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July 30,31,Aug. 1,2,1936

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BUCKNELL UNIVERSITY
Lewisburg, Pa.

JULY 30, 1936

We welcome to this first Pennsylvania Folk-Festival to be held in our Memorial Stadium the hundreds of men and women who are participating on the program and serving on the Committees, and the numerous others who have come as spectators.

It is our hope that this authentic presentation of the early Pennsylvania arts will serve two useful purposes in harmony with the service a College should render the community:

First: to remind us that our Pennsylvania ancestors were men and women of high intelligence and genuine culture, and to inspire us to recapture for our own comfort-loving generation a larger measure of that sturdiness of character and resourcefulness of spirit that they possessed.

Second: to interpret our great Commonwealth to us in a manner which will stir within us an increased appreciation of Pennsylvania, its people, and its contribution to civilized life on this Continent. It is truly the "Keystone State" of the Union, but we too often view it through a fog of sectional jealousies and partisan animosities. A clear view of it as a whole, as presented by the various phases of this program, should increase our patriotism and pride in Pennsylvania.

If you enjoy this 1936 Folk Festival and believe it should be repeated in subsequent years, we would be glad to receive your suggestions for future programs.

"Make me a boy again, just for tonight," the poet pleaded. May this Festival make you a boy—or a girl—again during these Festival hours and refresh you with a wave of pleasant memories,—of father and mother, of childhood chums, of youthful gaiety and dreams and aspirations.

Cordially,

ARNAUD C. MARTS,
Acting President.
Pennsylvania Folk Festival
In
Memorial Stadium
BUCKNELL UNIVERSITY
Lewisburg, Pa.

PENNSYLVANIA FOLKLORE

Pennsylvania has been justly regarded as the "Mother of American Folklore", as it attracted more different nationalities than any other of the colonies prior to the Revolution. These people from all parts of Europe brought with them their traditions, manners, customs, superstitions, folk songs, proverbs, furniture, implements, arts and in some cases architecture. In a generation this had become implanted on Pennsylvania soil, as if indigenous, while much was gathered from Indian neighbors, with whom the colonists from Continental Europe always maintained friendly relations. After the Revolution the more adventurous of the Continental pioneers departed for the regions beyond the mountains, likewise many Scotch-Irish, whose imaginative souls teemed with the folklore of Scotland and Ulster. In that way Pennsylvania folklore, ballads, old words, proverbs, and customs spread throughout the widening frontiers of the nation. But on Pennsylvania soil, where it first took on a national life, American folklore should be most fittingly commemorated.

—COLONEL HENRY W. SHOEMAKER, Chairman, State Committee, Pennsylvania Folk Festival.
PRODUCTION STAFF

GEORGE KORSON .......................... Director of Festival
PROF. C. WILLARD SMITH ..................... Stage Director
PROF. GEORGE A. IRLAND ..................... Engineering
PROF. F. E. BURPEE ......................... Property and Equipment
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REGIONAL FOLK FESTIVALS

Preceding the Pennsylvania Folk Festival, five regional folk festivals were held in the state, and grateful acknowledgment is here made of their valuable contributions to this program.

PHILADELPHIA REGION
At Philadelphia, May 3, 4 and 5
Sponsored by the Philadelphia Bucknell Alumni Club
Mrs. Joseph W. Henderson, chairman
Romain C. Hassrick, Esq., men’s chairman
Walter Eldridge, regional director

CENTRAL PENNSYLVANIA REGION
At Altoona, May 15
Sponsored by the Altoona Education Association
Colonel Henry W. Shoemaker, chairman
Evers E. Lewis, regional director

ANTHRACITE COAL REGION
At Wilkes-Barre, May 25
Sponsored by the Playground & Recreation Association of the Wyoming Valley
Colonel Ernest G. Smith, chairman
Miss Ruth E. Swezey, regional director

WESTERN PENNSYLVANIA REGION
At Pittsburgh, May 30
Sponsored by the Committee for Western Pennsylvania Folklore
Louis C. Schroeder, chairman and regional director

PENNSYLVANIA-GERMAN REGION
At Allentown, June 26 and 27
Sponsored by Allentown Recreation Commission
Percy B. Ruhe, President
Miss Irene Welty, Supervisor
Rev. Thomas R. Brendle, chairman
William S. Troxell, regional director
PROGRAM
OLIVER J. DECKER, ESQ., Presiding

Opening Night
THURSDAY, JULY 30, 1936
8:00 P. M. EST

Pre-Program Concert 7:30 to 8 P. M.
103rd Cavalry Band, Edward S. Calhoun, director

RACIAL FOLKLORE

I. PENNSYLVANIA INDIAN LORE

Indians participating in this folk festival are mostly Senecas coming from the Cornplanter Reservation in Warren County and from neighboring Seneca Reservations across the state line in New York, Chief Strong Fox, leader.

