

СТУДЕНТ

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ГАЗЕТА
УКРАЇНСЬКОГО
СТУДЕНТСТВА
КАНАДИ



William Kurelc's above painting entitled "Ottawa War Strikers" was made in mixed media, measuring 16" x 16", in 1974, towards the "Moroz Cause". It was originally commissioned by the Ukrainian Canadian Committee, Toronto Branch. Estimated at \$1,000, it was donated to the National Archives in Ottawa.

This is one of the many projects being realized in an effort to have Ukrainian historian Valentyn Moroz released from prison by the Soviets as well

to continue to expose the constant illegal persecutions of hundreds of Ukrainian intellectuals and patriots (such as, Chornovil, Svitlychnyj, Kalynets, Shaba'ura...) to the public at large.

As long as people have more freedom than others to speak of human injustices, such campaigns will always continue. Without a doubt, such pressure and publicity is irritating the representatives in the Soviet Embassy in Ottawa. What their next move will be, other than to try and cause disharmony among the Ukrainian-Canadian community, we can only speculate.

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Letters to the editor

AN OPEN LETTER

Dear Editor:

I am writing to propose the formation of a group of amateur artists of Ukrainian Canadian descent. Such a group would provide an opportunity for people to interact, to discuss and evaluate each others' art, offer suggestions and/or criticisms. This is directed to people of all ages. I would welcome any comments from interested readers particularly pertaining to the actual organizational and planning aspect of such a group. Please write to:
M.M. Shevick
50A Burden St.
Toronto, Ontario.

Dear Editor;

I have been given past issues of STUDENT to read by persons who have subscribed to it before. I have never noticed any articles which deal with the Ukrainian language problem in Manitoba. What I mean by the Ukrainian language problem is, that Ukrainian is the second majority language in Manitoba, but no one out West cares enough to write articles in a Ukrainian newspaper advocating legislation making Ukrainian the second official language in Manitoba. Supposedly Manitoba is the heart of Ukrainian country of Canada.

Get off your seats and tell me your views on this subject and sign your name with your location in Manitoba.

An angry student
Maria Luczka
Newmarket, Ont.

Sir,

You are a Ukrainian. The leaflets advertising your current Canadian tour mention that you were "born in the Ukraine in the southwestern region of (your) beloved Bukovina". Today, you are the leading artist with the Shevchenko State Opera and Ballet Theatre of Kiev, and, in fact, one of the leading Ukrainian vocalists in the world. Indeed, you are an artist of the highest calibre. You sing opera pieces, folk tunes, and songs about Ukraine in a beautiful, rich melodic voice.

How is it, then, that Ukrainian-Canadians are not supporting your tour? Why are your concerts being boycotted? Why are protests or concerts in the name of Valentyn Moroz organized to coincide with your performances? Should not the Ukrainian community support Hnatiuk, the great baritone?

The fact is that these actions are not directed towards Hnatiuk, the singer, but towards Hnatiuk, the deputy to the Supreme Soviet of the USSR Council of Nationalities and a representative of the Soviet Government. A person cannot, on the one hand, condemn the actions of a government which has transgressed all 30 articles of the *Universal Declaration of Human Rights*, and on the other, support a member of that government (even if he comes as a representative of a "cultural exchange").

The Soviet government deliberately is attempting to destroy the Ukrainian nation by persecuting her intellectuals, killing her nationalists, and colonizing her lands (by "relocating" Ukrainians to scattered areas throughout the Soviet Union and replacing them with people of Russian origin). This is part of the conscious attempt to destroy Ukrainian culture in the Soviet Union. Those who protest this Russification, such as Valentyn Moroz, are silenced. In response to such unjustifiable actions, Ukrainian-Canadians are protesting with what means are available to them. The boycott of your concert is one of these.

Furthermore, we ask you, in view of your position as a deputy to the Supreme Soviet of the USSR Council on Nationalities, what have you done to promote Ukrainian culture in the Ukraine and denounce the process of her Russification? As well, we would like to know how the Soviet government can justify the discrepancies of the Canada-USSR Cultural Exchange. As the situation now stands, much good Ukrainian talent is not allowed to tour Canada, and many Ukrainian cultural groups in Canada are denied access to the Old Country.

We ask these questions not only for our own sake, but also for your sake and that of Ukraine. How can a nation survive if her people will not defend it? The Ukrainian people have paid dearly for the right to call themselves Ukrainians, and yet, even today, this right is limited. We must resist.

If we are to allow the Ukraine to be robbed of her rich, cultural heritage by the process of Russification, we would deprive not only ourselves, but also succeeding generations of a self-identity. This would be a most horrendous crime.

Respectfully,

Andrij Makuch
Marta Hladyshyvska
John Woycheshin
Mikhailo Reshitynk
Victoria, B.C., Canada

EDITORIAL

At the 15th SUSK Congress held in Winnipeg this year, a resolution was passed urging Ukrainian-Canadian students to take a greater and more active interest in the Slavic Departments at Canadian universities as these departments are fundamental in the development of Ukrainian studies in Canada.

Since Ukrainian studies is the basis of our cultural identity and growth, all means should be utilized to ensure its future development.

During Congress discussions, attention was focused on the unfortunate situation currently present in the Slavic Department at the University of Manitoba. In a department comprised of entirely Ukrainian professors, except for one, not once was a Ukrainian appointed acting-head by the departments head (Prof. I. B. Rudnykyj) during his past or present sabbatical.

When one takes still the following facts into consideration, this action becomes all the more difficult to understand:

- a) all of the bursaries, prizes, etc. have been contributed by Ukrainian individuals, organizations and institutions for Ukrainian courses.
- b) in its initial stages, the Slavic Department at the University of Manitoba was generously financially assisted by the Ukrainian Professional and Business Men's Club in Winnipeg
- c) and finally, the Ukrainian section of the department possesses the largest number of students.

In order to insure the further publication of STUDENT we find it necessary to establish a Press Fund. If you wish to make a contribution, please make cheque or money order payable to "STUDENT". Our address is:
394 Bloor St. W.,
Suite 4
Toronto, Ontario.

BITS...

VICTORIA, BC DP PRESS

Recently, Andrij Makuch of Victoria's USC recorded the 41st misspelling of his surname. The whole idea of recording misspellings started around Christmas time, 1973, when the Makuch boys noticed a high number of unusual spellings of their name. They started a list of these deviations, and predict the 50th misspelling by Christmas of this year. To give an example of what they face, here are a few of the ways in which their name has been misspelled:

- MacEugh McCough Mabuch
- Miachuk Macasue Marouch

ROBINSON CRUSOE 1 EXPEDITION

A group of New York City area alumni have organized a sailing expedition to explore the reefed and deserted islands of the British Virgin Islands from November 30 until December 15, 1974.

