



Tom Shepho



CONVENTION ISSUE

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FROM THE PRESIDENT'S DESK

Greetings to All!

I have kept the UYLNA Membership abreast of the League's activities throughout the past year. The recommendations as set forth by the Commissions at the Pittsburgh Convention in 1955 have served as a guide to the Executive Board in bringing about League functions as you so expressed. We have, therefore, adopted this method for future conventions. It will once again give each and everyone of our members the opportunity to set forth their expressions and opinions. The Commissions will welcome any and all ideas and thoughts to improve the League to the majority of its membership.

In this issue I have dispensed with giving you a detailed report, inasmuch as it will be published in the Annual Convention report.

However, I would like to highlight a few of the important undertakings of the League. The Articles of Agreement for the formulation of the UYLNA Foundation have been completed and will be ready for your approval at the Convention Sessions. A new office of Sales Director has been set up and work along these lines has been progressing steadily. Amendments to our Constitution, to meet the ever expanding needs of the present League structure will also be available for your approval. Also, for the first time in the history of the League, a Nominating Committee will function in preparing and submitting names of candidates for the elected offices.

Above all, this year's convention is being sponsored solely by the League with the good help of our Toronto Convention Committee, who are diligently working to make this the most successful convention... thereby the theme "Good Neighbor Convention". We are certainly looking forward to Labor Day Weekend at Buffalo's Hotel Statler.

I would like to take this opportunity to thank the members of the Executive Board for their unstinted efforts and cooperation in carrying out the League's program for the past year.

To each delegate and member, I express on the Board's behalf that you participate in the plenary and commission sessions to the utmost degree in fostering bigger and better objectives for the League.



Sonia Sachno-Klymetz
and Cecil Semchyszyn
soloists at the conven-
tion concert.

THE CONVENTION CONCERT — KLEINMAN'S MUSIC HALL

Two professional ensembles and two rising young Canadian singers will be among the program headliners at the Ukrainian Youth League of North America Convention Concert in Buffalo this Labor Day Weekend.

The program is made up almost entirely of Canadian talent and features Ukrainian artists of the concert stage.

Convention delegates and guests will see and hear two top Canadian Ukrainian groups this year as a Montreal dance group and a Toronto Ukrainian male choir assemble before the lights of Kleinman's Music Hall stage Sunday afternoon of the convention weekend.

Regarded as the top Canadian groups in their respective fields, the Ukrainian Canadian Legion Male Chorus, directed by George Holowko, will sing original compositions, arrangements by the conductor, as well as standard Ukrainian favorites -- while the Montreal UNYF Dance Club under Peter Marunchak will display Ukrainian folk dances combined with polished modern choreographic idioms.

Both of these groups have a host of concert and radio appearances to their credit, while the Montreal dance club has also been a regular Montreal TV feature on the Canadian Broadcasting Corporation network.

Solo highlights of the convention concert array of talent will be the appearance of Toronto soprano Sonia Sachno-Klymetz, who was recently acclaimed by the Ukrainian community in Canada for her appearance in the operetta Hut-zulka Ksenia, later filmed in color --and bass-baritone Cecil Semchyshyn of Winnipeg, who recently sang the Ezio Pinza lead in "South Pacific" produced in Winnipeg by the Guild. The Guild had previously imported name New York stars to sing leads in their shows. After the performance turned in by Mr. Semchyshyn this year, the Guild decided to abandon its practice of looking to the United States for lead role talent.

Instrumental highlight of the concert will be Josephine Chuchman, violinist - one of Toronto's more promising solo and ensemble artists. She has played with the Toronto Symphony Orchestra for the past four years, as well as taking an active part in radio and TV work here. Prior to her symphony work, Miss Chuchman toured Ontario in concert series sponsored by the Ontario Department of Education.

Dressed in smart Canadian Legion blazers, the Ukrainian Male Chorus of 30 picked voices has established a singing reputation second to none among the choral groups of Ontario. It has toured many of the Ukrainian centers in Eastern Canada, and has also appeared on special radio programs here. The choir is unique in that its repertoire also includes Ukrainian adaptations of classical works by the great masters.

Mr. Holowko is a musician of dis-

cerning taste and high ability. His arrangements show that he is rapidly climbing to the ranks of top Ukrainian composers - arrangers in the free world today.

The choir has held annual recitals in Eaton Auditorium in Toronto for the past several years, attended by hundreds of Toronto Ukrainians, and receiving warm acclaim by the local critics.

Peter Marunchak of Montreal has built his club to the ranks of professional entertainers in the last 10 year period. He has been lauded as a solo dancer of rare interpretive abilities, and usually weaves his solo routines into intricate group folk dance sequences.

Sonia Sachno-Klymetz came to Canada only six years ago, has studied voice in pursuit of her life ambition: to be a concert artist. This year the Ukrainian Professional and Businessmen's Club presented her with a \$1,000 scholarship for further vocal studies.

In 1953, Mr. Semchyshyn scored a double triumph at the Winnipeg Musical Festival, drawing highest marks in the 30,000 participant festival classes of Bach sacred solo and operatic solo. He has been a member of the Walter Bononos Ukrainian Male Chorus in Winnipeg since the age of 16. A Gilbert and Sullivan enthusiast, he has appeared in Winnipeg production of the "Gondoliers", "Pirates of Penzance" and "Mikado". Last year he was soloist on a new coast-to-coast TV series, Dances of the Nations. He was also finalist in the CIL Singing Stars of Tomorrow competition.

CONVENTION WELCOME DANCE HOSTS

DETROIT DISTRICT COUNCIL

Headed by Chairman John Sawchuk and Co-Chairman Gerald Bulak, both well known in League circles. The Chairman and the Committee have been meeting well in advance of Convention in planning a well rounded out program for the Welcome Dance to be held Saturday, September 1, 1956, at the Dnipro Hall, 562 Genessee Street, Buffalo.

Members of the Committee are: Rose Sushinsky, Olga Karpinka, Pat Tregurtha, Michael Wichorek, Nick Budzol, Zane Kuryllw and Walter Hubchik, Ann Sedorak, Helen Sedorak, Olga Hubchik, Nell and Will Sosnowsky, Ray and Naida Sepell, Mike Danielson, Joe Hanysz, Marion Senyk and Joseph Bodnar.

The Detroit District Council wishes everyone a most enjoyable evening.

CONVENTION BANQUET AND BALL

OHIO STATE LEAGUE

The Ohio Youth Leaguers once again welcomed the opportunity to participate in the presentation of the annual convention. Upon the request, and with the blessings of the Executive Board, we have launched ourselves whole-heartedly to present the most interesting Banquet (food-wise and program wise) and the most pleasureable Ball of any convention to date.

The Ohio League has a depth of experience and talent to call upon in the formulation of the "best ever" Banquet and Ball, having many past officers of the UYLNA and many more members having a background in the organization of conventions with such a conglomeration of talent ... how can we miss!

