



UKRAINIAN WEEKLY



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"KOLYADA"

Before they became Christians, the ancient Ukrainians were nature worshippers. As tillers of the soil they paid special homage to the Sun, who was known to them as Daiboh—the giver of life and all good things. He was their supreme deity, and his annual vegetation cycle was the basis of all their holidays. One such holiday was Kolyada, celebrated just at the time when the winter days were beginning to grow longer.

When Christianity was introduced into the land, the Kolyada—meaning the birth of the Sun, gradually became merged with the celebration of Christmas—the Birth of Christ. In time Christmas superseded the Kolyada entirely, preserving, however, many of the customs of the latter, especially the singing of "kolyadi."

Today, of course, the term "kolyadi" signifies Christmas carols, festival hymns dealing with the Birth of Christ. Nevertheless, the modern carols still contain elements drawn from the original "kolyadi"—which were songs based on ancient folk-life.

And so in the present-day carols we find many picturesque phrases drawn from the ancient "kolyadi," such as—"the guests are coming, the warm sun, bright moon and light rain"; as well as "the 'hospodar' (husbandsman) is the Sun, his 'hospodinya' (wife) is the Moon, and their little children—the Stars." In them too there is found a recital of how "in our master's home there is a golden gate, and on the silver abutment three hundred reapers sit," and "by the young man—a silver arrow and a golden bow, a golden boat and silver oar." In these present-day "kolyadi" there also are occasional allusions to the "rada" (meeting, conference) and on "how to fight and the foe to drive away." In addition there are contained in them many ancient parental admonitions to the growing son to go out into the world in search of warrior's fame.

U.N.A. BASKETBALL LEAGUE

The last day of the old year brought in the registration of the last UNA basketball team. No more registrations will be accepted, and if any new group of UNA members become interested in the UNA sports program, they will do well to plan for baseball.

Fourteen UNA basketball teams have registered and received financial support from the Executive Committee. The UNA emblems have been mailed to all managers, each team receiving eight. The emblem looks very well on the baseball uniforms and will look even better on the basketball suits.

McAdoo has been added to the Pennsylvania Division, while Ambridge will find a rival in the neighbors from Braddock, Pa. The schedule of games for the Pennsylvania Division was announced two weeks ago. All other teams will arrange games by direct correspondence among managers, whose addresses are as follows:

METROPOLITAN DIVISION:

New York—Michael Husar, 532 E. 18th St., New York, N. Y.
Philadelphia—Dietric Slobogin, 2154 N. 7th St., Philadelphia, Pa.
Newark—Joseph Jacenty, 501 S. 20th St., Newark, N. J.

OHIO—WESTERN PENNSYLVANIA DIVISION:

Akron—Victor Pulk, 133 E. Maple-dale Ave., Akron, Ohio.
Cleveland—Nick Bobeczko, 15619 School Ave., Cleveland, Ohio.

On behalf of the
Ukrainian National Association
the *Svoboda*, and the *Ukrainian Weekly*
we wish our readers
Веселих Свят
і Щасливого Нового Року

CHRISTMAS EVE

AN air of bustling activity characterizes the Ukrainian mountain village during the week preceding Christmas. During every day of it the Hutzuls (Ukrainian mountaineers) are seen wending their way towards the nearest town, some by foot, some on horseback, and some by sleigh. They go to buy flour, honey, dried fish, pepper, prunes, incense, candles, oils, pots, spoons, and articles of clothing. "This holiday comes but once a year," they say. "God be thanked for having allowed us to live to see it."

After all his shopping is done, the master of the household chops enough wood for the oven to last him through the holidays. Next he prepares fodder for the cattle, so that "just as human beings, the beasts, too, will be content, lest they curse us."

The mother, in the meanwhile, busies herself about the home. She washes linen, whitewashes the walls, scores the table and benches, and sweeps the dust out of every nook and corner.

When the day before Christmas finally arrives, the marriageable girls take care lest an unmarried young man should be the first to enter the house, for if he does then it will indeed be very difficult for the girl to get a husband that year.

On that day, too, the mother strains, all her culinary skill to prepare for the evening's "holy supper" the custom prescribed twelve different courses. When she has finished with her cooking and baking, she tends to the children, bathing them and changing their clothes.

When all this has been done, aromatic hay is spread upon the table, and covered with a white tablecloth. Two loaves of bread are placed upon it and a candle is stuck in the top loaf. A "hurman" (a cone-shaped lump) of salt and a bottle of honey are placed next to the loaves. Some iron farming utensils, such as an axe, scythe, sickle are placed in the hay under the tablecloth as a precaution that the iron farming tools do not rust.

As soon as the first star of the evening has shown itself, the husbandsman takes a loaf of bread with the candle stuck in it, goes outside with it and, followed by his wife and children, circles the house, saying prayers at the same time for the health of his family and his cattle. Returning into the house he brings back with him a sheaf of oats, places it in the "honorary corner" behind the table, and replaces the bread on the table.

OTHERS:

Rochester—Vincent Kowba, 469 Ormond St., Rochester, N. Y.
McAdoo—Andrew Petrunco, 649 S. Hancock St., McAdoo, Pa.

Various rituals, of very ancient origin, are then performed by the master of the household, his wife, eldest son, or marriageable daughter. Each of them has special significance. For example, the legs of the table are tied with a cord so that the wind does not fell fruit trees during the year. To safeguard the son from being drafted into the army, the blades of a pair of scissors are tied together. Various objects are taken off their hooks, lest worries should hang over the heads of the members of the family. Then too, certain words are eschewed, in order to avoid any calamities that would befall upon the household if they were uttered during Christmas Eve. Other such customs are described elsewhere on this page.