A sailing yacht accommodating up to eight people has been chartered, and will be based in St. Thomas, U.S. Virgin Islands. This boat will be used by the crew for housing and transportation. Activities planned include snorkeling, scuba diving, fishing and camping.

The captain will be Jurij Savyckyj, M.D. former New York City Hromada president, who organized a previous scuba diving expedition.

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ЧОЛОВІК



ЯКИЙ



НЕ ПЛАТИТЬ



ЗА ГАЗЕТУ



A LOGICAL INEVITABILITY

After several years of ambiguity and evasion, the Quebec provincial Liberal government, on July 27, 1974, placed before the Legislature for its third and final reading, a document officially entitled *The Official Languages Act*. This document, more generally known as Bill 22, was an attempt by the provincial government to at long last come up with comprehensive legislation that would once and for all govern the future status of the French language in Quebec. In putting forward such legislation, the provincial government was adopting a wholly pragmatic attitude. Justice Minister Jerome Choquette openly announced that "in spite of the risks it runs, the government must make Bill 22 law, because it is necessary to prevent a crisis of frustration or national or social alienation which might upset public order". Premier Bourassa, ever conscious of the burgeoning popularity of the nationalist Parti Quebecois, expressed the view that "by proclaiming French the only official language in Quebec, this government is seeking to demonstrate that this can be established without breaking up the country." Even more reassuring was the editorial commentary which appeared in *The Montreal Star* (the largest English language paper in Quebec), giving a guarded approval to the government's tactic: "The government's apparent feeling that it can assuage nationalist pressures with this bill is a politically pragmatic approach that might succeed." Such an expression of views when taken together with the current social and cultural aspirations of French-speaking Quebecers, made it quite clear to the observant that the governing factor behind the promulgation of Bill 22 was merely to show that 'vigorous' action was indeed being taken to save the French language from a slow extinction in the province. At no point was there any evidence that the government was actually attempting to stifle the cultural and linguistic development of the ethnic minorities within the province.

The major provision of Bill 22 provided that French was to become the official language of Quebec. Other sections of the Act offered incentives to businesses conducting their daily operations in the French language. Formal recognition of French as the language of labour relations was also provided for. Where the Act began to run into a lot of flak from the ethnic communities, however, was in its provisions relating to the language of instruction to be offered by the school boards across the province. Section 48 of the Act provided that the language of instruction in schools governed by the School Boards 'shall' be in French. The same section, however, also made provision for the school boards to offer English language instruction as well. The core of the problem lay in section 49 which decreed that pupils must have a sufficient knowledge of the language of instruction in order to receive their instruction in that language. Those pupils who would not have a sufficient knowledge of any of the two languages of instruction would then necessarily receive their instruction in French. In effect, what this meant was that those children speaking neither English nor French when initially registering for school would be siphoned off into the French language stream. Moreover, the Minister of Education was empowered to set tests to ascertain that pupils had 'sufficient' knowledge of the language in which they wished to receive their instruction. If they didn't, then they too would be placed in the French category.

The ethnic communities in the province arose as one in objecting to the education provisions in Bill 22. They did not particularly like the idea of being deprived of the right of choosing for their children the language of instruction. They feared that the untrammelled discretion in the hands of the Education Ministry, to determine by a series of exams a child's language proficiency, would be exercised unreasonably. Their suspicions and apprehensions were not completely unfounded. The provincial civil service, given great power to implement the various provisions of Bill 22, was at the same time given substantial immunity from judicial inquiry into the use of that power. Section 104 of the Act provided that "notwithstanding any provision of law, neither the members of the Board (empowered to implement the regulations) nor its staff shall be com-

pelled to testify or to file documents in relation to any questions in connection with the exercise of that function." It is this lack of judicial control over the implementation of the provisions of the Act as well as its excessive reliance on regulations that constitutes the major weakness of Bill 22, which might eventually lead to its being held unconstitutional.

Prior to the promulgation of Bill 22, the Quebec branch of the Ukrainian Canadian Committee, together with other ethnic minority groups in the province, visited the provincial capital to put forward their views on the then still proposed legislation. Although agreeing in principle with the spirit behind the attempt to establish French as the official language in the province, they voiced strong disapproval at all measures which were aimed at removing from parents the choice of selecting for their children the language of instruction. Reactions from the Ukrainian community at large was not all that vociferous, being limited for the most part to mild annoyance and irritation. This can probably best be explained by the fact that the full brunt of Bill 22 little affects the Ukrainian community. The past few years have witnessed an ever increasing proportion of Ukrainian parents sending their children through the French language stream in the education set-up. The provisions in the Bill will merely accelerate this process. Those pupils who are at present studying at an English language school are in no way affected by the Bill, except for the fact that the teaching of French as a second language in these schools might be intensified. One can hardly complain about that. As far as the provisions relating to French as a working language, the Guide General d'Implementation for the application of the Bill provides that in a variety of work situations "only a knowledge of French may be demanded." Such a measure hardly changes the situation as existed prior to the coming into effect of the Bill. Thus, from a practical point of view, Bill 22 poses no real threat to the continued evolution of the Ukrainian community in the province. Rather it should sensitize our community to some of the common problems shared with French speaking Quebecers who have realized, just as we have, the necessity to safeguard and to provide, for the continuing development of their language and culture within the Canadian context.

In canvassing opinions from among Ukrainian students on their reactions to Bill 22, one is singularly struck by their lack of concern and interest in what the provisions of the Bill really set out. Those who have bothered to keep themselves informed of the situation are generally agreeable to having French as the official language of the province. These same students, however strongly disagree with the provisions dealing with the language of instruction, claiming that the government is acting in an undemocratic manner and is guilty of breaching basic human rights. Perhaps the most common view expressed is to the effect that it should not be incumbent on non-French-speaking Quebecers to play a major role and to carry the burden of saving from extinction the French language and culture. If any action is to be truly effective, then it should evolve from within the French community itself. Having Ukrainians Italians or Greeks speaking French provides little guarantee that French language and culture will flourish. An interesting aspect of these opinions is that fact that most of the students canvassed chose to look on Bill 22 through the eyes of English speaking Quebec, rather than to view its effects on them as members of the Ukrainian community. What seemed to perturb them most was not the fact that ethnic minorities might lose out or even gain under such legislation, but rather that the English language was losing its status in the province. This alignment of Ukrainian students in Quebec along English language standards is most interesting to say the least.

When all is said and done, Bill 22, far from being the kind of horror that some members of the community appear to fear merely represents the absolute minimum which the Bourassa government could offer the 80% French majority in the province in terms of defending French language and culture.

