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WASHINGTON TO BE SITE OF UKRAINIAN CONGRESS IN MAY

Representatives of leading Ukrainian-American national organizations meeting in Philadelphia last Saturday, unanimously resolved to go ahead with the preparations for the coming American-Ukrainian Congress, and scheduled it to take place early in May in the nation's capital, Washington.

As a final effort, however, to gain for the congress the support of the Workingmen's and Providence associations, which refrained from participating in the conference, the assembled representatives unanimously resolved themselves in favor of having the congress sponsored by only the four fraternal orders (Ukrainian National Association, Ukrainian National Aid Association, plus the Workingmen's and Providence Associations), provided, however, the four of them ("Big Four") agree by March 6th to sponsor it in the following manner: (1) All announcements of the congress sponsoring committee and of the congress itself are to be signed only by the "Big Four" representatives, (2) the praesidium which will conduct the congress is to consist of "Big Four" representatives alone, (3) but all decisions in respect to the congress, including those pertaining to the resolutions and to the creation of a supreme Ukrainian-American representation committee, which are to be proposed at the congress, are to be made only in joint conference of the representatives of all Ukrainian-American national organizations participating in the congress.

If by March 6th the "Big Four" do not agree to these terms, then the representatives of the organizations represented at the Philadelphia Conference will reconvene and proceed with preparations for the congress, which will then be held definitely under the auspices of all national organizations that care to participate in it.

Since both of them attended the Philadelphia Conference and agreed to the above terms, it is safe to assume that the Ukrainian National Association (oldest and largest Ukrainian fraternal order in the country) and the Ukrainian National Aid Association will participate in the congress no matter whether it will be sponsored by the Big Four alone or by all Ukrainian-American national organizations.

The Philadelphia Conference was attended by the following representatives: Nicholas Muraszko and Dmytro Halychyn, Ukrainian National Association; Vasile Shabatura and Joseph Michailuk, Ukrainian National Aid Association; Dr. Miroslav Simiens and Dr. Omelan Tarnavsky, United Hetman Organizations; Prof. Alexander Granovsky and Volodimir Dushnyck, ODWU (Organization for the Rebirth of Ukraine); Anastasia Wagner and Annette Kmetz, Soyuz Ukrainok (Ukrainian National Women's Alliance of America); Stephanie Halychyn and Anastasia Swystun, Ukrainian Golden Cross; Michael Piznak, "Obyednanye Coordinating Committee," and with John Kosbin the Ukrainian Youth's League of North America; Dr. Luke Myshuha, "Obyednanye" (United Ukrainian Organizations of America); Eugene Lachowitch, Ukrainian Legion; Nicholas Hawrylko, Ukrainian Professionalist Association; Olga Zadoretsky and Roman Lapica, Youth of ODWU; Dr. Walter Gallan, Roman Slobodian and Stephen Shumeyko, "Obyednanye" Coordinating Committee; John W. Koos and John Panchuk, Cleveland Pre-Congress Committee.

The conference was held under the auspices of the latter two committees. It was presided over by Dr. Gallan, with John Koos and John Panchuk as vice-chairmen. Secretary was Stephen Shumeyko.

WE CAN'T BELIEVE THEM

Apparently to win the confidence and aid of Ukrainians for the projected plans to reconstitute a free Poland, certain prominent Poles have on several occasions expressed themselves in favor of Ukrainian national freedom. Typical of such comment is that of General Haller, now turned tourist, who recently said: "I believe and favor an independent Ukraine..."

Much as we would like to believe General Haller and others like him, we simply cannot. There is too much evidence to the contrary. In addition, history shows that all such Polish overtures of friendship toward the Ukrainians were insincere. Whenever the Ukrainians accepted them, they always found cause to deeply regret their decision.

Among such current evidence to the contrary, for example, are the January 26 and February 9 issues of "Free Europe," a new fortnightly published in London and devoted to "Central and East European affairs." Although the name of its publishers does not appear in it, even a cursory examination reveals its close connection with influential Polish circles, especially General Sikorski's government. Consequently its statements have an authoritative ring to them.

Reading these two issues carefully we cannot find the slightest evidence that Polish leaders desire freedom for Ukraine or any part of her. On the contrary, all the direct and indirect references to the subject that appear in it, clearly indicate that responsible Polish circles are of no mind to even acknowledge Ukrainian claims to freedom.

Such an indication can be found, for instance, in President Wladyslaw Raczkiwicz's indirect reference to Western Ukraine as "our Polish territory," which upon the defeat of Germany and Russia will be returned to "us" (Poles).

It can also be found in the article entitled "Russia and Poland: Their Future Relations," wherein its Russian writer, Gleb Struve, attacks the idea of a free Ukraine because, among other things, "the creation of an independent Ukrainian Republic, as suggested in some quarters, would not be in the interests of Poland..."

Still another such indication can be found in the article on "The Political Ideology of General Sikorski's Government," by J. H. Retinger, who cites the December 20, 1939 declaration of that government on the subject of former Poland's national minorities, wherein it is stated that reconstituted "Poland shall be a democratic state. Her national minorities, which, together with the Polish people, took part in the struggle and remained faithful to the State, will be assured justice, free national and cultural development and due legal protection."

Now, this statement is very cleverly phrased. It is a fine example of a "double entente." On the one hand it gives the impression that former Poland's national minorities were loyal, which in turn gives the impression that they were well off and had nothing to complain about. But on the other hand, it can be interpreted in a manner which allows the Poles to say that justice, free national and cultural development etc., will be assured only to those who "remained faithful to the state," and here the Poles can easily claim that Ukrainians were not faithful—even though probably thousands of them died in defense of Poland against the Nazis—and therefore not entitled to national rights in a reconstituted Poland.

As if to give added weight to our reasoning, Mr. Retinger continues: "Acts keep apace with words. A Zionist leader was chosen as a member of the National Council, another seat being reserved for an orthodox Rabbi. Simultaneously several men of Jewish faith and descent were appointed to high administrative posts, not to mention the two Polish consuls in Palestine, both professing Jews."

