Այս պատմական արտահայտությունը նման է այս տեքստի հետ: Այս արտահայտությունն ունի էֆեկտ երկկիս, հայտնի է մի քանի ապա-
մաս: Պատրաստվածություն 24-րդ թվականի ընթացքում։ Այս տեքստը նման է այս տեքս-
տի հետ: Պատրաստվածություն 24-րդ թվականի ընթացքում։ Այս տեքստը նման է այս տեքս-
տի հետ:
OUR WORD

Once the activities of April 24 are over, it seems that we find ourselves, as usual, tired out and in need of a year's rest before commencing the activities for the following April 24.

Thus, the month of May brings with it spring, and many pleasurable activities, such as dances, picnics, other social events, and... May 28, our day to rejoice. The word 'struggle' used so many times in the month of April is now forgotten. After the turmoil of April 24, May 28 marks the beginning of our 'normal life' and many joys which accompany it. It is the day in which the famous words of the song "Sardarabad" ring out in our ears; it is the day that makes us boast, admire, and clap for heroic acts which took place some sixty to seventy years ago.

But we can't simply carry on with our celebrations and our demonstration. Being content with personal comfort, striving for millions of dollars for personal use, adding to the Cadillac another car or two cannot and should not become goals for an Armenian. For all Armenians have no other but one goal. And until that goal is reached, those millions of dollars, those Cadillacs, and many human lives will be sacrificed; new names will be added to our long list of Fedays.

We, members of the Armenian Youth, must dispose of our apathy and renounce our pleasures, together with abolishing the comfort of all Armenians who are nothing but observers of the Armenian cause.

Not only on April 24 or May 28...

STATEMENT

Armenian Youth, the contemporary freedom-fighters for the Armenian Cause, hold the key for the establishment of a free, independent, and united Armenia. Unfortunately, however, the Armenian Cause appears too remote to call for direct action because of its long range ideals. Why should we, the Armenians living in the comfort of United States, concern ourselves with the establishment of an Armenian Homeland?

The answer to this question is simple, but it is also very profound. To begin with, a man without a country is, in effect, a man without a character. Similarly, the abandonment of one's heritage changes him from a man to a machine. Every man must be allowed his God-given rights for self determination.

Furthermore, the relationship between the present day Armenian Youth and the Armenian Community is dangerously declining. The Armenian Youth, instead of being organizers, have become followers, or even worse yet, "watchers", waiting for someone else to organize or initiate action.

We must laboriously work toward some goals, whether they be long or short range.

In order to strengthen community political ties, we request the support of all Armenians' financial, as well as moral support, which is essential for the success of political activities.

IN REVOLUTIONARY SPIRIT, CENTRAL POLITICAL COUNCIL

ԳԱՍԱՅ...
**Another Armenian Success Story**

We know of Dickran’s, Tavit’s, and Vartan’s victories — they are part of every Armenian’s history. But do we know of Aram Khachaturian’s victory? He is not only a part of Armenian history, but of world history as well. Aram Khachaturian — sounds familiar — which battle did he fight in? Our world famous Aram Khachaturian didn’t fight in any battles — he did something totally different — he wrote music, beautiful symphonies, concertos and ballets.

Aram did not start studying music until he was 20. Born in Tiflis, Armenia, Armenian folk music was the only music he knew until he was 20, when his family moved to Moscow. There he enrolled in a music school. Although he had to start at the very beginning, in 3 years Aram had progressed as far as to begin writing music. He began with Dance for violin and piano in 1926 and continued with several other works. He wrote his first symphony in 1932 to commemorate the 15th anniversary of Armenia’s turning Soviet.

As his fame grew in the Soviet Union, it also grew throughout the world. In America, the Sabre Dance from his ballet Gayane, was a hit in 1947; it was played on the radio and on juke boxes nationwide, and it was a best selling classical album.

Khachaturian received many honors for his accomplishments including the Stalin Prize (1940 & 1942), the Order of Lenin (1939), and an honor plaque with his name on it in the hall of the Moscow Conservatory. He was even the chairman of the Union of Soviet composers and People’s artist of the USSR.

