



Fall 1966

# UKRAINIENIAN TREND

STREET CHARM AMID BUILDING EMPIRE

A KOZAK HEART FOREVER

WHIRLING, TWIRLING CANADIANS

ART WORLD OF BERVINCHAK

1966 UYLNA CONVENTION

WHAT CAN IVAN FRANKO MEAN TO US TODAY?

UKRAINIAN INSTITUTE

TO THANK YOU ALL

EDITOR'S MESSAGE

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

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# UKRAINIAN

# TREND

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

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Foundation, Inc.*

# THE UKRAINIAN TREND

PUBLISHED QUARTERLY

by the

UYL-NA FOUNDATION, INC.

2 EAST 79th STREET

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	George Pankrath
	Raymond Komichak
	Julian Revay
	Marusia Prysiazniuk

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## EDITOR'S MESSAGE

Mary E. Pressey

It was a beautiful late summer evening when I was approached by the Executive member of the UYL-NA Foundation to undertake the editorship of its quarterly publication, The Ukrainian Trend. For a moment I was stunned, and fear must have registered on my face when I thought of the many hours I would have to devote to this undertaking. How could I possibly assume such a responsibility when my free time was practically nonexistent? But this feeling of fright was short-lived as another thought, one that gave rise to my patriotic feeling, had replaced it. I was happy to know that I would be a part to such a worthy Ukrainian cause.

Today, I see the end of my editing journey. It has been a difficult road, filled with trials and tribulations. Yet, it has been deeply moving. As I think back now, I recall my moments of deep inspiration and still deeper satisfaction. I was close to all that is so very much a part of me, all that is Ukrainian.

But, I could not have accomplished this task singlehandedly and I owe a great debt to the many who have helped me with this undertaking. I am deeply grateful to Eugene Kruk, who has done such a wonderful job on the covers and throughout the magazines; to Catherine Lesky for her devotion, to my attorney brother Orest who acted as my severest critic and to all the kind people who have favored me with articles and material for the publication. I especially want to thank Eugene Wadiak for his help and moral support.

In conclusion, I would also like to thank those readers who took time out to express their appreciation and encouragement and I extend my sincerest wishes to the new editorial staff for its continued success.



## WHIRLING, TWIRLING CANADIANS

by Mary E. Pressey

A tumultuous applause rose and gained momentum as the curtain fell on the final scene of a thrilling entertainment. The applause was for the Kalyna Dancers of Toronto who had just completed an exciting round of dances on stage at Ford Auditorium in Detroit, Michigan, during the recent UYL-NA Convention.

Earlier, the same exuberant audience response inspired the whirling, twirling "Poltava" and "Marunczak" dancers as they performed at the famous Ukrainian Resort "Soyuzivka" in Kerhonkson, New York.

And what dancing...the Hopak and Arkan were the very definition of vigor and competitive spirit...the "Flowers of the Ukraine" a triumph of clever weavery.

Basically the dance groups vary little. Each has in its repertoire the vigorous and explosive numbers performed by male dancers as well as the sweetly graceful ones so well executed by the fair lassies; but whereas the dances of the Kalyna and Marunczak ensembles incorporate modern and intricate steps into traditional numbers, the Poltava choreography is blended with some classic ballet. This is because its director, Victor Haldun, had studied

ballet and classics for many years. He creates dances with a plot or story to them, putting character into all of his numbers. His "Night in May," or his "Dance of the Fairies" or his "Persian Bazaar" or any of the other compositions fire one's imagination and it is not long before the audience joins the dancers in their fantasy.

The Kalyna ensemble, fresh from success at the Canadian National Grandstand and the O'Keefe Center shows, has been described by Ron Evans, a well known critic of the arts, as the junior Moiseyev. Headed by Samuel Dzugan, the group comprises 40 artists; 24 girls and 16 boys. In their colorful costumes and Cossack high boots, the ensemble toured many cities throughout Canada, among them Winnipeg, Saskatoon, Sudbury, London and Quebec City. They also appeared on the Canadian Television Network from Ottawa, on Juliette Show (whose star incidentally is Ukrainian), and American TV Network from Buffalo.



Samuel Dzugan

Its artistic director and choreographer, Samuel Dzugan, is a native of Western Ukraine who came to Canada at a very early age. Settling with his parents in the heart of Toronto's Ukrainian community, he had the advantage of attending Ukrainian dance school and soon developed an intense interest in this beautiful Ukrainian traditional art. In due time he went on to teach groups of young children and this led to his present satisfying work as director and choreographer of a group that was formed some seven years ago.

In Montreal, the Poltava ensemble found itself in the limelight of television when it competed with other youth groups on the French language channel. After eight separate TV appearances, the group finally won the first prize trophy, but more important, the many appearances gave thousands of viewers an opportunity to witness the excellence of their performance. Director, Victor Hladun, who



Victor Hladun

est in the stage and the arts, particularly the classical arts. He seized every opportunity to participate in the theater and on the stage. Following the turmoil of the last war, he found himself in Louvain, Belgium, where he continued his studies and where he had the good fortune to attend the Royal Opera of Liege. In 1952 Victor Hladun, now a promising artist, came to Canada.

And again in Montreal the Marunczak Dance Ensemble shows its skills to be unparalleled in Canada as the group produces superb artistry in such dances as "Flirtation," "Spring Dance," "Lastiwka", and "Flowers of the Ukraine." Boldly modern in style and presentation, a trend set by its director and choreographer, Peter Marunczak, the ensemble has attained a degree of perfection that is equal to that of many professional groups.



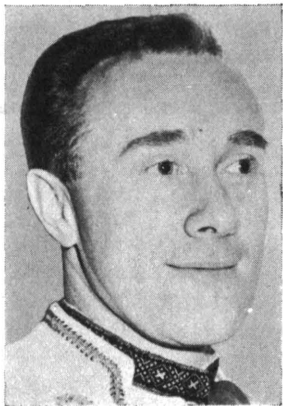
Poltava Dance Ensemble

teaches dancing in Montreal, has equipped these young artists with a desire and a will to present all that is Ukrainian in the best possible light.