Andy Boyko was appointed General Chairman of the Banquet and Ball, with Terry Szmagala Chairman of the Banquet, and Bill Mural Chairman of the Ball. Our aim ... is to insure everyone a Sunday evening of entertainment to be long remembered



WOMEN'S COSTUME OF THE HUTSULS

by Slavka

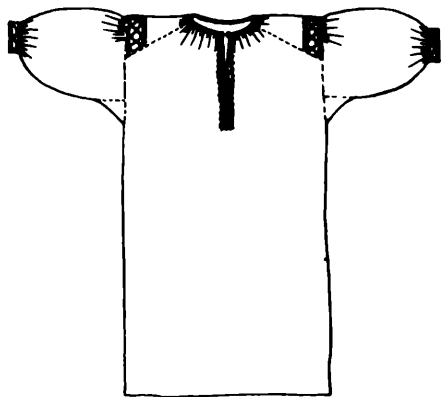
In south-western Ukraine among the beautiful hills and mountains of the Carpathians live the Hutsuls, a rugged and hardy people well-adapted to the rigors of life in a mountainous environment with all its hardships and dangers. Until comparatively recent times they have lived their own life isolated from the outside world, little affected by the historical events that shook Europe, untouched by industrialization.

The beauty and splendor of their mountains has placed its imprint on their character and their esthetic taste and has found its reflection in their handicrafts -- wood carving, embroidery, brass work, colorful Easter eggs. The skill of their fingers and their love of beauty is also shown in their handsome costumes.

While holiday and festive occasions bring out the most exquisitely worked headpieces, shirts, jackets and mocassins, even the everyday dress of the Hutsuls displays much painstaking hand work. Gold and scarlet predominate in the color scheme and sometimes actual threads of gold are woven into the woolen material for the panels of women's skirts. The warm gold color of brass in the form of rivets is generously used in decorating headpieces, jackets, leather belts, mocassins, boots and purses (tashky). Gold coins and brass crosses as well as rare cut coral beads encircle a maiden's neck. These are a double attraction for they not only enhance a girl's beauty but they are also a sure indication of the size of her dowry. A girl of marriageable age wears earrings and exposes her braids. She plaits bright-colored wool into her braids and adorns her head with pom-poms or flowers. A married woman covers her head with a kerchief.

The Hutsul woman's costume is well suited to the needs of a mountaineer. The panelled skirt permits freedom of movements necessary on the treacherous mountain trails and is ideal for wear on horseback. The leather postoly, like the mocassins of North American Indians, provide sure footing on the mountainside and in the forests. The sleeveless jacket of sheepskin with the fur turned towards the body of the wearer is indispensable as year-round protection against the sharp mountain winds.

The Hutsul folk costume has recently been "discovered" by dance groups and choirs in this country and have been used extensively in their



performances. The following brief description of the parts of Hutsul women's costume is given for those who might need some reference in making and arranging their own Hutsul costumes for the stage:

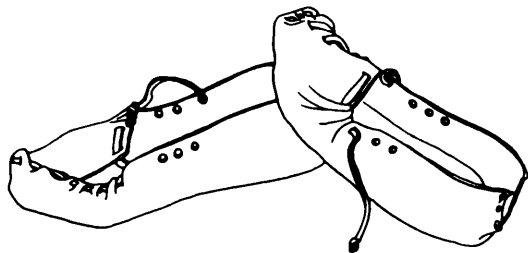
SOROCHKA (shirt) - of white linen with a band of embroidery (ustavka) across the upper arm and a narrow band around the neck and on both sides of the front opening of the shirt. The ustavka design is worked in a weaving stitch (nyz) and consists of geometrical patterns. Scarlet is the dominating color in the embroidery. The shirt is cut full length of rectangular pieces of linen with raglan sleeves which have gusset insets under the arms. The sleeve is full and is gathered just below the ustavka.

PIDTYCHKA (underskirt) - when the sorochka is long, the bottom part of it forms the pidtychka; but when the sorochka is not full-length then a plain white linen pidtychka is worn under the skirt. It is gathered by a drawstring at the waist. Hutsuls rarely embroider the bottom hem of the pidtychka or the sorochka.

ZAPASKY (skirt "aprons") - two panels woven of red wool touched with gold threads. The back section is about one inch longer than the front. Tapes are sewn to the top of the zapasky and it is with these that they are tied around the waist. The back panel is put on first and tied in front. The front panel overlaps it on both sides at the hips and is tied behind.

KRAYKA (girdle, sash) - long narrow band woven of colored wool which goes around the waist many times. Holds the zapasky in place. The ends hang at the hip one on either side.

NAMYSTO, KORALI (necklaces) - of red coral beads as well as coins medallions, engraved brass crosses. These are worn as an indication of a girl's wealth. Glass beads are not appropriate.



UPLITACH (headband) - of colored plaited wool strands and ornaments. Encircles the head and is intricately braided with the hair in the back. The nachiltse is a simpler version of this headband. It is a narrow band of colored wool which ties under the hair in back. Clusters of woollen pom-poms or flowers are tacked to the headband over the ears.

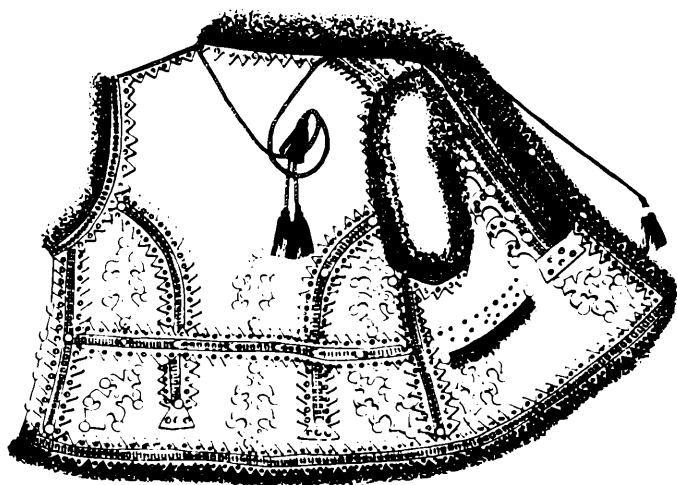
KHUSTKA (headkerchief) - square of floral or paisley challis wool, folded once to form a triangle. It covers the hair and the ears and is tied over the tail of the triangle in the back. Since the khustka is traditionally worn by married women it is not suitable for wear by dancers.

KIPTAR (sleeveless jacket) - of sheepskin with the fur toward the body; trimmed with fur along the edges and adorned with brass rivets. A kiptar suitable for use on the stage can be made of white felt edged with a black wool fringe. It

can be trimmed with strips of felt cut in a "toothed" pattern and adorned with brass rivets which can be bought in hobby shops.

KAPCHURI (socks) - of heavy brightly-colored wool, cuffed or fronted with a woven geometric design. Bright red is a good color. Instead of socks Hutsul women also wear strips of cloth that are wound around the feet to above the ankles. Putting these on in such a way that they are both comfortable and neat is an acquired art and may present difficulties, particularly for dancing.

