

THE UKRAINIAN

# TREND

SPRING 1963



**UKRAINIAN YOUTH LEAGUE**  
**of North America Foundation, Inc.**  
**2 EAST 79th STREET — NEW YORK 21, N. Y.**



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# The UKRAINIAN TREND



*... absorb all cultures ... Forget not your own*

Published By

**Ukrainian Youth League  
of North America Foundation, Inc.**

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PUBLISHED QUARTERLY

by the

UYL-NA FOUNDATION, INC.

2 EAST 79th STREET

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# FROM THE CHAIRMAN:

Since assuming the Chairmanship of the UYL-NA Foundation, for the full year of 1963, I have found that our organization continues to set the pace for the perpetuation of our richly—endowed Ukrainian heritage. However, it will need continued support—both morally and financially—in order to bring to a successful conclusion the many varied programs set up in committee.

The work can not be done by the officers alone, as it will need support on every level and in every Ukrainian—populated community throughout North America.

The cooperation and sacrifices we ask of you is done so as to help maintain and further exploit the many facets of our wonderful “Ukrainian Way of Life.”

True, “absorb all cultures, forget not your own,” which is the UYL-NA Foundation’s slogan, carries a worthwhile message. Just repeat it over and over again to yourselves, and then decide what your part will be for the perpetuation of our Ukrainian heritage and culture. The “Help Wanted” article following this message may help you to decide.

I wish to welcome to our cultural fold the Foundation’s officers, trustees and appointees to our various internal committees. I know that all of you will strive to the utmost to carry on our complete program to newer and greater heights.

At this point, I especially want to wish my predecessor as Foundation chairman, Mr. Walter BACAD, great success in his appointment as Program Director of the Nationality Day Series for the World’s Fair to be held in New York in 1964 and 1965.

I also wish to tell our many fine friends and patrons to answer Mr. Bacad’s call to all Ukrainians in North America for financial help, as he will head our Foundation’s 1963 Financial Campaign—for the worthy purpose of keeping the UYL-NA Foundation on a solid footing. My best wishes go to you all.

EUGENE WADIAC, Chairman  
UYL-NA Foundation, Inc.



EUGENE WADIAC

# HELP WANTED!!

The Cultural, Educational and Library Program of the UYL-NA FOUNDATION includes projects on:

- 1—Bandura building/playing
- 2—Ceramics
- 3—Costumes
- 4—Easter eggs (Pysanky)
- 5—Embroidery
- 6—Folk Dancing
- 7—Folk Songs
- 8—Folk Tales
- 9—Handicrafts
- 10—History
- 11—Weaving
- 12—Ukrainian Arts and Crafts Exhibitions
- 13—Publication of "Ukrainian Dance Book"
- 14—Publication of "Ukrainian Men's Costumes" Brochure
- 15—Publication of "Ukrainian TREND"—Quarterly

Is one of the above-listed categories interesting to you? Do you have something to offer in the way of "know-how" and/or are you willing to learn?

If your answer is "YES" to any of the above questions, please get in touch with us. We have the projects, but need additional personnel and would welcome your participation in our program.

Write to:

Mr. Eugene WADIAK  
UYL-NA Foundation, Inc.  
2 East 79th Street—New York 21, N. Y.

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## H O P E

No more can I call liberty my own,  
There's naught remains to me but hope alone,  
The hope to see once more my loved Ukraine,  
To come back in my native land again,  
To gaze once more on Dnieper's azure wave,  
I care not if alive or in the grave,  
To view the steppe, its ancient funeral mounds,  
To sense the ardent power which there abounds.  
No more can I call liberty my own,  
There's naught remains to me but hope alone.

— Lesya Ukrainka

# Ukrainian Easter

*By Mrs. Julia Luvryk*

**W**hen Easter comes in the beautiful, early Springtime, our hearts turn young again. As the warm breezes caress us, our thoughts drift back to the Easter yeasty years of our childhood. As all children do, we again bask in the sunshine of Easter happiness of youthful days. Again, our eyes look across the pleasant scenes of old to recall those joyous memories.

How vividly we remember the true Easter message. Our young hearts with joy leapt as we learned the real significance of that first Resurrection morning. Those lessons of truth have remained with us for all of our lives. It was then we learned of faith and hope as we knelt at our bedside in prayer.

In preparing for Easter a great deal of work is done in every family. The house should be painted and cleaned, as well as other buildings; the yard is cleaned. Mothers make new clothes for the entire family. In every home, under the direction of the grandmother or mother, girls and small children of the household dye the "pysanky", the Ukrainian Easter eggs—a custom originated far back in the pre-Christian times.

The Sunday before Easter is Willow Sunday, commemorating the entrance of Christ into Jerusalem. There are no palms in the Ukraine, so willow branches were used instead. The branches are blessed at special church services.

The week following Willow Sunday is called Passion Week, On Thursday, the entire family goes to church where the 12 gospel readings are read describing the last days of Christ. Every member of the congregation has a lighted wax candle in his hands. In olden times the head of the house usually made wax candles for himself and every member of the family. After the services everyone departs with lighted candles, trying to bring the "holy flame" home. It is a beautiful sight, especially where the terrain is hilly, to watch the blinking lights of the candles moving all over the countryside. At home the head of the house makes a cross of soot on the door frame of the house and other buildings of the household with the flame of the candle. This was believed to ward off all evil. After supper on this day, many older people did not eat anything until Easter morning. The churches' bells do not ring until Easter.