Victor himself is not far removed from all that is Ukrainian. In addition to this dancing school, he is the producer of a half-hour Ukrainian language program on Radio Station CFMB and devotes much of his time to this second cultural "hobby".

Victor was born in the Ukraine and there from early childhood he took great inter-





Peter Marunczak

is also featured in a film of the Ukrainian Resort, Soyuzivka. Even the football fans in the United States witnessed this lively and vigorous group as it performed on television at half-time in a football game between Montreal Beavers and the Orlando Panthers. In Canada for the past two years the Ensemble has performed at half-time at the Alouette Football Games which are televised nationally.

Like other Canadian dancing groups it has travelled extensively throughout Canada, giving concerts in Ottawa, Toronto, Sudbury and other large centers.

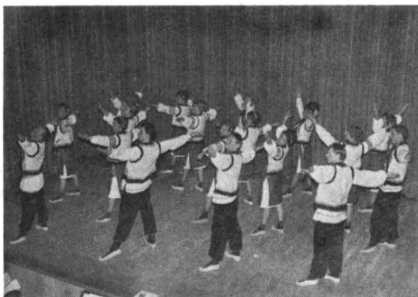
The year 1967 will see the Ensemble performing at the World's Fair in Montreal. The group has planned eight shows which will be highlighted by such new and exciting numbers as "Mushroom Picking," "Vechernychy na Podilu," "An Evening in the Village," "Wedding Dance" and "Kozak Bayda."

The Marunczak Ukrainian Dance Ensemble's director and choreographer is Marunczak himself. A gifted young man who arrived on Canadian soil from Ukraine at the age of three, he provides his dancers with choreography that brings out the best in them. To be sure these dances lean heavily upon Ukrainian folk dances, but

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Constantly in demand to appear on TV and before live audiences, the group boasts a record that is indeed outstanding. It has performed before CBC Television audiences and appears yearly at the Montreal Forum "Pageant Carpet." In 1954 the members danced for the Montreal Festival and 1956 brought the group to Buffalo, N. Y. as guest artists on UYLNA Convention Concert.

More recently, the ensemble was outstanding at the New York World's Fair. The group



Marunczak Dance Ensemble

## A KOZAK HEART FOREVER

by Marusia Prysiazniuk

A beautiful melody of song filled the air as I neared the familiar locality. I gasped... what was it about this melody that stirred my heart so... this song so deep in feeling and rich and beautiful in content.

I closed my eyes and before me flashed the tales of yesteryear... of the mighty Kozaks that braved the swords of the Poles and Tartars... of Ukraine in all its springtime glory... of skylarks darting about the azure skies and sunflowers rising against the thatched cottages. And from afar I could see the fields of golden grain, the boundless steppes and the mighty Dnieper. I heard gay laughter and saw the "kosari". A maiden was singing, her heart heavy with longing... where is my Kozak she seemed to be saying.

In the orchard, the cherry trees blossomed and far away the Carpathian mountains loomed. I heard dancing music and saw the sprightly Kozachok.

I opened my eyes and I knew why the song stirred me so... I had a Kozak's heart that beat with Kozak pride.





## EUGENE KRUK INDUSTRIAL DESIGNER

by Eugene Wadiak

Every artist has a distinctive form of design to his work, and so it is with EUGENE KRUK who has created works of art on the last four issues of our Trend. Highly modern in style, his art nevertheless brings into play a traditional design that bears originality and appeal. A graduate of Pratt Institute Department of Industrial Design and presently associated with the Emerson Television and Radio Company as member of its Industrial Design staff, he calls his work abstract graphic designing.

Gene was born and lives in New York City and devotes most of his time and energy to designing and creating new ideas. He has created product ideas for the Sheaffer Pen Co., Ronson, General Electric, Fruit of the Loom, and has recently established his design firm, Kamel Design Associates of New York (which trademark incidentally appears on the Trend covers) to serve as developers of unique products, packages and display.

Instilled with the love for the Ukrainian song and dance, Gene and his wife, Alice, have actively participated in the Metropolitan Area Chorus and attend Ukrainian functions whenever they are fortunate enough to get the services of a reliable sitter for their two children.



## STREET CHARM AMID BUILDING EMPIRE

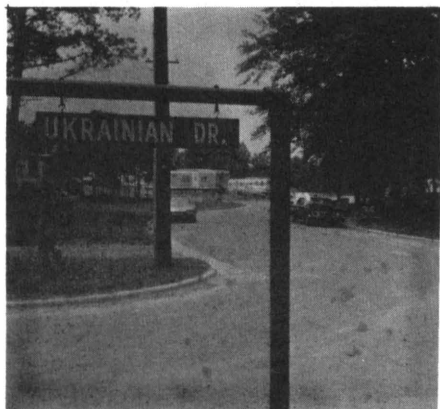
by Mary E. Pressey

Beautiful scenes are a pleasure for anyone to behold, but to the Ukrainians, a scene in Holly Hill, Columbus, Georgia, has added charm and greater significance. For here, against the background of impressive homes, wide driveways and expansive lawns are street signs bearing such famous Ukrainian names as Kiev and Shevchenko, as well as Ukrainian. These signs are as new as the view surrounding them and as enduring as the ideas of the man who originated them.

