

Research Report No. 1

FILM AND THE UKRAINIANS IN CANADA
1921–1980

*A Filmography Index of Film Titles and Bibliography
With Supplementary Appendices*

Shirley Zaporzan and Robert B. Klymasz
(Additional Entries by Jars Balan)

The Canadian Institute of Ukrainian Studies
The University of Alberta

Edmonton

1982

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Occasional Research Reports

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Preface

Stimulated by the recent discovery of ethnicity as an "unmeltable"¹ and significant component of modern life, research in the humanities and social sciences has redoubled earlier efforts to investigate the role, impact and inner dynamics of this aspect of Canada's cultural identity. Print has been the chief focus of attention.² Comparatively little has been done to explore such non-print media as sound recordings, television, videotape, still photography, slides, filmstrips and movies. The need for technical know-how, along with special storage and retrieval requirements, have tended to intimidate the uninitiated and to discourage research in the non-print media. Few critical footnotes, annotations, references and bibliographies are available, and investigators trained to use traditional scholarly techniques usually find it difficult to cope with materials expressed in less orthodox forms.³

Although it is unlikely that a search for information on the Ukrainian experience in Canada would begin with a trip to the closest regional office of the National Film Board of Canada, there is nonetheless a growing, albeit tacit, recognition of the special ability of films to yield data in a unique manner. Film can impart impressions with a sense of immediacy which can be as strong, influential and effective as print forms of communication.

As in other spheres of documentation, however, the line between the true and distorted is often blurred, as Malcolm Muggeridge reminds us:

Has there ever been a more perfect instrument for seeing with rather than through the eye, than the camera? And as it has developed from bleary dagguerreotypes to the latest video product, what multitude of lies it has induced belief in, ranging between the crazy claims of advertising and the sophisticated practice of Orwell's Newspeak and Doublethink, not to mention mounting Big Brother's or Sister's appearances!⁴

Where Ukrainian Canadian films are concerned, only a small body of literature is available, most of it reviews of individual movies rather than extensive studies of how film has documented the story of Canada's Ukrainians.⁵ The diversity and range of pertinent materials is great: film footage that relates to Ukrainian Canadians does not always originate in Canada (items 51, 53 and 96, for example, are Soviet Ukrainian productions);⁶ nor is it necessarily produced by film makers of Ukrainian descent. Some of the materials are in unedited form and have never had a public screening; many are explicitly historical in theme or content, others are escapist.

A striking feature of this filmography is the preponderance of films that deal with the Ukrainian Canadian experience in the Prairie provinces (items 69, 80, 81). There is also a significant number of Canadian-made films that

mythologize Ukrainian history in the old country and in the Canadian West, and are characterized by what might be described as "ethnographic nostalgia" (items 51, 83, 96). In some instances, the Ukrainian experience in Canada merely provides a backdrop for issues that have little to do with ethnicity. Typical is one of the segments of the National Film Board's *The Skilled Worker* series (item 33), which focuses on the conflict between the values of traditional craftsmanship and those of industrial society.

It is noteworthy, however, that the movie camera is only rarely used to depict the Ukrainian Canadian experience in a negative or critical manner (items 57, 62). Such films are almost always denounced by the Ukrainian community, for they tarnish the group's carefully constructed cultural self-image by exposing its stereotypes to public ridicule and censure. The best example is *Another Smith for Paradise*, which parodies the Ukrainian community's predilection for erecting monuments in honour of its national heroes. Despite the outcry against such biased presentations, moments of truth can be detected which deepen our understanding of the Ukrainian Canadian experience.

What emerges from the diverse items in this filmography is a composite image of the Ukrainian Canadian community. Initially, this image was a projection of non-Ukrainian views, as few Ukrainians before the Second World War possessed the necessary background, capital, interest or expertise to produce films. Not surprisingly, the first film on Ukrainians in Canada supported the government's land-settlement policy by showing how well the hard-working immigrants were faring. The intent of *Nation Building in Saskatchewan: "The Ukrainians"* (item no. 1) can be seen in some of the titles that narrate this silent "epic":

A story of the perseverance, pluck and progress of one of the many races that are playing a leading part in building up our new Canadian nation.

We were four, but now we are one—Canadian. Their fathers came from Poland, Holland, Ukraine and Belgium.

At the close of day's work, happy little school children saluting the flag.

Such success stories have been the theme of most movies about Canada's Ukrainians. Supportive of official policy, they have been generally inoffensive, with traditional Ukrainian song-and-dance generously employed to focus on socioeconomic accomplishments or "quaint" customs, religious traditions and art. The superficial accent on colourful exotica (item nos. 4, 5, 6), however, reduces the Ukrainian Canadian experience to an impotent, staged production of old-country folkways and obscures its internal dynamics.

It was therefore an important development when members of the Ukrainian community themselves began to film their activities. Organizational events predominated: picnics (item no. 8), conferences (item no. 12), unveilings (item no. 41) and openings (item no. 91) were all dutifully recorded. Behind each was often the sense of history-in-the-making and the importance of capturing the moment for future reference, confirmation and even mythologizing. These homespun, amateur, privately produced films were similar to "home movies," and weddings, bridal showers, birthday parties and casual family gatherings frequently did share the spotlight with footage devoted to community events.

Film makers who came to Canada after the Second World War as political refugees brought with them an awareness of the medium's aesthetic as

well as its communicative-documentary potential. Their efforts to present a more substantial storyline or to cultivate Ukrainian opera, ballet and drama, however, were thwarted by inadequate funding and inappropriate facilities and equipment. As a result, Ukrainian Canadian cinema never reached its full potential, a situation typical of the Canadian film industry in the fifties except for the government-sponsored National Film Board.

Earlier attempts to reach a broad Ukrainian audience were made by the energetic impresario, Vasyl Avramenko, whose Hollywood-produced *Natalka Poltavka* and *Marusia* brought a popular series of classic Ukrainian operettas to the screen for the first time (see Appendix B). This particular tradition was continued in Canada by Bohdan Soluk's *Black Sea People* in 1952 (item no. 15), the "Orbit" production of *Hutsulka Ksenia* in 1956 (item no. 26) and Walter Wasik's costume pieces: *Marichka* in 1974 (item no. 68) and *Whispering Highlands* in 1975 (item no. 90). This predilection for old-country themes was also reflected in a number of politically oriented feature-length films that portrayed episodes from the anti-Soviet struggle in Ukraine. They bore such ominous titles as *Catacombs Behind the Iron Curtain* (1954), *Song of Mazepa* (1960), *Cruel Dawn* (1965) and *I Shall Never Forget* (1969).

The bubble of activity that characterized the fifties and sixties burst when old-country enmities, old-country lore and old-country arts began to lose their appeal. The Ukrainian Canadian community of the seventies appeared ready for something more directly related to its immediate experience in Canada. Some film makers discovered that there were two pasts to consider—their historical roots in the old country and their heritage in Canada, which extended back to the 1890s and had not been properly documented on film or, indeed, elsewhere. Their response is evident in such works as *From the Bottom of My Heart* (1957)—the most ambitious documentary ever produced outside Ukraine (see also item nos. 13, 14, 21 and 27).

By the mid-seventies, five separate and often overlapping film trends had shown themselves: 1) the Ukrainian experience in Canada presented as a kind of big Ukrainian joke (e.g., *Another Smith for Paradise*, 1973); 2) the same experience portrayed as the heroic story of hardship and noble perseverance (e.g., *Reflections of the Past*, 1974); 3) the depiction of old-country events, themes and concerns (e.g., *Whispering Highlands*, 1975); 4) the documentation of the folkloric and ethnographic aspects of the Ukrainian cultural heritage (e.g., *Luchak's Easter*, 1975); and 5) the recording of various organizational events (e.g., the official opening ceremonies of Carpathia Credit Union's new quarters in Winnipeg, 1976). Still lacking, however, were new and truly innovative interpretations of Ukrainian Canadian reality. These began to appear in the mid- and late seventies with films that dealt matter-of-factly with Ukrainian life in Canada. Among these unselfconscious films were *Great Grand Mother* (1975), *McIntyre Block* (1977), *1927* (1978) and *Teach Me to Dance* (1978). At the same time, as an outcome of multicultural policies adopted by the federal and other levels of government, the National Film Board of Canada dubbed Ukrainian-language versions of several of its more successful and award-winning film shorts on a wide range of topics: a lost gold mine and a river in the Northwest Territories that lures men to their doom (item no. 64), the geography of Canada's western provinces (item no. 75), the wolf and other animals of the Canadian wilderness (item no. 77), how Inuit drawings are transferred to stone and then printed for sale (item no. 78), and the curling craze on the prairies (item no. 79).

Clearly, the Ukrainian Canadian experience in film is a unique, dynamic and broadly ranging field of study, encompassing material of interest to students of the cinema and Ukrainian Canadiana generally. Although rooted, ultimately, in

traditional Ukrainian culture, which is sometimes in conflict with contemporary reality, there is increasingly a trend toward the evolution of a distinct Ukrainian Canadian synthesis that is characterized by elements of cosmopolitanism and universality as well as ethnic specificity. This shift in sensibility has been accompanied by a growth in quality and sophistication that marks the emergence of a new and exciting dimension in Ukrainian Canadian film that is attuned to the cultural demands of all segments of Canada's population and that can lead even jaded appetites to an amazingly rich source of entertainment, instruction, wonder and pride.

Robert B. Klymasz

NOTES

1. Michael Novak, *The Rise of the Unmeltable Ethnics* (New York: Macmillan Co., 1971).
2. A good source of current research in the field is one of the continent's leading periodicals devoted to research in ethnicity, *Canadian Ethnic Studies*, published by the University of Calgary's Research Centre for Canadian Ethnic Studies since 1969.
3. The May 1979 issue of *University Affairs* includes a report on a twenty-five-part videotape series developed by Queen's University and the National Film Board of Canada that tries "to help people learn how to read film, how to watch television critically, how, in short, to acquire a type of film and RV literacy that we all badly need." In this same regard, it is interesting to note the recent publication of an anthology of readings in English literature, *Elements of Literature* (edited by Robert Scholes, et al and published in New York by the Oxford University Press, 1978), that includes five sections: essay, fiction, poetry, drama and film. Another useful but somewhat dated collection of readings is John S. Katz, ed., *Perspectives on the Study of Film* (Boston: Little, Brown and Co., 1971).
4. Malcolm Muggeridge, *Christ and the Media* (Grand Rapids, Mich.: William B. Eerdmans Publishing Co., 1977), 62.
5. In this connection, see especially the items by Borys Berest, Roman Sawycky, D. Antonychyn and Shirley Zaporzan in the bibliography of this report.
6. Item nos. refer to individual film entries in the filmography.

Introduction

The 110 items in this filmography cover almost six decades of cinematic production, from 1921 to 1980. The peak periods are the mid-fifties and the seventies, reflecting in the first instance, the work of a small coterie of film enthusiasts (Bohdan Soluk, Lev Orlyhora, Walter Wasik), who had come to Canada as political refugees and settled in Toronto and nearby centres; and in the second instance, the impact of the federal government's multicultural policy as carried out by its agency, the National Film Board of Canada. Among other things, this filmography reveals the tensions between old-country and Canadian subject matter; brings to light the roles, interplay and contributions of private entrepreneurs, commercial interests and government bodies; and bares the chasm between political ideologies, which discourages the development of significant ties with film producers in Soviet Ukraine. The latter has handicapped the work of Canadian film makers who might wish to study or test the creative concepts and techniques that are special to the Ukrainian film making tradition.

The extent to which the films noted here promote ethnic stereotyping¹ and cultural myth-making is an important consideration, as are the related questions of excellence and film aesthetics.² Hopefully, the data presented will underline the need for a retrospective film festival to screen the films that make up the Ukrainian Canadian cinematic tradition.

Work on the filmography was supported by a grant from the Canadian Institute of Ukrainian Studies at the University of Alberta in Edmonton and was realized with the help of my husband, Robert Klymasz, and various film makers, producers, archivists and individual correspondents who, like myself, were anxious to see the assorted details brought together for the first time. Several, no doubt, will regret that films by Ukrainian Canadian film makers with no relation to the Ukrainian experience (those by Roman Kroiter of Montreal, for example) have been excluded because of the focus on films as a reflection of the Ukrainian fact in Canada and not on the ethnic origins of film makers.³

In researching this study, I was able to examine the holdings of the National Film Archives in Ottawa and to tour the studios of Canukr Films outside Oshawa, Ontario, where Mr. Walter Wasik—one of the most productive figures in recent Ukrainian Canadian film making—has completed several feature-length films. Many of the entries, however, were located in Winnipeg in the following institutions and repositories: the headquarters of the Ukrainian Canadian Committee, the Ukrainian Cultural and Educational Centre (Oseredok), Carpathia Credit Union, the Manitoba Museum of Man and Nature, the Manitoba Department of Tourism, the National Film Board's Winnipeg office and the Ukrainian Labour Temple. An unusual amount of "detective" work was occasionally required to date, corroborate or collate pertinent details. At times, footage that was damaged or in poor condition had to be repaired before it could be viewed. But perhaps the most frustrating aspect of the study was the inaccessibility of relevant television film footage produced by the Canadian

Broadcasting Corporation.⁴

This filmography will no doubt be of greatest interest to historians of the cinema, for it provides insights into a significant but poorly documented aspect of film making in Canada.⁵ Unfortunately, many of the films are not readily available because of archival restrictions or no information as to their whereabouts.⁶ A concerted effort has been made, however, to make the survey as comprehensive as possible by including unedited film footage (item no. 88), relevant foreign films (item nos. 51 and 96) and even written film proposals that were never realized (item no. 71). All shed light on the subject and merit attention. Films that were considered peripheral to the survey's main purpose are listed in a separate addendum of marginal items (Appendix A), along with undocumented filmstrips (Appendix C) and videotapes (Appendix D), which were uncovered during the research.

I wish, finally, to thank Jars Balan for not only preparing this survey for publication, but also supplementing it with additional information and more than a dozen new entries. I would also ask that anyone able to forward missing information for some of the films listed here—including, of course, the existence of additional items that would fall within the scope of this survey—send the pertinent data to the Canadian Institute of Ukrainian Studies at the University of Alberta, for incorporation into either a supplement or a possible second edition in the future.

Shirley Zaporzan

NOTES

1. Two examples of visual stereotyping are the heavy emphasis on "colourful, native" Ukrainian folk dances (J. L. Boan, for instance, reports [see bibliography] that one of the highlights of a film workshop with the famed Allan King "was a trip to the Qu'Appelle Valley to film a group of Ukrainian dancers at the Saskatchewan Summer School of the Arts") and the tendency of film makers to use the same black and white stills (usually from the Public Archives Picture Division in Ottawa) showing bedraggled "Ruthenian" immigrants arriving in Canada or ploughing up the prairie land (many stills are taken from the Sisler Collection of the Manitoba Archives).
2. For comment on such questions, see the work of D. Antonyshyn, B. Berest, R. Sawycky and S. Zaporzan in the bibliography.
3. A close scrutiny of supposedly non-Ukrainian items produced by Ukrainian film makers in Canada could reveal a predilection for signs and symbols relating to traditional Ukrainian expressive patterns and/or modes of behaviour.
4. A select number of CBC television films have been available through the National Film Board since 1975. Pre-1975 footage is unaccounted for, and it is likely that much has been destroyed because of the CBC's notoriously inadequate archival procedures. For comments related to CBC's radio materials, see Paul O'Neill, "Responsibilities of the Broadcast Media," in Neil V. Rosenberg, ed., *Folklore and Oral History* (St. John's: Memorial University of Newfoundland, 1978), 73-80.
5. The potential richness of Canadian ethnic material for film making has been recognized by several commentators: see Cam Hubert's article in the bibliography. (Hubert now writes under the name Ann Cameron.)

6. It is especially unfortunate that, except for Berest [see bibliography], there is little information concerning the whereabouts of such film makers as Bohdan Soluk, Lev Orlyhora and Tomych, resulting in gaps in our knowledge about their films. Even though notices about this project appeared in the Ukrainian press in Canada and elsewhere, no additional information was received.

Abbreviations

ADD.	additional information
b/w.	black and white
CBC	Canadian Broadcasting Corporation
CIUS	Canadian Institute of Ukrainian Studies 352 Athabasca Hall University of Alberta Edmonton, Alta., T6G 2E8
col.	colour
CRED.	credits, production information
dir.	director
for.	patron, sponsor, commissioning agency
LOC.	location of print
mus.	music
NFA	National Film Archives
NFB	National Film Board
narr.	narrator
n/a	not available
OECA	Ontario Educational Communications Authority 2180 Yonge Street Toronto, Ontario M4S 2C1
others	other people involved in making the film
Oseredok	Ukrainian Cultural and Educational Centre 184 Alexander Avenue East Winnipeg, Manitoba R3B 0L6
photo.	photography, camera
prod.	producer
prdn.	production company responsible for making the film
res.	researcher
scen.	scenario
SUM.	summary of content
TECH.	technical data

Explanatory Note on Titles and Dates

The titles of some films posed serious problems in the preparation of this report. We have tried to be as specific as possible about where information was obtained, so as to better assist people who are engaged in further research or who are interested in locating prints of footage or rare film.

Where translations of film titles were available on promotional literature or were provided by the producers themselves, they are given as "English title" or "Ukrainian title" in the parentheses following the first film name. Translations that were supplied by the authors of this filmography were simply placed in parentheses after the original title. All translations from other sources, such as review articles or references in books, are set off by quotation marks within parentheses after the title. Finally, first titles in square brackets indicate that they come from a secondary or non-official source, and readers should check the ADD. section for more details concerning their origins.

Where dates were unknown but could be ascertained with a high degree of certainty, they are placed within square brackets. Dates with a question mark inside these brackets indicate that there is some doubt as to their accuracy.

