

Howlango Trails

A Journal of the European-American Folk



Music is the Language of the Soul

A Voyage into Antiquity -- Upon the Wings of Song!
By Otto A. Krumbach

Master Mythmaker: J. R. R. Tolkien - Part Two
By Robert Blumetti

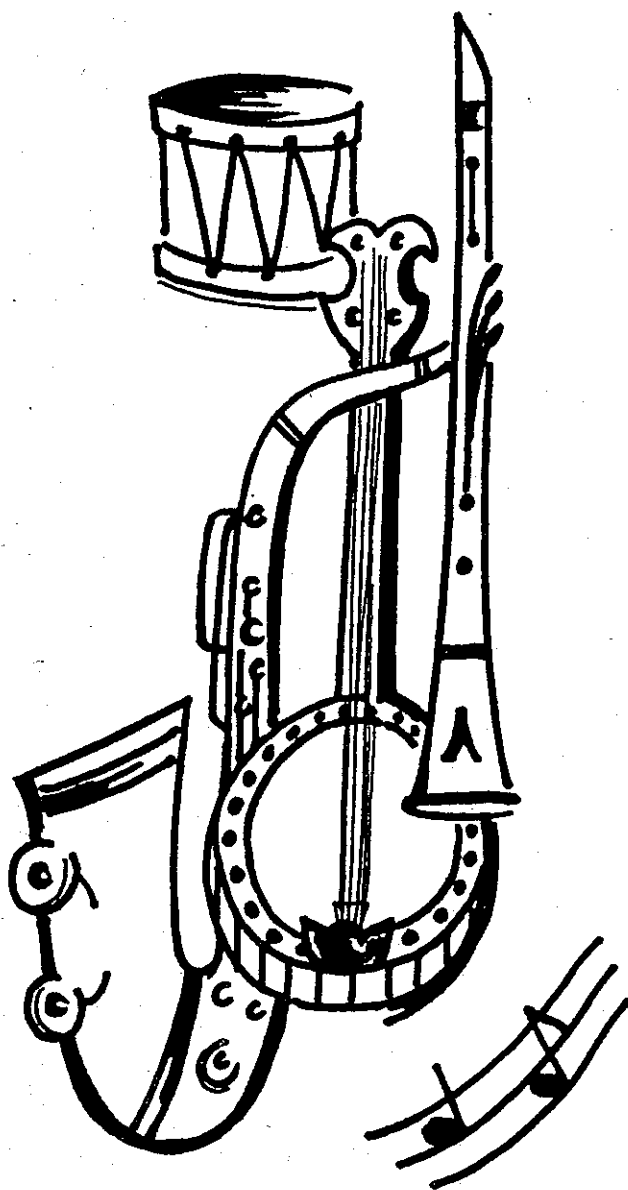
The European-American Language
By Harold F. Wahl

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By Paul Stefanik

The Origin of Wisdom
By Garman Lord

Dance They Must
HT New Service

And More.....



Editorial Staff

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The Turn Toward Ethnicity

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FREE SPEECH DEPARTMENT

Here's your chance! Readers are invited to sound off to let the editors and other readers know how it really is - or whatever! Letters to the Editor will be printed in whole or in part unless otherwise restricted by the writers.

Dear Editor:

...I would like to see some articles on Belgium - the forgotten country! There are many misconceptions about this country because of lack of information...

Mrs. Elsie Viissers
Ellicott City, MD

DEAR MRS VISSERS:

WE SHARE YOUR DESIRE AND HOPE TO COVER ALL AREAS OF EUROPE AS TIME GOES BY.

ED. STAFF

Dear Editor:

Your philosophical articles are sort of fun to read but we need more practical information. How on earth does anyone find out about folk or ethnic practices going on anywhere, including one's own home town? Do you think you can gradually provide references including names and addresses to which interested parties could refer?...

George Kramer
MINNEAPOLIS, MN

DEAR MR. KRAMER:

WE HOPE TO DO JUST THAT! WE RECOGNIZE THE NEED. A STUDY GROUP WHICH WILL CONCENTRATE UPON THE COMPILATION OF ACCURATE DIRECTORIES IS CONTEMPLATED. THANKS FOR THE SUGGESTION.

ED. STAFF

Dear Editor:

...I thought your first issue was pretty good. One thing, though, you might have more material about our Grecian European heritage. I notice the names of ancient Greek and Roman gods are often used in space programs...

Anthony P. Deleporte
Princeton, NJ

DEAR MR DELEPORTE:

WE ARE ENCOURAGING PERSONS TO SEND IN AUTHORITATIVE MATERIAL ABOUT ANY HERITAGE SUBJECT THEY THINK IS OF INTEREST. WE'LL WRITE THE MATERIAL UP OR JUST EDIT THEIR WRITTEN VERSIONS AND SEND THE PROPOSED COPY BACK FOR APPROVAL. HOW'S THAT?

ED. STAFF

Dear Editor:

...I thought the article by Elaine D. Rapp, Nurturing Heroes, was pretty good but not very realistic. The way things are going, I only hope my children can grow up aspiring to be at least regular people...