There was very strict fasting on Good Friday—the day when the "plashchanytsia" (the winding cloth) is carried thrice around the church and then, with songs and reading, is placed in the front middle section of the church on a special table representing the sepulchre of the Lord. No one is supposed to eat

anything until he kisses the "plaschanytsia." The entire day on Good Friday and Saturday, the church doors remain unlocked, so that everyone can come and give reverence to Christ lying in His sepulchre.

Saturday night at Christ's sepulchre, the Acts of the Apostles are read. In the evening, in many localities of Ukraine, a bonfire is started in the church yard. This is a reminder of the pre-Christian celebration of the coming of spring to which the church imparted the Christian symbolism. The bonfire now represents the fire around which the soldiers and servants were warming themselves in the courtyard of Kaiaphas.

Promptly at 11:30 P. M. a special service is held—the burial of Christ. This is a service with beautiful songs depicting the sufferings of the Holy Mother and the consolation given by Christ to her. The church is only dimly lit. At the end of this service the priest takes the "plaschanytsia" and carries it to the altar. Then he calls the most respected members of the church and gives them an icon; the Holy Gospel; then the young people take crosses, church banners and join in a procession with the entire congregation, preceded by the church relics, the chorus and clergy, singing: "Thy resurrection, O Christ, the angels are glorifying in heaven; give us your blessing to glorify thee, with our pure hearts, on earth." The procession goes around the church three times, during which the doors of the church are closed, and a few members who are left inside remove the lenten vestments, placing the bright holiday covers in their place. The whole church then is brightly lit.

After the procession goes around the church for the third time, the priest stops in front of the main entrance door and sings the Easter song: "Christ has risen from the dead, with this death He conquered death and gave life to those who were in the graves." The people repeat this song many times while the priest recites a psalm. Then, with the cross, the priest touches the door. The latter is opened wide and the congregation enters the church. Morning service is followed immediately, or in the morning, the most beautiful Easter Divine Liturgy. When the Liturgy is finished, the priest and chorus go outside the church where ladies are waiting with their Easter baskets full of paskas, babkas, ham, cheese, "pysanky," "krashanky." They stand around the church in the yard with lighted candles adoring their baskets. The priest, while the chorus sings, blesses the food and then everyone goes home to partake of this food. The head of the family divides the traditional egg, and upon the expression of good wishes, everyone eats to his heart's content.

After this the older people rest while the youth go to the church yard to help ring the church bells, which are supposed to ring throughout the entire day. Girls perform the "hayevky"



or "hahilky"—the ritual spring songs with dance movements. These songs are remnants of the pre-Christian times. The church does not object to this custom now, although there was much opposition in the beginning.

In some older "hahilky" the ancient tunes are used—they are sung in one voice; some others use the polyphonic scale. In these songs the awakening of nature from the winter sleep is glorified. The girls are calling out the spring, expressing their joy for its coming; they expect some gifts, too—the main gift being the beauty of girlhood. The girls sing out about the "gate man" who opens the gates for the spring, and the "green spring murmur" wandering in the woods and leading nature to its new life.

In other songs, the tilling of the soil, using appropriate movements, is depicted—the process of sowing the seed, and growing of the crops. Still another, combined with a round dance, expresses the joy of living, the ripening of the fruits and other gifts of nature.

The second day after Easter is the so-called "Wet Monday." It is "wet" because during this day boys splash water on the girls. The significance of this custom is—as the watered plants grow well and bring rich harvest, so the boys wished the same to the girls. And it was considered somewhat degrading for a girl to remain "dry" during the "Wet Monday."

Many of these customs of the old country, such as the church services, writing "pysanky," services for the dead and some others are still preserved by the Ukrainians in this country and in other countries wherever the Ukrainians reside.

As you read this article on Easter in the Ukraine, how many of these customs do you find familiar—and love—and hope that your children—and their children will treasure, remember and keep as a part of their own Easter customs here in America?

Down through the years, there is the same happy Easter glad feeling. When Easter Sunday is here, memories of our youth tug at our heartstrings... and so it will be—forever. Children of today will cling to their early Easters... with the same nostalgic love... just as their parents and grandparents do to their own Easter yesteryears.

In the brest of a bulb is the promise of spring;  
In the little blud egg is a bird that will sing;  
In the soul of a seed is the hope of the sod;  
In the heart of the child is the Kingdom of God.

**CHRIST IS RISEN!  
CHRISTOS VOSKRES!**

**HE, IS RISEN, INDEED  
VOYISTENU VOSKRES!**

# UKRAINIAN *Film Personalities*

*by Alexander I. Danko*



he Ukrainian film colony in Los Angeles, California has been growing to match the general Ukrainian population in California, where there are now located churches in Los Angeles, San Francisco, San Diego and possibly elsewhere, along with Ukrainian centers and a museum.

