival area left for out-of-towns visitors.

Free parking will be available again in the immediate vicinity of the festival site.

Lots provided by Laurel Management Co., Bestform Foundations, GYR, Pennsylvania Electric Co. and Circles the Richland Mall parking lot and stops at the Comfort Inn near mall, Super 8 and Days Inn motels, along Scotia Avenue.

- WESTWOOD SHUTLE: Runs along Westwood Park, Gardner Street along Oshmano Street and the Longfellow Park, 15 minutes trip.
- INCINERATE ARTS CENTER SHUTLE: Provides service between the Inclined Plane and the Log House Festival. Service every 15 minutes. Festival-goers able to ride to the Incline to bottom and pick up the Westwood Shuttle.

- DOWNTOWN SHUTLE: Route downtown, stopping at public parking garages, private parking lots, Geco parking lot, Walnut Street railroad station parking lot, Bethlehem Steel parking lot near railroad station, and all downtown public housing.

All these parking areas are, including meters, with the exception of private lots. Service every 15 minutes.

Note: Buses will service the Downtown Johnstown Antique Fair on Saturday, via Locust Street.

Gearhart's
CONNEAUGH, PA.

Famous for Fine Quality Furniture and Accessories for Over 82 years!

Two miles from Downtown Johnstown.

Open Daily 9-5, Thurs. 11

Phone 536-0749

PHOENIX TAVERN
200 BROAD STREET
JOHNSTOWN, PA 536-3981

Stop in with your friends!

Rent A
Baldwin Or Yamaha Piano

We will apply 100% of the rent paid within the first year if you decide to buy. If not, simply return the piano. Call for details.

FORD MUSIC
1-800-649-8520
Chestnut Ave. & 10th St. Altoona
Since 1935
FREE Parking

Slovenian
Savings & Loan
Association

Member F.D.I.C.
Organizers are prepared for medical emergencies

By Tom Levis
The Tribune-Democrat

Organizers for the 53rd National Folk Festival have established emergency first-aid stations at the event site as well as arranging for emergency personnel to be on hand for the three-day event.

Three first-aid booths will be located at intervals along Chestnut Street. They are booth 10A, 22A and 45A. These locations will be used to handle minor problems that festivalgoers may encounter.

"People can go here for bee stings, blisters or any other problem that may occur," said Pat Klavklin, festival program director. "The booths will be manned by volunteers from the Red Cross. There also will be emergency personnel on hand from the West End Ambulance Association."

Klavklin said a communication network has been established through local fire and police departments to handle more severe emergency situations.

Klavklin said that fatigue was a problem for some people last year. The issue was addressed this year with organizers asking some of the churches along Chestnut Street to put out additional tables and chairs.

"These extra tables will give the people a chance just to sit down and take it easy a little bit," she said. "The extra tables also will be available to the people to eat."
53rd National Folk Festival entertainment schedule

Saturday, Aug 31
1st Am. stage
12:00 p.m. Dutch hop music John Fritzer & the Polka Band
1:00 p.m. Polka workshop Jerry Tiller Orchestra
2:00 p.m. Rockabilly music San Rhythm Section
3:00 p.m. Polka workshop The Crescendos
4:00 p.m. Cajun dance Walter Moxon & the Scott Playboys
5:00 p.m. Dutch hop music John Fritzer & the Polka Band
6:00 p.m. Polka music Jerry Tiller Orchestra
7:00 p.m. Cajun dance Walter Moxon & the Scott Playboys
8:00 p.m. Rockabilly music San Rhythm Section
9:00 p.m. Polish polka The Crescendos
10:00 p.m. Ukrainian polka Roman Ritaricka
11:00 p.m. Ukrainian polka Roman Ritaricka
Sunday, Sept 1
1st Am. stage
12:00 p.m. Ukrainian polka Polish Polka Band
1:00 p.m. Ukrainian polka Roman Ritaricka
2:00 p.m. Ukrainian polka Roman Ritaricka
3:00 p.m. Ukrainian polka Polish Polka Band
4:00 p.m. Ukrainian polka Polish Polka Band
5:00 p.m. Ukrainian polka Polish Polka Band
6:00 p.m. Ukrainian polka Polish Polka Band
7:00 p.m. Ukrainian polka Polish Polka Band

---

It’s a big wide wonderful world of outlet shopping.

It’s a big wide wonderful world of over 50 top brand name outlet stores, including over 30 wonderful designer names. And wonderful is a perfect explanation of the savings you’ll experience with 30 to 70 percent off retail. Georgian Place is a beautiful shopping village in Somerset, where you will enjoy shopping in a classic manner.

Hwy. 601 North, Somerset, Pennsylvania. 814-445-3325
Rich ethnic sounds, world-class performers take stage

Compiled by reporter/writer Robert Long and Andy Wallace, festival director, National Council for the Traditional Arts.

From the bayous of Louisiana to the coast of Puerto Rico to the ranches of Mexico to the level plains of the Ukraine to the remote villages of India, a vast array of performers will converge on Cambria City for the 53rd National Folk Festival.

Each will bring a unique sound, a unique look—a unique form of tradition buried deep in ethnic roots.

Tony Ellis brings his blues and old-time music that he learned to play from his grandmother. Walter Mouton brings a Cajun sound he learned from his father. Wayne Henderson brings his stunning guitar picking that he began learning at age 5 from old mountain musicians.

Other performers bring the rich ethnic sounds that immigrated to America from Yugoslavia, Ukraine, Poland, India, Ireland and Africa and other places.

Further still, many of the performers are the very ones who originated the types of music that people like Elvis Presley, Jerry Lee Lewis, B.B. King, Fats Domino and Chuck Berry made famous.

Bring a lawn chair, dancing shoes and a ready ear for some of the finest folk music this country has to offer.

The group that blues master B.B. King credits for helping him develop his singing style, the Fairfield Four, has been one of the most influential gospel singing groups to come out of the south in the last 100 years. The group's appearance on a local radio station with a hook-up to CBS radio in 1945 was so popular that it was a fixture for almost 10 years. The group will sing at 3:30 p.m. at Saturday on the 2nd Ave. Stage; 6:30 p.m. Saturday on the 10th Ave. Stage; and 2:30 p.m. Monday on the 2nd Ave. Stage. A harmony workshop will be conducted at 1:30 p.m. Sunday on the 2nd Ave. Stage.

The Fairfield Four, gospel singers

There have been many great gospel singing groups to come out of the South over the last 100 years, but probably none as influential as the Fairfield Four.

The black gospel quartet first organized as a trio at the Sunday school of Fairfield Baptist Church in Nashville in the early 1920s. They were later joined by Samuel McCrary, the only member of the original group still active as a singer.

In 1942, the group won an award in a local promotional contest, the prize being an appearance on a local radio station with a hook-up to CBS radio. Their broadcast was so well received across the nation that the quartet remained a fixture on the station for almost 10 years. Even blues master B.B. King credited the Fairfield Four with helping to develop his singing style.

The group broke up in 1949 when McCrary became a minister, but not before they had recorded more than 100 titles.

In 1980, major components of the 1949 group reunited in a special quartet reunion in Birmingham, Ala.

Today, the group—made up of McCrary, James Hill, Isaac Freeman, Willie Love and guitarist Joe Whitaker—has been performing at a number of events, including performances at Carnegie Hall, New Orleans Jazz & Heritage Festival, Smithsonian Institution's Festival of American Folklife and the Lincoln Center's Folk and
Continued from Page T
Heritage Festival.
In October 1989, the group
was awarded the National Heri-
cage Fellowship by the National
Endowment of the Arts.