Walter Kuplowsky
Montreal

FILM ON UKRAINIANS IN MONTREAL



by Olenka Demianchuk

A film on the history of Ukrainians to Quebec is presently being completed by Kozak Productions in Montreal. It is a one-hour, 16 mm, Ukrainian language, color documentary. The film crew consists of Yuriy Luhovy, director, editor, and cameraman; Volodymyr Haiduk, assistant cameraman; Myron Kowalchuk, cameraman; Alain Dumont-Frenette, Stefan Bida, and Yaroslav Borys, soundmen; Nadia Bondarchuk, script girl; Yurko Bondarchuk, interviewer; Taras Hukalo, research; Yuriy Kelebay and Evhen Gazdovic, grip. Camera equipment was supplied through Mr. Bernard Queenan, assistant director of the production centre for Instructional Technology at Sir George Williams University.

A federal government grant of \$5,500, was obtained through the Secretary of State, Department of Multiculturalism. Financial assistance was also received through the co-operation of Andre Collette, assistant head manager of Bellvue Pathee Films Ltd. of Montreal, as well as community-generated funds.

The film consists of three parts. Firstly, the history of early Ukrainian immigration to Quebec. Among those interviewed were Dr. Antonovych of CBC International in Montreal; Rev. Havryliuk of the Ukrainian Catholic Church; Rev. Sluzar of the Ukrainian Orthodox Church; Rev. Bryniawsky; and Mr. Andriy Hukalo, an early pioneer and past president of the Ukrainian Canadian Committee, Montreal Branch. The second part depicts the socio-economic and socio-cultural growth as well as organizational development of the Ukrainian-Canadian community in Montreal. The third part deals with the maintenance and development of the culture within a Canadian multicultural framework. The

artistic achievements of film-maker Roman Kroitor, singer Anna Chornoholska, artists Adriana Lysak, Russian Logush, Luba Genush and Larysa Luhovy-Jerome, composer Fiala, architect Radoslaw Zuk and others of Montreal, are depicted.

In the words of director Yuriy Luhovy, "Because of an extremely low budget, the film was shot almost one to one. This restriction immediately handicapped the creative production of this film in many ways. The style differs somewhat from Slavko Nowytski's recent film "Reflections of the Past" (sponsored by the Ukrainian Cultural and Educational Centre of Winnipeg) by being less narrative and more intimate, in that, less voice-over is used and the people themselves talk more about their own experience directly on camera. The film is structured by using fast intercuts which build up the pace and rhythm. I really think those two films compliment each other very well in their similarity in theme but difference in style. Each has its own specialization or depth on its particular subject, namely, Ukrainians in Canada — one, dealing with Manitoba and the other, with Quebec. Mr. Nowytski stresses early arrival to Canada and continuation of traditional Ukrainian customs whereas mine, discusses education, integration, urban mobility, mixed marriages, and multiculturalism of Ukrainian-Canadians in Montreal more intensively. I might add, any additional, financial support our film can get, even at this time, would be of immense help."

For further information and advance booking for renting this film write to:

Kozak Productions,
Yuriy Luhovy, director,
c/o 4760 Blvd. Edouard Montpetit,
Montreal, Quebec.
Tel. (514) 739-5021

КИНО

Zakhar Berkut: A Review

The year is 1241, and life has definitely taken a turn for the worse on the "Tukholivs'ka verkhovyna". Genghis Khan is in the foothills waiting for spring and a chance to cross the Carpathians (via the "duklians'ka doroha") into Europe. Zakhar Berkut (eagle), the wise elder of the village of Tukhlia, and father of five young sons has more than his share of problems. Besides the threatening enemy below, there's also the bothersome matter of Tuhar Vovk, a boyarin from the throne city of Halych, who has recently imposed both his presence and his toll gate into "Tukhol'sehyna". Without so much as a "zdoroven'ki buly" Tuhar Vovk has occupied segments of the common lands surrounding Tukhlia. Adding insult to injury, he builds a fort-like outpost near the best mountain trail, (Tukholivs'ka doroha), and

sets up a toll-gate (which we never see), collecting fees not only from foreign travellers, but also from the villagers of Tukhlia, who had originally constructed the road under Zakhar Berkut's guidance for purposes of trade with the other mountain villages and the Hungarians. These two areas of conflict become complicated by the love interest shown between Zakhar Berkut's youngest son, Maksim, and boyarin Tuhar Vovk's only daughter, Myroslava. Neat huh? Some crazy boyarin with a reputation as dubious as his daughter is beautiful, crashes in on a peace-loving, communally organized mountain village, takes its land and money, won't let his daughter marry the local wiseman's son, and then to top it all off, laughs at the traditional "viche" and law-establishing body which wants him to conform to their ancient ways, or at least explain his arrogant behaviour.

Well, you guessed it. - The mountain peoples link arms like the endless chain which encircles their sun god, and defeat both the boyarin and the tartars. Victory is costly, for in his overpowering allegiance to his people, Zakhar Berkut loses his sons.

Contrary to what the director of this film obviously seems to think, Ivan Franko did make all his characters and his plot structure clear. The director and the film have taken it upon themselves to "clarify" these elements even more - unbearably so. This is done at the expense of characterization and dramatic tension. As a matter of fact, the build-up of tension together with its climax (?) were absent from this dramatic narrative. Characters are two-dimensional, a fact which in itself need not be viewed disapprovingly. But, when the director has chosen a realistic approach in his interpretation of

the story, and when there is no need for cardboard-like figures for purposes of further character and plot delineation, the introduction of stock-type characters can only serve to reduce rather than increase one's mental and sensory perceptions.

Aside from a few sequences of mounted huntsmen cantering through snow-laden evergreens, cinematography remains singularly boring. Variations on a theme - "dead-on" medium or long shots, or vice-versa - dominate the film with remarkably few exceptions.

The colour tones are pastel-like, but then what else is one to expect from an industry which is limited in its purchases of high-quality foreign-produced film? Besides, the USSR refuses to take up sheep ranching in a big way. (A free subscription to STUDENT if you can figure that one out). Probably the best thing to do is to accustom oneself to these colours.

Who knows, one might even grow to like them. - more. The written text might be more exciting for some. At least there you can choose your own colours and images, and be your own director and cinematographer. In this case, it might not be a bad idea to curl up with book in your lap and let your eyes feed your mind and imagination with the mystical wonder of the Carpathian people and mountains.

Alexander Dovzhenko' Arsenal (1929)

"An account of Ukraine from World War I to the workers' revolt of 1918" was shown together with Eisenstein's Potemkin (1925) at the TPL Learning Resources Centre at 666 Eglinton Avenue West. Interestingly enough, Arsenal and Potemkin were screened on the anniversary of the October Revolution.