1. Indian Prayer Song
2. Medicine Dance
3. War Dance

The Seneca Indians resident in Pennsylvania are on the Reservation granted to Chief Cornplanter in recognition of his resolute and devoted service to both the Proprietary and State Governments of Pennsylvania, in Warren County, near the New York State line. The Seneca Indians were one of the original Five Nations and the leader of the Six Nations. The Senecas always were the dominating tribe in Pennsylvania and the most ferocious in warfare. Today their descendents are industrious and peaceful citizens.—FREDERIC A. GODCHARLES, noted historian, former State Librarian.

II. FOLK SONGS OF PENNSYLVANIA RACES

Sunbury High School Girls’ High School Glee Club, Miss Katherine Reed, Director.

1. "Tiritomba" - Italian Folk Song.
4. ”The Galway Piper”—Irish Folk Song.
5. “All Through The Night”—Old Welsh.

This chorus is a three-time winner of the state championship for high school girls’ glee clubs.

III. UKRAINIAN FOLK DANCES

Participants are pupils of the Ukrainian School of Folk and Ballet Dances, under direction of Prof. Ivan Zablotzki. Their homes are in the anthracite region.

1. Kateryna Khersonka ........................................ Folk ballet dance
2. Kozachok .................................................. Solo, Anna Shpur (8 years old)
3. Hrechanyky .................................................. Buckwheat harvest dance
4. Chumak—Historical dance dating to the days of Czarina Catherine II
5. Historical Battle Dance—Dance of the Knights of Zaporogge, Ukrainian heroes.
6. Hopak Kolom .....Circle dance, most popular of Ukrainian folk dances

Piano—Anna Mekelyta
Violin—Peter Dnistran

Sponsored by Ukrainian National League of Luzerne County
Vladimir Kraykowski, President
Ukrainians belong to the family of Slav nations. While they are largely industrial workers in Pennsylvania, farming has been their chief occupation for centuries. They have a distinctive folk culture of their own. Much of their feeling for beauty is expressed through music. Their folk songs and folk dances, of which they have a great variety, are closely connected with the customs of the people.—VLADIMIR KRAYKOWSKI.

IV. NEGRO SPIRITUALS

Colored Community Chorus of Clearfield County. Reginald B. Dennis, director, Roy Hansard, accompanist.

1. Great Day
2. Inchin’ Along
3. Hear Me Praying
4. Ride on Jesus
5. Study War No More

SPONSORED by WPA Music Division, Clearfield County

The Negro can well feel proud of his place in Pennsylvania as an early inhabitant. The first Quaker settlers were not averse to having Negro slaves, and the famous protest of representative residents of Germantown in 1688, shows that their condition was sympathetically regarded. On Pennsylvania soil, in the 19th Century, was enacted one of the most dramatic episodes of the warfare against Negro slavery, the Underground Railroad. It had as many branches as a modern steam railroad and its stations were legion. This thrilling period was one of the inspirations of Mrs. Stowe’s “Uncle Tom’s Cabin,” and created some of John Greenleaf Whittier’s finest poetry. A colony for runaway slaves sprang up in the wilds of Clearfield and Clinton Counties about 1840, where living among the Indians the colored people were able to escape detection. The long period of danger and persecution aroused, in the hearts of the colored people, a musical saga and if the folklore and folksongs of the fugitive Negroes in Pennsylvania had been collected, many original themes would have been saved from oblivion.—COLONEL HENRY W. SHOEMAKER.