3:30 p.m. Saturday, 2nd
Ave. Stage; 6:30 p.m. Sat-
urday, 10th Ave. Stage; 1:30
p.m. Sunday, harmony work-
shop, 2nd Ave. Stage; 2:30
p.m. Sunday, 2nd Ave. Stage.

Walter Mouton &
The Scott Playboys
Down in the southwestern
part of Louisiana called Accadia-
no, if a Cajun musician happens
to have a free Saturday night he
tually heads to La Poulière to hear Walter Mouton & the Scott
Playboys.

They have rarely been
recorded and don't often per-
form outside their regular gig, a
dance club in the town of
Breaux Bridge where they've
played for 27 years. Yet, a lot of
famous Cajun musicians were
inspired by them.

Walter Mouton works for a
freight company during the
week, but each weekend he is
one of the most respected ac-
cord players and vocalists in
Louisiana. Wayne Toups calls
him Mr. Smooth, reflecting on
his seemingly effortless ac-
cord playing and fluid, but soul-
ful, singing.

Born in 1936 in Scott, La.,
Mouton learned the basics of
Cajun accordion playing from
his father, who played house
dances before the large dance
halls became popular. Mouton
formed the Scott Playboys when
he was 13, and the group has
played regularly every weekend
now for 38 years.

The Scott Playboys represent
the dance hall style of Cajun
music, which comes from a
deep musical tradition that has
proven its durability over the
years by absorbing electrified
instruments into their style. Af-
ter World War II, bands started
using amplifiers for the accor-
dion, fiddle and other instru-
ments allowing them to play for
larger groups of dancers while
creating a new style of Cajun
music that preserves the unique
feeling of their Acadian musical
heritage.

The Scott Playboys feature
both experience and young tal-
et.

U.J. Measur, who plays fiddle,
originally played with Law-
rence Walker, the legendary
banjo player and songwriter who
presented Cajun music to the
National Folk Festival for the
first time in 1936.

Randall Forman plays the
complicated pedal guitar, ex-
emplifying the best aspects of
the unique Cajun style. The
band is filled out by Don Carv
on electric bass and Kevin Du-
gason on drums, who punch out
the effective rhythm upon
which the other instruments
ride.

7:45 p.m. Friday, 3:30 and
6:30 p.m. Saturday, 5:30 p.m.
Sunday, all performances on
the 5th Ave. Dance Party
Stage.

Johnstown... a City of Faith

Moxham
Lutheran Church
500 Park Ave. 559-8664
Welcome to Our
Homecoming Celebration—Sept. 1
8:30 & 11:00 a.m. — Liturgy of Holy
Communion
Rev. Karen Silas — Guest Preacher
Pastor Edward DeVries — Liturgist

Emmanuel
BAPTIST
Luther Road
Ray Streets, Pastor
Rev. Mike Acheson — Associate Pastor
OUR LORD'S DAY SCHEDULE
6:30 a.m. — Early Services
9:30 a.m. — Bible School — 2nd Grade
11:00 a.m. — Parish Services
6:00 p.m. — Our Great Sunday Evening
Worship Service

ST. JOSEPH
(GERMAN)
CATHOLIC CHURCH
741 Railroad Street
Rev. Benedict W. Walker, DSB, Pastor
Saturday Mass — 6:00 p.m.
Sunday Masses — 8:30 &
11:00 a.m.
Weekday Masses — 7:30 a.m.

ST. JOHN GUALBERT
CATHEDRAL (Est. 1835)
117 Clinton Street, Downtown
MASSES
Sat. — 5:30 p.m.
Sun. — 8:30 a.m.
11:00 a.m.
11:15 a.m.
“Come Holy Spirit”

ZION LUTHERAN
Church Jackson and Locust Sts.
Pastor: Rev. Warren B. Kashin
9:45 A.M. — Worship
10:45 A.M. — Church School
12:15 P.M. — Lunch

SS Peter & Paul
Church
218 Maple Ave.
Johnstown 520-1139
Pastor, Rev. William F. Rosenblatt
WEEKEND MASSES:
Saturday 7:00 P.M.
Sunday 8:00 & 10:00 A.M.

GRACE ASSEMBLY
OF GOD
Ash & Goldie Sts., Johnstown
A Spirit-filled Christ Centered Church
Rev. Alan G. Horst, Pastor
9:45 A.M. — Sunday School
10:15 A.M. — Morning Worship
6:00 P.M. — Evening Service
7:00 Wed. — Family Night

Westmont
Presbyterian Church
Luzerne at Fisk @ 535-0796
8:30 A.M. & 11 A.M. — Worship Service
9:45 A.M. — Church School
The Rev. Dr. Chittiner, Pastor
Mr. T. J. Porletto
Sat., Sept. 1 — "The Armor of Prayer"
Dr. Chittiner

IMMACULATE
CONCEPTION
CATHOLIC CHURCH
366 Broad Street (Catholic Church 520-4467)
The Rev. John P. Ellis, Pastor
Confessions Before Weekday Masses
Mass Schedule:
Wednesday — 8:00 a.m.
Saturday — 9:30 a.m.
Sundays — 8:00 & 10:30 a.m.
Visit Our Church & Sample Our Ethnic Foods & Entertainment

First
CHRISTIAN CHURCH
(Disciples of Christ)
Vine and Levergo Street
Rev. Francis T. Bach
9:45 A.M. — Worship
11:00 A.M. — Sunday School
OPEN EVERY SUNDAY
ON STAGE

Charles Brown
a piano master

This former Texan and legendary rhythm and blues piano man had his first hit in 1947 with "Merry Christmas Baby." Charles Brown rose to fame in the late '40s as a member of Johnny Moore's Three Blazers. He later broke away from the group for a solo career.

While on the road, the pianist, vocalist, and songwriter inspired many of his opening acts including the Dominoes, the Clovers, Ruth Brown and Ray Charles. Even after he faded from the limelight, a number of performers—Bruce Springsteen, the Eagles, Sam Cooke—continued to record his songs.

The Washington Post says that Brown "remains a terrifically engaging performer, with a urbane baritone voice and a piano style that, while firmly rooted in the blues, embraces elements of pop, jazz, gospel and even classical style."

2:30 and 7:30 p.m.
Saturday, 10th Ave. Stage; 2 p.m.
Sunday, 5th Ave. Dance Party Stage.

Etta Baker makes her guitar sing

Etta Baker is without question one of the finest guitarists in the fingerpicked Piedmont Blues tradition. Born in 1913 into a family of mixed African-American, native American and Irish ancestry, Baker was raised in the mountains of Caldwell County, N.C., in the midst of a unique racially mixed, musical community. Her father played the banjo, fiddle and guitar while her mother played the harmonica and jawharp. Uncles, aunts and cousins all made music, playing traditional mountain tunes as well as songs from their African-American heritage.

Baker, the last of eight children, began playing guitar at age 3. Her family regularly joined other families on weekends making music at corn shuckings and other gatherings.

Baker picks 6- and 12-string guitar in the style of the two-fingered style that has come to be associated with blues of the south-western Piedmont. She also always plays without singing, preferring to let her guitar "speak" for her. Most of her songs are traditional tunes learned from family and friends.

