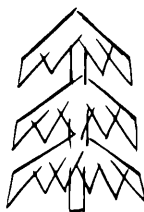


N. BOBECZKO



THE UKRAINIAN



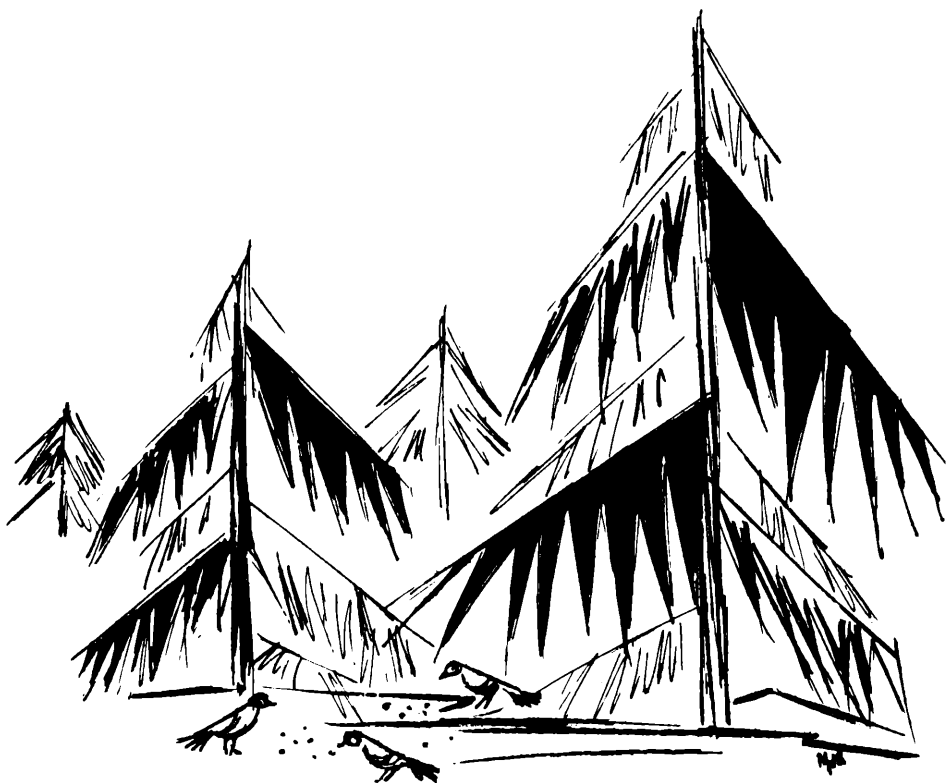
TREND



MJS.

This special double issue of The Ukrainian Trend
is dedicated to the Ukrainian Youth League
of North America, in honor of its twenty-fifth
anniversary.

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THE UKRAINIAN TREND

1958 Volume 9, Numbers 3 and 4



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ANNOUNCEMENT: The UYLNA Foundation's Board of Trustees has announced that subscription to The Ukrainian Trend will no longer be included in the convention registration fee. New subscribers and readers whose subscriptions expire with this issue should send a check or Money Order for new subscriptions or renewals, to Michael Wichorek 13814 Vassar Drive, Detroit 35, Mich. The UYLNA Trendette requires a separate subscription. Yearly subscription - \$ 2.00

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CORRECTIONS: Innocent victims of unintentional transposition were Joseph Gurski and William Mural, whose photographs appeared in the 1958 summer (Bandura) issue (Vol. 9, Number 2). Mr. Gurski's picture should have been shown with "From The President's Desk" on page 4, rather than with the article "Presenting Two New VIP's" on page 32. Our apologies to the victims!

The Silver Anniversary Convention issue, which presented the UYLNA Story, was incorrectly numbered Volume 8, Number 4. The masthead should read 'Volume 9, Number 2'.

From The President's Desk

Participation

*is
the
answer!*



We are many times involved in discussions of "Where are our youth?", thereby, in effect, agreeing with the thought that they have completely dropped away from things Ukrainian. I must confess that I have at times felt the same way.

Perusing The Ukrainian Trend distributed at the 1958 convention in Cleveland, I began to wonder if we weren't a bit mistaken. "The UYLNA Story" as compiled by Miss Jennie Kohut presents a graphic story of the League's 25-year history.

What struck me particularly was the number of persons -- several hundred different names -- listed as having been members of the executive or active committees. These active participants have, to their own satisfaction, apparently found an answer to the question "What's in it for me?"

There is nothing wrong with asking such a question. In fact, today, with the competition that exists for one's time it is quite proper. The problem most of us have is in recognizing the benefits that do accrue since most of them are not as obvious as a financial return.

What employer would have patience with you if you were always learning how to organize an assignment on his time? Much of the experience you gain by working on convention and local committees remains with you and makes your job that much easier.

Today the accent is on liberal arts education, and citizen's groups recommend the study of two foreign languages. Certainly Ukrainian culture and language qualify!

An essential in any professional field is the ability to work with people. Where else can you get as much of such experience as in League circles? Again, you only get out of it what you put into it!

The ability to express your thoughts by the written and spoken word are highly important if you want to progress in any field. The League offers you both opportunities. The publications of the Trend and the Trendette are here for your participation. The convention floor and committee discussions are available for the spoken word.

From a purely social aspect, how else can you meet so many people from other parts of the country? It gives one a warm feeling to be able to go to far-away cities and meet friends whom you made through your participation.

The key word is "Participate". As you participate the "What's in it for me?" question is answered by our own growth. Later as you are asked, you will answer as others have by saying, "If I had it to do all over again I would do it the same way!"

J. Gurski

Introducing . . .

A New Editor

. . . Nadine Dworakiwsky . . .



Daughter of the Rev. and Mrs. Andrew Dworakiwsky of McKees Rocks, Pa., Miss Dworakiwsky is employed as a secretary in the Ford Motor Company in Pittsburgh. She was graduated in 1957 from Carnegie Institute of Technology with a Bachelor of Science degree in modern Languages (Russian, French and Spanish) and minor in secretarial studies and is presently pursuing post-graduate studies at Duquesne University.

Editing of the Trend was added recently to this young lady's busy schedule, which includes voice and ballet classes, the teaching of Ukrainian dancing in McKees Rocks, and participation in the Western Pennsylvania Regional Branch Choir of the Ukrainian Orthodox League. She is a member of the Ukrainian Orthodox League and a former editor of the Ukeorthian, the publication of the UOL's Western Pennsylvania Regional Branch.

(continued on page 40)

A PICTORIAL REVIEW

UYLNA SILVER ANNIVERSARY CONVENTION



Dr. Eugene Draginda of Detroit, immediate past president of the Ukrainian Youth League of North America, lights a candle to symbolize the UYLNA's 25th year of activities. Looking on is Taras Szmagała of Cleveland, convention chairman, who was elected president the following day. John Panchuk of Battle Creek, Mich., a former president, leans forward to exchange a comment with another past president (beyond camera range). In right background are Dr. Lev Dobriansky, national chairman of the Ukrainian Congress Committee of America, and Antin Batiuk, president of the Ukrainian Workingmen's Association, who were among the dinner speakers. The occasion, highlight of the Youth League's Silver Anniversary Convention in Cleveland last Labor Day weekend, was the Past Presidents' Banquet and Ball.

PARADE OF PAST PRESIDENTS

Past presidents of the Youth League who were present at the convention came forward in order of succession to light the candles on the League's 25th birthday cake. First was Stephen Shumeyko of New York, editor of the Ukrainian Weekly, who served as president of the Youth League during its first two years of existence. The pictures on this and the following page show some of the past presidents who took part in the candle-lighting ceremony. In the foreground, framing the birthday cake, are Mrs. Wachna and Dr. Anthony Wachna of Windsor, Ontario.



Stephen Shumeyko



Michael Piznak



John H. Roberts



William Mural



Joseph Smindak



Michael Solomon



Walter Hubchik

ROSTER OF UYLNA PRESIDENTS

Stephen Shumeyko, New York	1933-34 1934-35
John Panchuk, Battle Creek, Michigan	1935-36 1936-37
John Romanition, Irvington, N.J.	1937-38 1938-39
Michael Piznak, New York	1939-40
John H. Roberts, New York	1940-41
Chester Manasterski, Aliquippa, Pa.	1941-42
Joseph Gurski, Detroit	1942-46
Daniel Slobodian, Kerhonkson, N.Y.	1947-48
Michael Zaderecky, Parma, O.	1948-49
Eugene Woloshyn, Youngstown, Ohio	1949-50 1950-51
William Polewchak, Elizabeth, N.J.	1951-52
William Mural, Cleveland	1952-53
Joseph Smindak, Brooklyn	1953-54
Michael Solomon, Youngstown, Ohio	1954-55
Walter Hubchik, Dearborn, Mich.	1955-56
Alexander Pronchick, Newark, N.J.	1956-57
Dr. Eugene Draginda, Detroit	1957-58
Taras Szmagala, Cleveland	1958-59



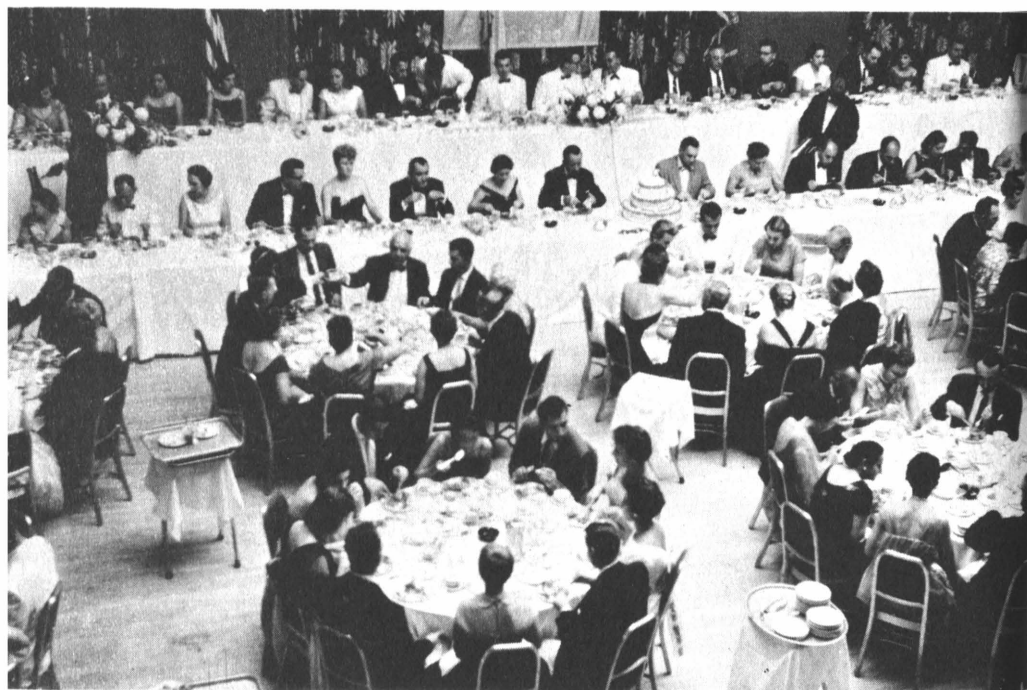
At business sessions, attended by several hundred delegates and League members from the United States and Canada, retiring officers gave reports on the work and accomplishments of the League during 1957-58. Resolutions adopted by the convention included the pledging of aid to programs which might help lift the Communist yoke from Europe's satellite nations. Among topics of discussion were the Let's Get Acquainted booklet, the UYLNA Directory, The Ukrainian Trend and the UYLNA Trendette.

Other subjects included the status of the Executive Secretary's position, the relationship between the UYLNA and the UYLNA Foundation, liaison with the Ukrainian Congress Committee of America, significance of the UYLNA official trident emblem, coordination of factors in organizational responsibility, convention and sports rally sites, and general cooperation among all Ukrainian American youth organizations.

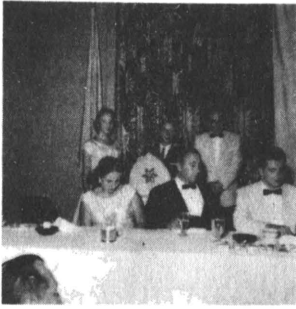
Chairman of business sessions was Ted Maksymowich of Miami Beach, standing behind lectern in photo above. Others who assisted in conducting the sessions were, left to right, Greg Nazarkewicz of Dearborn, Mich., co-chairman, and Walter Bodnar, Newark. At extreme right are Helen Lesky and Elizabeth Lesky of Carteret, N.J., recording secretaries.