The Filmography, 1921–1980
(in chronological order)

#1 1921 NATION BUILDING IN SASKATCHEWAN: "THE UKRAINIANS"

CRED: prdn.: Pathescope of Canada
dir.: Dick Bird
for.: Saskatchewan Department of Education

TECH: 35mm (also 16mm copy) b/w 1,530 ft silent
English titles

LOC.: NFA, Ottawa

SUM.: The immigration of Ukrainians to Canada—their lives, culture and contributions. The following summary is from the "shot list" in the NFA catalogue:

"A story of the perseverance, pluck and progress of one of the many races that are playing a leading part in building up our new Canadian nation." Hon. S. J. Latta, Minister of Education, speaking into a mike (no sound). "About 85,000 Ukrainian immigrants from Galicia and Southern Russia have come to make Saskatchewan their home." Ship; immigrant family arriving; farm house surrounded by corn. "In the early days the faithful played their part." Oxen ploughing. "Later more modern agricultural methods were adopted." Early farm equipment; man ploughing with old tractor. "Their first homes were patterned after European models—mud walls usually whitewashed; small windows and thatched roofs, often bright spots on the prairie landscape." Shot of homes. "Then came modern Canadian homes. Here we see the fine residence of a prosperous merchant of Hafford, Saskatchewan." Shot of residence. "This is happy little family." Shot of family. "Canadian millinery has no attraction for the older women." Old women wearing peasant scarves around their heads. "But the younger men and women, many of them Canadian born, present a different picture. Students of the P. Mohyla Ukrainian Institute, Saskatchewan, are all attending the city schools." Students outside school. "This institute provides a home for students from rural settlements." The school. "Many bright boys and girls are in the grade 8 class. Here they are at work under a competent qualified teacher." Teacher and class at work. "This little girl, aged 12, has entered high school. Here begins the life story of little John W. born in Western Canada of Ruthenian parentage. He showed early ambition by winning first prize at a baby show! At the

age of six, John's mother brings him to school." Mother and son in horse-drawn cart going to school. "A moment of suspense; waiting to meet the teacher. Do you recall your own experience? Waiting. Not so bad after all. John is handed over to the care of a sympathetic teacher." Mother, son and teacher. "In a few months he has joined the wolf-cubs and can howl like the rest of them." Wolf-cubs. "As the years pass by John gets too big to be a cub. He becomes a scout. There are many thousands of boy scouts in Saskatchewan. It is the greatest get-together movement in the world and is supported by people of every race and creed. Later John passed through high school and entered the University of Saskatchewan. After four years of study, here he is in the procession of convocation. The registrar at the university is placing the B.A. hood over John's shoulders. He is now ready to begin his work as a Canadian citizen, a product of our Saskatchewan schools. Boys and girls, remember this story of John. What he did, you can do. But to give all these boys and girls a chance to grow into Canadian citizens, we must have good schools. Here is Slawa school, near Hafford, Saskatchewan. And this is the teacher and his wife. During the Great War they played their part in the defence of civilization." Shots of teachers in uniform—he is a soldier, she a nurse. "Now they are helping Canada in time of peace. The teacher's residence—there should be one at every school." Residence. "After the day's work is over, a few minutes of rest until Gip starts something." Teacher's family, kids and dog. "The teacher's wife, a trained nurse, visits people's houses and renders assistance." Teacher visiting early rural home. "As she leaves, family expresses thanks and says 'goodbye'." Family. "This boy has injured his arm and has come to the teacher's wife to have his wound dressed. This kindly interest and generous assistance is much appreciated by the Ukrainian settlers and the parents send many gifts." Kids arriving with gifts. "The joy of giving is evident in these happy little faces. Teachers, isn't work worthwhile?" More shots of kids giving gifts. "This teacher was a scoutmaster before the War. The boys heard of it and wanted to be Scouts. The Saskatoon rotary club heard of it too and provided the uniforms." Scouts at camp in front of tent. "The first rural Ruthenian boy scouts troop in the Province of Saskatchewan." More shots of camping. "The little fellows joined the wolf-cubs and their parents visited the school to see them perform. Are they happy? Wouldn't you be? The girls too have special attention. Here they are enjoying folk dancing to the music of grafomola. Lost Lake School near

which a community picnic is often held. The sewing class. The teacher's wife instructing a class of girls. Be sure and make your stitch even. . . . We were four, but now we are one--Canadian. Their fathers came from Poland, Holland, Ukraine and Belgium." The four boys holding up a banner reading "Canada forever--Lost Lake." "On June 24, 1921, the first Annual School Field Day Sports of Hafford and vicinity schools was held at Hafford. 40 school and 2,000 children took part, while total attendance was over 4,000. A grand introduction into the social side of our Canadian life." Shots of sports day, races, etc. "The unveiling of the Bank of Commerce memorial in honour of the Hafford employees who fell during the Great War. A silent tribute in which 4,000 civilians showed their respect for some of Canada's brave dead. The president of the Saskatchewan Rotary Club presents the Rotary shield to the winning school. Presentation of silver medals for singing and elocution by Inspector Drimmie. This young girl is of Hungarian parentage, but was born in Saskatchewan and is a graduate of our Provincial University. At the close of day's work, happy little school children saluting the flag." Kids saluting the Union Jack. "God Save the King." Same shot. Saskatchewan Government Building. THE END.

#2 1939 ROYAL VISIT TO REGINA, MAY 25, 1939

CRED: for.: Department of Visual Education, Regina

TECH: 16mm b/w 17 min. silent English titles

LOC.: NFA, Ottawa

SUM.: Includes segment showing Ukrainian dancing.

#3 [1939] VYFLYIEMSKA ZORIA (English title: *Star of Bethlehem*)

CRED: prdn.: Lavra Film Studio (Winnipeg)
 prod.: Dmytro D. Pyliuk
 dir.: Dmytro D. Pyliuk
 mus.: Evhen Turula

TECH: Ukrainian Other details n/a

LOC.: unknown

SUM.: Billed as the first Ukrainian sound film made in Winnipeg, this item has a storyline based on the Nativity but is heavily laced with Ukrainian features; the Three Kings, for example, are introduced as Volodymyr the Great, Iaroslav the Wise and Bohdan Khmelnytsky. The film supposedly took three months to shoot and includes over thirty musical numbers and an appearance by the then mayor of Winnipeg, John Queen.

ADD.: The above and additional details and background information are from a promotional booklet printed in Ukrainian except for the bilingual title-page: *The Herald of Lavra Film Studio* (Winnipeg, 1940?), 16 pp., illus.

#4 1943 UKRAINIAN WINTER HOLIDAYS

CRED: prdn.: NFB
photo.: James Beveridge, Grant Crabtree
mus.: Laura Boulton

TECH.: 16mm b/w 22 min. English with some Ukrainian

LOC.: NFB, archival/non-circulating collection

SUM.: A promotional note reads as follows:

Depicts the celebration of Christmas in a Ukrainian community near Winnipeg, characterized by ancient songs, traditional dances and brilliant costumes. Contrasts these lighthearted scenes with the solemn ceremonies of the Greek Orthodox Church. Carollers, *tsymbaly*.

ADD.: Stills from the film are available through the NFB's Still Photography Division in Ottawa. (Several are used in Robert B. Klymasz, *The Ukrainian Winter Folksong Cycle in Canada*, Ottawa, 1970.) Portions of the sound track and/or field materials recorded when filming are found in a commercial long-playing record album prepared by Laura Bolton for Folkways/Scholastic Records of New York. See *Ukrainian Christmas Songs*, Folkways album no. 6828. Regrettably, Laura Boulton's own autobiography, *The Music Hunter* (Garden City, New York, 1969), ignores her field experiences among Ukrainians in Canada. Sporadic references to *Un Noel Ukrainien* indicate the possible existence of a French-language version.

#5 1944 UKRAINIAN DANCE

CRED: prdn.: NFB
photo.: Grant Crabtree
others: John Tokaryk, Paul Yaworsky

THE HERALD of Lavra Film Studio

THE GREATEST PICTURE

PRODUCED IN WINNIPEG

STAR of BETHLEHEM

CHARMING UKRAINIAN MUSIC — FASCINATING SINGING AND DANCING

COLORFUL COSTUMES — WONDERFUL SCENERY

Люби Бога понад усе,
Україну свою як
сам себе!



Наша сила в нас самих!
В єдності сила і воля
України!

Перша Українська Звукова Фільма

ВИБРОБЛЕНА В МІСТІ ВІННІПЕГУ, КАНАДА

Вифліємська Зоря

ІСТОРИЧНІ КАРТИНИ — ЧАРУЮЧА МУЗИКА — СПІВ І БАЛЕТНІ ТАНКИ

МАЛЬОВНИЧІ СТРОЇ — ЧУДОВА СЦЕНЕРІЯ.

Все це побачите у цій величній і невимрущій штуці.

An advertisement for *Vyflyiemska Zoria* that is a curious mixture of Hollywood-style promotion and Ukrainian nationalism. The motto on the Lavra decal reads "For the freedom of Ukraine," while the slogans flanking it state "Love God above everything else and love Ukraine like yourself," and "Our strength is in ourselves! In unity is the strength and freedom of Ukraine!" (See film #3)



A still from the movie *Ukrainian Winter Holidays* showing animals on a farm north of Winnipeg. It is an old Ukrainian belief that animals acquire the ability to speak on Christmas eve. (See film #4)

TECH.: 16mm b/w 17 min. English with some Ukrainian

LOC.: NFB, archival/non-circulating collection

SUM.: Shows several Ukrainian dances by choreographer Vasyl Avramenko: *kozachok*, *kolomyika*, the crane dance and others. Has shots of Ukrainian embroidery and Easter eggs.

ADD.: Also entitled *Ukrainian Canadians in Manitoba*, this is a companion film to *Ukrainian Winter Holidays*--the same field footage was used to make both works. For more information, see Jay Rahn, "Canadian Folk Music Holdings at Columbia University," *Canadian Folk Music Journal* 5 (1977): 48.

#6 1946 UKRAINIAN FESTIVAL

CRED: prdn.: NFB
 prod.: Stanley Jackson
 dir.: John Tyo
 mus.: Ivan Romanoff

TECH.: 16mm b/w 9 min. English

LOC.: NFB, archival/non-circulating collection

SUM.: Shows "Mr. Pilipow" (Ivan Pillipiw), one of the first Ukrainian pioneers to settle in Canada. Film opens in Toronto, then moves to a festival of song, dance and sporting events in Edmonton in the summer of 1946, apparently organized by the Association of United Ukrainian Canadians.

#7 [1946?] WESTERN HANDS ARE SURE

CRED: n/a

TECH.: col. with sound

LOC.: unknown

SUM.: The only description, "Caledonians Attend Crusaders' Cavalcade," was published in the *Grand River Sachem*, 4 December 1946, a newspaper in Caledonia, Ontario. An original copy of the article is on file in the Canadian Press Clipping Service Collection at Oseredok in Winnipeg. An excerpt from the article reads as follows:

More than 50 people from Caledonia and district attended one or more sessions of the Crusaders' Cavalcade meeting in Simcoe on November 26,

27, 28. . . . The young people enjoyed the picture in sound and colour "Western hands are sure," the story of a young doctor going out of the primitive Ukrainian community at Lamont, Alta., in the early days of the 1900s and building a hospital that is now considered to be the best small hospital in North America. One was also struck with the improvement in the agriculture, in the education and their willingness to accept responsibility.

#8 1947 WORKERS' BENEVOLENT ASSOCIATION. 25TH ANNIVERSARY CELEBRATIONS, WINNIPEG, MANITOBA, 1947

CRED: n/a

TECH: 16mm col. 13 min. silent English and Ukrainian titles

LOC: Ukrainian Labour Temple, 591 Pritchard St., Winnipeg, Manitoba

SUM: Shows a picnic held on 3 August 1947 on the grounds of the St. Vital Agricultural Society. Participants include Winnipeg and area branches of the WBA. Mandolin orchestra, choral groups, conductors, speakers, contestants, folk dancers. Continues with a banquet at the Labour Temple. Shows head table speakers and concert programme with violinist, singer and orchestra on stage. Concludes with a concert in the Playhouse Theatre. Brass band, massed choirs. Shows a female violinist, male and female vocalists.

ADD: The title is taken from a poster that is shown in the film. There is a tag on the reel marked in Ukrainian: "Okruzhnyi piknik RZT. Benket v URD i kontsert Pliyhavs Teatrii" (Local picnic at WBA. Banquet at Ukrainian Labour Temple and concert in Playhouse Theater.)

#9 [1948?] UKRAINIANS IN YORKTON

CRED: prdn.: Tomych Films

TECH: col. with sound probably no longer than 15 min.

LOC: unknown

SUM: A reference to this film on a small poster in the collections at Oseredok reads:

Talking Picture in technicolor. Tomych Films

presents UKRAINIANS IN YORKTOWN. The religious services officiated by His Excellency Bishop A. Roborecky in St. Mary's Ukrainian Catholic Church and the printers at work in the Redeemer's Voice Press in Yorkton, Saskatchewan.

ADD.: There is no reference to the producers other than a brief mention in Berest (p. 186).

#10 [1949] THE NEW PATHWAY

CRED: prdn.: Tomych Films

TECH: col. probably about 10 min.

LOC: unknown

SUM.: The sole reference to this film is a small poster at Oseredok. The film was probably shot in 1949 for the newspaper, *Novyi shliakh* (New Pathway), to mark the acquisition of its own building (184 Alexander Avenue East, Winnipeg).

ADD.: There is no reference to the producers other than a brief mention in Berest (p. 186).

#11 [1950] PIONRYR (Pioneers)

CRED: n/a

TECH: 16mm col. 2,664 ft. (in two parts/reels)

LOC: NFA, Ottawa (deposited by Vasyl Avramenko)

SUM.: Descriptive notes from the NFA read:

A documentary in English and Ukrainian on the Ukrainian community, & specifically on Vasile Avremko [*sic*]. Seq. on Ukrainian settlers coping with the land, raising crops, processing them by hand, building thatched huts, practising household arts. Seq. on progress in community: old vs. new and modern. Seq. on hospital, on clergy. Jubilee celebrations at Mundare, Alta., on the 50th anniversary of first Ukrainian settlers' arrival in 1892; mass at grotto, float parade, folk dancing competitions, etc. Military personnel present. Two old women are interviewed in Ukrainian at a get-together in their village, sing Ukrainian song. Ditto old fiddler. Folk dancing on stage, choral groups. *Second reel*: Folk dances, men's choir.

Seq. on Avremko being honoured for contribution to Ukrainian culture; speeches, testimonials in Ukrainian. Sil. int. of dwelling, pictures on wall harking back to days of yore. Seq. on Parl. Hill in Ottawa, delegates from Cdn. Ukrainian community meeting, posing. Avremko is there. Seq. on P. M. Diefenbaker meeting delegates, speaking to camera about Ukrainians, etc. Michael Starr does likewise. Avremko and oldest living pioneer meeting with P. M. Mrs. Diefenbaker is present. Seq. on Confederation Square, traffic, street cars. Seq. on wreath-laying ceremony at Cenotaph by the Ukrainian delegation. V. Avremko deposits a wreath. Cut to folk dances, banquet, Avremko speaking in Ukrainian to a bishop. Latter replies. Folk dance. Final shots of some of the delegates speaking in Ukrainian to the camera.

ADD.: Other subject headings used by NFA: "Canada--1950's" and "New Homes in the West."

#12 1950 THIRD UKRAINIAN CANADIAN CONGRESS (Ukrainian title: *Tretii Kongres Ukraintsiv Kanady*)

CRED: prdn.: Tomych Films

TECH: col. with sound

LOC.: unknown

SUM.: The congress was held 7-9 February 1950 at the Royal Alexander Hotel (since demolished), Winnipeg, Manitoba.

ADD.: There is no reference to the producers except for a brief mention in Berest (p. 196). (See other Tomych films: *Ukrainians in Yorkton* [1948?] and *The New Pathway* [1949].)

#13 1951 KONTsert 60 LITNOHO IUVILIYU POSELENNIA UKRAINTSIV U KANADI (Concert in Celebration of the 60th Jubilee Year of Ukrainian Settlement in Canada)

CRED: prdn.: Soluk-Film, Toronto

TECH: col. with sound

LOC.: unknown

SUM.: According to a promotional leaflet at Oseredok, the celebrations were held in Toronto, 29-30 March 1951, and the film featured a bandurist group conducted by

TOMYCH FILMS PRESENTS

New Film in Technicolor

UKRAINIAN TALKING PICTURE

"THIRD UKRAINIAN CANADIAN CONGRESS"

IN THE
ROYAL ALEXANDRA
HOTEL

Winnipeg, Man.
Feb. 7, 8, 9, 1950.

УКРАЇНСЬКА
ЗВУКОВА ФІЛЬМА



EVERYBODY
SHOULD SEE THIS
TECHNICOLOR
FILM

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КОЛЬОРОВА
ФІЛЬМА

ТРЕТІЙ КОНГРЕС УКРАЇНЦІВ КАНАДИ

A bilingual poster advertising the Winnipeg showing of the *Third Ukrainian Canadian Congress*. The still photo is from the proceedings. (See film #12)

Bozhyk, a mass choir accompanied by a symphony and directed by Lev Turkevych, folk dances led by Vasyi Avramenko and the best of Ukrainian soloists.

- #14 1951 UKRAINTSI SKHIDNOI KANADY 1951-52 [?] (The Ukrainians of Eastern Canada, 1951-52 [?])

CRED: prdn.: Soluk-Film, Toronto
photo.: B. Soluk

TECH.: 16mm

ADD.: Listed in Berest (p. 241). No other information available.

- #15 1952 CHORNOMORSTI (English titles: *Chornomorci* and *Black Sea People*)

CRED: prdn.: Soluk-Film, Toronto
prod.: Bohdan Soluk
photo.: Bohdan Soluk
dir.: M. Tahaiv
sound: L. Turkevych
mus.: L. Turkevych
art: I. Kubarsky

TECH.: 16 mm col. probably about 60 min. Ukrainian

LOC.: unknown

SUM.: Billed as the first Ukrainian art film in colour to be produced in Canada, the film received mixed reviews from the Ukrainian press despite its folksy, mass appeal. The transfer onto film of a staged musical production without fully understanding the specific demands of the film medium is reportedly one of the drawbacks.

ADD.: Listed and discussed by Berest (pp. 186-7).

- #16 1954 LVIVSKI KATAKOMBY (English title: *Catacombs Behind the Iron Curtain*)

CRED: prdn.: Odeon Soluk-Film, Toronto
dir.: Lev Orlyhora
script: Lev Orlyhora
prod.: Bohdan Soluk
photo.: Bohdan Soluk

TECH.: 16mm b/w 1,800 ft. Ukrainian

LOC.: unknown

SUM.: A heroic narrative film showing the struggle of religious and nationalist elements against the Soviet onslaught in the city of Lviv after the Second World War.