This year, Baker is being awarded a National Heritage Fellowship from the National Endowment for the Arts in recognition of her unique contribution as a traditional artist.

6:45 p.m. Friday,
2nd Ave. Stage; 2:30
and 6 p.m. Saturday,
7th Ave. Stage; 2 p.m.
Sunday, 7th Ave. Stage.

Tamburitzan Ensemble

Mirko Roknic and his tamburitzan group have been playing for Serbian and Croatian social events for the past 30 years. Roknic immigrated to Cleveland from Yugoslavia where he was a professional musician.

Mirko began playing the accordion at age 7. Like most ethnic working musicians, Mirko plays various styles but is well-known for his superb tamburitza group which includes Mirko on accordion; Jerry Grechovich, brač; Rudy Kolich, bugarija; Art Kroupal, viola, and Bob Sentilli, banjo.

The repertoire of a small tamburitza ensemble like Roknic's consists of traditional waltzes, polkas, kosos and other dance songs which may be notated but are usually performed with a lot of improvisation. These smaller groups are in contrast to large concert style orchestras like the Davenport University Tamburitza, who may have a conductor directing musicians who read from score.

Though Roknic lives near Massillon, Ohio, he often travels to Pittsburgh and other areas in the midwest to play for Serbian and Croatian social events, lambs roasts, picnics and dances.

His ensemble includes Mirko on accordion, Jerry Grechovich playing brač, Art Kroupal on cello, Rudy Kolich on bugarija and Robert Sentilli on bass.

1:30 p.m. Saturday, Tamburitza Workshop, 2nd Ave. Stage; 7:30 p.m.
Saturday, 2nd Ave. Stage; 4:30 p.m.
Sunday, 2nd Ave. Stage.

Listen to Folk Festival Updates On

NATIONAL FOLK FESTIVAL

Behind The Promise.

The home of thousands of immigrants from Europe, Africa and the Mediterranean who came to man the steel mills during America's Industrial Revolution, Johnstown is proud of its rich ethnic heritage.

The 53rd National Folk Festival is a celebration of that heritage, featuring traditional crafts, food, music and dance.

Blue Cross of Western Pennsylvania and Pennsylvania Blue Shield are proud to support the Festival and the many talented individuals who contribute to its success.

Promises Kept.
Exhibit demonstrates importance of food heritage

By Tom Lewis
The Tribune-Democrat

People visiting the 53rd National Folk Festival will find a vast array of ethnic foods. But to get an idea of how our eating habits and traditions came about, a stop at the Western Pennsylvania Foodways at Power and Third streets is a must.

The theme for this year's demonstration project is "You shall eat of your hand's labor," Susan Kalck of the Allegheny Highlands Heritage Center stresses the importance of food in establishing the values by which many people live today.

"Whatever heritage we look at, there are two themes that are critical," she said. "From the time of the Indians and Pilgrims to the immigration of Eastern Europeans into America, people made use of the food resources that were on hand, and introduced into our culture the food they brought with them."

Resources available in this area were maple sugar, hunting, fishing, collecting mushrooms, berries, fruits and dandelions. Items introduced to the culture by settlers were animal husbandry — geese, goats, turkeys, chickens and cows. And each culture brought a part of its food heritage with it. Examples of such diversity were evident in the gardens of the Irish, German and Eastern European residents who settled here.

"An agricultural background was a way of life in the early days, and it has carried over even today," Kalck said. "Even though the steel, coal and railroad industries flourished, salaries weren't very high and couldn't support those large families. People still had to have a garden to eat well."

It was that variety in the gardens and the preservation techniques that sparked the diversity of foods in our culture.

"Neighbors of different ethnic backgrounds would share items from their gardens and certain foods became popular outside a particular culture," Kalck said. "They would use canning, drying and smoking methods to preserve food that could last a long period of time."

Gardening was such a way of life in the Cambria County area that the effects of the Great Depression in the '30s was less severe than in other regions.

"We found that because agriculture was part of the family economy, most every inch of backyard was plowed under," Kalck said. "People were used to eking out a living even before the Depression, and that just carried over through the worst times."

Through food, certain values were established during those harsh times and those values have been passed on to present generations.

"People in this area are more resourceful, self-reliant, frugal, hard working and they take pride in their accomplishments," Kalck said. "Even now, in better times, these qualities still exist."

Many third generation Americans are finding that gardens produce a better quality of food than they can purchase in a store.

"In the off-season, the fruits and vegetables we buy are tasteless," Kalck said. "Many people are finding that preserving foods like their ancestors did is a better alternative."

The demonstrations at the Foodway will be directed to two groups of people — the ones who know about some of these ethnic foods but look at it with a fresh eye, and the ones who are learning about these things for the first time."

"Our demonstrations will give the audience the whole picture," she said. "These are ordinary people doing an extraordinary demonstration, and they'll also be doing it under tents permitting rain shine demonstrations."

Also included will be a demonstration of a beehive coke oven and a tent featuring an industrial labor exhibit and craft tents. Speakers and demonstrations are:

- Noon to 1:30 Saturday at Sept. 2 — Joanne Miller and Randy Fisher, proprietors of Spirit Path Farms in Somerset, will talk about their goats and the farm, and demonstrate the process of making goat cheese.
- 1:30 to 2:15 p.m. Saturday at Sept. 2 — Josephine Zaborczek — Cambria City will share its memories of Cambria City Foodways, demonstrate the making of vegetable soup and give samples of her apple tart.
- 2:30 to 3 p.m. Sept. 1 — Ethel Mihler of Hollopple will share her memories and talk about gardening, canning and preserving in county fairs. She will demonstrate the making of kingford canning and a recipe for marinated bread.

An as-yet-unnamed demonstration will be held from 3 to 5 p.m. Saturday.
Welcome... All visitors and participants of the National Folk Festival.

We invite you to use our MAC machines located in downtown Johnstown, Eighth Ward, Westmont, Aikeland and Worthing.

CENWEST NATIONAL BANK
Member FDIC

Precious Metals & Diamond Company
HOURS: MON - SAT
Conveniently located at 1305 E.
The National Folk Festival is organized by The Johnstown Area Heritage Association, The National Council For The Traditional Arts, The City of Johnstown and The Commonwealth of Pennsylvania with generous support from the following contributors:

**SUPPORT**

**BENEFACTORS** (*$25,000 or more*)
- National Park Service
- Commonwealth of Pennsylvania
- Dept. of Community Affairs
- Pennsylvania Council on the Arts

**MAJOR SPONSORS** (*$10,000 OR MORE*)
- Crown American Corporation
- Miller Brewing Company/Inco Beverage Inc.
- Keystone Coca-Cola Bottling Company

**SUPPORTING SPONSORS** (*$5,000 OR MORE*)
- Penelec GPU
- Sani Dairy/Riverside/BiLo Markets
- George D. Zamias Developers
- United States National Bank

**CONTRIBUTING SPONSORS** (*$1,000 OR MORE*)
- Barnes, Saly & Co.
- Berkebile Brothers
- Blue Cross of Western Pennsylvania
- Cenwest National Bank
- Cablevision of Greater Johnstown
- Gleason Agency
- GTE
- H.F. Lenz Company
- Johnstown Bank & Trust
- Laurel Management
- Lee Hospital
- Moxham National Bank
- Peoples Natural Gas Company
- Richland Mall
- Summit Bank
- The Tribune-Democrat
- WJAC-TV, Inc.
- Von’s United Beverage
- Windber Auto Dealers