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V. GYPSY FOLK MUSIC

WPA Gypsy Ensemble of Allegheny County. Alex Bogar, Director

1. Overture ........................................................................................................ Romany
2. Gypsy-Hungarian Czardas ................................................................. Traditional
3. Gypsy Folk Song—Dombo’ var ......................................................... Traditional
   Guzta Horvath
4. Gypsy Songs—Hallo Buda Pesth ....................................................... Unknown
5. Cymbalom Solo—Gypsy Love .......................................................... Unknown
   Alex Bogar
6. Selection of Gypsy Dances ......................................................... The Maid of Puszta

Sponsored by the WPA Allegheny County Music Division, James G. Borelli, Project Head.

Probably no more interesting people appeared in the Pennsylvania colonial melting pot than the "Tzech-ener" or Pennsylvania-German Gypsies, who first began touring the eastern part of the colony in bands, about 1760. Persecuted cruelly in Germany, they sold themselves as redemptioners, and arrived in Pennsylvania along with various other types of German speaking colonists. Re-sold on the docks at Philadelphia, by the ship captains, as hostlers, blacksmiths, farm hands, or house servants their first aim was to free themselves of bondage. A few ran away, while others bought their way to freedom, while others married the sons or daughters of their proprietors. Gradually the clans re-assembled around Reading, York, Lancaster, and Philadelphia and they began wandering on foot, on horseback, or on donkey-back, and it was not until well into the 19th Century that they began their wagon life.—COLONEL HENRY W. SHOEMAKER.

VI. PENNSYLVANIA-GERMAN FOLKLORE

William S. Troxell, "Pumpernickle Bill" of the Allentown Morning Call, Master of Ceremonies.

Participants in this program are: Mr. and Mrs. Wm. S. Troxell, Rev. and Mrs. T. R. Brendle, Dr. and Mrs. E. J. Balliet, Mr. and Mrs. Paul Wieand, Mr. and Mrs. Allen Stephens, Mr. and Mrs. William Gensler, Mr. and Mrs. Joseph Guth, Mr. and Mrs. Ray Ritter, Mr. and Mrs. Frank Forgan, Mr. and Mrs. Marvin Wetzel, Mr. and Mrs. Francis Roth, Mr. and Mrs. Alton Knerr, Clinton Gackenbach, Elmer Rex, Franklin Hunsicker, William Grim, Clifford Wetzel, Paul Haas, Moulton DeLong, Audra Miller, Bessie Haas, Althea Burkhart, Hilda Roth, Goldie Held, Mrs. Emma Seidman.

1. Promenade and game—M’r Schlachta ’n alter Hawns (We Will Kill An Old Rooster)
2. Ballad—Des Bucklich Mannle ...................................................... The Women
   (The Little Hunch-back)
3. Game-(a) Ous Tziala fer Blumsock shpiela ............... Audra Miller
   (Counting Out To Play Blumsock)
   (b)Blumsock
4. Game-M’r Shwimma iwwer der Schuyllkill
   (We’ll Swim Across the Schuyllkill)
5. Ballad—0 Fensa Mous ................................................................. Paul Wieand, leader
   (Oh Chipmunk!)
6. English Game - Drunken Sailor
7. Lullaby—Shlofe, Bubble, Shlofe ................................................. Paul Wieand
   (Sleep, Little One, Sleep)
8. Ballad and Dance—Wos Kon Ich so Tzwitserich Donsa, Marvin Wetzel
   (What a Nimble Dancer am I)
9. Plain Quadrille
Leather Corner Post, Lehigh County
Elmer Rex, Figure Caller

10. Song—Es Felt Mier so Shwear
(With Sorrow Do We Part)
Sponsored by the Allentown Recreation Commission, Percy B. Ruhe, President, Miss Irene Welty, Supervisor.

The main body of Pennsylvania-German folklore had its origin in the Germany of the 17th and 18th Century. Many of the beliefs, superstitions, proverbs, songs, ballads, dances, jigs, and customs were brought over by the early immigrants. To this folklore was added through the years the folklore which arose as the immigrants and their descendants adapted themselves to their new surroundings. There have also been further enrichments through the influence of later waves of immigration from Germany, and also by contact with the English culture of Pennsylvania. The survival of our distinguished folklore has been due largely to the so-called Pennsylvania-German dialect which is still spoken by thousands of persons. In all probability there is today no group of people in our country whose folklore surpasses that of the Pennsylvania-German in variety and richness.—WILLIAM S. TROXELL.