ADD.: Listed and discussed by Berest (pp. 187-9). Oseredok also has a hand-out.

#17 1954 MYSTETSKA ZUSTRICH V TORONTO ("An Arts Meeting in Toronto")

CRED: prdn.: Odeon Soluk-Film, Toronto (?)
prod.: probably Lev Orlyhora

TECH.: n/a

LOC.: unknown

SUM.: From a hand-out on the screening of *Lvivski Katakomy* (1954), it would appear that this film is a short documentary of "The First Convention of Ukrainian Artists and Writers from Canada, the United State and Western Europe" held in Toronto, 3-5 July 1954.

ADD.: See book with English title quoted above and edited by M. Bazhansky et al. The Ukrainian title of the book is *Knyha mystsiv i diiachiv ukrainskoi kultury* (Book of Ukrainian artists and activists in Ukrainian culture.) It was published in Toronto with no date indicated.

#18 1954 THE TREASURES OF THE UKRAINE (Ukrainian title: *Skarb Ukrainy*)

CRED: prdn.: Ernest F. Attridge, Robert J. Beale, Jr. and
Frank J. Martyniuk
for.: Michael E. Lucyk, Frank J. Martyniuk and Elias
Wachna
narr.: John Fisher ("Canada's Foremost Story Teller,
C.B.C.")
mus.: George Thanagan

TECH.: 16mm col. 45 min. English

LOC.: NFA, Ottawa

SUM.: A promotional note enthusiastically asserts:

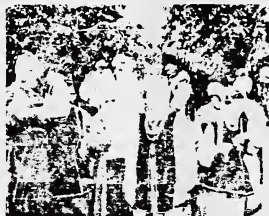
"Treasures of Ukraine" captures, at last, in breathtaking color the folk dress, customs and traditions formerly seen only in displays and never before woven into a life size film. Here are forty-five minutes of song, dance and a fashion show with beautiful models in a natural



ПРЕМ'ЄРА

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Л. ТУРКЕВИЧ

ДЕКОРАЦІЇ

І. КУВАРСЬКИЙ

ТАНКИ

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АРТИСТИ



Г. ЯРОШЕВИЧ М. ТАГАІВ
А. ТАГАІВА, І. ЧЕРНЯК, П. ЧЕРНЯК,
Л. ЛЕВИЦЬКА Н. МИКОЛЕНКО,
І. ІЛЬКІВ Л. САВКА В. ДОВГАНЮК,
В. РОМАНЮК



SOLUK FILM PRODUCTION
presents

with Ukrainian Artist first Color Feature Film in Canada

CHORNOMORCI

ROMANCE
MUSIC DANCE

COLOR BY COMM. KODACHROME

TICKETS:

PRICES:

PERFORMANCES:

A poster advertising the premiere showing of *Chornomorts'i*, featuring the music of Mykola Lysenko. Among the performers, H. Yaroshevych and M. Tahaiv are given top billing, and O. Zaklynska is credited for the choreography. (See film #15)



THE TREASURES OF THE UKRAINE

A COLOR FILM

MUSIC • DANCE • COLOR BY KODACHROME



Winner of Honour Award at the Canadian Film Festival

The Treasures of the Ukraine promotional poster, showing women in traditional dress. (See film #18)

scenic background displaying the unusual and authentic Ukrainian costumes. Never again, will you see such a beautiful picture. A movie which took 2 1/2 years in the making, now finally, here it is for you to see and hear.

The film was given special mention at the Canadian Film Festival [?]:

...for an excellent approach to a difficult subject, which might have been extremely dull with different treatment. A film showing handicrafts of Ukrainian origin, saved from monotony by extremely good individual scenes and thoughtful continuity.

ADD.: Berest incorrectly specifies the running time as seventy-five minutes and dates the release of the film as 1956. A leaflet found at Oseredok advertises a "premiere movie night" on 27 October 1954 at Toronto's Central High School. Almost all of the film was shot in and around Toronto. Funded by a group of Ukrainian Canadian dentists and medical doctors, it was one of the first professionally made Ukrainian Canadian films to appear in colour.

#19 1954 TRIUMF UKRAINSKOHO TANKU (English title: *Triumph of Ukrainian Folk Ballet*)

CRED: prod.: Vasyl Avramenko
dir.: Vasyl Avramenko
tech. ass't: S. Fediv

TECH.: col. with sound

LOC.: unknown but may be available from the Ethnic Archives section of the Public Archives of Canada, Ottawa.

SUM.: Although largely an American production, the film documents Vasyl Avramenko's impact on the development of Ukrainian dance in such Canadian cities as Toronto, Montreal and Edmonton for over a quarter of a century.

ADD.: Listed by Berest in his study (p. 242). See also Appendix B.

#20 1954 [UKRAINIAN HOME "DNIPRO"]

CRED: prdn.: Wasik Films (Oshawa, Ontario)

TECH.: 16mm col. 12 min.

LOC.: Walter Wasik, P.O. Box 546, Oshawa, Ontario

SUM.: Documentary. No further information available.

ADD.: Title provided by the producer.

#21 1955 CHAR TANKU (English title: *Magic of the Dance*)

CRED: prdn.: Soluk-Film
prod.: Bohdan Soluk
photo.: Bohdan Soluk

LOC.: unknown

SUM.: A concert programme featuring performances by prominent Ukrainian dance figures active in eastern Canada and elsewhere after the Second World War: Roma Pryma, Olenka Gerdan-Zaklyns'ka, A. Zavarykhyn dance studio, Iu. Klun ensemble.

ADD.: Listed and noted briefly in Berest (p. 189). Promotional leaflet with further data on file at Oseredok.

#22 1955 HODYNNYK B'IE 12 (English title: *Clock Strikes Twelve*)

CRED: prdn.: Aurora Film Corp. (Toronto)
prod.: Lev Orlyhora
scen.: Lev Orlyhora
sound.: Lev Orlyhora

TECH.: 16mm b/w 120 min. 4,000 ft. Ukrainian

LOC.: unknown

SUM.: Filmed entirely in Toronto, this item depicts the activities of the Soviet fifth column in Canada and capitalizes on the findings of the Igor Gouzenko case, which uncovered the spy ring operating from the Soviet Embassy in Ottawa. The film was negatively received by both pro- and anti-communist sections of the Ukrainian community in Canada.

ADD.: Listed and reviewed briefly by Berest (p. 191). Oseredok has promotional leaflets.

#23 1955 [ST. GEORGE IN OSHAWA]

CRED: prdn.: Wasik Films (Oshawa, Ontario)

TECH.: 16mm col. 30 min.

LOC.: Walter Wasik, P.O. Box 546, Oshawa, Ontario

SUM.: Documentary. No further information available.

ADD.: Title provided by the producer.

#24 1955 SOTNYK (The Captain)

CRED: prdn.: "SUM-Film"
dir.: Ms. N. Rusova

TECH.: n/a

LOC.: unknown

SUM.: The film is based on Taras Shevchenko's dramatic poem of the same title.

ADD.: The only known comment on the film is found in an article by N. M. Kapelhorodska (1964), who remarks that the production was "quite primitive and left behind no trace or impact." S. V. Dubenko (see bibliography) also notes it (p. 193n.) in his survey (1967).

#25 1955 VYZVOLNA BOROTBA 1917-21 (Other Ukrainian titles used for same production: VYZVOLNI ZMAHANNIA 1917-21; VYZVOLNA BOROTBA UKRAINY 1917-21 RR.) (English title: *The Struggle for Freedom, 1917-21*)

CRED: prdn.: Soluk-Film
photo.: Bohdan Soluk

TECH.: 16mm b/w? 23 min. Ukrainian

LOC.: unknown

SUM.: An historical documentary made with museum materials from the Ukrainian Military Institute in Toronto, featuring Gen. M. Sadovsky. (Berest, p. 189.)

ADD.: Brief mention of this item is made in promotional leaflets at Oseredok for Soluk's dance film, *Char Tanku*.

#26 1956 HUTSULKA KSENIA (Ksenia, the Hutsul Girl)

CRED: prdn.: Orbit Film Corp. Ltd. (Toronto)
dir.: M. Tahaiv
prod.: Nestor Ripetsky
mus.: Iaroslav Harnych

TECH.: 16mm col. probably 60 min. Ukrainian

LOC.: unknown

SUM.: An original operetta in three acts by composer J. Barnych, who is believed to have written the first version in Lviv before the Second World War and reworked it into a more modern version in Canada.

ADD.: A sparkling stage-hit with the Ukrainian community in the early fifties, the operetta was filmed in a seventeen-hour stretch with the support of hotel-owner Vasyl Hultay of Toronto. Unfortunately, the film could not match the live production and was regarded by most to be less than successful. Listed and discussed briefly by Berest (p. 189). Promotional leaflet on file at Oseredok.

#27 1956 UKRAINTSI V PIVNICHNII AMERYTSI (English title: *Ukrainians in North America*)

CRED: prdn.: Soluk-Film (Toronto)

TECH.: 16mm? col. 120 min. Ukrainian

LOC.: unknown

SUM.: A translation of the Ukrainian promotional leaflet reads:

In this film you'll see a panorama of the larger cities of Canada and America, the life of Ukrainian communities in them and perhaps you'll meet up with your acquaintances who live in Canada and America. . . and if you or your organization make or have made an important contribution to the development of our life on this continent—let us know, and we'll film you and add it to this picture.

ADD.: Listed in Berest (p. 244). The promotional leaflet is at Oseredok.

#28 1956 VELYKODNI TA RIZDVIANI ZVYCHAI (English title: *Easter and Christmas Customs*)

CRED: prdn.: Soluk-Film (Toronto)

TECH.: 16mm? col. 20 min. Ukrainian

LOC.: unknown

6/50
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НОВИЙ УКРАЇНСЬКИЙ
КОЛЬОРОВИЙ І ЗВУКОВИЙ ФІЛЬМ

МУЗИКА
ЯРОСЛАВ БАРНИЧ



ДАТА: February
17 & 19

ЗАЛ: UNF Auditorium
935 Main St

ПОЧАТОК: 8 P.M.

A poster advertising the Winnipeg showing of *Hutsulka Ksenia*, "A new Ukrainian film in colour and sound." (See film #26)

SUM.: Documentary.

ADD.: Listed in Berest (p. 243). No other information available.

- #29 1957 25-[DVADTSIAT PIAT] LITNI IUVILEI UNO V TORONTO (English title: *The 25th Jubilee Year of the Ukrainian National Federation Celebration in Toronto*)

CRED: prdn.: Soluk-Film (Toronto)

TECH.: 16mm? col. 20 min. Ukrainian

LOC.: unknown

SUM.: A translation of the Ukrainian promotional leaflet reads:

Here you'll hear the speech of Col. A. Melnyk, the singing of L. Zubrack and of the Hollywood artist V. Palahniuk [Jack Palance] with the bandurist chorus.

The gala concert was held in the Coliseum on the grounds of the Canadian National Exhibition in Toronto.

ADD.: Listed in Berest (p. 244). The promotional leaflet is at Oseredok.

- #30 1957 ROZHEVYI KARUSEL (The Rose Carousel)

CRED: prdn.: Orbit Film Corp. Ltd. (Toronto)

TECH.: col. with sound 100 min. (Berest) Ukrainian

LOC.: unknown

SUM.: A musical review of performers, individuals and groups active in eastern Canada around 1957. The show features Joseph Hirniak, folk dancers such as Peter Marunchak's group from Montreal, quartets and others.

ADD.: Listed in Berest. For a more complete list of performers, see the promotional leaflet for *Hutsulka Ksenia* at Oseredok.

- #31 1957 UKRAINTSI U VILNOMU SVITI (English title: *Ukrainians in the Free World*)

CRED: prdn.: Orbit Film Corp. Ltd. (Toronto)

TECH.: 16mm? col. 200 min.

LOC.: unknown

SUM.: Documentary.

ADD.: Listed in Berest (p. 246). No other information available.

#32 1957 VID SHCHYROHO SERTSIA (English title: *From the Bottom of My Heart*)

CRED: prdn.: Aurora Film Corp. (Toronto)
dir.: L. T. Orlyhora
prod.: L. T. Orlyhora
photo.: L. T. Orlyhora
scen.: L. T. Orlyhora

TECH.: 16mm col. 180 min. 5,600 ft Ukrainian

LOC.: unknown

SUM.: The first in a projected epic series of films to be entitled "In the Footsteps of Ukrainian Pioneers," this production depicted the cultural, religious, political and economic life of Ukrainians in Canada. Premiered in Winnipeg on 20 September 1957, the film marked a milestone as the longest Ukrainian documentary ever produced outside Ukraine.

ADD.: Noted briefly by Berest (p. 191). See also the promotional leaflet at Oseredok.

#33 1958 THE SKILLED WORKER

CRED: prdn.: NFB
dir.: Morton Parker
prod.: Nicholas Balla

TECH.: 16mm b/w 29 min. English with incidental Ukrainian

LOC.: NFB

SUM.: One of six films that make up the NFB's "The Nature of Work" series which, among other things, explores the stresses that arise when the demands or limitations of the job come in conflict with the inner compulsions or needs of the human personality. According to a promotional note, this particular film "Examines the inroads of automation on whole areas of satisfaction and reward in work as exemplified in the story of a craftsman who finds his

carefully acquired manual skills replaced by a machine. (Award: Stockholm.)" The film concludes with a brief analysis of the problem by N. D. Woods, Professor of Industrial Relations and Director of the Industrial Relations Centre, McGill University. Somewhat stodgy at first, the film turns into a surprisingly good case study of a dedicated machinist of Ukrainian immigrant origin, with effective dramatic elements that underline the role of his family, the Ukrainian hall and other dimensions of his lifestyle. "John Stolar" is shown spending his leisure hours working at ornamenting a wooden trinket box with traditional Ukrainian folk motifs in his basement workshop, with his favourite song *Reve ta stohne* (by Taras Shevchenko) playing in the background.

#34 1958 TSYHANY (English title: *Gypsies*)

CRED: prod.: N. Rusova
 scen.: Dolynsky
 decor.: B. Bilashevsky

TECH.: 16mm? col. 85 min.

LOC.: unknown

SUM.: A narrative

ADD.: Listed in Berest (p. 247). No other information available. See also *Sotnyk* (1955), another film by Rusova listed in this study.

#35 1960 NA SLIDAKH UKRAINSKYKH PIONERIV (English title: *In the Footsteps of Ukrainian Pioneers*)

CRED: prod.: L. Orlyhora
 photo.: L. Orlyhora

TECH.: 16mm col. 4,000 ft. Ukrainian

LOC.: unknown

SUM.: Documentary

ADD.: Listed in Berest (p. 250). See also *Vid Shchyroho Sertsia* (1957), another film by Orlyhora listed in this study.

#36 1960 PISNIA MAZEPY (English title: *Song of Mazepa*)

CRED: prdn.: Aurora Film Corp. (Toronto)
 dir.: Lev T. Orlyhora
 prod.: Lev T. Orlyhora

writer: Lev T. Orlyhora
photo.: Leonard Sylenko
mus.: A. Stoharenko

TECH.: 16mm col. 2,400 ft. Ukrainian

LOC.: unknown

SUM.: A drama described by a promotion leaflet as follows:

On screen for the first time: a Ukrainian village before the famine of 1933. See the Catacombs of the NKVD; Love conquering death; Collective farmers; Voluntary death in fire; Secrets of a blond beauty; A student—rebellious, revengeful; People with no tomorrow; Holy hatred; Abandoned child. . . This film is based on true, historical facts which took place in Ukraine before the tragic famine of 1933. This was the famine deliberately brought about by Moscow in order to destroy the Ukrainian people as a nation.

ADD.: Listed in and reviewed by Berest (p. 191–3). See also promotional leaflet at Oseredok.

#37 1960 [UKRAINIANS IN OSHAWA]

CRED: prdn.: Wasik Films (Oshawa, Ontario)

TECH.: 16mm col. 30 min.

LOC.: Walter Wasik, P.O. Box 546, Oshawa, Ontario

SUM.: Documentary

ADD.: Title provided by the producer. No other details available.

#38 196? [SUM IN CANADA]

SUM.: Film footage by Ia. Kylynych about the work and activities of the organization SUM in Canada, referred to in the article "Filmova tvorchist laroslava Kylynych" listed in the bibliography. No other information available.

ADD.: The title has been provided by the authors of this study.

#39 [1961] KYIANKA LILIA (English title: *Lilja, the Girl from Kiev*)

CRED: prdn.: Aurora Film Corp. (Toronto)
prod.: Lev T. Orlyhora

TECH.: n/a

LOC.: unknown

SUM.: Planned for production in 1961 (see Berest, p. 193), this film was to be in colour with sound and show the underground activities of Kievan students in the 1930s. No further information available.

#40 1961 STOLITTIA TARASA (English title: *Centennial of Shevchenko*)

CRED: prdn.: Wasik Films (Oshawa, Ontario)

TECH.: 16mm col. 60 min. Ukrainian and English

LOC.: Walter Wasik, P.O. Box 546, Oshawa, Ontario

SUM.: A documentation of centennial commemorations in Winnipeg of the anniversary of the death in 1861 of Ukraine's national poet, Taras Shevchenko.

#41 1961 [TARAS SHEVCHENKO CENTENNIAL, 1961]

CRED: n/a

TECH.: 16mm col. silent 3 reels, partially edited: 15/26/15 min.

LOC.: Ukrainian Canadian Committee, 456 Main Street, Winnipeg, Manitoba

SUM.: Documents various aspects of the commemorations held in Winnipeg, Manitoba, 8-9 July 1961, on the 100th anniversary of Taras Shevchenko's death. The film includes footage showing Ukrainian churches in Winnipeg; the parade to the cenotaph and the laying of a wreath by Ukrainian Canadian veterans and dignitaries; Winnipeg arena concert festivities--folk dancing, etc.; the unveiling of the Taras Shevchenko monument on the grounds of the Manitoba Legislative Buildings by Prime Minister John Diefenbaker with various dignitaries in attendance; scenes of Portage and Main intersection; banquet at the Marlborough Hotel showing head table with Paul Yuzyk as master of ceremonies; the concert in Civic Auditorium with choir and soloists.