The Hanna Theater was the scene of a program of Ukrainian songs and folk dances on the second day of the convention (August 31). Concert chairman was Dorothy Olen of Parma, Ohio, who sang two songs written by Cleveland Ukrainian composer, Vladimir Trytok. Other participants, pictured above taking a bow, were the Ukrainian National Federation Dancers of Toronto, Plast Dancers and Suma Dancers of Cleveland, Trembita Chorus of Detroit, Echo Chorus of Cleveland, baritone Michael Minsky of New York, and George Rusyn of Cleveland solo dancer. At left foreground are Michael Zaderecky, who assisted Miss Olen in emceeing the program, and the concert committee.



Among speakers at the Past Presidents' Banquet were C. William O'Neill, governor of Ohio, and Dr. Alexander Sas-Yaworsky, TV quiz expert. They were introduced by Toastmaster Stephen Zenczak of Cleveland. Above, a general view of the head table and banquet guests.



Dr. Sas-Yaworsky, flanked by Mrs. Sas-Yaworsky and Dr. Draginda, appears thoughtful as Jerry Bobeczko (directly behind him) holds up for display the bandura he constructed at the Ukrainian Cultural Courses last August at the UNA Estate, "Soyuzivka" near Kerhonkson, N.Y. The Cleveland lad and Barbara Roberts of New York (next to him), representing students of the Cultural Courses, were introduced at the banquet by Dmytro Halychyn, president of the Ukrainian National Association which sponsors the annual courses in conjunction with the UYLNA Foundation. In picture at right, Joseph Gurski of Detroit, Foundation president, addresses banquet guests.



Broad smiles reflect the amusement and delight of banquet guests as Dr. Sas-Yaworsky makes a humorous point (picture at left). The Ukrainian veterinarian from Abbeville, La., popularly dubbed "Ukrainian ambassador of good will", described his experiences on "The \$64,000 Question" and related anecdotes of his personal experience as a recent immigrant settling in an American community. Behind him are Dr. Walter Bodnar of Chicago and Tom Shepko of New York. The picture at right shows Antin Batiuk, president of the Ukrainian Workingmen's Association, as he spoke to the banquet gathering.



Dr. Sas-Yaworsky, Ukrainian by birth who suffered displacement by the Communists a decade ago, spoke seriously about the dangers the Communists represent. "Communism is just an extension of the old Czarist imperialism," he said. "Russia was never a friend of the United States. By preaching this all over the land, I hope to pay back to America some of the debt I owe for this wonderful life I found here." Turning to a lighter vein, he called on his old friend, Dr. Bodnar, to join him in singing a popular Ukrainian song. The two are shown above with Tom Shepko of New York providing accordion accompaniment.



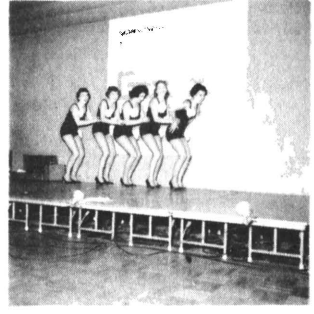
A gift of twenty-five silver dollars for the Ukrainian Youth League of North America is handed to Convention Chairman Taras Szmagala by President Draginda, amid approving smiles.



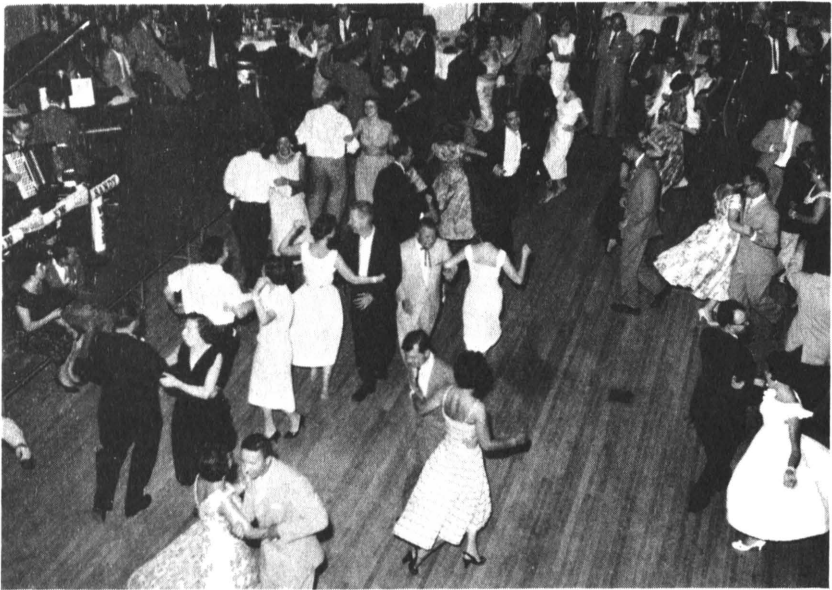
Picked as candidates for the title of "Miss Ukraine" were these smiling beauties. They are, left to right: (1st row) _____; _____; Irene Rodyk, New York; Helen Lesky, Carteret, N.J.; Zenia Stechishin, Toronto; (2nd row) Sandie Miles, Cleveland; Oksana Martiniuk, Grimsby, Ontario; Nadine Dworakiwsky, McKees Rocks, Pa.; _____; (back row) Dolores Hovitch, Detroit; and Pat Beloff, Toledo, Ohio. The "Miss Ukraine" contest, directed by Michael Bochar of Cleveland, climaxed the convention's first-day agenda.



"Miss Ukraine" winner, Oksana Martiniuk answers a question put to her by Dr. Sas-Yaworsky, one of the contest judges (picture at left). Other judges were Dr. Dobriansky and Mrs. Olga Manasterski. At right, Miss Martiniuk picks winning cards for a drawing on a TV set and free registration fee, as Michael Molesky and Taras Szmaga look on.



To start things off with a bang, Cleveland lassies presented a night club show, "Follies Junior League", the day before the convention formally opened. At left and right, girls of the chorus kick their legs "a la Rockettes", while in center Eve Boyko and Dorothy Labyk do the Charleston. The informal warm-up to the convention was sponsored by the Cleveland Ukrainian Junior Women's League Branch #60.



Social events, both formal and informal, interspersed serious deliberations and lengthy business sessions. Here, a scene at the Saturday night "Welcome Dance". Convention events, with the exception of the Foundation-sponsored Sunday afternoon concert, were planned and prepared by the Ukrainian Youth League of Ohio and its Silver Anniversary Convention Committee. Assisting Taras Szmagala on the committee's executive were Irene Barber, Mary Bobeczko, Michael Bochar, Mary Bukartyk, Olga Hit, Michael Molesky, William Mural, Dorothy Olen, Walter Shipka, Eugene Wolosyn and Stephen Zenczak.



Mr. Mural Sr. claps his hands to the music of Tom Shepko's accordion as banquet guests take a breather between banquet and ball. Left to right are Joanna Draginda, Detroit; Paul Orgill, Cleveland; Dr. Michael Lucyk, Toronto an unidentified guest and Jerry Bobeczko.

William Mural shows his father how to "swing your partner". Partly hidden by Vera Kiceniuk's flying skirt is William Polewchak doing a vigorous Ukrainian prysidka step.

(Photos by Ross H. McGregor)



1958-59 UYLNA EXECUTIVE OFFICERS

President	Taras Szmagala, Cleveland
Vice - presidents	Myron Kuropas, Chicago
	Jennie Kohut, Rochester, N.Y.
	John Wachna, Toronto
Treasurer	Will Sosnowsky, Detroit
Financial Secretary	Emil Dochych, Elizabeth, N.J.
Recording Secretary	Dolores Hovitch, Detroit
Corresponding Secretary	Mary Bukartyk, Cleveland
Executive Secretary	Michael Wichorek, Detroit
Advisors	Walter Bodnar, Newark
	Alexander Danko, N. Bergen, N.J.
	Dr. Eugene Draginda, Detroit
	Joseph Smindak, Brooklyn
	Joseph Yaworsky, Phoenixville, Pa.
Trendette Co-editors	LaVerne Korduck, Chicago
	Michael Bochar, Cleveland
Publicity Director	Zenia Stechishin, Toronto
Sports Director	Michael Lepak, Auburn, N.Y.



Twenty-five Years In Retrospect

The beginnings and growth of the Ukrainian Professional Society of North America were recounted by John Panchuk at the UPSNA 25th anniversary dinner meeting held in Cleveland during the Labor Day weekend, September 1958.

Twenty-five years ago this month the Ukrainians from the United States and Canada converged on the Ukrainian pavilion at the Chicago World's Fair. While thousands of visitors enjoyed the many and varied programs and exhibits, some of the pilgrims assembled outside of the pavilion to establish two new organizations which have survived to this day. These were the Ukrainian Youth League of North America and the Ukrainian Professional Society of North America.

Except for the year 1934 the two organizations have held their meetings concurrently at the same rendezvous.

After a quarter of a century of continuous existence, it is of more than passing interest to examine what forces and influence gave them birth and a continued life.

BIRTH OF UPSNA

Since the Youth League is observing its 25th anniversary tomorrow, I will limit my observations and commentary to the Ukrainian Professional Society whose anniversary we are observing today.

The father of the organization was Dr. H. G. Skehar, who was a practicing dentist in Chicago. Better known to his compatriots as Hrytsko Georgi, Dr. Skehar was born in 1891 in the village of Pohryliwka in the northern part of Bukovina, the crown province of the Hapsburgs.

The restless spirit of the first decade of this century lured young Harry from his school books in the gymnasium and swept him into the huge immigrant tide of Bukovinians to Canada in 1908, making Harry Skehar one of the fledgling intellectuals to reach Manitoba.

Thus young Harry became a school teacher in the Ukrainian settlement in Southern Manitoba, about five miles from my own native town of Gardenton. Later he taught school at Ryan, Saskatchewan.

About the time of the outbreak of the first world war, Chicago produced the first Ukrainian physician-surgeon in the person of Dr. Miroslaw Slemens, also from Bukovina, who undoubtedly influenced Harry to move to Chicago where he continued his higher education and obtained his D. D. S. degree in 1923 from Northwestern University.

After practicing dentistry for 14 years in Chicago and participating in various Ukrainian organizational activities, Dr. Skehar moved to Los Angeles in 1940 where he resided until his death on August 31, 1957. While in California he helped to found a Ukrainian library as part of the Hoover War Library at Leland Stanford University at Palo Alto.

The genesis of the Ukrainian Society of North America is best described in the following words of Dr. Skehar himself: "Early in the spring of 1933, I invited to my office a small group

of Ukrainians engaged in several different professional activities in Chicago and presented to them my plan for establishing a professional society. Those present approved my plan and it was decided to call another meeting and to outline once more the entire plan. It was agreed that if those in attendance at the second meeting should approve the plan then a provisional committee was to be appointed to formulate the organization. Seventeen persons were invited to the second meeting, but only the following came: Dr. J. E. Smuk, Dr. S. Kochy, Dr. B. Hayovich, Dr. P. Kanchier, Captain J. H. Barabash, Roman A. Smook, R. Nahirniak and D. Chorney. I once more outlined the complete plan of organization and it was approved by all those present. The provisional organization committee was selected consisting of two members, Captain Barabash as chairman, and myself as secretary. I then sent letters to all notable Ukrainians and invited them to attend and deliver an address at the first 'Congress' of the professionals which was held in Chicago on August 18 and 19 of 1933. I also mailed notices to all our newspapers which were published with favorable comments. Such were the beginnings of the Ukrainian Professional Association. "

Fifty-one professional men and women registered at the first meeting of the Association. Seventy six guests were present during the two day sessions.

FIRST OFFICERS

The first officers of the Association were: President, Omer Malisky, attorney from Cleveland; Secretary, Dr. H. G. Skehar of Chicago, dentist; Vice Presidents John Yatchew of Windsor, Ontario, attorney; Alexander A. Granovsky of St. Paul, professor at the University of Minnesota; Treasurer, Stephen S. Shumeyko from

New Jersey, an LL. B. and a journalist.

The constitution adopted by the new Association enumerated the following purposes of the organization:

1. To encourage our youth to dedicate itself to higher learning and to attain the highest degrees of learning in the arts and sciences;
2. Promote the study of Ukrainian and American literature and its translation from one language to the other;
3. To encourage basic and general studies and research in the fields of one's profession;
4. To encourage the establishment of Ukrainian libraries.

* * *

At the first meeting in 1933 six addresses were delivered in Ukrainian and two in English. The English addresses were delivered by Stephen Shumeyko and Waldimir Semenyna respectively, entitled "Journalism as a Profession for Our Youth" and "Wondering and Wandering." Professor Ivan Bobersky spoke in Ukrainian on "The Obligations of Ukrainian Intelligentsia in America and Canada." Mr. Biberovich sent in his paper from Winnipeg, Canada entitled "Ukrainian Professional Men." Attorney T. Humeniuk of Toronto spoke on "Ukrainian Professional Man Among his Own." Miss Helen Hawryliuk of Winnipeg had as her theme "Our Women and Their Education." Dr. Ivan Yatchew of Windsor spoke on "The Preservation of the Good Name." Dr. Skehar of Chicago spoke on "The Ukrainian Intellectual. "

The general theme of the addresses stressed the importance of the professional men and women as leaders in the Ukrainian community, preservation of the Ukrainian heritage, dissemination of information regarding Ukrainian national aspirations and scientific institutions.