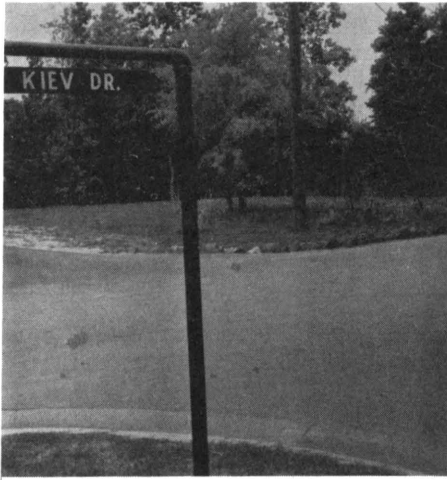


Raymond Wright

The originator is Raymond Wright, a man possessing remarkable foresight, a keen mind, tremendous drive and an indomitable Ukrainian spirit, which compelling qualities have made him a giant in the building industry. Yet, he is a gentle man, and meeting him for the first time one is caught wondering how this slight, soft-spoken man could be the owner of over half a million dollars worth of earthmoving equipment, the developer of an impressive number of residential communities, the builder of highly attractive and expensive houses, an ultra-modern shopping center and a mobile home community.



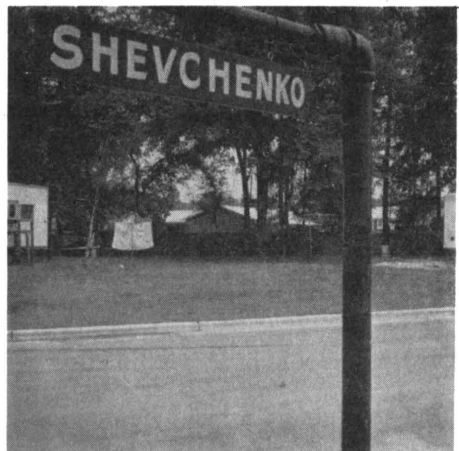
Ray was born in Olean, New York, where he enjoyed the companionship of Ukrainian comrades and the influence of a Ukrainian home until he left to attend high school in New Rochelle, New York, then Weaver Academy in New York City to study background and window design. He was but three months on his first job at B. Altman & Co. when he was drafted into the Services.



After parachuting with the Air Force in such distant lands as Sicily and Africa, and spending six months in a hospital recovering from a war injury, he came to Fort Benning, Georgia, to continue his services as a paratrooper instructor and to enter into, at the same time, a used - car business, later a home developing business that commanded the attention of the building industry and home buyers in Columbus and other large cities. He abandon-

ed his successful used-car business when he had visions of greater success in building after he sold the first house he built for himself.

To say that he became an overnight success as a home builder and land developer would hardly be a factual statement. He had his difficulties, having made several unfruitful moves as the result of lack of knowledge and experience. But he was a determined man. When his first efforts with a carpenter partner to build homes proved unsuccessful, he read magazines and studied to learn how to build in a more businesslike way. He learned to merchandise and sell better--and his business grew when he began to merchandise. Today he is one of the few builders in the United States who has consistently made money building promotion houses. In a 1956 article entitled "How a Small Builder grows Bigger," House and House magazine said three things made Ray Wright successful, motors, magazines and merchandise.



Ray formed his first company, the Ray Wright company, in 1949 and since then he has expanded to include, among others, such corporations as Holly Development Corporation, Hilton Heights Park, Inc., Regal Construction Company and Holly Realty Company. Under these names he has purchased thousands of acres of land throughout Columbus and Atlanta for development of choice residential homes and commercial enterprises. His shopping center is a model of the finest structure with ultra-modern facilities.

But Ray is not just a builder of homes and a developer of land... he is in a sense an artist who incorporates beauty into everything he does. He purchased the 16-acre Plumfield estate, which had been a show place for many years and subdivided it into one-acre lots on which he built homes in traditional architecture to blend with the beautiful Greek Revival Plumfield home. To attain a total effect, he preserved the wooded tracts and the magnificent camelia and azalea plantings for which Plumfield was justly famous. This preoccupation with beauty is reflected in all his home development projects for he has, whenever possible, preserved the original stately trees and maintained the natural contours of the land. Even the names of his communities, Hilton Park, Holly Hills, Mohina Woods, Green Island, Cedar Hills and Boxwood, to name a few, impart a feeling of the presence of unspoiled nature in a glorious setting of hills, woods and islands.

His recent plans are to place more Ukrainian street signs in his communities; some of them to be named Lviv, Galicia, Burz tyn, Kuropatnik and Demianow.

Ray perhaps is best known in Columbus for bringing new features into home building. He was among the first builders in that area to make extensive use of the slab foundation and the tri-level design and to install built-in luxury conveniences, such as intercom systems, electric knife sharpeners, electric razor containers. In his drive for improvement and perfection, he thinks nothing of devoting endless hours toward that end and he will travel to any part of the country to get a first-hand look at an outstanding job he hears another builder is doing. He has been honored for having built several strikingly modern homes and such places as the Better Homes and Garden "showcase" home, the Medallion Home and the Horizon Home. Ray's own home where he lives with his wife and two adopted sons, is the height of modern elegance with one of his 3-1/2 baths boasting a glass wall overlooking a small walled garden and waterfall.

But this single minded dedication to his chosen work has had its

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## TO THANK YOU ALL

By Eugene Wadiak

It is hard to believe that four years have gone by since I first assumed the Chairmanship of the UYL-NA Foundation and pledged to devote my time and energy for the perpetuation of our Ukrainian heritage on its behalf.

This monumental task needs the help of every devoted Ukrainian in North America if it is to succeed and hold forth in the Western hemisphere.

My first appeal to you was for your participation in your Ukrainian community life and to acquaint the American and Canadian public with our rich cultural background.

In my travels throughout the States and Canada, I saw this work in action and where it could not be found, we strived to find leaders to fill the gaps.

The Foundation will continue to look for dedicated leaders to carry on our work.

The response to my constant appeals for your help has indeed been gratifying. Contributions to our Financial Campaign donated by you annually have made the Foundation self sustaining during my chairmanship and have paved the way for future endeavors.