POSTOLY (mocassins) - are made of rectangular pieces of sturdy but pliable leather. They are gathered to a point in front and sewn together in the back with leather strips. A thong of the same leather is used to hold the postoly securely on the feet and is laced across the instep and around the ankles.





CHILDREN OF THE HIGHLAND

by Ivan Luchka

NOTE: The Hutsul region, like all of Ukraine, has from the end of the first war (and particularly since 1945) undergone radical changes; changes which are still taking place. The following account of the Hutsuls is based on material gathered in the second half of the nineteenth century. It probably does not apply at all today.

But even so it describes what we in North America have come traditionally to consider HUTSULSHCHYNA and its inhabitants, the Hutsuls, as being. It attempts to show the Hutsuls before the changes came.

Not far from where the majestic Carpathians change their eastward course and begin their mighty sweep to the south, in the shadow of the mysterious brooding CHORNOHORA* lies HUTSULSHCHYNA -- the land of the Hutsuls. Their villages lie in the valleys and lowlands as if they had been scattered there at random by the hand of a capricious giant. Around them, towering up toward the clouds, lie the green mountains with their swift and treacherous rivers and the everlasting murmur of the winds through the pine trees. On the flanks of those mountains lie the pasturelands where the Hutsuls' cattle and sheep graze; there grow the forests in which the Hutsul earns a livelihood with his swift ax. But also from these mountains when night comes and the cold mist swirls down to the edge of the village come evil spirits seeking to delude and entrap the unwary, to take their lives and to steal their souls. In the forests lurk bears and wolves ready to wreak havoc on herd and flock.

The mountains with their terror and their beauty, the sweeping VER-KHOVYNA, are the Hutsul's life and his death. On every Hutsul's soul when he is born is seared the mark of the highland, he belongs to the mountains and no matter where he might wander one day or how far from them he might stray, he can never loosen their hold on him.

* The "Black Mountain" -- scene of the exploits of Dovbush, colorful XVIIth Century brigand and Hutsul Robin Hood.

No one knows how long the Hutsuls have lived in the Mountains. There were settlements there six centuries ago and men from the mountains took part in Khmelnytsky's uprising against Poland in 1648. Some say that the original Hutsuls came from Podillya during the Tartar incursions, fleeing to the mountains for refuge. Their name is thus but a corruption of the word KOCHUL (from KOCHUVATY -- to lead a nomadic life, to wander) for they wandered from Podillya into the mountains to escape the Horde. Others insist that the word "Hutsul" comes from the Romanian HUTSAN, HUTS-UL which means -- "a thief". Certain it is that this name was given them in the last century and half for it was unknown as recently as the 1790's.

The quarter-million Hutsuls live in a comparatively small area of the Carpathians bounded on the south by the Romanian border, on the west by Carpatho-Ukraine and by Bukovina on the east. Adjacent sections of both Carpatho-Ukraine and Bukovina have a predominantly Hutsul population.

Even among themselves the Hutsuls draw lines of discrimination. Those from the heart of the VER-KHOVYNA (highland) -- regions of Zhabye, Kryvorivnya, Yaseniv, Holiv, Perekhresne, Zelena, Yavornyky, Vorokhta, Hryniava, Dovhopole and Fereskuly -- claim that they are the "real" Hutsuls and view others with disdain. For Bukovinian Hutsuls they have the contemptuous epithet -- BARANY, rams.

Because they are isolated from the outside world to such a large

extent, it is possible to speak of Hutsul types -- in the physical sense. Hutsul men are generally of medium build, well proportioned with brown eyes. Their hair is either brown or darker and blonde men are unknown among them. Their faces tend to the oval, oblong rather than round. Their noses are straight and their hair long and without waves (kept in place by generous smearings of butter).

The women are also of medium height and of the same general type as the men except that blonde Hutsul women may be encountered. Hutsul women are famous for their beauty. Both the men and women carry themselves proudly, their carriage is almost haughty, their bodily movements energetic, decisive, vital. They are a proud people, given to vanity and boasting and like all such, are sensitive quick to take offense and very slow to forgive. This has made them vindictive and merciless in their revenge, and has led to lawsuits over real or imagined wrongs (frequently trivial) which ended only when both parties had been ruined by the expense of the proceedings; or else to vendettas in which blood was spilled and lives taken.

His surroundings affect the Hutsul's outlook on life and determine his mode of living. The beauty of the mountains have aroused and kept alive in him the desire for beauty and beautiful things. The Hutsul costume is perhaps the most ornate of any Ukrainian folk costume (it is not, strictly speaking, a Ukrainian type of costume but belongs to the South Balkan type and is all that has remained of the population pressure exerted

on the Hutsuls from Romania). The Hutsul home and objects of everyday use are all ornamented in one way or another, often quite intricately. Here again is found the influence of his natural surroundings. Not only does the beauty of the mountains inspire the Hutsul to seek to beautify what he makes and uses, but the fact that there is little arable land in the mountains means that Hutsuls do not know the heavy and fatiguing work in the fields. This makes his hand "light" and suitable for fine work. In addition he has much free time to do ornamentation -- in the summertime while tending his cattle or sheep, in the wintertime while waiting out the short days and long evenings until spring which leave him with little to do.

The main vocations of the Hutsuls are the raising of cattle (this includes cows, sheep, goats, swine and horses) and lumbering. In the spring the herds are driven to the upland pastures by shepherds who stay with them all summer and do not return to the villages in the valley until the fall. From time to time they are visited by their friends and kin who make the long trek up the mountainside almost as if it were a kind of pilgrimage. Lumbering, too, takes the menfolk away from the homes and families for months at a time. This is a dangerous occupation particularly since it often entails riding rafts of logs down the tricky mountain rivers to the sawmills far down stream. But lumbering gives a youth a certain prestige. While he is small he is called a KHLOPETS, then after puberty he becomes a PARUBOK but he does not achieve the desirable status of LEHIN (also legin) until he is old

enough and skillful enough to work in the forest with an ax. Then he becomes an independent member of the community and a desirable catch for some lucky girl.

The Hutsuls have well developed home industries -- wood-carving, rugweaving, brass products and ornaments. A very high degree of skill has been achieved by individual Hutsul craftsmen and this has made their products popular both among their own people and in the "outside" world. In wood-carving the names of Yurko Shkryblyak and Marko Mehedynyuk are outstanding. Both worked in the second half of the nineteenth century and both introduced radical innovations in their craft. Shkryblyak was the first Hutsul craftsman to inlay his creations with colored beads. Although without art training, both these men, by their taste and artistry, have left their mark on Hutsul wood-carving which is still evident today. An offshoot of wood-carving is the making of wooden spoons in which Hutsul craftsmen excel. Hutsuls, too, are unsurpassed in their ability to build wooden buildings including churches, often quite large, in which the Byzantine style has been preserved.

But taken all in all, Hutsulshchyna is economically a marginal region. Economic want has forced many Hutsuls to leave their mountains and look for work in other parts of Ukraine and Eastern Europe (and even across the sea). The VERKHOVYNA is one of the poorer parts of Ukraine.