ADD.: Title has been provided by the authors.

#42 1962 [UKRAINIAN METROPOLITAN IN OSHAWA]

CRED: prdn.: Wasik Films (Oshawa, Ontario)

TECH.: 16mm col. 12 min.

LOC.: Walter Wasik, P.O. Box 546, Oshawa, Ontario

SUM.: A documentary showing a visit of the late Metropolitan Ilarion--Ivan Ohienko--to the Ukrainian Greek Orthodox parish in Oshawa, Ontario.

ADD.: Title provided by the producer.

#43 1964 SHEVCHENKO U VASHYNGTONYI (*Shevchenko in Washington*)

CRED: prdn.: Slavko Nowytski
co-prod: George Tamarski
script: Leonid Poltava
narr.: Mykola Francuzenko
for.: Shevchenko Committee of the Taras
Shevchenko Scientific Society, New York.

TECH.: 16mm col. 50 min. Ukrainian

LOC.: Filmart Productions, Inc., 199 East Annapolis St., St. Paul, Minnesota, U.S.A. 55118

SUM.: A documentary on the dedication and unveiling by Dwight D. Eisenhower of the Taras Shevchenko monument in Washington, D.C., in 1964.

#44 1964 SHLIAKHOM KOBZAREVI SLAVY (English title: *On the Road of Glory for the Kobzar*)

SUM.: Film footage by Ia. Kylynynch of the unveiling of monuments to Taras Shevchenko in Winnipeg and Washington, as noted in the article "Filмова tvorchist Iaroslava Kulynycha," listed in the bibliography.

#45 1964 [1964--SEPTEMBER/150TH ANNIVERSARY CELEBRATIONS]

CRED: n/a

TECH.: 16mm col. 13 min. silent

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- вправи пластунів і пластунок, ґрутові танці молоді в арені
- похід старших і молодших учасників свята

Перед фільмом побачите кольоровий додаток

A poster announcing showings of *Stolittia Tarasa Shevchenka v Kanadi*, a "documentary sound-colour film." The poster also promotes the fact that viewers will get to see and hear the speeches of Prime Minister John Diefenbaker, Conservative Cabinet Minister Michael Starr (Starchevsky), Ukrainian Greek Orthodox Metropolitan Ilarion, Reverend Dr. Kushnir and others. (See film #40)

LOC.: Ukrainian Canadian Committee, 456 Main Street, Winnipeg, Manitoba

SUM.: A documentary of Winnipeg festivities held in 1964 to commemorate the birth of Taras Shevchenko in 1814, showing parade from the UCC (KYK) headquarters on Main Street to the Shevchenko monument and a small concert programme in the UCC building featuring vocalists.

ADD.: The title has been provided by the authors of this study. Shown at end: "Presented by the Ukrainian Canadian Committee."

#46 1965 GOLDEN JUBILEE

CRED: prod.: N. P. Lewchuk
photo.: N. P. Lewchuk

TECH.: 16mm col. 2,800 ft. silent English titles

LOC.: Mr. N. P. Lewchuk, Box 777, Canora, Saskatchewan

SUM.: Documents "Professor" Lewchuk's fascinating career as a magician and midway entrepreneur. Shows fairs in various communities throughout Saskatchewan and Alberta. Town parades, pioneers, speakers. Art work and titles by Mr. Lewchuk himself.

ADD.: Mr. Lewchuk has produced other short, unedited autobiographical films: *The New Orchard* (1960) showing his garden nursery business in Canora (with synchronized sound); *Way Down North* (1960) showing his midway and the main thoroughfare in Flin Flon, Manitoba, as well as the local "fish derby" and regional "Snow Lake Fair"; *Go East* (1961) showing the Lewchuk midway operations at work in Ontario from Kenora to North Bay; and *Lewchuk's Family Memoirs and Art* (up to 1969).

#47 [1965?] ISTORIA NASHOHO NARODU (A History of Our People)

CRED: produced in Soviet Ukraine

TECH.: 16mm b/w 30 min. Spoken commentary in English

LOC.: Ukrainian Labour Temple, 591 Pritchard, Winnipeg, Manitoba

SUM.: A travelogue showing scenes of contemporary western Ukraine with a sampling of song, dance and collective farming. The film includes incidental references to emigrants who have returned home from Canada and a Ukrainian a Ukrainian poet in Canada whose work is set to

music by a Ukrainian composer shown seated at his piano.

ADD.: The title in Ukrainian is taken from the tag on the reel.

#48 1965 ZHORSTOKI SVITANKY (English title: *Cruel Dawn*)

CRED: prdn.: Wasik Films (Oshawa, Ontario)
prod.: Walter Wasik

TECH.: 16mm col. 3 hrs. Ukrainian

LOC.: Walter Wasik, P.O. Box 546, Oshawa, Ontario

SUM.: A promotional note describes the film as follows:

. . . a story on a subject very close to the hearts of all native Ukrainians. It is the telling of the Ukraine's gallant fight against Russian oppression just after the close of the last war. The film. . . is one of the best produced in Canada. Do not miss the chance to see it!

ADD.: For popular write-ups in the English-language press, see *The Toronto Daily Star*, 13 June 1966; *The Oshawa Times*, 7 November 1966; *The Financial Post*, 21 January 1967; and *The Telegram* (Toronto), 24 April 1969. The movie is based on a novel by a former Winnipegger, Stepan Liubomyrsky, and is listed in Peter Morris et al., ed., *Canadian Feature Films. . . Part 3: 1964-9*.

#49 1966 KURELEK

CRED: prdn.: NFB
dir.: William Pettigrew
prod.: Robert Verrall, Tom Daly

TECH.: 16mm col. 10 min. English Separate French
and Ukrainian (1973) versions also available.

LOC.: NFB

SUM.: The NFB description reads:

A quiet and engrossing story that many immigrant homesteaders might have told had they the talent and the detachment of William Kurelek whose paintings made this film. Self-taught Kurelek painted prairie farm life as well as that part of the Ukraine of which his father often spoke. The film is a portrait of a life that is past, of a father and a son, all with gentle pride and even

УКРАЇНСЬКИЙ ВОЛГОПРОСВІТФІЛМ
За романом СТЕПАНА ЛЕВЧИНСЬКОГО

ЖОРСТОКІ СВІТАНКИ

(CRUEL DAWN)



ПРОДУКЦІЯ УКРАЇНСЬКОГО ФІЛЬМОВОГО РАЙОНУ

ВИБУДУЄТЬСЯ ВОЛОДИМИР ВАСІК



РЕЖИСЕР
ІВАН БУРАКІН

ДЕКОРАЦІЇ
АНДРІЙ ОНАШУК

МУЗ. ДИРЕКТОР
МИХАЙЛО КУВІНЦІЙ

ДИРЕКТОР
МИХАЙЛО СЕНІК

КОСТЮМИ
ДМИТРО ПІЛІТОВ

МУЗ. ОФОРМЕННЯ
АЛЕН ПІСОР

В головних ролях: ІРИНА БОРИСЕНКО І МИКОЛА КОСОВЕНКО



ФІЛЬМ БУДЕ ВИСВІТЛЕНИЙ ДНЯ 5 ГР. ЛЮТ. ГОД. 7
В ПРЕМЕРА — ОШАВА
КЕЛТОВ МОЛНО НАБУТИ — В. ASTOR-1940

The romantic and strongly nationalistic poster advertising the Oshawa premiere of *Zhorstoki Svitanky*. (See film #48)

more gentle humor.

#50 1967 [PLAST AND THE CANADIAN CENTENNIAL]

SUM.: Film footage by Ia. Kylynynch of the Plast Ukrainian Youth Organization on the occasion of Canada's centennial. Premiered in Montreal and noted by L. P. in article (p. 165) listed in the bibliography.

ADD.: The title has been provided by the authors of this study.

#51 1968 KAMIANYI KHREST (English title: *The Stone Cross*)

CRED: prdn.: Dovzhenko Film Studios, Kiev, Ukrainian SSR
dir.: Leonid Osyka

TECH.: 35mm b/w approximately 60 min. Ukrainian

LOC.: unknown

SUM.: The film is based on three short stories by a prominent figure in Ukrainian literature, Vasyl Stefanyk (1871-1936), and depicts the events leading to the departure of a Ukrainian peasant family for Canada at the turn of the twentieth century. "The pathos of such an emigration is masterfully particularized. . . a representative family, that of Ivan Didukh (a real character), is compelled by force of economic circumstances to abandon its precious soil and, with heart-felt pain, go in search of a new habitat where life might be more enduring." (Professor C. H. Andrusyshen, introduction, *The Stone Cross*, a collection of Stefanyk's stories published in English translation by McClelland and Stewart, Toronto, 1971). The film is noted briefly in Mira and Antonin J. Liehm, *The Most Important Art: Eastern European Film after 1945* (University of California Press, Berkeley, 1977), 327. An outstanding film that is rarely screened and therefore little known, it was shown during the Dauphin, Manitoba, Ukrainian Festival (1974?), where it regrettably was largely ignored. The limited circulation of this film indicates that Soviet authorities probably regard it to be a politically sensitive item and have thus restricted its distribution. Anyone who owns or has access to a copy would do film students and the public a great service by making it available for screening.

#52 1969 NIKOLY NE ZABADU (English title: *I Shall Never Forget*)

CRED: prdn.: Wasik Films (Oshawa, Ontario)
prod.: Walter Wasik
co-dir.: Bohdan Pazdrey

scen: Stepan Liubomyrsky

TECH.: 35mm col. 2 hrs. Ukrainian with English subtitles

LOC.: Walter Wasik, P.O. Box 546, Oshawa, Ontario

SUM.: The film tells the story of a Canadian pilot who is shot down in German-occupied Ukraine during the Second World War. The pilot, who is of Ukrainian descent, is befriended by members of the resistance and falls in love with a woman partisan.

ADD.: For articles on the movie and how it was made, see *The Oshawa Journal*, 2 October 1968, 5 December 1969; *The Oshawa Times*, 20 July 1968, 1 December 1969; *The Telegram* (Toronto), 24 April 1969; *The Star Weekly* (Toronto), 19 July 1969; and *Ekran* (Chicago), 10, no. 54 (November/December 1970) (in Ukrainian).

#53 1969 [POVERNENNIA] (The Return)

CRED.: produced in Soviet Ukraine

TECH.: 16mm col. & b/w 30 min. Ukrainian

LOC.: Ukrainian Labour Temple, 591 Pritchard, Winnipeg, Manitoba

SUM.: An old Ukrainian immigrant returns to his homeland after many years in Canada.

ADD.: The title in Ukrainian is taken from the tag on the reel.

#54 1969 [BRIGHT COLOURS AND DEFT FINGERS]

CRED.: n/a

TECH.: 16mm b/w 24 min. silent (unedited footage)

LOC.: Library, Manitoba Museum of Man and Nature, 190 Rupert, Winnipeg, Manitoba

SUM.: Documents various activities held in conjunction with a special Ukrainian exhibit of folk arts and crafts at the Manitoba Museum of Man and Nature in 1971. Shown are singing games (by Perepylytsky singers of Winnipeg); demonstrations (pysanky, embroidery, ceramics, wood working, weaving, spinning); William Howika singing and playing the *lira*; onlookers.

ADD.: The title is taken from the tag on the reel.

NOW SHOWING

ТЕПЕР ВИСВІТЛЮЄТЬСЯ



КАМ'ЯНИЙ ХРЕСТ

VASIL STEFANYK'S SHORT STORY

ВАСИЛЯ СТЕФАНІКА

A CLASSIC UKRAINIAN FILM

КЛАСИЧНИЙ УКРАЇНСЬКИЙ ФІЛЬМ

**DEPICTING THE HARDSHIPS OF AN EMIGRATING
FAMILY FROM THE UKRAINE TO CANADA**

**PLACE: Dauphin Theatre
215 MAIN ST. S.**

FRI. AUG. 1 1 PM. + 4 PM.

SAT. AUG. 2 1 PM. + 4 PM.

ADULTS	2.50
STUDENTS	1.50
CHILDREN	1.00
UNDER 12	

The poster promoting the Dauphin Theatre showing of *The Stone Cross*, the film being a cinematic adaptation of three short stories by western Ukrainian writer Vasyl Stefanyk. (See film #51)

#55 1971 SHEEP IN WOOD

CRED: prdn.: Slavko Nowytski
mus.: Marian Kouzan (original score)

TECH: 16mm col. 12 min. no narration

LOC.: Filmart Productions, Inc., 199 East Annapolis St., St. Paul, Minnesota, U.S.A. 55118

SUM.: Documents the process of making a woodcut, from the preliminary sketches of "Two Rams" by American artist Jacques Hnizdovsky to the artist's final proof.

ADD.: Awarded first prize, the Blue Ribbon Award, at the 13th Annual American Film Festival, 1971, New York.

#56 1972 THE MAZE

CRED: prod.: James B. Maas
dir.: James B. Maas
film makers: Roert Young, David Gruben

TECH: 16mm col. approximately 30 min. (2 versions
extant)
English

LOC.: Houghton Mifflin Co., Dept. M., 110 Tremont St., Boston, Massachusetts, USA 02107

SUM.: James Maas in his introduction to Kurelek's autobiography writes:

I was contemplating making a film in the area of abnormal psychology, and decided that paintings might provide an avenue for graphically portraying the subject matter. . . [when] we fully researched William Kurelek's history. . . it was obvious that our subject had to be the life of William Kurelek. . . We interviewed, on camera, his psychiatrists. . . his occupational therapist, his priest, his parents, his wife and children. We photographed over 200 of Bill's paintings, and filmed in three countries. The result was 'THE MAZE'. . . ("Foreword," *Someone with Me* (Ithaca, New York: Cornell University, 1973), iv-v).

ADD.: Won a Red Ribbon Award for the outstanding educational documentary in the 1972 American Film Festival.

#57 1972 NINTH SUMMER

CRED: prdn.: CBC
script: George Ryga

TECH.: 30 min. English with incidental Ukrainian

LOC.: unknown

SUM.: The story shows a young nine-year-old boy's reaction to his older sister's betrothal and coming marriage to an English braggart. It is based on an incident in George Ryga's novel, *Ballad of a Stonepicker*.

ADD.: Televised nationally by the CBC in November 1972, the production met with severe criticism from various segments of the Ukrainian Canadian community who felt that the portrayal of Ukrainian family life on the prairies was debilitating. See *Ukrainskyi holos* (Ukrainian Voice, Winnipeg), 6 December 1972, and *Svoboda* (Liberty, New Jersey), 11 January 1973.

#58 1972 PACEM IN TERRIS

CRED: prdn.: Film Arts (Toronto)
script: William Kurelek

TECH.: 16mm col. 13 min. English

LOC.: Canadian Filmmakers' Distribution Centre, Toronto, and Oseredok

SUM.: The drawings and paintings of William Kurelek are used to construct a haunting film relating to the theme of Christmas. The drawings are used to illustrate the encyclicals regarding humanity to one's fellow man by the late Pope John.

ADD.: Also listed in *Film Canadiana*, 1974-75.

#59 1972 SHCHOB DZVONY DZVONYLY (English title: *That the Bells May Ring*)

CRED: prdn.: Slavko Nowytski
for.: Ukrainian Orthodox Church of U.S.A.
script: Leonid Poltava
narr.: Mykola Francuzenko

TECH.: 16mm col. 45 min. Ukrainian

LOC.: Filmart Productions, Inc., 199 East Annapolis St., St. Paul, Minnesota, USA 55118

SUM.: A documentary on the erection and consecration of St. Andrew Memorial Church, South Bound Brook, New Jersey. The church museum and traditional and national observances at the memorial and adjacent cemetery are also shown.

#60 1972 TO LIVE GOOD

CRED: prdn.: Filmwest Associates
dir.: Harvey Spak
prod.: Dale Philips
for.: CBC

TECH.: 16mm col. 22 min. English with incidental Ukrainain

LOC.: Filmwest Associates Ltd., 10116 105 Ave., Edmonton, Alberta, T5H 2S3

SUM.: Examines the phenomenon of rural depopulation and decline as it has affected the town of Two Hills, Alberta, in the Ukrainian bloc settlement northeast of Edmonton. There are interviews with residents of the Two Hills area, interior and exterior shots of a Ukrainian church and landscape footage of the region. One senior citizen says a few words in Ukrainian.

ADD.: Another early film direct by Spak is *Dreamstreams*, a tongue-in-cheek history of Banff, Alberta. See also *Wood Mountain Poems* (1979), listed in this study.

#61 1972 V OBORONI NEESKORENYKH (English title: *In Defence of the Unvanquished*)

CRED: prdn.: Slavko Nowytski
script: Leonid Poltava
narr.: Slavko Nowytski

TECH.: 16mm col. & b/w 18 min. Ukrainian

LOC.: Filmart Productions, Inc., 199 East Annapolis St., St. Paul, Minnesota, USA 55118

SUM.: A documentary on demonstrations and events staged in New York City from 1968 to 1972 by the Ukrainian community protesting political and cultural persecution in Ukraine by the Soviet regime.

#62 1973 ANOTHER. SMITH FOR PARADISE

CRED: prdn.: Astral Films (Toronto) with the financial
assistance of the Canadian Film Development
Corporation
dir.: Thomas Shandel
writer: Thomas Shandel
others: Frances Hyland, Henry Ramer
mus.: Don Druick

TECH.: 35mm col. 101 min. English

LOC.: Astral Films Ltd., 224 Davenport Road, Toronto, Ontario

SUM.: Set in Vancouver, a promotional note describes it as follows:

...the story of Harold F. W. Smith who has fought and clawed his way out of the Ukrainian immigrant community of his birth. Everything in his world would be perfect, except for his wife, who has a spirit of her own, his daughter, his Ukrainian friends and relatives, not to mention the Federal tax department.

A *TV Guide* listing (Ottawa, 17 July 1974) summarized the film as follows: "A new Canadian attempts to gain respect and financial power in a predominantly White Anglo-Saxon community, while coming to grips with his ethnic background."

ADD.: Reviewed by Grant Patterson in *Motion*, May-June 1973 (pp. 26-7), and by John Hofsess in *Take One*. Official Ukrainian reaction to the film was negative (see, for example, *Novyi shliakh* (The New Pathway, Winnipeg), 13 July 1974. More descriptive data available in *Film Canadiana, 1972-73*.