**FRIENDS OF THE NATIONAL FOLK FESTIVAL**
- WWCP—Channel 8
- Frank Cunselo
- McClure & McClure, Inc.
- The Hideaway Lounge
- McAneny Bros.
- Galliker’s Dairy Company
- Somerset Trust Company
- HIWay Hardware, Inc.
- Benshoff Printing
- National Association of Accountants, Johnstown Chapter
- GOSG Company
- Lockheed Aeronautics, Inc.
- Portage National Bank
- Slovenian National Benefit Society
- Major Builders
- Mercy Medical Center
- McKelvey Oil
- Leh’s Cafe
- East Hills Businessmen’s Association
- Johnstown Regional MRI Center
- Southern Alleghenies Disposal Service
- Cablevision of Greater Johnstown
- Alberter’s Buick
- PennDot
- Comfort Inn
- Lee Hospital
- WKYE/WJAC Radio
- Keystone Chapter American Red Cross
- Bestform
- Penelec GBU
- Auranst Motor Sales
- UHaul
- Laurel Management Co.
- GTE
- WestCo
- Bethlehem Steel Corp
- St. Stephen Church
- Suppes Ford
- First Catholic Slovak Band Hall
- Army Reserve 456th Chemical Bn.
- Johnstown Concert Ballet
- Cellular One
- St. Emerich Church
- Enmacon Service Corp.
- Residents and Churches of Cambria City

**ACKNOWLEDGEMENTS**

The Johnstown Area Heritage Association would like to gratefully thank the following persons and groups for their support:
- The Honorable John P. Murtha
- PA Senator William Stewart
- PA Representative John Wozniak
- PA Heritage Affairs Commission
- Mayor Puth and the City of Johnstown
- Randall Cooley and the National Park Service
- Bill Horner, Festival Committee Chairman
- The National Council for the Traditional Arts
- Johnstown Area Heritage Association Staff

- Joseph Winfield — Site Planning/Signage
- David Frazer — Booth Set-Up/Assignment
- William McNalley — Performer Shuttle/Stage
- Hand Coordinator
- Henry Boni — Accommodations/Meal Service Coordinator
- Susan Kalick — Foodways Chairperson
- James Abrams — Industrial Heritage Chairperson
- Amy Skillman — Craft Demonstrators Chairperson
- Lynn Daily — Volunteer Coordinator
- Lisa Dailey — Information Booth Coordinator
- John Torres — Concession Sales
- Bonnie Samuels — Merchandise Sales
- Dr. Mary Saylor, Shirley Stahl — Festival Store
- Bob Shaw — Pageantry Coordinator
Divine reflection

Life in Cambria City, the home of the 35th Annual Folk Festival, has always had one unifying element — the church. Each nationality group settled among its own in a few tight blocks and each built its own church. Around the churches grew the schools and the social halls that created a sense of community in this new land. The churches of Cambria City, each of which have unique and spectacular architecture, will be open for touring during the festival. At right is the altar of Immaculate Conception Church at 308 Broad St. Other churches that will be open include: St. Casimir’s Catholic Church, 251 Powers St.; St. George’s Serbian Orthodox Church, 305 Chestnut St.; St. Columbia’s Catholic Church, 918 Broad St.; St. Emmanuel’s Catholic Church, 412 Sixth St.; St. Mary’s Byzantine Catholic Church, 401 Powers St.; St. Stephen’s Slovak Catholic Church, 414 Fourth St.; Holy Cross Lutheran Church, 711 Chestnut St.; and St. Rochus’ Catholic Church, Eighth Avenue.

— ROGER KRENKE / THE TRIBUNE-DEMOCRAT

GOOD NEWS TRAVELS & JOHNSTOWN SKI CLUB
presents
Winter Out West 1992 Ski Packages
General Public Welcome

Breckenridge, CO
Breckenridge, CO
Aspen, CO
Aspen, CO
Jan. 16-Jan. 20
Jan. 26-Feb. 2
Jan. 16-Jan. 20
Jan. 26-Feb. 2
Mar. 1-March 8
Mar. 1-March 8
March 14-March 21
March 14-March 21
from $355.00
from $355.00
from $355.00
from $355.00
from $579.00
from $579.00
from $739.00
from $739.00
Cost factors are per person & include: Round Trip Airfare & Transfers, Lodging, Lift Tickets, Pre-trip Party, Tips & Taxes. Some trips include meals & rental car. Limited Seating On All Trips. 25 Burns.

SKI WEEKENDS ’92
Canaan, West Virginia
Canaan, West Virginia
Canaan, West Virginia
Feb. 7-9
Feb. 7-9
Feb. 21-23
Feb. 21-23
Wisp Mt., Maryland
Wisp Mt., Maryland
Wisp Mt., Maryland
from $119.00
from $119.00
from $119.00
from $119.00

ALL WEEKENDS INCLUDE LODGING, LIFTS, SOME MEALS, TIPS, TAXES. PRICES ARE PER PERSON.

For More Information, Call: Good News Travels
1-800-722-5833 or 255-9582 Mon.-Fri. 9-5 or (814) 539-6775 After 5 p.m. & weekends.

BOB’S
CUSTOM CARPET
2511 Elton Rd.
Phone 266-5411
(Geistown Cloverleaf)

CARPETING:
- Salem
- Cabin Craft
- Mohawk
- Genesis

VINYL:
- Tarkett
- Martin

ARMSTRONG & CONGOLM
Complete Custom Window Treatment
- Vertical Blinds
- Mini Blinds
- Pleated Shades

Custom Drapes & Custom Bedspreads

WIDE SELECTION OF REMNANTS
- Residential & Commercial
- Kangasback Carpet In Stock

PROFESSIONAL INSTALLATION
FREE ESTIMATES

MAPLE CREST
GOLF COURSE
1/4 Mile N. of Portage on Munster Rd.
736-9398

- Club House
- Golf Carts
- Lighted Driving Range
- Bar & Restaurant Open 8 a.m.

CALL 1-800-846-ARTS

Where else but here?
Famous People Players
November 21
Harold and the Purple Crayon
January 19
Ohio Ballet
March 7
Garth Fagan Dance
March 21
The Potato People
April 12

PASQUERILLA PERFORMING ARTS CENTER
Tennessee's Sun Rhythm Section was instrumental in blending blues, country and gospel music into a unique new sound that became known as rockabilly. The group has performed with Jerry Lee Lewis, Carl Perkins and the late Roy Orbison and Elvis Presley. Sun Rhythm Section will play at 6:45 p.m. Friday and 7:30 p.m. Saturday and 3:30 p.m. Sunday on the 5th Ave. Dance Party Stage.

Stan Kesler, a staff musician and song writer for Sun Records. He played steel guitar and bass at many Sun recording sessions with artists such as Roy Orbison, Jerry Lee Lewis and Carl Perkins. Stan also wrote five songs for Elvis, including "I Forgot to Remember to Forget," which stayed on the charts longer than any other Elvis single. He also produced the 46th tongue "Woody 'Bully" and "Lill Red Riding Hood."

Marcus Van Story provides vocals, harmonica, rhythm guitar and "slap" bass. Van Story was front man and road manager for Sun artist Warren Smith and also worked in the studio with Smith and other artists such as Charlie Feathers and the Miller Sisters. He is known for his work in creating the "slap" bass sound heard on a number of rockabilly records. Lead guitar for the Sun Rhythm Section is also played by Paul Burton, one of the best known rockabilly guitar players of the 50s. He is most known for his guitar work with the Rock and Roll Trio and as co-writer of most of their songs.