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2 P. M. EST

I. GYPSY MUSIC

WPA Gypsy Ensemble of Allegheny County. Alex Bogar, Director.
1. Serenade—The Two Guitars ........................................................... Horlick
2. Cymbalom Solo—La Boheme - Alex Bogar ................................. Puccini
3. (a) The Glow Worm ................................................................. Lincke
   (b) Hungarian Dance No. 5 ........................................ Brahms

Sponsored by the WPA Allegheny County Music Division, James C. Borelli, Project Head.

II. PENNSYLVANIA-GERMAN FOLKLORE

1. Ballad—Der Jug hot ’n Loch ............................... Bessie and Paul Haas
   (There is a Hole in the Jug)
2. Game—Grobba Sheesa .......................... Pennsylvania-German Group
   (Shooting Crows)

Sponsored by the Allentown Recreation Commission, Percy B. Ruhe, President, Miss Irene Welty, Supervisor.

III. ENGLISH, SCOTTISH, WESTERN PENNSYLVANIA BALLADS

1. John Riley
2. Lord Arnold
3. Fair Eleanor


Sponsored by Committee for Western Pennsylvania, Louis C. Schroeder, Director.

Mrs. Hannah Sayre is seventy-four-years old. She is a descendant of English pioneers who settled in Western Pennsylvania before the Revolution and is part Indian. She knows many survivals of Anglo-Saxon and Scottish ballads brought to Pennsylvania by the early settlers.

IV. LORE OF THE VANISHED LUMBER AND RIVER RAFTING INDUSTRIES


Represented by Squire Samuel Gall, bull fiddle; Harry Alexander and Harold Heisey, fiddles; William Spotts, guitar; Howard Spotts, banjo; and Emory Hanna, clog dancer.

   Bummers' Reel
   Wild Indian Reel
   Old Susquehanna Clog
   Emory Hanna
   Seven Little Devils
   Ha Ha Ha Reel

2. Pioneer Lumberjacks and River Raftmen
   Larry O'Gaff

   (Pioneer lumberjacks' favorite jig tune)

   Jiggers: Sam Pfoutz, 82, and Jesse Phillips, 75, both of McElhattan.

Raftmen's Tunes

E. B. McCormick, 87, of Cherry Tree, veteran raftman-fiddler.

George Kirk, in his 100th year, of Luthersburg, veteran river raftman; and John W. Holopeter, 96, of Rockton, a veteran lumberjack, will be guests of this program.

Tradition tells us that the first raft to go down the West Branch of the Susquehanna River was about in the year 1840. A small cabin or "shack" was built on each raft, in which the men in charge of the raft ate and slept. Rafting operations were necessarily confined to the Spring, although rafting floods came frequently at other times during the summer months. Logging began on the river in the early fifties of the last century when the first drive was made out of Clearfield Creek, and was gradually extended to the upper reaches of the Susquehanna River and its tributaries.—GEORGE KIRK.

The rafting industry (in Western Pennsylvania) goes back to the first settlement along the Clarion and Allegheny Rivers. A hundred years ago Pittsburgh was starting to grow. There were no railroads to speak of at that time. Jefferson, Forest, Elk, Warren and McKean Counties were covered with the finest stand of white pine and hemlock east of the Mississippi River. Pittsburgh in her growth needed lumber. The easy way to get it there was by river current, so the rafting industry was born.—GEORGE P. SHEFFER.

Anthracite Miners tuning up for the Festival

Chief Strong Fox of the Seneca Tribe
FRIDAY, JULY 31, 1936
8:00 P. M. EST
OCCUPATIONAL FOLKLORE
PRE-PROGRAM CONCERT 7:30-8:00, TURBOTVILLE BOYS BAND
H. Donley Barr, Director

I. INDIAN LORE
1. Great Feather Dance (Part of corn planting rite)
2. Green Corn Dance
3. Harvest Dance

See note to opening night's program.