TEATP

On October 22, Toronto had the honour of seeing the world premiere of Wu-Feng, by Canadian playwright, Munroe Scott. In the past, at least in Toronto, Canadian plays have not always benefited from their Toronto debuts. Witness the rewriting of James Reaney's "The Killdeer", recently staged at Hart House. Contrary to the average Canadian theatre-goer's conception of Canadian plays - interesting, but somehow lacking in depth and expertise when it gets down to the actual dramaturgy - Wu-Feng is a well-written play.

This Canadian version of the Formosan tale of folk hero Wu-Feng "takes the actual events of Wu-Feng's struggle to bring enlightenment to the savage mountain tribes of Formosa in 1769." This action serves as a point of departure for a "dramatic study of the forces at work in society 200 years later: the economic and resultant of political pressures of emerging nations and militant minorities, the precarious balance between law and anarchy, dialogue and confrontation, the effect of violence and the evanescent star of freedom". Munroe Scott shows his dramatic skill in superbly constructed confrontations such as those between the principals, as if this were an intense game of tennis. The performance and play require a delicate balance of many conflicting forces and Alan Scarfe was able to provide this balance, both as Wu-Feng and as a fine actor. Chinese proverbs are well integrated into the script and provide an inobtrusive Oriental flavour to the play. Although Neil Munroe seemed to need a good part of the first act to acquire the intensity his character demanded, the ending of act one and the entire second act were fine examples of cohesive and strong acting,

with actors playing "off each other" in a welcome fashion, a rarity nowadays. Piong-Shi, one of the Elders, was fine, although Gerard Parkes seems to be limited by typecasting. Piong-Shi is almost a carbon of his portrayal of one of the gods in last season's St. Lawrence production of Brecht's "The Good Woman of Setzuan". Sean McCann as Han-Sun the Chinese merchant, was pleasant enough and readily identifiable in terms of today's fast-talking marketing salesmen. A passing reference to the minister of federal development, was snapped up by the quick-thinking members of the audience. Lubomir Myktyuk as Tsai-Yu, military commander of the Protectors, never seemed to get his lines out fast enough to match the tempo of both the dialogue and action of the other members of the cast. Wu-Feng's daughter, Serenity, (Maureen McRae), charmingly disarmed the auditorium with her elegant movements and sincere speech, although the love-song between her and the Stranger (Sephen Markle) caused this observer to struggle to maintain suspension of disbelief, especially when one was sitting close enough to the stage to see Markle valiantly trying to keep in tune with Maureen McRae. (He succeeded, but the effort was embarrassing).

Murray Lauffer's set design maintains the dynamism of Scott's quick-moving historical play. Three upstage ramps and two downstage ones, make the multi-levelled raked playing area resemble the crossroads of five different pathways. Besides enabling the characters in each scene to move quickly on and off the apron, the ramps help convey the sense of onrushing conflicts and the precariousness of the balances struck throughout the play.

Overlooking the acting area, is a utilitarian bridge-like jungle-jim, atop which are mounted the symbols of the Formosan tribe's ancient purification rite, i.e. human skulls. The stylized quick-stepping ritual dance accompanied by the gut-level exclamations of the dancing youths portrays rhythmically the action suggested by the set.

At the recently held Playwright's Conference (October, Studio Theatre), Leon Major was criticized by some Toronto-based directors and playwrights for not producing enough Canadian plays at the St. Lawrence Centre. No doubt Mr. Major could have made greater efforts towards the staging of Canadian plays. Perhaps he'd been saving his energy for "Wu-Feng". If so, our compliments to Mr. Major, for Munroe Scott has written a strong play which needed every bit of energy the Theatre Company of Toronto Arts Productions could muster.

Alan Scarfe directs Sheridan's restoration comedy "The Rivals", Nov. 16 - Dec. 21.

Hart House (University of Toronto)

James Reaney's The Killdeer, directed by Martin Hunter opened this year's HH season. Reliable sources tell us that attendance was registered at a shocking 88%. This just goes to show how starved university students and other HH patrons must be - to the point of indiscretion. Even Reaney's presence at a rehearsal did not bring about enough changes to warrant calling the production successful. However, one seemed to suffer less than one had during last season's opener (closer) - a dramatized (?) version of Robertson Davies' Leaven of Malice. Progress, but why so painfully and why so slowly?

if you're in winniepeg
visit
the ukrainian cultural and
educational centre
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museum, art gallery, library
'you won't regret it'.

Stepan Soudek, twenty-three year old blind student is interested in meeting a girl on a friendly basis. Preferably from the Toronto or Kingston area. His interests are: Geography, History and multi-cultural affairs. Please write to the following address:
Stepan Soudek
137 Bond St.
Toronto Ont.

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ihor kordiuk . . .

ihor kordiuk born october 8 1946
 munich attended academy of
 fine arts concentrated spare time
 on oil paintings of individuals in 3
 dimensional portrayals rented
 out two barracks in a concentration
 camp spent year working on wool-
 en platforms — mystical colours of
 individuals in isolated surroundings
 theme universal suffering and
 endurance of pain 1966 work-
 ed with hryhorij kruk sculptor and
 artist where he first learned to draw
 models 1968 joined group of
 italian artists - the "muscnburg
 16" worked closely with guido
 dettoni here began to develop
 style in caligraphical art with an
 imposed structural form in draw-
 ings first exhibit munich favo-
 urably reviewed by german public
 london 1969 attended chelsea
 school of fine art guest student
 sponsored by various scholarships
 interest in rock art grew style
 strengthened result experiment-
 ed in area of stone age caligraphy
 and drawings 1970 munich
 art work exhibited in "modern
 experimental theatre" and "multi-
 media '70" widely acclaimed
 since 1970 displays work annually
 in paris at "salon international de
 l'art libre" presented with highest
 award for artistic creations tra-
 velled to new york on invitation from
 yurko solovij who is currently
 displaying his work in paris 1972
 materialized neitzsch's ideology
 geometrically and intuitively basing
 work on concepts found in "zara-
 thustra" donated thirty pieces out
 of the collection based on neitzsch's
 ideology to all political prisoners in
 soviet union donation rejected as
 permanent by galleries yet dis-
 played 1973 outside of munich
 altered nature of symbolism in
 collection yet maintained same form
 and structure worked with num-
 erous canvasses composing a unit
 whereby perspective and time took
 on form of multi-dimensional appear-
 ance where social political or material
 relatedness did not exist collection
 of works not yet completed
 currently displayed on european
 continent feels art form in ger-
 many dictated by traditional thought
 future intends to broaden col-
 lection by working in canada and
 u.s.