This poverty is well reflected in the diet of the Hutsuls. It is bland and monotonous. Corn and potatoes are the staple foods along with

dairy products. Cornbread, corn-pone, cheese, potatoes and beans are old standbys. The sameness of the food leads to the widespread use of seasoning -- salt, pepper, paprika, garlic, herbs, onions and spices (when it is possible to get them). This is perhaps why when they smoke (and almost all Hutsuls do) they use the strongest tobacco available, even soaking it in whiskey. They like their tobacco to be LYUTY (fierce). The men smoke pipes of brass while old women use clay pipes.

The constant insecurity in which the Hutsuls live -- both the dangers to be found in the forests and mountains and the economic poverty -- has made them devout and pious in their religion to the point of superstition. Although nomin-

ally Christian, their spiritual life still includes much that has been left over from pagan days. The "hex" and the "evil eye" are still taken seriously and they have elaborate ceremonials for warding off the malign effects of spells. They often follow surreptitious rituals (even in church) as a means of gaining special favors or powers in gambling, in the hunt or in some other part of their lives. They even have their own special prayers which they recite although these are not sanctioned by the ecclesiastical authorities.

Fasts in Hutsulshchyna are observed scrupulously. Girls believe that fasting will help them get married sooner. Sometimes a Hutsul will set himself a personal fast to gain some special favor.

* * * *

With all their shortcomings, and with all their good qualities, Hutsuls are still members of the Ukrainian family. They have done much to make Ukraine synonymous with beauty and to make the land from which our parents came one of the most interesting and colorful in Europe -- Europe only? -- No, in the whole world.



ARE YOU A MARGINAL MAN?

by Helen Brudny
UYL-NA Cultural Director

Before you decide as to whether or not you fit into this category, let me define a "marginal man".

Sociologists have given the term of "marginal man" to those persons who are racial or cultural hybrids. However, here we shall consider only the classification of the cultural hybrid -- a man living and sharing in the cultural life and traditions of two peoples -- a man on the margin of two cultures and two societies.

Most of us who are first generation Americans of Ukrainian parentage fall into this marginal group. As native-born residents we are identified with the land of our birth and its institutions; but as children of immigrants we absorb much of the culture carried over from the "old country". As

such, we are the meeting point of two streams of culture. (It is interesting to note that really we do not fit exactly in one or the other of the two cultures, since we **are** not formed exclusively from either mold). To the extent that the two cultures conflict, we experience this conflict as a personal problem. However, a man is a flexible and teachable being having a nature of multiple potentialities which enable him to fit into the most varied of culture patterns and social organizations. Adjustment or maladjustment depends a great deal on the individual.

Usually the first language learned is the mother tongue of the parents. Within the family group we acquire standards of morals and religion, food and health habits, stemming from the parental home in Europe. Even the sentiments and patterns of thought will be somewhat foreign in origin. When the young child enters school, he accepts the standards and views of his classmates taking on new standards of dress, diet, language hygiene and play.

Young people are often frustrated by the conflict between their home life and the life they know outside the intimate circle of the home. Especially during the teen-age years when there is an obvious struggle for individuality and independence. This often causes family disorganization and disharmony. Cultural conflicts are an important source of many of

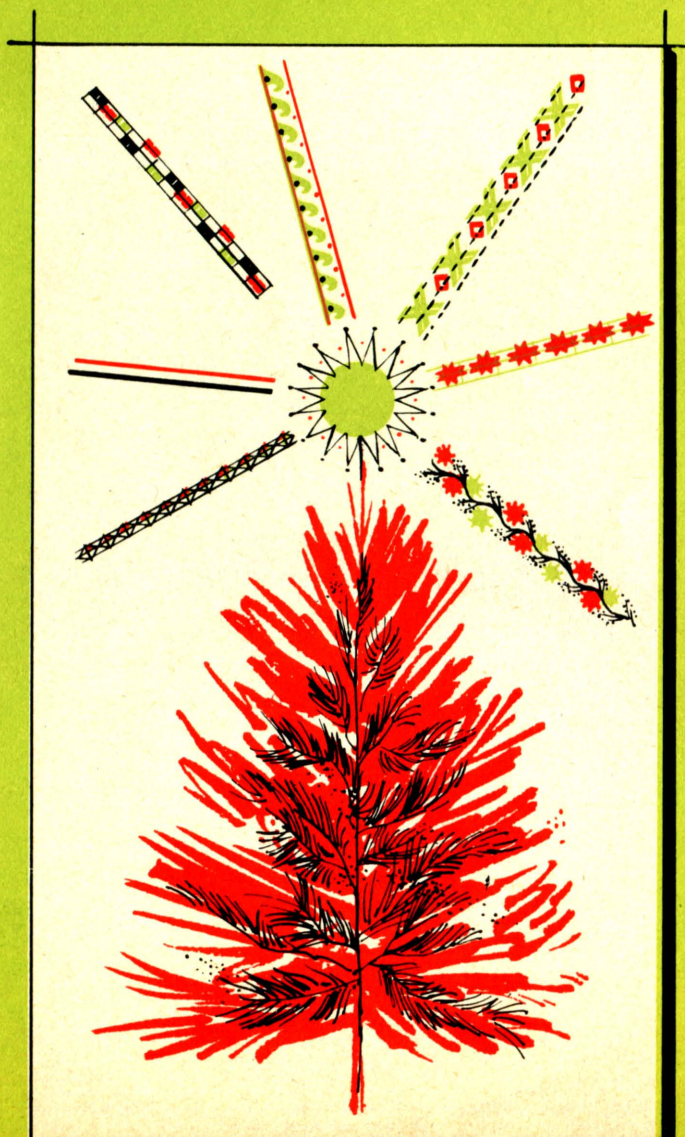
the difficulties of young people. (We are fundamentally social beings and by our very nature seek social approval and acceptance in society).

Assimilation is not always possible in every community the attitude of the dominant group may be such that no matter how completely individuals of minority groups take over its culture patterns, they are still made to feel they do not belong. However, the "marginal man" is the key personality in the fusing of cultures. It is through him that cultures meet, conflict, and eventually work out some kind of mutual adjustment and interpenetration.

Generally speaking, the attitude concerning this situation is changing somewhat; with the enormous amount of travel in foreign countries, people are beginning to realize the advantages of knowing foreign languages, learning about the history of other nations, and studying the folkways and culture patterns of other peoples manifesting their folk art and traditions. All these things help make us aware of the vastness of the world and of its many treasures.

It is true that in the world's history we can find no evidence of a country equal to America founded on a constitution that is an answer to man's hope for freedom, but we ought also to honor and love the land of our ancestors. Be proud of your Ukrainian heritage!