II. PENNSYLVANIA-GERMAN FOLKLORE
1. SONG—Maid'l Wit Duh Mich?
   (Little Girl, Do You Want Me?)—portraying
   Shoemaker, Ray Ritter
   Blacksmith, Moulton DeLong
   Puppet maker, Joseph Guth
2. GAME—Mush Rera
   (Stirring Corn Meal)
   (a) Budder Dreya ........................................ (Churning Butter)
   (b) Budder Wiega ........................................ (Weighing Butter)
   (c) Board Fens Weissa .................................. (White Washing a board fence)
   (d) Shwom Bawda ........................................ (Wading through the meadow)
   (e) Hinkel Shtol Butza ................................. (Cleaning the Hen House)
   (f) Kerscha Rubba ....................................... (Picking Cherries)
3. SPINNING SONG—Shpinn, Shpinn, My Lievie Dochter
   (Spin, Spin, My Dear Daughter)
   Mother: Mabel Wieand
   Daughter: Margaret Ritter

Margaret Ritter learned to spin from a 92-year-old woman in Allentown, Lehigh County, in the Spring of 1936.

III. PENNSYLVANIA CANAL LORE
1. Three More Locks Ahead .................................... Harvey B. Gaul
   (Old Pennsylvania Canal fragments collected and pieced together by Dr. Gaul)
   Sung by Milton Chorus, W. Caldwell Mathias, Director.
2. Ballad—Paddy and the Railroad .......................... Unknown
   W. Caldwell Mathias
   Dorothy Summers, Catherine Harmon, Mildred Saltade, Sara Frymire, Isabel Rhoads, Margaret Bitterman, Ella Follmer, Rhea Strine, Mae Lochman, Earnest Bottinger, Starret Wentzel, Harry Bitterman, Stanley Billig, Norman Dwire, Harold Moltz, Sydney Faust, Malcolm Follmer.

IV. SEA CHANTEYS OF OLD PHILADELPHIA
1. Away Rio .................................................... Capstan
2. Boney ....................................................... Short haul
3. Seaman's Alphabet ....................................... fo'c'sil
4. Blow the Man Down ....................................... Long haul
5. Rolling Home .............................................. fo'c'sil

Chanteys were the work songs of the sea in the glorious days of the sailing vessel. They were sung while performing all tasks of labor. The fo'c'sil songs, however, were used as a form of recreation, and they were sung along the Philadelphia waterfront between sailings. Chanteys were divided into two classes, long haul and short haul. The long haul was subdivided into (a) capstan and pumping, and (b) short haul.—LEO B. REAGAN.
V. SONGS OF THE CONESTOGA WAGONERS

The participants, residents of Dauphin County, are: H. C. Frey, Harry Shelly, George Poff, Paul Shoff, and John L. Frey, singers; J. William Frey, banjo; Carl Burg, fiddle; and Robert Kline, song leader. The songs were collected by H. C. Frey.

1. Darby Ram ................................................................. Chorus
2. Little Brown Jug .......................................................... Chorus
3. Lauterbach ................................................................. Chorus
4. Doktor Eisenhart, solo .................................................. George Poff
5. O Du Lieber Augustin ................................................... Chorus
6. Joe Bowers, solo ......................................................... Paul Shoff
7. Over There ................................................................. Chorus
8. Fiddle Tunes .............................................................. Carl Burg
9. The Wagoners’ Curse on the Railroad ............................. Chorus

Despite their lives of hardship, the Pennsylvania-German teamsters who drove the Conestoga wagons in pioneer days were full of merriment and music. There was seldom an idle fiddle at their stopping places. Their tavern songs, some German and some English, were sung to the accompaniment of the violin or accordion, or perhaps the banjo, but more frequently to the rhythm of boots tapping on the floor. Wagoning declined about the Civil War period. “The Wagoners’ Curse on the Railroad” put the climax to the singing of Conestoga wagon teamsters.—H. C. FREY.
VI. ANTHRACITE COAL MINERS' FOLKLORE

Most of the miners taking part in this program were selected at the Anthracite Regional Folk Festival held at Wilkes-Barre, May 25. It was sponsored by Playground and Recreation Association of the Wyoming Valley, Colonel Ernest G. Smith, President; Miss Ruth E. Swezey, Supervisor.

Con McCole of Wilkes-Barre, Master of Ceremonies.

1. Opening—Soldier's Joy

Anthony Connor and James Connor, harmonicas; Barney Kelly, Dennis P. Coyle, Christ Totten, fiddles; Art Stover, guitar; Tim Gallagher, banjo; George "Corks" Kramer, bones; Anthony Yeager, accordion.