To which we say: Why weren't any Ukrainians appointed to any such posts, especially since the Ukrainians constituted the largest "national minority" of pre-war Poland? Is General Sikorski's government discriminating against them already? Or is the distrust of Polish overtures, such as those of General Haller, so widespread among the Ukrainians that not even one Ukrainian can be found to accept such a post?

UKRAINIAN DEVELOPMENTS AS REPORTED IN AMERICAN PRESS

UKRAINIAN APPEAL TO WELLES

ROME (AP). — Euhem Onatsky, [Rome correspondent of "Svoboda"] has sent an open letter to Sumner Welles, President Roosevelt's special envoy to Europe, pleading for recognition of his cause, the Rome office of the Ukrainian Nationalists disclosed today.

The letter asked that the United States "bear in mind" the national aspirations of 45,000,000 Ukrainians when and if the United States participates in re-establishment of European peace.

Onatsky told Welles the Ukrainians have been alarmed by Allied promises to recreate Poland because they did not desire "repetition of the misfortune of finding themselves included, as they were after the World War, in the boundaries of a Polish state." The letter also said that Ukrainians inside Russia desire independence.

Newark Evening News, Feb. 28.

ARMED REVOLT IN LWOV

Special Cable to International News Service.

CERNAUTI, Rumania, Feb. 22. — Soviet police have uncovered a widespread plot against the Russian regime in conquered Poland, it was revealed today after an armed uprising at Lwow (Lemberg).

Ukrainians living in Lwow resisted Russian attempts to search their homes, opening fire on the Soviet police with machine guns, it was claimed.

Only after Soviet officials ordered artillery brought up and trained upon the Ukrainian quarter was the rioting quelled.

(Soviet troops were alleged to have machine-gunned Ukrainian peasants in Czortkow after they refused to hand over supplies of wheat. Later, it was claimed, 700 were executed.)

N. Y. Journal-American, Feb. 23.

UKRAINIANS PRESS CLAIMS IN BUCHAREST

Border Group, Now Pro-Rumanian, Ask Concessions in Return

By Telephone to the New York Times.

BUCHAREST, Rumania, Feb. 25. — The insistent demands of the Ukrainians in Rumania for the privilege of having their own schools and the protection of the Ukrainian Orthodox Church, now being pressed on the government, have put the Ukrainian movement into the limelight again. The center of the movement is in Bukovina.

Of the 1,000,000 Ukrainians in Rumania about 800,000 are in Bukovina and about 700,000 in Transylvania and in Bessarabia.

When Germany backed the movement for an independent Ukraine the Ukrainians in Rumania were strong adherents of Adolf Hitler, but when Herr Hitler allowed Hungary to occupy the sub-Carpathian Ukraine and then made his pact with the Russians they called him a traitor.

The Russians made use of Ukrainian troops in the occupation of the Polish Ukraine, and on the frontier with Rumania they have set up loudspeakers and broadcast propaganda in the Ukrainian language. About 1,000 youths crossed into Russia.

(Concluded, p. 4)

ON page one of this issue there is an account of the latest manifestation of the Ukrainian movement in Rumania. The center of this movement is in Bukovina, an ancient Ukrainian province, which prior to the World War was under Austria-Hungary. By the Minorities Treaty, December 9, 1919, Bukovina together with another Ukrainian province, Bessarabia, was handed over by the Allies to Rumania. Despite the promises she made then to safeguard the racial, religious and linguistic rights of the Ukrainians, Rumania has been guilty of the notorious "Balkan methods" of governing them, consisting of cruel persecutions and abuses, directed toward the destruction of the Ukrainians within her borders as a separate nationality. Just prior to the present European war, "Dilo," leading Ukrainian daily, published in Lviv, (but no longer in circulation since the Soviet invasion), wrote: "... the Ukrainians under Rumania have not a single elementary, secondary, or technical school, and private schools are not allowed. The same applies to reading halls, and co-operative societies. No Ukrainians are allowed in the Civil Service, and Rumanian enterprises import Rumanian labor rather than employ local Ukrainians."

Aside from the fact that Bukovina, the center of the Ukrainian movement in Rumania, produced the famous Ukrainian poet, George Fedkovich (1834-1888), very little is known about that province among our young Ukrainian-Americans. Consequently we present below a good description of it taken from H. Hessel Tiltman's book "Peasant Europe" (Jarrolds, London, 1934), an excellent work but unhappily now long out of print and very difficult to obtain anywhere.

Difficulties of Trade

A peasant at whose homestead I stayed in Northern Bukovina in 1933 had two calves ready for market, and invited me to accompany him during the negotiations which must precede such a weighty stroke of business in that province today.

The peasant had first to apply to the burgomaster of the village in which he dwelt for a card authorizing him to remove the calves from his farm and transport them to Czernowitz (Chernivtsi) for sale. On these cards is detailed the description, age, sex, etc., of the beasts concerned. Nominally they are issued free on request, but the Bukovina-being now Rumanian territory, the necessary permit was not forthcoming until "baksheesh," according to a recognized scale (amounting to from 10d. to 1s. 8d. for a cow or a horse) was forthcoming. [d.—English penny; s.—English shilling.]

Having secured our permit, we set out for the market the following dawn. It was a long tramp to Czernowitz; the physical effort involved in reaching the city was only the beginning, however. When we arrived at the market, an "admission tax" had to be paid before the calves could be offered for sale. This tax amounted to 1s. 8d. for a pig and 2s. 6d. for larger animals; in the case of pigs, sheep, hens, and geese it is so high that if the peasant does not find a purchaser at the second attempt he will have paid in tax alone more than the total value of the goods he wants to sell. The value of a sheep in the autumn of 1933, for instance, was 2s. 6d., while the amount charged before a peasant could take a sheep into the market for sale was 1s. 8d.