**YOUR NEW 1956
CHRISTMAS CARDS**



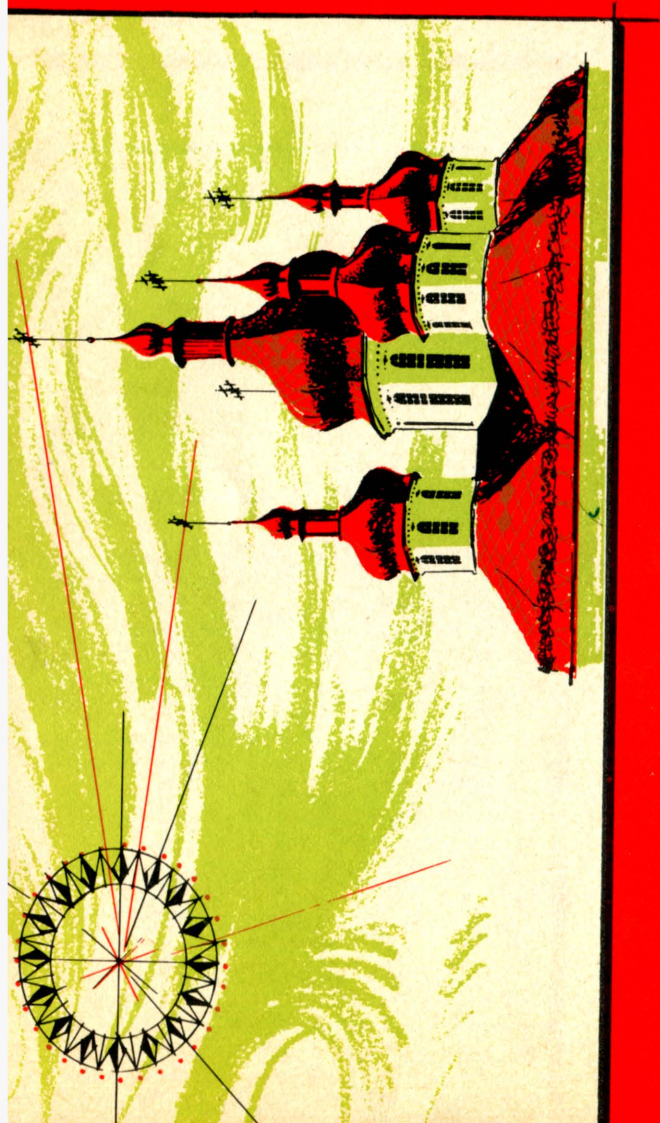


MAS CARDS FOR \$1.00

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UKRAINIAN YOUTH LEAGUE
OF NORTH AMERICA, INC.







MR. AND MRS.
JOSEPH M. KOCHAN—
THEIR TREASURES
OF UKRAINE

What may have started out just to be a part-time hobby has turned out to be one of the largest private collections of Ukrainian folk art in the United States and Canada. For the past forty years Mr. & Mrs. Joseph M. Kochan, residing in Joliet, Illinois, have collected a vast assortment of a really impressive display of Ukrainian folk art treasures, books, periodicals and stamps.

To start at the beginning, Mr. Kochan arrived in the United States in 1913 with a few articles he had collected during his childhood and could not part with upon leaving his home in Ukraine. Returning to his fatherland in 1930, he married his childhood sweetheart, who at the time was teaching school in the Carpathian Mountains. Mrs. Kochan's hobby coincided with that of her husband's, for she too was a collector of Ukrainian folk arts. Among Mrs. Kochan's treasures were many embroidered pieces, including shirts, towels and scarves which she had intricately embroidered herself. By the time they were ready to leave Ukraine for America shortly after they were married, they had with them, together with Mrs. Kochan's collection, many, many more articles which they had acquired in traveling across Ukraine.

The collection owned by these two charming people today, not only includes such items as various embroideries, ceramics, inlaid work and Easter eggs, but also many antiques, or rather museum pieces, some dating back as far as 1642. The museum pieces include wooden and brass flasks, pistols, powder horns, knives, pouches, candelabra,

crosses and jewelry. Another part of this priceless collection is a library. Here the Kochans have one of the most complete libraries of Ukrainian books and literature, as well as many English-language books about Ukraine.

Mr. Kochan, a bookbinder by trade, is also a well-known stamp collector. Here can be found one of the largest and rarest Ukrainian stamp collections in the Western Hemisphere.

Rare collections, such as owned by Mr. and Mrs. Kochan, should be shared by others. This the Kochans believe, for during the past 26 years, they have exhibited their treasures many times throughout the United States and Canada. To realize how far they have traveled with their precious possessions, we list a few of the exhibition cities:

17th and 18th Century hand-carved candelabra from Hutchulchyna, with the carved heads representing various patron saints.



Chicago's Main Library; Detroit's Industrial Museum; Michigan's Mary Grove College; Los Angeles, Free Press Show; New York's International Exhibit, Madison Square Garden; The University of Illinois; Bloomington Indiana University and the Windsor, Canada, International Exhibit.

Today, with Ukraine under the Communist-Russian rule, and their slow but steady annihilation of the Ukrainian people, the collection owned by the Kochans is of greater value to the world than ever before. We, therefore, the members of the Ukrainian Youth League of North America, wish to pay tribute to Mr. & Mrs. Kochan for their unstinting efforts in acquiring and exhibiting their collection of Ukrainian folk arts these many years. We also sincerely thank them for the use of a part of their collection, as shown in the last two issues of the TREND and in the UKRAINIAN ARTS BOOK.

To you both, Mr. and Mrs. Joseph M. Kochan, *muchas simas*

Intricately carved barrels and water flasks, with the top extreme left water flask (wooden, covered with copper and tin and handsomely designed) bears a date of 1642.





Hand-tooled 17th-18th Century pistols and powder-horns -- part of the Kochan's museum pieces.



JOHN J. KORNEY

UKRAINIAN

BANKER - LAWYER

When John J. Korney was born in Grand Rapids, Michigan on April 24, 1908, there were only about thirty scattered Ukrainian families in the "Furniture Capitol of the World", and their breadwinners were all highly skilled cabinet makers. There were no Ukrainian churches or schools in the vicinity.

After graduating from Grand Rapids Union High School in 1927, the family moved to Lansing where John enrolled at Michigan State University, taking part in most campus activities. His perfected musical hobby was to help pay his way through college.

It was in the early twenties that John took saxophone and clarinet lessons and organized his first dance orchestra, the Michigan Night Hawks. Their music was good enough to book them into the popular Warm Friend Hotel in Holland Michigan and regular Monday night broadcasts followed over radio station WOOD, Grand Rapids. John received his greatest thrill when he was selected as one of three Kent county high school musicians to play under the baton of the late, world-famous, John Philip Sousa when his band toured the midwestern states. While on campus John was also a member of the famous Michigan State University marching band and the Intercollegiate Symphony.

During the depression's year of 1931, John graduated from Michigan State University with a Bachelor of Arts degree in Business Administration and became associated with the Bankers Trust Company of Detroit where he eventually rose to the rank of Vice President and Trust Officer in charge of estate administration. It was during this period that he co-authored a 112 page handbook for lawyers entitled, "Suggested Aids for Drawing Wills and Trusts". Two editions were published and over 10,000 copies circulated among lawyers and law schools in the State of Michigan. Some twenty other technical publications followed.