6:45 p.m. Friday, 1:30 and 7:30 p.m. Saturday, 2:30 p.m. Sunday, all performances on the 5th Ave. Dance Party Stage.

Los Pleneros del Batey, from Philadelphia, is widely recognized as one of the best of the Plena bands. Founded in 1987, the 14-member group of Puerto Rican musicians and dancers has performed in schools, community festivals, colleges and cultural institutions in Philadelphia and other parts of Puerto Rico.

Directed by Joaquín Rivera, who sings and plays guitar, Los Pleneros del Batey includes William Negron on cuatro, Junior Sánchez, bongos, Israel Fuentes and others.

Please turn to Page 17.
ON STAGE

Aug. 30-Sept. 1

Continue from Page 16

Paul Zaretsky, 'rodeo poet'
When asked to describe himself, Paul Zaretsky says he's a 'rodeo poet,' if any handle has to be hung on me at all.
Zaretsky says he can't lay claim to being a ranch-bred cowboy, but he did spend more than a dozen years on the rodeo circuit until he 'puts it in the motor mounts rual'd out' — made him quit in 1988.
Zaretsky grew up in a small town in northern Wisconsin where his father mined iron ore. At 22 he moved to Montanna to study wildlife and then moved to Fort Howo in Minnesota, and within a year, found himself persuading his twin passions —

Comfort Inn
455 Theatre Blvd • Shavertown, PA 18704
814-366-1678

Chic Wig Boutique

Come Celebrate The

"NATIONAL FOLK FESTIVAL"
then visit Belltone in the West End

Beltone Hearing Aid Center
342 Corrine St.,
Camp Hill, PA 17011
355-4327

251 Nicholas St.
Chambersburg, PA 17201
1-800-356-8660

Better Hearing Through Professional Care

DEPOT LOUNGE
331 Eighth Ave. • Cambria City
Open 11-2 During Folk Festival

Sterner Chiropractic Clinite
3467 St. Beddard St. (515) 532-5110

Chiropractic Care May Help You!

Could this be your problem?

- Headache
- Migraine
- Headaches caused by Peering
- Stomach troubles
- Indigestion

Have you ever realized that every part of your body is controlled by nerves, and every one of these nerves connects directly or indirectly with your spine. Pressure or irritation from a misaligned vertebra, as shown in the diagram, may be causing your problems. Don’t take chances with your health. Consult Dr. Jeff Sterner today and begin protecting your health with Chiropractic.

Come in and receive a free examination.

Comfort Inn

• Sculptured Nails...
  works for the worst nail biter! $25.00
• Exotic Jewelry
  arriving weekly direct from New York.

Richland Mall, Johnstown
PHONE 266-6365
Continued from Page 17
elegant testimony to the fact that many of the best Irish
traditional players and singers are in the United States.
Egan is also one of the best ex-
amples of this phenomenon.
Egan was born in Philadel-
phia, but moved to County
Mayo, Ireland, with his family
when he was 4. He began play-
ing at the age of 7 and soon
mastered a number of instru-
ments; the family returned to
Philadelphia when Egan was 12,
but he returned to Ireland to
win All-Ireland titles on four in-
struments—the flute, whistle,
harp, and mandolin—by age
15. He is also master of the
guile
less pipes, one of the world’s
more difficult instruments.
Now 21, Egan is in constant
 demand for concerts and
recording sessions. He has se-
veral recordings of his own and
recently performed as guest
with the National Sympho-
ny Orchestra in Washington,
D.C.
A ceilidh is a social gather-
ing, a house party at which
friends join together to have
fun, dance, sing, and play music.
The best of Irish music comes
from such gatherings.
Appearing in with Egan will be
Zan McCleod on guitar, Win-
three Horn on fiddle and Ka-
thy Ryan on vocals.
7:30 p.m. Saturday, 7th
Ave. Stage; 10:30 p.m.
Sunday, 9th Ave. Stage.

Johnstown Area
Button Box Club

When immigrants arrived in
the United States from Eastern
Europe in the late 19th and early
20th centuries they brought
few possessions with them.
Among their prized possessions
was often a musical instrument.
The Slovenians who came
from the mountainous region of
sitting in on occasion.
The Button Box Club has ap-
peared at numerous picnics, fes-
tival events and social events around
the area over the past 10 years,
and traveled to Cleveland, Bat-
timore and other East Coast
towns to participate in folk
sessions with other button box
enthusiasts.

Members of the organization
are Joe McLoughlin, Rudy Brem-
ier, Bob Slotter, Andy Pecora, Bob
Sedlak, Stan Frenesi, Bruce
Trotter, Frank Ach, Tom Birk
and Stan Vichteck, all of whom
play the button box. Therese
McCluskey, also an accorden-
ist, is the vocalist for the group.
Karen Toer and Tom Bilak
play banjo. Ed Pencark and Low
Hoffle Jr. play tenor banjo
Dukas Bilak and Bob Solarecz
are on drums.

Z 1/5 Sunday, 10th Ave.
Stage; 7 p.m. Sunday, work-
shop, 2nd Ave. Stage.

The Crescendos,
Polish polkas

The Crescendos form a Polish
style polka band from the
Johnstown area that has been
performing for the past 20 years,
traveling to picnics and other social
events around the area for the
past 26 years. They also have
traveled to Ohio, New York, Vir-
ginia, Maryland and Wash-
ington, D.C., to play polka

Please turn to Page 19

Are you interested in starting a new
business or expanding your present one?
We can provide unique and
creative financing to help you succeed. Here is a
partial list of what we can do:
1. Business Plan Development
2. Business Credit to Start Up Capital
3. Management Assistance
4. Special Financing Terms
5. In-house Financial Services

Enterprise Venture Capital
Corporation of America
300 Main Street
Johnstown, PA 15901
914-735-7197

Learn to Prepare Income Taxes
INCOME TAX TRAINING SCHOOL
Increase your tax knowledge
Obtain a new skill
Convenient times & locations
District Office —
130 College Park Plaza
Johnstown
(814) 266-7815
or 1-800-TAX-2000
161 Fairfield Ave., Johnstown
(814) 339-4242
117 N. Corner St., Ebensburg
(814) 472-6340
100 Maple Ave., Barnesboro
(814) 545-9253
1107 W. Main St., Somerset
(814) 443-3323
28 N. 2nd St., Indiana
(412) 463-3231

Proud Festival Sponsor
Berkebile Bros., Inc.
Engineers & Constructors

Burton Furniture
SWANK BUILDING
600 Main Street Johnstown
539-8868
"Where Quality Is Not Expensive"

RICK’S AUTO MART
SPECIALIZING IN...
★ USED TRUCKS
All Makes - 14 In Stock
★ CADILLACS
All Models - We’ll Get The
Right Cadillac For You.
★ WE PAY SPOT CASH
For your latest model Used Car
or Truck & Down Trades.

RICK’S
695 SCAPL AVE. — 261-9528
JOHNSTOWN, PA.
Continued from Page 19

the opening of the Smithsonian Institution's Sackler Gallery of Asian Art, the International Folk Festival of India and recently at the 90th Anniversary of the Peace Corps in Washington, D.C.