Needless to say, the organizers of the Association felt a sense of accomplishment when they left Chicago after the meeting. When one reflects that until 1933 there was a total absence of any Ukrainian professional organizations and that all organizational activity was in the field of fraternal, church organizations and innumerable political party organizations, the appearance of an organization consisting of Ukrainian college graduates engaged in various professions was a hopeful sign of the emergence of a new type of leadership. Unfortunately, the Ukrainian Professional Association has not lived up to that challenge and opportunity as an organization. On the other hand, many of its individual members over the period of years have been prominently identified as leaders among the Ukrainians in all spheres of activity in the United States and Canada. I am sure we all recognize such names as Dr. Luke Myshuha, the eminent editor of *Svoboda* whose indefatigable energy was responsible to a great degree for publication of many books on Ukrainian history and literature in the English language for the first time in the United States; Professor Alexander Granovsky, a scientist who has devoted his life to promoting a better understanding of the Ukrainian history and claim to independence; Gregory Herman, the late Secretary of the Ukrainian National Association; Dr. Walter Gallan, Executive Director and now President of the United Ukrainian American Relief Committee; Michael Piznak, prominent attorney of New York, formerly President of the Ukrainian Youth League of North America and former Vice President of the U. N. A.; Roman I. Smook, prominent attorney of Chicago and officer in various Ukrainian organizations; John Gonas, former member of the Indiana legislature and Probate Judge; Stephen J. Jarema, former assemblyman of the State of New York and an officer of the Ukrainian Congress Committee of America; the late John Korolishin, a Detroit teacher and prominent authority on Ukrainian music; Marcell E. Wagner, formerly a member of the New Jersey legislature and now New Jersey Tax Commissioner for Hudson County; Mary Beck, President of the Detroit City Council; Dr. Anthony Wachna of Windsor, Ontario; Stephen Shumeyko, editor of *The Ukrainian Weekly* and former president of the Ukrainian Congress Committee of America; Joseph Lesawyer, Supreme Vice President of the Ukrainian National Association; and many others whose names would fill a directory if enumerated.

ORIGINAL PURPOSES REFLECTED NOW

The original purposes of the organization continue to be reflected in the current activities of the Association in promoting scholarships, assistance to Ukrainian students studying Ukrainian culture, recognition of outstanding personalities of Ukrainian origin by the granting of the "Ukrainian of the Year" Awards, but above all, stimulating friendly association among its members. It has served as a sort of post graduate institution for those members of the Ukrainian Youth League of North America who have felt a little hesitancy in continued identification with the Youth League after their temples have become grey and their own children have become members of the Youth League.

In the course of the last quarter century, the Professional Society has had its ups and downs. Many of its members and former members feel that on its 25th birthday it should reach maturity in aim and purpose. It is a good time to pause and evaluate its usefulness and destiny.

While the organization is composed

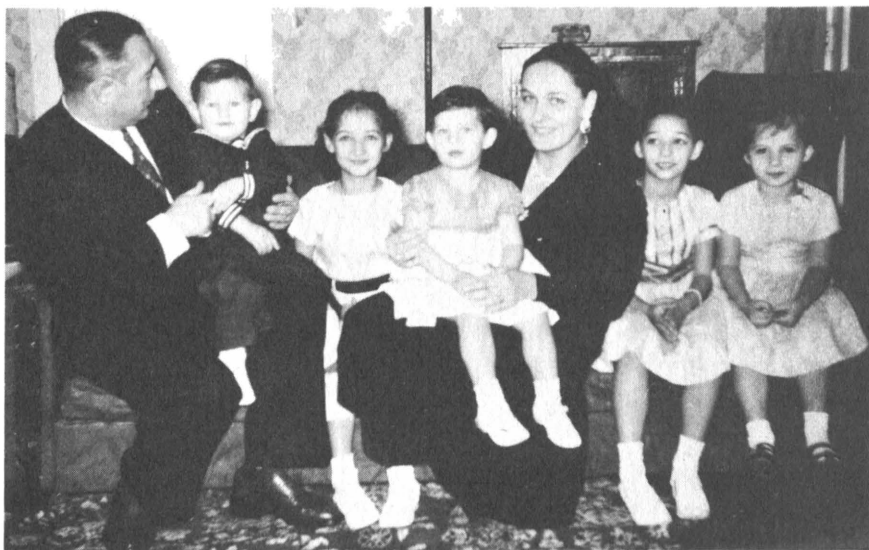
of professional people, its programs and activities reflect a pattern of a loosely knit intercollegiate club groping for expression of its function as an organization of Ukrainian intellectuals in the American environment.

In the past, with a few exceptions, its ablest members have not been able to divorce their bordership or participation in other major Ukrainian organizations, while engaged in the affairs of the Ukrainian Professional Society, to the point of promoting and developing wholeheartedly the great potential of the Association as an independent organization so as to re-knit closely and effectively the

thousands of professional men and women we now have in the United States and Canada.

As one who participated in the formation of the Ukrainian Professional Society of North America and who has witnessed the course of its perennial struggles to develop stature and acceptance as a truly professional association, may I, in conclusion, express a sincere wish to the new administration for success in continuing group development and maturity of the society as a truly-independent and professionally respected organization.

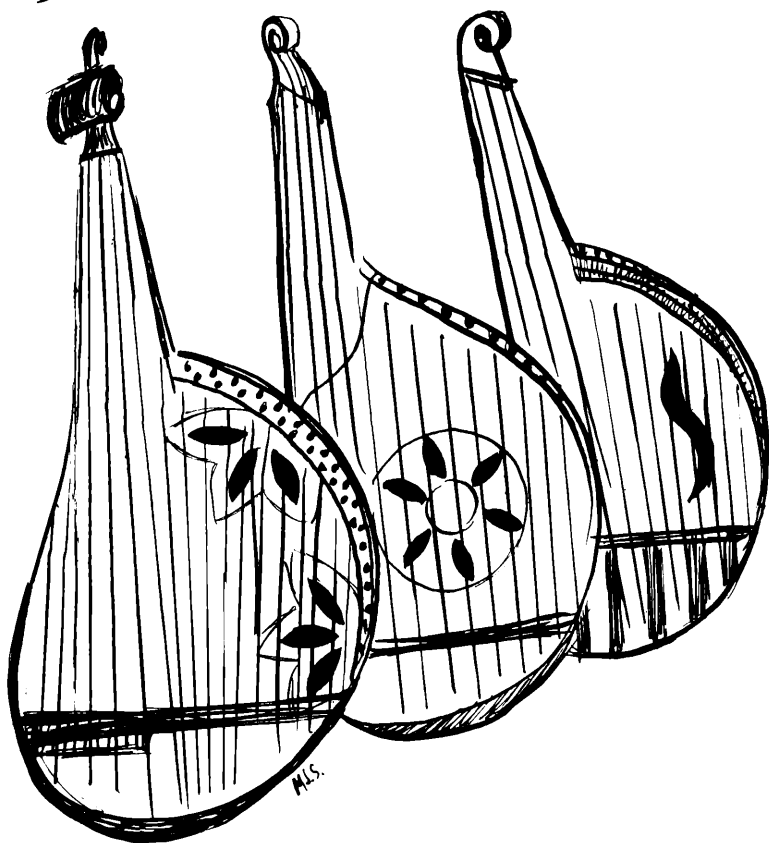
"Ukrainian of the Year"



Pictured at home with his lovely wife Natalia and their five children is Dr. Alexander Sas-Yaworsky, the Ukrainian-born veterinarian from Abbeville, La., who was named the 1958 "Ukrainian of the Year" by the Ukrainian Professional Society of North America. Winner of \$136,000 on "The \$64,000 Question" in the American History category, Dr. Sas-Yaworsky has just completed a book entitled "Through The Golden Door" (to be published by Doubleday, New York) describing his experiences as an immigrant in the United States. Left to right are: Dr. Sas-Yaworsky, holding Alexander, 2; Ksenia, 7; Tamara, 3; Mrs. Sas-Yaworsky; Lida, 9, and Maria, 5.

The Bandura

by M. J. Diakowsky



PART TWO

Construction of the Bandura

We know little about bandura-makers of the past. From the material that has survived it is evident that in the XIXth Century at least banduras were made by village carpenters without any special qualifications or knowledge of instrument making. For this reason, each made the bandura in his own image and thus in appearance and qualities the instruments were as varied as the craftsmen who had made them. Earlier there must have been professional workshops or factories for making banduras in addition to the do-it-yourself fans. For example, a St. Petersburg paper for 1772 contains an advertisement inserted by an instrument maker named Eckholm who offered for sale, "The best instruments of various kinds, such as: violins, banduras, liras".

The Kozaks often made their own instruments. Who made the banduras used by court musicians in Poland and Polish-occupied Ukraine? Individual craftsmen? Special workshops? Or perhaps the instruments were made to order by craftsmen abroad? As yet the necessary information has not been found. One day, though, we may know all this and more.

Because of these historical factors there is as yet no standard bandura. True, in Soviet Ukraine today, a standard type of chromatic instrument is being produced and used by ensembles but that is as close to standardization as it has come. Unfortunately, it is impossible to consider this type of bandura satisfactory in view of the fact that its very construction impoverishes the technical resources of the instrument.*

*The direction in which the bandura has gone in Ukraine is cause for concern. Although the present government supports a number of bandura ensembles (both men's and women's) it seems to be encouraging the most simple and primitive style of execution. If one may judge by the recorded music coming from Soviet Ukraine, they have failed to organize the bandura ensembles on a truly orchestral basis with piccolo, alto, tenor, bass and contra-bass banduras. Nor do there seem to be any outstanding virtuosos in Ukraine today. In addition, the repertoire is on a par with the technique of playing -- only the simplest and musically least exciting things are performed.

Individual craftsmen have struck off on their own in several directions which seem to be the wrong ones. For example, Izvestia, for August 23, 1956, reports that Ivan A. Hladilyn of Berezhivka in Ukraine has constructed a bandura with 130 strings which are struck through the medium of a piano-like keyboard mounted on the instrument. One has no wish to discourage improvement and development of the bandura, but it should be pointed out that this is no longer a bandura but rather a harpsichord or virginal without legs, which in all probability will come with time. Other constructors in Ukraine have produced instruments with two necks or with no neck at all, instruments which certainly no longer look like banduras. It is of course good that new instruments are being invented but it is unfortunate that their inventors should insist on calling them banduras which

This is a sad reversal of the trend set by the great master Hnat Khotkevych in the late twenties before repressive measures were taken against him. Working in Kharkiv, then the capital of Ukraine, he conducted and supervised a series of experiments in bandura construction paying particular attention to the problem of peremykachi, mechanical means of chromaticization -- a system of levers or stops which would make it possible to raise or lower the pitch of a string a semitone without having to retune it. He rejected outright the Kievan type of chromatic bandura (which has two sets of strings arranged like the black and white keys on a piano) because on this bandura it is impossible for the left hand to play on the treble strings.

After the Second World War the bandura continued to develop in two different directions. In Ukraine, the Kievan bandura was supreme. Abroad, bandurists who had left Ukraine during the war continued to construct banduras giving preference, however, to simple non-chromatic banduras with or without peremykachi. Perhaps the leading experts in bandura construction in post-war Germany were the Honcharenko brothers (now in Detroit, Michigan) who also did much to perfect the peremykachi.