While still with Bankers Trust Company of Detroit, he attended evening classes of the University of Detroit Law School and in 1943 graduated with an LLB degree. For excelling in labor law, a new field at that time, he was given an award by The Lawyers Co-operative Publishing Company of Rochester, New York.

When Bankers Trust Company of Detroit consolidated with the Equitable Trust Company and finally with the Detroit Trust Company in 1950 John became associated with the Bank of the Commonwealth in the New Business Development Division. He was gradually promoted from Assistant Cashier to his present position of Vice President.

Active in professional and community affairs, the Michigan Junior Chamber of Commerce in 1949 picked him as, "the outstanding young man of the year" from a field of 67 candidates representing 34 cities. He is Past President of the Detroit Chapter, American Institute of Banking; Chairman, Board of Trustees of Michigan State University; National Member, Committee on Economic Development; Chancellor, Delta Theta Phi; Financial Secretary, Ukrainian Graduates; and member of the Detroit Bankers Club, Detroit Board of Commerce and Detroit Athletic Club.

His parents, Mr. & Mrs. Onufrey Korney, came to the United States in 1906 from the province of Galicia, Austria. His father was a master cabinet maker and finisher. Mr. Korney's two brothers, Andrew J. and Walter J., are both engineers.

Married since 1943 to Margaret E. Ruggles of Lansing, they have three children, Douglas, Margaret Anne and Mary Kathleen. Mrs. Korney, a graduate of Central Michigan College majored in Education and taught in the Ionia and Lansing school systems.



Tom Shepho

DANCES OF THE HIGHLANDERS

by John O. Flis

The folk dances of the world represent works of a given culture, embodying therein, the temperament and personality of a people.

Among the many folk dances of Ukraine, no other dances are loved more than those originating from the Hutsul people -- the Highlanders of the Carpathian mountains.

The Hutsul people, because of their environments, have a few "symbols" or "trade-marks" peculiar to them. One such "trade-mark" is the "topir", an axe-cane carried by the Hutsul at all times used to help him climb the steep mountains, as a weapon for self-protection against wild life and for a number of other purposes.

The other popular "trade-mark" is the "trembita", a 12 foot horn emitting a somewhat raspy sound, which, much like the bugle in the military, serves as a means of communications between persons and villages. The "trembita" announces for all the Carpathian hills to re-echo, the birth, the marriage and the death of each member of the community.

When the warmth of the spring sun

melts the great snows on the mountainsides, a familiar sight is a Hutsul standing on the nearest high peak, communicating with the neighboring villages, arranging for a spring festival at which the youth of each village would display the best of its dances and choral music. At these festivals, the dance groups, which had been rehearsing during the winter months display the "Kolomeyka", "Hutsulka", "Hutsulochka", "Arkan" and many others. Each village seems to have its favorite dance and the youth living there excel in it.

Their dances are performed to a faster and more fiery tempo than that used in other provinces of Ukraine. Therefore, the dancers, of necessity, do not lift their feet up as high as do their brethren, even though the particular dance step may be identical.

The Hutsul dances may be divided into two broad categories:

Kolomeyka dances
Kolomeyka-Kozak dances

In the broad classification of the "Kolomeyka" dances we find "Kolomeyka Siyanka", "Kolomeyka



for two pairs", "Kolo", "Ruina", "Tropot", "Trisunka", "Piutorok" "Czaban", "Hrebinec", "Zirnycia" "Maszyneria", "Stilczuk", "Podoshkova", "Werchowyna", etc. All the Kolomeyka dances resemble each other in a number of ways among which is the repetitious use of the "kolo", the "holubchik" and the "shuffle". The Kolomeyka has its origin in the town of Kolomyia, a typical Hutsul community. What the Czardash is to the Hungarians, the Waltz to Vienna, so the "Kolomeyka" is to our Hutsulshchyna. The Kolomeyka dances are very similar in pattern to the dances of neighboring countries; the "Nigun" of Israel, the "Kolo" of Yugoslavia, the "Tatra" of Poland.

The limitless number of steps which can be performed, as well as the great number of people that can partake in this dance, make the "Kolomeyka" a great favorite among the Hutsuls. The performance of these dances is always

spirited and vigorous. Often the leader of the dance calls out the names of the figures and steps to be performed, while the spectators clap hands to rhythm and urge the dancers to perform with greater abandon. A few verses of Kolomeyka music by the spectators affords the dancers an opportunity to rest, after which dancing is resumed and continued until all tire. The steps and patterns performed in each locality differ, but the "kolo", "holubchik" and the "shuffle" are used throughout Hutsulshchyna. The repetitious use of these steps adds continuity and are interjected after each of the other steps.

In the classification of the Kolomeyka-Kozak dances we find the "Kozak-Holar", "Holub", "Kruhlyk", "Tropak", "Hajduk", "Tropachok", "Hutsulka", "Hutsulochka" and others. These dances retain their Hutsul qualities but in them we find limited use of the

"holubchik" and "shuffle" and a complete absence of the "kolo". The steps and patterns resemble more closely those performed in the other provinces of Ukraine.

The "Hutsulka", a couple dance, is performed to a fiery tempo and the steps and patterns used show a definite Kozak influence. The "Hutsulochka", on the other hand, is performed by girls only, and is symbolic of Hutsul womanhood, as the name itself indicates. Interspersed with dancing, and while performing the "shuffle" the girls may interject a few comical verses dwelling on life, love and other matters of significance in their lives.

Outside of the two broad classifications of Hutsul dances outlined above, the dance that perhaps is more closely identified with the Hutsuls is the "Arkan". It is a very picturesque dance performed by men only. The popular belief of the origin of the "Arkan" lies in pre-Christian Scythian times, when it was performed during festivities in honor of the daughter of the Sun God, who was the Goddess of the cult of home fire. The official symbol of this Goddess was an eight-pronged star, and by tradition this dance is performed by multiples of eight. At one phase of the dance, the alternate dancers slide their feet together into the center of a circle, and being held up by the other dancers, form an eight pronged star.

In ancient times the leader of the

tribe, carrying a mace or a club as a symbol of his authority, led the young warriors who would line up for this dance. At the present time, the leader carries a "topir" and much like his earlier predecessor, shouts out names of certain steps to the dancers. After performing the steps shouted out by the leader, the dancers return to the basic "Arkan" step performed to six counts.

The "Arkan" involves stamping movements originally done as a part of spring fertility rituals. Stamping, in primitive times, was associated with fertility of the soil. Thus you would hear the leader shout out, "stamp once", "once again", "once for your mother", "once for your father", and the brother, sister and the favorite girl would also receive their share of good wishes. Variations of the "Arkan" can be found as far from Ukraine as Armenia, Turkey, Greece, Israel and Lithuania.

Besides the dances described above, the Kozak dances performed in other parts of Ukraine enjoy wide popularity among the Hutsuls. In the days of the Magyar revolt against the Austrians, the Ukrainian Kozaks were sent to suppress the rebellion. On their way back, many kozaks instead of returning to Russian tyranny, settled in Carpatho Ukraine, bringing with them their exciting dances. The "Kozak", "Kozachok", "Hopak", and other Kozak dances are therefore enjoyed by the Hutsuls as much as they enjoy their own "Kolomeyka".