#63 1973 [DRUHYI SVITOVYI KONGRES VILNYKH UKRAINTSIV V TORONTI] (The Second World Congress of Ukrainians in the Free World Held in Toronto)

SUM.: A documentary by Vasyl Avramenko noted by I. K. in a brief report, "Filmy-dokumenty," *Novyi shliakh*, 30 November 1974. No other information available.

ADD.: The title has been provided by the authors of this study.

#64 [1973] KANADTSI TANTSUIUT (English title: *Canadians Can Dance*)

CRED: prdn.: NFB
prod.: John Howe



A still showing members of the Kalyna ensemble performing the *hopak* during the finale of the CNE extravaganza.
(See film #64)

TECH.: 16mm col. 22 min. Ukrainian version of the English and French productions prepared in 1966.

LOC.: NFB

SUM.: A behind-the-scenes and on-stage look at the folk dances performed by over a dozen amateur Canadian ethnic dance groups at the CNE Grandstand in Toronto in 1966. Includes a Ukrainian *hopak* as a finale by Toronto's Kalyna dance group.

#65 [1973] NAHANI (English title: *Nahanni*)

CRED: prdn.: NFB
dir.: Donald Wilder
prod.: Nicholas Balla

TECH.: 16mm col. 18 min. Ukrainian version of the English and French productions prepared in 1962.

LOC.: NFB

SUM.: An award-winning film based on the legend of a lost gold mine and a river in the Northwest Territories that lures men to their doom.

#66 [1973] PLYVY DO MORIA (English title: *Paddle to the Sea*)

CRED: prdn.: NFB
dir.: William Mason
prod.: Julian Biggs

TECH.: 16mm col. 27 min. Ukrainian version of the English and French productions prepared in 1966.

LOC.: NFB

SUM.: An award-winning children's film described in the promotional note as the story "of a little Indian in a canoe . . . launched toward the sea . . . The film gives vivid impressions of Canada's varied landscape and the life of its waterways."

#67 [1973] POZNAIOMTES Z KANADOIU (English title: *Here is Canada*)

CRED: prdn.: NFB for Department of External Affairs
dir.: Tony Ianzelo
prod.: George Pearson, Colin Low

TECH.: 16mm col. 28 min. Ukrainian version of the English and French productions prepared in 1972.

LOC.: NFB

SUM.: A promotional note reads: "Viewers outside Canada, and Canadian themselves, here have the pleasure of looking, understanding and discovering the many facets of this vast land. . . ."

ADD.: The film includes scenes showing aspects of Winnipeg's Ukrainian community and heritage.

#68 1974 MARICHKA

CRED: prdn.: Wasik Films (Oshawa, Ontario)
 prod.: Walter Wasik
 dir.: Walter Baczynsky
 scen: Walter Baczynsky

TECH.: 35mm col. 109 min. Ukrainian

LOC.: Walter Wasik, P.O. Box 546, Oshawa, Ontario

SUM.: Set in a peaceful village in western Ukraine around 1918, the film's story is basically a love triangle. A promotional leaflet focuses on the following details: "The romance of the Ukrainian sichovyi striltsi--the panorama of the Carpathian mountains, life in a Hutsul village--songs, dances, love, jealousy, intrigues. . . ." For Roman Sawycky (in his review, "From Oshawa with Love"), "It is a smooth film in most of its footage with some, if not much, photography truly beautiful [*sic*]. But the script is simply dull, situations uninteresting and the tempo plowingly [*sic*] slow. The film has little educational or entertaining value; it is not a documentary, nor action fare, nor escapism. Nor does it have enough content for psychological drama or a mood film explored by some directors. Whatever it is, the film is not saved by the strong male lead (a good characteristic of all Wasik films) nor by music written with taste and talent."

ADD.: For popular write-ups about the movie and how it was made, see *The Oshawa Times*, 15 March 1975; *The Toronto Star*, 24 March 1975; *The Ukrainian Weekly*, (Svoboda) 10 May 1975 (reviewed by Andriy Bilyk) and 13 October 1975; *Novyi shliakh*, 15 September 1973 (review by Vera Ke).

#69 1974 KURELEK: THE UKRAINIAN PIONEERS

CRED: prdn.: Film Arts (Toronto)
 exec prod: Don Haig



MARICHKA



MARICHKA



Starring **ODARKA CHUDOBA • JURIJ M. JEMEC • LEONID L. OLEKSIUK**

With **IVAN RALKO • OLENA HUBOWYCH • TEODOZIJ IHNATOWYCH • OLEKANDRA MKITENKO • JURIJ BIELSKY**

Directed by

WOŁODYMYR BACZYNSKY

Assisted by

MICHAEL ZENON

Music by

ZENOBY LAWRYSHYN

Produced by

WALTER WASIK

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The poster promoting the Walter Wasik film *Marichka*. (See film #68)

photo.: John Griffin

TECH.: 16mm col. 14 min. English

LOC.: Film Arts, 461 Church Street, Toronto, Ontario, M4Y 2C5

SUM.: Canadian artist William Kurelek is seen in his studio creating a history of his grandparents' exodus from Ukraine to western Canada in the 1900s. He describes with his sketches and paintings the arrival in the new land, the tools and utensils used by the pioneers and the celebrations that were transplanted from the old world.

#70 1974 KVITKA PAPOROTI (English title: *The Fern Flower*)

CRED: prod.: Borys Dniprov (Toronto)
photo.: Serhii Denko

TECH.: 16mm col. Ukrainian

LOC.: Borys Dniprov, Toronto

SUM.: A film for children with a variety of folksy, didactic and fantastic features calculated to appeal to the younger set. Most of the actors are well-known personalities of the Ukrainian theatre in Toronto.

ADD.: Reviewed in *Svoboda*, 6 December 1974; *Novyi shliakh*, 4/11 January 1975 (by Vera Ke). Noted also by Ivan Kochan in his disparaging review of emigre cultural activities, "Osliachi hertsy," *Vitchyzna*, no. 3 (1976 ?), 196.

#71 1974 [THE PERSECUTION AND THE DESTRUCTION]

SUM.: A proposed low-budget, feature-length film with the following description as submitted to Oseredok by Andrew Hretzoy [sic] and Ronald Sorobey (of Reel Films Ltd., 433 Kimberley Ave., Winnipeg, Manitoba) in a letter dated 26 March 1974 seeking Oseredok's endorsement:

HALYCHYNA--UKRAINE--1946

This is the story of Andrei Ihorshyn, a defiant writer, and Vladimir Urbansky, a resolute priest. Their worlds collide in the midst of a new wave of arrests and deportations during one of the many 'purges.'

Writers, poets, intellectuals and nationalists are the targets. The Catholic church silently awaits its death too!

The film is going to reveal two distinct philosophies: one of a writer and one of a priest--both loving the people.

Although the film ends tragically the purpose is essentially to illustrate the persecution and destruction of two men in a highly volatile setting and, subsequently, to demonstrate which way of life finally triumphs in the face of monumental adversity.

ADD.: The title is the one used by the would-be producers in their submission.

#72 1974 POLTAVA: A HERITAGE OF DANCE

CRED: prod.: Norman Sawchyn (Regina, Saskatchewan)
dir.: Norman Sawchyn

TECH: 16mm col. 28 min. English

LOC.: Regina Public Library; Department of Culture and Youth, Province of Saskatchewan; National Executive Committee, Association of United Ukrainian Canadians, Toronto, Ontario.

SUM.: A documentary on Regina's folk dance group, "Poltava," showing its development and current works. The dancers discuss their Ukrainian ancestry and what it means to them and how they feel their heritage relates to Canadian culture in general. the film culminates in a performance with a dazzling display of music, customs and dances.

ADD.: See "Poltava--A Heritage of Dance," *Ukrainian Canadian* (Toronto), June 1974.

#73 1974 REFLECTIONS OF THE PAST ("Vidhomin mynuloho")

CRED: for.: Oseredok
prod.: Slavko Nowytski
dir.: Slavko Nowytski
script: Jim Stanton

TECH: 16mm col. 36 min. English with incidental Ukrainian

LOC.: Oseredok or Marvin Melnyk Associates, P.O. Box 3500, Postal Station A, Willowdale, Ontario, M2N 5T5

SUM.: From the description in a promotional note:

... a documentary film which deals with the social history of Ukrainian-Canadian [s/c]. It traces the lives of the ordinary people who took part in the immigration of Ukrainians to Canada. The social and economic conditions which made them forsake [s/c] their homeland for a new and unknown land are brought to life. The voices of the pioneers themselves tell of their trip and their first experiences in Canada: the journey on a crowded ship, the long ride on CN or CP colonists' cars to western Canada, the hardships of the settlers and personal triumphs, the building of a home, a wedding and other occasions. The troubled times of war, when many Ukrainians served in the armed forces while others at home in Canada were put away in detention camps also find a place in the narrative. The elements which have helped Ukrainians preserve and develop their culture in Canada are portrayed. These consist of such institutions as the churches, 'Prosvitas' and social customs around which family is built. Visually the film is a montage of period photos and film, interviews of pioneers, and contemporary film footage of Ukrainian life. All these elements combine to give a strong and clear impression of what it meant to be a Ukrainian pioneer in Canada. In sum, this is an excellent film which should find its way into the audio-visual collection of any school or institution which works in the various fields related to Canadian Studies.

ADD.: Reviewed by Roman Sawycky in *Svoboda*, 26, 29 April 1975 (in Ukrainian). Abridged version in English published in *Ukrainian Weekly (Svoboda)*, 10 January 1976. See also Shirley Zaporzan's review in *Canadian Ethnic Studies* 7, no. 2 (1975): 102-4. Awards won by the producer-director for this film are noted in *Svoboda*, 21 February 1976.

#74 1974 [UKRAINIAN CANADIAN CONGRESS, NO. 11, WINNIPEG]

SUM.: Documentary footage by Vasyl Avramenko is noted by I. K. in a brief report, "Filmy-dokumenty," *Novyi shliakh*, 30 November 1974. No other information available.

ADD.: The title has been provided by the authors of this study.

#75 [1974] THE CHANGING WHEAT BELT

CRED: prdn: NFB
 prod: Joseph Koenig
 dir.: Joseph Koenig

TECH.: 16mm col. 13 min. Ukrainian version of English and French productions prepared in 1966.

LOC.: NFB

SUM.: The NFB description reads:

Suitable primarily for classroom study of geography, this film will also attract any audience interested in the wheat farmer's West and what is happening there now. Farms are larger and need fewer men. The drift is to the cities, but wheat still dominates Prairie life.

#76 1975 CHRISTMAS TREE ("Ialynka")

CRED: prod.: George Mendeluk
 dir.: George Mendeluk
 photo.: Robert Saad
 cast: includes Mike Mazurki

TECH.: 16 & 35mm col. 15 min. English

LOC.: Faroun Films, 136 est. rue Saint Paul, Montreal, P.Q. H2Y 1G6

SUM.: Based on a short story by Ukrainian writer Mykhailo Kotsiubynsky (1864-1913), which tells of a small boy's belief in the spirit of Christmas. Especially suitable for children.

ADD.: Reviewed favourably by Connie Tadros in *Cinema Canada* no. 24 (December-January 1976) and by M. K. in *Novyi shliakh*, 3, 10 January 1976. See also brief note in *Svoboda*, 10 January 1976.

#77 [1975] DEATH OF A LEGEND

CRED: prdn.: NFB for Canadian Wildlife Service, Department of the Environment
 dir.: Bill Mason
 prod.: Barrie Howells

TECH.: 16mm col. 50 min. Ukrainian version of English and French productions prepared in 1971.

LOC.: NFB

SUM.: The NFB summary reads:

The wolf is yet another species threatened by man and his technology, and largely because of unfounded myths that have grown up around it. This film disproves many of the fallacies. Studies by wildlife biologists reveal that the wolf helps maintain the balance of nature. The film contains some exceptional footage showing the wolf's life cycle and the social organization of the pack, as well as views of other animals of the Canadian wilderness--caribou, moose, deer, buffalo.

ADD.: The film has won six awards.

#78 [1975] ESKIMO ARTIST--KENOJUAK

CRED: prdn.: NFB
dir.: John Feeney
prod.: Tom Daly

TECH.: 16mm col. 19 min. Ukrainian version of English and French productions prepared in 1964.

LOC.: NFB

SUM.: The NFB note reads:

Beautiful Eskimo prints by an artist who is also a wife and a mother. This film shows how the Eskimo artist's drawings are transferred to stone and then printed for sale.

ADD.: The film was won fourteen awards.

#79 [1975] GONE CURLING

CRED: prdn.: NFB
dir.: John Howe
prod.: Nicholas Balla

TECH.: 16mm col. 10 min. Ukrainian version of English and French productions prepared in 1964.

LOC.: NFB

SUM.: The NFB summary reads:

Hockey has its fans, but on the Canadian prairies curling is almost a cult. It is no surprise to find streets deserted, stores closed and tagged 'Gone Curling. Filmed at Eston, Saskatchewan, this picture records the history of a rookie's first game. Even non-curlers will feel the pull of the stones and the flick of the brooms in this choice rink-side view.

#80 1975 GREAT GRAND MOTHER

CRED: prdn.: Filmwest Associates Limited
for.: NFB
dir.: Anne Wheeler

TECH.: 16mm col. 28 min. English with incidental Ukrainian

LOC.: NFB Filmwest Associates Ltd., 10116 105 Avenue, Edmonton, Alberta, T5H 2S3

SUM: From the promotional note:

Canada, in the late 1800s, needed the prairies settled so free tracts of land were offered to the men. The women came to create homes and to populate the land. For many of these women, the decision to come was made by father or husband. They knew little about pioneer life and often found themselves isolated and overworked. . . . Re-enactments. . . and interviews with the frontier women who are still here to recall those days lift history off the pages and spread it across the screen. . . .

ADD.: The film makes use of familiar stills from various archival repositories showing pioneer Ukrainian life in western Canada and contains three excerpts from an interview with a lively Ukrainian immigrant woman, who talks about her wedding, interest in political affairs and other matters.

#81 1975 I'VE NEVER WALKED THE STEPPES

CRED: prdn.: NFB for Government of Canada Multicultural Programme
dir.: Jerry Krepakevich
prod.: William Weintraub, James de B. Domville .

TECH.: 16mm col. 28 min. English



A still from *I've Never Walked The Steppes* showing parishioners after a Christmas service officiated by Reverends Symych (left) and Rawluk of the Ukrainian Greek Orthodox Church of Canada. (See film #81)

LOC.: NFB

SUM.: The NFB description reads:

A visit to a family of Canadian-Ukrainians at Christmas, a time when the rich traditional customs are most in evidence. The family is that of a prosperous Winnipeg lawyer, a son of immigrants who has reason for pride in his accomplishment. From the carols and folk tunes at the gathering, from pictures in the family album, from the midnight Mass and the Christmas feast, there emerges a warm, compelling portrait of Canadian-Ukrainians at home in Canada.

ADD.: The NFB funded a special poster issued in its honour. For a reaction to the film, see Shirley Zaporzan's review in *Canadian Ethnic Studies* 7, no. 2 (1975): 102-4. A news release appeared in the *Ukrainian Weekly (Svoboda)*, 7 June 1975.

#82 1975 J. MAYDANYK

CRED: prod.: Halya A. Kuchmij (Toronto)
dir.: Halya A. Kuchmij

TECH: 8mm ("super 8") col. 11 min. Ukrainian

LOC.: Halya A. Kuchmij, 51 Berl Avenue, Toronto, Ontario M8Y 3C6

SUM.: The film maker describes the film as follows:

Jakiv Maydanyk was 87 years old when this documentary was made. He is a Ukrainian-Canadian immigrant who emigrated to Winnipeg in 1911 and who, in his own time, was one of the leading artists (writer and political cartoonist as well as satirist) in the twenties, thirties and forties. Maydanyk was renowned for his satire of immigrant bumkins; he was the Ukrainian-Canadian counterpart to Jonathan Swift. His cartoons, stories and other publications are still popular. He presently works in a church goods store in Winnipeg and is still completely active in mind as well as in body.

ADD.: The film was partially funded by the Taras Shevchenko Foundation, Winnipeg.

#83 1975 LUCHAK'S EASTER

CRED: prdn.: Visual Anthropology Unit, Canadian Centre for Folk Culture Studies, National Museum of Man, National Museums of Canada
 exec prod: Pierre Stevens
 dir.: Robert B. Klymasz
 folklorist: Robert B. Klymasz
 photo.: Antonin Lhotsky with Grant Crabtree
 others: Peter Orshinsky, Roland Parker, Frederick Granger, Ervin Copestake

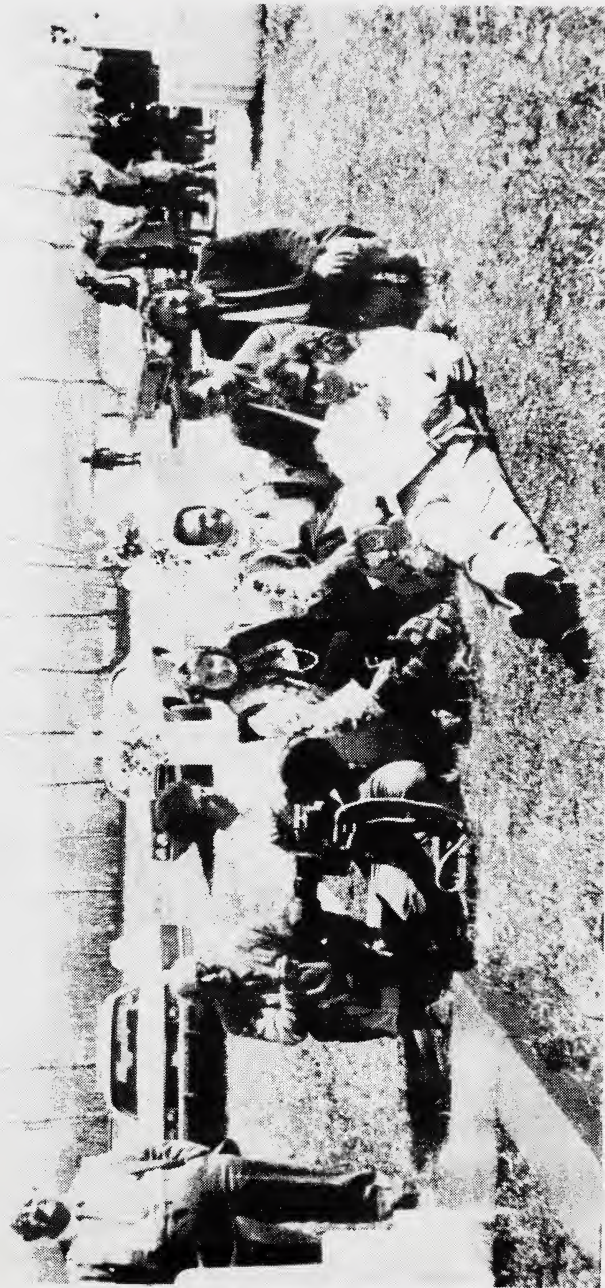
TECH.: 16mm col. 27 min. Ukrainian and English

LOC.: Oseredok. Prints of the film can be purchased from Graphic Laboratory, 19 Fairmount Avenue, Ottawa, Ontario K1Y 1X4. Videocassette copies are available from Archives, Photograph and Microfilm Services, Canadian Centre for Folk Culture Studies, National Museum of Man, Ottawa, Ontario, K1A 0M8.