Maureen O'Reilly
Boulder, CO

It is easy to see the reason people turn toward crafts in an increasingly mechanized and depersonalized society. Much the same purpose seems to be served by the new interest many people show in folk dance, folk lore, folk art, antiques, and other examples of by-gone practices. All of these people appear to be seeking individual identities by expressing themselves in unique ways at the same time they are responding to normal social and gregarious urgings.

But what is the driving force behind the turn toward ethnicity which seems to be motivating people of the world? One compelling reason which has not yet been clearly projected seems to stand out in importance.

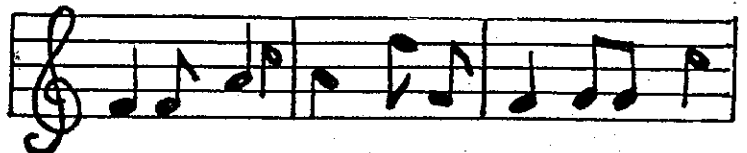
Today's environment presents a wider range of behavioral options than may have ever been available before. On one hand, religious, academic, and governmental institutions extol high values which may inspire rewarding human conduct. On the other hand, societal influences, as spread by way of the mass communications and entertainment processes, suggest very different principles might be used to govern acceptable personal behavior.

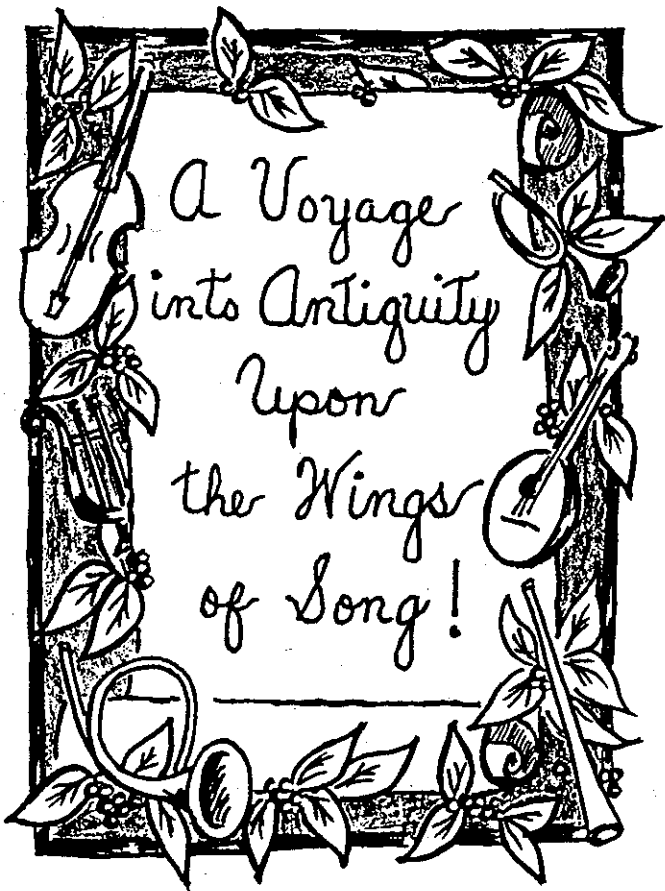
Conflicting standards of social behavior in a society create a most confusing environment. It may be that the contradictory views prevalent today are causing small but growing numbers of people to make similar responses to the situation. These people seem to be turning toward their ethnic origins in determined searches for sound values and realistic practices which will express them!

Few persons feel fully knowledgeable about deep motivations for human behavior. To find new guideposts, practices which had been evolved by ancestral societies are once more being reviewed to determine the possible validity of their use today. The values they seek are those which relate to moral and ethnical questions, the correct educational influences to be brought to bear upon the young, acceptable kinds of sexual and marriage practices, and endless other modes of human behavior.

The positive effect of increased interest in ethnicity may be seen when it is observed that the values which are derived from ethnic interests are usually quite similar to those being projected by responsible institutions! It is also of importance to note that ethnic interest is rising among all of the peoples of the world and its origin should be clearly understood by those who would help create stable societies of the future.

Editorial Staff





A Voyage
into Antiquity
Upon
the Wings
of Song!

The sailors listen in wonder. They beach their dugout canoe. What strange and glorious sounds are these? They walk slowly along a well-trod path to a small village where fellow Cro-Magnon people are busy about their daily tasks. A smiling boy responds to their queries and takes them to a clearing. There they see a young man perched upon a log oblivious to the world around, industriously breathing upon a strange object which makes the delightful sounds!

It is twenty thousand years into the dim past. The first music produced by man is being played somewhere in France. The small instrument is a bird bone flute with two arms, each of which is pierced by three holes. The sounds which flow from this extraordinary object are not accidental tones but are somewhat harmonic sounds!

It will not be until far into the distant future that instruments of this type, saved by some miracle of nature, will be discovered by "modern" people. They will be played with little expectation of pleasing results. To the astonishment of the musicians, the ancient flutes will provide rich and melodious music!