After all have taken their places at the table, mother places on it the famous "kutya" (boiled wheat grains mixed with honey and poppy seeds). Prayers are then said. After this follows the wishing to one another of health and good fortune, accompanied by the tasting of the "kutya." Oftentimes the mother takes a spoonful of "kutya" and dashes it into corner of the house, exclaiming, "May all evil fail to stick to our sheep and cattle as this wheat fails to stick to the walls." She then goes outside and gives her chickens some wheat grains, saying, "May they lay as many eggs as there are wheat grains in the world." If anyone drops a grain of wheat while eating the "kutya," he quickly picks it up, for upon how rapidly he does this depends the length of time it will take him the following summer to find any sheep that might stray from the flock.

One course follows another. The last and twelfth one is that of fish, served in jelly-like form. A spoonful is taken from each course and placed into a special plate. This mixture is later baked and given to the cattle to eat, for it is supposed to help them grow healthy and prolific. Ashes from the fire over which this mixture was baked is strewn in the vegetable patch to make the cabbage grow well.

After the "holy supper," young men and women, unmarried, gather and go carolling through the village, stopping at each house. These are the so-called "small carols." On Christmas Day itself, after church services, both young married and single men, accompanied by musicians, go carolling too, and this is usually known as "great carols." Usually, after they have sung the opening "kolyada," they are invited inside the house where they are seated around the table. The musicians then play the "bereza," the leader of the carolers ("kolyadniki") intoning the verses of the song while the others sing the chorus. They also sing their greeting to the members of the family, beginning with the oldest and ending with the youngest. They are then served refreshments.

(Reprinted by request.)

CHRISTMAS FORETELLING

The act of prognosticating, or foretelling from signs and symptoms, is an inseparable part of the observance of many Ukrainian holidays, but most of all of Christmas Eve. In some sections of Ukraine this foretelling is known as "guessing," especially among the Hutzuls, the Ukrainian mountaineers who live in the Carpathians. Practically every act that the Hutzul performs on Christmas Eve is charged with special significance, and he is very careful that this significance is of a nature favorable to him and his family.

When his wife, for example, is preparing the traditional twelve courses which are eaten during the "holy supper" that evening, she takes a little from each dish and bakes the mixture into a small loaf-like "kyshyk," which she dries and puts away until the Day of St. George. When that holiday arrives, she takes the "kyshyk," crumbles it, adds a little flour and water to it, and then bakes it again. This larger loaf she crumbles again, then adds some fine ashes to it from the preceding night's oven fire, a few flower petals, ground shells from Easter eggs, and then serves it with skimmed milk to the cattle, "as a result of which the cattle gives manna and is safe from all danger."

On Christmas Eve among the Hutzuls no chopping of wood is permitted, for otherwise the birds will eat the corn. When the Hutzul brings in some sweet-smelling hay to spread on the table beneath its cloth cover, in some sections he "lows like a cow, bleats like sheep, and neighs like a horse, so that his cattle and horses grow healthy." Sometimes he also ties scissor-blades with string, "so that all trouble will be tied up too." The holes in the benches alongside the walls next engage his attention. He caulks them, saying at the same time, "not the holes do I close up but the months of my enemies." If perchance he has a case pending in court, he takes a rope and ties knots into it, saying "not knots do I tie but the mouths of those who would bear false witness against me."

When dusk has fallen over the mountains, the Hutzul goes outside and fires his pistols as a signal that the time has arrived "to begin eating warm supper." Then changing into his best clothes, he takes a potsherd of burning incense and encircles the house three times with it, in order to ward off all spirits that may be hovering around.

In the meanwhile his wife has taken a little from each dish that she is about to serve, places the mixture into a bowl, puts a roll into it, adds a small glass of water and a bit of honey, as well as some nuts and apples, and gives it to her husband, who takes the bowl and carries it outside. Three times he loudly invites all wild animals and spirits to come and partake of the supper prepared specially for them. When he has finished inviting them, he then says, "If you do not accept my invitation, if you do not choose to come to me either on Christmas or on Easter, then be sure not to visit my household with evil intent for the rest of the year." With this parting admonition, he leaves the bowl on the ground, returns into the house, locks the door after him, incenses all rooms to drive out any evil spirits that might have stolen it, and then the whole family sits down to partake of the "holy supper."

UGLITZKY PROGRAM HEARD ON AIR

Announced as a "pre-view of the Ukrainian Symphony Concert, to be given on January 8th" at Carnegie Hall, a program of Ukrainian choral and symphonic music, under the direction of Prof. Ouglitzky, was heard last Tuesday evening on the "Around New York" program of the Edison Company, over station W.J.Z. of the National Broadcasting Company.

It consisted of "Prayer" and "Zozulia," rendered by both the chorus and orchestra, and "Serenade," a solo sung by Rosemarie Brancato. Each of the songs proved to be a distinct hit with the large studio audience that attended the broadcast.

In introducing the Ukrainian program, the announcer declared that, "On next Sunday evening at Carnegie Hall, New York will hear one of the most important musical events of the year—the Ukrainian Symphony Concert and Ukrainian Chorus, under the direction of Paul Ouglitzky. Mr. Ouglitzky's career as a conductor has been a long and brilliant one; and he ranks foremost among modern Ukrainian composers..."