"THE CINEMA"

• UKRAINIAN FILMS WHICH MAY
BE PURCHASED OR RENTED --
AVAILABLE TO ALL OF US

Following the modern trend to increased use of educational films, Ukrainians might do well to utilize films on Ukrainian themes for educational (promotional) means amongst themselves and among non-Ukrainians. With this in mind a listing of Ukrainian films available for rental and/or purchase in the United States and Canada is herewith given. No attempt has been made to review or criticize the films, although an asterisk has been placed beside the titles of those films readily available and most valuable (in the author's opinion) in promoting Ukrainian culture.

Ukrainian feature films, apart from their entertainment value, generally depict national dress, songs, music and dances and (if shot on location) Ukraine's natural beauty. Accordingly, they have been included in the compilation.

The majority of subjects can be rented, some can be purchased and one film (Canadian Heritage) is available on a free-loan basis. For more information about specific films, readers can contact the distributors referred to at the end of each listing (e. g. Apply Av) Complete addresses are given at the end of the article.

Prices, if known, have been quoted but are subject to change. To save space, the salient points of the films are denoted by symbols, as follows: Av - Avramenko; b&w - black and white; col - color; CNR - Canadian National Railways; com - commentary; Eng - English; Fr - French; hr - hour(s); IFB - International Film Bureau; mm - millimeter; min - minutes; NFB - National film Board; sd - sound; Ukr - Ukrainian; w - with.

DOCUMENTARY FILMS

Bandurist Chorus - Short film of the Ukrainian Bandurist Chorus in performance. 16 mm, sd, b&w. Apply Soluk.

Canadian Heritage - Portrays the cultures that have been brought to Canada from other lands, including Ukraine. Only two minutes are devoted to Ukrainian embroidery, Easter eggs and a Hutsul dance, but this footage is excellent and could be used in conjunction with a talk or display of Ukrainian arts and crafts, 25 min, Eng, 16 mm, sd, col, free-loan. Apply CNR.

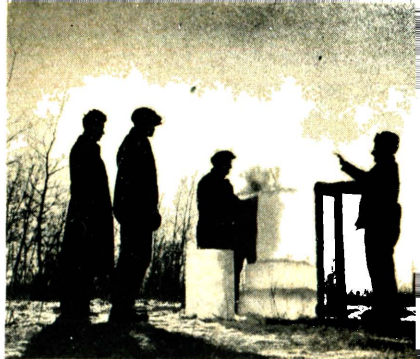
Hutsulshchyna and Halychyna - Pre-war (mid 30's) filming of the Ukrainian, who live in the Carpathian Mountains and Western Ukraine, some of their customs, and the natural scenery of these regions. Approx. 90 min, Ukr w Eng com, 16 mm, sd, b&w. Apply Nowak.

New Home in the West - Account of Ukrainian pioneer settlement on the Canadian prairies. The toil of the first settlers in contrast with present day conditions and with scenes from the gold jubilee (1951) of the first Ukrainians' coming to Canada. NFB production, now withdrawn from stock, but may be found in some local Canadian libraries. 14 min, Eng & Ukr, 16 mm, sd, col.

Tragedy of Carpatho-Ukraine - Documentary film of the period (1938-39) when Carpatho-Ukraine was struggling for independence. Kalyna Lesiuk Film Corp. production. Ukr w Eng com, 16 & 35 mm, sd, b&w. Apply Lepcan.

* Treasures of Ukraine - Depicts original costumes from various districts of Ukraine and includes Ukrainian songs, dances and folk-lore.

With ice blocks they have cut in the river, Ukrainians build the cross used for the Ukrainian ceremony of the blessing of water on Jordan Day (January 19th). Scene from UKRAINIAN WINTER HOLIDAY, courtesy of the National Film Board of Canada.



Winner of honor award at Canadian Film Festival. Produced in Toronto by Drs. Michael Lucyk, Frank Martyniuk and Elias Wachna, with narration by John Fisher of the CBC. 45 min, Eng, 16 mm, sd, col. Rental \$35.

* Triumph - Feature length film of Vasile Avramenko's Ukrainian Dance Group from its formation to present times. Shows the dancers performing at the Chicago World's Fair and on the grounds of the White House for Mrs. Eleanor Roosevelt and audience. Eng, 16 mm, sd, b&w. Apply Av.

* Ukrainian Concert Hall - Authentic Ukrainian ballet, opera, folk songs and folk dances by outstanding Ukrainian artists. Nearly 2 hrs, Ukr w Eng com, 16 mm, sd, col. Apply Lepcan.

Ukrainian Dance - Traditional music and dances performed by the Ukrainian Canadians of Manitoba. NFB production. 16 min, Eng, 16 mm, sd, col. Purchase NFB \$160-col, \$80-b&w. Rental Con (\$6) and Dennis.

Ukrainians in Eastern Canada - Ukr w Eng com, 16 mm, sd, b&w. Apply Lepcan.

* Ukrainian Winter Holiday (also known as Ukrainian Christmas) - Portrays Christmas celebrations in a Ukrainian community near

Winnipeg, Manitoba, including Holy Supper on Christmas Eve, caroling solemn Christmas ceremonies in the Ukrainian Orthodox Church and the building of a cross of ice for Jordan Day. NFB film, 22 min. Eng, 16 mm, sd, b&w. Purchase NFB \$160-col, \$80-b&w. Rental Con IFB and Dennis (all \$6).

FEATURE FILMS

Chornomorts! (Black Sea Cossacks) - Musical based on Kucharenko's Ukrainian national operetta. Music by M. Lysenko. Ukr, 16 mm, sd, col. Apply Lepcan.

Hutsulka Ksenia (Ksenia the Hutsul Girl) - New Ukrainian musical produced in Canada by Orbit Film Corporation. Based on operetta written by Yaroslav Barnych of Lorain, Ohio. Ukr w Eng credits, 16 mm, sd, col. Apply Orbit (Canada) or Sharavan (U.S.)

Lviwski Katakomby (Catacombs Behind the Iron Curtain) - Action takes place in Lviw after the Second World War, and deals with persecution of the Ukrainian Insurgent Army. Ukr w Eng com, 16 mm, sd, b&w. Apply Soluk.

Mariyka Nevirnytsia (Mary the Unfaithful) - A Czechoslovakian production in Ukrainian. 16 mm, sd, b&w. Apply Av.

Marusia - Musical based on the Ukrainian folk drama "Oy ne Khody Hryciu na vecherny" (Harry, don't go dancing in the evening) by M. Starytsky. Choral and vocal music arranged and directed by the late Dr. Alexander Koshetz, orchestral score by Prof. Roman Prydatkevych. Ukr w Eng subtitles, 16 & 35 mm, sd, b&w. Apply Av.