Some of the excitement of these discoveries may be felt by all scholars engaged in musical research as they probe the past to hear the music of their talented ancestors. For reasons which may not yet be clearly understood, their probings often turn toward the musical expressions of their own ancient forebears.

It may be that only part of the appeal of many early European musical efforts lies in their antiquity or in the quaintness of the sounds. It is exciting to discover that the tones of ancient instruments may be able to reach deep within even modern people to evoke feelings much the same as those which arose within the breasts of early listeners.

But much more can be learned on this voyage of exploration into the past. Careful observations reveal the Greek Pythagoreans in the sixth century before Christ discover the stability and ratios of the diatonic scale, revealing the tones, intervals and harmonies of a major or minor scale without chromatic alteration. Other early Greeks go far beyond the delights of musical sounds alone as they assign specific mental and emotional states to pitch arrangements and instrumental combinations. Plato and Aristotle believe music has a direct effect upon the soul as well as upon the actions of mankind.

St. Ambrose arranges the Ambrosian tones of church music in the year 384 and also composes beautiful hymns. The church is now the principal support base for musical creation in Europe and the mainstream of music is the vocal chant. Pope Gregory I, in the sixth century, organizes and codifies traditional melodies. Guido of Arezzo, a Benedictine Monk of Italy, is a musical theorist who lays a permanent foundation for musical notation in the eleventh century when he creates a new series of notes. He calls them do, re, mi, fa, so, la and ti. The new standardization of notation speeds musical creativity all over Europe.

Polyphonic music develops in complexity in Europe, even as new and more expressive instruments are devised. The establishment of contrapuntal music by the sixteenth century merges the three dimensions of music, melody, rhythm, and harmony, into their simplest state of balance. It is called by many, "the golden age of music."

In a spectacular burst of musical creativity, the seventeenth century Baroque era brings a renaissance of musical texture, and new vocal techniques are developed which will lead to soaring arias in operas. The sonata and concerto epoch begins in the eighteenth century with Bach and Handel. Haydn and Mozart advance the form of symphonic expression while Beethoven shows how gigantic the range and scale of the sonata can be.

In the nineteenth century Wagner and Liszt use new harmonic resources in their creations while Brahms carries on the tradition of true classical methods of sonata forms. Verdi in Italy writes music for operas which will not be surpassed.

The twentieth century dawns to the strains of European music which has developed into a complete art form in its own right and become world music. Elsewhere, music yet remains only an adjunct of ceremony or dance.

It may not be an aimless search which motivates people of European origin who listen so intently to the sounds of folk, country, blue grass, or the full range of classical music. As literature relates the thoughts of others, music reveals the deepest feelings of predecessors who have bequeathed their melodic expressions for others to experience. A careful listener may bridge space and roll back the passage of time as he becomes one with those who have preceded him in the voyage of life.

Otto A. Krumbach

master myth maker--

J.R.R. Tolkien



Part Two

Fundamental to Tolkien's method in The Lord of the Rings is a standard literary pose that he did not write the story but was actually only the discoverer of an ancient scroll which contained the legend. The tales, he tells us, were written by two Hobbits, Bilbo Baggins and his nephew Frodo Baggins who called their record of events the Red Book. To give credibility to his claim, he created an elaborate family tree of characters to which the reader could relate.

Tolkien explains that he models Hobbits after himself in all ways except for their physical description. They are small, averaging between two and a half feet in height, and they live in "holes in the ground". These are actually well designed underground houses with all the comforts of home. Hobbits are not related to dwarves or elves but are the distant relatives of man, himself. Tolkien gives them those qualities he himself loves; the love of friendly social gatherings, love of the simple, country life, and a deep appreciation of good simple foods. They also have jovial personalities. In fact, they are somewhat child-like in their habits but, as we discover in Tolkien's books, they are capable of exceptional heroics whenever the situation arises. They have round faces with big, bright eyes and rosy cheeks. They tend to overeat (they eat six good meals a day) and run about with no shoes because their feet are covered with a thick layer of hair and their soles are as hard as leather.

The Hobbits are the central figures in the story. Almost every scene has a Hobbit in it and we see the events unfolding through their eyes. Even though hobbits are not human they have very human qualities which are, in some ways, more human than those of the men of Middle-earth. Hobbits are chosen by fate to fulfill Illuvater's divine plan, rather than the wise or the powerful. Because of their otherwise childlike behavior, their heroism helps to hold the reader.

Tolkien next constructed the Shire for the Hobbits to live in. It is a pleasant place with green fields and small streams. The Shire is dotted with small villages bearing funny sounding names like Hobbiton, Tuchborough, Bywater, Brandy Hall, Frogmorton and Overhill. It is Tolkien's ideal image of the English countryside which he loves so much.

Although Hobbits are creatures of Tolkien's imagination, there may be some mythological foundation for them. Tolkien was very interested in Norse mythology. In Norway there are tales among its sagas of a small, brown-skinned race of men who lived in holes in the ground and were the original inhabitants of the British Isles. They are said to have been shy of the taller Celts and Teutons who later invaded Britain. Legends say they fled into the woodlands to avoid contact with the newcomers. This description of the original aborigines is very similar to Tolkien's Hobbits. Whether Tolkien ever heard of such legends he does not

tell, but one can safely speculate that he must have come across them, considering his love of Norse sagas.