CAROLING IN UKRAINE— from the painting by K. Trutovsky

FIRST UKRAINIAN SYMPHONY CONCERT

THOSE who are interested in the development of Ukrainian music—and there must be hosts of them—are looking forward with keen anticipation to the First Ukrainian Symphony Concert, to be held this Sunday evening, January 8th, at Carnegie Hall in New York City, under the direction of Paul Pecheniha Ouglitzky, eminent Ukrainian-American composer.

A full symphony orchestra, a mixed chorus, outstanding soloists such as Rosemarie Brancato, "America's coloratura-soprano," and Lucien Schmitt, violincellist—will combine at this concert to present a program of Ukrainian music, composed and arranged by Mr. Ouglitzky, in observance of the 125th anniversary of the birth of Taras Shevchenko, the Bard of Ukraine.

It will be an affair well worth attending by Ukrainian-American youth, not to mention their elders and others who desire to have the beauty of Ukrainian song become more developed and better known by means of the symphony.

1. Symphonic Poem "Ukraina"

One of the outstanding features of the concert program will be the premiere presentation of "Ukraina," a symphonic poem based on a portion of "Haidamaki," an epic written by Shevchenko, telling of the great revolt of the oppressed Ukrainians on the west bank of the Dnieper River against their Polish overlords in 1768.

Its Story

The introduction to this symphonic poem has as its motif the Kozak marching song, "Hey Huk Mati Huk," which originated during the emigration of the Ukrainian Kozaks to new lands, following the betrayal of their liberties by Catherine II of Russia and her destruction of their last stronghold; the famed Zaporozhian Sich. Around this basic melody are woven descriptive passages of Tytar, who is slain by plundering Polish soldiery; of his daughter Oksana, who is abducted by them; and of the broad steppe, over which Halayda (Yarema), unaware of the tragedy that has befallen his beloved is making his way to join the Haidamaki. The monotony of the measureless steppe finds its reflection in this introduction. The symphonic poem then tells how deep in the forest, the Haidamaki have gathered, to receive their "blessed knives" and to plan the uprising against their oppressors. Reference to the latter in the symphony is illustrated by strains of the Polonaise, the favorite dance of the proud Polish nobility, whose stately measures gradually become intertwined with the music of a Jewish dance doggerel. The symphonic poem then pictures the

ruminations of Halayda over his sorry lot. As a former servant of a Jewish innkeeper, Leiba, from whom he has just fled, he knows that life has very little to offer him. It all looks very hopeless, even the love that Oksana and he bear one another, for she is the sexton's daughter, while he—a mere nobody. Thoughts of her recall to him their last meeting, in the moonlit glade. The poignant recollection is here portrayed by a clarinet cadenza.

The second part of "Ukraina" is idyllic in nature, telling of the nocturnal rendezvous of Halayda and Oksana, of the paling stars in heaven, the glowing moon, the song of the nightingale, of how the two embraced, kissed and wept, and how he vowed to return to her a great man.

Revolt and Victory

The third part—whose theme is based on "Hey Huk Mati Huk" and also upon the "Hey Nu Khloptsi Do Zbroyi"—vividly illustrates the mingled emotions and the wild courage that flamed in the hearts of the Haidamaki in their revolt for freedom. As victory attends them more and more, the Polonaise steadily loses its proud character and becomes minor in key. Likewise the Jewish element, intermingled with the love motif of Halayda, also gives way before the ringing "My Lads, To Arms!" Fast rising in volume and intensity, the music at length becomes the blare and fanfare of final victory, as the former oppressors die beneath the "blessed knives" of the Haidamaki.

Its Prophecy

In closing, the symphonic poem harks back to those days "whose fame shall never perish," and then takes on a prophetic character, as it tells that the time is near when freedom, truth and justice will triumph in the steppes of Ukraine, when happiness and contentment shall reign in that now enslaved land.

2. Three Folk Songs

This opening number will be followed by a symphonic interpretation of three Ukrainian folk songs, then an Andante and Scherzo, and finally a Suite Miniature—all based on Ukrainian melodies.

The first of the folk songs will be Melodie—a love song from the Dnieper region of Eastern Ukraine, and dedicated by Mr. Ouglitzky to Dr. Alexander Koshetz. Its solo part will be played by Mr. Schmitt. The second will be a wedding song from the Lemko district of Western Ukraine, while the third will be Arkan, the well known stirring dance of the Ukrainian mountaineers—the Hutzuls, who live in Carpatho-Ukraine.

3. Andante and Scherzo

The Andante in the following number is based on the folk song "When I Was A Young Girl," and contains in its middle a canon of three parts. The Scherzo is based on the theme of the Hopak dance.

4. Suite Miniature

The Suite Miniature will be opened by a prelude, picturing a Ukrainian village at daybreak. It will be followed by Serenada Sarcastica and then by Introduction, and finally by the Bacchanale ("Kozachok"), which pictures the Kozaks going into a leaping, whirling dance that makes the very earth reverberate... even the Otoman joins in, then trips and sprawls out flat...

