



THE UKRAINIAN

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Edward Kozak



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NOTE: The views and opinions expressed in signed articles do not necessarily reflect those of the Ukrainian Youth League of North America Inc. or of its executive board.

EDITORIAL

Although it has been our policy to use seasonal themes for each issue of the Trend, Tom Shepko's cover of dancing Kozaks so inspired us that we decided instead to feature the glorious Zaporozhian Kozaks in the Summer issue. Little is known about the Kozaks nowadays, despite the fact that this unique military organization more than once defended (and preserved) Western civilization and Christianity from Turkish and Tatar hordes. We trust that Anna Stepaniuk's article on Ivan Mazepa, and other articles about the Kozaks, will serve to acquaint readers with these knightly warriors who dedicated their lives to defense of Ukraine.

Ukrainians in Canada have been making news this summer: six Ukrainian-Canadians (a record number) were elected to the Dominion parliament in June, and one was chosen to the Prime Minister's cabinet, becoming the first Ukrainian in history to reach the ranks of a national governing body in North America. The Ukrainian National Federation of Canada celebrated its 25th anniversary in a history-making rally May 18-19. We recognize these achievements of Ukrainians in Canada with an article describing the UNF rally and a feature on Lesia Zubrack, Ukrainian-Canadian coloratura soprano who is, incidentally, guest artist of the UYLNA convention concert in Detroit during Labor Day weekend.

Insight into the temperament and traits of Ukrainians is provided in "The Ukrainian Spirit", which we have reprinted from Vera Lysenko's book Men In Sheepskin Coats with the kind permission of The Ryerson Press, Toronto. Although the book is a study of assimilation of Ukrainian settlers in Canada, Miss Lysenko's observations are applicable to Ukrainians anywhere in the world.

The reader will undoubtedly note the apparently inconsistent use of Cossack and Kozak throughout the magazine. The words are synonymous, but the former is considered by present-day scholars to be an obsolete transliteration of the Ukrainian word "Kozak". The latter term, held to be correct modern transliteration, retains sound and appearance of the Ukrainian word. This explanation applies also to the spelling of Mazepa (which formerly was written "Mazeppa").

A treatise on transliteration of Ukrainian words into English, the archeological adventures of a Ukrainian in Africa and Ukrainian courtship and wedding customs will be featured in the Autumn Trend.

FROM THE PRESIDENT'S DESK

Greetings to all: I am happy to report to you that the trustees of the Ukrainian Youth League of North America Foundation Inc. held their third meeting on May 18 and 19 in Toronto, Canada. The discussions and deliberations were fruitful and the indications of progress were gratifying.

Research work on the Dance Book is continuing. It is becoming increasingly obvious that when it is published it will be the most comprehensive and authentic publication available on the subject of Ukrainian dances.



Color slides of Ukrainian costumes have been made and descriptive commentary is being prepared. The first public presentation is scheduled to be made at the UYLNA convention sessions in Detroit. Later the slides will be made available to Ukrainian audiences and to American and other nationality groups on request.

The desirability of the Foundation is becoming more and more apparent. With the responsibility for cultural activities assigned to the Foundation, more time by more people is spent in this field. Where such endeavors previously were discussed as part of an agenda, they now occupy the largest portion. Members of the UYLNA are solicited for their opinions and the Executive Board is kept abreast of all programs. The establishment of the Foundation has done nothing to change the objectives of youth affiliated with the UYLNA.

From a financial standpoint, considerable change will be evident in time. The Foundation will not be liable for taxes on any functions that it sponsors, thus increasing returns that can be used for various cultural and educational activities. Donors to the Foundation, subscribers of its publications, those attending its functions, persons donating to any Foundation activity or persons who incur personal costs while doing work for it will be able to claim exemptions for the given amounts in their personal income tax returns.

On every count, formation of the Foundation seems beneficial. It is certainly worth the attempt.

Joseph Gurski



IVAN MAZEPA

by Anna Stepaniuk

(One of the most brilliant pages of Ukrainian history is provided by the story of Hetman Ivan Mazepa, famed the world over as a great ruler of Ukraine, statesman and patron of the arts. He has been immortalized by the creative genius of Voltaire, Hugo, Byron, Tschaikowsky, Liszt and others. Foreigners who had the opportunity to see and talk to Hetman Mazepa wrote about him in terms of recognition and esteem, depicting him as a man of great intelligence and erudition and with unusual perspicuity and knowledge of human psychology. - Ed.)

Below the raging cataracts of the Dnieper River, where the meadows are luxuriant with broom, cornflowers and feathergrass, stood for centuries a military fortress known as the Zaporozhian Sich ("the fortress below the rapids"). It was the home of the Ukrainian Kozaks, a unique military organization developed by the Ukrainian people as a means of defense and self-preservation against the Tatars, Turks and Poles.

The Kozaks emerged in the fifteenth century from the hardy and fearless Ukrainian frontiersmen. They were formed on the islands below the Dnieper rapids from the Ukrainian peasants,

hunters, fishermen, artisans and trusted gentry. The rank-and-file Kozaks, adhering to a democratic individualism, elected their officers and officials, including their leader, the hetman. The hetman was given the powers of life and death over the Kozaks; at the end of his term he was nonetheless held accountable for his actions.

Although at first nominally acknowledging the Polish king, the Kozaks set down their own law and would permit no interference in their own affairs; they maintained a state within a state. In the face of constant peril from the Tatars and the Turks, the Kozaks developed masterful skill in swordsmanship and musketry, in horsemanship and boatmanship, and in the art of attack and defense.

Their daring raids won them admiration throughout the world and many foreign states sought their services. Supporting the cause of the freedom of the Ukrainian people and the defense of the Orthodox faith, the Kozaks kept up a continuous barrage of lightning attacks on the Tatar and the Turkish strongholds on the coast of the Black Sea, including Asia Minor and Constantinople.

Achieving complete freedom and independence under Hetman Bohdan Khmelnytsky in the 1640's, the Ukrainian Kozaks continued to insist on democratic rights and individual freedom for the Ukrainian people. This insistence was a menace to the feudalistic system of Russia and Poland. In 1667, after Khmelnytsky's death, the two enemies of Ukraine drew up the Treaty of Andrusiv and divided Ukraine between them.

In the years 1672-76 Hetman Petro Doroshenko almost succeeded in driving away the enemies and in uniting both sections of Ukraine.

It was at this time that a young man of noble birth, extreme charm and exceptional physical prowess came to the Sich. This was Ivan Mazepa.

Ivan Mazepa was born in Ukraine and spent his youth in many western European countries. He was eagerly and royally welcomed by all the courts of Europe, not only for his aristocratic birth and good looks but also for his wisdom.

Legend has it that Mazepa entered the Kozak stronghold bound naked to the back of an untamed stallion. He had been a page at the court of King Casimir V of Poland, and having been discovered in a love affair with the Countess Palatine (so the story goes) had been stripped and tied with heavy ropes to the wild horse. Set

free, the beast galloped back to its own country, Ukraine, carrying Mazepa with it half dead from hunger and fatigue.

Francois Voltaire, the great French writer and historian, who mentions this incident in the passage on Ukraine in his Histoire de Charles XII, says that "some of the peasants gave him (Mazepa) relief, and he stayed a long time among them, and distinguished himself in several attempts against the Tatars. The superiority of his intelligence made him a person of consideration in the eyes of the Cossacks, and as his reputation daily increased the Tsar was forced to make him Prince of Ukrania". This celebrated ride is also described in Byron's poem Mazeppa.

At any rate, Mazepa joined the Zaporozhian Kozaks during the rule of Hetman Dóroshenko and within a short time became chief Secretary of State, in which post he distinguished himself as a statesman. It was not long before Mazepa was chosen hetman.

Burning with zeal to build a free, strong and independent Ukraine, Hetman Mazepa strove to uplift the cultural and educational standards of the people. He began to build churches, schools, universities and libraries. He shortened the forced-labor week of the serf to two days and abolished many of the Moscow-imposed taxes in order to help the peasants free themselves from poverty and ignorance.