A.S. - TORONTO



we show our painting
 our works in themselves do not pretend to have
 any significance

the child takes a tool

he begins

being taught no

capacity to create the surroundings

to overcome the external points of reference

to leave ourselves and reduce our history to one
 instant

our painting is not an instrument
 to explain
 to make perceptible
 to say something

we paint



ihor kordiuk

THE ARTIST WIRSTA

BIOGRAPHY

Born in Ukraine in 1938.
 Came to Canada in 1949.
 Studied art for two years at
 the University of Alberta, com-
 pleting studies at the Van-
 couver School of Art in 1963.
 Taught art classes at the Uni-
 versity of Alberta and the
 Northern Alberta institute of
 Technology. In 1972, received
 the Canada Council Arts Grant.
 From 1963, lives and works in
 Edmonton.

An exhibit of Wirsta was held
 from October 6 to October 19,
 1974 at MamaJ Galleries in Win-
 nipeg. It was sponsored by the
 Ukrainian Cultural and Educa-
 tional Centre of Winnipeg.

Bukovina, Ukraine was the birth-
 place (1923) and early home of
 T. Wirsta. His studies included
 architecture and fine arts at
 academies in Bucharest and Paris.

In 1950 he settled permanently
 in Paris. Wirsta now maintains an
 atelier in the highly stimulating
 centre of Parisien artistic life,
 Montparnasse. As well as being
 one of the most promising mem-
 bers of the School of Paris, Wirsta
 is well known in Italy and ex-
 hibits permanently in several "sa-
 lons" and galleries. Wirsta has
 been the recipient of several
 awards and has participated in
 over 40 art shows, (the majority
 being one-man shows) through-
 out Europe and more recently in
 eastern Canada and eastern United
 States.

Although Wirsta began as a
 figurative painter, he soon trans-
 posed the figurative to the mind,
 thus liberating his means of ex-
 pression. He is an artist who re-
 fuses to draw an impenetrable
 barrier between the abstract and
 the figurative. His shimmering
 diminutives, whether polar twi-

lights, deserts of water, sand hills
 or chains of rocks, leave the
 field open to the interpretations
 of the public. Thus, whether exe-
 cuted in oil or metallic gouache,
 each is a singular variation on a
 theme, and in its steady flow from
 one canvas to the next, Wirsta
 interprets the mystery and chal-
 lenge of the universe while issuing
 an invitation to the individual
 imagination. He himself writes:

"The paintings exhibited are all
 based on free composition and are
 inspired by life in its most
 universal meaning.

The phases of creation are link-
 ed together and derive from one
 another. Their themes are spiri-
 tual conditions born both of close
 and distant origins. That is why
 an artist cannot give a name to his
 paintings. He refuses to impose
 a definite pattern of thought on
 his public. The spectator must be
 free to transpose the artist's the-

mes into his own chosen universe,
 whether figurative or non-figura-
 tive, to assign them his own par-
 ticular climate and adapt them
 to his own form of expression
 and creation. And this applies
 to each painting."

In the words of some art crit-
 ics:

"The considerable means and
 vigorous style of this artist autho-
 rize us to rank him among the out-
 standing exponents of contempo-
 rary art."

Raymond Charmet, Paris.
 "His forms, of which the har-
 mony resembles a bed of pow-
 dered gems, defy the laws of gra-
 vity. The eye and spirit are lost
 in a labyrinth. of pigments com-
 posed of precious essences eman-
 ating from the brilliance of the
 sun or fading away progressively
 in the dark. Wirsta shys away from
 any dialectic interpretation. He
 is a solitary painter whose work

belongs to an enchanted world.
 He gives out joy, visual as well
 as spiritual joy verging on bea-
 titude."

Waldemar George,
 Wirsta: Painting and Poetry,
 1966

"L'aventure que Wirsta nous
 offre est de toute évidence une
 grande aventure picturale, mais
 elle est aussi, par ses moyens
 propres, une immense entreprise
 poétique et musicale au sein de
 laquelle, avec une sensibilité neu-
 ve, un homme livre à d'autres
 hommes sa vérité."

Gérard Prévot,
 Galerie Arlette Chabaud,
 "Vernissage le 24 février, 1967."

Today, Wirsta lives in Montpar-
 nasse and is well known in the
 art galleries of Paris and the of-
 ficial exhibitions. He also spends
 a large part of the year in his
 studio at Issambres.

In implementing its policy of decentralization from Montreal the **NATIONAL FILM BOARD** this summer opened up a Winnipeg office administered by filmmaker **SLAVKO KREPAKEVICH**. "It's great to be back" says Slavko. "As soon as we're settled I'll enjoy getting back to some filming." Perhaps now we'll get a progress report of the long-delayed Ukrainian feature film, part of NFB's modest commitment (\$375,000 dollars) to the government's multicultural program.

With all the irresistible vibrance and colour displayed at Canada's ninth **NATIONAL UKRAINIAN FESTIVAL** at **DAUPHIN, MANITOBA**, it's little wonder that the event attracted numerous media groups including **SESAME STREET NORTH**. The **CBC** now produces a 15 minute Canadian segment which is inserted into the basic Sesame Street package. "The Dauphin item should run sometime after January" says producer **DENNIS HARGRAVES**. "It's all part of our policy of sensitizing children to the multicultural and bilingual aspects of Canada."

From the steppes of Oshawa, Ontario, home of Canada's sole Ukrainian feature film production house, **CANUKR PRODUCTIONS**, good news for the staunch 'kinophiles'. The long-awaited **'MARITCHKA'** is scheduled for release in early February, and if initial reports are any indication, this colourful romantic melodrama promises to outdo all of its predecessors, offering a mixture of suspense, action, romance and even a few erotic



scenes. While it may not be **DEEP THROAT**, it certainly isn't **SNOW WHITE**. "We may not walk away with the Academy Awards, but we'll surely take it in costumes at the Canadian Film Awards," says enthusiastic distributor, **LEONID OLEKSIUK**.

INTERMEDIA, Montreal's multifaceted media group, has now extended its activities into the cable television field, with a weekly community-oriented program known as **'PODIA'** (Event). Actor **YURI KELEBAY** hosts the show which features a potpourri of hard-nosed public affairs enquiry, the award-winning **TITKA KVITKA**

children's series from Toronto, along with a locally produced situation comedy, **SIMYA (THE FAMILY)**, much in the same style as "All in the Family." With a market potential of over a million viewers on Cablevision Channel 9, executive producer **STEFAN BIDA** feels that the bilingual program will have a tremendous consciousness - expanding impact on the average Montrealer.