The five musicians appearing are Rita Brata Roy, who sings and plays the dotara, a fretless four-stringed lute with a gourd sound box; Mishti Roy, singer and percussionist playing the anandabali, a one-stringed instrument, and the mandora, brass-cymbal; Krishna Kali Roy, singer and plays the guhur or ankele bells; Sanjoy Misra, the sitar, a long-necked fretted instrument with 19 strings and a gourd body; and Broto Roy, who plays the tabla, the classical and folk hand drums of India.

1:30 p.m. Saturday, 7th Ave. Stage; 4:30 p.m. Saturday, 10th Ave. Stage; 1 p.m. Sunday, 7th Ave. Stage; 2:45 Sunday, 10th Ave. Stage.

Mariachi El Capiro de Jalisco

There is no music more widely evocative of Mexican identity than that traditionally associated with the ensemble known as mariachi. The unique and versatile instrumentation of guitarist (six-string bass guitar), violin and trumpets allows this group to perform a wide variety of music, from the most traditional sones (dance pieces) to the latest Latin pop tunes.

The mariachi's early beginnings are rooted in the rich heritage of string instruments brought from Spain in the 16th and 17th centuries. Mariachi took its form in the 19th and 20th centuries through the musical creations of farmers, ranchers and laborers in and around the west Mexican state of Jalisco.

Until the mariachi's rise to international fame in the '50s and '60s, the ensemble's repertoire consisted mostly of dance songs, but today the most requested tunes are rancheras (country songs) and boleros, a slower tempo romantic song.

Mariachi El Capiro de Jalisco hail from southern California and includes the rarely heard harp in its instrumentation. Francisco "El Capiro" Castro directs the group of mariachi musicians born and raised in Jalisco.

"Capiro," who hails from Guadalajara, plays the guitar. He's accompanied by Maximo Chora and Arturo Guerrero on trumpets, Miguel Quintero and Rogelio Chora on violin and Rafael Guerrero on vihuela.

3:30 p.m. Saturday, 10th Ave. Stage; 6:30 p.m. Saturday, 2nd Ave. Stage; 12:30 p.m. Sunday, 2nd Ave. Stage.

Roman Ritachka, banjura master

Roman Ritachka is a master player and teacher of the banjura, the Ukraine's national instrument.

The bandura, or Kucha banjura, is an instrument brought to the Ukraine from Asia sometime around the 12th century. Originally a primitive plucked instrument with an oval or round body and a long fretted neck with three or four strings, it evolved over the centuries into the complex instrument of today—a 55-stringed instrument, asymmetrical with a smooth and slightly rounded bottom and a long bridge, or neck, which ends in a scroll.

played by both men and women, the Kucha bandurra had widespread use throughout the Ukraine by the 18th century. By the 19th century the banjura had become a folk instrument and the tradition was carried on by traveling musicians who carried the art to North America.

Ritachka, of San Diego, Calif, has been instrumental in teaching the banjura to the Ukrainian community by organizing and teaching workshops throughout the United States and Canada.

Ritachka has performed with the world-renowned Brazilian Banditario Chorus from Detroit and the Ukrainian Opera Chorus from Toronto, as well as performing as a soloist at Ukrainian festivals in America and Canada. He has recorded with several groups as well as releasing a solo album, "Colorations of the Soul." Ritachka also has studied the violin and plays a number of other instruments. One of his unique contributions to the banjura has been the design of a stand which holds the Chernivka banjura, enabling children as young as 4 to play the instrument.

Wayne Henderson, backwoods guitarist

Wayne Henderson is the Appalachian guitarist the Nashville pickers talk about. He lives in a remote area of the Blue Ridge making acoustic guitars with amazing tone in his shop located in an old country store. The mountain musician was born and raised Rugby, VA., located in the heart of the 90-mile triangle where Virginia, North Carolina and Tennessee come together.

Henderson has played the guitar since he was 5, learning from a handful of pickers in his community. His style is often mistaken for early Elvis, but he actually uses a thumbpick and a fingerpicking technique to achieve amazing speed and fluidity, transforming fiddle and banjo pieces, Carter Family tunes and an occasional jazz standard into stunning guitar solos.

Over the past two decades, Henderson has preferred playing close to home to the rigors of the road, though he did a four-week stint at the 1982 World's Fair in Knoxville and five-week Far Eastern tour for the U.S. Information Agency. He also has a new CD, "Tag by Guitar."

Henderson, when not playing or making one of the about 20 guitars he puts out a year, Henderson works as a rural mail carrier.

Join Rose Henderson in Helen White on fiddle, Greg Corbett on rhythm guitar and Butch Barkley on bass fiddle.

7:30 p.m. Friday, 2nd Ave. Stage; 2:30 p.m. Saturday, 2nd Ave. Stage; 3 p.m. Saturday, 7th Ave. Stage; 6:30 p.m. Saturday, 7th Ave. Stage; 4:45 p.m. Sunday, 7th Ave. Stage.
Art area comes alive with work of master craftsmen

As you listen and dance to the rhythms of some of our nation's finest traditional performing groups, we invite you to also turn some attention to the quieter realm of traditional art found in the festival's crafts area.

Here you will meet master artists who are creating objects often unseen in connection with celebrations and events for which the music is performed. Some objects are decorative, others function in daily activities and still others have ritual use. But they all embody the values and artistic preferences of the artist's community.

Traditional artists such as those at the festival generally learn their craft informally within the community, through careful observation, participation and years of dedicated practice. They must often learn from elders who are considered by other members of their community to be excellent practitioners of the art form.

We invite you to visit these artists, talk with them about their work and learn about the diverse artistic traditions that are so important to the people of Pennsylvania.

Compiled by reporter/writer Robert Long.

Italian, English lace making

For centuries in Europe, lace and needlework decorations have been part of every young woman's bridal dowry. The collection of linens and clothing became a measure of her skill and signaled her readiness for marriage.

Lace making is an off-loom weaving process similar to the elaborate braiding. The stitches and patterns of lace are as varied as the countries and regions which have produced lacemakers. Two styles, Italian and English, will be featured at this year's festival.

Anna Marie Pfiester practices the Italian style of bobbin lace. Italy is considered to be the birthplace of lace in Western Europe. Born and raised in Pittsburgh, Pfiester has been an advocate for Italian lace traditions since the 1970s. She learned the art of bobbin lace in the early 1980s and has been recognized for her work by numerous Italian cultural organizations. English bobbin lace, as practiced by Margarette plank, generally utilizes floral rather than geometric design. Plank, a native of Alabama with English ancestry, learned bobbin lace making from an English woman living in Georgia. After studying for three years, Plank moved to Germany where she discovered her interest in the craft.

Ukrainian nyz embroidery

Embroidery has been an important part of Ukrainian folklore since at least the beginning of the 13th century. The most common use of embroidery was on clothing. Shirts were embroidered on the cuff, sleeves, collars, front and back hem. Towels and ritual objects also are heavily embroidered with lively colors and patterns that vary from one region of Ukraine to the other.

The oldest technique in the nyz style. Red or black thread forms the outline of the design, followed by the long, narrow threads of the linen. Work is done on the reverse side of the cloth making a negative pattern. The result is a series of symmetrical motifs which are regarded by some as having protective powers.

At the age of 10, Nadia Wolyniec began to learn the techniques of embroidery from her mother. Wolyniec was born in 1924 and spent her early childhood living in rural as well as urban areas in Ukraine. Her opportunity to observe the complexity and texture of agricultural life in Ukraine.