A constant guide and inspiration to the Ukrainian hetman was his widowed mother, an abess in an Orthodox monastery and a great and noble woman in her own right.

When not engaged in affairs of state, Mazepa perpetuated in stone and bronze his love for architecture. He remodelled the famous Monastery of the Caves in Kiev and built a stone wall around it, with beautiful gateways topped by miniature churches. Mazepa also established scholarships for deserving students, set up printing-presses and encouraged trade and commerce with other countries.

Describing a visit to Mazepa's capital, Baturyn, in 1704, the French diplomat Jean Baluse says, "His (Mazepa's) language is, in general, selected and ornate, although during conversations he usually keeps silent and listens to the others. At his court he has two German doctors, with whom he converses in their tongue; to the Italian masters of whom there are several in the castle, he speaks in the Italian language. I spoke with the master of Ukraine in the Latin language. . . "

He further wrote of Mazepa: "He is held in great esteem in the Kozak country, where the people are generally freedom-loving and proud, and entertain no love for anyone who would dominate them. Mazepa succeeded in uniting the Kozaks around himself through rigid authority and his great military courage. . . . Conversation with this Prince is extremely pleasant; he has had unusual experience in politics, and contrary to the Muscovites, follows developments in other countries. He showed me a collection of arms, one of the most beautiful I have ever seen in my life; and also a selected library, wherein Latin books abound."

Mazepa was fabulously wealthy, with millions in gold rubles, scores of estates, hundreds of mills, priceless works of art, extravagant robes. At a banquet given by the Hetman at his capital (described imaginatively in Bohdan Lepky's trilogy Mazeppa), the monarch of Russia, Peter, was stunned by the magnificence with which Mazepa entertained him. Great golden goblets on which were artistic carvings, gold plates, porcelain dishes. Guards in gorgeous uniforms of scarlet jackets, white dolmans and wide blue trousers. A private choir... singing like one magic instrument on which a great artist played. Food which would cause the mouth of an epicure to water; tomatoes stuffed with spicy dressings, crystal sweet syrups, aromatic wines.

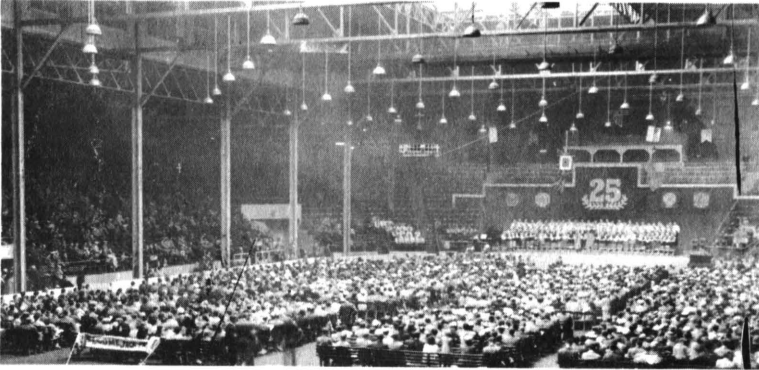
Once firmly established as hetman, Mazepa kept this position for 20 years. During that time he accomplished the difficult task of gaining the confidence of Russia's most famous Emperor, Peter the Great, despite the traditional hostility that existed between the Tsar and the untamed Kozak tribes.

The shrewd Peter knew very well that only through their hetman could he exercise any degree of control over those supposedly uncontrollable people. His confidence in Mazepa knew no bounds when, calling on the Kozaks to assist him at the Battle of Azoff, they fought like heroes and its capture was effected. At the same time he tried to make use of that faithfulness to enforce various reforms among the Kozaks that were utterly distasteful to them, and Mazepa openly resisted this pressure. At length Peter lost patience and replied to the Hetman with a diplomatic affront that wounded him deeply. Although Mazepa at the time swallowed his pride and gave no sign, secretly he swore that sooner or later he would avenge the insult.

It was in the spring of 1708 that his opportunity to do so came. King Charles XII of Sweden had won a great victory over Russia
(continued on page 35)

Call For Independence Made At Toronto Rally...

by Halyna Mychaylivna



Panoramic view of UNF Festival Concert, CNE Coliseum.

The Western world must consider the Ukrainian question as "the most vital point in the breakdown of the Soviet Empire", Col. Andrew Melnyk told a rally of 9,000 in May at the Canadian National Exhibition Coliseum, Toronto.

The 67-year-old Ukrainian liberation movement chief said the West will assure permanent peace in the world only by helping 45,000,000 Ukrainians regain their freedom.

"The struggle for independence continues to this day, and sacrifices to the ideals of freedom have not only been made in the front line by fighters, but also by the millions of people who died innocently through organized famines and deportations. This did not break the spirit of the Ukrainian people and they continue the battle today."

The freedom fighter spoke at the 25th anniversary celebration of the Ukrainian National Federation of Canada. He had come directly from Paris to attend the two-day celebration, and received a standing ovation from the crowd when he rose to speak.

George Hees, Progressive Conservative member for Toronto-Broadview, said: "We in Canada want Col. Melnyk to know that

we are 100 per cent behind the great work he is doing to help the Ukrainian people living behind the Iron Curtain become free people once again."

Mr. Hees' opinion was reiterated by other guest speakers: Immigration Minister Pickersgill, Health Minister Paul Martin, Ontario Education Minister Dunlop and Toronto Mayor Nathan Phillips.



The rally, termed by one Toronto afternoon newspaper "The Biggest Ukrainian Celebration in North America", was headlined by Jack Palance, 1957 TV Emmy award winner and Hollywood villain. Mr. Palance introduced the famed Ukrainian Bandurists Chorus, later held a bandura while singing the popular Ukrainian folk song, "Vziav by ya banduru" (I'd take up my bandura).

Peter Marunczak, of Montreal, and his combined folk dance groups of the Ukrainian National Youth Federation of Canada presented a fascinating display of folk-dance choreography.

Toronto columnist John Kraglund wrote in the May 20 issue of The Globe and Mail: "Folk dancing as exciting as any we recall on Toronto stages followed the choir. 'Flirtation Dance' was notable for its vigor, rhythm, grace, precision and carefully worked patterns, and 'Spring Dance' gave a chance for a display of many facets of Ukrainian dancing, from the slow stately opening parade to the vigorous gymnastic finale."

Dancer Marunczak dazzled the audience with a brilliant, dashing interpretation of a Kozak dance.

Another group of tiny dancers from Hamilton, directed by Yaroslav Klun, almost stole the show from the senior group. The youngsters, none over nine years of age, showed mature artistry in folk dance sequences.



The stately and graceful "Spring Dance" choreographed by Peter Marunczak, of Montreal.

The four-hour all-star review included Lesia Zubrack, gifted coloratura soprano and mistress of ceremonies on CBC's Songs of My People. Miss Zubrack sang an aria from Donizetti's Lucia di Lammermoor with a full appreciation of dramatic and technical content.

A combined choir of 200 voices from Toronto and south Ontario districts, directed by Prof. Nestor Horodovenko, of Montreal, offered rhythmic and melodic contrasts in a program of Ukrainian choral music. Stepha Fedchuk was soloist and Lesya Procyk, pianist.

Original compositions of Prof. Antin Rudnitsky of New York were played by the Toronto Symphony Orchestra under the baton of the composer himself.

A bomb scare in the UNF Hall the day before the rally interrupted a \$50 a plate banquet but failed to disturb the 25th birthday celebration. More than 400 guests attending the banquet evacuated the hall while police searched for a bomb reported set to go off there.

Among political personages who led the dramatic but orderly exit were Senators William Wall and David Croll, and John Yaremko, member of Ontario's parliament.

PALANCE

A TALK WITH A SOLID PRO

by Clyde Gilmour
Toronto Telegram



Jack Palance at the CNE Coliseum speaking with one of his many fans. (Photo by Andrew Gregorovich)

It seems entirely suitable, in more ways than one, that the name of Jack Palance happens to rhyme with "balance", the emphasis being on the first syllable.