We were lucky. Both calves were sold on their first appearance at the market, being bought for export at 600 lei (about 25s.) apiece. The amount to be deducted from that sum for taxes and graft amounted to 8s. 9d., for each calf, leaving the peasant with 32s. 6d. in cash after feeding the animals for eight months, and devoting one day of his time for their disposal.

The incident illustrates as well as any the difficulties which confront the peasant-farmers of the Bukovina today, and explains why many of them no longer care to take their animals to market, but

BUKOVINA -- AND ITS PEOPLE

(1)

instead sell direct to the small middlemen who call at the farms and trading on the fear of a fruitless journey to the city, buy livestock and agricultural produce on the spot for prices such as not even Rumania has known before.

The issue—or refusal—of permits, and the levying of fees for this service, is in these days a necessary concomitant of life in the Bukovina. It is exceedingly doubtful whether any minor state in the American Union ever devised so many rules and regulations as the Rumanians enforce to harass the lives of the unfortunate peasants, and especially those of non-Rumanian race.

Censorship of the Theatre

The methods by which the censorship of theatrical productions is carried out are an excellent of the high political flavour with which the Rumanian civic dignitaries manage to invest the simplest forms of communal activity.

Among the Ukrainian population of the Northern Bukovina dramatic productions, and especially the historical plays of the Ukrainian race, are very popular. In the absence of cinemas in the villages, the traveling dramatic companies and amateur groups still hold sway, and the all-peasant productions, staged in the village institute by local talent, are often of a high standard.

I was anxious to see a performance to be presented by a "company" which had achieved then local fame, and upon hearing that they intended to produce a famous Ukrainian play dealing with the early history of that race in a village not far from Czernowitz, I travelled there in order to witness the rehearsals and to be present at the performance a few nights later. Thus it came about that I had the privilege of seeing, not the play itself, but the wondrous ways of the Rumanian administration.

Before any play can be performed in the province, permission must be secured from the Prefect of Police at Czernowitz. If those promoting the performance are members of the Rumanian government party, permission is at once given, and all is well. But the Rumanians are in a minority in Bukovina, and the case of those of non-Rumanian race—and this applies especially to Ukrainians and Ukrainian plays—permission is withheld until the book of the play had been submitted for censorship and report to the Rumanian National Theatre at Czernowitz.

The players whom I had journeyed to see were Ukrainians, and the play to be produced had accordingly been submitted to the local theatre authorities—together with the fee of 4s. 2. charged for "reading." The Czernowitz censor raised no objection to the play, but that was only the first round, as it were, in an epic struggle. Having passed the eagle-eyed gentlemen of the Rumanian National Theatre at Czernowitz, it was necessary to forward the play to the General Direction of Theatres at Bucarest in order to secure the necessary permit, duly filed in and endorsed with one of the innumerable rubber stamps which Rumanian officials keep for occasions.

This permit is issued free in the case of all plays which have passed the local censor (the only occasion on which I heard of any government transaction in that country which cost nothing), but actually, as the producer himself explained to me, that fact did not mean it could be secured without cost. For if the play had been submitted to Bucarest by post nothing more would ever have been heard of it; it was necessary for a member of the company to take it personally if the permit was to be secured by the night fixed for the production. And the third-class railway fare from Czernowitz to Bucarest is approximately 800 lei (35s.) at the present rate of exchange.

The money being forthcoming, and the journey made, the permit

was back in the village in good time, and all seemed to be well.

Then it was that I discovered that before a Ukrainian play can be produced by amateur Ukrainian actors in a village hall, a tax amounting to 12s. 6d. for each performance must be paid to the authorities, this sum going to the funds of the Rumanian Society of Poets, Authors and Composers! By this time I was sufficiently intrigued in the fate of this peasant enterprise to contribute a modest portion of the sum demanded, if only to see what would happen next, but in many cases the village is too poor to provide such a sum, even when a "full house" is assured, in which case the police prohibit the performance even after all other preliminaries have been safely surmounted.

Having paid the compulsory subscription to the society, the producer applied to the chief of the administration at Czernowitz for the necessary final permission, accompanying his application with all the relevant documents thus laboriously collected. The permit was received by return, the final rehearsals were over. The village was agog with excitement, and packed house was a foregone conclusion. And then, at the eleventh hour, came the thunderbolt. That play, approved by the National Theatre at Czernowitz, to be performed under permit issued in Bucarest, in respect of which a tax had been duly paid to the Rumanian Society of Authors, and performed under special license of the Chief of the Provincial Authority, was banned by—the village gendarme! And when fruitless protests were made by the entire population, the gendarme—reinforced for the occasion—declared that he had secret orders that the play was not to be allowed. The writer endeavoured to discover from which particular department those orders had come—but no oyster ever kept its secret so well as that Rumanian gendarme. He read all the permits, and shrugged his shoulders. He was extremely sorry and quite polite. But he could not and would not permit that village to witness a Ukrainian play of an entirely non-political nature dealing with the folklore of the Ukraine.

It was not always thus in the province of Bukovina. There was a time, not so long ago, when the peasants of that province, both Rumanian and non-Rumanian—were prosperous citizens of the Austrian empire. In those days it was possible to take a cow to market without collecting a permit and the market-tax was but one or two coppers. It was possible freely to produce whatever plays one wished. But those were the days before this land passed under the Rumanian "opinshe," and before the redrawing of the map of Europe had made it a crime to belong to a minority race.

"The English Land."

The Bukovine province has been called "the English land," and there exists some justification for the title. For this former Austrian province is small, and its rolling valleys and well-wooded countryside are distinctly reminiscent of certain parts of England.

It is unfortunate for the inhabitants that the resemblance cannot be stretched farther, and that Bukovina is not as homogeneous in its population as is England. Less than 4,000 square miles in extent, the province contains three main, and a number of minor, racial groups. A total population of less than 1,000,000 people is entirely composed of minorities!