2. Miner's Story ................................................................. Con McCole
3. The Old Miner's Refrain ................................................ Don Walsh
4. Ballad: Down, Down, Down ........................................... Bill Keating
5. Clog: The Pottsville Clog


6. Ballad: Down in a Coal Mine ........................................... Morgan Jones
7. Mine Mule Dance: Reels—Pigeon on the Gate ................. Bonny Kate

Matt Himlin and Gene Marley inside the mule costume; Tim Gallagher, guitar; and Dennis P. Coyle, fiddle.

8. Jig: duo—The Irish Washerwoman
Matt Farrell and Bob Quigley, dancers; Christ Totten, fiddle.
9. Fiddle Tune: The Green Fields of America ...................... Christ Totten
10. Jig: duo—The Frost is All Over
Dennis P. Coyle, Tim Gallagher, dancers; Christ Totten, fiddler.
11. When The Breaker Starts Up Full Time ........................ Jerry Byrnes
    Dan Walsh
12. Tune: duo: Tim Finnegan's Wake
    Barney Kelly, 78, fiddle
    Art Stover, 60, guitar
13. Jig: Jackson's Coming Home


14. Finale: Off to Donnebrook ............................................. Entire Group

One of the most unique veins of occupational folklore is that which was inspired by the anthracite coal mining industry. This traditional minstrelsy arose spontaneously shortly after the Civil War and flourished until comparatively recent years. Songs and ballads, reflecting mining life in these hard coal fields, were written or improvised mostly by English, Welsh, and Irish miners. They were spread across county lines by strolling minstrels, themselves miners.
SATURDAY AFTERNOON, AUGUST 1, 1936

2:00 P.M. EST

I. STEPHEN FOSTERS SONGS

Mrs. Mary Hite-Bowman Morgan

1. Beautiful Dreamer
   This is considered by many as the best of Foster's later songs.
2. Jeanie With the Light Brown Hair
   Foster may have had his wife in mind when he wrote this song. He called her Jennie or Jeanie. She was Jane McDowell Foster.
3. Gentle Annie
   Stephen Foster was born in Pittsburgh on July 4, 1826 and did his best work while living in that city. He attended Athens Academy, Bradford County, and his first musical composition, “Tioga Waltz” was named after Tioga Point in that county.

II. GERMAN FOLK SONGS

United Singers of Williamsport and Sunbury.
(The Williamsport Turnverein and the Concordia Male Chorus of Sunbury)
Prof. I. W. Rothenberg, Director.

1. Maedele Ruck, Ruck, Ruck .................. A humorous peasant love song
2. An die Heimat ...........A folksong extolling the beauties of the home-land
3. Das Volkslied ......................... Describing how the folksong was born
4. Du, du Liegst Mir im Herzen,
   One of the best known of German folksongs
5. Der Jaeger aus Kurpfalz ...................... A lively Rhenish hunting song

III. RIVER RAFTING LORÉ

Chester-Lancaster County Old-Time Fiddlers' Association
Represented by Squire Samuel Gall, bull fiddle; Harry Alexander and Harold Heisey, fiddles; William Spotts, guitar; Howard Spotts, banjo; and Emory Hanna, clog dancer.

Bummers’ Reel
Wild Indian Reel
Old Susquehanna Clog—solo
Emory Hanna
Seven Little Devils
Ha Ha Ha Reel

IV. INDIAN ADOPTION CEREMONY

Eagle Boy Scouts, first class Girl Scouts and torch-bearer Camp Fire Girls will be adopted by the Indians in a traditional ceremony. They will receive the sacred obligation of the Seneca Tribe.

Ukrainian Folk Dancers
SATURDAY NIGHT, AUGUST 1, 1936

8:00 P.M. EST

Pre-Program Concert, 7:30-8:00 P.M. Williamsport Symphony Orchestra
E. Hart Bugbee, Conductor.

CONTEST NIGHT

This features a square-dancing contest in which teams representing five legions of the state will compete for the state championship. This carries with it a cash award of $100, offered by the folk festival committee. Competitors for individual events will be selected by judges from among performers appearing in the course of the folk festival.