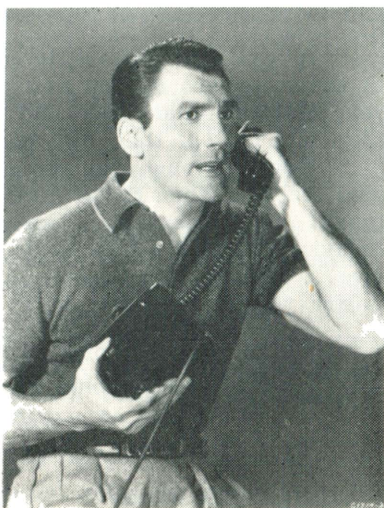
Thus, we'd like to give a brief rundown of some film personalities who are of a Ukrainian background. As anyone who has been around Ukrainian activity long enough knows only too well, there are people with various degrees of Ukrainian nationalistic feeling and we submit the same holds true of Ukrainians who have gained prominence in any field whatever, be it politics, education, athletics, the arts and even the theatre.

Therefore, we'll just name some of those of Ukrainian background that we know of, and we're certain that there are a great deal more who are still struggling to become a success in the tinsel world of make-believe—Hollywood.

Of course, perhaps the best known Ukrainian film personality was the late **John HODIAK**, a true son of Ukraine, who was born in Pittsburgh and reared in Detroit-Hamtramck—playing Ukrainian church "pravstavlenyes." We personally know that John loved even the mention of the word "Ukrainian", for as I visited with him on Ukrainian New Year's of 1955, he told me about reading of my annual "Ukrainian All American College



JOHN HODIAK



JACK PALANCE

Football Team" which was listed in the Jimmy Power's "Powerhouse" column in the New York Daily News just the week or so before.

Even at his unfortunate passing in October 1955 at the early age of 41, the six honorary pall-bearers for John were long-time Ukrainian buddies of his from Detroit, and he was buried from the Ukrainian Catholic Church in Los Angeles. John's daughter, now 10 years old, the only offspring of his marriage with actress Ann Baxter (who has since remarried a wealthy Australian rancher) is named **Katryna**, after his beloved mother.

The top Ukrainian film personality today is Jack (Volo-dymyr Palahniuk) **PALANCE**, who has been in foreign films the past 5 or 6 years—which allowed him to retain a greater portion of his large salary. Today, Palance, who was born and raised at Lattimer Mines, near Hazleton, Pennsylvania, is reputedly wealthy and ready to come back to the good old U.S.A. for good.

A rising young Ukrainian film and TV personality is Nick (Adamshock) **ADAMS**, born in Nanticoke, Pennsylvania and reared in Jersey City, New Jersey. Nick has had two TV series, "The Rebel" and "Saints and Sinners", has appeared in numerous other TV shows and films—the latest of which are "The Interns" and "The Hook", and is due to appear in an off-Broadway play next May.



NICK ADAMS

Of course, just about every Ukrainian knows that Mike (Mazurkiewicz) **MAZURKI** is of Ukrainian ancestry on his

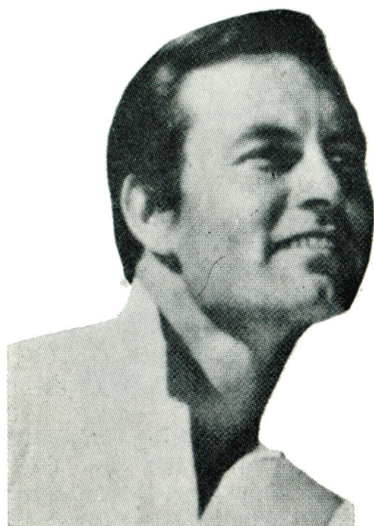
mother's side. Mike, who was born in Western Ukraine and brought to Cohoes, New York when about 3 years old, was a fine all-around athlete (football, basketball and track) at Manhattan College in New York City, and even tried his hand at professional boxing as a stable-mate of the then heavyweight champ, Lithuanian Jack Sharkey.

His movie break came when Mae West spotted Big Mike (6'5" — 245 lbs.) wrestling and got him a job as her chauffeur and movie extra, getting bigger and better parts as time went by til he attained feature status. Mike continues to be active with occasional wrestling-referreeing tours between his numerous film and TV jobs.. His latest film is "This Mad, Mad, Mad World" which will soon be released.

Talking with Mike two summers ago in Camden, New Jersey, where he was playing in a touring unit of "Guys and Dolls", he told us that both he and Jack Palance were ready to play in the DeLaurentis production of "Taras Bulba" which was to be filmed in Yugoslavia, when plans for the film were shelved—and since has been made with Yul Brynner and Tony Curtis and appearing on your local screens at present.

Edward **DMYTRYK** is one of the top directors in Hollywood. Mr. Dmytryk started as an assistant cutter and editor in the film capital—then worked up to assistant director. He received a chance to do several low-budget films, and oddly enough, made the films artistic and financial successes. At this point in his career, he got involved with the large group of Jewish "Lefties" in Hollywood and was banned from film work for several years.

Finally seeing the light, he has since renounced communism as the big lie it really is and has returned to directing, having some big films to his credit. He is the husband of actress Jean Porter, and they have a couple of daughters.



**GEORGE MONTGOMERY**

George (Letz) **MONTGOMERY**, who has been a top star for the past 20 years, is working on his new TV series, and runs a furniture manufacturing company, too. George, a former Montana cowboy, is an expert furniture craftsman who personally builds the furniture for other stars. George recently divorced singer Dinah Shore ending his first marital adventure.

Bill **TYTLA** is another top director, but in a somewhat different line—the cartoon field. Tytla has been one of the top men in the Walt Disney organization along with a former animator, Warren **TARAS**.