Physically, he is a big man with a little man's speed and liteness. He looks shorter than his six feet four inches, lighter than his 205 pounds. There is something tigerish about his surefooted grace and his quiet, purring voice in offscreen actuality, just as there was something tigerish about most of the characters he has depicted in the movies: the plague-carrying killer in Panic in the Streets, the black-clad gunfighter in Shane, the demented strangler in Man in the Attic, the doom-haunted film star in The Big Knife, the vengeful army lieutenant who set out to murder his own captain in Attack!

Mentally, too, actor Palance gives the impression of rhyming with "balance". Obviously he takes his work with great serious-

ness, but he doesn't take himself seriously at all. Yet there is nothing of clownishness or false modesty in his demeanor, but merely a cold-eyed realism which accurately appraises his own equipment and his place in his profession.

The 37-year-old headliner of screen, stage and television was in Toronto on May 19 to sing at a Ukrainian music festival. (He was born in Pennsylvania of Ukrainian stock and his name was Palahniuk before he streamlined it for the theatre).

Palance has been married for eight years to Virginia Baker, once picked by Helen Hayes as the most promising aspirant actress in New York. They met in Chicago, when both were understudies to the leads in the road companies of A Streetcar Named Desire. They have two daughters, Holly Kathleen, 6, Brook, 5, and a son, one and a half, whose birth is listed as "my greatest thrill" by Palance.

In home-town Hazleton, Pa., Palance's family was "what might be called 'desperately poor' but we didn't know it. If you grow up in a town which is almost treeless and emphatically black and grey, it never occurs to you that life has played a dirty trick on you," Palance said. "We were poor, but never hungry."

"NOT A SINGER"

An hour after the concert, Palance was slowly sipping a Scotch-and-water at a press conference arranged for him by the Ukrainian National Federation of Canada in the Royal York Hotel.

"Have you had any offers of recording contracts since you made your singing debut on the Perry Como show a few weeks ago?"

"Yes -- three of them," Palance said.

"Have you accepted one of them?"

"No, I haven't, and I don't intend to. At least, that is my present intention, and I don't expect I'll change my mind. I'm not a singer. I'm an actor. Being an actor, trying to be a GOOD actor, is a full-time job. I think I've learned something about it but I've a lot more to learn."

As he spoke, I couldn't help silently contrasting Palance's mature and disciplined attitude toward his own vocalism with that of three or four other Hollywood actors who have eagerly foisted their sick-calf "singing" on the public. (Some of them have made a lot of money at it, too, but they're still terrible singers.)

EXAGGERATIONS

Palance said it was true, as stated in his Hollywood publicity, that he was a coal miner and a prizefighter before he became an actor.

"But the publicity always exaggerates," he added with a small wry smile. "I only worked in the mines during the summer holidays when not at school, and I was a professional boxer for maybe a year and a half and at no time did I look like a potential champion, although my actual record of wins-and-losses was not too bad."

Palance told me he has never attended the Actors' Studio or studied The Method or taken any other actual course in histrionic technique. But he used to "sit around and just TALK about it" with Russian actor Michael Chekhov in Hollywood, and he does quite a bit of thinking and planning in connection with each new role he tackles.

TWO TO COME

Palance said he worked recently in two pictures not yet released. In The Lonely Man, a western, he appears as the ex-gunman father of Anthony Perkins, the fast-rising young star of Friendly Persuasion and Fear Strikes Out. In House of Numbers, a prison drama actually filmed inside San Quentin Penitentiary, he has a dual role as a pair of brothers, "not twins but closely resembling each other."

Like many other successful Hollywood stars, Palance soon will be producing his own films in the hope of getting (a) more money and (b) greater control over his own professional opportunities. One of them will be a western called Pistolero, which he feels stands a good chance of being a worthy specimen. Another will be Requiem for a Heavyweight, Rod Serling's widely-acclaimed TV drama of the prize-ring, using the original television cast, including Palance as the fighter and Ed Wynn as the veteran handler.

Palance said his producing company will be called Cody Productions.

"Cody as in Buffalo Bill?" I asked.

"No -- Cody as in Cody Palance. That's the name of my son."

He was smiling as he said it, and for a moment he didn't look the least bit tigerish or menacing. ✓



Bandura Song Scores Hit

by Leon Kossar

Away from Hollywood's cameras and ballyhoo, Jack Palance likes to underplay it.

Sample: the Toronto newspapers called Beverley Hills to ask Jack what he would sing at the Ukrainian Music Festival in Canada's CNE Coliseum.

"Sing?" he acted surprised over the phone. "I didn't know I was supposed to sing."

"Will he sing?" asked the newspapers in advance stories.

"He HAS to sing!" said the Ukrainians who saw him on the Perry Como show in his now-famous rendition of Rozluka.

And... you guessed it... he did sing.

But Jack arrived in Toronto to all intents and purposes outwardly quite uncertain what his duties at the Festival would be. Inwardly, of course, he wanted to please the Toronto community of some 75,000 persons by singing SOMETHING.

Arrangements, though, hadn't been too clear on the latter point. During the morning of the concert he contemplated singing Bodaj Sia Kohut Znudyv -- I Shumytj, I Hude -- and Vziav By Ya Banduru, in that order. He finally settled for the Bandura Song.

"But I want to make sure I remember the words," he said, as he wrote out the words phonetically for himself and pasted them with Scotch tape to the back of a "prop" bandura. Hardly anyone in the huge crowd of 9,000 noticed he sneaked a glance at the back of the instrument every once in a while.

Jack will remember the enthusiastic reception the Ukrainians gave him in Canada. He'll remember the flocks of bright-eyed bobby-soxers and adults who nearly tore the coat and shirt off

his back several times to get autographs before a dozen-or-so special constables beat a path through the crowd for him.

He'll remember the thousands who waited through a four-hour concert program -- to hear him tell one joke in Ukrainian, dabble in a bit of repartee, and sing an arrangement of the Bandura Song to the choral accompaniment of the Bandurists.

He had a raised eyebrow, a short, expressive, questioning". . . Oh?....." that served as an effective prattle-quencher for idle conversation-hunters and chit-chat experts.

He had a warm smile and a friendly, ready answer for the hundreds of teenagers and teenagers-at-heart who were genuinely interested in him as a man and an actor of exceptional merit, rather than a six-foot piece of Hollywood stardust.

Toronto's Ukrainian youth took an instant liking to Jack. And Jack, during a three-day stay in the Queen City showed he loves the culture of his forbears, and the young people who nurture it.



Cast party and reception for Jack Palance at the UNF Hall following the Festival Concert. Surrounding Jack are: Gerry Fabian, in the upper left corner; Irene Hewat and Emily Shuhet, clasping her precious autograph; Michael Orychiwsky, concert chairman, and Ross Beyak, extreme right. (Photo by Andrew Gregorovich.

THE UKRANIAN SPIRIT

From Men In Sheepskin Coats - A Study in Assimilation

by Vera Lysenko

It was a tragedy for many Ukrainian writers, composers, singers and dramatic artists that they could not grow and develop in the language and culture of their own people. Many of them left to perform for cultures of other nations; they became the pride of other peoples, while the culture of their own people in their native land was oppressed. -- Matthew Shatulski

The Ukrainian spirit throughout the ages has entered into the world's literature, music, painting: the songs of Moussorgsky on themes from Shevchenko; the humour of Gogol; the virile Cossack paintings of Repin; the impetuous rhythms of Chekhov's prose -- all derive in some degree from a Ukrainian origin.