The most significant recent devel-

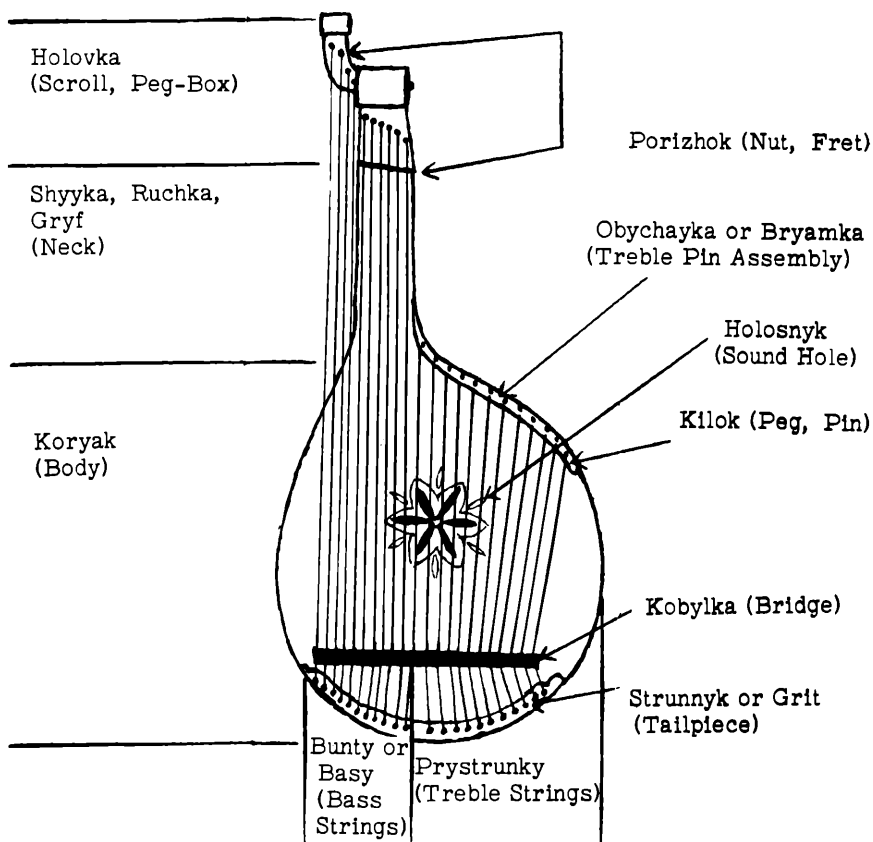
opment in bandura construction has been the introduction of the Chernihiv-Poltava type whose outstanding exponent is S. Lastovych of Munich, Germany. On this type of bandura the bass strings on the neck are close together making it possible for the fingers of the left hand to reach all of them which would be impossible if they were spaced the way the treble strings are. However, at the kobylka (bridge) these bass strings are spaced more widely, uniformly with the treble strings, thus enabling the right hand to play on them without difficulty. This type of bandura, combined with an efficient system of peremykachi, would seem to be the best hitherto devised.*

Components of a Bandura

Traditionally, the bottom of a bandura (koryak) is made of one single piece of wood that has been hollowed out. The neck (ruchka or shvyka) ends in a head (holovka) which is topped with an ornamental scroll. If it is the kind of scroll found in violins then it is called a slymak (snail). In banduras having more than ten basses it is customary to add another head to the left of the first one and to attach the additional basses to it. This extra head is borrowed directly from the torban family of instruments and is a modern development. Otherwise the neck, to accommodate the additional strings, would be too wide to be held comfortably.

they really are not. Perhaps the above remarks do an injustice to bandurists and bandurophiles in Ukraine, but on the basis of the scanty printed information available and the few records released here it is impossible to arrive at any other conclusion and still be able to claim honesty and objectivity with cause.

*It has been adopted by a bandura ensemble formed in 1957 in Munich. In the U.S.A., H. Kasha and M.J. Diakowsky have constructed several Chernihiv-Poltava banduras, and V. Hlad, a bandura-maker in London, England, is also following suit.



Components of the Bandura

The hollowed-out koryak is covered with a thin board called a deyka (top, table, in English). On the underside of the deyka two or more pieces of wood are glued to strengthen it and to help the sound be carried to all parts of the deyka simultaneously. They are called pruzhyny (struts). In the center of the top there is cut an opening. This is the soundhole (holosnyk) and it may be cut in various shapes. If it is star-shaped (the best shape to withstand strains and stresses on

the deyka) it is also called a zvizda (star) or rozha (rose).

Because the thirty-six or so strings exert a tremendous pressure on the body of the bandura (some authorities estimate this as being between one-half and three-quarters of a ton), it may be necessary to glue wooden braces into place before the top is put on. These are called balky (beams) and the whole system of these internal braces is called ryshtuvannya.

The curved part of the bandura in which the pins (kilky) are seated is called the obychayka. One end of a string is inserted in a hole in the kilok (pin). The other end is fastened to a brass tail-piece at the bottom of the bandura (strunnyk). At the obychayka the string goes over a fret (porizhok) and just before the strunnyk it passes over the kobylka (bridge). Both the strunnyk and the porizhok are constructed in such a way that only that part of the string lying between them is permitted to vibrate freely and thus to produce sound. The strings running from the obychayka are called prystrunky -- they are the treble strings on which the melody is played.

The strings which run along the neck are the basy or bunty -- the bass strings. The strings which are fastened to the small second head are called kontra-basy (though musically speaking they are not always actually contra-basses). Both the bass and the contra-bass strings have their own frets although they usually run to the same kobylka as the treble strings and are fastened to the same tail-piece (strunnyk)

The bandura is tuned by turning the kilky to which the strings are secured, with a klyuch (key). This tightens the strings (raises the pitch) or loosens them (lowers the pitch).

Striking a string makes it vibrate. The vibrating string sets the surrounding air in motion and this produces sound waves. The vibrations are further transmitted through the air to the deyka of the bandura which begins to vibrate and in turn transfers the vibrations to the air within the bandura itself.

This vibrating air in the sound-box makes the bottom vibrate so that the whole instrument now is a single vibrating body. To assist in transmitting vibrations from the deyka to the bottom and to help equalize the volume of sound produced by various strings, one or more sound-posts (called dushi in Ukrainian) of pencil-thick wood are inserted into the bandura to stand vertically between the deyka and the bottom. This means that the sound waves produced by the vibrating strings are reinforced by the whole instrument.

The harder a string is struck the greater will be the extent of its vibrations and consequently the louder will be the resultant sound. But if the instrument is a heavy one it will not vibrate in sympathy with the string, it will deaden the sound and rob it of timbre.

The pitch of a string, that is the frequency with which it vibrates and therefore the pitch of the sound it produces, depends on a combination of three things: the length of the vibrating portion of the string, the weight of the vibrating portion (and usually this is directly proportional to the diameter or thickness of the string) and on how tight or loose the string is. Increasing the length lowers the pitch. Increasing tension raises it. A thicker string with length and tension kept constant means lower pitch.

The quality of sound produced depends on a complex variety of factors including the material of which a string is made; the volume of air in the sound-box; the material of which the instrument is made; the varnish used, etc. It will also depend on how and where along their length the strings are struck.

MATERIALS, DIMENSIONS, MODES OF CONSTRUCTION

Materials

Like most other stringed instruments, the bandura was traditionally made of wood. The bandura of the last and the present century is most often hollowed out from one large piece of wood that is both dry and well-seasoned. Various types of wood are used, but the best banduras are constructed of willow-wood or maple. Banduras of walnut, oak, basswood and other hard and soft-woods may also be encountered. Experience has shown that banduras of hardwood have a more brilliant tone than those of softwood which tend to sound more gentle. Willow-wood is ideal because it is very easy to work and this consideration often makes up for the less ringing tones such a bandura would produce.

Generally speaking, coarse-grained porous woods are less satisfactory than those that are close-grained and dense.

The top of the bandura, however, is almost always made of spruce. This is the wood used for the tops of all stringed instruments (including the sounding board of the piano). It has to be very close-grained (15 to 20 rings per inch) and the grain must be straight.

Kobylky, frets and other wooden fittings are made of fruit wood (pear, cherry, etc.) or other hardwood.

Sound posts and struts are made of the same wood as the top. Internal braces are made of hardwood dowels.

When the bandura was still a small three or four-stringed instrument with a melon-shaped bottom it pro-

bably consisted of a frame to which was attached a bottom consisting of wedge-shaped pieces of wood bent and glued to give the required configuration. The top was probably of spruce although it is not inconceivable that it consisted of a tightly-drawn skin just as is the modern banjo (although this is conjecture).

The strings used traditionally were of gut. Then with the advent of the prystrunky, strings of brass wire were introduced. Later as wound strings became available, these too, were used. Today, in the U.S.A. at least, there are as yet no special bandura strings available. For the high treble strings, piano-wire and steel strings used in various instruments (violin, mandolin, guitar, banjo, ukulele) are employed. For the low trebles wound guitar, mandolin and other strings are employed. The various types of guitars (standard, jumbo, bass) can provide the bass strings although for more of the thicker ones bass balalaika strings have been used. Such strings unfortunately, are quite expensive and it is not uncommon for the resourceful bandurist to wind his own. Some bandurists have tried nylon strings with varying success.

It is a fact, however, that the world's forests are rapidly being depleted and this means that the bandura-maker faces difficulty in finding a block of wood large enough for the hollowing out of a bandura (approximately 40" x 22" x 3 1/2"). To dry and season a piece of wood of that size naturally would take at least seven years. In addition it would be quite expensive if kiln-dried and there is always the danger that it will warp or split after it has been hollowed out and carved to make a koryak.

To evade this difficulty bandura-makers have resorted to gluing together a block of the required dimensions from smaller pieces of wood which, to begin with, are cheaper and which are easier to get both dry and seasoned. Once such a block has been made the koryak is hollowed out in the usual fashion.

But hollowing-out is long, hard and tedious work and this means that the resulting bandura, if made for sale, will be quite expensive. In addition, even rabid do-it-yourself fans are not always prepared to devote the time and effort needed to make a bandura this way.

It has been found, however,* that good-quality banduras can be made easily, quickly and cheaply by first making a frame of laminated wood and then gluing a flat bottom to it (although there is no reason why the bottom could not be made curved). The whole question of laminated banduras is a promising one and deserves further experimentation and study.

Perhaps in the future banduras will be made of plastics (as are guitars and some other instruments now) but that is a matter for time to decide.

Dimensions

As almost everything else about the bandura, there are no set dimensions. The instrument must be small enough to be portable and to be playable, yet it must be large enough to produce a strong healthy sound.

Experience has shown that for a 36-string tenor instrument (22 treble and 14 bass strings) the type of instrument the average player would use, the dimensions are as follows:

Overall length -- 37" - 40"

Overall width -- 18"

Length of koryak -- 21"

Depth -- 2 1/2" - 2 3/4"

Weight -- maximum 8 1/2 pounds

Eliminating the contra-bass strings would diminish the height by the length of the small holovka, and perhaps lessen the width by 1 1/2" (although the original width is satisfactory).

Decreasing the overall dimensions by one-third and the number of strings to 22 (7 basses and 15 trebles) will give a satisfactory size for children aged 5 - 10 years. The depth remains the same.

A soprano instrument would be one reduced about one-quarter with very thin strings to give a high pitch. On the other hand, a bass bandura would probably have a neck lengthened about a foot and the koryak lengthened about six inches. Strings would be thicker and the instrument perhaps four or five inches deep to give the required deep resonant tones.

Limitations of the Bandura

Every musical instrument has limitations and the bandura is no exception to this rule; it is not a universal instrument.

The bandura is a folk instrument. It is an instrument best suited for a special repertoire -- Ukrainian

*By H. Kasha and M. J. Diakowsky, whose contribution to bandura construction in North America, although modest, is significant in view of the experiments conducted by them not only in various techniques and materials of construction but also in various sizes of banduras.

folk music of a specific type -- dumy, kozak songs and ballads, certain types of dance music. In other words, the music which was traditionally performed on the bandura by the Kozaks and later by the kobzar-bandurists. This does not mean that other Ukrainian music can't or shouldn't be played by bandurists. It does mean that there has existed and exists today a separate body of music created especially for this instrument. The bandura cannot replace the tsymbaly, the trembita and other instruments which have their own special niche in the folk music of Ukraine. But neither can it be replaced by them.

This should not be taken to mean that it is forbidden or inadmissible to play non-Ukrainian music on the bandura. On the contrary, much non-Ukrainian music can be performed on the bandura and very beautifully, too. But it should never be forgotten, even for a moment, that it is in the performance of the traditional bandura repertoire that the bandura excels and that it is here that it can be seen to best advantage, in all its beauty and majesty.

Second -- the bandura is not a chromatic instrument.*

This can be overcome by arranging the music in such a way as to either avoid accidentals altogether (this is common when the bandura is used only for accompaniment) or the bandura is tuned in such a way as to provide the accidental in some octaves and not in others. This to some measure evades the difficulty and is often a satisfactory solution to the problem.

Another way to overcome the restriction in the number of keys is to construct banduras with peremykachi, little levers or other devices which make it possible to change the pitch of a string a semitone, (either raising or lowering it) with a flick of the finger rendering it unnecessary to go through the long and exacting process of retuning the whole instrument. Using peremykachi it is possible to change the key in which the bandura is tuned in the middle of a selection and this is a great advantage to the player.

Neither one or the other of the above techniques, however, can change the fact that the bandura by its very nature is not a chromatic instrument. Until some satisfactory way is invented to make the bandura fully chromatic without restricting the player in the techniques of playing,

*It will not play accidentals and the player has at his disposal only two keys, the major and relative minor, at any given time. To get accidentals or to play in other keys he must retune his instrument. This is a handicap. Many attempts have been made to make the bandura chromatic -- that is, to construct it in such a way that it would be possible to play all the semitones at any time without retuning. Chromatic banduras exist today and are used by bandura ensembles in Ukraine and by individual bandurists abroad. However, this is done at a great cost, for the mode of construction of a chromatic bandura restricts drastically and impoverishes the technique of playing. This problem may be solved one day and chromaticization achieved without loss in playing techniques. That has not yet been done and for this reason the chromatic bandura should be regarded as a step backwards, not as progress.

bandurophiles will have to remain reconciled to the reality of the situation.