Although Khachaturian had received all these honors from the Soviet Union, the Central Committee of the Communist Party denounced him in 1948 along with several other Soviet composers, saying his music brought “antipopular trends”, “bourgeois formalism”, and “decadence”. Although there was no truth to these accusations, Aram admitted that they were justified. After Stalin died, Aram wrote an article for Soviet Music Magazine which totally put down the previous actions of the Central Committee. His article started a whole new trend of music. Eventually, in 1958, the Central Committee admitted to having unjustly censored Khachaturian and the other composers.

Khachaturian’s first visit to the U.S. was not (until 1960 at the age of 58) and it wasn’t until 1968 that he made public appearances here.

Although Aram didn’t use the exact melodies he heard as a youngster, he brought out the feeling, rhythm, and style of Armenian music in his compositions.

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**KNOW WHAT YOU’RE SINGING**

“Mer Hairenik” was written in 1850 by one of the most famous figures of the Armenian Renaissance, Michael Nalbandian.

Nalbandian was an admirer of Garibaldi, who was considered the father of Italy. During the 1850’s, Italy was fighting for freedom and independence just as the Armenians were.

In “The Song of the Italian Girl”, she is saying to her countrymen, “Our country is in misery. We are living under the yoke of our enemy. We should take revenge. Death is everywhere. We are going to die only once, but envy those who die for their country.”

Michael Nalbandian was so inspired by this song, that he changed the title and called it “Mer Hairenik”, because the words to the song matched the conditions in Armenian at that time perfectly.

“Haratch Nahadag” originated in Aleppo, Syria around the Fall of 1918. Aleppo was the city where the survivors from the Syrian desert gathered and established roots after the 1915 atrocities.

When the news of Armenia’s independence reached Aleppo, the survivors couldn’t believe it. It was something unimaginable and miraculous. Because so much torture and pain had been inflicted on these people and their nation beyond recitification, the Armenian people believed that a homeland would never again exist for them. These people were still living the reoccurring nightmare of the 1915 massacre.

One day, as some poets and Nalbandian were sitting out in front of a cafe, they saw some Armenian boy scouts, consisting mainly of helpless orphans, marching down the streets of Aleppo singing patriotic songs. The writer was so inspired by the youths determination to rebuild and prove their existence that he wrote a song, titling it “Haratch Nahadag.”

The overall meaning of the song is as follows: March on! You are the survivors of a martyred race, the armors of that unforgettable revenge. Let’s go to the top of the mountains of our motherland and plant our flag on the peak. Yesterday we were cained, today we are autonomous. We have resurrected and are burying the past.

VICKY MANJIKIAN
“Hampartzoum,” the ascension of Christ, is a religious holiday celebrated 40 days after Easter. The Armenian people, aside from religious observance, also had their own way of celebrating. The girls of the village filled seven clay jars with seven sand-stones, water from seven different springs, and seven kinds of flowers. Also, such objects as buttons, rings, and knives were placed in the jars. Each of these jars, called a “vijag,” was placed outside at night so that the stars would sanctify them. The next day, the flowers were placed on the roofs of the houses, and the people rewarded the girls with flour, eggs and oil, with which they prepared a feast for that day.

After the feast, the “vijag” ceremony took place. As the people sang songs, a little girl would pick an object from the jars. Each object was picked for an individual and foretold his future.

As legend has it, all lifeless objects would come to life that night and whisper words of love. Rivers and Streams stopped flowing, and anything dipped in their water would turn to gold.

Many people would go on a pilgrimage to one of the many holy sanctuaries in Armenia. There, animals were sacrificed and their blood was drawn in a cross on the foreheads of sick people. Horse races, wrestling, and high wire acts all took place, along with “vijag” ceremony.

The same celebrations took place in all the Armenian provinces; even today, Hampartzoum is celebrated by Armenians all over the world.

STAFF