On the distaff side, Anna **STEN**, Goldwyn's "Kid from Ukraine" in the mid-1930's, is still doing film work as an occasional character-actress, and is now seriously interested in painting. She hopes to have a one-woman show in New York City in the not-too-distant future. Miss Sten is the wife of Eugene Frenke, a top Hollywood producer.

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NATALIE WOOD



LANA WOOD

Natalie **WOOD**, who has been in motion pictures for 21 of her 24 years, has been a top star the past couple of years—being nominated for an Academy Award in 1962. Her 16 year old sister, Lana, is a film starlet who hopes to emulate her sister and make it big someday.

Sandra (Alexandra Zuk) **DEE**, from my old hometown of Bayonne, New Jersey, and one of the top - 10 box - office "draws" in Hollywood, comes from a Ukrainian background. Her father, Alexander Zuk, who was divorced by her mother when Sandra was only a few years old, was re-married in my church, the St. Sophia Ukrainian Orthodox Church in Bayonne, to a Ukrainian girl I had known since I was a child.



SANDRA DEE

Miss Dee's maternal grandmother, Mrs. Cymbalic, has been a long-time acquaintance of my mother, as has been her maternal great-grandparents, the Wanko family of Bayonne. Young Sandra, as you all probably know, is married to singer Bobby Darin.

Another favorite movie-TV personality is Nita (Anita Sokol) **TALBOT**. Years ago when she was a 17 year old starlet struggling

for a break in Hollywood, my late brother, **Walter**, wrote her a letter of inquiry and received a very nice reply from her.



NITA  
TALBOT

Several years later, Walter visited her backstage when she appeared on Broadway in "Fifth Season", to invite her to our UYL-NA testimonial dinner, and she still recalled Walt's letter of some 4 or 5 years earlier most vividly, explaining how nice it made her feel that someone knew of her then still somewhat anonymous acting existence.

Nita made one appearance in "Follow That Man" (Ralph Bellamy), in "Thin Man" (Peter Lawford), and in "Mr. Lucky" (John Vivyan) TV shows, and proved such a hit in each that the producers wrote her "character" in every couple of weeks, to a point that she was the seemingly second star in each series. She also starred as Mabel, with Larry Blyden in the "Joe & Mabel" TV series.

Nita, now getting a new lease on her movie life, after giving birth to her first child, a daughter is currently seen as the strip-teaser gal friend of Walter Matthau in the Dean Martin Lana Turner starrer "Who's Got the Action", and we understand she "steals the show", again.

We recall that a Ukrainian starlet from Western Canada, Oksana **BOYCUN**, married the leading British-Magyar film producer, Sir Alexander Korda about eight years or so ago. A couple of years later—in 1956—Sir Alexander passed on and left his considerable fortune, including his great art collection, to his widow, Oksana.

The latter has now remarried—to London stockbroker David Metcalfe—and has 2 children, 5 year old Zara and 3 year old Julian.

The art collection was sold last summer in London for 1.3 million dollars—and the former Miss Boycun has placed the proceeds in trust for her two children.

I'm certain that there are any number of Ukrainian hopefuls who haven't been discovered yet or received their big break. I recall a top figure model, Frances **VORNE** of New York City, who was known as "the Shape"—for obvious reasons. There were the **STRILKA** sisters, Mary Ann and Jean, from Olyphant, Pennsylvania, who won numerous beauty contests and made it to the world-famous Radio City Rockettes in New York City.

Two good possible Ukrainians are Charles (Buchinski) **BRONSON**, who has appeared in numerous films and TV shows,

and who looks like a smaller edition of Jack Palance—and Michael (Eugene Orowitz) **LONDON**, of "Bonanza" TV fame.

Lizabeth (Emma Matzo) **SCOTT**, a native of Scranton, Pennsylvania, was discovered in 1945 by producer Hal Wallis and was a star for 15 years. For the past 3 years, she has appeared in English films, has cut a record album, and made several TV appearances.

Who knows but that someday some shrewd Ukrainian (or Jewish) entrepreneur will get all these Ukrainian stars together for a series of Ukrainian film epics (outside of "Taras Bulba", Ukrainian literary classics have been barely touched by the movie industry)—such as the life of Taras Shevchenko. However, the general public probably would not believe that anyone could be as inhuman as the Russians were in their mis-treatment of the great "Bard of Ukraine".



LIZABETH SCOTT

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## 1963 UYU-NA CONVENTION

(30th ANNIVERSARY - 1933 — 1963)

**AUGUST 30 — SEPTEMBER 2, 1963**

**HOTEL PICK — OHIO**

**BOARDMAN & HAZEL STS.**

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**FRIDAY, AUGUST 30:**

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**SATURDAY, AUGUST 31:**

REGISTRATION

BUSINESS SESSIONS

30th ANNIVERSARY DANCE

**SUNDAY, SEPTEMBER 1:**

CHURCH SERVICES

CONCERT

BANQUET & BALL

**MONDAY, SEPTEMBER 2:**

BUSINESS SESSIONS

ELECTIONS

FAREWELL SOCIAL

# TARAS SHEVCHENKO

(March 9, 1814 — March 10, 1861)

*by Clarence A. Manning*

**I**n every land and in every literature there is one author who is the outstanding incarnation of the national genius, one man who sums up all the past of his nation and stands out like a guide to the future. Such a man, when he appears, will elevate the language in which he writes and speaks from an archaistic survival of the past centuries into a method of speech which is to last in the future. He is to form the transition from the past glories of the nation to the future that is to come.