But at the same time they must be equally aware that within its limitations of repertoire and construction the bandura stands supreme and alone.

Tonalities of the Bandura

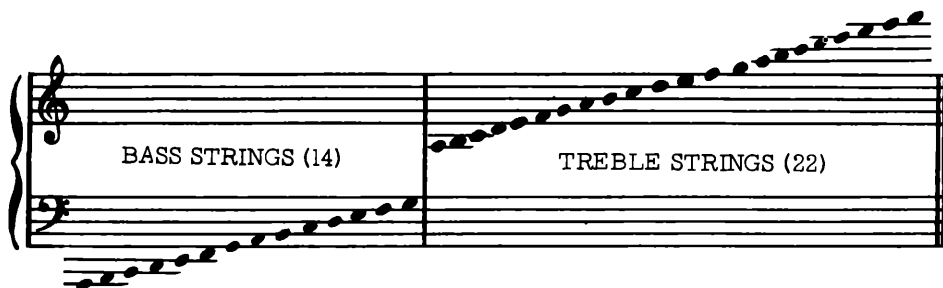
Just as there is no set size or shape of the bandura, so there is no set tonality -- that is, no set musical pattern according to which the instrument is tuned.

Each of the classical kobzars of the last century (whose music researchers were able to write down) tuned his bandura differently, depending

on the range of his voice and the number of strings on his bandura. And then each kobzar usually tuned his bandura in several different ways, depending on the selection he was performing. There were different tonalities for dumy, for humorous songs, for dances, etc.

We do not know how the bandura, when it was still a three or four stringed instrument, was tuned. Perhaps it was tuned in a manner similar to the violin, we can only conjecture for no definite data have been found.

The modern diatonic bandura is usually tuned as follows (or some variation thereof):



The above system of tonality will vary, depending on the number of strings a given bandura has. In addition, the bandurist has a certain amount of leeway in that he can alter the actual pitch of the strings to conform more closely to the range of his voice. Thus, for example, his bandura may be tuned

higher or lower than the music as written would indicate.

Chromatic banduras are tuned in semitones like the piano. Diatonic banduras are usually tuned by ear and are "just tempered"; chromatic banduras must be "equal tempered".

Written Music

Like the music of most other instruments, bandura music can be recorded on paper. The conventional musical signs and symbols are used.

Since both melody (treble) and bass are played at the same time, two staves (the treble and the bass) are used. Thus bandura music looks like that written for the piano.



The upper staff always represents music to be played by the right hand, the lower by the left. When a treble clef appears on the lower staff it means that the left hand is to play that music on the treble strings. A bass clef on the upper staff means that the right hand is to play on the basses.

A third staff is added when the music is for voice and bandura. Bandura music arranged for more than one instrument is written on three or more staves like other orchestral music.

Techniques of Playing

There are two main schools of bandura playing at the present time. These are the Chernihiv-Kievan and the Poltava-Kharkiv schools. The more widespread is the Chernihiv-Kievan which is the school encouraged in Ukraine today. According to the Chernihiv-Kievan technique, the right hand plays on the treble strings only, while the

left is completely restricted to the basses. This is the simplest of bandura techniques.

The Poltava-Kharkiv school holds the opposite -- there the left hand plays on the treble strings, sliding up and down the oby chayka, while the right hand plays on the bass strings.

Hnat Khotkevych, the father of the modern bandura, combined these two techniques into a synthesis in which the best features of both were used. The hands were not restricted; both the left and the right hands played on the bass and treble strings whenever musical effects demanded it. This made it possible not only to play musically more sophisticated pieces but made possible arpeggios ranging over several octaves, rapid trills, tremolos, etc. This is appropriately called the "Khotkevych" technique. Usually when mention is made of the "Kharkiv" school today, it is actually the Khotkevych technique that is meant.

*These are the first four bars of Vzyav by ya banduru which is a lyrical love song and not necessarily the bandurist's national anthem. The sharp enclosed in parenthesis in the time signature applies only to that one note D, not all the D strings on the bandura as is the case with the other sharp which raises all the F's a semitone.

This school vanished with the repression of Khotkevych by the Soviet regime. The Kharkiv type of bandura was discouraged and today the only kind of bandura being used by Soviet Ukrainian ensembles as far as can be ascertained from available material is the chromatic bandura of the Kievan type -- which requires and permits only the most primitive style of playing.

Making the Music

Sounds on the bandura are produced by striking the strings with the nails of the various fingers. For the most pleasant sound, the treble strings are struck slightly below center. Striking a string nearer either the kobylyka (bridge) or obychayka (treble fret) varies the character of the sound.

When playing on the treble strings with the right hand (the simplest and most common method) the right arm and hand form a straight line approximately parallel to the bridge and to the top (table, devka) of the bandura, the elbow not resting against the body, but held slightly away from it. All movements of the right hand, as the fingers move across the strings, are in a straight line parallel to the bridge.

The wrist and hand are loose and flexible, the fingers almost straight only slightly bent for elasticity. The wrist hardly moves and the playing is actually done by the fingers oscillating up and down from the large knuckle. The thumb also moves in small counter-clockwise circles striking the strings from the left.

The bandurist whose right hand is stiff and inflexible, and whose fin-

gers, bent double like arthritis-twisted talons, tear at the strings from beneath as if attempting to eviscerate the gentle instrument, immediately labels himself an amateur and an inept one at that. What's more, he is showing himself to be even worse than the barbarian who beats out the time with a heavy foot.

The left hand, when it is playing on the bass strings, is held on the neck at approximately face level, thumb supporting the neck from behind. The hand is kept partly closed and only the second finger (the index finger -- in music the thumb is called finger 1) is kept straight. Fingers three and four are kept bent and in contrast to the second finger pluck the strings from beneath, not strike them from above. When the left hand plays on the prystrunky (treble strings) the thumb slides up and down on the obychayka, the fingers hover over the strings. When necessary, the whole hand may be "thrown" over the obychayka so that the thumb too, can strike the strings.

Holding the Bandura

To be enabled to hold the bandura properly the player must be sitting in a chair of such a height that his upper legs (between knees and buttocks) are approximately parallel to the floor. If the chair is too high the bandura will tend to slide off his lap, if it is too low it will tend to fall toward him and will usually "sit" too high for comfortable playing.

The player must sit up, he may not slouch, the knees slightly apart with left foot extended, the right foot drawn slightly back. The bottom of the bandura is supported at two

*The technical term for this in Ukrainian is "perekydaty ruku cherez obychayku" -- literally "to throw the hand over the obychayka".

points by the player's legs. His left hand whether it plays on the basses or the treble strings keeps the bandura balanced. At no time does the right hand help support it. The instrument is held close to the body and as parallel to it as possible. It should never be held at an angle of more than 45° degrees to the body; the more parallel, the better -- then the sound will be projected in the direction the player is facing.

The neck of the bandura should be perpendicular to the floor.

A bandurist sitting in the proper position, holding his instrument properly is a pleasing sight -- so much so, that his listeners will readily forgive him any musical shortcomings (provided they are not too glaring or numerous, of course).

The Fingernails

To play the bandura it is not necessary to grow claws. Fingernails will do. The best length is when the nails project somewhat less

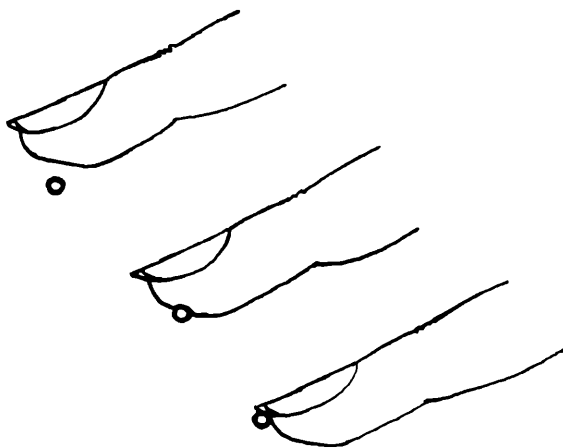
than 1/16 of an inch beyond the pad. The exact length will vary with the size and shape of the individual bandurist's hands and fingers, and sometimes will vary with each finger.

Nails that are too short fail to produce the required sound. Nails that are too long tend to snag on the strings, to produce extraneous noises, to impede the swift and graceful movement of the fingers.

Fingering

There is a popular misconception that in playing the strings of a bandura are plucked. This is not so: the strings are not plucked from beneath, they are struck from above.

When playing on the treble strings with the right hand, the finger descends on the string from above, striking it first with the pad. This is important, for the pads of the fingers here act like the felt dampers on a piano -- they make sure that the string is not in vibration when it is being struck.



If the strings were not damped by the pad (that is, if the pad did not stop the string from vibrating before the nail strikes it) and the nail struck or even touched a vibrating string, a harsh metallic buzz would be produced. This is an ugly sound and undesirable. It can be prevented by damping the string with the pad before striking. The finger then proceeds downwards, the pad moves across the string until the string is struck by the nail. Depending on the music, the player now has a choice of either letting the finger rest firmly on the next string below that which he has just struck or swiftly raising the finger in readiness to strike the next note.

(It is also possible to produce sounds by striking the strings with the back -- outer surface -- of the nails. But this is seldom done and only for special effects.)

This same technique is used by the thumb, the pad first damping the string and the nail then striking it. The only difference is that the thumb moves in a direction opposite the one followed by the fingers.

The above also holds true for the left hand when it is playing on the treble strings, prystrunky, and for the right hand when it is playing on the bass strings.

There are two apparent exceptions to the rule which forbids plucking -- these relate to the third and fourth fingers of the left hand when it is playing on the basses and to the right hand when it is playing four-note chords or arpeggios. But in this regard, this is only partly so for the second, third and fourth fingers of the right hand, although they are not striking from above, are striking the string from the side with just the barest hint of an upward, plucking motion.

It should be possible, in theory at least, to use all ten fingers in playing. As happens frequently, however, practice is another matter.

The average competent bandurist when playing according to the Chernihiv-Kievan school uses seven fingers -- the first four fingers of the right hand on the trebles (the thumb, remember, is considered to be the first finger), and the second, third and fourth fingers of the left hand for the basses. Sometimes, he may use the small finger of the right hand -- for a rare maximum of eight fingers.

An equally accomplished bandurist playing in the Poltava-Kharkiv style can use four (or five) fingers of the right hand and in addition four fingers of the left (or five if the whole hand is thrown over the oby chayka to enable the thumb to play). This means that he can use all ten fingers.

Bandura Ensembles

A few remarks about the organization of bandura ensembles will not be amiss.

The function of a bandura ensemble is not only to provide instrumental music for its own sake. A bandura ensemble will always be disappointing if there is no depth to the instrumentation, if, as is usually the case, the ensemble is equipped with nothing but tenor banduras. Then the banduras sound "thin", and no matter how many bandurists there are the listener usually tends to hear only one bandura, no more.

Just as a good chorus needs at least four different types of voices to give it balance, so a bandura ensemble needs at least four different types of bandura voices -- soprano, alto, tenor and bass. Only this (or perhaps the introduction of a bass

instrument like the torban) will give it the proper orchestral depth.

In addition, it might prove useful to introduce some sort of percussion instrument for strong rhythmic effects which the bandura cannot always provide alone. A traditional Kozak tympani-type drum, the litavry, may well fill the need here and not take away from the ensemble's character as a folk instrument ensemble.

For special effects other Ukrainian folk instruments like tsymbaly, flutes, tambourines, may also be incorporated.

In this respect it should be remembered that sublime as the bandura may be it is not a be-all and end-all in orchestral music. Perhaps it can most properly be classified as a chamber music type of instrument which needs the assistance of other instruments for the most pleasing orchestral effects. Above all, in ensembles which both play and sing the instruments should not be sacrificed or made secondary to the voice parts, they should be their partners rather than their slaves.

L'Envoi

What then of the future?

To some extent, the future of the bandura will depend on those who are reading these words. If at least ONE reader should become actively interested in the bandura, then the effort, time and money which went into publishing this paper will have been worthwhile.

There are three concrete things of which he can choose one (or all):

1. He can do musical and historical research into the past and present state of the bandura.
2. He can become a constructor of banduras.
3. He can learn to play the bandura. *

All of these are connected with work and some hardships. They will not be easy to accomplish and perhaps for that reason they will be the more worthwhile. Yet all of these things can be done here in North America.

There are enough Ukrainian and non-Ukrainian books with material on the bandura to make research a possible matter. Construction of the bandura is so simple and inexpensive that it is within the reach of the do-it-yourself fan of average ability -- but above-average determination. Playing the bandura is a straightforward and uncomplicated matter; it requires no more musical ability or manual dexterity than any other simple instrument.