5. Chorus and Orchestra

Part II of the concert program will open with several numbers for both the chorus and orchestra. They will include "Oy hylia hylia," a folk song for mixed chorus, a capella; "Chumak," a wandering trader's song, for the male chorus and orchestra, taken from Mr. Ouglitzky's opera "Kozaki"; "Prayer," from the same opera, for the mixed chorus and orchestra, with a baritone solo by Stephen Slepouskin; "Chowen," for women's chorus and orchestra; and finally the stirring "Zakuvala Ta Syva Zozulia," originally composed for a male chorus by Peter Nischinsky, but here arranged by Mr. Ouglitzky for mixed chorus and orchestra. It is a tale of Kozak captives in Turkish dungeons, who early one morning hear the call of the cuckoo-bird, that brings to them poignant memories of their native land. The tenor solo in this song will be sung by Michael Dido.

6. Soprano Solos

The succeeding number on the program will consist of soprano solos by Rosemarie Brancato of four Ukrainian songs translated into English by Yvonne Ravell. The first, Elegy ("Chyz bo ya, na sviti odna ya"), was first sung, in Ukrainian, over the radio (NBC) on the Music Guild program arranged by its composer. It portrays the grief of a maiden who has to part with her beloved. The second, The Dying Kozak (Na hori ohon horyt), was first sung by Michael Holytsky, famous Ukrainian tenor, in Lviv several years ago. "Novy Chas," Ukrainian daily published in Lviv, wrote the following then: "... the composition is one of the finest examples of folk poetry translated into music by Prof. Ouglitzky, talented musician of our beyond-the-seas emigration." The third song to be sung by Miss Brancato will be Solitude (Oy odna ya odna). This song was

sung as an aria in the opera "Viy" (1912). In its present composition it was sung, April 28, 1931 over the radio (NBC network) by Lolita Lowell on a program dedicated to Taras Shevchenko. It expresses the loneliness of a girl without kith or kin who has been endowed only with beautiful eyes, and even they are losing their luster because of weeping. The concluding solo will be the Tradeswoman's Song (Utoptala Stezhechku). Like the previous song it also was heard in the opera "Viy" and in its present composition over the radio, sung by Celia Branz. It is the song of an impudent vendor of pretzels, who sells among the Kozaks, laughs at misfortune, and is ready to get married the first chance she gets.

7. Cantata on "Biut Porohi"

The concluding, and another outstanding feature of the concert, will be a Cantata on the poem "Biut Porohi" of Taras Shevchenko, for both the mixed chorus and the orchestra, with a soprano solo in it by Maria Hrebenetska. Introduced by the orchestra and then taken up by the chorus (minor key) the story tells (part I) that although the Dnieper rapids still roar and surge today and the moon still casts its soft beams over them, yet those brave Kozaks who once ruled over these domains are no longer here. Where are they tarrying?—the river reeds rustle and the burial mounds sigh. Come back, come back!—they plead—for look, even the wheat droops in sorrow... They will never come back—the sea murmurs in reply (part II). Neither the Kozaks nor their Hetmans will ever appear again and brighten the country with their red "zhupans" (cloaks). Poor unfortunate Ukraine (soprano solo), wandering on the Dnieper banks like an orphan. No one takes notice of her plight, no one except her enemy—who laughs. Laugh away, laugh all you want (the chorus sings) but remember, everything may yet perish, everything except—Fame, Ideals and the Song of Ukraine (part III, introduced by orchestra and followed by choral fugue). And so—"Glory unto Ukraine, Glory! Glory!"

On this, inspiring note, the First Ukrainian Symphony Concert will come to an end.

BROADCAST BY UKRAINIANS VIOLINIST

On Wednesday, January 18th at 8:40 a. m., Bohdan Hubicky, the young Ukrainian violinist, will broadcast from London a program consisting of works by Kreisler, and Chopin. Mr. Hubicky has broadcasted on previous occasions, and has had a fine future predicted for him.

MUSIC and BALLET

ALL of us would enjoy basking in the glory of a highly developed Ukrainian culture—of culture comparable to that of the classic ages, but since that sounds too much like a visual dream, let us take stock of what we actually have.

Because of close association from early childhood with various branches of Ukrainian art, we look at them with devoted eyes, with their defects being clouded by familiarity. Unless we can tear aside the softening veil of love, we will be unable to look at Ukrainian cultural contributions rationally and in the proper relation to other contributions.

Let us take ballet, for example, and really analyze it. Aside from the whirling, dazzling skirts, flying silken ribbons, voluminous satin trousers, what do we see? A simple wild abandonment of a simple, naive people. The leaping, bootclad legs, flaying hands, whirling bodies—are expressions of feeling, of strong emotion, untrammelled by any set rules of line or balance, rhythm or movement. The excellence of performance depends not on technique of training, or period of training but on the native talent of the individual performer. And dancers in our groups of other than mediocre talents, are quite rare.

Of course, some among us will point to the marked feeling of rhythm in our ballet, a point in its favor. But is it really? Is it confined merely to "our" dances? Hardly! Rhythm is a comparatively spontaneous reaction to music and is not native to any one people, it is a universal good. Arguments might also be forthcoming on the merits of such dances as the Arkan or the Hyevka, which are characterized by intricate and difficult figures or patterns, and which should gain some weight in the scaling of values. The question of "should it" arises here also,—for in studying the simplest dances of the most primitive jungle people we find great intricacy of pattern and movement, yet one would hardly consider them of artistic value.

For the practicalists, as opposed to theorists, I offer this suggestion. Perhaps the establishment of a School of Ukrainian Ballet, where serious, talented students would study and work on our simple folk dances bringing out their rich symbolism and charm in real dance composition, would be the means of raising this branch of our culture to a higher level. Perhaps then we might be able to point with justifiable pride and say "yes we do have a ballet!" As it now stands, however, we have nothing more than the mere skeleton of an art, sadly in need of further development.