Natalka Poltavka (The Girl From Poltava) - First Ukrainian talking picture produced. Based on the oldest Ukrainian operetta, written in 1818 by Ivan Kotlarevsky. Ukr w Eng subtitles, 16 & 35 mm, sd, b&w. Apply Av.

Natalka Poltavka (French production) - Produced by Ukrainians living in France, this film was awarded a bronze medal at the 1954 International Film Festival at Cannes. Has been given mild reception in North America because of poor synchronization of sound. Ukr w Fr com, 16 mm, sd, col. Apply Moklak.

Romans v Karpatakh (Romance in the Carpathian Mountains) - Story combines love, intrigue and tragedy. Originally produced by a Polish company, the film has been adapted into Ukrainian by Soluk Films and is worthy of mention because of its scenic value. Filmed on location in the Carpathian mountains. Ukr, 16mm, sd, b&w. Apply Soluk.

Taras Bulba - German production based on the Ukrainian opera of the same name. Ukr, 16 mm, sd, b&w. Apply Av.

Zaporozhets Za Dunayem (Cossacks in Exile or Cossacks Beyond the Danube) - based on a Ukrainian opera. Music by Prof. Antony Rudnický Ukr, 16 & 35 mm, sd, b&w. Apply Av.

Zaporozhets Za Dunayem - The original Zaporozhets film, featuring Ukrainian film stars Ivan Patorzhynsky and Maria Lytvynenko-Volgmut. Based on the Ukrainian comic opera by G. Artemovsky. Ukr w Eng com, 16 mm, sd, col. Apply Lepcan

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Avramenko Film Productions Inc.
c/o V. Avramenko
4 St. Marks Place
New York, New York

Wm. M. Dennis Film Libraries
2506 1/2 West 7th Street
Los Angeles, California

Canadian National Railways
384 St. James Street
Montreal, Quebec

International Film Bureau
57 East Jackson Blvd.
Chicago 4, Illinois

Canadian National Railways
630 Fifth Avenue
New York 20, New York

Wm. Lepcan Film Service
2028 23rd Street
Astoria 5, New York

Contemporary Films Inc.
13 East 37th Street
New York 16, New York

Gregory Moklak
322 East 6th Street
New York, New York

National Film Board of Canada
630 Fifth Avenue
New York 20, New York

William Sharavan
262 Genesee Street
Buffalo, New York

Mykola Nowak
1811 Essie Street
Los Angeles 36, California

Bohdan Soluk
P. O. Box 1063
Station C
Toronto, Ontario

Orbit Film Corporation
c/o William Hultay, Pres.
254 Jarvis Street
Toronto, Ontario

Dr. Elias Wachna
386 Bathurst Street
Toronto, Ontario

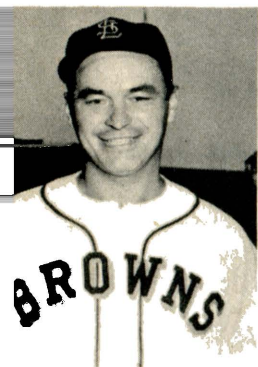
UKRAINIAN

SPORTS

PERSONALITIES

by Alexander F. Danko

BASEBALL



HARRY DORISH, a 33 year old native of Swoyerville Pennsylvania, who stands 5:11" and weighs 190 lbs., has been a fine right-handed relief pitcher for nine years in the major leagues. Brought up from Louisville in the American Association by the Boston Red Sox, Harry has also hurled for the now defunct St. Louis Browns, the Chicago White Sox, Baltimore Orioles and early this season was traded back to his old club, the pennant-contending Boston Red Sox.

Dorish, whose folks originated from Carpatho-Ukraine, was a former all-around athlete in Swoyerville High School circles. He is married and a father of two children.

HOCKEY

Since all major hockey clubs start their pre-season one month-plus training sessions around the second week in September, we are spotlighting several Ukrainian-Canadians who are stars with their respective clubs and will again, no doubt, be earning the plaudits of the fans.

Leading off with "TOUGH" TONY LESWICK, formerly with the N. Y. Rangers, Detroit Red Wings and now with the Chicago Black Hawks, we have a chunky and rugged "iron man" who carries 160 lbs. on his solid 5:6" frame. Tony has missed only one game in ten years, and if any of you have seen this crowd pleaser perform, you would realize how truly remarkable this record is in this gruelling sport. Tony's specialty, aside from scoring winning goals in crucial games, is penalty-killing and hawking the opposing teams' stars and rendering them ineffective such as Montreal's M. Richard and Detroit's G. Howe. His is also known as a trouble-shooter and general all-around handy man.

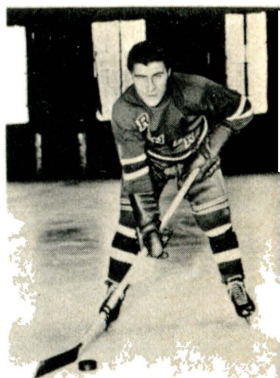
Tony is married and a family man. He is the younger brother of the late JACK, who played for the Chicago Black Hawks, too, about 15 years ago, and PETER, former N. Y. American's and Cleveland Barons high scorer. Born on March 17 (St. Patrick's Day), Tony claims the Irish are lucky for that reason.

Teaming with little Tony on the Chicago Hawks, and also a former N. Y. Ranger, is big NICK MICKOSKI a fine high-scoring performer who carries 195 lbs. on his powerful 6:2" frame. Since a 20 goal scorer in hockey is comparable to a .300 hitter or 20 game winner in baseball, Nick rates that distinction with several seasons of 20 goals or near 20 goals.

Nick is a shy soft-spoken bachelor, girls, and since this is leap year... .. !

Last but far from least is good-looking VIC STASIUK (6:0 - 180 lbs.) of the Boston Bruins, who was traded to the club in the hub from the former world champion Detroit Red Wings along with ace Uke goalie, Terry Sawchuk. (Since they traded these Uke stars, is that why Detroit is the -- "former champions?")

Vic has come into his own as a top-scorer these past two seasons, even though he was hampered by a bad leg operation that sidelined him for over a month last year. Stasiuk is fit now and is "raring to go" in order to lead the Boston team, along with Sawchuk to a play-off spot.



POEM TO THE AUTHORS OF TREND ARTICLES

If perchance I did forget, and such is probably the case,
to Thank You all for hours spent to fill-up our TREND's space,
I dedicate this poem to you - dear Authors.

For when I asked you if you would, you more than willingly accepted
To take time out to write and type, when really you could have rejected.
So Thank You once again - dear Authors.

When people take a TREND in hand and read the contents found,
They rarely know the effort spent to make the subjects sound.
My Thanks again to you - dear Authors.

So Thank You, Thank You, Authors all, for being who you are,
For without you the TREND would not have gotten very far.
So Thank You, Thank You, over again - dear Authors.

The Editor
(Who, alas, is not a poet)

SHORT POEM TO THE ART DIRECTOR

You made each TREND a work of art,
A talent great you did impart,
These few short lines are here to say,
Thank You, Thank You, Tom, in a small way.

The Editor