One new hitherto-unknown fact about the bandura; one new bandura made, one new bandura player -- will be a disproportionately great contribution to the continuation of this noble facet of Ukrainian folk music.

And what's more -- it can be a lot of fun.

*"He" is written in deference to the convention that make the personal unknown masculine -- the bandura is as much a woman's instrument as it is a man's. The superstition that girls do not play banduras is a weed growing on the fertile dung-hill of ignorance. Like all weeds which are neither beautiful nor useful, it merits destruction.

Since the first part of this article went to press (see Volume 9, Number 1 of the Trend), information has become available that Hnat Khotkevych, bandura virtuoso and composer, died October 13, 1942.

Illustrations by Nina Prosen

For further information about any aspect of the bandura write to:

Cultural Director
UYLNA Foundation, Inc.
2 E. 79th Street
New York, N. Y.





Personality Profile

MORRIS DIAKOWSKY

(The following article appeared in the "Talk of the Town" column of The New Yorker magazine September 1958).

"On our Committee," Mr. Reginald T. Townsend, vice-president of the American Committee for Liberation, president of the Staten Island Beach Land Improvement Company, and a man we have long admired because his middle name is the same as his last name, writes us, "there is a young Ukrainian-Canadian named Morris Diakowsky, who is a very pleasant and intelligent guy, who has made an avocation of an ancient Ukrainian instrument called the bandura. He has constructed several of these guitarlike instruments, and is very adept at playing them. The matter is so unusual I thought it might make an interesting paragraph for your readers."

Well, the matter is unusual; there are fewer bandurists in the United States than there are court-tennis players, and of these Mr. Diakowsky, who has settled down on Long Island, and whom we button-holed hard on Mr. Townsend's tip, is one of the

very few who make their own instruments. "I've made seven," he told us, "either alone in my cellar, in Jamaica, or in partnership with Harry Kasha, an instrumentation engineer with Merck and Co., in his cellar, in Rahway. The bandura, which in some countries is called the bandora, the bandurria, or the pandore, is the latest modification of a thousand-year-old stringed instrument of the lute-guitar family that lost its frets two hundred and fifty years ago and added strings over the body. It's the national folk instrument of the Ukraine where my family came from. It sounds like a cross between a harpsichord and a guitar. The bottom should be hollowed out from a single piece of wood. It costs about a hundred and fifty dollars to make one. I'd like to clarify my interest in this thing. The bandura is a nationalistic instrument, like the bagpipe, with a kind of wildness about it, and it is not actively encouraged in the Soviet Ukraine today. That gave me an additional incentive, since the main purpose of the American Committee for Liberation, for which I'm senior translator, is to liberate the various peoples of the Soviet Union from Communist tyranny, largely through radio broadcasts beamed to the Soviet Union in seventeen languages. I made my first bandura in 1955, after getting some helpful advice from Sinovij Shtokalko, a Ukrainian doctor and bandurist in New York. He put me in touch with Simon Lastovych, a Ukrainian D. P. in Munich, who is an authority on bandura construction. I've published my bandura correspondence with Lastovych in Ukrainian, in an edition of a hundred and two copies which I've sent to libraries. The bandura has a pleasing sound and is easier to play than, say, the violin. There aren't more than seventy-five bandurists here, but I feel the bandura may yet find a place for itself in American folk music. I

have played 'Home on the Range' on it, and 'The Blue Tail Fly.' There's no reason it shouldn't become as popular as the ukulele. I've played it at Ukrainian gatherings and at American Committee picnics. Mr. Townsend is a great bandura fan. He especially likes 'The Blue Tail Fly.'"

Mr. Diakowsky, who was born in Montreal in 1927, the son of a Ukrainian blacksmith who had become a Canadian farmer, took his M. A. in English literature at McMaster University, in Hamilton, Ontario, and, after a spell as an announcer-producer with the Canadian Broadcasting Corporation, in Montreal, joined the Committee, which has an office above Lindy's, four years ago. Much of his work is with Radio Liberation, the Committee's communications arm, which broadcasts around the clock around the world through thirteen transmitters and two stations -- one in West Germany, the other on Formosa -- in Russian, Ukrainian, Byelorussian, Georgian, Armenian, Azerbaijani, Tatar, Uzbek, Kazakh, Turkman, Ossetic, Adyghe-Kabardian, Karachaevo-Balkarian, Chechen-Ingush, Avar, Kirghiz, and Kumyk. Others kumyk up. "We give the Soviet audience the uncensored news, ask tough questions of the present regime, and try to encourage a yearning for democracy," Mr. Diakowsky said. "We get quite a few grateful letters from the Soviet Union, and some angry ones. Here's a free-verse one." He handed us a communication, translated from the Byelorussian, that read:

I wish you a Happy New Year.
I wish you health, success.
Drink my health and
I will drink yours.



"ORLYK FLIES HIGH - With rapt expressions, members of the Orlyk Ukrainian Dance troupe of Manchester, England look on as a high-leaping fellow dancer flies over their heads. The group, first prize winner in folk dance competitions held last year at the Eisteddfod Festival, Llangollen, Wales, accompanied the T. H. Shevchenko Ukrainian Bandurist Chorus (pictured below) on its rave-winning tour of European cities last fall. Bandurists and dancers alike were enthusiastically acclaimed in Spain, Switzerland, Germany, France, Holland, Belgium, England and the Scandinavian countries. In Madrid, the Ukrainian concert was sponsored by U. S. Ambassador to Spain John Davis Lodge.





Rituals of Courtship and Marriage

TRADITIONAL WEDDING CUSTOMS OF UKRAINE

Second of a series.

Zaruchyny (continued).

"O glorious and royal posah,
Two angels watch at the window,
And God Himself walks in the garden
While He casts fortunes;
The fortunes: for the starosta the svakha,
For the druzhba the bridesmaid,
And for Ivas - Marusenka. "

In some wedding songs, the chorus compares the affianced couple to heavenly stars:

"The star sends a message to the moon
In the early morning,
Asking it not to go down before she does.
We will stay together and shine
for heaven and earth.
Marusya sends a message to Ivan:
O my dear and faithful friend Ivan,
Do not sit down at the posad before me
in the early morning.
We shall sit down together
And delight two households -
First the household of your father
And then the household of my father. "

Food and beverages are served during the merry celebration that follows. The chorus entertains with wedding songs in which are expressed good wishes for the health and wealth of the betrothed couple. The two young people, holding the ends of the embroidered kerchief, are led by the matchmaker out from behind the table to lead off the dancing. Later, they return to their seats of honor at the table and the presentation of gifts takes place. When the whole program decreed by custom comes to an end, the guests depart for their homes, leaving the future bridegroom to take his farewell of the bride-to-be and her family.

Zaruchyny - engagement, betrothal; starosta - matchmaker; svakha - wife of the matchmaker; druzhba - best man; posah (or posad) - place of honor near the icons.

THE WEDDING (1) Korovay

According to tradition, the wedding preparations begin on a Friday morning immediately after breakfast. On this day the important ceremony of mixing and baking of shyshky and the korovay take place. A young matron is sent to fetch other married women to assist with the work, and they gather together to fulfill the duty. As they work they sing:

"The aunt-mother walks along the village street
Inviting her neighbors to her home.
Please come to my house and help my child
To knead the korovay, to brush it
With melted butter and sprinkle it
With sweet cheese, so that it will be
Rich and delicious for the whole family
Oh, how shall I bring my whole family together,
The rich ones and the poor,
The close relatives and the distant?
The rich for prestige,
And the poor for truth and advice.
The rich to drink and dance,
The poor to bring advice.
I'll drink with the rich
And share the worries of the poor. "

The preparation of the korovay is undertaken by the matrons, whether young, old or widowed. They seat themselves at the kitchen table and knead dough for kalachi, shyshky and perepiytsi. When all the cakes and pastries have been set in the oven, they begin to knead the korovay, meanwhile singing:

"When we mixed the korovay
We brought water from the Danube.
Mix the shyshky, young women,
And bring water from the well.
O wheat, summer-wheat,
You'll bide no more time in the sheaf,
'Tis time to make shyshky out of you. "

The best man and the second groomsman take part in the ceremony of the kneading of the korovay. While the bread is rising they prepare the oven, and the women seated at the table sing:

"The curly-haired lad sweeps out the oven,
While the curly-haired lass peeks in
To make sure he does a good job."

After the korovay is placed in the oven, the best man goes out to the threshing barn for trimmings, that is, a sheaf of rye. He brings it before the matchmaker for blessing and then hangs it in a spot designated for it. Then all present await the arrival of the bride-to-be, who during this time has been calling at the homes of friends and neighbors, in the company of her maid of honor, to invite guests to the wedding.

Shyshky - pastries; korovay - special wedding bread with braided and floral decorations on top. (In some localities, the korovay is mixed and kneaded on Saturday or even on Sunday when the bridal couple is at the church): kalachi - rolls; perepiytsi - flat cakes.

*

Editor's note: Material for this article was obtained from the History of Ukrainian Literature, Volume 1, by Dr. Leonid Biletsky, Augsburg 1947, and was translated by Walter Sochan. The next article in the series will describe the formal visit of the prospective bride at the home of her fiancé, and the trimming of the wedding tree".)



New Editor

Miss Dworakiwsky, who is an enthusiastic folk dancer, toured for two years with the Pittsburgh All-University Tamburitzans. She is also fond of classical music and opera, a liking she may have acquired from her brother Walter, who is a music teacher in Westfield, N. J. and conductor of the Lehigh Valley Male Chorus of Allentown, Pa.

In the region of Ukraine extending from the Prypyat marshes to the Beskids, it was customary to cut the hair of a bride to the level of her ear at the time of marriage.

ON UKRAINIAN WEDDINGS

They began preparing the wedding. They baked wedding-cakes, they hemmed towels and kerchiefs, rolled out a barrel of vodka, set the young people down at the table, cut the wedding-loaf, played the lute, the pipe, the bandura, and the cymbals--and the merry-making began.

You can't compare weddings nowadays with what they used to be. My grandfather's aunt used to tell about them--it was a treat! How the girls, in a smart head-dress of yellow, blue, and pink ribbons, with gold braid tied over it, in fine smocks embroidered with red silk on every seam and adorned with little silver flowers in morocco boots with high heels shod with iron, danced round the room as gracefully as peacocks, swishing like a whirlwind. How the young wives, in a boat-shaped head-dress, the whole top of which was made of gold brocade with a little slit at the back showing a peep of the gold cap below, with two little horns of the very finest black astrakhan, one in front and one behind, in blue coats of the very best silk with red lappets, holding their arms with dignity akimbo, stepped out one by one and rhythmically danced the hopak. How the lads, in tall Cossack caps, in fine-cloth jackets girt with silver embroidered belts, with a pipe in their teeth, danced attendance on them and cut all sorts of capers.

* * *

There was a bustle and an uproar in a quarter of Kiev: Captain Gorobets of the Cossacks was celebrating his son's wedding.

They brought the guests mulled vodka with raisins and plums in it and a wedding-loaf on a big dish. The musicians fell to upon the bottom crust in which coins had been baked and put their fiddles, cymbals, and tambourines down for a brief rest. Meanwhile the girls and young women, after wiping their mouths with embroidered handkerchiefs, stepped out again; and the lads putting their arms akimbo and looking haughtily about them, were on the point of going to meet them, when the old captain brought out two icons to bless the young couple.

From Evenings Near the Village of Dikanka
by Mykola Hohol

Little green periwinkle,
Twine lower to me!
And you, black-browed dear one,
Come nearer to me!
Little green periwinkle,
Twine still lower to me!
And you, black-browed dear one,
Come nearer still to me!

Ukrainian Wedding Song



UYLNA FOUNDATION

OFFERS SLIDES

OF

UKRAINIAN COSTUMES

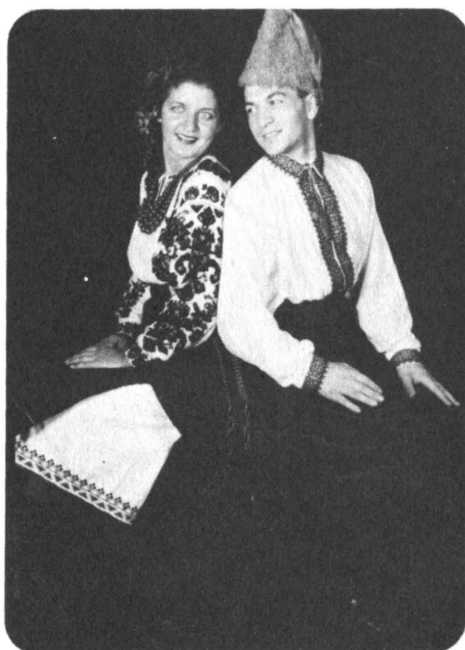
The pictures on these two pages portray four of the color slides of Ukrainian costumes which are available to individuals and clubs on a free-loan basis for educational use. The set of nine color slides, showing the intricately, detailed work characteristic of Ukrainian festive attire, is accompanied by a written commentary describing the parts of each costume and noting the province from which the costume originates. Informative and interesting, the 10 minute presentation



was prepared by the UYLNA Foundation as a teaching aid and as a guide for persons assembling a Ukrainian costume for stage and television performances.