Fortunately for our Ukrainian culture, there is a stirring of interest and activity in the musical field.

The charm and chief value of the recent film "Marusia" lay not in its hackneyed plot, nor in the character portrayals of amateur actors, but rather in its lovely and refreshing music. This film, therefore, is a definite gain on the score-board of Ukrainian cultural advancement. Another gain, is the formation of various choral groups in the cosmopolitan areas, which have focused interest in their direction, through excellent showing in stiff competition.

Perhaps the greatest contribution, and one which I hope will be the predecessor of many future similar ventures, is the coming Ukrainian Symphony Concert in Carnegie Hall, on January 8th, directed by Professor Paul Pecheniha-Ouglitzky. The program will be made up of compositions based on the beautifully simple, plaintive Ukrainian folk songs, and on the poetry of our greatest writer, Taras Shevchenko. The composer has made the symphonic poem, "Ukraine," based on Shevchenko's work "Haidamaki" the major part

It was the day which comes but once a year and for which young and old alike wait with great impatience and anticipation—the day before Christmas Eve.

The snow drifts were piled high like the mountains of some frozen northern frontier, enveloping the whole landscape in a still white brilliance. In the thatch-roofed cottages of Korchiwka all were busy with the preparations for Christmas Eve. The men attended to the chores about the yards, the barns and stables. The women busied themselves in the kitchen, cooking, baking, decorating and tidying up the house and getting the children all ready.

In the household of Wasyl Bukacha all the preparations were already completed for the holiday season. The house was neatly in order and nicely, cheerfully decorated. The borders of the floor had been renovated with a fresh coat of yellow clay, the table was spread with fresh, scented hay and covered over with a clean white table cloth. In the corner stood the "did." The benches were all scrubbed clean. Every holy picture was decorated with holly and fragrant fir-tree branches and colored paper flowers. The whole interior of the house, with its walls freshly gone over with white clay, contrasted cheerily with the colorful decorations, presenting a bright and jolly holiday aspect.

Just as his wife had put the house in order early so too had Wasyl completed his chores early. He was now sitting inside the cozy warmth of the cottage on a bench facing the window, smoking his long-stemmed pipe. His eyes as usual were cast downward or stared ahead thoughtfully. He never seemed to mix very much with others. Always he would sit thus, alone and aloof, saying little and seemingly thinking much, enveloped in the silent gloom that characterized the man.

There are those in the village who remember other days when he was not always so dejected and unfriendly. Once he had been gay and lively, a jolly, good-fellow. They understood of course the reason for his present ways and let him alone.

It is said that the change came about when he married—some years back; and that it is his conscience that bothers him and makes him so depressed.

Being an only, therefore a very spoiled son, Wasyl found marriage not quite the joyride he had expected—for in marriage one must always give as well as take. To him, who was used to self-indulgence, such a state of affairs was entirely unsatisfactory. First he moped and then he began to drink and to neglect the duties that befit a young *hospodar* (husbandsman).

His father at first let him alone and waited for him to settle down and adjust his difficulties, but at last his patience gave way. He scolded his son for his neglectful ways. But it did little good, he only succeeded in angering Wasyl to the extent that there were many fights between father and son. One time, Wasyl, being the younger and

of his program.

How gratifying to Ukrainian art to have some artists, who through unquestioned skill and artistry, and long arduous experience are capable of preserving our folk melodies for the annals of time. It is true that composers of other nations have frequently used our tunes as inspiration for their compositions, but that is a credit to us only in the fact that our music does have some possibility for further development. It is much better to entrust our heritage in the hands of one of our own artists, who, imbued with a feeling of love and understanding of our heritage, will treat it sympathetically and extract from it not only the essence, but also its warmth, vigor and color.

STEPHANIE SOROKOLIT.

THE UNEXPECTED GUEST

the more powerful of the two, beat up the father badly and left him injured and unconscious, lying in the yard, in the cold. The neighbors took pity on the old fellow and took him in. It was fully two months before the father came back to himself again. However, he would not go back to his son, but instead went away—most likely, to lead a beggar's life.

When Wasyl saw that his father had really gone, he became conscience-stricken. He was sorry and would have taken the old man back if he had known where to go to find him. Thus ten years had passed, but the old man had not yet come back.

From the time his father had left the village Wasyl had stopped his drinking, never even came near the *korshma* (tavern) now but instead he became grouchy, glum, self-centered and stingy. Most of all he hated beggars.

Thus he sat today as usual, shoulders hunched forward, eyes staring straight ahead out the window. The wife, happy-natured, as usual, was fussing about the stove; and Taras, their little son, sat on the straw (spread on the floor at Christmas time) reading a story book to help him pass away the time until Christmas Eve.

Suddenly the silence of the room was shattered by the barking of the family dog.

"Who's coming?" cried Taras. Wasyl glanced out the window briefly.

"No one's coming. It's just a beggar. Heaven knows there's been enough of them today!"

"I'm going to give him one of my little Christmas cakes," said little Taras.

"Stay here, I'll go to him myself," Wasyl commanded.

He opened the door and there before him stood a stooped-over, very gray old man from whose shoulders hung almost empty beggar-bags. In one hand he held a beggar's distaff, and the other, he extended out for alms—

"Glory be unto Jesus Christ! Will you take pity on an old man? Let me come in and warm up these old dried-up bones of mine!"