Such a man for Ukraine is Taras Shevchenko, one of the great masters of world poetry. It is typical of the movement of the early nineteenth century that the Slavonic world produced three great poets. Pushkin among the Russians, Mickiewicz among the Poles and Shevchenko among the Ukrainians. It is interesting also to realize that while the first two were born of noble and wealthy families, the third, Shevchenko, was a poor serf. Nevertheless, he was welcomed during his periods of relative happiness by the most distinguished men of the day both in the capitals of Russia and in his own dearly beloved Ukraine.

It was almost necessary that a man who would express the aspirations of Ukraine should be a serf. The last vestiges of the independence of the Cossacks had been suppressed ruthlessly. The vast majority of the nobles who had survived the debacle had been drawn away from their country and their traditions to join the dominant powers of society. It was only the serf who in their misery remained loyal to the old dreams of the Cossacks, who remembered the old and glorious Ukraine, and who preserved the village speech and local traditions.

It is against this background that Shevchenko lived out his sad and unhappy life, for he typified in his own existence the sufferings of his native land and the hardships which all the sons of Ukraine had to undergo. But Shevchenko is not merely a martyr or a victim of the powers under whom he lived and suffered. He summarized and embodied the past of Ukraine but also he was living just at that very moment when the ideals of the future were being forged in the fire of adversity. He spoke for the future of his land as well as for the past, for the future liberty and freedom that were to come as well as of that glory which had faded. Yes, Shevchenko became a very embodiment of the ideals and aspirations and the dreams of every Ukrainian patriot. He believed in his country, and although one hundred and two years have passed since his untimely death and his ideals have not been realized, there can be no doubt that the Ukrainian spirit which Shevchenko voiced, will continue to struggle for its aspi-



rations until it finally meets with success and Ukraine will appear again among the recognized nations of the world.

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**"THOUGHTS FROM A PRISON"**

*By Taras Shevchenko*

The sun sets; mountains fade  
Into the darkness; the bird's note is stilled.  
The fields grow silent, for the peasant now  
Rejoicing, dreams of rest.

And I look with desire,  
Longing desire—to an orchard dark,  
The Orchard of Ukraine.  
And I pour forth my thoughts  
As though my heart were resting.

Fields, forest, mountains, darkening still—  
And in the shadowy blue appears a star...  
O Star! My Star!... And the tears fall...  
Hast thou then also risen in Ukraine?

Not for the people and not for the praise  
These verses now are written. Nay, I write  
But for myself, my brothers, for heart's ease.  
Lo, from beyond the Dnieper, as from far away  
The words flow in and spread the paper o'er;  
Laughing and crying as the children do  
They gladden my poor soul, uncomforted,  
Raw, inconsolable—I joy in them,  
With them would always stay. They are my own.  
As a rich father loves his little ones,  
So am I glad and merry with my own.  
Yea, I rejoice; and the good God I praise,  
That He lets not my children fall asleep  
In this so far-off land, but says, "Run home,  
And tell the others in the dear Ukraine  
How bitter 'twas to live in such a world!"

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"When will we receive our Washington,  
With a new a righteous law?  
And receive him we will some day...!"

— Taras Shevchenko

DON'T FORGET! — 30th ANNIVERSARY UYL-NA CONVENTION  
HOTEL PICK OHIO - YOUNGSTOWN, OHIO - LABOR DAY  
WEEK END - AUGUST 30 — SEPTEMBER 2, 1963

# WHY DO WE DECORATE EGGS?

*by Mrs. Julia Lawryk*



More than 3,000 years before the birth of Christ, the Ukrainians were already settled in their country—and one of the arts that they practiced was the decorating of the egg.

Early man was at the mercy of the elements and after a long siege of rigorous winter, the return of the growing season was an occasion of great rejoicing. Spring meant new life, happiness, expectations and new hopes.

As the frozen earth grows soft and mellow under the life-giving rays of the sun and the grass and trees turn green with new life, so the egg—long cold, dormant and apparently dead—burst forth into new life. That is why the egg was taken as the symbol of the spring festival.

The egg meant a great deal in those days; thinking that it had some unknown power, the egg was never discarded—but was buried in the ground. It was believed that with the decorated eggs in the home, it was secure from all dangers, such as storms and fire. The ill were treated by rubbing the egg on the ailing part of the body. To enjoy a fruitful harvest, the eggs were buried in the fields. A girl who loved a special boy—thought that the egg had the power to make him love her. She would take the egg to an old woman (similar to the fortune-teller of today) tell her the name of the boy—and the egg was supposed to do the rest. The egg was also placed beside the dead—so that it would help the spirit find a peaceful resting place. And so it was—that the people put a lot of faith in the egg—not having anything else—and not being able to explain the strange mystery of the egg.

When Christianity was first introduced into the Ukraine in the year of 988 A. D. in the form of the Orthodox religion—the religious leaders fought this “pagan custom of egg decorating” but the custom was so loved and imbedded—before long it was adapted to the Christian Easter as a symbol of Christ’s resurrection.

The egg shell covers a new life (the little chick.)

The egg shell symbolizes the huge rock at Christ’s grave.

The Risen Lord is the new life.