My belief in teamwork, making all board members responsible for

the organization's programs, has created many chairmanships exploiting many areas which are usually left to the Chairman. The Foundation board members were all experienced members of the League Board and serving along with me were seven past presidents of the UYL-NA, a healthy sign which indicates that these men are genuinely devoted to the Ukrainian cause.

The Ukrainian Trend, a media through which the Foundation endeavors to acquaint the public with the Ukrainian works and arts, is our number one project. This project is one of great dedication which only a few see fit to undertake. I have been fortunate, during my administration, to have had two such dedicated people who had diligently and unselfishly devoted their time and energy in editing the publication. I express my deep appreciation for such dedication to our former editor, Alexander Danko of Jersey City and our present editor, Miss Mary E. Pressey of New York City.

I extend my very best wishes to the new Foundation Chairman, Walter Bacad of New York City and the elected Trustees for continued success.

It has been a pleasure to serve you and the UYL-NA and I am grateful for the consideration and the kindnesses extended to me by everyone throughout my entire tenure of office. I want to thank all the members of the Executive Board and all other devoted individuals who so kindly assisted me and I pray that the good Lord will help us walk hand in hand towards attaining the goal which is foremost in our hearts and mind - that of freeing our people from the yokes of tyranny in our mother land.

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#### STREET CHARM AMID BUILDING EMPIRE (con't)

rewards. In recognition of his ability as a builder in concrete, he was presented some time ago with a plaque and a prize of \$500 donated by a group of concrete associations. More recently, however, he has received another outstanding award - he was chosen "Boss of the Year" for 1966 by the American Business and Professional Womans Association of Columbus, an award that truly tops all awards, for, in the last analysis it is the character of a man that determines the degree of his success.



## UKRAINE / Land of Beauty

It is not surprising to hear that a Ukrainian finds beauty in his native or mother land, but it is a joy to know that others share that point of view. One of these views, so eloquently expressed comes from Peter Worthington who writes for the Toronto Telegram from Telegram Moscow Bureau. So stirring and inspiring are his comments that we feel we must share with you, if not all, at least some of his impressions which appeared in the Toronto Telegram. The city that captured Peter Worthington's heart is none other than Ukraine's capital, the beautiful "Kiev".

"KIEV - Ukraine... this is the nearest I've felt to Canada since coming to the Soviet Union nearly 18 months ago.

The 300 miles between Kharkiw and Kiev is virtually the same as Canada. Even though I'm a stranger, one whose allegiances are elsewhere, it's possible to feel a warmth and affection for the land.

It is now easier to understand why so many Ukrainians come to Canada - perhaps 600,000 of them, the largest settlement of Ukrainians west of Lviv.

It is an incredible country - like Canada, yet a bit different. The land looks richer than ours. In the late spring two colors predominate; an almost luminous green and a black that looks like midnight. No wonder to farmers these are the most beautiful color combinations possible.

This part of the Ukraine is like the Niagara Peninsula in a prairie setting. As far as you can see there are rolling green hills, giving way to endless flat stretches of good black earth.

The Ukraine is so clean and neat - more so than either Canada or Russia. The white plaster walls of thatched-roof huts are immaculate.

Evening is the most interesting time. When the working day is done, a farmer takes his privately-owned cow or goat to graze by the roadside. Everyone seems to own a cow now, and the milk can be sold for private profit. Each village house also has its vegetable garden and the produce too can be sold privately.

You almost envy the brigades of healthy-looking women working in the fields. Better than in the cities - though reputation has it that life on the collective farm is hard."



## ART WORLD OF BERVINCHAK

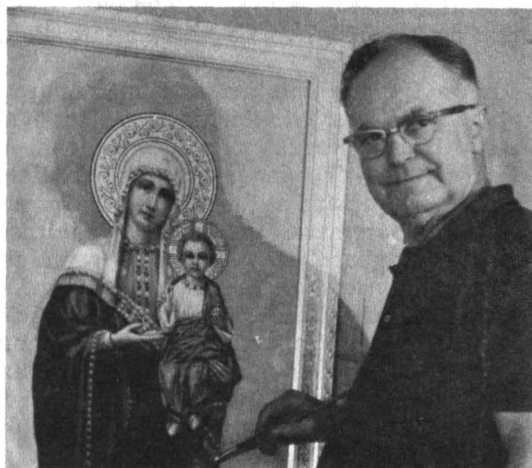
by Mary E. Pressey

Creations of art that stir the inner soul of life are works of great artists. Such quality exists in the paintings and etchings of NICHOLAS BERVINCHAK, who has so admirably depicted the harsh and dreary lives in the coal mines with which he is so familiar and which have been a dominating factor in his art throughout. His etchings of any of the coal mine scenes, whether it be the "Toiling Miners," "Bootleg Coal Miner," "Miners Driving a Gangway," "Fire Boss," "Laboring in a Gangway," or "Bootleg Tragedy," truly evoke compassion and sentiment.

Yet his talent is not a singular one. He has been inspired to paint or etch the quiet beauty of the countryside, the still waters in the canal, the open spaces of the plains and the forms of great mountain ranges. Even the everyday scenes of a mother doing her daily chores, a son fishing, a farmer plowing his land are exquisitely depicted in his portraits. To those who remember childhood on a farm, the milking scene, which is posed by his mother, brings a sharp nostalgia.

Etching, however, is not his first creation of art. While attending the Ukrainian Orthodox church as a young boy, he became highly intrigued with the beautiful Byzantine art and ecclesiastical decoration, spending hours in church to analyze every detail of the design and the pious features of the saints. He was sure that with the help of some instruction he could master this art.

Nicholas Bervinchak  
painting the Blessed  
Mother and Child



Through a correspondence course he began to learn for the first time theory, anatomy, action and balance in art. He studied water coloring too and soon he was executing works that were in demand by art enthusiasts in the area.