The Ukrainians may be described as the true inheritors of the Greek cultural spirit, since after the fall of the Greek and Roman Empires, it was to the Ukraine that Greek artists and craftsmen came bearing the old secrets of their arts and skills with which they endowed the people of that beautiful Slavic southland. Since then, European writers and musicians have often sought inspiration in Ukrainian themes. Beethoven and Tchaikowsky utilized Ukrainian melodies in their music; Prosper Merimée took a scholar's interest in the historic institutions of Old Ukraine. Chekhov, descendant of a runaway Ukrainian serf, was never so impassioned as when he wrote of the illimitable steppes. Gogol (Ed. -Mykola Hohol), born in the Poltavian town of Mirgorod, in his great "poem"¹ Taras Bulba, created an immortal Ukrainian type. Moussorgsky, as he listened enthralled to the Ukrainian legends related to him by the young art student, Taras Shevchenko, composed his musical settings to Shevchenko's poems. The struggles of early Ukraine against the eastern hordes have been immortalized in Borodin's opera Prince Igor.

Born to such a heritage, the Ukrainians were never so crushed

1 "Poem" -- Taras Bulba, is of course, not a poem, but Gogol himself referred to it as such.

even in serfdom that they could not express their spirit in word or song.

Gregory Skovoroda, the ex-professor, wandering about the Ukraine as an itinerant preacher, sought truth in the lives of the peasants and imparted to them the wisdom of his folk sermons.

Mikhail Kotsiubinsky, whose Hutzuls wrestle with the gods of the mountains and remain adamant before the forces of nature, was the portrayer of an inspired pantheism.

Lesya Ukrainka expressed in her fevered compositions the defiance of a nation in face of overwhelming disaster.

Ivan Franko related the problems of his own people to universal themes.

Mikola Lysenko, collector of folk-songs, uncovered to the world the treasure-house of Ukrainian folk music, whether in his brilliant musical painting of the Zaporozhian Seech, his heroic Ukrainian symphonies on the peasant revolutionaries, or in his numerous compositions on Shevchenko themes.

As Maxim Rylsky expressed it,
Even while it languished beneath the heel of the gendarmerie, the Ukraine lived a complete creative life, attracting the ardent interest and love of the finest figures of world culture, and itself taking a direct part in building up this culture.

UKRAINIAN CHARACTER

These people have learned, not from books, but in the fields, in the woods, on the river bank. Their teachers have been the birds themselves when they sang to them, the sun when it left a glow of crimson behind it at setting, the very trees and wild herbs. -- Chekhov.

And these people, although like that field, overgrown with weeds and brush, uncultured and unenlightened, are still full of vital sap, and nothing will uproot them.
-- Quoted in an old Ukrainian calendar.

They are subtle and crafty, ingenious and free-hearted, without any design or thought of growing rich, but are great lovers of their liberty, without which they do not desire to live; and for this reason it is, they are subject to revolt and rebel against the lords of the country when they feel themselves crushed. -- Guillaume Levasseur, Sieur de Beauplan, 1640.



Ukrainians paint the most beautiful Easter eggs in the world, eat poppy seed rolls, weave tapestries (Ed. -kilims) by a technique used by the Incas in the year 400 B. C., drink tea with lemon, pray with their faces to the sun, strum on banduras and other pot-bellied instruments, dance sitting down faster and fiercer than most people can standing up, sit under cranberry trees and write love poetry, philosophize while chewing sunflower seeds, produce the finest dill pickles in the world, eat a poetic mixture of honey, wheat, poppy seeds and nuts, see a dying soul in a falling star, thrive on indigestible dumplings made with cottage cheese, sauerkraut and cherries, bake huge saffron loaves for Easter and converse at night with spirits that issue from Bald Mountain.

The Ukrainian invents the helicopter², leads famous Cossack charges, composes the most melodious songs in the world, is on good terms with the spirits of nature -- even when confronted by skyscrapers, is the world's greatest choral singer, carves pear wood into pipes, chests and barrels, invents fantastic yarns so convincing that he believes them himself. His technique of fighting is the most picturesque in the world -- no other guerrilla fighter is more resourceful or more vindictive, as the tradition of guer-

² Helicopter: the development of the helicopter is associated with the name of Igor Sikorsky, son of a Ukrainian clergyman.

rilla fighting is bred in his bones, dating back to the times of the Cossacks.

The Ukrainians sleep on porcelain stoves and this stove plays an important role in the social development of the Ukrainian people. What an excellent invention! Formerly associated with long social evenings, with a cozy family life, with the passivity and simplicity of the Ukrainian peasant, the seat of domestic existence, it has now passed off the scene. With the development of a new generation of go-getters, young writers demand scathingly whether "we are going to permit ourselves to lie lethargically on the world-famous Ukrainian stove while other nations get ahead of us."

TRAITS AS REVEALED IN THE LIVES OF UKRAINE'S GREAT MEN

The Ukrainian character has exasperated and fascinated writers from the time of the unknown scribe who wrote the Song of Igor:

"And the princes forged plots against one another," he wrote, describing the tragic disunity which led to the betrayal and ruination of the nation of Rus'.

During the centuries, this disunity, quarrelsomeness and fondness for intrigue were the despair of the great Ukrainian writers, Shevchenko and Franko. The latter laments:³

"Why can I love Rus' as a race -- this race which is hard, intractable, sentimental, a race without temper or strength of will, so little adapted for political life on its own behalf, and so fertile in producing renegades of every kind." He goes on, however, to say:

If anything lightens for me the burden of this yoke, it is the sight of the Rusin people, who although bent, deafened and demoralized for long centuries, although today poor, awkward and joyless, yet are gradually advancing and perceive somehow in the widest circles the feelings of light, truth and justice; and are seeking to approach to them. It is worth while to work for this people and no honourable work for it is lost.

These are the two fundamental characteristics which have been the despair and hope of every leader among the Ukrainian people, of every person who laboured among them to show them the path of enlightenment. In the early days on the western prairies, the settlers were indeed poor, awkward, joyless. But coupled with

3 Translation by C. Manning

these retrogressive characteristics is the astounding capacity of the Ukrainians to progress. Janey Canuck, Canadian writer, shrewdly appraised them thus: "Presently," she wrote, "when we shall have tied down and diverted their tremendous fighting energy into what is usually described as civilization, we shall, of a surety, find a human voltage here which will send these peasants high up the scale where well-conceived and successful endeavour is weighed and appraised."

The Ukrainian lives deeply by his senses -- the basis of his life in the old country stemmed back to pagan times when the Ukrainian was a nature worshipper, a child of the sun. He is a sensualist, delighting in anything that appeals to the senses, whether colour, sound or food. Descriptions of food abound in Ukrainian literature: the blood-red banquets of Shevchenko's revolutionaries, the mouth-watering dainties of Gogol's village folk.

Gogol, a sensualist in his descriptions, was haunted by the beauty of Ukrainian folk-songs, by the drama of Ukraine's history, by the tragedy of his own people. He was torn by the inner contradictions of his character and this resulted in his own personal tragedy:

I have often wondered how it is that God has created a unique and rare heart, a soul which is full of ardent love for all that is lofty and beautiful -- and why He has enveloped all this in such a rough exterior? Why has He combined all this with such a terrible mixture of contradictions, obstinacy, insolent conceit and base humility?

The Ukrainians are a nation of seekers, constantly striving upwards. As the poet Ivan Franko expressed it:

Self-made slaves for liberty's sake,
We toil as pioneers to make straight paths for her
And each held firm belief that by our own strong arms
That prisoning rock we'd rend and break a passage through.

Franko represents himself and all his fellow-intellectuals as stone-cutters who hew through a wall of rock to make a path of freedom for the people. This wall of rock represented ignorance, prejudice, corruption, spinelessness, backwardness. He realized that progress was not achieved by spectacular marches, but by small, humble and obscure tasks such as teaching the people to read, interesting them in self-government, improving their daily life.

The Ukrainian is not a sceptic. Scepticism is alien to a people living in the shadow of Bald Mountain. A warm faith diffuses the writings and teachings of Ukraine's outstanding thinkers, such as enlivens the unique writings of Mikhail Kotsiubinsky, immortalizer of Hutzul folk-lore. One of his heroes expresses the intention of "going to the people", an intention which often appears in the writings of Ukrainians of that time:

I shall go among those unhappy people on whose labour we all live, and for whose happiness nobody will lift even a finger. Thus human pity speaks to me.