I. PENNSYLVANIA-GERMAN FOLKLORE

1. SONG—In Poland Shtaid 'n Hous ................................................ Group
   (There is a House in Poland)

2. SUPERSTITION—S Bavy is aw gowoxa un kon net ei shlofa
   (The baby is livergrown and cannot sleep).
   (a) Reidie, Reidie Goulie .................................................... Paul Wieand
   (Ride, Ride Horsie)

   (b) 'S Kummet helft won shunsh nix .................................... Allen Stephens
   (The horse collar helps when nothing else can)

3. GAME—Roda Rosa sin so Shae .............................................. Group
   (Red Roses are so Pretty)

II. CONTESTS

1. Ballad Singers
2. Fiddlers
3. Jiggers

III. INTERLUDE

Russian Folk Songs

St. Michael’s Russian Orthodox A Cappella Choir of Mt. Carmel, Peter Donskoy, director.

1. Beautiful Girl ................................................................. Rimsky-Korsakoff
2. Dream of A Young Girl ..................................................... Rimsky-Korsakoff
3. Dubinushka ........................................................................ Kibalchich
4. Along the St. Petersburg Road ............................................. Ancient folksong

IV. CONTESTS

1. Country Auctioneers
2. Tall Story Tellers
3. Street Criers
   (a) Old Philadelphia Cries
   (b) Pennsylvania-German Cries

V. SQUARE-DANCE CONTEST

1. Pennsylvania-German Region
   Elmer Rex, Figure Caller
   Dancers: Francis Roth, Mrs. Emma Seideman, Clinton Gackenbach, Althea Burkhart, Franklin Hunsicker, Hilda Roth, William Grim and Goldie Held.
   Accompanists: Simeon Sell, fiddle; Clifford Wetzel, banjo; and Willis Reinert, bass fiddle.

2. Philadelphia Region
   George Althouse, Figure Caller
   Dancers: Mr. and Mrs. William Warren; Mr. and Mrs. Stanley Johnson; William Lindsay, Alice Brown, Margaret Johnston and George Althouse.
3. Anthracite Coal Region
Charles E. Hawk, Figure Caller
Dancers: Kenneth E. Hawk, Kathryn Bempkins, Robert Hawk, Emily Bempkins, Peter Hawk, Mrs. Chris McNally, Linwood Shades and Elsie Keiper.
Accompanists: William Price, fiddler; Stacy Kreidler, accordion.

4. Western Pennsylvania Region
Carl W. Long, Figure Caller
Dancers: Mr. and Mrs. Ira Lohr, Mr. and Mrs. F. H. Hudson, Mr. and Mrs. Mike Terrify, Mr. and Mrs. W. H. Klingensmith and Mrs. Joseph Ferri.
Accompanists: Max Goodlin, fiddler; Joseph Ferri, guitar.

5. Central Pennsylvania Region
Elmer Solomon, Figure Caller
Dancers: Elmer Krick, Mrs. Bessie Krick, Ralph Kline, Mrs. Ralph Kline, Barney Sullivan, Mrs. Iva Sullivan, Merrill Miller, Mrs. Miriam Miller.
Accompanists: Archie Miller, violin; Earl Solomon, guitar; and Earl Miller, banjo.

JUDGES
Sarah Gertrude Knott, Dallas, Texas
Major M. J. Pickering, St. Louis, Mo.
Louis C. Schroeder, Pittsburgh
E. W. Hess, Clearfield
Thomas Wood, Muncy
SUNDAY, AUGUST 2, 1936
6:00 P. M. EST

HYMN SING

I. THE LORDS PRAYER
Musical Arrangement, Josephine Forsyth
Sung by Mrs. Mary Hite-Bowman Morgan
Accompanist: Miss Forsyth

II. COMMUNITY SINGING
Prof. I. W. Rothenberg — Song Leader
I Need Thee Every Hour—Robert Lowry, 1872
I need Thee ev’ry hour, Most gracious Lord:
No tender voice like Thine can peace afford.
I need Thee, O I need Thee, Ev’ry hour I need Thee;
O bless me now, my Saviour, I come to Thee.

III. PENNSYLVANIA HYMNS
1. Stand Up, Stand Up for Jesus
   Geibel-Duffield, 1858
2. O Little Town of Bethlehem
   Brooke-Redner, 1868
3. I Love to Tell the Story
   William G. Fisher, 1835

These famous old hymns, composed by Pennsylvania hymn writers, sung by an interdenominational choir. The singers come from four counties:
Union, Snyder, Montour and Northumberland.
Director, W. Caldwell Mathias: Accompanist, Robert N. Sheffer.