According to the census conducted by the Austrians in 1910, and which may be taken as accurate at that date, there were in the Bukovina 273,000 Rumanians (mainly in the southern part of the province), 305,000 Ukrainians (mainly in northern Bukovina), 168,000 Germans, 130,000 Jews, 36,000 Poles, 10,000 Hungarians, and handfuls of Bohemians, Slo-

vaks, Russians, and others. The Rumanians were at that date a minority race like the rest—and like the rest enjoyed the advantages which the Austrian empire, with all its faults and "cracks," offered to its hotch-potch of subject peoples. All minorities alike were eligible for the higher government posts, and both Rumanian and Ukrainian citizens entered the professions, the civil service, and were appointed to posts even at Vienna. Whatever sins the "ramshackle Empire" possessed, petty discrimination was not one of them so far as the Bukovina local government was concerned.

Effect of Peace Settlement

The peace settlement changed that happy state of affairs. Without any pretense at consultation with the inhabitants, the province was handed over to Greater Rumania, as part of the spoils of war. The Rumanian minority, still forming considerably less than half the total population, and less numerous than the Ukrainians, became overnight members of the ruling race, while all the other races were transformed into what a Ukrainian senator aptly described to me as "minorities with a vengeance." Ever since that day the grievances of those who are persecuted because of their non-Rumanian race have overshadowed all other issues; even the agricultural crisis did not stir the average Bukovina peasant as deeply as has the national issue since the time when it was forced to the forefront by Rumanian methods of administration.

The story of the Bukovina during the last fifteen years is the story of an area long accustomed to a high standard of cultural life and well-being which is being slowly forced backwards through a century of effort to the conditions of 1834. That story is linked with the age-long struggle of the Ukrainians for freedom, which will form the subject of a later chapter. It bears a close resemblance to the history of the Croatian people, who, like the jig-saw of races in Bukovina, once formed part of the Austrian Empire. And because the claims of national consciousness are more insistent than the demand for greater economic prosperity, I deal with them first, before outlining the general conditions of the peasants today.

Ukrainian National Consciousness

Two-thirds of the total population are of non-Rumanian race, and until 1919 did not speak the Rumanian language. One-third of the total population is composed of Ukrainians forming a fragment of the forty millions of that race in Eastern Europe. Because the latter constitute the largest single unit of race in the population, and also because they are as conscious today of their kinship with the Ukrainians living within the boundaries of Russia, Poland, Czechoslovakia, and Bessarabia as they were on the day that the last autonomous Ukrainian state was overwhelmed... the main weight of Rumanian oppression has fallen upon their sturdy shoulders.

Every Ukrainian conscious of his nationality is liable to arrest and ill-treatment at the hands of the police at any hour of the day or night. Many have been arrested, kept in the police-posts for hours, often beaten-up—and released without any charge being made against them only after their representatives have sent frantic telegrams to the Rumanian government at Bucarest.

In thus ill-treating Ukrainians, be it noted, the authorities have not the excuse that those arrested are members of an illegal organization. True, some of these victims of Rumanian rule have been members of the Ukrainian National Party. But that party is an accredited political organization, which until the general election of 1933 had three members sitting in the Rumanian Parliament; a party, moreover, which actually concluded an electoral pact with the Government Party during many years. Regardless of these facts, its members are treated as criminals by the Rumanian police.

(To be continued)

MICHAEL KOTSIUBINSKY

Author of "Shadows of Forgotten Ancestors"

OF all the Ukrainian writers only Taras Shevchenko can equal Michael Kotsiubinsky (1864-1913) in sensing and singing the beauty of Ukraine's nature in its finest details and in all the unequalled and bottomless sadness of the people who live amidst that beauty. These were the qualities which made both writers the favorites of the whole Ukrainian race, and the young Ukrainian generation especially. In American Shevchenko is known to every American youth of Ukrainian descent, while Kotsiubinsky is still not so popular as his writings deserve. When an American magazine republished a story by Kotsiubinsky the editors could not say anything about the author. This points to a great need of making the public acquainted with a writer of such caliber.

Michael Kotsiubinsky is the writer of the past generation. His life was poor in outstanding events. In reply to the request of his friend Serhey Yefremov, the well-known historian of the Ukrainian literature, Kotsiubinsky could compress the story of his life in some 250 words:

"I was born on September 5th, 1864, in the city of Vinnitsia, of the province of Podolia, as the son of a poor office clerk. My love for literature developed in me quite early as I wrote a novel based upon the life of Finns where I was 12 years of age. It was written in the Russian language. When I was 13, I obtained by chance several issues of the Ukrainian magazine "Osnova," that had been edited by Kulish, the novels by Marko Vovchok, and then Shevchenko's Kobzar. These books made me once and for ever consciously Ukrainian. At that very time our family happened to be living in the country, in a village in the district of Mohilev, in Podolia, and this still more strengthened my love for everything Ukrainian. Several reasons, for which I was not responsible, prevented me from finishing college, though, intending to get into a university. I systematically supplemented my education. When I was sixteen years of age, I was already tried for a political offense, and ever since, the gendarmes have not failed in their gracious attention to me. Quite often they molested me, binding me for a long time to one spot and forbidding me to do any kind of work. . . . Until 1892, I succeeded in earning my livelihood by tutoring without the knowledge of gendarmes, and in 1892, even succeeded somehow to get into government service as a member of the "scientific phylloxera commission," which had to combat the phylloxera, the disease of the grape, in the province of Bessarabia. In 1895, I was transferred to the southern coast of the Crimea, where I lived till 1897. A serious illness forced me to change my occupation, and I became a journalist, publishing and editing (unofficially) a daily. Then I went to work for the "zemstvo" (the autonomous provincial government) of the province of Chernihiv."

There in the city of Chernihiv he remained, leaving the city only from time to time, when he went in search of health to the Carpathian mountains in Galicia and then to the Island of Capri, in Italy.