This tradition of "going to the people" has been in a sense perpetuated by the young intellectuals of the second generation in the New World who feel that the proper solution to their own particular problem is in assisting their people to adjust themselves to the New World, whether in the role of doctors, teachers, nurses, social workers, farm instructors and organizers.

The ability of the Ukrainian to survive in the face of outrageous misfortunes is exemplified in no other personality so strongly as that of a woman poet who was an invalid all her life, isolated from the world of reality by consumption, yet who kept before her eyes the vision of a Ukraine aroused to activity and struggle. Lesya Ukrainka felt keenly the fatal weakness of the Ukrainian who aspired greatly but failed in decisive action, as expressed in the following poem:

In us the fire of a Titan burns
For we are paralytics with fierce blazing eyes
Are great in spirit but in strength are frail
We feel the wings of eagles on our backs
While fetters binding us to earth ne'er fail.

In the councils of the Cossacks, decisions were arrived at by common discussion, and when each man had had his say, the decision of the majority was final. This tradition has been carried over the centuries to the present day in Canada, where each local organization, whether a co-operative, committee, reading hall directorate or town council, threshes out matters to the tiniest detail.

A certain deceptive softness and generosity in the Ukrainian character conceals the determination and fortitude within. Two guerrillas in Wanda Wasilewska's novel of the recent war, The Rainbow, discuss the attitude of the Ukrainians to the Nazi occupation forces:

Our people are too soft -- much too soft-hearted. One day they're angry -- the next they've forgotten it all. Our people don't know how to nurse a grievance.

You're wrong there, Grandfather! Our people are good-natured, true, but once a thing gets into their marrow, look out! They're angry enough now There are things they won't forget to their dying day.

Going back farther in Ukrainian history, we find numerous accounts of foreign travellers testifying to the independent and original character of the Ukrainians.

"It is difficult to find a people more courageous," wrote Reclus, noted French geographer. "They care little for life, are fearless of death, and a most dreaded enemy ... are witty, keen and capricious, healthy, accustomed to cold, heat, hunger and hardship, generous, eager for war, light-hearted, undesirous of wealth..."

Imposed on this character, however, were centuries of neglect and hideous oppression which altered the fundamental character in the manner described by a Ukrainian geographer:

It is certainly true that in our people, oppressed by centuries of serfdom, energy and strength of character must hide beneath a thick crust of indifference, and our educated people find their energy weakened by the bad influence of foreign cultures. But these facts show most clearly that an enormous amount of energy and will-power is latent in the Ukrainian people which to this day has not been properly developed.

In the old country, the Ukrainians had worked like cattle in the service of the Pahn. When they arrived in Canada in kozhukhs (sheepskin coats) and hustkas (shawls), they came to a highly civilized world with their eyes bandaged, and were laughed at by others. Their editors noted this and wrote bitterly:

The descendants of our glorious Cossack ancestors wander over the wilderness of Canada; the tragedy of our gifted people has been to lose their name and culture and to be reduced to the status of hewers of wood and drawers of water . . . but we may yet find here our potential greatness.

The tendency, on the arrival of the first Ukrainian immigrants in Canada, was to lump them all together as uncouth, illiterate "men

in sheepskins" with no thought of their complex regional differences. They were, actually, not simply "men and women in sheepskin coats" but Hutzuls, Kievans, Galicians, Boukovinians. The Hutzul, son of the Carpathian Mountains, was the fantastic child of nature, the folk artist, bred in a land of free spirit and primitive life. It was no wonder that the first man in sheepskin coat, the leader of the Ukrainian immigration to Canada, Ivan Pillipiw, was a Hutzul. In contrast to the Hutzul is the Kievan, bred in the land of the Hetmans, center of Ukrainian classic culture. Your Kievan is a gentle, dreamy philosopher, expansive in nature, mellow in speech. Taras Shevchenko, national poet of the Ukraine, bred in the Kiev district, absorbed this heritage of all the classic Ukrainian traditions, and his poetry is permeated by its influence, expressive of the very heart and soul of Ukrainian life. The exiled Ukrainian Stundists who settled in North Dakota, Manitoba and Saskatchewan are predominantly of this Kievan type.

One of the largest groups to migrate to the New World was the Boukovinian, noted for their colourful folk ways, folk sayings, and costume influenced by the Turkish influence, for they lived for some time under Romanian rule, as evidenced in the curious draped skirt of the women and elaborate turbans worn by both men and women.

The largest group of Ukrainian settlers in the New World came from Eastern Galicia. In the New World, these Galicians proved shrewd business men, the go-getters among the Ukrainians, with very marked capacity for association and organization. They have been leaders in political and social organization and take their politics much more seriously than other groups.

As years passed in the new country, the distinguishing characteristics of the Ukrainians became toned down -- similar problems, similar living conditions evolved an entirely new type of Ukrainian-Canadian who partakes of many of the features of the old Ukrainian, and yet has developed new traits of his own, as analysed by Dr. Hunter: (Ed. -Dr. A.J. Hunter, translator of Shevchenko's Kobzar)

As time goes on, we may expect our fellow-citizens of Ukrainian origin to become more and more akin in thought to ourselves, partly as we are both moulded by the same forces in this new land, but chiefly because our fundamental aspirations and ideals are really of the same type as theirs, although coloured differently by differences in past environment.



SPOTLIGHT ON LESIA ZUBRACK

by Emily Ostapchuk

It wasn't very long ago that we sat in crowded Massey Hall, Toronto, and listened while a delighted audience applauded a brilliant young singer as she was announced winner of a top Canadian music prize and record contract.

Lesia Zubrack is a third generation Canadian -- a blue-eyed coloratura soprano whose grandparents came from a beautiful country well known for its art and culture -- a land of beautiful songs and music; a land of mountains and the broad steppes; the land of the mighty Dnieper; the land of the colorful Kozaks and the land of the great Hetman rulers.

Inspired from childhood by the enchanting songs and stories of her grandparents, Lesia began her career early in life (at the age of 18 months) with a rendition of an old Ukrainian folk tune. It was a nursery rhyme about a black cat who went to a well for water, grew careless and fell in. Lesia's father, who was himself an amateur dramatic director at that time, introduced his young daughter to the Ukrainian stage.

Born in Saskatoon, Saskatchewan, 25 years ago, Lesia moved with her family to Prince Albert when she was one year old. Her parents and two younger sisters still live there, where Mr. Zubrack is a prominent citizen and drugstore owner.

When it came time to go to high school and university, Lesia went to Saskatoon. Taking an Arts course at the University of Saskatchewan, majoring in French, Lesia was also a talent scout for a radio director associated with a Saskatoon station. Very often she filled in on the program herself when talent was not available.

In her second year at university, she starred in an original operetta called If You Please and during that year she won a Collingwood Prize for Music. It was quite obvious by this time that the young girl was destined to be an artist.

Lesia began her singing lessons in 1950 with George Lambert at the Royal Conservatory of Music in Toronto. She won a bursary and scholarship from the Toronto Conservatory and another scholarship from the Opera School. In 1954, the young soprano won the Opportunity Knocks contest, a CBC-sponsored program which gave her a 13-week performance on radio.

Said John Adaskin, emcee-conductor of the program: "Lesia Zubrack is one of the few crystal-clear coloratura sopranos I've ever heard. Her voice has a flute-like quality and her singing is effortless. Because she is a sincere worker and has remarkable ability and vocal equipment, success in her chosen career will not be surprising but expected."

Herman-Geiger Torel, stage director and producer of the Royal Conservatory Opera Company and one of the adjudicators of Opportunity Knocks, added: "She is extremely gifted as an actress and I am sure she will be one of the future leading singers of our opera company. She is a very good trouper. No matter what role she is given, she greets it with conscientious care and eagerness."

Following a short tour of northern Ontario for the provincial Board of Education, Lesia made her professional debut with the CBC in the North American premiere of The Joyous Mysteries, the Italian Christmas opera by Nino Catozzo.