The story line in The Hobbit concerning Bilbo Baggins' confrontation with the dragon Smaug guarding the treasure under the Lonely Mountain, is parallel to the dragon sequence in Beowulf. In each story, a small band of men sets out to where a sleeping dragon is guarding a vast treasure. In spite of his fear, a lone individual steals a jeweled cup. The dragon wakes up and discovers the missing cup and upon being unable to find the thief, sets out to destroy a neighboring community. In both cases the dragon is killed and so is a hero.

In Tolkien's tale, justice and corruption by greed are clearly recognizable. The dragon deserves to die. The dwarves are just in reclaiming their treasure and the dragon unjustifiably attacks a village. Bard, the hero who kills the dragon, is an honorable man who leads his people after their merchant-leaders try to run out. (Is this the Beowulf tale?) Thorin Oakenshield, the king of the dwarves, is seduced by the glitter of the treasure and is overwhelmed by greed. Because of this he must pay by forfeiting his life in battle against the goblin armies.

The Hobbits are in some ways representative of the three different primary European physical types; the tall, blond Nordic of Northern Europe, the short and darker Mediterranean of Southern Europe, and the stocky, round-headed Alpine of Central Europe. Tolkien borrows these characteristics in describing the physical types among the Hobbits of Middle-earth.

Tolkien writes in The Lord of the Rings "Before the crossing of the mountains, the Hobbits had already become divided into three somewhat different breeds; Harfoots, Stoors, and Fallohides. The Harfoots were browner of skin, smaller, and shorter, and they were beardless and bootless; their hands and feet were neat and nimble, and they preferred highlands and hillsides. The Stoors were broader, heavier in build; their feet and hands were larger, and they preferred flat lands and riversides. The Fallohides were fairer of skin and also of hair, they were taller and slimmer than others; they were lovers of trees and of woodlands".

The Fallohides share similar characteristics of the old aristocratic nobles of all European nations who were descended from Germanic tribes, conquered Europe after the fall of Rome and intermarried with local populations. Tolkien writes of the Fallohides who crossed the mountains north of Rivendell and came down the river Hoarwell. In Eriador they soon mingled with the other occupants who had preceded them but, being somewhat bolder and more adventurous, they became leaders and chieftains among clans of Harfoots or Stoors. Even in Bilbo's time a strong Fallohidish strain could still be noted among the greater families, such as the Tooks and the Masters of Buckland.

To be continued.

Robert Blumetti

The European-American Language?

You may have presumed you left your ancestral ethnic language behind forever. You may have even thought it was unique. You may have even believed you spoke in "English", and, of course, you do -- somewhat. But take a moment to fantasize with us during a hypothetical three day excursion speaking today's European-American language.

Perhaps you are a debonair bon vivant seeking only a liaison with a coquette or a femme fatale, or the beau of a petite blonde or brunette; or most likely, you are planning a rendezvous with your fiancee. You call for her at a boutique where she is purchasing lingerie for her trousseau. She has selected some brassieres, a negligee, a peignoir, a new chapeau and some eau de cologne. You comment on her new bouffant coiffure, just acquired at a fashionable salon. You offer to buy her a bouquet while she buys you a boutonniere. You suggest dinner and instruct your chauffeur to drive your sedan de ville along the boulevard, stopping at a fine French restaurant frequented by gourmets and gourmands alike. While waiting in the ornate lobby you marvel at the grandeur of the decor, the ambiance; mauve and taupe walls of moire, applied with gold fleurs-de-lis; elegant crystal chandeliers, jardinieres of exotic plants; and chaise-longues and settees stylishly arranged.

The maitre d'hotel seats you both and presents the a-la-carte and table-d'hote menus, and wishes you bon appetit. He suggests an aperitif. You order vintage champagne. The garcon brings a basket of croissants and brioches, and suggests hors d'oeuvres. You order pate and quiche Lorraine. Your salad dressing is Roguefort. For the soup you have a choice of consomme, bouillon, bouillabaisse or vichyssoise. There is a good selection of entrees: beef ragout, roulade of beef, escargots, cog au vin or chateaubriand. You order two wines, a chablis and a Cabernet Sauvignon. For dessert you order a pie a la mode; then coffee with creme. A cheese tray contains Brie and Camembert. Having finished your sumptuous meal, you wipe your moustache with your serviette; then order cognac for yourself and chartreuse for the lady. You light cigarettes as the maitre d'hotel offers chocolate bon bons and presents the bill. You extend your compliments to the chef, and pay the cashier on the way out. You wait under the marquee for your limousine.

After dinner you have the option of

visiting a gambling casino for a few games of vingt-et-un, baccarat or chemin-de-fer, or of trying your hands at roulette. Your belle lady prefers visiting a famous bistro which presents a revue featuring a repertoire of burlesque, ballet and old time vaudeville. The repartee between the two comedians involves a series of faux pas which proves amusing. A tableau of nudes in silhouette is well received; but the premiere danseuse is summoned for five encores! You bid your companion au revoir at her apartment, and wend your way home.