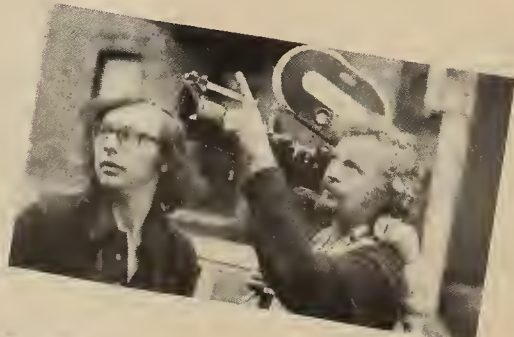
Entering its third season on the air, **CBC Radio's IDENTITIES** appears to be on the threshold of losing its reputation as **CBC's** token radio response to Multiculturalism. Beginning in January, the new

Identities format will aim at providing a deeper insight into the political and linguistic issues related to the multicultural experience, as well as showcasing promising talent too often destined to be relegated to obscure community functions. While **LUBOMYR MYKYTIUK** holds on to the host-interviewer position, associate producer **Geraldine Sherman** has left the series, while **IVAN FECAN** has joined the production staff. The program invites you to submit programming and talent suggestions to: **IDENTITIES, CBC RADIO P.O. 500 Terminal A, Toronto, Ont.**

tario. Mondays at 8:30 p.m. Alberta is the latest province to set up its own educational television network, the **ALBERTA EDUCATIONAL COMMUNICATIONS CORPORATION**, better known as **ACCESS**. In view of Alberta's liberal policy regarding multilingual education, this outlet should provide local media creativity with an excellent opportunity to innovate avant-garde multicultural programming. Meanwhile, the highly informative and entertaining weekly cable TV program, **CONTACT**, on Channel 11, is back for another season, providing the dual service of maintaining community interaction as well as offering a training ground for aspiring media enthusiasts.

This season in La Belle Province **'INTERMEDIA'S'** Ihor Kies moves into the host slot of **HOLOS UKRAINYNY RADIO PROGRAM**, broadcast Wednesdays at 5:30 p.m. on **CXXY-FM Radio MCGILL, 91.5 Cable FM**. Featuring a blend of hard-hitting reports on current community and global issues, along with the latest toe-tapping Ukrainian recordings, this program offers a refreshing contrast to the colourless musical format of **Radio MCGILL**.

We would joyously appreciate any comments, items, info, etc. involving tv, radio, film, and recording, you might feel inclined to contribute to **MEDIAGRAM**. Keep smiling. **MEDIAGRAM, c/o STUDENT 394 Bloor St., W. Suite #4, Toronto, Ontario.**



TOP LEFT
DARKA CHUDOBA as 'MARITCHKA' in the latest Conukr Productions feature film by the same name.

BOTTOM LEFT
photo by Taras Hukalo - The CBC Sesame Street crew filming some of the action at this summer's ninth Ukrainian festival at Dauphin, Manitoba.

TOP RIGHT
CBC Radio's 'IDENTITIES' host LUBOMYR MYKYTIUK getting the story behind the story . . . on lemans?

BOTTOM RIGHT
photo by Taras Hukalo - DIRECTOR YURIJ LUHOXY and associate producer TARAS HUKALO in a Montreal Ukrainian neighborhood during shooting of documentary film.

THE 'ETHNICIZATION' OF CANADIAN TELEVISION by Y. BONDARCHUK



In an age of rising unmeltable ethnics, multiculturalism and cultural consciousness, it would be expected that the most influential socializing agent — TELEVISION, would be at the forefront of this emerging awareness. Such is not, however, the case. We can safely say that since the implementation of the multicultural policy in Canada in 1971, we've witnessed what amounts to a mood of 'progressive restraint' on the part of the Canadian television networks. Apart from CTV's 'Oompapa' variety program, the Canadian viewer has yet to be offered an extended program series dealing primarily with non-anglophone non-francophone themes, unless we consider 'The Beachcombers' or 'Juliette' as constituting multicultural content, ('Oompapa' will regrettably be scrapped in January to be replaced by Bobby Jimby of Canada 67 fame).

Back in 1971, the government's response to the recommendations of the Royal Commission on Bilingualism and Biculturalism regarding the ethnic groups other than English or French, called for "the development of ethnic groups to the extent that a given group exhibits a desire for this". Apart from the grants to cultural groups and federal agencies, such as the National Film Board, the National Museum of Man, the National Library and the Public Archives, most of what the government proposed, boiled down to further research on the central question of what policies could be introduced with respect to languages other than English or French, and in our case, which roles radio and television could play in contributing to the maintenance of languages and cultures. This very question is presently being studied by the Multilingual Broadcasting Committee of the Canadian Radio-Television Commission (CRTC).

While ruling on the question of multilingual broadcasting, the CRTC has yet to formulate some form of policy regarding multicultural content programming in the two official languages for the Canadian Broadcasting System. On the other hand, in the interests of developing and preserving a distinctive Canadian identity, the CRTC has legislated for a 60% Canadian content quota for television programming, at the same time failing, in the context of a multicultural reality, to specify what proportion of Canadian content should include multicultural content.

This situation becomes even more bizarre when we consider that the two major networks CBC and CTV, both offer a disproportionate amount of American-produced programs in prime-time viewing slots. Defining prime time as 7:30 p.m. to 11:00 p.m., CBC runs 8 hours of American content out of 24½ hours weekly while CTV runs an incredible 19 out of 24½. The paradox here is that the Canadian viewer is becoming increasingly aware of the 'demeltingpotization' of the American cultural landscape, with exposure to a growing number of progressive ethnic-content programs, such as "Chico and the Man", "Nakla", "Sanford and Son", "Toma", "Good Times" and "Kojak", just to name a few. One must recognize that it has never been an easy assignment for Canadian broadcasters to be put into a competitive situation with the most prosperous and imaginative television industry in

the world. Usually they end up copying the American format. The prospect of having the 'unicultural' Americans teach us how to produce multicultural programs is indeed, absurd. Admittedly the Canadian television industry, sensing the imminent trend, has augmented its ethnic-oriented programming, to a certain extent. However, without any legislation these will remain token gestures. It is essential that the CRTC exercise its mandate in presenting a clear policy of multicultural content for Canadian television. By definition, we suggest that 'multicultural content' refer not only to subject matter, but also include ethnic producers, playwrights-scriptwriters, hosts-interviewers, actors and musicians. If the CRTC fails to move in this direction, one-third of Canada's taxpayers may soon begin demanding it.

Below, a review of current programs of ethnic relevance offered by Canada's major television broadcasting sources.