During the opera festival, an annual event presented at the Royal Alexandra Theatre in Toronto, Lesia was the understudy for Gilda in Rigoletto and Lucinda in School for Fathers, in which she also played the part of Columbine who, as a ballet dancer, opened and closed each scene of the opera. On the last night of her performance, Lesia discovered she had only five minutes to catch the last train to Virginiatown, where she had a concert the following day. In ballet skirt, slippers, hair upswept, with make-up which included green eyeshadow, arching eyebrows and a gem between her eyes, she raced through Union Station to the amazement of onlookers and caught her train.

Wins Radio Contests

After winning the CBC's Nos Futures Etoiles, Lesia went on to try for the grand award prize on its English counterpart, Singing

Stars of Tomorrow. Her great day came in April 1955, when she was adjudged winner of the contest and awarded a \$2000 prize as well as an RCA Victor recording contract.

Since then, Lesia has appeared as guest artist with the symphony in Victoria, B.C., and toured American and Canadian cities for Capehart Farnsworth Ltd. She recalls the tour as a series of plane flights and one-night engagements in New York, Chicago, Seattle and dozens of cities in Canada and the U.S. -- "feverish and hectic traveling, but wonderful to reminisce about now."

In the spring of 1956, Lesia started her present job as mistress of ceremonies and soloist on the CBC's Songs of My People, an international type show directed by another talented Ukrainian, Ivan Romanoff. Last season she also appeared as commentator-singer on the CBC-TV 'kiddies' show Junior Magazine.

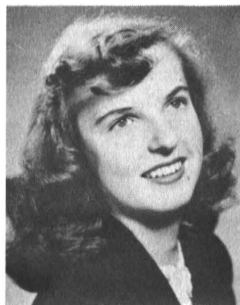
Lesia says that one day she wants to sing Rosina's role in The Barber of Seville. While singing is her first love, she also likes to act. Her favorite writer is Anatole France. She is fond of cooking, orchestral music, Lucio Agostini's background music for the CBC's Stage series, harmonious jazz, musical comedy, enormous skirts with "millions of petticoats", humor, movies and duck hunting. She has studied piano and violin, recently acquired a bandura and intends to learn how to play this national instrument of Ukraine "so I can accompany myself when performing." She speaks Ukrainian fluently.

For Lesia, singing is everything. She says, "The darkest day in my life is when I can't sing; my brightest moment was when I was given a lead in The Merry Widow and could look forward to two solid weeks of opera. I think the greatest compliment you can receive is to be told you are a fine and professional musician as well as a good singer."

Lesia's been getting compliments like that, lots of them, for performances like the one she gave last May in Toronto at the Ukrainian National Federation's 25th anniversary celebration. More than 9,000 listeners, including screen star Jack Palance, held their breaths in amazed pleasure as Lesia effortlessly and dramatically sang an aria from Donizetti's Lucia di Lammermoor.

This fall, Lesia will sing the lead role in Carousel and in The Merry Widow. With her beauty, delightful stage presence and remarkable voice, Lesia Zubrack is bound to charm her audiences and garner even more of those well-deserved compliments.

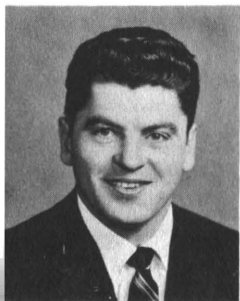
CONTINUING THE INTRODUCTION OF THE UYLNA EXECUTIVE BOARD



STELLA ZACHARCZUK, Elizabeth, N.J. Cultural director of UYLNA Foundation -- secretary to the vice-president and general manager of Cities Service Research & Development Co. in New York.....Member of Ukr. Boyan Choir and the BVM Sodality of St. Vladimir's Ukr. Catholic Church in Elizabeth, Ukraine Dancers in New York, N. J. Youth League and N. J. League bowling club; vice-president of Henry L. Doherty Sorority.....Enjoys life in general, but is especially fond of dancing, skiing, skating, bowling and all active sports, and choral singing....Past UYLNA recording sec., Trendette editor.



LEON KOSSAR, Toronto, publicity director -- Columnist and staff reporter with The Telegram, Toronto.....Graduated in 1950 with degree in English and Music from University of Manitoba.Member of Ukr. National Federation of Canada, Y's Men's International, Alpha Omega Society University of Manitoba Alumni, American Newspaper Guild Toronto Local 87..... Hobbies include music, reading, swimming, skiing and golfing....Canada district organizer for UYLNA (1954-55), Canadian vp (1955-56).



WALTER HUBCHIK, Dearborn, Mich., advisor -- Owner and operator of an auto collision service.....Studied insurance and business law at Detroit Institute of Technology.....Member of Ukr. National Association Branch 292, Michigan chapter of National Nephrosis Foundation, and the Executive Board of Automotive Maintenance Association of Michigan... For relaxation, likes to bowl and golf.....Began executive duties for UYLNA in 1951 as chairman of Detroit convention banquet and ball. Was sports director (1951-52), first vp (1952-53), advisor (1953-54) president (1955-56). Member of the UYLNA Foundation's board of trustees, and publicity chairman for the 1957 convention.

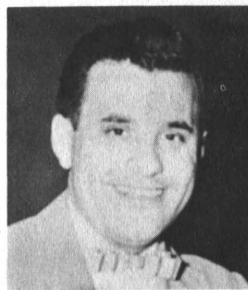
ANNE STEC MAKSYMOWICH, Miami Beach, Fla., -- advisor -- Prior to her marriage last June to Trendette editor Ted Maksymowich, Anne was secretary to Merck-Sharpe and Dohme in New York... Was a member of the Ukr. Boyan Choir, Ukraine Dancers, the N.J. Youth League and its bowling club..... Her interests include dancing, skiing, singing, bowling and Ukrainian embroidery..... Trend editor (1955-56), and a past corresponding secretary and past recording secretary of UYLNA.



WALTER ZWARYCH-WARWICK, Toronto advisor -- Hotel manager... Attended Dominion Business College... Active in the Ukr. National Federation of Canada and the Ukr. National Youth Federation of Canada; member of local, provincial and national hotel associations, the Ukr. Business and Professional Club of Toronto and the UNYF Senior Branch in Toronto... Gun collecting and wine list collecting are his hobbies. Joined Youth League in 1948 as liaison between UYLNA and UNYF. Held post of Canadian vice-president for two years.



ANDREW BOYKO, Cleveland, advisor -- Lawyer ... Graduated from John Carroll University with a degree in chemistry, and from Cleveland Marshall Law School with a degree in law..... Belongs to the Cleveland Bar Association, Ohio State Bar Association, American Bar Association, Delta Theta Phi Legal Fraternity, Amer. Legion Post 572, Loyal Order of the Moose and the Research Institute of America... Interested in bowling, golf, singing and stock investment. ... Past UYLNA vice-president.



BILL POLEWCHAK, Elizabeth, advisor -- Supervisor of maintenance and construction, Trenton district, Shell Oil Co..... Graduate of University of Michigan... Co-leader of Ukraine Dancers, member of Ukr. Boyan Choir, N.J. Youth League and its bowling league... Enjoys skiing (especially in Switzerland), dancing, water skiing, bowling and golf... UYLNA pres. (1951-52), advisor for several years.





MICHAEL WICHOREK, Detroit, executive sec. -- Industrial arts instructor in Detroit elementary schools since 1941.... Member of the Resource Committee of the University of Michigan Detroit Area Study, several teachers' organizations, and the Ukr. Graduates which he started in 1939. Secretary of the Ukr. Democratic Committee of Michigan and building representative of the Detroit Federation of Teachers AFL. Assists wife Martha with work of the Ukr. Section of Detroit's International Institute ... Working with Ukr. groups is his hobby.