Next day you suggest luncheon tete-a-tete at a fine German delicatessen, which offers frankfurters with sauerkraut, hamburgers, and their own famous liverwurst served on a fresh kaiser roll; or even pretzels and beer. Your fiancee accuses you of a little male chauvinism and suggests instead the smorgasbord at a local Swedish inn; and later, dinner at a rathskeller. You agree on the nearby Hofbrau, in business since your kindergarten days, which serves fine Wiener schnitzel and tasty sauerbraten with dumplings and red cabbage. After dinner the entertainment includes a German band, dressed in Tyrolean hats and leder-hosen, and playing instruments such as an accordion, a boom bass and even a glockenspiel. Everyone is drinking lager beer and in the mood for the singing of the Schnitzelbonk. The night ends with Auf Wiedersehen and Gesundheit all around, as you all waltz out the door.

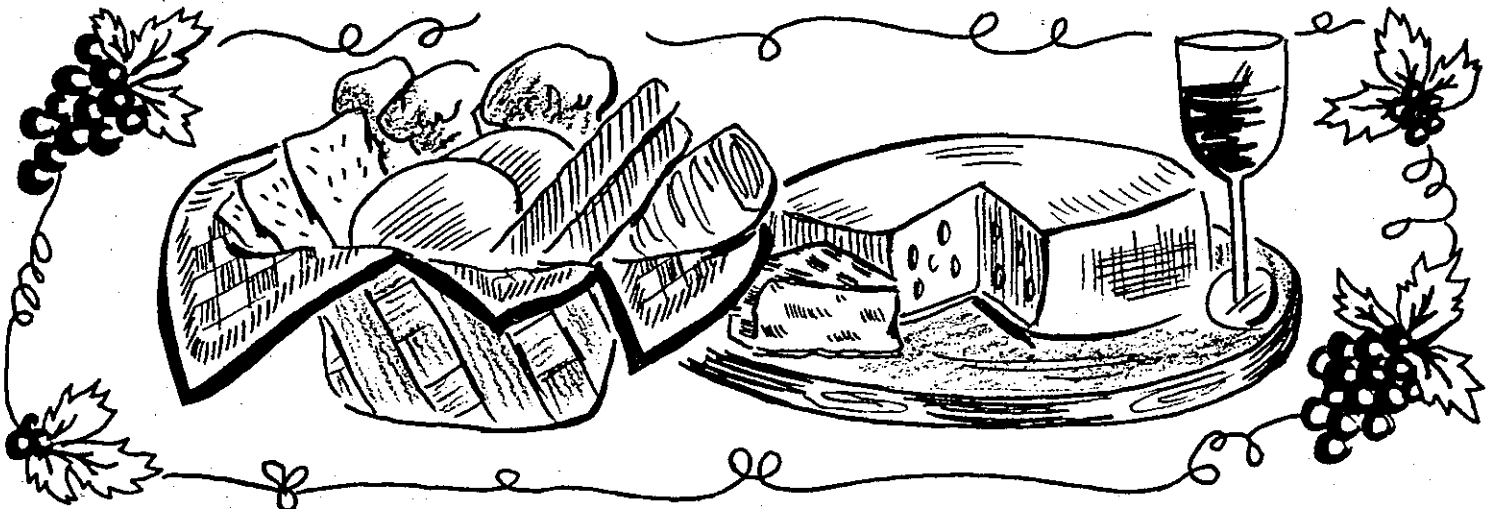
The following day you have lunch at a pizzeria. Of course, you have pepperoni pizza and beer. The evening eventuates at a ristorante, where you are served antipasto, minestrone with escarole, stuffed canneloni and good Italian bread. For the main dish a choice of veal parmesan, manicotti marinara, or fettucini Alfredo, accompanied by a good Chianti. Then spumoni, canoli and espresso.

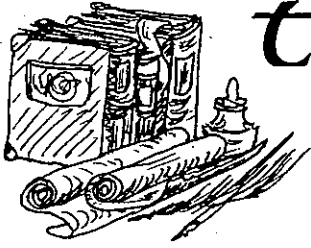
If you had had more time you could have gone to the Chardas for goulash spiced with paprika; drunk a few glasses of vodka or slivovitz, and danced the Polka, led by a group of Hungarian girls in babushkas and dirndls.

With your final liqueur you drink a toast to your three days of European-American fun, pledging "a votre sante", "prosit", "salute", and "skoal"!

Sacre bleau! You're practically multi-lingual!

Harold F. Wahl





the origin of wisdom



Happiness, said Aristotle, is the chief good, and the means for producing it is the finding of the Golden Mean, through moderation in all things. The hardest thing, said Socrates, is to know thyself; the easiest is to give advice. One of the most salient characteristics of any ancient literature that has survived down to the present day is the degree to which it is studded with nuggets of compacted wisdom.

Socrates was presumably talking about man's almost infinite capacity for self-delusion. Each one of us is not one personality but a baffling collection of neighboring personalities, all living and interacting inside the same head. We react one way to one situation, another way to another.