It was at this time that Paul Daubner, the noted European ecclesiastical painter came on the scene. He was painting in the S. S. Peter and Paul Church in Minersville, Pennsylvania, where Nicholas made his acquaintance. That for him was the beginning of more than three years of apprenticeship to Paul Daubner, an apprenticeship wherein he worked for and with Mr. Daubner, painting religious canvases in Byzantine, Romanesque and Gothic styles. Mr. Daubner, who had high regard for the work of Nicholas Bervinchak, guided and advised him in his work for many years after.

When the young artist felt that he had adequately mastered the art, he went on to paint on his own, executing beautiful Byzantine works in many churches. He was gaining recognition fast and soon he received offers to do, among others, the altars of St. George's Ukrainian Church at Northampton, Pennsylvania. His prestige grew even more as an ecclesiastical painter when he did the Iconostas at St. Demetrius Church in Carteret, New Jersey. Here, he excelled in two things, originality and his craftsmanship as a carver, the art which he too learned from the books.

Fame for his etchings came to him at the very start. Remarkable as it may seem, his very first work won a first prize. Entitled "The Toiling Miners," it was entered in the Eastern States Exposition by Paul Daubner, who was at that time in New York. Mr. Daubner later exhibited 25 more of Nicholas' etchings which were sold in a day. What is noteworthy, is that Mr. Daubner, himself a distinguished painter, was so impressed with Nicholas' etchings that he labelled them as "pure Rembrandt."

Since that time his etchings and paintings have been exhibited far and wide. They were on display at the Whitney Museum of Modern Art, Grand Central Palace and National Academy, all of New York City; also at Ogunquit, Maine; in Italy, at Milan; in Sweden, at Stockholm; and at the World's Fairs at Chicago and New York. Both the National Gallery and The Smithsonian Institution at Washington have purchased his etchings, and they have been on display at various places in Philadelphia, the Public Libraries of Michigan, Kalamazoo and Hazelton and Pottsville Libraries in Pennsylvania. . . and at most of these places honors were bestowed upon him. It was not unusual to see "first prize" tags attached to his etchings and paintings everywhere. And back in Pennsylvania, another honor was bestowed upon him. He was awarded a citation at the Pennsylvania Dutch Folk Festival, Kutztown.

Nicholas' venture into the formal world of art was at the tender age of eight. He drew a mine mule in his first grade and the work was so well executed that it attracted the attention of the school art supervisor who prevailed upon him to pursue an art career. Nicholas at that time could not think of such a career. Times were hard and money was scarce. His stepfather, working in the mines, barely made ends meet...so young Nicholas was destined for a while to follow not his heart's desire, but the occupation of his father (who died when he was four) and that of his stepfather. He entered the mining world at the age of 15.

But he never forgot his art. At every free moment he would produce his small tablet and sketch. The miners were so well aware of his love of the art that they often worked to make up for his lost time.

Nicholas could not endure the hardships of the mines for too long. He gave them up shortly after his marriage in 1928, while still in his early twenties.

And so it goes -- as so aptly put by Jeanne-Ruth Hammer, Nicholas' ecclesiastical art and his etchings are more than paint on canvas, more than a knife biting into poplar and needle and acid into copper. They are a way of life brought here from out of the past of other lands and fitted into the present to create a future. The culture of the United States has been enriched and strengthened by such works and Ukrainians feel honored to have one such as him amongst them.



Bootleg Coal Miner





Homeward From the Market



Milking Time

# 1966 UYLNA CONVENTION

by George Pankrath

For the 33rd time the Ukrainian Youth League of North America, Inc. had gone through the rituals of holding a Convention, this year it was in that grand city of Detroit, Michigan, where Ukrainians are known for their outstanding politicians and their work in perpetuating the Ukrainian name, and just as ritually it was held on Labor Day weekend, September 2nd through 5th.

The scene that unfolded before us was one that displayed a round of discussions, board member selections, year-round work presentations, and, of course, the introductions and the merry-making, all held at the Sheraton Cadillac Hotel. Sixty-one clubs were represented by delegates throughout United States and Canada.

Opening the proceedings on Saturday morning were Ostap Kwitkowsky and Victor Borowsky, the young and able Convention Chairmen. The meeting was called to order by President William Polewchak, and the assembly approved the selection of Gene Woloshyn and Victor Borowsky as Convention Co-Chairmen. Marcia Wichorek and Pat Danielson obliged the Convention by acting as secretaries, which function they performed with excellent capabilities.

The Chairman named Taras Szmagala of Cleveland to head the Nominating Committee and Myron Kuropas of Chicago, Illinois was chosen Chairman of the Resolutions Committee.

President, William Polewchak, was the first to report on the organization's year's activities and accomplishments. Following thereafter were reports of other officers of the Executive Board, which continued until adjourned for the evening's banquet and ball.

The banquet and ball, which sparkled with enthusiasm, was held at the Grand Ballroom of the Sheraton Cadillac Hotel, featuring the principal speaker, Geri Williams, son of former Governor G. Mennen "Soapy" Williams, speakers, Miss Mary Beck, Councilwoman for the City of Detroit, Taras Szmagala, UNA Adviser, Jerry Pronko, 2nd Vice President of UWA, the presentation of the UYL-NA Executive Board, and the selection of "Miss UYLNA." Toastmaster was Stephen Wichar of Detroit, Michigan.

Highlighting the banquet was a surprise appearance by Michigan Governor, George Romney, who welcomed the delegates to the State of Michigan and wished them every success in their deliberations. He then read a proclamation, designating September 3rd and 4th as Ukrainian Youth League Days in the State of Michigan.

At the Grand Ball following the banquet, Miss Monica Wichorek of Detroit was named "Miss UYL-NA." The music for the ball was supplied by the D-Drifters of Winnipeg, Canada.