ROSE FARYNA, Chicago, district organizer -- Home economist in Chicago office of U.S. Dept. of Agriculture Marketing Service.... Graduate of University of Toronto.... Member of Boyan Choir and Ukr. Orthodox Youth Association at Vladimir's Cathedral in Chicago; vp of Ukr. Arts Club; treasurer of Chicago chapter, Electrical Women's Round Table; treasurer of the Ukr. Youth Club of Chicago; member of the Board of the Electric Association, Women's Division, and member of the American Home Economics Association.... Likes to travel and has taken trips to Europe, Cuba and Canada; interested in handicrafts, sewing and Ukrainian Easter egg writing; enjoys active sports and dancing.



MARY SAWRUK, Allentown, Pa., district organizer -- Medical secretary, Bethlehem Steel Co., Bethlehem, Pa... Graduate of Rider College, Trenton, N.J... Member of Eta Upsilon Gamma Sorority, the Ukr. Orthodox League of Lehigh Valley and the UOL national executive board... Expert at decorating Ukr. Easter eggs ... Hobbies include knitting, sewing, swimming and reading.... Has been UYLNA organizer in eastern Pennsylvania for the past three years.

Happiness isn't a flying creature which you can catch; it's necessary to work for it. - Ukrainian proverb.

PANORAMA

of the Ukrainian Scene

by Walter Bodnar

More than 2000 people gathered in June at Weequahic Park in ELIZABETH, N.J., for the third annual festival and show of the New Jersey Ukrainian Youth League. Entitled "Music Under the Stars", the show included the Junior Ukrainian Dancers of Elizabeth and Carteret, the Ukrainian-American String Band of Philadelphia, the Ukrainian Dancing Society and the Ukrainian Metropolitan Chorus, both of New York. . .

GLEN SPEY, N.Y., was the scene of a formal tribute to Ivan Franko, when a statue of the national poet was unveiled in June at the Ukrainian Workingmen's Association estate there. . .

From HOLLYWOOD comes news that screen star NATALIE WOOD has won the coveted title role in the film Marjorie Morningstar** JACK (Palahniuk) PALANCE will play the role of Taras Bulba in a screen play of Gogol's immortal depiction of Kozak life in the 17th century. The story will be filmed by a major Hollywood studio on location in the Argentine pampas, said to be a very reasonable facsimile of the grass-covered meadows around the Zaporozhian Sich. . .

Dedication of a bust of poet-patriot Taras Shevchenko in June drew close to 10,000 people from the United States and Canada to the picturesque Ukrainian National Association estate (Soyuzivka) at KERHONKSON, N.Y. The bust, work of New York sculptor ALEXANDER ARCHIPENKO, was blessed by His Eminence Metropolitan IOANN THEODOROVICH, head of the Ukrainian Orthodox Church in the United States. The formal ceremony which followed the dedication included singing of Shevchenko's "Zapovit" by the Dumka Chorus of New York and a reading of a Shevchenko poem by actor-director JOSEPH HIRNIAK.*** The Ukrainian American Veterans held their 10th anniversary convention June 21-23 at the UNA estate. . .

Rave notices followed the presentation of a Spring Festival of Music and Dance in NEW YORK last May. Said one NY reviewer: "From the first note of the beautiful (Ukrainian) national anthem to the closing phrases of "Vechernitsi", I spent the time in complete enrapture -- from the quality of the performance and the magnificence of the culture that was so beautifully portrayed."

Featured artists were the Metropolitan Area Chorus directed by STEPHEN MARUSEVICH, the Lehigh Valley Male Chorus under the direction of ALEXSI DIDUCH, and soprano MARY LESAWYER. They combined with soloists MARY BONAR and PETER TARBY and the Ukraine Dancers and Ukrainian Dancing Society of New York to present "Vechernitsi", a party scene from P. Nischinski's operetta Nazar Stodolia. The festival was directed by OLYA DMYTRIW. . .

For the first time in history, a Ukrainian has been included in the Prime Minister's cabinet in OTTAWA. He is MICHAEL STARR (Starchevsky), Progressive Conservative member for Ontario riding and former mayor of Oshawa, Ontario. The 47-year-old Starr is Minister of Labor in the first Conservative government Canada has had in 22 years.*** Other Ukrainians elected to parliament in Canada's recent federal elections are AMBROSE HOLOWACH, Social Credit (re-elected) for Edmonton East, Alberta; DR. IVAN KUCHEREPA, Progressive Conservative for Toronto-High Park; N.I. MANDZIUK, PC member for Market, Manitoba; PETER STEFURA, SC member for Vegreville, Alta.; and FRED ZAPLITNY, CCF (re-elected) for Dauphin, Man. . .

Plans to continue the work of publishing literature on the Orthodox faith in the English language were made at the Ukrainian Orthodox League's convention in PITTSBURGH. BOHDAN HRYSHYSHYN, of Philadelphia, was elected president, succeeding DANIEL R. PYSH, Carnegie, Pa. More than 300 delegates and members of the clergy attended the three-day session. Convention highlights included a special business session for teenagers.

The UWA Home and Community Center in SCRANTON, Pa., probably the most modern Ukrainian Hall on the North American continent, was opened in May during a three-day sports and social program. The center has a swimming pool and bowling alleys and facilities for basketball, volleyball and ping-pong. . .

Ukrainian Hutzul costumes and crafts were on display in a window of Eaton's (largest department store in TORONTO) during the store's 10-day International Bazaar this summer. Window decorators, aiming to illustrate the slogan "Eaton's Shops the World For You", were inspired by color and beauty of Hutzul crafts to devote a whole window to Ukrainian arts even though Canada imports no products from Ukraine.*** The 25th anniversary of the Ukrainian National Federation of Canada was celebrated in Toronto with a banquet-ball and gigantic music festival at which movie tough-guy JACK PALANCE was an honored guest.*** Ukrainian-born MICHAEL STARR, Canada's new Minister of Labor, was

guest speaker at a Toronto rally in July of some 12,000 Canadians and Americans of Ukrainian descent. The rally, staged by the Canadian League for Ukraine's Liberation, marked the 40th anniversary of the Ukrainian National Revolution of 1917, which won a brief period of independence for Ukraine. . .

WINDSOR Ukrainian graduates of 1957 were honored by the Ukrainian Business and Professional Association of Windsor. Speaker at the June 5 dinner was DR. WILLIAM RUDY, professor of Slavic languages at Wayne University, Detroit.

Mazepa (continued)

at Golowtchen, and had refused Peter's offer of peace with the proud boast that only within the walls of Moscow would he be prepared to discuss terms. Upon this he started to advance towards the capital. But Peter had been too quick for him and he found the roads blown up with gunpowder and the surrounding country laid entirely waste. The advance of the Swedish army was arrested; their guns were sinking in the mud, their horses dying of starvation and the men were completely exhausted.

At this moment an envoy from Mazepa appeared in the camp, inviting the disillusioned king to Ukraine. There among the Kozaks he was assured he would find hospitality and help. Mazepa, in short, had openly thrown off his allegiance to the Tsar and was offering his services to the enemy. It was a heavy blow for Peter, but he responded terribly and quickly. He advanced on the Kozaks, ravaging their land and villages. When Charles and Mazepa finally engaged the forces of the Emperor at Poltava on June 8, 1709, they were smashingly defeated and barely escaped with their lives.

Mazepa died in exile in France, grieving over the fate of his beloved Ukraine.

In rage over Mazepa's "treachery", Peter the Great ordered the destruction of everything created by Mazepa, everything that belonged to or was a symbol of the incomparable Hetman. The Russian church excommunicated Mazepa, and his sympathizers and followers were mercilessly persecuted.

The spirit of freedom which Mazepa inspired in the Ukrainian people was not destroyed. Instead it grew and gave birth to an era called the "Mazepenska Doba". Mazepa continues to be remembered for his valiant effort to free Ukraine from the Muscovite yoke. The people of Ukraine fight to this day for the ideals he cherished and upheld.