And so the pagan rite of worshipping the egg—had a new meaning to the Ukrainian people... it became a symbol of **THE RESURRECTION OF CHRIST**. In the old days—when women decorated the eggs, they sat without speaking a word to anyone—and said prayers during the entire time.

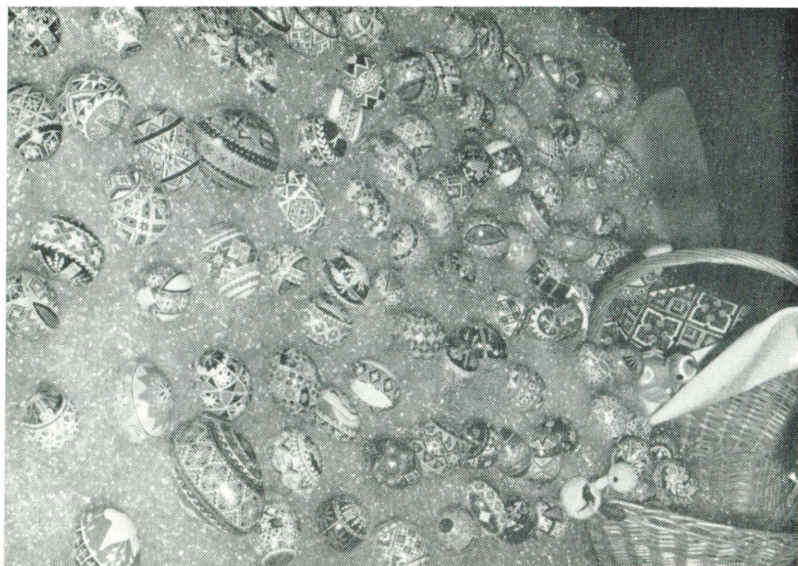
Each province, each village, each family in the Ukraine, had its own special ritual—its own symbols, meanings and secret for-

mulas for dyeing eggs. These heritages were preserved faithfully and passed down from mother to daughter through generations. Many variations in the process of egg decorating are found, as well as in the accompanying rituals. But, throughout the whole of Ukraine, the custom was observed solemnly and with great ceremony.

All Slavic peoples (as well as many others) practice egg decorating as part of their annual Easter ceremonies, **but only in the Ukraine has it reached the status of a highly developed folk art.** The Ukrainian people are known for their appreciation of beauty as expressed by the intricate designs of Easter eggs, colorful national costumes, sonorous songs and care-free dances.

The eggs are amazing for their wide variety of design, their intricate patterns, the perfection of craftsmanship and the brilliant combination of colors. Each one is individually worked out and done entirely free-hand. There is no limit to the variations and the combination of designs. No two will ever be the same. Most Easter egg designs are of ancient origin, but each person applies his own skill and ingenuity in creating and combining and arranging colors. This particular trait—makes each decorated egg a very personal thing... for one that has any knowledge of designs, can tell immediately who decorated the egg—as though the egg had been signed by the person who labored over its exquisite tracery of lines.

Ukrainian Easter egg designs follow certain basic divisions, dictated principally by the contours of the egg. Some of the most



Ukrainian Pysanky decorated by Mrs. Julia Lawryk of Johnson City, N. Y.

beautiful designs are geometric in form and like the Byzantine mosaics have their origin in the art of the early Christian church. Still other designs are based on naturalistic forms such as flowers, grains, vegetables, birds, fish and animals. In general, these forms are characteristic of the region where they originate. Thus, deer and pine branches are found in the eggs from the mountain sections, and horses and spikes of grain from the plains and valleys. The art of waxing and dyeing eggs by a centuries-old batik process has survived transplanting to a new country and a new continent. It is practiced today in Ukrainian homes from New York to San Francisco.

From 960 to 1340, the Ukraine was a proud and independent people, but they were not allowed to keep their independence for long. Unprotected by natural barriers, the Ukraine was vulnerable on every side to her predatory neighbors. One after another different "landlords" moved in, putting a claim to their share of the rich Ukrainian land. In 1340 came the Lithuanians, later the Poles. But in 1648 the Ukrainian Cossacks took charge and established an independent Cossack republic. In 1775, Ukraine was split between Russia and Austria-Hungary. Finally in 1918 a Ukrainian national republic was established which in 1923 became the Soviet Ukrainian Republic.

In addition to the periodic changes of government Ukraine has served as a highroad across the mid-European continent. Caravans from the Orient, migrating tribes from the Caucasus, scholars, business men and soldiers—all moved across the face of Ukraine, but leaving little trace behind them.



Ukrainian Pysanky decorated by John Maliwacki of Johnston City, N. Y.

What remains unique about the Ukraine is that despite all the invasions, all the partitioning among neighboring states, it has kept its ethnographic and cultural unity. No matter what tongue their conquerors spoke, Ukrainians have retained their own language, preserved their own crafts, poetry, music and religion.

Art, to many people, has become FINE ART, to be put in museums and galleries and discussed in esoteric terms. But to Ukrainians—art is for everyday, and fun for everybody. It can take the high form of sculpture or poetry (Ukraine has been famous for both) but it also means the embroidery on a man's dancing shirt, or the intricate dance patterns of the Ukrainian folk ballet.

By this enthusiastic sharing of Old World arts and culture, Ukrainians have contributed immeasurably to the rich fabric of American national life.