CANADIAN BROADCASTING CORPORATION
CANADIAN BROADCASTING CORPORATION
 The CBC has constantly maintained that the public corporation has always attempted to present multicultural content programming, by referring to section 2(g), Article 3 of the 1968 Broadcasting Act outlining CBC's mandate, which states: "The CBC will actively contribute to the flow and exchange of cultural and regional information and entertainment." If this represents CBC's definition of multicultural programming, perhaps this explains why the subject is given such peripheral attention in Canadian content programs, with only the occasional special thrown in. Included in these categories we find: THE HOUSE OF PRIDE. With current emphasis on drama and current affairs this season, the CBC in the grandest display of decentralization has concocted an intricate family drama series set in six Canadian cities. The program theme revolves around a fragmented (geographically speaking), prominent white anglo-saxon Protestant family, whose reunion sparks all sorts of inter-kinship frictions, centering around Lilly, whose marriage to a Winnipeg Ukrainian had never met with general approval. Lilly's son, Arthur Boychuk, an unemployed Winnipeg mechanic with a fiery temper hotter than 'horilka',- resents the manner in which the family treats his mother as well as his sister, who is married to a French Canadian. Whether the CBC is attempting to symbolically reflect the ethnicization of Canada via the Pride family or whether the ethnic elements were merely inserted to add dramatic polarization, one will never know. But why on earth does the 'bad guy' have to be Ukrainian?

For those Sunday morning early birds, CBC's discussion forum on religious affairs, 'Meeting Place', has recently leaned towards presenting a wider range of religious experiences practised in Canada, including Orthodoxy, Adventism, Eastern Thought, etc., Sundays at 11 a.m.

Sunday night, November 24th, CBC presented a special one hour documentary, 'Come to Us', tracing Canada's immigration policy from 1900 to 1974. Produced by none other than outspoken broadcaster-journalist Larry

Zoli, this special emerged as an explosive piece of investigative reporting. A most revealing and hard-hitting exposé of Canada's nebulous immigration policy, the report covered a wide spectrum of spicy subjects, including the 'Asiatic exclusion policy', anti-semitism and the conspiracy to maintain Ontario a firmly British province.

Also noteworthy is the CBC Variety Department special 'Hello', a two-part collage of multicultural dance and music, scheduled for Friday March 21st and April 4th. Included in this fast-paced musical kaleidoscope, we find high-lights from the ninth Ukrainian Festival at Dauphin, Manitoba, with 10,000 rejoicing participants shouting 'Hello' and 'Vitayemo' in thundrous unison.

A major disappointment is CBC's new documentary program 'The Oldtimers', presented Mondays at 10:30. As the title implies, 'The Oldtimers' focuses on some veritable museum piece personages nostalgically reflecting on youthful days, their own and Canada's. Associate producer Patricia Smith assures us that none of the oldtimers makes any reference to his ethnic origins, leading us to conclude that either the point was neglected in the interview or that people chosen did not represent a minority other than native, anglophone or francophone. One wonders whether the 1971 'Save Ukrainian Canadian Heritage' and 1972 SUSK Video Fieldwork projects ever submitted their pioneer interviews for program consideration at the CBC.

CANADIAN TELEVISION (CTV) Unlike the CBC, whose budget is primarily publicly funded, (to the tune of \$294,730,000 of Parliamentary appropriations, as opposed to \$62,374,035 of investment interest and advertising revenue for the fiscal year ending March 31, 1974.) CTV operates with limited resources, subsequently creating a situation where the mandatory 60% Canadian content programming consists primarily of assured 'viewer-getters', such as game shows, low budget variety programs, (Pig and Whistle, Jan Tyson) and sensationalist public affairs formats, (WS, Question Period). Since CTV cannot afford to produce the more expensive situation comedies and police dramas, they've settled on a policy of international co-production, with syndication oriented mainly towards the lucrative American market. The classical examples are 'Police Surgeon' and 'The Swiss Family Robinson', which surprisingly meet the Canadian content standards, by utilizing Canadian actors, production units and sets in secondary roles.

Where does this leave multicultural content? Obviously in the back seat. However, an interesting pattern seems to be developing. With CTV's interests in capturing the American viewing market, already sensitized to ethnic-styled programming, together with CTV's personal venture into the bicultural situation comedy (Excuse My French) it appears promising that CTV may soon present a viable multicultural product. In the meantime, the network is featuring an informative series, 'Heritage', tracing the cultural roots of Canada's major ethnic groups, with Ireland scheduled for Sunday, December 8th; Japan, January 19th, while Italy was featured November 5th. No profile dealing with Ukraine is planned.



ARTHUR BOYCHUK (RIGHT) IN HIS FAMILIAR ROLE OF 'BELLIGERENT UKRAINIAN' IN CBC'S 'HOUSE OF PRIDE'. (THURSDAYS AT 8:30 PM)

UPON SEEING A FULL MOON RISING

A blood-red moon steals
Through skeleton branches
And flings its eerie shadow
At the neon lights that
Blink away tears of rain.

A silent, soft song flows
Through the pathways of our minds
And nudges its soothing music
At our aches and helps
Blink away tears of sorrow.

A glinting gold sun rises
Through the dusky clouds of dawn
And casts its light of life
At the still forms, but cannot
Blink away the tears of death.

7/15/74

SELF-CONDEMNATION

crawl
like a frightened animal
seeking the last resting place
where no one knows
crawl
into your twisted mind
along those convoluted paths
where no one knows
crawl
while your hollow breath
strains to escape to
where no one knows
crawl
I will walk

M.S. 2/2/72



EXISTENTIAL TRUCK

The progression of wheels
that will never leave the station

One done sun shun
action faction ration fashion
conurbation masturbation recreation alteration
implication congregation contemplation
one

LULLABYE

rock me
in your slender arms,
rock me

hush me
with your tender songs,
hush me

soothe me
with your drowsy calm,
soothe me

love me
make me soft and warm,
love me

John George Fowler
B.A., M.A.
U of T
Ph.D.
Oxford
doctor of philosophy
Dr. J.G. Fowler
now D.O.A.
St. Joseph's Hospital
having stepped
from a curb
into the path
of a yellow
existential
truck.

ESCAPE

Dressing hurriedly
in the greying light of morning
he pauses to kiss her warm cheeks
and tenderly pulls the sheets
over her naked shoulders;
then tiptoes out of her bedroom
in his stocking-foot
closing the doors quietly behind him
before fleeing down the emergency staircase
while she continues to pretend to sleep.

Jars Balan
4001 Dufferin St.
Downsview, Ont., M3H 5R4

GREMLINS IN THE PMO

BY

GEOFFREY STEVENS

OTTAWA

On September 22, two York University students, Anhelyn (sic) Szuch (she's a Miss) and Bohdan Kupyca (sic) (he's a Mister; they are separate people), sent a telegram to Prime Minister Pierre Trudeau. They were conducting a hunger strike in support of Valentyn Moroz, the Ukrainian dissident imprisoned in the Soviet Union, and they asked that External Affairs Minister Allan MacEachen release the matter of the Moroz detention at the United Nations.