"Something hot and something different. . . "

NALYSNYKY

by Halya

Looking ahead to autumn, hostesses will soon be planning dinner parties, buffet suppers, luncheons and bridge get-togethers when they'll want "something hot and something different" to serve their guests. Ukrainian nalysnyky (blintzes) will answer the need as nothing else can. They're light and smooth, melt in the mouth like whipped cream, and appeal to every taste. The recipe below is offered by Halia Pidruchna, of Toronto, who uses a "Crepes Suzettes" method to make the pancakes, and a cottage cheese filling for the centers.

Pancakes

Mix together well the yolks of 3 to 5 eggs (3 will do), approximately 1/2 cup sugar, a dollop (tbsp.) of butter and a dash of salt.

Add 1/2 to 3/4 cup milk and 1/2 teaspoon vanilla alternately with 1/2 cup flour and 1/2 teaspoon baking powder. This will make a thin batter.

Beat egg whites to soft (not stiff) peaks and fold into batter. Heat a cast-iron griddle (you can use two or three pans at once for better use of time and speedier production). Brush on shortening.

Pour small amount of batter into pan, "wiggling" pan so batter spreads into thin round pancake. Using medium heat, fry on one side so that the top dries and the bottom becomes delicately browned. Pancakes are done when they slide out of pan easily.

Filling

Note: Use packaged creamed cottage cheese (kosher brand is best) as the texture is finer.

Mix 2 to 3 cups cottage cheese, 1 egg, sugar to taste, and cinnamon and/or nutmeg. (Ground raisins, chopped dates or steamed currants, sprinkled with icing sugar and cinnamon, may be added). Place a tablespoon on each pancake. Roll neatly. Dot generously with butter. Heat in casserole in the oven, or fry in butter.

At a buffet supper, serve nalysnyky in a chafing dish for an effective touch.

WRITINGS

about the KOZAKS

by Andrew Gregorovich

The Ukrainian Kozaks, who shook the world in the eighteenth century, were much better known then than they are today, despite advances in research methods. A great number of documentary works give prominent attention to the Kozaks and their unique organization, but they have been surprisingly neglected in English literature.

For many years, the only novels available in translation were Gogol's Taras Bulba, With Fire and Sword (and Pan Michael) by Henryk Sienkiewicz, and The Cossack by Leo Tolstoy. Sienkiewicz, a Polish author, painted a dark picture of Bohdan Khmelnytsky in With Fire and Sword, a picture historically untrue. Tolstoy's book is Russian in theme. Taras Bulba is the only novel in English which depicts the Ukrainian Kozak with some historical accuracy.

The Caspian Song by J. G. Sarasin, which uses Ivan Mazepa as a character, is another work that horribly distorts history and can in no way be considered to mirror Kozak life.

Due to the importance of the Kozaks in Ukrainian history, they are usually treated lengthily in histories of Ukraine. Two books -- The Cossacks by Maurice Hindus and The Cossacks, Their History and Country by W. P. Cresson -- provide examples of the extremes of partiality. Hindus, who neglected to mention the Ukrainian origin of the Kuban Kozaks of whom he writes, produced a "historically feeble" work. The very few useful chapters have been distorted by a pro-Russian bias. Cresson, on the other hand, produced a work of some merit. Despite certain shortcomings, an interesting account of the Kozaks is given in his book.

George Vernadsky, who maintains the traditional view of Russian and Ukrainian history, is the author of a book on Bohdan Khmelnytsky. Prof. Clarence A. Manning has written about Ivan Mazepa; the book is in the publishing stage at present.

Life and Customs

Among descriptions and references to the Ukrainian Kozaks, an important and significant place is held by the Description d'Ukraine

of Guillaume LeVasseur de Beauplan, French scientist, engineer and author who spent 17 years in Ukraine. A full translation of de Beauplan's work into English appeared in A Collection of Voyages and Travels, by A. and J. Churchill, London 1744, Vol. 1, p. 446-486.

The Description d'Ukraine is extremely rich in material on the folk life, customs, social organization and the military grades of the Kozaks. It contains various illustrations: a plan of a Kozak encampment, Kozaks fording a river, and a Kozak boat.

Of special interest are the lengthy Memoirs of Jul Just, Danish envoy who made a trip through Ukraine in 1711. Some interesting accounts on Hetman Mazepa and his political actions were made by Maximilian Emmanuel, Duke of Wuertenberg, in his report entitled Relatione.

For the reader interested in a cursory examination of these three authors and other writings on the Kozaks, translated excerpts may be found in Ukraine in Foreign Comments and Descriptions, by V. Sichynsky, New York 1953.

A review of the Kozaks as recorded by Western diplomats and observers would not be complete without mentioning Francois Voltaire, the great French writer and historian. In 1731 he published his brilliant work, Histoire de Charles XII; there are some 20 English translations of it.

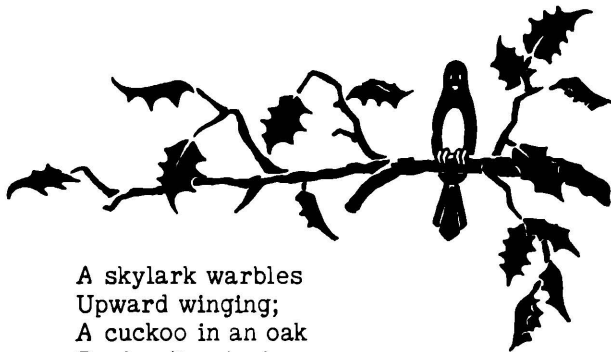


"In Ukraine, everything is filled with song, everywhere breathes from them the great freedom of Cossack life. Everywhere is felt that strength, joy and greatness with which the Cossack threw away the quiet and safety of home life in order to dive into the poetry of danger and battle." - Mykola Hohol (Gogol)

Dawn In Ukraine

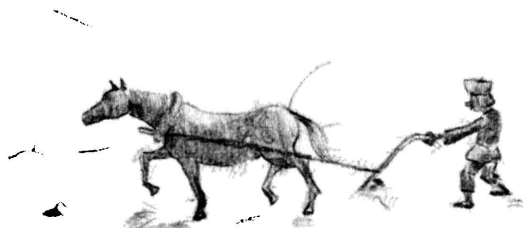
(from the poem "The Mad Woman")

by Taras Shevchenko



A skylark warbles
Upward winging;
A cuckoo in an oak
Begins its singing;
A nightingale trills
And fills the grove with echoes.
The sky beyond the hill glows red
The while the plowman sings.
Beside the water where Poles riotèd
Black shadow now abounds;
Beyond the Dnieper turn to blue
The lofty burial-mounds...

translated by Helen Perozak



Yaroslau Bohdan O'Connell?

by Honore Ewach

It is interesting to note that there are Ukrainians in Ukraine who have Irish surnames. Where did Ukrainians acquire Irish surnames? How did the O'Connells for instance, get to Ukraine?

Among the Zaporozhian Kozaks there were even Patricks, who later Ukrainianized their name to Petryk.

The Zaporozhian Sich was that knightly aerie in eastern Europe to which came knight-warriors from various parts of Europe. When the English leader Oliver Cromwell suppressed the Irish rebellion of 1649 and horribly destroyed Ireland, many Irish soldiers (particularly officers) fled from the enslaved Emerald Isle to France and other European countries. Some wandered even to the Zaporozhian Sich and fought side by side with the Kozaks against the Tatars and the armies of seignorial Poland. These Irishmen soon became Ukrainianized and remained among the Ukrainian people.

Some Irish volunteers may have joined the Ukrainian Kozaks who went to the aid of France in her fight with Spain in the 1740's. That is, these volunteers may have joined forces in France with the Kozak volunteer regiment led by Bohdan Khmelnytsky (before he was chosen hetman).

Occasionally, Scottish volunteers also got to the Sich. There is a legend that one of Khmelnytsky's chief colonels, Perebyjnis, was of Scottish birth. Evidently the Ukrainian Kozaks could not correctly pronounce his Scottish name, so according to Kozak custom they dubbed him Perebyjnis (Broken Nose) by the mark on his nose.