Her embroidery has provided her a connection to her past and sense of social belonging throughout her life as a refugee and a new American. Wolyniec has served as a master Ukrainian nyz embroiderer in the PA Apprenticeship in Traditional Arts program.

Marion Paskovics, straw painting

Rev. Marion Paskowicz has been practicing the Polish art of straw painting since his youth in Poland. Straw painting is a common pastime for farmers in Poland where wheat and other grains are abundantly grown. Harvested wheat has been used for generations as a Decoration on walls and in traditional homes.

In the 1960s, a man named Spero Simon made some additional dents in a tin drum and discovered that he could tune it to different pitches. He soon began to experiment with oil drums and eventually started to make a steel drum or pan. Solomon is one of a dozen Caribbean steel drum makers. Please turn to Page 22.

Caribbean Islands steel drums

The steel drum is an instrument of the Caribbean Islands that developed in Trinidad just after World War II. According to drummer Phil Solomon, it represents a true marriage of European and African influences.

The steel drum is African in form and European in tone. Steel drum music evolved as a result of the government ban on drumming on the islands in the late 1800s. Drumming always had been an important means of communication in many African cultures. It accompanies the recounting of historical events and is used to punctuate storytelling and to bring people together in community celebration.

When drums were banned, Caribbean and African descent used the resources available to fashion percussion instruments from steel drums and eventually from bottles, bits of metal and tin dupsuns.

In the 1960s, a man named Spero Simon made some additional dents in a tin drum and discovered that he could tune it to different pitches. He soon began to experiment with oil drums and eventually started to make a steel drum or pan. Solomon is one of a dozen Caribbean steel drum makers. Please turn to Page 22.

One Lamp Still Shines . . .

"Reflections on an cultural heritage"

Seldom Seen Mine Inc.

Discover two of Pennsylvania's most valuable resources: Coal and the men who mined it!

Tour a real underground coal mine with the men who mined in the early part of this century. A 2 hour tour includes:

* A coal miner's experience
* Coal mining equipment
* A brief look at the coal industry

Admissions: $3 adults; Children (5-12) $1
Open daily 9 a.m. to 5 p.m.
June 21 to Oct. 31
Buckhanna, PA 15622
(412) 864-4444

Italian, English lace making

For centuries in Europe, lace and needlework decorations have been part of every young woman's bridal dowry. The collection of linens and clothing became a measure of her skill and signaled her readiness for marriage.

Lace making is an off-loom weaving process similar to the elaborate braiding. The stitches and patterns of lace are as varied as the countries and regions which have produced lacemakers. Two styles, Italian and English, will be featured at this year's festival.

Anna Marie Pfiester practices the Italian style of bobbin lace. Italy is considered to be the birthplace of lace in Western Europe. Born and raised in Pittsburgh, Pfiester has been an advocate for Italian lace traditions since the 1970s. She learned the art of bobbin lace in the early 1980s and has been recognized for her work by numerous Italian cultural organizations. English bobbin lace, as practiced by Margarette plank, generally utilizes floral rather than geometric design. Plank, a native of Alabama with English ancestry, learned bobbin lace making from an English woman living in Georgia. After studying for three years, Plank moved to Germany where she discovered her interest in the craft.

Ukrainian nyz embroidery

Embroidery has been an important part of Ukrainian folklore since at least the beginning of the 13th century. The most common use of embroidery was on clothing. Shirts were embroidered on the cuff, sleeves, collars, front and back hem. Towels and ritual objects also are heavily embroidered with lively colors and patterns that vary from one region of Ukraine to the other.

The oldest technique in the nyz style. Red or black thread forms the outline of the design, followed by the long, narrow threads of the linen. Work is done on the reverse side of the cloth making a negative pattern. The result is a series of symmetrical motifs which are regarded by some as having protective powers.

At the age of 10, Nadia Wolyniec began to learn the techniques of embroidery from her mother. Wolyniec was born in 1924 and spent her early childhood living in rural as well as urban areas in Ukraine. Her opportunity to observe the complexity and texture of agricultural life in Ukraine.

Her embroidery has provided her a connection to her past and sense of social belonging throughout her life as a refugee and a new American. Wolyniec has served as a master Ukrainian nyz embroiderer in the PA Apprenticeship in Traditional Arts program.

Marion Paskovics, straw painting

Rev. Marion Paskowicz has been practicing the Polish art of straw painting since his youth in Poland. Straw painting is a common pastime for farmers in Poland where wheat and other grains are abundantly grown. Harvested wheat has been used for generations as a Decoration on walls and in traditional homes.

In the 1960s, a man named Spero Simon made some additional dents in a tin drum and discovered that he could tune it to different pitches. He soon began to experiment with oil drums and eventually started to make a steel drum or pan. Solomon is one of a dozen Caribbean steel drum makers. Please turn to Page 22.

Caribbean Islands steel drums

The steel drum is an instrument of the Caribbean Islands that developed in Trinidad just after World War II. According to drummer Phil Solomon, it represents a true marriage of European and African influences.

The steel drum is African in form and European in tone. Steel drum music evolved as a result of the government ban on drumming on the islands in the late 1800s. Drumming always had been an important means of communication in many African cultures. It accompanies the recounting of historical events and is used to punctuate storytelling and to bring people together in community celebration.

When drums were banned, Caribbean and African descent used the resources available to fashion percussion instruments from steel drums and eventually from bottles, bits of metal and tin dupsuns.

In the 1960s, a man named Spero Simon made some additional dents in a tin drum and discovered that he could tune it to different pitches. He soon began to experiment with oil drums and eventually started to make a steel drum or pan. Solomon is one of a dozen Caribbean steel drum makers. Please turn to Page 22.
Continued from Page 21

known for exquisitely crafted instruments. An innovative craftsman, he has designed a new way of positioning the notes and tuning the instrument so it is easier to play. Solomon is also a performer and delights in surprising audiences with the full range of songs that can be played on the steel pan.

**African American carving**

Philadelphia and Pittsburgh have both served as primary destinations for African Americans migrating north from the South. As such, they have become centers for African American traditional arts.

Many young African American men growing up in the South learned to carve busts, figures, and story sticks, all traditions that can be traced back to their ancestors from many parts of Africa. These objects, especially the story sticks, provide the opportunity to share African American stories and experiences with others through their depictions in art.

Milton Jews was born in Maryland in 1932 and moved with his family to Philadelphia at the height of the northern migration when he was 2 years old. His creative abilities were recognized and allowed to flourish. He was the son of his mother and an aunt. They talked with him about art and urged him to explore the artistic world available to him in Philadelphia. He practiced and mastered his art by creating objects for his children during brief periods of unemployment and in his leisure time.

**Puerto Rican vejigante masks**

In preparations for the observance of Lent in Puerto Rico, festival participants parade through the streets wearing colorful costumes and the vejigante mask. The fantastic design and bright colors of the mask represent a triumph over their fears of the netherworld. At the same time, the devilish figures carry noise makers to purge the town of evil spirits.

Two styles of mask shells have developed in Puerto Rico. In the North, coconut shells are used, and the mask has three horns and may only be partially painted. In southern Puerto Rico, the mask sports several horns, a wide range of colorful patterns, and is made of paper mache. The masks usually resemble animals.