The beauty of Ukrainian Easter eggs has long been recognized. Yet it is only recently, with increased study of folk arts and a realization of their importance, that artists and scholars have sought to study and analyze their designs. What once seemed to be only an ancient tradition is now recognized as a distinct and well-developed branch of folk art, a DEFINITE CONTRIBUTION TO WORLD CULTURE.



Pictured above is the present-day UKRAINE—minus some of its territory held by Poland in the West, and by Russia in the East. UKRAINE is the second largest country in Europe.

# *Spot-Lite on...* **JOHN MALIWACKI** **OUR COVER ARTIST**

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*by Anne D. Petrus*

Our cover artist for this issue of "TREND" magazine is another lad from Johnson City, N. Y. John MALIWACKI, a man of many talents. John, who has also drawn the cover for several recent issues of the UYL-NA monthly publication "TRENDETTE", is a natural, self-made artist.

John, who is 33 years of age, is a normal and healthy Ukrainian-American lad who, in his formative years enjoyed playing football, baseball, basketball and all other recreational-athletic forms, including dancing. After high school, he obtained a job in the big local industry, the Endicott-Johnson Corp., a shoe manufacturing outfit, to support his parents, since further schooling was out of question.

It was at this time that John discovered an aesthetic talent he never dreamed he possessed. He found, he could paint with a facility unbelievable for a person who never had any formal training. And he found that he liked it.

This opened up a whole new world for John. Peasant life in Ukraine, which he often heard his parents discuss, became something warm and real, instead of just drab subject matter for after-dinner conversation.

Bright colored peasant costumes, gay folk dances, coquettish country lasses—all flashed through his mind as though he were actually seeing them. John wanted to paint them—and he did.

After three years of painting, a story appeared about John in the local press, describing his keen artistic talents. The next day, International Business Machines Corp. (IBM) personnel called John to see whether he would be interested in coming to see



JOHN MALIWACKI

them. They wanted to see if he could draw to scale—and free-hand at that.

John accepted the invitation and went to see the IBM people—and was hired. That was 12 years ago. Since then John has been steadily advancing himself, going to the IBM-conducted courses for its employees—and today is a designer for that firm.

John has donated much of his spare time and effort to his parish, the **St. John's Ukrainian Orthodox Church of Johnson City, N. Y.** His paintings are often on display when the church observes its annual Ukrainian-American Day each year. He also draws the figures for the Easter pysanky decorated by the church members, and his Easter pysanky are masterpieces.

One of the reasons John gives his time and paintings to the church is to show his gratitude to Mrs. Frank **LAWRYK**, wife of the St. John's pastor. It was Mrs. Lawryk who encouraged John to express and develop his talent.

Mrs. Lawryk, who is an accomplished painter and writer herself, says John's faculty for selecting proportions, intricate color designs, facial expressions, graceful poses and background tones with a minimum of difficulty, is the mark of a true artist.

John married a lovely person a few years ago, the former Martha **KULAZSA** of adjacent Endicott, N. Y., and they now have 2 little boys and a baby girl to make for a happy family.

John still works on different paintings—with the Church the recipient of his work. He was a top performer with the outstanding St. John's Ukrainian Folk Dance group til a knee operation cut down his dancing activities, though he still can perform.

John, whose motto seems to be "no project is too small or too large," also is a member of the St. John's Choir, is the coach of the fine St. John's Junior basketball team, and was the designer of the fine-looking cover for the 1962 UYL-NA Sports Rally Journal.

A talented person indeed, and we're happy to know this accomplished, modest and unselfish individual who always replies when asked to do a job—"I'll try."



**Exerpt from "THE KOZAK IMMORTAL" Ivan Franko**

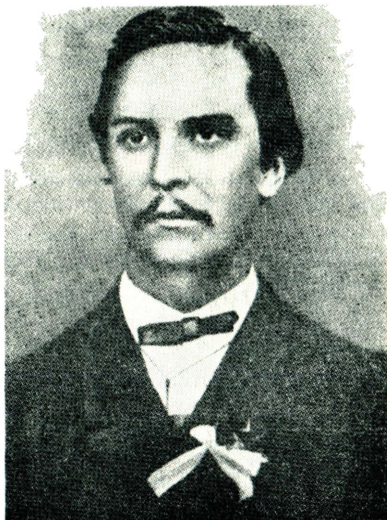
O God, I hear our mother tongue,  
Our ancient songs still being sung!  
The glorious memories of our nation  
Still live in this new generation!  
For still they sing of Kozak fame  
Their blood fights they still acclaim—  
Here's proof that my beloved race  
Is not yet locked in death's embrace.

# MYKOLA V. LYSENKO



*by Dr. M. H. Haydak*

**L**his past year the Ukrainians all over the world commemorated the 50th anniversary of the death of the famous Ukrainian composer — Mykola Lysenko. He was born in the year 1842 in the village of Hrynky, Poltava district of Ukraine. He was a descendant of the old Kozak family, but his parents were thoroughly Russified. However, young Lysenko learned to love his Ukrainian background from his grandmother, who admired the Ukrainian songs, folklore and traditions. During long winter nights, the “babunia” always arranged for the local Ukrainian peasant girls to come to her house where they could spend time in sewing, embroidering and singing the Ukrainian folk songs. Young Lysenko often listened to those songs and learned to know and to love them.