SUM.: Footage for the film was shot 1-8 May 1973 in and around Desjarlais and Hamlin, Alberta (near Willingdon). The film focuses on the annual Easter ritual of *provody*--literally "processions"--that takes place as a feast for the dead among the Ukrainian Bukovynians. The film serves as a visual study of the preparations, church ceremonial, presentations and feasting that together constitute this ritual. An excerpt from a guide to the film reads:

Slowly and almost imperceptibly the feast for the dead becomes a picnic *with* the dead whose spirits, if not appeased, are at the very least recalled to their places of final rest, given their dues, and then left alone for another year until spring and Easter come again. . . . The film's various parts are held together with the help of a sub-theme: the late John Luchak, whose grave introduces and closes the film and whose widowed spouse, Anna, serves as a leading figure throughout the production. By the end of the film, the viewer has been exposed to a variety of moments in the life and death of John Luchak who, through the medium of film, lives on as a creative agent generating many of the film's sequences.

ADD.: An eleven-page guide to the film, with synopsis, notes and transcriptions prepared by the director, is available from the Archives, Canadian Centre for Folk Culture Studies, National Museum of Man, Ottawa, Ontario, K1A 0M8. See Shirley Zaporzan's brief review in *Canadian Ethnic Studies* 7, no. 2 (1975): 102-4.



A photo of the film crew and some of the respondents who helped to produce *Luchak's Easter*. The group shown is on location in Desjarlais, Alberta, on 6 May 1973. Kneeling from left to right are Grant Crabtree, Antonin Lhotsky, Midovia Zukiwsky, Anna Luchak, Peter Orshinsky and Robert Klymasz (bearded). Lying prone is Frederick Granger. Photo courtesy of National Museums of Canada, National Museum of Man, no. S73-1084. (See film #83)

#84 1975 MUSICANADA

CRED: prdn.: NFB
dir.: Malca Gillson, Tony Ianzelo
prod.: Tom Daly, Colin Low

TECH.: 16mm col. 57 min. no commentary

LOC.: NFB

SUM.: With only the music and words of the performers themselves, this entertaining and award-winning film brings to the screen a panoramic view of Canada's dynamic music scene from coast to coast. Includes Ukrainian music and dancing.

#85 [1975] MY FINANCIAL CAREER

CRED: prdn.: NFB
dir.: Grant Munro, Gerald Potterton
prod.: Arthur Lipsett, Tom Daly

TECH.: 16mm col. 6 min. Ukrainian version of French and English productions prepared in 1962.

LOC.: NFB

SUM.: An award-winning animated cartoon from Stephen Leacock's witty account of a young man's first brush with banking. Making his deposit, he is so overawed by the institution that nothing he intends to say comes out right.

#86 1975 PYSANKA: THE UKRAINIAN EASTERN EGG

CRED: prdn.: Filmart Productions, Inc.
dir.: Slavko Nowytski
ass't dir: Nadia Nowytski
photo.: Thomas E. Ramsay
mus.: Mark Bryn (original score)
script: Kristi Powell
narr.: Shirely Diercke
res.: Orysia Tracz

TECH.: 16mm col. 14 min. English

LOC.: Filmart Productions, Inc., 199 East Annapolis St., St. Paul, Minnesota, USA 55118

SUM.: A brief, impressionistic presentation of the myth and magic behind the practice of decorating eggs, followed by a

sequence showing the decoration of Ukrainian *pysanky* by a master of the craft, Luba Perchyshyn. Concludes with a sequence showing finished *pysanky* done in a variety of designs and a discussion of their evolution from pagan to Christmas times.

ADD.: Shown on all three major American television networks, with dubbed versions broadcast on television stations in the following countries: Norway, Denmark, Sweden, Holland, Luxembourg, Switzerland, Brazil and France. Received numerous awards: Gold Hugo (Best Educational, 12th Chicago International Film Festival); Chris Bronze Plaque (Art & Culture, 24th Columbus Film Festival); Silver Venus Medal (The Arts, 10th Virgin Islands International Film Festival); Second International Craft Film Festival Award (New York City); Francis Scott Key Award (Best Arts Documentary, 8th Baltimore International Film Festival); Merit Certificate (14th International Film Festival, Tehran, Iran); and Merit Certificate (8th International Film Festival, Thessaloniki, Greece). A finalist in festivals held in Wellington (New Zealand), Melbourne (Australia), Bilbao (Spain), Asolo (Italy), San Francisco and New York.

#87 [1975] THE SEA

CRED: prdn.: NFB for Department of the Environment,
Department of Energy, Mines and Resources
dir.: Bane Jovanovic
prod.: William Brind, Colin Low, Tom Daly

TECH.: 16mm col. 28 min. Ukrainian version of English and French productions prepared in 1971.

LOC.: NFB

SUM.: The NFB note states:

The science documentary. . . takes us aboard. . . a Canadian oceanographic vessel, to explore the sea. It is an absorbing experience, allowing us to observe the wonders of the sea, and its vulnerability, with more aware and knowing eyes.

ADD.: Has won several awards.

#88 1975 [UKRAINIAN FOLK TRADITIONS]

CRED: prdn.: Visual Anthropology Unit, Canadian Centre
for.: Folk Culture, Studies, National Museum of Man,
and National Museums of Canada
prod.: Pierre Stevens
res.: Robert B. Klymasz
field dir.: Robert B. Klymasz



Film maker Slavko Nowytski (centre) setting up a shot during the filming of *Pysanka: The Ukrainian Easter Egg*.
Photo courtesy of Filmart Productions, Inc. (See film #86)

TECH.: 16mm col. Approximately six hours of unedited
footage Ukrainian and English

LOC.: Communications Division, National Museum of Man, Ottawa,
Ontario, K1A 0M8

SUM.: The footage documents a variety of Ukrainian folkloric
phenomena—singing, dancing, *tsymbaly*-playing and church
ritual—as found in west-central Manitoba in the towns of
Benito, Grandview, Gilbert Plains and Dauphin.

ADD.: The title has been provided by the authors of this study.

#89 [1975] WORLD IN A MARSH

CRED: prdn.: NFB
prod.: David Bairstow

TECH.: 16mm col. 21 min. Ukrainian version of English
and French productions prepared in 1956

LOC.: NFB

SUM.: The NFB description states:

An intimate view of the miniature cosmos that
seethes in a ferment of beauty and savagery
behind the tall reeds and in the quiet waters of
the marsh. Here strange insects, small amphibious
creatures, and birds that prefer watery haunts,
devour, and are devoured, according to nature's
stern decree of balance and survival of the
fittest.

ADD.: Won eight international awards.

#90 1975 ZASHUMILA VERKHOVYNA (English title: *Whispering Highlands*)

CRED: prdn.: Wasik Films (Oshawa, Ontario)
prod.: Walter Wasik
scen.: Stepan Liubomyrsky
dir.: Orest Kowalsky
mus.: Zenoby Lawryshyn

TECH.: 16mm col. 109 min. Ukrainian with English
subtitles

LOC.: Walter Wasik, P.O. Box 546, Oshawa, Ontario

SUM.: The plot centres around the return from jail of a villager

falsely convicted of murder and the sudden appearance of five bandits who terrorize the self-righteous community.

ADD.: For popular write-ups about the movie and how it was made, see *The Toronto Star*, 31 August 1976; *Oshawa This Week*, 1 September 1976; *Svoboda*, 15 April 1977; *The Ukrainian Weekly (Svoboda)*, 24 April 1977; *Novyi shliakh*, 14 May 1977.

#91 1976 [CARPATHIA CREDIT UNION LTD., WINNIPEG: OFFICIAL OPENING CEREMONIES]

CRED: unknown

TECH.: 8mm ("super 8") col. 29 min. Ukrainian and English

LOC.: Carpathia Credit Union Ltd., 950 Main St., Winnipeg, Manitoba

SUM.: Shows master of ceremonies, Cecil Semchyshyn; unveiling of plaques; blessing ritual with three clerics; annual meeting across the street in the Ukrainian National Federation Auditorium (935 Main Street), presided by Don Bryk with reports by John Skwarchuk, Judge Baraluk; discussion and questions from the floor; nominations.

ADD.: Title is provided by the authors of this study. Container with reel marked "Blessings of plaques--C.C.U. 4 December 1976."

#92 1976 [LESIA]

CRED: prdn.: Wasik Films (Oshawa, Ontario)

TECH.: 16mm col. 22 min.

LOC.: Walter Wasik, P.O. Box 546, Oshawa, Ontario

SUM.: A documentary showing the unveiling of the Lesia Ukrainka (1871-1913) monument in Toronto in 1976 (?). The statue is the work of sculptor M. Cheresnovsky.

ADD.: Title provided by the producer. For a brief review, see *Svoboda*, 15 April 1977.

#93 1976 [LESIA UKRAINKA STATUE IN TORONTO, UNVEILING]

SUM.: Film footage by Ia. Kulynych as noted in "Filmova tvorchist laro-slava Kulynycha" in the bibliography. See also [Lesia]

(1976).

ADD.: The title has been provided by the authors of this study.

#94 1976 MORE THAN DANCE

CRED: prdn.: Ryerson Polytechnical Institute
filmmaker: Alan David Goluboff

TECH.: 16mm b/w 15 min.

LOC.: Canadian Filmmakers' Distribution Centre, 406 Jarvis St.,
Toronto, Ontario, M4Y 2G6

SUM.: An impressionistic view of Toronto's Pavlychenko Dance
Studio led by Nadia Pavlychenko, originally from Saskatoon,
Saskatchewan.

#95 1976 [PATRIARCH IN OSHAWA]

CRED: prdn.: Wasik Films (Oshawa, Ontario)

TECH.: 16mm col. 22 min.

LOC.: Walter Wasik, P.O. Box 546, Oshawa, Ontario

SUM.: A documentary showing the visit to Oshawa of Cardinal
Iosyf Slipyj.

ADD.: Title provided by the producer.

#96 1976 UKRAINA SIOHODNI (Ukraine Today)

CRED: prdn.: Studio for Documentary Films (Kiev, Ukrainian
SSR)

TECH.: 16mm b/w two 7 inch reels 11 min. each
Ukrainian

LOC.: Oseredok

SUM.: A newsreel presentation with stories of special interest to
Canadians of Ukrainian origin. The first reel documents the
unveiling of a statue to the Ukrainian poetess, Lesia
Ukrainka, in Saskatoon, Saskatchewan, and shows an
interview with a Ukrainian immigrant whose arrival in
Canada in 1927 was a disappointing experience and who
subsequently returned to his native village in Ukraine. The
second reel highlights the twinning agreement between the

cities of Winnipeg and Lviv and shows the visit of a Winnipeg delegation to Lviv consisting of Mayor Stephen Juba, Cecil Semchyshyn and Judge Hewak. Another segment shows poet Ivan Drach, a frequent visitor to Canada, on home territory in Ukraine.

ADD.: Full title in Ukrainian: "Ukraina siohodni, no. 2, 3, kviten-cherven."

#97 1977 McINTYRE BLOCK

CRED: prdn.: NFB, Prairie Regional Production (Winnipeg)
prod.: Jerry Krepakevich

TECH.: 16mm col. 20 min. English with incidental Ukrainian

LOC.: NFB

SUM.: Documents one of downtown Winnipeg's oldest architectural landmarks, which once housed (among others) the head offices of the Ukrainian Canadian Committee. Shown briefly is the office of a Ukrainian-speaking insurance broker.

ADD.: See the producer's other film in this listing, *I've Never Walked the Steppes* (1975).

#98 1977 STRANGERS AT THE DOOR

CRED: prdn.: NFB
prod.: Roman Kroiter

TECH.: 16mm col. 28 min. English with some Ukrainian

LOC.: NFB

SUM.: The NFB summary describes this film as "The poignant study of a naive emigrant from Eastern Europe who is deceived by a fellow emigrant, and of the sometimes inhuman laws that faced the immigrants in the early 20th century." The emigrant referred to is Ukrainian-speaking. Probably the NFB's best contribution thus far to the development of Ukrainian Canadian film.

ADD.: By a leading Ukrainian Canadian film maker.

#99 1977 STREETCAR

CRED: prod.: Halya Kuchmij
dir.: Halya Kuchmij

script: Halya Kuchmij
photo.: Mark Sapinski

TECH.: 16mm col. 17 min. English

LOC.: Halya Kuchmij, 51 Berl Avenue, Toronto, Ontario, M8Y 3C6

SUM.: A reviewer offered this description:

A Ukrainian-Canadian love story/fantasy/drama in the mystical genre of Twilight Zone. Streetcar might be called an expression of multi-cultural mysticism. Halya Kuchmij explores his [*sic*!] roots in this tale of a woman who entices a young man off a streetcar and into the Unity Cafe, a Queen Street restaurant catering to older Eastern Europeans. The Young man meets a young woman who takes him upstairs, shows him a yellowing picture of people who look just like them, obviously taken in the old country, and then sleeps with him. In the morning both women disappear on the streetcar. It sounds like something Isaac Bashevis Singer might have written but it's all Mr. [*sic*] Kuchmij's work. The principals are stiff in their acting but the extras, the regular at the Unity, are terrific and there's a good atmosphere created of the rootless longing so many suffer in this young land (Robert Martin, "Student Films Jump in Quality," *Globe and Mail*, 3 June 1977).

ADD.: This film, Halya Kuchmij's major film work at York University, won first prize (dramatic category) at the CNE Film Festival and Competition in Toronto in 1977. See also Kuchmij's other film in this study, *J. Maydanyk* (1975). See also the review by Jaan Pill, who notes that "Despite difficulties in maintaining a coherent story-line, the film is serenely evocative in capturing a mood and a way of seeing." *Cinema Canada*, no. 45 (March 1978), 33-4.

#100 1977 UKRAINIAN DIMENSION

CRED: prdn.: Alberta Educational Station ACCESS (Edmonton)
in co-operation with Theatre 80 of the
Association of the United Ukrainian Canadians
script: Mitch Sago

TECH.: not clear whether film or VTR

LOC.: unknown

SUM.: An article, "TV Documentary on Ukrainian by ACCESS

Alberta," in *Ukrainian Canadian* (September 1977), 23 notes the following:

This one-hour documentary examines the origin and character of the Ukrainians from antiquity to the present day. . . . The first half of the program delves into the origins of the Ukrainian people, while the second half explores the immigration of the thousands who were attracted to the Canadian West, and the ways in which Ukrainian heritage has been preserved. . . . The documentary is richly illustrated by film clips from Ukraine, and by rare film from cultural events in Canada. . . .

ADD.: The item is noted in *Zhyttia i slovo* (Life and Word), 15 August 1977 (excerpted in English for *Ethnic Kaleidoscope Canada* 4, no. 11 (November 1977): 33).

#101 1978 O. KOSHETZ CHOIR, WINNIPEG, MANITOBA

CRED: prdn.: Ukrainian Documentary Film Studios (Kiev, Ukrainian SSR)

TECH.: 16mm b/w two 7 inch reels 10 min: each
voice-over narration in English

LOC.: Walter Klymkiw, 42 Royal Salinger Road, St. Boniface, Manitoba

SUM.: An account of the Koshetz choir's history-making visit to Soviet Ukraine in March 1978.

ADD.: Produced as part of a newsreel series, "Ukraina siohodni" (Ukraine Today), no. 3/4. For another movie in the same series, see item no. 96 in this study.

#102 1978 IMMORTAL IMAGE

CRED: prdn.: Filmart Productions, Inc.
dir.: Slavko Nowytski

TECH.: 16mm col. 22 min. English

LOC.: Filmart Productions, Inc., 199 East Annapolis St., St. Paul, Minnesota, USA 55118

SUM.: A documentary that looks at the sculpture of internationally acclaimed artist Leo Mol, who has lived in Winnipeg since 1948. Focuses on the creation of a bronze portrait of

the Ukrainian composer Mykola Lysenko, the founder of the conservatory in Kiev. The entire process of sculpting in the lost-wax method is shown (from the plasticene stage through to casting) and explained in the voice-over narration. Mol himself talks about his art and his philosophy of life, and some of Lysenko's music is played on the soundtrack.

ADD.: Won the Silver Medal at the 1978 Greater Miami Film Festival; the Bronze Medal at the International Film and Television Festival of New York; the category winner (Applied and Performing Arts) at the 1979 Birmingham (Alabama) International Educational Film Festival.

#103 1978 "1927"

CRED: for.: Imperial Oil Ltd. (ESSO)
script: George Ryga

TECH: 16mm col. 60 min. separate English and French-language versions.

LOC.: Imperial Oil, Public Relations Office (Programme study notes are available on request)

SUM.: A reviewer notes the following:

Most of the credit for this should go to George Ryga, the scriptwriter, who has a Ukrainian heritage and was brought up on the Prairies in the Depression years when money was scarce and the winters seemed particularly bitter. The story that emerges almost qualifies as a Canadian version of *The Grapes of Wrath* (Donn Downey, "Grapes of Wrath Set on the Prairies," *Globe and Mail*, 18 November 1978).