The concert on Sunday afternoon at the beautiful Ford Auditorium featured the Kalyna Dancers of Toronto, a group of 40 boys and girls dressed in authentic Ukrainian costumes, who thrilled some 2,200 persons with intricate Ukrainian dances.

Highlighting the concert were the Canadian recording stars, Mickey and Bunny. Styled after country and Western singers, this pair put on a two-hour concert, singing many old and new songs. They were accompanied by the D-Drifters.

Monday's business session was allocated to the Foundation matters, resolutions and the election of officers for 1966-67.

Foundation Chairman, Gene Wadiak, was first to be called to report on the Foundation's work and accomplishments for the year in the cultural field. Following were Committee reports from other board members.

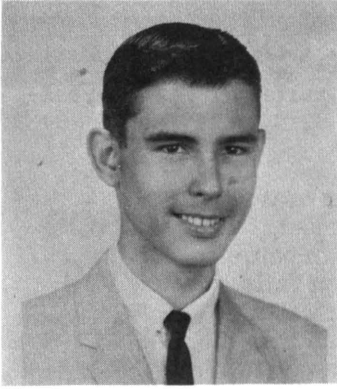
As usual, excitement and tension prevailed when the election of new officers came to the fore. Robert William Hussar of Rochester, N. Y. became the new President, the youngest man to be elected president to date. Bob, however, is not new to the organization. He has served on the Executive Board as Treasurer last year and was District Organizer for several years prior thereto.

Others elected were Elaine Kurko of Chicago, Illinois, 1st Vice President; Taras Herbowy, Utica, N. Y., 2nd Vice President; Pat Danielson of Hamtramck, Michigan, Recording Secretary; Daniel Bobeczko, Cleveland, Ohio, Financial Secretary; Ray Karbiwnyk, Philadelphia, Pa., Treasurer, and the following Advisors: Doris Darmoprav, Philadelphia, Pa., John Kuchmy, Rochester, N. Y., Jean Lisko, Toronto, Canada, William Polewchak, Clark, N. J., and Nadia O'Shea, Washington, D. C.

Eugene Woloshyn of Youngstown, Ohio, was elected to a three year trusteeship on the UYL-NA Foundation.

(continued on page 28)





Raymond Komichak

This is the essay of Raymond Komichak for which he won the 1966 UYL-NA Stephen Shumeyko Scholarship.

## WHAT CAN IVAN FRANKO MEAN TO US TODAY?

"What can Ivan Franko mean to us today?" Before we can even attempt to answer such a question, we must consider the man and his ideals. Franko was a man with an undying dedication to the ideals of freedom and independence, brotherhood and national unity, truth and justice, and the attainment of common human rights, not only for his fellow countrymen, but for all mankind as well. Throughout his life he possessed undaunted courage and a social consciousness possessed by only a select few. He was a man with a mission; a mission which was to rescue his people from the pit of slavery and exploitation -- economic and social -- a pit from which they could not ascend. He expressed it best himself when he said:

"From the depths of ignorance  
Out of the gloom of slavery's night,  
I did desire to lift them up  
To where I stood - to truth, to light."

("Moses" - Song XII)

For Ukrainians in Ukraine today, Franko's words still retain their impact. Even today, fifty years after his death, Franko's ideals have not yet been realized. The Ukrainian people are still subjected to the suffering and oppression against which he so valiantly fought. Under the yoke of Communist tyranny Franko's ideals of truth and justice are blotted out by propaganda and injustice; freedom and independence are replaced by slavery and exploitation. Today, more than ever, Ukrainians must look to Franko for leadership and inspiration. They must work with the same inexhaustible energy which he possessed for the common human rights which they so justly deserve. They must embody his courage and

dedication to throw off the chains of oppression and they must not become discouraged if early success is thwarted by the oppressor's great power. For, as Franko said:

"The eternal spirit of revolt  
The spirit which moves men to fight  
For progress, liberty and right,  
Still lives, nor has it shot its bolt,  
The tyrant's guns and cannon balls,  
The tsarist bans and prison walls,  
The traitor and the spy -- all they  
Have failed to take its life away. "

As Ukrainians living in America, we, too, can draw a valuable lesson from Franko. Although we live in freedom and independence, we cannot truly feel free and independent as long as the land of our forefathers and our kinsmen remain shackled by the chains of Communist slavery. It is our task to present to the world the true picture of Ukraine's bondage to counter the distorted picture painted by Russian lies. Yet, how can we champion the cause of Ukrainian independence effectively when we are divided by such things as political and religious bigotry?

Why do we pit ourselves against each other when there is a common foe more deserving of our energies? Is this the unity and brotherhood that Franko advocated? It is certainly the "pettiness," the "narrow material egotism," and the "duplicity and pride" of which he spoke. How can we expect to free others if we cannot free ourselves of the evils which hinder our own progress?

The task ahead is not an easy one. It requires the concerted efforts of each of us working together as one people in order to achieve success. . . Franko calls us today as he called to the Ukrainians in his time:

"Let each one think that on him rests the fate of millions  
And for the fate of millions he must give account. "

Through his works Franko continues to inspire thinking men to strive toward still greater heights of individual human dignity, freedom and social justice for all men everywhere.

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WHIRLING, TWIRLING CANADIANS (con'd.)

they are flavored with that modern touch which produces unique and brilliant results. Marunczak himself adds color to the performance of the group with solo dances which he executes with the kind of dazzling deftness that leaves one breathless.