**Mykola V. Lysenko**

Since his early age Lysenko liked to play piano. He continued this hobby studying under well-known contemporary musicians. While attending Kiev University, Lysenko turned all his attention to the study of his Ukrainian background and of the popular Ukrainian folk songs. After graduating from the University of Kiev and a short private employment, Lysenko in 1886 entered the Leipzig Conservatory of Music—the best one at that time—where he studied under then famous contemporary composers and teachers.

While in Leipzig, Lysenko published the first collection of Ukrainian folk songs and the first series of music to the poems of Shevchenko. In 1869, after graduating from the Leipzig Conservatory of Music, Lysenko lived in Kiev where he lectured in various schools of music, and also spent some time in private tutoring. However, all his free time Lysenko devoted to the work on Ukrainian folk songs and the music to the poems of Taras Shevchenko. In 1876 he entered the school of music in



St. Petersburg where he studied under Rimsky-Korsakov, a renowned Russian composer.

After the revolution of 1905, Lysenko intensified his cultural and social-political activity among the Ukrainians. For this work he had suffered considerably from the Russian oppressors, was arrested and even jailed. Such an intensive activity, in the field of music and the tireless cultural and social-political work among the Ukrainians undermined Lysenko's health and he died in October 1912 from a heart attack.

As a result of his studies of the Ukrainian folk melodies, Lysenko published seven collections of the Ukrainian folk songs for voice and piano, twelve collections of ten songs each for chorus and piano, collection of folk dances and spring songs ("Vesnianky"), the Ukrainian ritual songs and a collection of Ukrainian wedding songs.

As has already been mentioned, Lysenko wrote the music to the poems of Shevchenko and many symphonic poems on the same theme. In these works Lysenko masterfully interpreted the poems of Shevchenko, expressing in music the true meaning of the words and the lofty emotions of our great poet.

Lysenko also wrote a number of operas, such as "Night Before Christmas," "Taras Bulba," "Summer Night," "Eneid," "Sapho," and short operas for children—"Koza-Dereza," "Winter and Spring." Lysenko also composed about 100 pieces for various musical instruments and orchestras.

Not so well known fact is that Lysenko wrote church music. The prayer for Ukraine, "Bozhe Velyky Yedyny," the song we often hear at the end of our liturgical services, is also written by Lysenko. He wrote several church concerts and a cherubim song.

By his creativeness Lysenko enabled us to understand the soul of the Ukrainian people. He transformed the popular musical riches of the Ukrainian into the artistic domain of the national Ukrainian music. We can rightly place the name of Lysenko alongside such world renowned composers as Glinka of Muscovy, Grieg of Norway, Chopin of Poland, Smetana of Czechoslovakia and Sibelius of Finland who created the new type of national musical expressions and elevated the musical riches of their people to the highest level of musical art.

Lysenko brought the native Ukrainian melodies to the attention of the whole world, embellishing them with new artistic expressions. In his investigations of the Ukrainian folk songs he proved their independent character from those of Muscovy.

The American public had an opportunity to get acquainted with the music of Lysenko. There were several performances of "Taras Bulba," the opera of Lysenko. Due to the efforts of Mr.

Chutro, opera "Taras Bulba" was played before the audiences in New York, Philadelphia, Detroit, Chicago, Toronto and Winnipeg. Many songs were presented by various Ukrainian choruses throughout the United States and Canada by the famous Koshetz Capella and the well-known Bandurist chorus.

It should also be mentioned that the opera "Koza-Dereza" was presented on the stages of the Twin Cities (Minneapolis-St. Paul) by the pupils of the St. Michael's Ukrainian School under the direction of A. Hnojewyj and B. Grinwaldt.

The name of Mykola Lysenko and the discussion of his work appears in the most important English biographical dictionaries, books on the history of music and music encyclopedias. In general, these articles are quite impartial. However, in some of them Lysenko is mentioned as a "Russian" composer. This to a great extent was due to the work of a Russian author who published a book in English "Russian Composers and Musicians." Nevertheless, in the most important encyclopedia of MacMillan (1938) and the biographical dictionary of Baker (1958) Lysenko is listed as a Ukrainian composer. A very good article about Lysenko is published in the Grove's Dictionary of Music and Musicians (1959), in which the author speaks of Lysenko as "A Ukrainian hero" who fought against the Russification of the Ukrainian art.

The author also mentioned the fact that the Russian Musical Society completely ignored Lysenko and his work "which is rather strange, because Lysenko was highly respected in all parts of Ukraine." Of the other world encyclopedias of music Lysenko is mentioned as a Ukrainian composer in the German encyclopedia of Riemann (1961), the French encyclopedias of Mitchell, and the biographical dictionary of Larousse (1957), the Italian encyclopedia of Riccordi (1959), Spanish of Labor (1954) and Mates (1956).

Thus it appears that, in spite of the efforts of the Muscovites to present Lysenko as a Russian composer, the names and works of Lysenko as a Ukrainian gradually assumes a prominent place in the world's musical literature.



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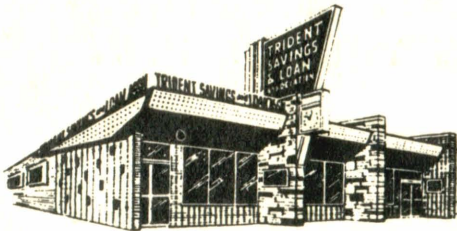


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