He died on April 12, 1913, when he was 48 years old.

Prof. L. Biletsky describes him as "a man of medium height, slim, in his last years slightly drooping, dressed always modestly, but without a slightest defect and forever wearing a flower in the buttonhole of his lapel. Flowers were his passion and pleasure. You could see how his eyes sparkled and danced for joy when he passed by a field overgrown with hundreds of various flowers. He loved nature passionately. He loved good people, loved especially children and would never pass them by without greeting them, without stopping to talk and joke. Polite to everybody, modest, without a trace of pride, he knew how to imagine himself in other people's position and how to

understand other people's souls. Unselfish to the point of self-sacrifice, he did everything out of his inward conviction, and nothing for the sake of his economic interest, and he was often taken advantage of. An ardent patriot, he loved his country and his people above everything and was ready to give them all his strength, knowledge and talent."

Rich Inward Life

But though his outward life was meager, his inward life was rich. Though he had few adventures and striking experiences in the world, he had a great power to fit himself into the life and experiences of other people, to make observations, to think their thoughts, to feel their feelings and to arrive at their decisions. Hence he could say to his friend in reply to the request to write his autobiography, "About my own life I could write either very much or quite little." This is the power which drove him to writing.—The start of his literary activities is usually taken as the year of 1890, in which his poem "Our Hut" appeared in the Ukrainian juvenile magazine "Dzvinok," of L'viv, Galicia. Very soon he began to write short stories. The first of them were written in the usual style of those days; they used the life of the hero as an excuse for portraying the peculiarities of the customs and habits of the Ukrainians. Though that kind of writing was represented a great advance over the literature which preceded it, a literature which to a great extent kept aloof from the "common people," Kotsiubinsky soon saw the defects of his fashionable writing. He disliked portraying the customs and habits of the people. Such portrayal appeared to him meaningless. Such literature was but "fiction with stuffing." It portrayed merely the outward man. Good literature should probe into the thoughts and feelings of the people, deep into the soul, to the very bottom, bringing to light those thoughts and feelings which are hidden from the eyes of an average man.

He studied various foreign writers and convinced himself that they had long ago arrived at the same conclusions. What is more, they have carried them into practice. Kotsiubinsky did likewise. He began to observe the man of Ukraine as he lives, feels and reacts amidst the peculiar conditions of society. What influence has that nature upon the man? No Ukrainian writer could equal him in portrayal of the Ukrainian in the Ukrainian nature. His prose is poetic and he was a poet of nature. And the highest expression of his artistry was his "Shadows of Forgotten Ancestors," a long short story from the life of the Ukrainian mountaineers, Hutzuls.

In many of his stories he touches upon the social side of human existence. He knew how to portray with equal skill the social interests of a provincial town and the life of intellectuals, the love-adventurers of Crimean Greeks and tragedies of Bessarabian Rumanians, but most of all he liked to probe the feelings of the peasants. In another long short story of his, entitled "Fata Morgana," he tries to catch within a small frame a tremendous picture of the social upheaval of the land-hungry peasantry.

Kotsiubinsky is dead. But his art is still alive among the Ukrainian people. And the translations of his works into foreign languages, so far still few in number, give ample proof that his work will soon become the property of the world, and the name and personality of Kotsiubinsky will pass among the number of charming people known to all humanity.

WANTED

DANCERS & BEGINNERS are cordially invited to attend sessions of the Ukrainian Dancers Club of New York City, new headquarters, 50 Seventh Street, N. Y. C., every Friday, 8:00 P. M. Instructor Mr. Hyra.

THE BALLET AND THE FOLK DANCE

WHAT is the difference between folk dancing and the ballet?

The folk dance is older than song and can be traced back to pre-historic times. All races developed their own dances for special occasions, like religious observances, festive celebrations in preparation for war, celebrations of victories, funerals, weddings, etc.

So with Ukrainians before the Christian era, dances were the most popular form of self-expression. Every ceremony and celebration had its special dance, which was developed by the people or sometimes was adopted from some other race.

When the Ukrainian people adopted Christianity in the ninth century, the religious dance gradually disappeared and was supplanted by the song. The dance remained to portray joy, courtship, heroism, fortune telling, victory, etc. All these dances were performed to Ukrainian melodies, usually in the village square, the meadows, the church yard, accompanied by hand-clapping and singing and sometimes by simple home-made string instruments and drums. Sometimes the dance is not Ukrainian, having been brought back by the Cossacks from Turkey, Greece and other foreign lands, but it was put to Ukrainian song and the people gave it their interpretation.

Today the dance in Ukraine is used almost entirely for entertainment. In a few sections, like Carpatho-Ukraine, it is still used sometimes in the form of a dance of death at funerals accompanied by the weird music of the trembita.

Every nation has its own typical national dance, with its own characteristic steps and special folk music. The Ukrainians have a completely unique dance.* Two examples are the Kolomeyka and the Hopak, each of which has its own individual step of which the dance is almost entirely constructed, since it is repeated over and over. Similarly other nations have national dances consisting of virtually one step: the Polish Mazurka, the Czech Polka, the Serbian Kolo, the Hungarian Chardash, the Russian Komarinska, the Italian Tarantello, the Caucasian Navurska, the French Gavotte. Spain is the richest country in the world in dances, for every province has its own Seguidilla, the Jata, the Zapateada. Scandinavia has the Reels, Ireland the Jig, etc.

These dances, like the native song, native music and native art, were created by the people through the centuries, and no individual can claim them for his own or call them anything but native dances.

When civilization entered a higher stage of development, there appeared in larger cities and important centers art institutions that coordinated the work of the more talented individuals. At this time original art began to appear, more technically advanced and higher developed than ever before.