IV. IN MEMORY OF OLE BULL
Dr. Will George Butler, Director of Music,
Mansfield State Teacher’s College
1. Mountain Vision
   Ole Bull
2. Nocturne in G
   Butler
3. Andante Religioso
   Butler
4. Gypsy Dance
   Butler
5. Visions of Oleana
   Butler

Dr. Will George Butler’s composition, “Visions of Oleana” was inspired by his visit to Ole Bull’s forgotten colony.
Ole Bull, famous violinist, was very fond of Pennsylvania. He came to America in 1843 and gave his first recital in New York on November 29 of that year. He played many concerts in Philadelphia, the last in 1852, when he founded the Oleana Colony in Potter County.—DR. WILL GEORGE BUTLER.

V. COMMUNITY SINGING
Prof. I. W. Rothenberg, Song Leader
Saviour, Thy Dying Love—Robert Lowry, 1871
Saviour, Thy dying love Thou gavest me,
Nor should I aught withhold, Dear Lord, from Thee;
In love my soul would bow, My heart fulfill its vow,
Some off’rins bring Thee now, Something for Thee.

J. J. NEWBERRY & CO.
5-10-25c. STORES
Throughout Pennsylvania
VI. COMPOSITIONS OF GWYLIM GWENT
Shawnee Choral Society of Plymouth
Mrs. David W. Jayne, Director
Mrs. Edwin Morgan, Accompanist
1. The Voyage
2. In Those Days
3. The Summer

In singing this program, the Shawnee Choral Society honors the memory of a fellow townsman.

Gwylim Gwent was born in Nanty-I-Glo, South Wales, July 28, 1834. He came to this country in 1865 and made his home in Plymouth. His creative years were spent in this mining town and there he achieved international fame as a composer. Many of his musical scores were scrawled on the side of trams and the pit-props in the coal-face, down in the mines. He died in 1899 leaving over two hundred compositions which are used today by glee clubs, choirs and bands.—PROF. H. S. JONES, Plymouth.

VII. COMMUNITY SINGING
Prof. I. W. Rothenberg, Song Leader

O Master, Let Me Walk With Thee—Washington Gladden, 1879

O Master, let me walk with Thee In lowly paths of service free; Tell me Thy secret; help me bear, The strain of toil, the fret of care.

Help me the slow of heart to move, By some clear, winning word of love; Teach me the wayward feet to stay, And guide them in the homeward way.

VIII. PENNSYLVANIA HYMNS
Four-County Choir, W. Caldwell Mathias, Director.

Dr. Butler directing his own composition.

1. Jesus, My Shepherd Let Me Share Harbaugh, 1859
2. Thou By Heavenly Hosts Adored Harbaugh, 1860
3. Jesus I Live To Thee Harbaugh,
4. FINALE—Massed Chorus—Long Live America Dr. Will George Butler Church, Lewisburg.

Dr. Butler, directing.

Note—Prof. Robert Lowry was for a number of years on the Faculty of Bucknell University.

Washington Gladden was born in Potts Grove, Northumberland County.
COMPLIMENTS OF

Andrew J. Sordoni
FRONTIERS FORWARD

THE first Western frontier in this country was in Pennsylvania. Originally it was the Susquehanna River; then it was pushed to the Alleghenies and finally, after the French and Indian War, it reached Pittsburgh. From that point the vast majority of pioneers who settled the Middle West, the Southwest and the Far West set forth on their long, perilous journeys, and the original adventurers travelled in the Conestoga Wagon, a distinctively Pennsylvania product that was the parent of the later "covered wagon" or Prairie Schooner.

From the Conestoga Wagon to the modern streamline train almost baffles the imagination. But just as travel has progressed, opening new frontiers and opportunities, so have the graphic arts kept pace with modern trends.

We've gone a long ways, indeed, from Conestoga-Wagon days. And the printing industry, the beacon that lights the way, has gone far from the period when men first cut their impressions in stone.

The name Colyer in New Jersey for more than a hundred years has stood for progress and development. Like the pioneers of old, Colyer traditionally moves forward to new frontiers and progress.

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