# UKRAINIAN FOLK DANCES

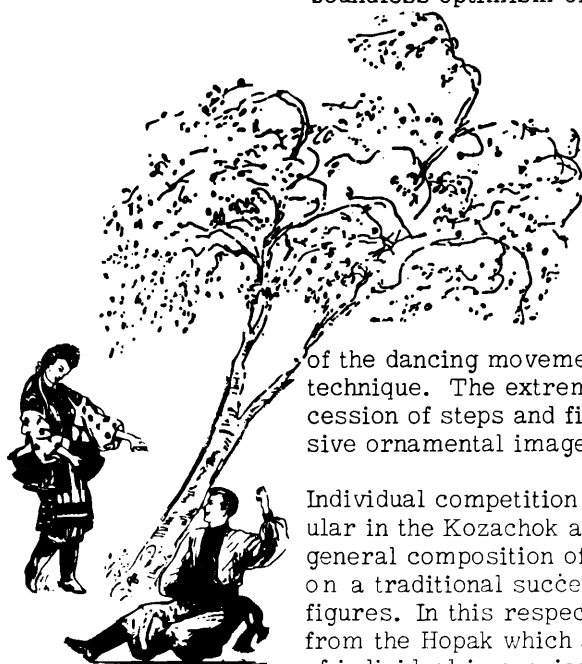
## POPULAR DANCES

Kozachok. The name of this dance is closely associated with the life of the Ukrainian Kozaks. The dance was first presented in the folk puppet theater, called Vertep, which originated in the late sixteenth and early seventeenth centuries. This puppet spectacle consisted of two parts: the first dealt with the birth of Christ; the central figure in second part was the Zaporozhian Kozak. He played the bandura (ancient Ukrainian folk instrument), sang, and danced. This dance was named Kozachok. It portrayed the youthful courage, bravery, and boundless optimism of the Kozak.

In contrast to the Hopak, the Kozachok is danced at a very rapid pace, although there are some variations which are preceded by a slow introduction of lyrical nature. But this prelude serves merely to emphasize the fiery temperament of the dance. The performance

of the dancing movements requires impeccable technique. The extremely lively and rapid succession of steps and figures creates an impressive ornamental image of the dance.

Individual competition among dancers is as popular in the Kozachok as it is in the Hopak. The general composition of the Kozachok is based on a traditional succession and repetition of figures. In this respect, it differs substantially from the Hopak which allows for a great deal of individual improvisation. In the past, Kozachok was performed by one male dancer or by a pair of dancers, - a young man and a girl. In modern times it has developed into a group dance in which the girls play the predominant role.



The melodies of this dance are filled with optimism, gaiety, gracefulness, and boundless joy so typical of Ukrainian youth. Many Kozachok melodies consist of two, three or more periods. They constitute extensively developed instrumental works which are an integral part of the Ukrainian instrumental folk music. Because of their emotional clarity and artistic expressiveness, these melodies have attracted the attention of outstanding Ukrainian, Polish, Russian and other composers who incorporated them in their works.

Kolomyika. In contrast to other folk dances, the Kolomyika has been preserved until the present day as a song, as an instrumental work, and as a dance. It is not rarely that all of these genres can be found in a composite form: the dance is performed to the accompaniment of a choir and an orchestra. Thus the Kolomyika is one of the synthetic forms of folk creativeness.

The lyrics of the Kolomyika are most diverse. They consist of separate verses, each describing a typical moment of every day life.

The Kolomyika dance is characterized by a variety of dancing movements, colorfulness of the choreographic image, and rapid pace of performance.

The melodies can be vocal, vocal-instrumental, and instrumental. Many of them have been adapted by composers in symphonic works.

Hutsulka and Verkhovyna. Musically, these dances are variations of the Kolomyika. However, the Verkhovyna, in contrast to the Kolomyika and the Hutsulka, begins with a slow, lyrical introduction in 6/8 or 3/4 meter. It is followed by a regular Kolomyika melody.

Polka and Quadrille. Foreign in origin, these dances have become quite popular among the Ukrainian people. Their steps are simple, their figures are intricate (numerous variations of the 12 basic folk figures), and their melodies are diverse.

#### Concluding Remarks

The Ukrainian art of folk dancing has always attracted the attention of professional artists.

In the past, songs and dances were utilized widely by Ukrainian playwrights and composers. The long established tradition in Ukraine has made it imperative that actors and actresses of good standing know how to sing and dance.

The leading artists of the Ukrainian theater paid much attention to group scenes. It was for this purpose that they used choirs, orchestras, and dancing groups relying mainly on folklore material. Ukrainian folk dancing, having thus been elevated to the stage, became an integral part of theatrical spectacle. Without losing the essential elements of folklore, these dances enriched the national coloring of the drama and have been gradually incorporated into the Ukrainian professional theater.

Both traditional and contemporary folk dances are performed widely by professional as well as amateur ensembles. But before they are included in the repertoires, the dances are adapted choreographically. The artistic value of a dance depends to a large degree on the knowledge of folk choreography and the individual talent and erudition of the choreographer.

Ballet masters, engaged in the development of Ukrainian folk dancing, have had great success in terms of arrangement, inter-pretation and adaptation. They have been progressive in three basic directions. Some, while retaining the ethnographic essence of the dance, have developed specific features, such as motions, gestures, figures, etc. Others have added figures of their own creation, thus enriching the content and the virtuosity of performance. But the most outstanding masters of the art of choreography have created entire compositions based on prevailing traditions and data. Frequently these dances, created solely for stage presentation, become popular among the masses who accept them after simplifying modifications.



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On the other hand, excessive saturation with alien elements, acrobatic tricks and admixtures which are not characteristic of the people result in artificial and artistically "overdone" creations. This also applies to music which often contains borrowings that confuse rather than enrich the theme of the dance.

In interpreting the choreographic and musical elements of the folk dance, it is necessary to preserve its stylistic peculiarities. It should be kept in mind that, for example, in choral dances it is the text of the song that determines the entire choreographic image. In topical dances, particularly those that deal with a specific occupation, it is necessary to have a thorough knowledge of all the intricate phases of that occupation. Similarly, in popular dances special attention must be paid to the over-all choreographic image which should be rich, colorful, comprehensive.

Every folk dance has music corresponding to its theme. Interpretation and elaboration of the melody must at all times be subordinated to the basic theme of the dance.