The reason for this state of affairs, as we learn in life, is because we do not normally rationalize and normalize all our internal mental programming to suit the new, but retain it all in the lumber-room of our minds. We then go from one pile to another haphazardly, as convenience may suit. If we were computers, of course, our programs would refuse to run under such conditions. But man, happily, is flesh and blood, and can always believe at least six impossible things before breakfast, all at once, without any obvious way of realizing that anything is wrong. This means that Aristotle was wrong; man is not a rational animal, except when the "mood" strikes him.

Oh well, even the most ancient wisdom was not always perfect! Yet it was still Aristotle who pointed the way out of the human psychological tangle; constant and ruthless self-examination. Each of us must constantly be his own best critic, because "The unexamined life is not worth living."

When Aristotle defined happiness as the chief good, he was thinking in his usual terms of cause and effect. Life is a process, like everything else, and as such is intended to produce some sort of "goods", like a grist-mill produces flour. The "good" that life is meant to produce is happiness, and all one needs to know to produce happiness is that anything in excess is bad and that the happiest path in life lies right through the middle of the greatest number of things. It is interesting to note on every hand that such a precept as this is surely as rarely harked-to today as it was in Aristotle's time, and that though we have known this truth for some twenty-five hundred years, mankind everywhere is just as confused as ever.

Let's take a new tack. Let's take the whole great mass of wisdom and foolishness roughly outlined in the foregoing, lump it all together, and term it the "ontoambiguity principal". Whew! By this we may hope to mean the general mixup of human notions and how they impact upon all our lives, as governed by the kinds of natural laws that the wisdom of the ages has vouchsafed us. Perhaps then we can even devise a new discipline which will enable us to benefit from ancient insight in our own lives.

Even our most ancient ancestors were known to have speculated on exactly these things. Socrates and Aristotle did not spring up out of nothing. They were early Europeans but much of their thinking was older (by far) than their own times and merely reflected their European antecedents all the way back to the hunters and gatherers of the later ice age, and to perhaps even Cro-Magnon times before that. At the same time, they were men, the sons of conquerors, who dwelt amongst a population different from themselves from whom they presumably learned much. Classical Greek philosophy shows much of the cosmic sweep of ancient pan-European thought, melded together with the tidier and more earthbound "clockwork universe" mentality of the descendants of the folks amongst whom they dwelt.

It is crucial to recognize that the philosophies and religions of the Mediterranean basin brought together the Levantine "Earth-Mother" goddess figure and the European "Sky-Father" image. Many "universals" today such as faith, hope, charity, and the golden rule, may begin to be discerned in early "Earth-Mother" philosophies which are seriously challenged by "Sky-Father" verities such as wisdom, generosity, and personal honor. Who needs still more contradictory internal impulses all churning up neurons fighting for supremacy within the workings of a single mental and emotional control center?

If you are of European stock, I think you might well reflect on this point. Ages ago, when "Sky-Father" was young, and the gods were friends or enemies of men, one's faith was in one's own self and virtue (divinely granted to be sure). The melding of "Earth Mother" values and "Sky-Father" verities in modern thinking has not been without difficulties. To persons attempting to live rightly, conflicting signals from contrary metaphysical philosophies may cause some anguish.

Aristotle's insight may lead to at least partial enlightenment. Understanding began somewhere and ancient wisdom may even lead to future happiness. It may be that, man or woman, to be true to yourself you must live by the metaphysics, or first principals, which suit your archetypal temperament.

Garman Lord

CRAFT FAIR REMINDER!

A REMINDER THAT THE ANNUAL CRAFT FAIR SPONSORED BY AMERICAN CRAFT ENTERPRISES, INC., THE NATION'S LARGEST, WILL BE HELD AT THE EASTERN STATES EXPOSITION CENTER, WEST SPRINGFIELD, MA., JUNE 18 - 24, 1984!



The People Survive

Their geographic beginnings lie in Slovakia -- the very heart of Europe -- in the eastern portion of present-day Czechoslovakia. There are myriad versions of Slovak history after their first appearance upon the European stage about two thousand years ago, but through them all a national consciousness is apparent, a set of guiding principles is always kept in view, and an abiding faith is maintained.

Indomitable and enduring. Mighty words to describe a great people who have emerged from Europe's internecine wars strong of will and sure of purpose. The Slovak heritage provides a sinew which helps keep America the inspirational nation that it is today.