When civilization entered a higher stage of development, more talented artists organized art institutions and centers in the larger cities of Europe and there developed more technically advanced and original art than ever before. As in other fields of art, dancing

there are many Ukrainian dances, making Ukraine one of the richest nations in this field. They include the Kozak, commonly referred to as Russian whereas it was developed by the Ukrainian Cossacks who danced it in uniforms and with a sword. The same dance done by peasants in native costumes is called the Hopak. Other dances are the Tropak, a dance marked by more stamping than the others; the Chumak, a dance of the salt merchants; the Arkan, a Carpathian mountain dance originally coming from Greece, then Bulgaria and Rumania, done by a group and marked by much leaping; all these are dances for men. Women's dances are the Shumka, the Chabaryshka, Hayivka, an Easter dance, the Kupala, a fortune dance; the Viahnianky, spring dances; mixed dances include the Kolomeyka, the Hopak Kolom, a circle dance, the Hory, a type of swing dance; and many others.

too developed, and soon there appeared the ballet.

The word ballet comes from the Greek word "ballad," meaning a narrative poem. Thus the ballet means a dancing musical drama that tells a story. It combines the highest type of music, drama and movement.

It therefore is composed of five arts—movement, music, pantomime, painting and costume.

The ballet is divided into various forms like the drama—the character ballet, the classical ballet, the comical ballet, the pantomimic ballet and the individual ballet. Every ballet is based upon some theme. It can be a native theme or the creation of a writer. The ballet is the product of five people—an author who writes the libretto, a composer who writes the music to the libretto, an artist to paint the scenery, a designer for the costumes and a ballet master who creates the choreography.

Thus the ballet is a dancing musical drama, like an opera, which is a singing musical drama, while drama alone is spoken. In drama expression is achieved through speaking; in opera through singing, and in ballet through motion and pantomime, with music.

The ballet has five fundamental positions (just as music has seven fundamental tones). And on these positions are constructed all the movements in rhythmical and musical phrases.

The Schooling of a Ballet Artist

What does a ballet artist need in the way of ability and schooling? First the student must begin training at an early age. He must have a good sense of music and rhythm, and also have a good physique. He must learn the principal ballet positions and develop his body for the rigors of ballet technique, plasticity and pantomime. At the same time he must study music, history of the costume, scenery, choreography and make-up. Most important he must perfect his ballet technique to music.

These studies demand constant application, a long period of training and of course native ability. (It does not mean that any person who can do one dance can call himself a ballet artist—one dance alone does not mean anything because any one can learn it—but to be a ballet artist one must pass through a long hard schooling and then he can create and dance any number of dances at any time.)

Native dances do not demand all of this, just as the native song and native music does not demand formal training. Every one who loves the native dance or music can perform quite adequately after every little practice. This is made easier because most native dances are based on very simple steps. Then again perfection is not required. The native dance or song is primarily for group participation and enjoyment.

To present a ballet one must have a group of trained men and women, special costumes, and special music, either originally composed or an arrangement. The ballet must be based on a story in which the principle roles are played by ballet artists, who portray the various characters and action through pantomime as well as dancing.

The native dance has neither plot nor special movement, costume or music. Just as the native song is not an opera, and the native music is not a symphony, so the native dance can not be called a ballet.

DMITRI CHUTRO.

NEWARK, N. J.

DINNER and DANCE sponsored by the Youth Committee of the American-Ukrainian B. & L. Assn., of Newark, N. J., on SUNDAY, MARCH 3, 1940 at the Ukrainian Center, 180 William St., Newark, N. J. Subscription to Dinner and Dance \$1.00. For dance only: 25 c. Dinner commences at 3:00 P. M., the Dance at 8:00 P. M. Music by Oley Bros. Orchestra.

STUFF and SUCH

BOY, how time flies! Here it is March 2nd, 1940 already. Just think folks. Sixty more years and we'll find out if Buck Rogers was lying. With Time passing so swiftly, let us be the first to warn you at this time that there are only 298 more days until Christmas, so do your Xmas Shopping early, wrap your presents tightly, address them plainly, . . . and mail them to us!

Improper Propaganda:

We see by the papers that the Finns are still giving the Russians a Merry Isthmus! With the cooperation of the foreign censors, just this past week we received a Christmas card from a friend in Finland. It says, "Best wishes for a Merry Christmas, Happy New Year, Happy Easter, and Stalin's Funeral!" You know what folks? If we had the time, we could write a 4 star book about Hitler, Goering, and Stalin (a seizer who makes Caesar look like a sissy), and we would entitle it "Apes of Wrath." Speaking of books, we wonder when Europe may expect the next installment in the Mein Kampfire series. Now that we think of it, hasn't Adolf, The Furor, switched from Mein Kampf to Mine Seas?

So, with warfare more or less restricted these days to the sea, and with the amount of actual fighting confined to a minimum at the front, it seems to us that the safest place to stay during the war these days would be at the Western Front! It's so quiet; in fact, that our Japanese spys inform us, that Hitler (whose Dr. must be a Veteranaryan) spent a two weeks vacation there with fellow Comrazis. In view of this, many reporters who want to live in peace and quiet these days, have become war correspondents on the Western Front. The serene condition there has caused a scarcity of communiques from that section . . . so the correspondents (who must furnish news to keep their jobs) have to manufacture their own rumors . . . with the help of the Propaganda Department, of course. One thing is certain, however, it will be news when Hitler and Stalin start a peace scare. And if peace is declared, we know of a Broadway agent who wants to book the Finnish Army for a vaudeville tour in America.

Love, Honor, and Oh Yeah!