"I should say not! You're the tenth already to come to my door today. Go and pray to God to help you!" said Wasyl and closed the door in his face and stepped from the hall into the house.

"What kind of beggar was he father?"

"Oh, just an old bum!"

"I want to see him—"

"Haven't you seen enough of them?"

"I want to see this one," and Taras went out the door.

The beggar still stood at the door as if expecting something, although he was trembling visibly. Down the wrinkled, weather-beaten, yellowed old cheeks rolled silent tears. But when he saw the boy, his face brightened up.

"Here Didooshoo (grandpa) you may have one of my Christmas cakes."

"Thank you child."

"But why are you crying?" asked Taras.

"I'm not crying child—the tears are flowing of their own accord—from the cold."

The boy stood a moment looking thoughtfully at the old man.

"I'm going in to ask my father if you may come in and get warmed up." Taras closed the door and ran in.

"Father the old beggar is crying!"

"No doubt he's drunk!"

"No, father, he's cold. It's awfully cold out and he's probably very, very hungry," said Taras, pleadingly.

"Let him go to—"

"Father—"

"Yes."

"Please let him come in and at least get warm."

"I should say not!"

"Please, father, please! He's such a poor old fellow and so miserable looking. With whom will he

have his Christmas Eve supper? Please let him come in and stay with us tonight! Our teacher at school says that everyone should be kind to poor old people."

"A fine thing to teach!"

"Father, please!" Taras burst into tears. His mother tried to comfort the boy, but he kept on crying, moved with pity for the plight of the old man left standing out in the cold.

Finally the father's heart stirred at the sight of so much pity on the part of his little son for an old beggar.

"All right, you may go and tell the old man to come in."

Taras jumped up cagerly, ran out and called the old man in. Soon the old fellow was comfortably settled before the warm hearth. Taras was pouring him some hot broth into a bowl and urging the old man to sip of it so that he might all the more quickly become warmed up.

And so the beggar stayed for Christmas Eve supper and slept all night at the hearth. When morning came he asked Taras to ask his father if he might not stay one more day to get rested up and Taras was told to take him into the spare room across the hall. The old man went to bed immediately. But Taras did not leave the room at once.

"Perhaps you are hungry, Didooshoo?" asked Taras.

"No child."

"Then what is the matter? You're crying again!"

"I'm not crying because of that—"

"Then why?"

"Because I don't feel well. I'll rest awhile and then perhaps I'll feel better."

After that the old man fell asleep for a while.

"Is your father home sonny?" he asked Taras as soon as he was awake again.

"No. He and mother have not yet come back from church."

"When he comes in will you ask him to come in to me?"

"I will."

"You won't forget?"

"No. And you, grandpa, you'll stay with us?"

"Would you like that, child?"

"Yes, I do want you to stay, will you?"

"If God wills, I'll stay—" with that he lay quietly again.

Taras left the room and crossed the hall to the kitchen where his parents were moving about.

"Please, father," he said, "the beggar asked me to tell you to come to him as soon as you got back from church."

"What is he doing?"

"He's lying down in bed."

"All right. I'll talk to him. Come."

He entered the spare room and there lay the old beggar moaning loudly. Taras drew near the bed and touched him.

"Grandpa, my father is here!"

"What is the matter?" questioned Wasyl drawing nearer. "Are you ill?"

"Who is it?" the old man asked.

"Why, it's father," replied Taras.

"He came to talk to you!"

"Is it you Wasyl? You did not recognize me last night—your own father?" came the old man's feeble voice.

"Oh merciful God! It is my own long lost father!" cried Wasyl falling on his knees beside the bed. He grasped the withered old hand and pressed in his own, bending close to him, just as the old man drew in his last, sighing breath.

THEODOSIA BORESKEY.

NEW YORK, N. Y.

First Ukrainian "MALANKA" (New Year's Eve Frolic) sponsored by the Y. U. N. at the Stuyvesant Casino, 140 Second Ave., New York City, on FRIDAY, JANUARY 13, 1939, at 8:00 P. M. Master of ceremonies Mr. Michael Piznak. Music by Nick Anten and his Hy-Lites. Crowning the King and Queen for the New Year. G. A. entertainment. Door prize. Waltz contest. Admission 40¢.

YOUTH and THE U.N.A.

FOR the benefit of youth branches of the Ukrainian National Association, this column will be devoted to one of the most serious problems to come to our attention. This problem, as was mentioned in our previous column, deals with the fact that many U.N.A. youth branches are inactive because of poor attendance at meetings. As an example of this, I quote the words of an officer of a youth branch, with whom I had discussed the problem: "We have twenty-seven members, and only eight came to our last meeting. I sent cards to all, and even inserted a notice in the 'Svoboda'... and I'm disappointed in my members. We have our meetings only once a month... surely our members can spare one evening a month—but they don't. If all of our future meetings are going to be unsuccessful, its no use having them at all."

How can we offset such a state of affairs? That the problem requires much thought is apparent. Observation leads me to suggest, first of all, that the officer take steps to create lasting interest in the branch's meetings. Instead of calling a meeting simply to collect the month's dues from the members and make the usual routine reports, he should plan a program... an interesting one—and use it as a basis for creating interest among his members. He should advertise his branch, putting emphasis on the activity that the branch expects to go in for, and he will thus arouse the curiosity of the members who are "too busy" to attend meetings.