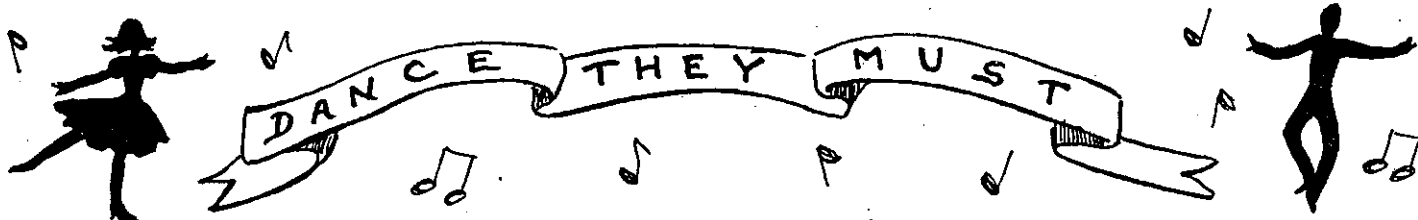
At the beginning of European history, in the region of today's Slovakia and Moravia, the "Slovieni", the Slavonic tribes then inhabiting the area, created a political entity known as

the Great Moravian Empire. This was a strong ethnic political formation in the Germanic and Slavonic world of the era. True to typical European individualism and self assertion, it withstood the penetration of the Germanic tribes for many years and the jurisdiction of its rulers eventually extended to the boundaries of today's Bohemia, north to Poland, and south to Bulgaria.

After the death of King Svatopluk, in 894, the Great Moravian Empire came to an end, and the Slovaks found themselves under the rule of Austrian and Hungarian tribes who had immigrated into the area; their independence was lost for many centuries.

During the Middle Ages the Slovaks existed in feudal conditions which denied them not only material but also national and cultural rights and opportunities. They were deprived of their aristocracy and of their own social influences and community. Only a few of their educated members, principally among the clergy and teachers, kept alive a national consciousness and strove to extend education so they might keep up with the rest of Europe in cultural development.

Con'd Page 8



HT NEWS. No longer lost in the "dim past", Morris Dances are being performed today by enthusiastic and energetic groups, one of which is called the Greenwich Morris Men of New York City. Their presentations are called "most impressive" by many observers. The newly resurgent urge to feel closer to their origins, has led interested people here and elsewhere in this country and in Europe to sometimes express themselves by means of historic dances.

The original Morris dances were performed all over Europe probably as a part of a larger ceremonial to celebrate the return of Spring. As society changed, the dances lost their ritual function; and once faced stiff restrictions from the Christian Church because they originated in pagan thought and times. It was even once felt that the dances were magical and would bring good luck to all who participated.

Nowadays performers dance the Morris for recreation, although its ceremonial nature is an important part of the pleasure the dancers receive. They report that in the right circumstances, a touch of the ancient ritual can still be felt. Morris Dance teams perform in Central Park from spring through fall. They wear bells attached to leather pads on their shins which jingle with each step (once possibly thought to awaken the earth in spring). The sounds mingle with those of pipe, drum, and concertina to establish an atmosphere of authenticity.

To make a credible transition to ancient days of yore, the dress of Morris Dancers follows the original code, its color is white, accented by colorful ribbons and rosettes that vary from team to team as the costumes once did from village to village. In one team version of the dance, a musician pipes out the tune of "How Do You Do, Sir?", as six Bowerie Boys, waving white handkerchiefs step, stamp, and hop in double-row formation. Then two dancers break toward the center, leaping three, four, or more feet into the air while the others step and kick in place. Their rendition seems part square dance, part jig-tarantella-kazatsky.

Most of the dances performed by the Greenwich Morris Men of New York City come from the village of Leafield, or Fieldtown, in the Cotswold hills of Oxfordshire, England. Other dances come from Bledington, and from Bampton, "the oldest village in the world," as it calls itself. At one time, many of the towns and villages in this area had their own Morris teams. Each developed its own style and repertoire, which the performers try to maintain as best they can.

Taking up a collection is a part of the Morris tradition. It is considered good luck to give a coin, or a bill if preferred, to the Morris dancers - to provide "oats for the horse" (if they have a hobby horse with them), and "beer for the men".

As in all folk pursuits, there is a distinct out-going attitude displayed by Morris Dancers. They are happy to share their thoughts about the Morris and are eager to let you know where they will be dancing next. New men and women who have a serious interest in dancing are always welcome to inquire about joining the team. Regular practices are held between September and June.

More information about classes and workshops in Morris, as well as other forms of English and American traditional and historical dances, can be obtained from the Country Dance and Song Society, 505 Eighth Avenue, New York, New York, 10018. There are sixty Morris teams in the United States and more than four hundred in England and Canada so there are ample opportunities for more people to participate.

Without much fanfare, here is pure fun, not to mention the strange and curious satisfaction which comes from momentarily stepping back into distant time to share the feelings of ancestors, gone from the scene but not really from deep well springs of remembrance.

baseball 'S born!

They came from all over Europe, Irish potato farmers, German factory workers, Polish stevedores, Italian field hands, Scandinavian fisherman, and various sundry other common people. In the course of one or two generations they had devised a uniquely American game - baseball! In the process they developed high levels of skill and set records for future athletes to match or beat.