Edwin Arecho, a mask maker and artist, was born in Laredo, Puerto Rico, in 1958. By 1979, he had studied printmaking, painting, stained glass, and photography. He moved to Philadelphia in 1981 where he has become actively involved in preserving his Puerto Rican/Latino culture.

Arecho uses one ancient Afro-Caribbean technique that has used to create and bring life to characters from his heritage and feelings for his art. He is also a member of Los Plen-\-neros del Barrio, a group of artists that is performing at the National Folk Festival.

Paul Pipta, carved icons

Johnstown’s Paul Pipta is a maker of ornately detailed, icon-like religious carving. He has been carving for about eight years, since taking classes from the Johnstown Woodcarver’s Club.

Pipta was born into a Ruan family in Johnstown in 1944 and has lived here since.

The materials he uses to create his icons are simple ones. His wood is usually walnut or beech and his primary tool is an Exacto knife. Pipta works during his off hours from his job as a draftsman for the Miller-Picking Corp., and his icon cutters and carvings usually take a couple of weeks to a couple of months to complete.

Pipta’s work has been shown at local art and carving shows and was on display for one month last spring at Purdue University. His work is also on display in a number of churches, including St. Peter and Paul in Jerome and St. Mary in Dunlo.

**Pennsylvania German hooked rugs**

Paylas Beeman of Boyertown has been hand-hooking rugs.

Please turn to Page 5.
Continued from Page 22
rugs for most of her adult life. She grew up at a time when many women warmed and decorated their homes with the handmade rugs, which are made with small swatches of cloth hooked through a sturdy mesh fabric.

For Beeman, however, the rug has become her canvas on which she tells the stories of her family. One rug, titled "Westward Ho," was taken from an old glass fruit compote that was given to her grandmother as a wedding present. The scene includes a cabin, two children playing and several animals that were encountered on westward journeys in the 1800s. She added a covered wagon with a young couple and baby seated in front — the baby representing her great-grandmother.

Beeman spends most of her time creating rugs for her grandchildren and children. She designed a rug titled "I Do" for each of her grandchildren to stand on when they get married.

**Ukrainian beadwork**

Gerdany is the ancient art of Ukrainian beadwork practiced by only a few dedicated artists in this country. This form of intricately beaded neck pieces developed with distinctive designs, patterns and techniques in the Lemko, Hutsul, Boyko and Za-

karpathia regions of Ukraine. The delicate and colorful decoration has always been an important part of traditional Ukrainian culture.

Ann Halamay has mastered the 12 techniques required to create the full range of gerdany. Her mother was born in Pittsburgh but returned to Ukraine where Anna was born. She came to America after World War II. In her early childhood in a small village in the Lemko region of Ukraine, she learned the rudiments of traditional beadwork from her aunt, who instilled in her a lifelong interest in the craft.

Curiosity spurred Halamay into collecting and studying designs, reading books written in Ukrainian, Polish and German and visiting museums to increase her expertise in the art form. Halamay has served as a master teacher in the PA A prestigious in Traditional Art Programs.

**Asian Indian rangoli paintings**

The women of India have an ancient tradition of decorating their floors with colorful powders made from flowers, spices and other kitchen supplies. The paintings, known as rangoli, serve to welcome guests into the home and to protect the home from harm. They are intended to be walked upon, so a new design is painted every morning.

Rangoli designs also are drawn on bridal platforms, in front of shrines and in court yards during festivals. The designs usually are brightly colored graphic motifs representing animals and deities important to traditional Indian life. Common images are lotus flowers, conch shells, pajama patterns, peacocks, elephants and goddesses.

Rashmi Bhakliak is a master rangoli painter living in the Pittsburgh area. As a member of the Hindu-Jain Temple, one of the two main cultural centers for Asian Indians in southwestern Pennsylvania, she has enjoyed providing demonstrations and teaching others how to do the paintings.

In her native India, Bhakliak would use locally made dried dyes and various substances such as rice flour to give the proper consistency to her colored powders. In America, she uses dried tempera paints and, through much experimenting, has found that cream of wheat powder provides the best starchy base needed. To darken a color, she uses less cream of wheat; to lighten a color, she adds more.

Hmong rice farming tools

Many people who attend festivals may have seen the exquisite, needfulowk of the Hmong women from the highlands of the Asian kingdom of Laos in Southeast Asia. But few have had a chance to see demonstrations of the tools and equipment created and used by the Hmong men.

The Hmong in Laos are largely a hunting and gathering society with an agrarian base in rice production. If a tool is required it is made by hand. In the Pittsburgh area, members of the Sue Family are recreating several of the farm machines and tools used in their village of Samthong. One machine in particular is the carnivore, a foot-operated wooden mortar and pestle for hulling rice. To use it, several people take turns stamping on the long paddle attached to the pounder. The gawjob is a hand-operated version of the same machine. Corn is ground in a shay, a wooden frame enclosing two grindstones.

Smaller tools on display include knives, mauls and gogoes used for woodworking, scythes, baskets and other farm implements, and a cross-hoe for hunting.

In addition to keeping Hmong heritage alive for their children, the Sue’s enjoy reaching out to Pennsylvanians who want to learn more about Hmong culture.

---

**HORNSHICK AUTO SALES AND SERVICE**

2131 Bedford St., PI. 2160-85
Beast The Heat
Have Your Vehicle Mastered
RANTAMORE CLEANING, REPAIRING & REBUILDING
New Exhaust & Mufflers
All Types of Cars, Trucks, Tractors, Industrial, One Way Cleaning and Rusting (New looks on old).
New Radiators & Hoses
New Valve & Brake Service
New Radiators, Hoses and Climate Controls for all Makes of Cars, Trucks, Tractors, Industrial.
Large Stock in Town.
Services Repairing
Open Mon.-Fri. 8 to 5 Sat. 8 to 12 Noon

**The Most Trusted Brand Names**

Sears
Refrigerators
Stoves
Microwaves
Lawnmowers
Vacuum Cleaners

dбавс

dбавс

**HOT! OUR CARS ARE HOTTER! OUR DEALS ARE SPECIALS HOTTER!**

YOUR CHEVROLET-GEO DEALER IN BERLIN
Have A Great Folk Festival!
A Service Superiority Dealer
TOM SHANNON CHEVROLET-GEO
Rt. 219 North Berlin
(814) 267-6884
Open Mon. Thru Fri. 8-6 Sat. 8-2

**Schocolat**

Welcome Friends!

**Wolf’s Furniture-Carpentry-Appliance-Electronics**

**Altoona Area C.A.M.**

**Johnstown**

**Greensburg**

**Where people relax in the comfort we’ve proudly offered since 1902.**

**Our cars are hotter! Our deals are specials hotter!**

**Your Chevrolet-GEO dealer in Berlin**

**Have a great folk festival!**

**A service superiority dealer**

**Tom Shannon Chevrolet-GEO**

Rt. 219 North Berlin
(814) 267-6884

**Open Mon. thru Fri. 8-6; Sat. 8-2**

**Wreaths**
**Salt Glazed Pottery**
**Miniatures**
**Victorian Decorations**
**Printers Trays**
**Gourmet Jams & Jellies**
**French Broad River Decoys**
**Country Shelves**
**Scented Candles**
**Open May 1 thru Dec. 31**

**Turkey Inn Rte. 371 N. of Logan**

**Men’s from $10 to $150**

**Open Daily 10-6**

**(814) 239-7677**
While enjoying the National Folk Festival, come to Downtown Johnstown for these special points of interest.