For several months, the U.N.A. has been promulgating an extensive sports movement for its youth... actually giving subsidies, to those clubs that expressed a desire to participate in the movement, so as to "start the ball rolling." Several youth branches took advantage of this generous offer, but the majority of the branches failed to take active interest in it. The first thing that our worried officer ought to do, is to get his members interested in U.N.A. sports... and that should not be difficult, as all young people are sports enthusiasts.

The meetings held by U.N.A. youth branches should be informative, also; the members should be informed as to what the U.N.A. is, what it has done, what it is doing, and what it intends to do. The members should have up-to-the-minute information concerning the organization to which they belong. The officer would do well to include in his program the latest news regarding the U.N.A., particularly where its sports activities are concerned.

The "Ukrainian Weekly" contains much that can be brought up and discussed at meetings. News pertaining to the U.N.A., and editorials and articles dealing with current topics, make interesting material for a meeting. The branch officer would be making a wise move in finding out whether or not all of his members are receiving the "Weekly"; he should notify the U.N.A. to send the paper to those of its members that do not get it.

The U.N.A. has published several books dealing with Ukraine and Ukrainians that every youth branch should have. The most complete work that has yet been released is the large, interestingly informative U.N.A. "Jubilee Book." This book is invaluable and is worth much to a club that is trying to make its meetings something that its members can look forward to. Then there is "The Spirit of Ukraine" that created so much interest when it was released some years ago, and several other books that are worthwhile. Officers of youth branches will find the U.N.A. handbook, "To Our Youth," an indispensable guide, as it was prepared specifically for youth.

I have the pleasure to announce that the books mentioned here, as well as the other books published

WAYNE UNIVERSITY CLUB FORMED

The Ukrainian University Club of Wayne University, Detroit, Michigan, has recently been organized. The purpose of this club is to disseminate Ukrainian culture and to acquaint the American public with contemporary Ukrainian problems. It is estimated that there are about 75 Ukrainian students attending Wayne University.

Michael Wichorek, organizer of this group, is the president; Peter Goley, vice-president; Olga Shustakewich, recording secretary; Sophie Storz, corresponding secretary; and Harry Trendowski, treasurer. At the present time, the group is working to obtain Ukrainian articles for a permanent exhibit in the Children's Museum, a museum mainly for school children, and printed material, music, and records for the Main Library and the University library. The plan is to get the various Ukrainian clubs, both young and old, of Detroit to donate one Ukrainian article apiece. Then the collection will be rounded out by whatever else is needed.

IRENE YAKIMOVICH.

by the U.N.A., will be donated to those branches that request them. Every branch should have a library of books pertaining to Ukraine and Ukrainians, and we therefore urge all branches to take advantage of this latest generous U.N.A. offer. The branch officer who saves his copies of the "Ukrainian Weekly" is being wise, especially if he adds them to the branch library.

Inasmuch as the U.N.A. now has about thirty youth branches, with new ones being organized even as this is being written, it would be well to suggest that the officers of these branches correspond with each other. Through correspondence they will learn what all the branches are doing in the way of activity. Branches can cooperate with one another, exchange ideas, and thus really convey the true meaning of fraternalism. A very good example of this has recently been brought to my attention. Two Jersey City youth branches and a New York City branch are cooperating in assuring the success of an affair that one of the Jersey City branches intends to sponsor on Ukrainian New Year's Eve. In turn, the branch sponsoring the affair will help the other two, when they decide to have an affair. Such an example should be followed by all the U.N.A. branches. Any officer desiring the names and addresses of the officers of the youth branches should communicate with the writer.

I have given some suggestions here for the inactive branches to think about and, as space does not permit further treatment of the meeting problem, I urge the reader to give this article his serious consideration. The officers of active branches are asked to submit accounts of their activities to this column, so that interested readers can see what the U.N.A. youth branches are doing. All persons desiring to comment on this article, or who have some ideas of their own regarding the problem treated, are invited to write. All contributions will receive careful attention.

All persons interested in obtaining information regarding the U.N.A. are also invited to communicate with the writer. Cards and letters should be addressed to Theodore Lutwinak, P. O. Box 88, Jersey City, N. J.

JERSEY CITY, N. J.

Ha!l, Jitterbugs! Come to UNA Br. 171 Girl's Club NEW YEAR'S EVE PARTY (Malanka) on-FRI., JAN. 13, at Ukrainian Center, 181 Fleet St. Cash prizes for Jitterbug contest. Swing music by Phil Chuy. Music!

NEW YORK CITY.

LECTURE and DISCUSSION "The Ukrainian Question in the Present Political Situation in Europe" sponsored by the Ukrainian Civic Center on TUESDAY, JANUARY 10, 1939 at International Institute, 341 E. 17th St., New York City, at 8 P. M. Admission Free. Speaker Mr. Eugene Lachowitch, co-editor of "Svoboda".

EXTRACTS FROM THE PRESS

UKRAINE UNDER U.S.S.R.

More Mass Arrests of Ukrainians

It is reported that 63 prominent officers of the Red Army in Ukraine have been arrested by the G.P.U. on charges of conspiring to overthrow the Moscow regime, and to establish an independent Ukraine. Among them are 3 generals, and 20 colonels. The Soviet Press claims that they had planned an Ukrainian uprising, the signal for which was to be the assassination of Uspensky, chief of the Ukraine G.P.U., and others.