We also see by the papers that another Hollywood marriage has gone on the rocks, which prompts us to comment on these Hollywood marriages, which are taken so lightly, that when a man proposes to a gal, she wonders if he can divorce her in the manner to which she's accustomed. There's a certain actress out there who's been married so often that a rice field is beginning to spring up around her. She's been hit with rice so often that she now goes to Reno on her honeymoon . . . in order to save time! Although she may not be the best dressed woman in town, we can say one thing, she certainly is well groomed. She's over seven divorces old . . . but doesn't look a day over three! She once postponed a divorce because her press agent was sick. She was granted a divorce from her second husband on grounds of cruelty. He wouldn't give her a night off to go with her third husband to her first husband's birthday party! Right after her fourth marriage ceremony, the groom took the Justice of the Peace to one side to slip him the fee. "Oh, no," said the Justice, waving the money aside, "The fourth one is always on the house!" When she married her fifth husband, she liked him so much, she kept him over a second week! She tried to keep her sixth marriage a secret but Hollywood is the toughest town in the world to do that . . . news of the divorce was bound to leak out! At the moment she's having her most successful marriage . . . it's now in its 17th week!

We hope we have tickled your funny bone in our efforts to be a comedian. We are even going to take our own advice and starting

UYL-NA SPORTS

The Eastern Division of UYL-NA Basketball Tournament reports that the following teams have entered this year:

- (1) New York Ukrainians. Manager: Michael J. Prylucki, 328 East 15th St., New York City.
- (2) Ukrainian Athletic Club, Chester. Manager: William Haschak, 211 Ward St., Chester, Pa.
- (3) Fourth Ward Ukrainians, Yonkers. Manager: Michael Krenza, 15 Riverview Place, Yonkers, N. Y.
- (4) Phalanx S.A.C. Ukrainians. Manager: Nicholas Sokol, 134 East 7th St., New York City.

In tournament play, the New York Ukrainians have played two games, losing the first game to the Fourth Ward Ukrainians, and winning from Phalanx S.A.C. Ukrainians.

TO ALL BASKETBALL MANAGERS:

As Director of the Eastern Division of the Ukrainian Youth's League of North America Basketball Tournament, it was my duty to send invitations to all member clubs, as well as non-member clubs to participate in this tournament. I sent out more than 45 letters to different organizations. The response to these letters, however, was not up to my expectations. Only comparatively few took the trouble of answering.

The purpose of this open letter is to find out from managers of the different teams the reason why their teams did not join the tournament. I would appreciate it if you would give me some suggestions or reasons so that in the future the UYL-NA can, if possible, remedy any defects.

WALTER BACAD

Eastern Director

UYL-NA Basketball Tournament
166 Avenue-B, New York City.

AMBRIDGE WINS OVER ROCHESTER

The Ambridge, Pa. Ukrainians stood off a second half rally by the St. Josaphats on Feb. 18th to notch a 36-33 decision over the locals at St. Josaphats Auditorium at Rochester, New York.

Ambridge's speedy youngsters, moving into a 12-5 lead at the close of the first quarter and stretching it to 18-9 at the half, had their lead narrowed to a single point in the closing moments of the game, but had enough left to score another basket and clinch the game.

The Pennsylvanians displayed a smooth ball-handling quint, with big Bill Yerga as the focal point in their playmaking. Yerga set up the plays for Dragovich and Mark, who scored 14 and 7 points to pace the victors.

Trailing by a 34-32 margin late in the game after their desperate rally had cut deeply into the Ambridge lead, the St. Josaphats U.N.A. foppers had a golden opportunity to tie the score when Mike Borshansky was awarded a pair of free throws. He made good on the first attempt but missed the second, and another basket by the invaders just before the final whistle ended the scoring for the evening.

Mike Borshansky scored nine points for the Rochester U.N.A. team, followed by Salamacha with eight.

In the preliminary Madedon Maroons defeated St. Josaphat Frosh, 44-42.
VINCE KOWBA, Manager
St. Josaphats U.N.A. Ukrainians.

SYRACUSE DEFEATS SAYRE

The Syracuse Ukrainian Men's Club basketball team annihilated the highly rated Sayre, Pa. Ukrainians, champs of the NYP loop in their section, in a thrilling upset with a 49-46 score, at Syracuse, Sunday, Feb. 25th, 1940, before another capacity crowd. Half time score was 23-19 in favor of Syracuse in a rough and exciting game. With 10 seconds remaining of play, Stadnick of Sayre looped one in from mid court to tie the score at 44 all, necessitating an overtime period. Linehan topped scoring honors with 6 baskets and as many fouls for 18 points and was ably aided by his teammate Maloney with 15 points for Syracuse. J. Terpko and Strayves led the losers with 15 and 13 points respectively.

This victory gave Syracuse its 4th win over Ukrainian opponents, with previous wins over Auburn and 2 from Herkimer. It also marked the 23rd victory of the season for the local lads and the 1st defeat on Sayre. A return engagement will be in Sayre on March 9th.

NICHOLAS WOYTAN.

next week, we're going to do our Christmas Shopping early. As Confucius say: "Early bird catches worm . . . except unfunny comedian . . . he catches early bird." Hm . . . he can't mean us!

BROMO SELTZER

THE U. N. A. SPOTLIGHT

NEW YORK BEATS NEWARK;

In District Number 1 of the Ukrainian National Association Basketball League, New York Defeated Newark, 41-27, at New York's Stuyvesant High School, on Feb. 18th. Michael Husar writes that the New Yorkers entered the game with their hearts set to avenge their defeat in Newark several weeks ago. They took the lead in the 1st minute of play and never relinquished it. High scorers for the winners were Michael and Stephen Czarnecky, with 16 and 12 points respectively. Ted Dusanenko, another New Yorker, played a fine defensive game, being responsible for many of the passes fed to the Czarnecky brothers. His defense work resulted in leaving J. Karmazyn, high scorer of the previous game between the 2 teams, without a point to his credit. T. Harzula started for Newark with 15 points; he made several spectacular shots during the game.

Newark: 1 2 13 11-27
New York: 7 12 12 10-41

NEWARK DEFEATS PHILLY

Smarting from the setback suffered in New York, the Newark squad journeyed to Philadelphia on Feb. 25th and defeated Quaker City's U.N.A. team by a 36-28 score. The game was very exciting, both teams making desperate efforts to score points, reports Tom Harzula. For 3 periods the scoring was close, and both teams entered the final chapter in a 22-22 tie. The Newark boys then proceeded to score 10 consecutive points, clinching the game and going into a 2-way tie for 1st place with New York. J. Karmazyn was high scorer for Newark with 20 points, while J. Juzwiak starred for Philly with 10.