ADD.: Represents the Ukrainian episode in a series entitled "The Newcomers" (see Blake Kirby, "Private Money Reunites CBC's Two Solitudes," *Globe and Mail*, 21 May 1977). For reviews and assorted notices, see *The Bulletin* of the Ukrainian Canadian Committee, 26, no. 4; Andrij Makuch, "New Films Portray Pioneer Struggle," *Student* (SUSK), 11, no. 52 (January 1979); Zoriana Romanenko, "Who Are They Trying to Kid?" *New Perspectives*, 16 December 1978.

#104 1978 TEACH ME TO DANCE

CRED: prdn.: NFB
script: Myrna Kostash

TECH.: 16mm col. 28 min.

LOC.: NFB

SUM.: Lesia teaches her English girlfriend a traditional Ukrainian dance for a school Christmas pageant. However, the prejudiced parents of Lesia's friend oppose the idea. Filmed on location near Vegreville, Alberta.

ADD.: See review by Andrij Makuch, "New Films Portray Pioneer Struggle," *Student* (SUSK), 11, no. 52 (January 1979).

105 1978 TO EVERYTHING THERE IS A SEASON

CRED: prdn.: Department of Radio and Television (RTV),
University of Alberta, in conjunction with
ACCESS Alberta
for.: Department of Religious Studies, University of
Alberta
dir.: Donald Spence
res.: Donald Spence, Earle Waugh
narr.: Doug Paulson

TECH.: 16mm col. 29 min. English with incidental
Ukrainian

LOC.: Department of Radio and Television, CW005 Biological
Sciences Building, University of Alberta, Edmonton, Alberta,
T6G 2E8

SUM.: An intimate look at a Russo-Greek Orthodox parish in
Smoky Lake, Alberta. Begins with Christmas celebrations
and documents most highlights on the ritual calendar with
the notable exception of Easter. Examines sensitively the
reasons for the parish's existence and raises some
questions about its future.

ADD.: Won the Best Educational Film and Best Script
(non-dramatic) categories at the Alberta Film Awards in
1978.

106 1978 VIGNETTE CANADA--THE EASTER EGG

CRED: prdn.: NFB
dir.: Yuriy Luhovy
ex. prod.: Roman Kroitor
prod.: Wolf Koenig
photo.: Barry Perles
ass't photo: Andy Kitzanuk

TECH.: 16mm col. 3 min. English with incidental Ukrainian

LOC.: National Film Board of Canada, 550 Sherbrooke St. West,
Montreal, P.Q., H3A 1B9

SUM.: This short work captures the art of making *pysanky* among three generations of Ukrainian Canadians. A film review by Luboslav Hrywnak reads:

. . .this film achieves an effect of haunting power and subtle social comment. . . . Ancient pagan themes of rebirth and natural energy inform the origins of the Easter egg and, when coupled with the musical effect of 'Verbovaja Doshchechka' played in the background, they suggest an unconscious magical power which is residual in our culture. . . . The egg is as fragile as it is beautiful, providing an apt metaphor for the status of Ukrainian culture in Canada. (OKO, Montreal, April 1979).

#107 1979 PAPER WHEAT

CRED: prdn.: NFB
for.: *Challenge for Change* programme
prod.: Adam Symansky
dir.: Albert Kish
photo.: Barry Perles

TECH.: 16mm col. 58 min. English with incidental
Ukrainian

LOC.: NFB (videocassettes also available)

SUM.: The NFB catalogue entry reads:

Paper Wheat, a film about the play of the same name, describes the harsh lives of the early Saskatchewan settlers and the foundation of the Co-op movement on the Prairies, largely through the determination of people like E. A. Partridge. With great sensitivity and ingenious staging, the 25th Street House Theatre troupe conjures up an important, often touching era in Canadian history--the development of the west. The film crew follows the play as it packs Saskatchewan theatres and community halls with rapt audiences who have come to see their own history.

Archival photos and film footage are effective intercut with scenes from the play and the experiences of the cast while on tour. The play itself features Bill Prokopchuk's fiddle music and actor Lubomir Mykytiuk's performance as both a Ukrainian farmer named Bill Havryshyn and Co-op founder E. A. Partridge. Mykytiuk also provides an interesting moment when (one night after

the show, with a fellow actor) he discusses his portrayal of the character Havryshyn in relation to Ukrainian jokes.

#108 1979 WOOD MOUNTAIN POEMS

CRED: prdn.: NFB
dir.: Harvey Spak
prod.: Tom Radford

TECH: 16mm col. 28 min. English

LOC.: NFB

SUM.: The NFB catalogue entry reads:

Wood Mountain is the home of western Canadian poet Andrew Suknaski. In this film, he talks about his part of the world, about its multi-cultural background, its Indian heritage, and the customs and stories of its different ethnic groups. In his poetry Suknaski is caught up in the past, in the loneliness of the vast plains, and in making that experience become a part of the present as well.

Includes a segment showing the poet's mother relating one of her dreams (in Ukrainian with English translation in overlay).

ADD.: Won the award for the Best Arts and Culture Documentary category at the Banff International Festival of Films for Television in 1979. See also *To Live God* and *The Ukrainian Settlers* (video), directed by Spak.

#109 1980 THE STRONGEST MAN IN THE WORLD

CRED: prdn.: Kino Films Ltd., in collaboration with the NFB
(Prairie Region)
prod.: Halya Kuchmij
dir.: Halya Kuchmij
narr.: Jack Palance
photo.: Allan A. Kroeker
editing: Allan A. Kroeker
others: Robert Duncan, Roman Buchok, Zenon Fedory

TECH: 16mm 28 min. English

LOC.: Kino Films Ltd., 51 Berl Avenue, Toronto, Ontario M8Y 3C6

SUM.: The promotional summary reads:

Who is this eighty year old man bending steel

bars on his teeth, pulling seven-inch nails out of his nose, performing outrageous magic tricks hypnotizing roosters and building churches?

Every small town has its legends, its myths, its stories. Around Olha, Manitoba, most of the stories are about one man, Mike Swistun.

In 1923 Swistun was a star with the greatest circus of all time, Ringling Bros. Barnum and Bailey. For a short while, this Ukrainian farmboy was known as "The Strongest Man in the World." Later he met Houdini and became Swistun the Magician, Master of 42 Tricks and Illusions and Professor of Hypnotism.

Mike was a mysterious, romantic figure, thought to be possessed by the Devil. At one time, mothers would hide their daughters and forbid them to have anything to do with "that Swistun boy."

Then, at the height of his career, he gave it all up to return to a town that wasn't even on the map.

Today Swistun lives alone on the old rundown family farm. His only company are his hypnotized chickens and goats and the occasional passer-by, . . . who still remembers. *The Strongest Man in the World* takes you back to the Big Top, the one-man shows, the days of glory, and discovers that today there is still some of the Devil left in Mike Swistun.

Narrated by actor Jack Palance, the film is a haunting portrait of an extraordinary man who never gave up. *The Strongest Man in the World* is as much about moral strength as physical strength—a testament to a life of dignity and eccentric heroism.

ADD.: See Halya Kuchmij's *J. Maydannik* (1975) and *Streetcar* (1977), also listed in this study.

#110 1980 UKRAINIANS IN QUEBEC: THE FORMATIVE YEARS 1890–1945

CRED: prdn.: Les Courts Metrages, engr.
 dir.: Yuriy Luhovy
 assoc. dirs: Zorianna Hrycenko-Luhova, Volodymyr Hayduk
 res.: Yuriy Luhovy, Zorianna Hrycenko-Luhova
 script: Yuriy Luhovy, Zorianna Hrycenko-Luhova
 narr.: Yuriy Roman Kelebay, Yarema Kelebay, Zorianna Hrycenko-Luhova
 others: Jaroslav Rozumnyj, Yarema Kelebay

TECH.: 16mm col. 28 min. English version

LOC.: Les Courts Metrages, engr., 2760 Edouard Montpetit Blvd.,
Montreal, P.Q., Canada, H3W 1P5 tel. (514) 731-7111

SUM.: A documentary film depicting aspects of the cultural, organizational, religious and political development of the first two waves of Ukrainian immigration to the province of Quebec. Among the landmark events portrayed in this documentary (by use of unique historical photos and live footage) is the tragic internment of thousands of innocent Ukrainians throughout Canada during the First World War. Using interviews with French Canadian eyewitnesses, the film reconstructs daily life in one such internment camp located at Spirit Lake in the Abitibi region in northern Quebec. The film is an exploration into one minority group's struggle for admittance into the mainstream of Canadian society.

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APPENDIX A

Marginal Film Items

The Manitoba Department of Tourism in Winnipeg has the following promotional films that show various aspects of Ukrainian life in that province: *Manitoba Festival Country* (1973, 16mm., col., 26 min.); *The Many Faces of Winnipeg* (1974, 16mm., col.); *Winnipeg: The City That Is Its People* (1974, 16mm., col., 27 min.); and *Folklorama Winnipeg* (1975, 16mm., col., 14 min.).

Films touching on the Ukrainian community's sensitive attitudes toward Soviet Ukraine include *The Iron Curtain* (87 min.), a 20th Century Fox production from the United States, filmed on location in Ottawa and Montreal in 1948. It is a story of the Soviet Embassy defector Igor Gouzenko and stars Dana Andrews, Gene Tierney and June Havoc (listed in P. Morris et al., ed., *Canadian Feature Films*). A shorter, Ukrainian-language film interviewing Gouzenko (*Interviu z Houzenkom*) is mentioned in a publicity leaflet, Winnipeg, 1954, along with another (the title is not given) which documents the meeting organized by Winnipeg's Ukrainian community to protest Soviet celebrations of the tercentenary of the 1654 Pereiaslav Treaty that brought Russia and Ukraine into a political union. Walter Wasik's *Famine in Ukraine* (1963, 16mm., col., 20 min.) documents the forced starvation of millions of Ukrainian peasants in the 1930s. And an English-language film produced in Moscow and found in the film collection of the Ukrainian Labour Temple in Winnipeg, *Canadian Parliament Delegation in the Soviet Union* (196?, 16mm., b/w, 30 min.), shows former cabinet minister Michael Starr, who is identified as a Canadian of Ukrainian descent.

Films with a specifically Canadian setting include a 1973 production by the Ontario Educational Communications Authority, *To The Prairies!* (16mm., col., 28 min.), showing immigration to the Canadian West (listed in *Film Canadiana*, 1972-73); a mini-film-clip produced for TV's Sesame Street North children's series, featuring the 1974 Dauphin Manitoba Ukrainian Festival as well as a snappy "perogy" sequence; and a brief film documentary of Winnipeg's Ukrainian community participating in the 75th anniversary celebrations of the City of Winnipeg in the 1950s (noted in handout announcement).

Other items include the documentation of activities by Plast Ukrainian Youth Association of Canada and the Carpathia Credit Union in Winnipeg. Of particular interest is footage by the late Hryhorii Tyzhuk of Winnipeg, a fieldworker-organizer of SUMK (Canadian Ukrainian Youth Association), the first Ukrainian youth organization in Canada. Although the above films are amateurish in technical approach and know-how, each is a valuable documentary, as is the even more recent *Podorozh po Ukraini*, the visit to the homeland or "tour of Ukraine" cited by Berest (p. 248).

APPENDIX B

A Translated Excerpt from

Istoriia Ukrainskoho Kina (History of Ukrainian Cinema)

by
Borys Berest

While Ukrainian film makers were hard at work in Canada, their counterparts in the United States were not idle. As this supplementary appendix shows, there was considerable interaction and overlap, as leading artists and activists worked on both sides of the border. Borys Berest was the first to document this aspect of Ukrainian culture in the new world in Istoriia Ukrainskoho Kina. This excerpt is reprinted because it provides a rare glimpse into early Ukrainian cinema in North America and the relationship of that in the United States to Canada.

Thanks above all really to the efforts of the then young cinema activist, Vasyl Avramenko, much preparatory organizational work had been done in the mid-1930s, and for that time a considerable material base had been established. Nor were technical means lacking, for the United States has always been in the forefront of developments in the realm of the cinema. From somewhere, vigorous producers and technicians appeared. . . and work began. In truth, their real qualifications were extremely questionable and they had as little in common with the tasks before them as their very membership in the Ukrainian nation. Going on the theory that beggars cannot be choosers, one could consent even to that. It seemed that everything was just fine.

But they were suddenly faced with a whole series of unforeseen difficulties: Where was one to get professional actors, singers, musicians and set designers? Where could a qualified director be obtained?

With great difficulty, a few satisfactory actors and singers were found. For that reason, one had to rely on non-Ukrainian artists who spoke Ukrainian. That is how T. Sabanieeva (Natalka), D. Creona (Petro), M. Vodiany (Voznyi), B. Zelytsky (the sexton), K. Shvedov (music), M. Gunn (assistant director) and others came to be invited for *Natalka Poltavka*, the first Ukrainian film in the United States.

The situation with the director was more problematic. At that time there was not a single qualified theatrical or cinematic Ukrainian director, neither in America nor Canada. That is why this responsible and thankless task had to be

taken on by V. Avramenko.

And again an unpleasant fact appeared: there was not a single suitable film scenario, there were no script-writers or even playwrights. It is surely for this reason that what was strictly a stage work, almost completely unsuited for film, was thoughtlessly and carelessly selected.

There is no question that the opera *Natalka Poltavka*, as well as *Zaporzhets za Dunaiem* (The Zaporizhian Beyond the Dunai River) and *Nazar Stodolia* (Nazar's Barn), has been inscribed with golden letters on the pages of the three-hundred-year history of Ukrainian theatre. It only raised doubts whether the flat movie screen could adequately convey such a unique, very specific and explicitly chamber musical. Could *Natalka Poltavka* speak through the new medium to the hearts of viewers? Could it become a creative stimulus for other films? Even now this is more than a dubious question, although more than a quarter century has elapsed since the making of the film (1935). It is hard to say what exactly motivated the producer.

Only one thing is clear: the thematic range of *Natalka Poltavka* was too narrow for the screen. The operatic libretto had nothing in common with the movie scenario; and the scenario (if it existed at all) had nothing in common with the libretto of *Natalka Poltavka*. The overall structure of the film lacked artistic unity. The sequence of scenes failed to meet even the rudimentary criteria of artistic taste.

Another significant defect of the film was that the enchantment of the beginning did not take into account the final scenes. As a result, the viewers' attentions were so dissipated and uselessly spent that when the most dramatic moments came up suddenly, they were already drained and enfeebled. In working on the scenario all of the dramatic elements should have been grasped and encompassed in the whole, to get a sense of the perspective and harmony of the individual parts.

What, then, do we see in *Natalka Poltavka*? The film begins with a simple, mechanical montage of stills which are supposed to show a Ukrainian village in the Poltava district. However, not only does the atmosphere (*koloryt*) have very little in common with a real Ukrainian village, but individual frames compositionally are totally unrelated to one another. Natalka's entry scene is of a duration completely normal for opera, but altogether too long and boring for a film. Yet the producer, for some reason, decided to stretch it out even more by adding little-justified scenes from Natalka's reminiscences. Even so, one might still accept the approach if the scenes, which should have been short and dynamic, had not been slowed down by excessive vocal and choreographic material. The choreographed sequences prepared by Avramenko with characteristic expressiveness and dynamism completely absorbed the viewers and distracted them from the logical development of the dramatic conflict between the leading characters of the film.

Nor is it clear why the scene with the scrivener and the sexton in Voznyi's house was included. Equally unnecessary was the scene of Petro's and Natalka's parting, with the indispensable sweet and sentimental duet "Koly rozluchaiutsia dvoie" (When two part) included perhaps to create atmosphere. An effort wasted, however, is the unintentional portrayal of Natalka's father as a wild and disgusting figure, one who more quickly brings to mind a dirty and unkempt highwayman or the legendary cutthroat Stenka Razin,¹ but in no way that of a respectable Ukrainian peasant, especially the father of demure and diligent Natalka. Why then was this loathsome figure introduced? Nor is there any hint in Kotliarevsky² of such an interpretation. Mentioned only in passing is

the fact that the "late father in the end did not take a liking to Petro and would not give his blessing on his deathbed."

Nor is it clear why the tongue-tied sexton was brought into the scenario, an entirely invented, unlikely and grotesque figure, to whom a disproportionate amount of time was allotted. If he was to reinforce comic elements, he failed to fulfil the task, evoking not laughter but disgust, pity and shame for the talented actor (V. Zelytsky) and the producers of the film. The same impression is made by the scenes in and outside the tavern; they contrast dissonantly with the very idea of the opera *Natalka Poltavka*, and its specific staging by leading figures of the Ukrainian theatre.

The portrayal of the young lady in the film was intended to show-case the not insignificant vocal gifts of L. Berezovska. Only the scene with the lyric (*lirnyk*) is suitable in this regard and captivating, if one overlooks its episodic quality. The mass scenes of the imagined chase after Petro were not only logically unjustified, but were also primitive and caricaturish. The fact that they were shot, for some reason, in slow-motion made them evoke even more distasteful feelings.

Let us now discuss the main actors. Although the vocal abilities of T. Sabaniieva (Natalka) and D. Creona (Petro) were on a high artistic level, their acting abilities were completely incapable of meeting the required demands. And while viewers may take pleasure from the resilient soprano voice of L. Berezovska or D. Creona's crystal-clear high tenor notes, they are unpleasantly struck by their inadequate and unartistic treatment of the living word, in particular in clarity and accuracy of pronunciation and diction.

M. Shvets (as Vyborny) showed good control over his strong, full-bodied voice, but with the prose text the actor felt insecure. About the general interpretation of the role of Voznyi (by M. Vodiany) one could argue and debate a great deal, but in terms of the original conception the actor satisfactorily fulfilled his assignment.

The musical aspect of the film was in the hands of the experienced conductor K. Shvedov, who succeeded in getting the maximum sound from an unbalanced orchestra.

Although the choreographic presentations are extensive in the film, they impress the viewer with their polish and original interpretation. Viewers could derive the most artistic satisfaction from the Poltava *hopak* performed by Avramenko with amazing energy and ease. If only for this one performance, it is worth seeing the film.