Costumes and props have also special significance in the performance of folk dances. The costume enriches the national character of the dance and frequently reflects its regional peculiarities. Consequently, in adapting a dance to the stage, local customs and traditions in folk wear must be taken into account.

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#### 1966 UYLNA CONVENTION (con't.)

District Organizers named were Patt Blaschak, Allentown, Pa., Carol Petras, Johnson City, N. Y., Sonny Potoshnik, Philadelphia, Pa., Larry Sanagursky, Rochester, N. Y., Pat Kochirka, Pittsburgh, Pa.; Lee Tarnasky, Cleveland, Ohio; Joseph Sery, Summit, N. J., and Myron Shindak, Hamtramck, Michigan.

George Pankrath of Rochester, N. Y. was appointed Publicity Director and Carol Andrews of Rochester, N. Y., Corresponding Secretary.

And so ended another UYL-NA Convention, and the results of it must have been quite satisfying for word got out amongst the participants at the Farewell Social held on Monday night that they already are making plans to attend the 34th conclave which will be held in Toronto, Canada, come next Labor Day weekend.



# UKRAINIAN INSTITUTE

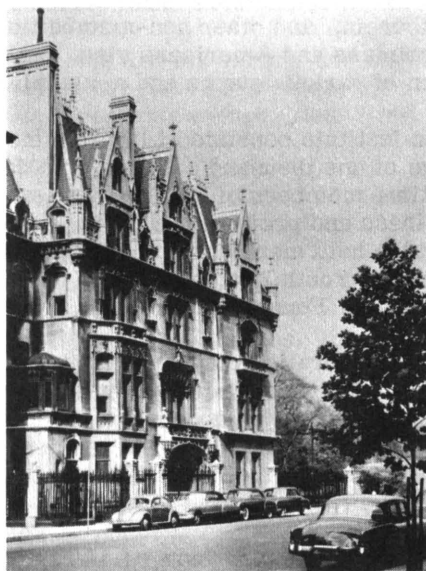
by Julian Revay

In the heart of New York's Fifth Avenue, a stone structure thrusts upward in all its French Gothic architectural splendor. Within, a beautiful carved staircase leading to upper floors and the intricately designed heavy oak panels impart a feeling of wealth and stature.

This building is the Ukrainian Institute, the pride and joy of all its people, and a symbol of their success in the new land.

The building was purchased by the American Ukrainians in the year 1955 from the estate of the late Augustus Van Horne Stuyvesant, who was the last direct descendant of Peter Stuyvesant,

the last Dutch General Director of New Amsterdam in 1647. (later renamed New York). Built by multimillionaire Harry Sinclair, it was designed by New York's renowned architect, Stanford White.



Ukrainian Institute

higher education, to obtain higher positions in all branches of life, and to provide presentable facilities where youth would meet on an equal basis with others. Mr. Dzus strived for this attainment with all his heart, giving immense financial support and all his devotion. In time his dream was fulfilled and an organization, now known as the Ukrainian Institute of America, Inc.

was created. Their first headquarters were located in West Islip, New York, later they moved to the present quarters on Fifth Avenue and 79th Street.

Dedication of the building in the new location on Fifth Avenue was held on October 28, 1956 and aims and purposes were outlined and satisfactorily fulfilled by the Institute. By the end of 1965 over twenty thousand dollars was allotted to Ukrainian students in universities and colleges for education; one thousand dollars was granted to the Ukrainian Art and Literary Club for prizes for art work and many scholarship awards were made.

In addition, several needy Ukrainians have had the benefit of approximately \$30,000 hospital facilities at the Presbyterian Hospital of New York where two beds are endowed in the name of the Institute, and which was the result of the late William Dzus' generous financial contribution to the hospital.

The premises of the Institute are also utilized by diverse societies which hold memberships therein, and other non-member organizations. Some 10,000 Ukrainians and Americans visit the Institute annually on the occasion of various events and art exhibits.

Membership in the Ukrainian Institute consists of lifetime members who contribute a minimum of one thousand dollars. To date there are some thirty-six lifetime members of the Institute, made up of prominent Ukrainian business and professional men. In addition, some eighteen societies also hold membership in the Institute, one of which is The Ukrainian Youth League of North America and its cultural arm, the UYL-NA Foundation, Inc.

The Ukrainian Institute, Inc. is a corporation duly organized in the City of New York. Its members alone make decisions on all questions, needs and destiny of the corporation. Theodore Dzus, American industrialist, who is the son of the founder, is the President of the Institute since his father's demise. Mr. Dzus heads the Dzus Fastener Company here and abroad.

Visiting the Institute one can observe 60 paintings of Ukrainian artists, among which are collections of Samokish, Hrischenko, Kurach and Romanchuk. Added to this painting collection are displays of Ukrainian Art, a gallery of Ukrainian historical figures and diverse mementos such as Hetman Mazepa's cup. At the present time, plans are underway for other important projects, one of which is to be the museum of Ukrainian Folk Art and the other the Ukrainian Bibliographical Reference Library.

It is the duty of the responsible Ukrainians in America and Canada



to support this representation of Ukrainian culture, science and art and to maintain it on the high level which the very location demands. It should be noted that all donations and membership dues given to the Ukrainian Institute are tax exempt and all donors may deduct them every year.

We welcome you all to come and see this great cultural home of the Ukrainians when visiting the City of New York.

## 1966 UYL-NA DONORS

Julian B. Bemko & Michael Chessel

It is a pleasure, once again, to acknowledge your contributions to the Annual Financial Campaign of the UYL-NA Foundation, Inc. Your response to our letter of appeal was most gratifying and we sincerely thank each one of you for your generous support.

Donations are tax exempt and may be sent anytime during the year to our New York office, UYL-NA Foundation, Inc., 2 East 79th Street, New York, New York.

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