("Novy Czas," Lwiv, Dec. 10)

UKRAINE UNDER POLAND

The turn of events in Eastern Europe having forced the Powers to take serious stock of the whole Ukrainian problem, it is not surprising that the recent renewal of the demand of Ukrainians in Poland for autonomy, has received great prominence in the Press, although a long series of previous like demands were treated as of small account.

The following extracts from 'Dilo,' Lwiv, of December 9th, on the question of autonomy, are illuminating:

"Polish politicians and journalists, and the Polish community, have either forgotten or do not want to remember that side by side with the problem of unification and centralization of the Polish State, there has existed, almost from the very day of the incorporation of Ukrainian territories into Poland, the ominous question of Ukrainian autonomy..."

"It was the Polish Government which, as early as 1921, sent to Lwiv M. Stanislaw Los, who... was to act as mediator between the Government and the Ukrainian-Galician leadership... He proposed the inauguration of discussion on the matter of autonomy. The next move came also from the Polish Government. A bill was presented (but never implemented) for the self-government of the Ukrainian voivodships of Lemberg, Tarnopol, and Stanislaw, on September 26th, 1922. Although the bill applied to only three voivodships, and had an extremely limited scope, yet it envisaged territorial autonomy for many Ukrainians. The Ukrainian members of the Diet, from Volhynia, while protesting against the bill's exclusion of their own voivodship, yet voted for it during the general debate on January 25th, 1923..."

"As we know, it was the bill of September 26th, 1922, which determined the decision of the Council of Ambassadors of March 16th, 1923, with its well-known clause concerning the necessity for autonomy, bearing the signature of the Polish Ambassador in Paris, M. Maurice Zamoyski."

"The demand for autonomy has been brought before the Szym regular intervals, without result. In September, 1932, a group of English M. P's, and others belonging to all three political parties in England, submitted a petition to the League of Nations concerning autonomy in Galicia. Officials of the Polish Government stated that Ukrainians themselves were opposed to autonomy. Whereupon M. Dmytro Lewicki, President of the Ukrainian Parliamentary Representation, vigorously protested, and demanded that the guarantee of autonomy should be fulfilled, as safeguarded by the decision of the Council of Ambassadors."

"The question of autonomy has been kept well to the fore by M. Mudryj (head of the Ukrainian Parliamentary Representation) following M. Lewicki) by his speeches before the Szym, and definitely formulated in the first part of the Declaration of May 7th, 1938... The present demand for territorial autonomy in no way adds to the demands of the May Declaration. It only makes certain concrete proposals as to its practical fulfillment..."

(Ukrainian Bureau, London)

CARPATHIAN UKRAINE

In view of the many conflicting, and tendentious statements that are being put forward regarding the form of the present regime in Carpathian Ukraine, the following authoritative statement from 'Nova Svoboda,' Chust, of November 9th is instructive. It seems clear that the form of Government has been determined by the necessity of consolidation against the designs of adjoining Powers. The organ states:

"The political system of Carpathian Ukraine admits of no party politics. The leadership is in the hands of the Ukrainian National Council, which is not a political party, although it consists of elements drawn from the former Ukrainian parties. The National Council is non-doctrinaire, but its policy is dictated by the concept of building a Ukrainian State, which developed during 20 years in Carpathian Ukraine, and at last found realization..."

"If one cares to characterize the different political regimes, of the three constituent States (of Czechoslovakia) the Czech could be called a two-party system, the Slovak a one-party system, and the Ukrainian a non-party system. For it is based on a consolidation of all active political elements."

CAREER

The recent U.N.A. Youth Rally proved interesting in more ways than one. Knowing the background of the parents who built the UNA, it was interesting to study the children who have chosen to interest themselves in carrying out the dreams of their parents. Many of the youth present were already well established in their chosen careers. I saw teachers, lawyers, engineers in several fields, authors, doctors and a psychiatrist.

One of these success stories was particularly outstanding at the banquet and ball. She is a dress designer of considerable repute in the Metropolitan area. Her name is Luba Kozachok, nee Hladky, using the business name of Luba, Inc.

I have watched the budding and blooming of Luba's career, and I think the rally banquet marked a special peak in that career. For that occasion was graced by eight of her original creations, all hits, judging from the comments.

Luba's career as dress designer began in Dickinson High School, of Jersey City, where her work drew considerable attention and won some of the teachers as her clients to this day. She showed increasing talent during her further studies at Pratt Institute, winning money prizes at the Wanamaker Fashion Shows. Upon graduation from Pratt, Luba received extra training with Jessie Franklin Turner of New York and with Miss Hyatt, who designs clothes for many of the New York actresses.

Luba's work found instant favor among her own younger set. It was and has been the ambition of all the girls who know of her work, to have their first evening gown and their wedding gown made by Luba, Inc. This designer has shown an amazing knack in creating just the right gown for a particular person.

Although in her early twenties, Luba besides being a career woman, is the wife of Peter Kozachok, and the mother of Patricia Ann and Peter Jr.

This up and coming young woman is a member of Branch 270 and has long taken an active interest in the community work of Jersey City. Many concerts saw her playing the piano, till her time became limited; later she conducted sewing classes at the Ukrainian Centre and still lends her time and efforts at all Ukrainian exhibitions.

Altogether, I think Luba personifies the modern Ukrainian-American young woman, following a career, bringing up a family and taking active interest in her community.

MILDRED MILANOWICZ