In discussing the technical shortcomings of the film, one must first mention the use of sound in *Natalka Poltavka*, which is reduced to anemic illustration, passive accompaniment. The sound does not come across as being a principal part of the drama; nor is it an image-evoking element. That is why *Natalka Poltavka* conveys the impression that it is a silent movie with subsequently dubbed sound, instead of a "talking picture." Moreover, the sound lacks an organic and smooth transition from the orchestral and singing parts to the dialogue in the film. The integration of sound, the integration of the word, as one of the fundamental elements of image-creation which should carry the ideological content of the film and transform its compositional shortcomings—this was the most important task which film makers should have set before themselves.

As for the mistakes in editing, it is worth mentioning the imperfections in the continuity and the lack of compositional clarity in the final montage. The misuse of high cinematic techniques, the lack of flexibility, the failure to distinguish between big and panoramic dimensions—all negatively influence the way the film is received by even its most sympathetic viewers.

In the lighting of the film one is repeatedly struck by the carelessness and the lack of understanding of even the most elementary laws of light effects. So it is not surprising that, for example, in the scenes with *Natalka* before the wedding, particularly in the medium and close-up shots, the misuse of low-angle lighting distorts the facial features of the actress.

Because the script writer and the producer borrowed old plot schemes, they also unintentionally borrowed an old viewpoint of the theatre, particularly in relation to the artistry of the Ukrainian cinema. This led to the over-simplified understanding that the tasks of the cinema were the same as those of the theatre. But one must fully realize that the theatre is essentially synthetic, whereas film, on the contrary, is analytic.

Encouraged by the material success of his first motion picture, V. Avramenko in 1939 completed his second film—*Zaporozhets za Dunaïem*. The release of this film was not accidental. Just as a rendition of *Natalka Poltavka* by I. Kavaleridze was hurriedly released in Soviet Ukraine to counter Avramenko's version, so Avramenko's *Zaporozhets za Dunaïem* was released to counter Kavaleridze's version of the same work. This was not a competitive rivalry between two artists. After all, Avramenko had not state subsidies, no highly qualified artists or technical personnel, no film equipment of his own, or his own studio. Likewise, Avramenko could not compete with Kavaleridze in terms of his level of professional education. Moreover, Avramenko could not and did not even attempt to compete with Kavaleridze in the abundance of decorative sets, the historical accuracy of costumes, scenery and properties. This was a competition between two ideas, between two diametrically opposed worlds. It was a contest between a free artist and a rock-fettered artistic slave. It is still difficult to judge who came out as the winner of this artistic duel. However, one cannot assert with assurance that Avramenko was the victor in the conflict of ideas.

The theme of boundless love toward one's homeland will ever be the vivifying major cord of *Zaporozhets za Dunaïem*. This theme is not only dear to every conscious Ukrainian in the enslaved homeland, but is even dearer to every Ukrainian living beyond the boundaries of his or her native soil. For like the heroes of the film, tens of thousands of Ukrainians have found themselves in voluntary exile as a result of the struggle for a better future for their homeland. They never severed their spiritual ties with Ukraine, with their people or their cultural and artistic legacy. As in *Natalka Poltavka*, Avramenko added a series of episodes to *Zaporozhets za Dunaïem* which had no direct relationship to S. Hulak-Artemovsky's original.³ In doing so, the producer probably wanted to compensate for the extreme compactness and the laconic character of the original. On the other hand, Avramenko did take into account his earlier errors and tried not to repeat them in *Zaporozhets za Dunaïem*. The performers were chosen from an orientation that considered the internal and external qualities of each individual actor.

Even the anglophone press in the United States and Canada favourably appraised this film: "American Ukrainians, working under the talented leadership of Vasyl Avramenko, have again produced in New Jersey a film operetta which is extremely pleasing to both the eye and ear. The chief actors, including the old kobzar who sings of Ukraine's old glories and misfortunes, have excellent

voices. The choir appearances and dance numbers are very good. The photography and sound reproduction are clean."⁴

The premiere, by the way, took place in the Belmont theatre on New York's Broadway. Another influential American periodical wrote:

Ukrainians are famous for the wealth of their folk music and folk dances, and in *Zaporozhets za Dunaïem*, which just took over the Belmont theatre, we see artists who can sing and dance with enchanting temperament. Since the appearance of a film version of the opera *La Boheme* early last year, the screen has not presented so many brilliant voices [together] at one time. And never before, as far as we can remember, have there been so many unusual melodies with varying rhythms and joyous musical poetry combined in one film. Ukrainians perform their folk music and fast dances so beautifully and naturally, they must surely have practised since childhood to be able to produce such an unusual film. If you have every been moved by the folk melodies in the works of Dvorak, Rimsky-Korsakov or Liszt, then Ukrainian melodies will be a source of fresh enjoyment to you. And then you will want to see *Zaporozhets za Dunaïem* at the Belmont at any cost.⁵

Other American newspapers and magazines reviewed the premiere with no less enthusiasm: "Produced by a group of Ukrainian singers, dancers and actors, this new film (*Zaporozhets za Dunaïem*) is marked by a high standard of production and has solid entertainment value for lovers of artistic presentation."⁶

Another leading artistic publication in New York wrote about the film *Zaporozhets za Dunaïem* as follows: "Based on history and on the immortal operetta by Semen Artemovsky, *Zaporozhets za Dunaïem* was made in New Jersey. It promises to become a source of grandiose entertainment in theatres for lovers of Ukrainian art and films. Its songs are enchanting and the dances by Vasył Iatsyna evoked salvos of applause from the capital audience. Mykhailo Shvets performed his humorous role brilliantly and further laurels go to Maria Sokil, Mykola Karlash, Oleksa Cherkasky and Olena Orlenko for their superb singing and acting. The premiere audience fell in love with this film."⁷ Both *Natalka Poltavka* and *Zaporozhets za Dunaïem* were financed by patriotic members of the Ukrainian community in Canada and the United States. The latter film was also widely acclaimed in various European countries. And the well-known Ukrainian activist in Poland, Dr. Pavlo Lysiak, sent Avramenko a five-year contract to sign with a film company.

The publicity which Avramenko's film activity received stirred the interest of film companies in Great Britain, France, Germany, Yugoslavia, Czechoslovakia and Lithuania. In the summer of 1939 Avramenko's representative was to go to Europe to arrange the concrete terms of collaboration with interested film companies, but the outbreak of the Second World War put an end to such plans.⁸

Toward the end of 1937 the Ukrainian film company "Ukrafilms" was founded in New York. Into this enterprise entered many leading citizens and businessmen from Ukrainian settlements in the United States. The initial nucleus consisted of former members of Avramenko's film company--the ones dissatisfied with the production of *Natalka Poltavka*, especially with the destructive part played by uncalled-for foreign elements. Even O. Koshetz (Koshyts) during this period came out with a sharp criticism of Avramenko's film on the pages of *Svoboda*.⁹ The members of Ukrafilms wanted to counterpose

their own work to Avramenko's. They decided to begin with a production of M. Starytsky's drama *Oi ne khody, Hrytsiu, tai na Vechornytsi* (O Please Don't Go, Hryts, To The Evening Party), which had been staged continuously since 1872. Better artistic forces were invited to participate. V. Kedrovsky and A. Kist wrote the script, and the choral music was arranged by the incomparable conductor, O. Koshetz. The orchestral music was arranged by the experienced educator and scholar, R. Prydatkevych. Decorative design in the film was supervised by artist and painter I. Kuchmak. Choreography was in the untiring hands of A. Kist. The producer and director of the film was the experienced theatrical worker, L. Bulgakov. Costumes, properties and supplies were in the care of F. Brazhnyk, while the artistic side of costuming was looked after by T. Koshetz. As is evident from the list of technical personnel, all were highly qualified artists who knew their craft well. And although for some of them it was their first encounter with the specific demands of the cinema, they handled their tasks most honourably.

As for the cast, the actors were largely young but gifted. They proved that under proper guidance even young, inexperienced actors can become a strong film collective.

The situation was worse in the case of the director and producer of the next film [*Marusia*]. Because there were no properly qualified Ukrainians, the well-known Russian director, Lev Bulgakov, was invited to fill the position. Despite his excellent credentials, the Ukrainian subject matter, being alien, was not digested by him. Alongside his interesting departures as director (the free movement of the camera panning over the set of the snow-covered Ukrainian village, the clear structuring of the individual *mise-en-cadres*), in the film *Marusia* there appear shots that literally reek of shoddy primitiveness and artistic tastelessness. The foreign press could not but notice this, although it gave favourable reviews to the New York premiere: "The film *Marusia* is well-made, especially the creation of the central episodes that portray Ukrainian customs and Christmas carols."¹⁰

Another large American newspaper, the *Daily Mirror*, gave this assessment of other components of the film *Marusia*: "The musical background, choral group and folk dances, which were often organically linked with the tragic base of the film, combined to produce a consummate dramatic effect."¹¹ Even the respectable and conservative *New York Times* was obliged to state: "The action of the plot is so easy to follow that the English subtitles are almost unnecessary. For the good voices and exquisite musical form, one must thank Professor Roman Prydatkevych and Dr. Oleksander Koshetz, who through their common efforts placed *Marusia* in the ranks of entertaining film operettas."¹²

Despite the material and moral success of *Marusia*, Ukrafilm announced its bankruptcy on 9 August 1939.¹³ It is not within the scope of the present work to analyze the causes of Ukrafilm's bankruptcy. We can only state the accomplished fact. All that is left is for one to regret that such a well-thought-out and well-executed project went to naught.

After the formal dissolution of Ukrafilm, the untiring V. Avramenko secured a print of the film *Marusia* and showed it successfully in various larger and smaller emigre Ukrainian settlements.

During the Second World War, Avramenko obtained from K. Lysiuk a documentary film about Carpatho-Ukraine's struggle for independence, dubbing it for sound, re-editing it and releasing it under the title *Trahediia Karpatskoi Ukrainy* (The Tragedy of Carpatho-Ukraine). . . .

In 1955, with the assistance of the Jubilee Committee of Ukrainian Dance in America (with centres in Montreal and Detroit), Avramenko released a 16mm feature film *Triumf ukrainskoho tanky* (Triumph of Ukrainian Dance). These jubilee committee were made up of small groups of patriotic citizens from the cities mentioned above.

The new colour sound film *Triumf ukrainskoho tanky* was premiered in September of 1955 in New York through the efforts of the Jubilee Committee of Ukrainian Dance in America. The premiere was held for a small circle of representatives of Ukrainian central organizations and institutions, the press and some invited guests.

At the outset, one must point out that the film was produced to coincide with the 25th anniversary of Ukrainian dance in America. As Ukrainian dance in America owes its singular success almost exclusively to the creative efforts of V. Avramenko and his numerous followers, it would be no exaggeration to call this jubilee the 25th anniversary of his creative work as founder, inspirer and doggedly persistent advocate. For Avramenko was the first Ukrainian artist in the new world to perceive the urgent need to cultivate the better traditions of Ukrainian choreography. Disregarding the difficult circumstances, Avramenko, with his inexhaustible energy and love for Ukrainian dance, was able to inspire within a short period of time, a veritable legion of gifted children, adolescents, youth and even grown-ups. During this time Avramenko trained almost 30,000 pupils in the United States and Canada alone. Who has not heard of the successful appearance of the V. Avramenko schools of dancing in the White House; who does not know about the phantasmagoric appearance in the New York Metropolitan Opera, at the Chicago World's Fair, or the jubilee celebrations in Toronto, Montreal, Edmonton and elsewhere?

But in the annals of Ukrainian history there would have remained no documentary materials had these exceptional appearances not been captured on film by Avramenko himself. Now these historical events became the visible achievement and spiritual property of all Ukrainians outside their homeland.

Avramenko's film *Triumf ukrainskoho tanku* is the first Ukrainian documentary made outside Ukraine devoted exclusively to the problem of a national art. And it must be viewed in that light. For this reason one must shut one's eyes to the technical inadequacies that crept into the film. A significant portion of the scenes were shot decades ago. Most of them were made for silent projection at sixteen frames per second instead of the twenty-four frames per second we see on contemporary equipment. So it is hardly surprising that all movement on the screen is speeded up and jerky. But these negative visual impressions are compensated for by the historical value of the illustrative material.

A considerable part of the film was made in vivid colour in collaboration with one of America's finest Ukrainian camera operators, S. Fediv. The carefully crafted and richly dynamic musical score by Professor Iu. Tuchapsky was able to convey all of the multicoloured beauty and allure of the inexhaustible treasures of Ukrainian music.

The time is not yet ripe for a detailed professional analysis of the new film. It should first be seen and evaluated by the broad Ukrainian masses in the diaspora. But even now one can assert with confidence that Avramenko's film *Triumf ukrainskoho tanku* is the first successful attempt at making a full-length sound film, and thus will always have great historical documentary significance. In the winter of 1956-7 and also in the fall of 1957, Avramenko was working on a documentary film, *Ukrainski pionery v Kanadi* (Ukrainian Pioneers in

Canada). The first Ukrainian settlers in Canada and a whole series of Canadian church, political and community leaders took part in the film. It is scheduled for release in 1961.

(Translated by Jars Balan and Andrij Hornjatkevyc from Borys Berest, *Istoriia ukrainskoho kina* (History of Ukrainian Cinema) (New York: Shevchenko Scientific Society, 1962), 195-203)

NOTES

1. Stenka Razin was a seventeenth-century Don Cossack who led a peasant uprising against Muscovy.
2. Ivan Kotliarevsky (1769-1838), Ukrainian poet and playwright considered to be the father of modern Ukrainian literature. He wrote *Natalka Poltavka* in 1819.
3. Semen Hulak-Artemovsky (1813-73). Composer, singer, actor and playwright who wrote *Zaporozhets za Dunaiem*.
4. *New York Times*, 28 January 1939.
5. *Brooklyn Eagle*, 28 January 1939.
6. *Film Daily*, 2 February 1939.
7. *National Exhibitor* (New York), 8 February 1939.
8. General information taken from V. Biberovych's ms. "V. Avramenko—'Father' of Ukrainian dance."
9. *Svoboda* (Liberty), a Ukrainian newspaper published in New Jersey since the 1890s.
10. *Daily News*, 9 December 1938.
11. *Daily Mirror*, 13 December 1938.
12. *New York Times*, December 1938.
13. United States District Court, no. 74489.



A poster promoting *Natalka Poltavka*, which was billed as "the first Ukrainian talking picture."

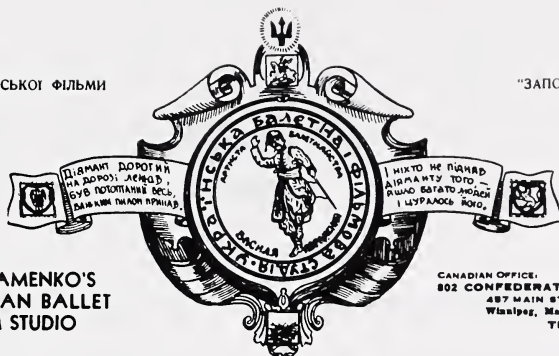


A still from *Natalka Poltavka* showing the hapless and forlorn Petro (portrayed by D. Creona) as he pines for his beloved Natalka.

ПРОДУКЦІЯ УКРАЇНСЬКОЇ ФІЛЬМИ

"ЗАПОРОЖЕЦЬ ЗА ДУНАЄМ"

V. AVRAMENKO'S
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487 MAIN STREET
WINNIPEG, MAN., CANADA
TELEPHONE 96 868

Вінніпег, дня 16. листопада 1937

До
Вп. Членів Комітету
Прихильників Фільмової
Продукції В. Авраменка і
Вп. Представників укр. Організації
до сего Комітету.

Осередок Української
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Вповажані Громадяни!

Просимо прибути ласкаво на засідання нашого Комітету, яке
відбудеться в четвер, дня 18. листопада с.р., о год. 8:30 в салі Чита-
льні Просвіти при вул. Флора і Мекензі.

На порядку денному дуже важні справи і Вага присутність
є конечною.

Зі щирою повагою до Вас

За Заряд Комітету:



A letter from Avramenko's Ukrainian Ballet and Film Studio, dated 16 November 1937, calling for a meeting of Avramenko film supporters at the Chytalnia Prosvita, Winnipeg, Manitoba.

APPENDIX C

Filmstrips

The following filmstrips were noted in the course of gathering data for this filmography:

The Ukrainian-Canadian Homesteaders (1974), a two-part series accompanied by sound;

"Strangers to Canada," 13 min., and "Prairie Homestead," 14min.--available from RBM, 2250 Midland Avenue, Scarborough, Ontario;

Iliia the Mighty--A Ukrainian Legend, made by the NFB;

Bitaemo, an NFB production with sound, available through the Board's Winnipeg office;

Easter Greetings (1977);

Pysanky (1977).

APPENDIX D

Videotapes

The following videotape productions (arranged in alphabetical order) were noted when gathering material for this filmography:

"Easter Egg"—OECA TV series;

"From Steppe to Prairie"—approximately a dozen reels produced by a Ukrainian summer students' project (on deposit with Oseredok);

"Men in Sheepskin Coats" (28 min.)—available from OECA in Toronto, Alberta Access in Edmonton, and the CBC in Montreal (for the French-language version);

"My Mother is the Most Beautiful Woman in the World"—OECA, 1973?;

"Osvita"—CIUS, 1978;

"Titka Kvitka"—over 100 programmes aired since 1972, 26 in colour, aimed at Ukrainian-speaking pre-schoolers: c/o Mrs. Daria Darewych, Plast, 2199 Bloor Street West, Toronto, Ontario, M6S 1N2;

"Twelfth Day of Christmas"—OECA, 1973 (listed in *Film Canadiana*, 1973-74);

"A Ukrainian Christmas"—Alberta Access, Edmonton, 1973 (listed in *Film Canadiana*, 1973-74);

"A Ukrainian Christmas"—b/w, 1973; c/o Mr. Ivan Fecan, 170 Lipplincott Street, Toronto, Ontario, M5S 2P1;

"The Ukrainian Settlers"—col., 28 min., 1976: made for the Alberta Department of Education by Filmwest Associates Ltd. of Edmonton and directed by Harvey Spak;

"Ukrainian Wedding"—1976; unedited production by students in Sudbury, Ontario: c/o Mrs. Mary Stefura, Sudbury, Ontario;

"The World in Your Kitchen"—OECA, 1973?.

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