To mark their athletic exploits and to keep their individual contributions to the game a permanent part of our sports heritage, here are my All-star European-American major league teams, grouped by their ethnic origins:

Italian
 1b Dolph Camilli
 2b Tony Lazzeri
 ss Phil Rizzuto
 3b Cooky Lavagetto
 of Joe Dimaggio
 of Carl Furillo
 of Rocky Colavito
 c Yogi Berra
 c Ernie Lombardi
 p Sal Maglie
 p Johnny Antonelli
 p Eddie Cicotte
 p John Candelaria
 mg Billy Martin

Irish
 George Kelly
 Kid Gleason
 Joe Cronin
 John McGraw
 Ed Delehanty
 Lefty O'Doul
 Hugh Duffy
 Gabby Hartnett
 Roger Bresnahan
 Joe McGinnity
 Ed Walsh
 Tim Keefe
 Mickey Welch
 John McGraw

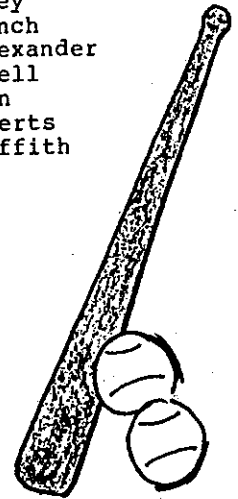
Polish
 Ted Kluszewski
 Bill Mazerowski
 Tony Kubek
 Whitey Kurowski
 Al Simmons (Symanski)
 Carl Yastrzemski
 Stan Musial
 Stan Lopata
 John Grabowski
 Stan Coveleski
 Eddie Lopat
 Jim Konstanti
 Ron Ferranowski
 Tony Kubek

Anglos
 Bill Terry
 Rogers Hornsby
 Robin Yount
 Brooks Robinson
 Ty Cobb
 Tris Speaker
 Ted Williams
 Bill Dickey
 Johnny Bench
 Grover Alexander
 Carl Hubbell
 Dizzy Dean
 Robin Roberts
 Clark Griffith

Teutons
 1b Lou Gehrig
 2b Frank Frisch
 ss Honus Wagner
 3b Mike Schmidt
 of Babe Ruth (Ehrhardt)
 of Mel Ott
 of Chuch Klein
 c Ray Schalk
 c Wally Schang
 p Warren Spahn
 p Kid Nichols
 p Dutch Ruether
 p Hoyt Wilhelm
 mg Red Schoendienst

Scandinavians
 Earl Torgeson
 Ivy Olsen
 Rick Burleson
 Eddie Yost
 Fred Linstrom
 Rob Johnson (?)
 Jackie Jensen
 Jim Sundberg
 Arndt Jorgens
 Rube Walberg
 Larry Jansen
 Jim Lonborg
 Larry Christensen
 Sparky Anderson

Gallics
 Jack Fournier
 Nap Lajoie
 Leo Durocher
 Lou Boudreau
 Augie Galan
 Bevo Lebourveau
 Tom Poquette
 Eugene Dessautels
 Candy Lachance
 Bill Monbouquette
 Claude Passeau
 Ron Guidry
 Jeff Tesreau
 Leo Durocher



Bring on the peanuts, popcorn and hot dogs! There's no better place to be on a warm summer afternoon or evening than at the stadium, cheering on the home team.
 Play ball!

Harold F. Wahl

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THE PEOPLE SURVIVE

Late in the nineteenth century, the Slovaks turned toward other Slavic peoples but political conditions and national images kept them from achieving significant progress in self assertion. Then World War I began. Slovak immigrants to America had by this time organized several strong nationality groups among them the National Slovak Society (Narodny Slovensky Spolok), the Catholic Slovak Union (Katolicka Slovenska Jednota), the Slovak Evangelical Union (Slovenska Evanjelicka Jednota), the Slovak League (Slovenska Liga), the Sokol organizations (Slovak Catholic Sokol and Sokol-U.S.A.), and many others.

These nationality groups became a decisive force in supporting the efforts of the Slovak national Hero, General Milan Rastislav Stefanik, who organized military legions into which many American Slovaks volunteered. Other American Slovak efforts contributed toward the liberation of their fellow Slovaks in Europe below the Tatras and the preservation of their Nation.

The national effort continued in founding the Czechoslovak Republic. It was a fortuitous and momentous decision, in which American Slovaks joined with American Czechs. Thus were the Slovaks saved from the national extinction which threatened them in

Hungary... saved, in large part, by emigrants to the Americas! Surely an inspiring example of "SVOJ K SVOJMU", (Each to his own).

But the experiences of the Slovaks have not turned them inward. Slovaks feel their experiences should influence them to cooperate faithfully with other nations and peoples with whom a heavy burden of oppression has been shared. Liberty and independence should be cherished. But the outreach of an enlightened people should be broad and awareness of others should lead to progress for all.

All is not somber and serious with the Slovaks. On Sunday, April 15, 1984, at 3 p. m., the Lucnica Slovak Folk Ballet will perform at the Orrie De Nooyer Auditorium, 200 Hackensack Avenue, Hackensack, N.J. An annual Slovak Heritage Festival is held each year at the Garden State Arts Center in Holmdel, New Jersey. It is entirely fitting that the richness of the cultural heritage of the Slovak people is called to mind as they step out of the mainstream on occasion to share their past with all.

Persons interested in contemporary Slovak activities and programs may contact The Honorable Joseph J. Talafous, General Chairman, The Slovak Heritage Festival, P. O. Box 6655, Jersey City, N. J. 07306.

Paul Stefanik