Newark: 5 7 10 14-36
Philadelphia: 5 6 11 6-28

The present standing of the teams in District No. 7 are as follows:

	Won	Lost	Pct.
New York	2	1	.667
Newark	2	1	.667
Philadelphia	0	2	.000

McADOO DEFEATS BERWICK

There was activity in District No. 2 on Feb. 25th, when Berwick travelled to McAdoo, and suffered its 1st defeat, 25-39. McAdoo retained the lead throughout the game, Krill and Hladish being high scorers with 14 and 12 points respectively. J. Wozniak starred for Berwick with 9 points.

McAdoo: 15 6 12 6-39
Berwick: 8 5 4 8-25

The standing of the teams:

	Won	Lost	Pct.
Berwick	2	1	.667
Olyphant	2	1	.667
McAdoo	3	2	.600
Hanover	0	3	.000

HAMTRAMCK AND ROSSFORD BEAT DETROIT

Reporting from District No. 5, Walter Kizel writes that on Feb. 10th Hamtramck visited Detroit and won an official game by a 74-47 score. P. Sharon was high scorer for the winners with 30 points, while W. Kmicsinski netted 21 for the losers. Hamtramck led all through the game.

Hamtramck: 14 19 13 28-74
Detroit: 5 15 9 18-47

On Feb. 17th, Rossford travelled to Detroit and won, 51-27. A. Kornowa scored 20 points for Rossford, while W. Kmicsinski netted 13 for Detroit.

PRESS REPORTS

(Concluded from p. 1)

The Russians have since been reported as imprisoning their leaders and substituting Asiatic for Ukrainian troops; Ukrainian refugees returned to Rumania with tales of persecution, and the Ukrainians changed their attitude.

The Rumanian Government began counter-propaganda and granted some concessions to the Ukrainian minority, and a representative of these people was made a Senator by royal decree.

Today the Ukrainians are pro-Rumanian and they are asking the Bucharest Government for further favors so as to show the population how much better off they are under Rumanian rule than under Russian.

UKRANIANS DANCE AT FINNISH PROGRAM

The Ukrainian Dancers Club of Elizabeth, N. J., instructed by Michael Herman, with the assistance of a few members from the New York group, presented a program of Ukrainian and Finnish folk dances at an affair sponsored by the Finnish American Clubs on Saturday February 17th, at the Grand Ballroom of the Hotel Pennsylvania in New York City. The audience of 1,500 people greeted the dancers with enthusiasm, especially when the Ukrainians swung into three Finnish dances. The Finns, overwhelmed by this overture, burst into song and sang the words to the music, while the Ukrainians danced away at the Finnish dances. The presentation of Finnish dances besides the Ukrainian numbers, made more friends for the Ukrainians, because the people realized that these young people were just as eager to learn and understand other cultures as they were to teach others about Ukrainian culture.

"SOYUZ UKRAINOK" TO START MEMBERSHIP DRIVE

Beginning with their banquet tomorrow evening in New York City at Hotel Brevoort, the "Soyuz Ukrainok" will conduct a membership drive among Ukrainian-American women's organizations. The banquet is being held to celebrate the 15th anniversary of the founding of the organization.

Mrs. Anastasia Wagner, chairman of the banquet committee, will speak on the "Surma Radio Hour" in the near future concerning the aims of the Soyuz Ukrainok.

The annual meeting of the organization will be held March 31st at the Soyuz Ukrainok headquarters, 48 East 7th Street, New York City.

ANNE MAZUR, Jr. Vice-President

NEW YORK CITY:

SECOND OPEN HOUSE sponsored by the Ukrainian Folk Dance Circle, led by Michael Herman, on **WEDNESDAY, MARCH 6, 1940**, at 8:00 P. M. at the International Institute, 341 E. 17th St., New York City. Refreshments! Admission .35¢. Dances of many countries taught, demonstrated and then done by all who come. Come in comfortable clothes and shoes, or in costume for an evening of fun. The Ukrainian Folk Dance Circle meets every Wednesday evening at the Institute and holds an Open House the first Wednesday of each month. Those young men and girls who'd like to join the ever-increasing enthusiasts of the folk dance, are welcome to join us in our Wednesday evening rehearsals, where dances of other countries as well as Ukrainian are taught by Michael Herman.

CONN., MASS., RHODE ISLAND

Are you planning to attend the **CONCERT** in honor of **Taras Shevchenko** given by the **U.Y.O.C. SUNDAY, MARCH 10, 1940**, Hartford Public High School, Broad St. Adults 40¢. Children 20¢. — Everyone should make it their duty to attend and pay tribute to **TARAS SHEVCHENKO**, Ukraine's greatest son, who goes down in history in the same class as Shakespeare and Kipling. Here is an opportunity to manifest our strength, talent, and unity—at the same time hear a good Concert. Connecticut youth groups have devoted several months of continuous preparations, so don't let them down and do your bit by attending. Curtain time will positively be at 3:30 sharp. Over 150 participants, good songs, interesting talks, and several other worthwhile attractions.

THE U.N.A. IS THE SUPREME ACHIEVEMENT OF YOUR PARENTS. BECOME A MEMBER OF IT NOW!

NEW YORK CITY: Confucius say: "Don't have good time—own fault!" But we say: "Can't help but have good time" at the **St. George's Choir ANNUAL DANCE** this **SATURDAY, MARCH 2, 1940** at Lenox Hall, 252-254 Second St., New York City. From 9 to? Subscription .55¢ (tax included). Featuring **John King** and his Orchestra and **Michael Lane** and his White Jackets. Last chance to do some fancy steppin' until after Easter, so come and be gay with us.