The costume shown at the top of the opposite page is that worn by Hutzul women in the Carpathian mountain region. Bottom left is the Hutzul male attire. The two girls at the top of this page wear the costumes of Kiev, capital city of Ukraine, and the Poltava region. Bottom right, a flirtatious twosome models costumes worn in other regions of Ukraine: the lady's attire marks her as a resident of the area around Zelishchyky in southwestern Ukraine; the young man's costume is typical for the men of Poltava.

Available by writing to:
UYLNA Foundation Inc.
2 East 79th Street
New York 21, N.Y.



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Ukrainian Youth League of North America Foundation Inc.

compiled by Stella Zacharczuk

HISTORY

The Ukrainian Youth League of North America Foundation was created at the Twenty-third Annual Convention of the Ukrainian Youth League of North America held in Buffalo, New York during the Labor Day weekend 1956. It was incorporated in 1957.

PURPOSE

The Foundation is a non-profit organization operated exclusively for cultural and educational purposes. It is continuing at an accelerated rate cultural-educational functions that were formerly performed by the League. To achieve this purpose, the Foundation from time to time solicits funds from individuals, cultural and other organizations, as well as from corporations. All donations are deductible for Income Tax purposes.

ACTIVITIES

The activities of the Foundation have as their goal the preservation and dissemination of the best in the Ukrainian cultural and spiritual heritage, so as to enrich the intellectual and artistic lives of Ukrainians in North America and their fellow citizens.

Ukrainian Cultural Courses

The Ukrainian Cultural Courses, held each summer at the UNA estate "Soyuzivka" near Kerhonkson, New York, are sponsored by the Ukrainian National Association in conjunction with the UYLNA Foundation. They were begun in 1954, and the number of students since that year has grown from 25 to 53.

Attendance at UNA Courses

195425
195525
195618
195737
195853

The Ukrainian Trend

The Ukrainian Trend, a quarterly publication, is the official organ of the UYUNA Foundation devoted to cultural, literary and educational topics.

Convention Concert

The concert of Ukrainian songs, music and dances, presented as part of the Ukrainian Youth League's annual convention, is sponsored by the foundation. The Foundation has assisted other Ukrainian organizations in the sponsorship and presentation of Ukrainian folk music and folk dancing.

Costume Slides

A set of slides with commentary on Ukrainian costumes is available on a free-loan basis to groups and organizations on request.

Costume Brochure

A brochure describing male and female costumes of the Poltava region has been expanded to include the Hutzul costume and instructions on wearing Ukrainian costumes correctly. Copies of the brochure may be obtained by writing to the Foundation.

Distribution of Arts Book

To spread knowledge of Ukrainian culture, the Foundation makes presentation of the Ukrainian Arts book (a collection of authoritative articles on Ukraine's folk and fine arts) to public libraries, universities and other educational institutions.

Bandura Lessons

Under the auspices of the Foundation, lessons on playing the bandura the Ukrainian national instrument, are being offered in New York City. Construction of the bandura, along with lessons, was included in the curriculum of the Ukrainian Cultural Courses last summer, and a Bandura Workshop has been started in Elizabeth, New Jersey.

American Museum of Immigration

The Foundation is cooperating with the Ukrainian Working Committee of the American Museum of Immigration in establishing the Ukrainian Section of the Museum, which will be housed within the walls of Fort Wood around the base of the famed Statue of Liberty.

PROJECTS

Dance Book

Folk Dances of Ukraine is a book on Ukrainian dances slated for future publication by the Foundation. It will be divided into two parts -- the first will give a historical survey of Ukrainian folk dances from the earliest times to the present. The second part will give complete and detailed instructions with diagrams and music for some of the most popular dances for mixed couples, men's, women's and solo dances.

Booklets

A series of booklets on Ukrainian folk music, Christmas traditions, Easter traditions, and the construction and technique of playing the bandura will be published by the Foundation in the near future. Research and compilation are now underway.

Dance Lessons

The Foundation has contacted Ukrainian organizations in the New York Metropolitan area with a plan for providing instructors in Ukrainian dancing within a radius of 150 miles from New York. This service would be provided in conjunction with the Ukrainian dance groups of New York, and could be duplicated in other centers in time.

Slides and Films

It is planned to prepare slides and films on Easter egg decorating, pottery and ceramics, wood carving and other Ukrainian crafts.

Handicrafts

Instructions on how to make Ukrainian postoly (moccasins) and a Ukrainian poyas (sash) will be printed by the Foundation.

PLANS

Future Foundation projects include:

- promoting the establishment of Ukrainian language, history and music courses at various educational institutions.
- augmenting the number and amount of scholarships being offered for those attending Ukrainian Cultural Courses and for students pursuing Ukrainian studies at various universities.
- publishing instructional material on traditional Ukrainian embroidery and wood carving as well as patterns and instructions for making Ukrainian folk costumes.
- publishing collections of Ukrainian folk tales and fables.
- creating a center to disseminate accurate and objective information and material on topics pertaining to Ukraine and Ukrainian culture. This center would be specifically designed to serve mass communications media such as radio, television, films, newspapers, etc.

MOTTO

The Foundation's motto was taken from the immortal words of Taras Shechenko, the bard of Ukraine: "Absorb all cultures, forget not your own...".

EMBLEM

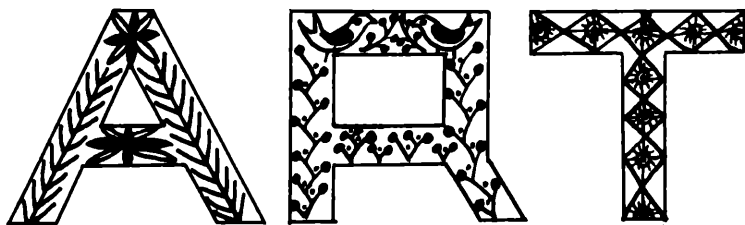
The official emblem of the Foundation is a Ukrainian Kozak playing on a bandura.

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UKRAINIAN

by Sviatoslav Hordynsky



The beginnings of Ukrainian art reach into prehistory. Figural sculptures which originated in the late Paleolithic era have been found on Ukrainian territory. A highly-developed ornamental pottery is characteristic of the Neolithic Tripillian Culture (3000-1000 B.C.) that was contemporary to the early Cretan art. In the VIIIth Century, Greeks came into Ukraine and their art intermingled with the local art of the Scythians who depicted mostly animal figures--deer, horses, gryphons and birds in a rich ornamental style. Many magnificent treasures of that era have been unearthed in the lower Dnieper region, often with as many as a thousand golden objects being found in a single kurhan (burial mound).

During the migration of various tribes through the Ukrainian territory (Goths, Huns, and later various Turkish tribes), many cultures appeared in Ukraine only to be destroyed by newcomers. It is difficult, therefore, to give a compact picture of art of that era. However, it is certain that before the official introduction of Christianity in Ukraine (988 A.D.) there already existed a highly developed artistic culture. At the end of the IXth Century, the Greek Theophilos placed Rus' (as the Ukrainian territory then was called) second only to Byzantium in the knowledge of various art crafts, and ahead of other Eastern and Western countries.

St. Olha was the first Christian ruler in Ukraine, 945-64. Her grandson, Prince Volodymyr the Great, built in Kiev a magnificent church with 25 domes, the Desiatynna (Church of the Tithes) which was destroyed during the Mongol assaults in the XIIIth Century. Still in existence, however, is the St. Sophia Cathedral built in 1017-34 by his son, Prince Yaroslav the Wise. The mosaics and frescoes of this church are regarded as among the finest Byzantine art. A similar church with mosaics of the XIth Century, the Golden-Roofed St. Michael's Cloister, was demolished by Soviet Russia in 1934 along with over thirty other Ukrainian national monuments of the Princely and Kozak era in Kiev alone.

WEALTH OF ICON PAINTING

Besides mural painting, a wealth of icon painting existed, and this art developed in Ukraine until the XVIIIth Century. One of the most famous icons is that of Our Lady of Vyshhorod (a town near Kiev) from the XIth Century. This icon is now in a Moscow museum under the name of Our

Lady of Vladimir. Perhaps the highest achievement in this type of art are the Galician icons of the XVIth Century, hundreds of which, before the last war, were in the Ukrainian National Museum in Lviv (Lemberg). These icons, painted with tempera on wood, were placed in churches on iconostases (altar screens) which often accommodated as many as sixty pictures. The iconostasis is still a typical feature of the modern Ukrainian church.

Another great era of Ukrainian art came with the Kozak period (XVII-XVIIIth Centuries) characterized by the Baroque style. In Ukraine this style created new vivid and dynamic artistic forms which found their finest expression in architecture. This Ukrainian Baroque often is called Mazeppian, after Hetman Ivan Mazepa who built and renovated many distinguished Ukrainian artists: Gritchenko and Andriyenko in Paris, Masyutyn and Yemets, both sculptors, in Berlin, Mazepa in Prague, and other artists in Vienna and Warsaw, where the group of "Young ANUM" existed. The European capitals at that time often saw exhibits of Ukrainian art.

After the last war, almost one hundred Ukrainian artists came to Western Europe, mostly to Germany, where they were very active in 1947-48, after which they emigrated to the Americas, and even to Australia. The majority now live in the United States, where such an important Ukrainian artist as Alexander Archipenko had settled previously. The number of Ukrainian artists in the States is now over sixty. Whereas in Ukraine under the Soviet rule the "social-realism" still persists; in the free world, Ukrainian artists cultivate the free artistic expression which is the main feature of contemporary world art.



UKRAINIAN FOLK ART

Closely allied to Ukrainian painting and sculpture is Ukrainian folk art, which plays such a tremendous role in the formation of the artistic outlook of Ukrainian people. This art is one of the oldest in Europe and is well preserved. Its largely abstract forms, representing old religious symbols -- sun, swastica, crosses; or simply a geometric ornament -- enchant the modern artist. In this Ukrainian folk art the traces of oldest art motifs can be easily found: the Neolithic reminiscences of winding lines in pottery, the five-petal Egyptian lotus in the embroidery, the Mycenaean geometric motifs in the bronze ornamentation of Hutsuls in the Carpathian Mountains. Pre-Christian and Christian motifs are mingled in the ornamentation of Easter eggs (pysanky) which is true also in regard to the embroidery, still the most popular art, and still cultivated by almost every Ukrainian woman. All these works are characterized by superb composition arrived at through the intuitive feeling of an age-long esthetic order, and by an unusual wealth of vivid basic colors that are held in form by a strongly marked outline. The aim of the Ukrainian artisan was always firstly, to create a thing that is "fine", and that is also the expression of rhythmical harmony, as in the folk song. The Ukrainian modern artist strives as well to render this rhythmic wealth which is the most characteristic feature of Ukrainian artistic expression.

ACADEMY OF ARTS IN KIEV

One of the first official acts of the newly-constituted Ukrainian National Republic in 1918 was the creation of the Academy of Arts in Kiev. It had a great influence on the Ukrainian art of the following decades. The most influential among the artists were Yuriy Narbut, and Michael Boychuk, who created his own "Monumental School" which was based on Byzantine traditional folk art but was modern at the same time. He and many of his followers were liquidated by the Soviets in the Thirties for alleged propagation of "bourgeois nationalistic art". Until 1932, when all seven Ukrainian art associations in Soviet Ukraine were destroyed, Kiev and Kharkiv were the most important art centers, and Soviet Ukrainian artists were still able to exhibit in international shows such as the Venetian Biennale of 1928 and 1930. The outstanding artists of that period of Ukrainian art under the Soviets were the brothers Vasyl and Fedir Drychevsky, the "Cezannist" Anatol Petrytsky, the "Monumentalist" Ivan Padalka and Vasyl Sedlar, and the engraver Vasyl Kassian. In the mid-thirties the Soviet "social-realism", the realistic depiction of life in an illustrative manner with communist moral, became obligatory also for Ukrainian artists, all other styles being banned as formalistic.

Ukrainian artists who lived and worked outside the Soviet Union had a better opportunity to express themselves artistically. In Lviv (then under Poland) lived two great painters: Novakivsky, with his world of expressionistic symbolism, and Peter Kholodny, Sr., a neo-Byzantinist in his own way. Paul Kowzhun was the main-spring of the Association of Ukrainian Independent Artists (ANUM) which had good connections with Ukrainian artists all over the world. The European capitals had at that time many churches in this style. In this period, Ukrainian painting took over many features of Western European painting and developed them along traditional Byzantine lines. However, after falling under Russian rule in the XVIIth Century, Kiev began to lose its importance as the cultural center of Eastern Europe. Many Ukrainian artists moved to the newly-built imperial center, St. Petersburg, where they were the first to "Europeanize" the Russian art. The classicist Antin Lysenko was the first president of the Art Academy there, and Volodymyr Borovykovsky and Dmytro Levytsky became the topmost portrait painters of the Russian Empire. Their art, however, was devoted almost exclusively to the foreign aristocratic circles, and they soon lost connection with the national art forms cultivated by Ukrainian people.

The rebirth of Ukrainian art came along with the national revival, in the XIXth Century, when such artists as Taras Shevchenko, the great national poet of Ukraine, and an outstanding Academy painter, took over the artistic traditions of Ukrainian Classicists of the St. Petersburg School and enlivened them with new realism. He depicted the every-day life of Ukraine, and scenes from Ukrainian history as well as of his life in Asian exile. New forms appeared with Impressionism, which with its colorfulness was well suited for Ukraine's sunny climate, and this style soon had many followers. The most important artists of that time are Ivan Trush, Oleksa Novakivsky, and Vasyl Krychevsky, Sr.

Women in the News

VALERIE KASURAK

With more than two and a half million of business in force Valerie Kasurak, an agent in Windsor, Ontario, for Excelsior Life of Toronto since 1948, has a persistency rate which has never been below 95%. As a result she has had an unbroken membership in the National Quality Award.

Miss Kasurak's insurance market is the business and professional man in the 40 to 60 age group. She uses pre-approach letters for every insurance need and places her emphasis on programming and business insurance. Half of her business comes from her own old policyholders. She has been a consistent member of Excelsior Life's Quarter Million and Half Million production clubs.

Before entering life insurance Miss Kasurak was secretary to the Administrator of Windsor Social Services and before that was private secretary to the mayor of Windsor. This accounts for her continuing interest in civic activities. She is presently on the board of seven civic organizations, in Windsor and in 1955 was chosen "Ukrainian of the Year" for Michigan and Ontario.

Miss Kasurak is immediate past president of the Windsor Life Underwriters Association, a member of the status committee of NALU; and a life and qualifying member of the Women Leaders Round Table. She spoke before the Detroit convention of NALU in 1957 and has been a speaker on Life Underwriters Association of Canada regional convention programs and before local service clubs.

Her enthusiasm for her work is revealed in her observation that "the life insurance business is the greatest . . . all this warmth of human relations--and commissions, too."

MRS. HELEN LOTOTSKY

One of five women who received the 1958 Woman of Achievement Awards of the Woman's International Exposition, an event held annually in New York City, was Mrs. Helen Lototsky of Philadelphia. Mrs. Lototsky is the founder and national president of the Ukrainian National Women's League of America. Presentation of the awards was made in the 71st Regiment Armory in New York.

KIEV

E. J. Kahn, Jr., who visited the Soviet Union with his wife last summer, described his impressions of the trip in two articles recently published by the New Yorker under the title "Recollections of an Intourist Tourist". Admitting that he had little warrant to speak authoritatively about the Soviet Union after just ten days in just three cities--Moscow, Leningrad, and Kiev, Mr. Kahn dealt with some of the questions which friends had put to him most frequently on his return. One of these was: "Kiev is in Siberia, isn't it," His answer:

No, it isn't. Kiev, the capital of the Ukrainian Republic, is about five hundred miles southwest of Moscow. It is a full-fledged metropolis, with a population of more than a million, a university in which twelve thousand students are enrolled, an amusement park, and saloons where you can buy a beer by dropping coins into a vending machine. It is--in warm weather, at least--a markedly gayer city than either Leningrad or Moscow. Many of the women were wearing flower-print dresses, and many of the men colorful, high-necked shirts with embroidered collars and cuffs. (We saw one Soviet car there with embroidered slipcovers. A talisman dangled at its rear window--a toy Mickey Mouse.) Even a statue of Lenin down the street from our hotel seemed to have a jauntier expression than its grim-jawed counterparts to the north.

Spang in the middle of the city, which is bisected by the Dnieper River, were long stretches of white-sand bathing beach, dotted with cabanas, restaurants, and polychromatic umbrellas. We sailed along the river on a sightseeing boat one Tuesday afternoon, and there were as many swimmers in the water, or basking on the banks, as you would find at Jones Beach on a sunny August weekend.

Kiev was all but levelled by the Germans, and its reconstruction af-

forded the Soviet government a magnificent opportunity for large-scale city planning. There is much evidence in the new Kiev that the government can think big. Its main avenue, the Kreshchatik, is two hundred and sixty feet wide--the broadest thoroughfare in the entire U. S. S. R., our guide told us proudly.

One side of the street is lined with apartment houses, and the other with stores and office buildings. Beneath the Kreshchatik, when we were there a subway system was in the making, and it wouldn't surprise me if its chandeliers weighed two tons. A temporary wooden structure surrounding one of the excavations was so splendidly decorated with painted flowers that it could have passed muster as a pavilion at a fair. Kiev teemed with giant T-shaped cranes, which also towered over building sites in the other cities we visited. In Moscow, block-long, nine-story apartment houses were going up as abundantly as single-family dwellings on Long Island. The quantity of construction work everywhere was awesome, but we could not help wondering what the Soviet delegates found to talk about at an international congress of architects that was being held in Moscow at the time of our visit, for however advanced in theory the Soviet architects may be, the best they seem to have come up with in practice is Central Park West.

. . . and further . . .

The main item on our sightseeing agenda was a trip to a monastery called the Lavra, or catacombs. We were shown around that city (Kiev) by a brusque, businesslike young woman named Dina. She was married to an Army officer, and, perhaps because of that orientation, she remarked at one point that the members of Tour No. 102 were the most undisciplined gang she'd ever had any truck with. (Dina wore sunglasses with one cracked lens. An interpreter we had in Moscow, named Lucy, also had damaged spectacles, and our principal guide, a Leningrad woman named Nina, had lost her glasses and hadn't been able to replace them. Either there was a shortage of optical glass in the Soviet Union or else blurred vision is a condition of employment by Intourist.) Telling us about the monastery in advance, Dina said, "It has live monks. Very handsome monks." From her tone, edged and supercilious, she might have been speaking of monkeys.

There were actually two monasteries, on two levels. In the eleventh century, Dina said, monks inhabited the lower one--a series of caves. By the seventeenth century, the members of this sect had become extremely wealthy, and they built a sumptuous settlement on a hill above the catacombs. Now the lower monastery was the only one operative, though the monks were not living in the caves, which were filled to capacity with the sanctified remains of their predecessors. Several buildings of the upper monastery were in

ruins, the result of wartime damage, and one structure that was still intact had been converted into an anti-religious museum; a sign inside it quoted Karl Marx on religion's tranquillizing effect on the masses.

After walking down a cobbled path, we entered a cool, dimly lit chamber that led to the caves. A dignified monk, cowed and black-bearded handed each of us a beeswax candle. One of the flock of prep-schoolers in our group began to speculate uproariously on what might happen to the teacher who was shepherding them if, being black-bearded himself, he held his taper too close to his face. The monk probably didn't catch the drift of this remark, but its loudness enraged him, and he tried to shove the whole caboodle of us back outside. Dina calmed him down somehow. In single file, lighting our way with our candles, we shuffled silently through the narrow, winding, rock-walled corridors, stopping occasionally at an alcove to peer at the mummified corpse of a saint, completely shrouded save for the shrunken, withered hands. When we came back out into the daylight, an aged, white-bearded monk was crossing a courtyard. Dina invited us to take his picture, but the instant a camera was aimed at him, he pulled his cowl over his face. We overtook two elderly women who were crossing themselves. Dina gave them a look half indulgent, half contemptuous, as if she were a research scientist observing the behavior of some reflex-conditioned laboratory animals.



Chicken a la KIEV

by Craig Claiborne

Chicken in one form or another occupies a unique position in the annals of cuisine and in Ukrainian cookery. Boned breast of chicken figures in the choicest of cuisines, and perhaps the best known of all such dishes is chicken a la Kiev. The reasons for its popularity are twofold. Aside from the fact that it is one of the most delicious of main courses, there is a surprise element involved. The meat is stuffed with butter and chives before it is breaded and deep fried. This finished dish resembles an oval croquette, and, when it is cut into the melted butter stuffing gushes forth to provide a simple yet luxurious sauce.

In many communities, the boning is a service that will be performed by the butcher on request. To bone a chicken at home, buy one whole chicken breast split in two for each two people to be served. Or buy the whole chicken cut in parts (it's cheaper that way and the other parts may be reserved for another use). Place the halved chicken breasts on a flat surface, preferably a substantial chopping block and, using the fingers, pull off the skin of the chicken. It has a tenuous attachment to the flesh and comes off with a minimum of effort.

Using a paring knife, make a small incision between the meat and the breast bones at a point away from the main wing portion. With the fingers and the knife, carefully pull and scrape the meat away from the bones, taking care not to tear the meat. With a minimum of practice the boning may be done in less than five minutes. (Particularly gifted experts can do it in seconds.) Use the bones and chicken skin for making chicken stock.

Except for deep frying, the chicken a la Kiev may be prepared and refrigerated overnight. (Recipe given on opposite page.)

Courtesy The New York Times Magazine

CHICKEN A LA KIEV

- 3 whole breasts of chicken
with or without main wing
bones attached
- 4 ounces chilled, firm butter
Salt and pepper
- 2 tablespoons chopped chives
- 1/4 cup flour
- 2 eggs, lightly beaten
- 1 cup fresh bread crumbs
- Fat for deep frying

1. Split breasts in half, or have butcher do it. Remove skin, and bone breast halves. Scrape meat from main wing bones; reserve for another use.
2. Place each breast between two sheets of wax paper and pound thin with a wooden mallet or flat side of a heavy knife. Do not split the flesh. Remove wax paper.
3. Cut butter into six finger-shaped pieces. Place a piece in middle of each breast, sprinkle with salt, pepper and chives. Roll up, envelope fashion, letting the wing bone protrude and making the sides overlap. The flesh will adhere without skewers.
4. Dust each lightly with flour, brush with beaten egg and roll in bread crumbs. Refrigerate for an hour or more to make crumbs stick.
5. Fill a fryer or kettle with enough oil to completely cover breasts. Heat until hot but not smoking (360 degrees F.). Fry five minutes, or until golden brown. Remove, drain on absorbent paper. Place paper frill on main wing bones and serve.

Yield: Six servings.

Note: Other stuffings may be used.



Book Review

by R. Klymash

(Dziobko, J. My Songs. A Selection of Ukrainian Folksongs in English Translation. Winnipeg: Ukrainian Canadian Pioneer's Library, No. 2, 1958. 102 pp.)

My songs, what am I to do with you?
I shall go to the woods and sow you there.
Some day girls will come there to pick mushrooms
And they will find you, my songs.

The Canadian prairies have long been acknowledged the stronghold of Ukrainian settlement on this continent. Among the few possessions which the early "Galician" settlers brought with them were their precious folksongs. These formed such an important element in their day-to-day life, that without these plaintive melodies and homespun ditties, it is inconceivable that the hardships confronting these homesteaders could have been endured.

In recent years, more and more of these have been recorded, but few if any have been translated into English. Mr. Dziobko's book, "My Songs" is a compilation of some eighty-six folksongs, translated into English by Prof. Honore Ewach of Winnipeg. The collection has been edited by Prof. J. Rudnyckyj, English translations have been read and checked by Prof. R. M. Dawson, both of the University of Manitoba in Winnipeg.

The "songs" contain a wealth of subject material, some of which can be traced to historical events of the 17th century in Ukraine. Of special interest are the two songs dealing with the immigrant in America and Canada. These express a pathetic loneliness and nostalgia for native hills and fields, and the loved ones left behind in far-off Ukraine.

Besides providing an excellent insight into the temperament of Canada's early Ukrainian settlers, Prof. Ewach's translations make it possible for those not acquainted with the Ukrainian language to discover for themselves the simplicity and unaffected richness to be found in the Ukrainian folksong.

Prof. Ewach is not new to the field of translation, having translated a collection of "Ukrainian Songs and Lyrics" in 1933. At times, he tends to emphasize the content found in the original Ukrainian text, at the expense of its form. In spite of occasional liberties which he takes with the original text, Prof. Ewach has bravely responded to the challenge of verse-translation.

Those acquainted with the Ukrainian language will find it highly profitable, if not entertaining, to compare the English translations of Prof. Ewach, with the original Ukrainian texts found in Mr. Dziobko's first volume, "Ukrainian Lemko and Other Folksongs", Winnipeg, 1956.



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