The letter the two students received in reply is a heart-warming ramblar for all Ludlites that even in the Prime Minister's Office, with its letter-writing machines, form letters and a staff of 39 to handle correspondence, things can go spectacularly wrong. Dated September 28, the letter over the signature of one Struan Matheson, assistant to the correspondence secretary, was addressed to Miss Anhelyn (sic) Szuch Bohdan (sic) Kupyca (sic).

"Dear Miss Kupyca:

"On behalf of the Prime Minister, I would like to acknowledge receipt of your September 22 telegram.

"The Government shares the concern which you and many other Canadians have expressed for the civilian prisoners in South Vietnam. The Honorable Mitchell Sharp raised the issue on a humanitarian basis with the President and Foreign Minister of South Vietnam during his visit to Selgon early in 1973, and again in September, 1973, when he met the South Vietnamese Foreign Minister of (sic) the United Nations in New York."

The letter went on to say that, although Canada can make its views known, it cannot compel another state to accept its representations. "As neither North Vietnam nor South Vietnam are members of the United Nations, actions which might be taken by that organization are thereby limited."

Mr. Matheson's reply prompted a dismayed letter from Anne Scotton, president of the Council of the York Student Federation, which, in part, inquired whether the Government knew something the York students did not - "Koroz (sic) is a former South Vietnam civilian?"

It one might make so bold as to suggest a response to Miss Scotton's letter, it might be along these lines: "Dear Mr. Federation: The Prime Minister is gratified that you have joined so many other Canadians in expressing support for the diligent efforts of the Honorable Eugene Whelan to rationalize egg production in the Soviet Union. As Mr. Whelan is not a national of South Vietnam, however, the Government does not consider it would be appropriate at this time to seek the assistance of the United Nations to secure his release."

Answering the mail in the PMO is, of course, a serious matter. At present, Mr. Trudeau is receiving around 400 letters and telegrams a week (excluding write-in campaigns) and the subjects indicate the concerns of the country, just as the volume serves as a useful, if unscientific, barometer of the Prime Minister's popularity.

(Reprinted with the permission of the Globe and Mail, Toronto, October, 1974.)

IHOR DMYTRYK . . .

One of the pleasures of one man exhibitions is the opportunity to study the virtuosity of the artist's development. This type of event occurred at the most recent exhibit of Ihor Dmytryk's work at the Ukrainian Institute of Modern Art in Chicago.

Included in the exhibition were both paintings and drawings. The surprising aspect of the show was the sharp and almost abrupt transition from the paintings of Dmytryk to the new manner of expression in his drawings.

The paintings which up to the present have dominated Dmytryk's artistic expression are structural, geometrically formed, hard edge compositions. They don't speak intimately, they state and command. Technically they are flawless. Their major drawback, if any, is that they are impersonal and therefore reminiscent of so many other hard edge-geometric painters.

The drawings on the other hand are more inviting. Alfred Schmidt, associated with the Edmonton Art Gallery where Ihor Dmytryk's work has been shown, once stated, "Drawing is the most direct and intimate statement of the artist, through which his personality comes forth even more acutely than in painting. Very

often it is his thinking process and a preliminary to his painting, but seldom does drawing become a total statement — a complete work by itself".

"In Dmytryk's drawings, an independent image and a complete trend of thought appear, not the usual sketch but a complete statement."

Perhaps this paradox is the strength of the exhibit. The earlier drawings (Landscape #3 1972, #5 Untitled 1973, and to some extent Space Forms 1, 1973) seem to retain some of the conservative structure of the previous hard edge paintings. Yet, these early drawings already have gentle indications that the rigidity is softly turning the geometrics into the organics.

The most powerful drawings of the exhibit are lyrical variations of well controlled floating shapes at times circular or fluid squares, zigzags, ovals and organic forms combined in well composed open areas of space. All are executed in tonal stress ranging from the faintest markings to strongly defined lines with an obvious mastery of the use of graphite.

The maturity and sophistication in these drawings implies that Dmytryk, indeed, has a rich artistic vocabulary at his disposal.



UKRAINIAN CANADIAN SECULAR FOLK MUSIC OF THE WATERFORD AREA

For a period of eight weeks in May and June, 1974, we were engaged in recording Ukrainian music in the Waterford area (Norfolk County, Ontario).

The Ukrainian-Canadian population in the Waterford area is primarily involved in agricultural pursuits, although some of the people work in the factories in Brantford and other nearby urban centres, and farm part-time. All of our informants were either Ukrainian-born or first-generation Canadians. Although most of the population is bilingual, Ukrainian remains the preferred first language.

Much of the musical activity centres around the churches. These are: Greek Orthodox, Pentecostal, and Ukrainian-Greek Catholic. The Greek-Orthodox and Ukrainian-Greek Catholic churches have choirs, while the Waterford Gospel Singers, (a mixed vocal quartet with electric accordion) appear to fulfil this function within the Pentecostal church. As far as we were able to ascertain, the performance of sacred music during public worship services is largely restricted to the established church choirs: congregational singing does not appear to be prominent, although the corpus of sacred music is apparently quite familiar to the populace at large.

Musical activity in the area is at its peak in the winter. In the winter, choirs practise during the

week and perform in church on Sunday as well. The repertoire of the choirs appears to consist mainly of traditional Ukrainian material, in addition to a few more recently composed items by well-known Ukrainian composers. The repertoire of the Greek-Orthodox choir also contains several selections composed locally by the current choirmaster. It should be noted that all sacred texts as well as secular are sung in Ukrainian.

While traditional Ukrainian sacred music is still thriving in the community, it would seem that the secular songs have not fared as well. These, it would seem, are being rapidly forgotten. Our collecting project therefore focused on secular songs as we felt that these would soon be lost, whereas the religious songs, because of the importance of the churches in the musical life of the area, would tend to survive much longer.

We were fortunate that one of the co-author is a former member of the community. The project coincided in time with spring planting, a busy time in this farming community. If it were not for the fact that the co-author's family was well-known in the community it is doubtful that so many people would have taken the time to help us.

During the two-month stay in the area we managed to record a total of 23 secular items from

10 singers. While this collection by no means exhausted the repertoire of the singers, it is evident that requests for sacred materials would have yielded a much larger collection. All of the singers we contacted had been at one time or another in one of the choirs. It may be that with the concentration of emphasis on religious songs, people felt ill-prepared when asked to sing non-religious songs.

Secular songs do not appear to have been passed on from one generation to the next on a large scale. Thus there is a discrepancy in the repertoires of different generations. Mrs. Gulka, who is eighty, performed songs for us which were not, for the most part, familiar to singers who were middle-aged. The younger people appear to know almost none of the older, traditional secular songs. The only young singers we found were the Waterford Gospel Singers, who contributed three religious songs which are direct from modern Ukraine. They knew no specifically secular songs.

Thus, traditions of Ukrainian secular folk music appear to be dying out with the older generations. The decline is also evident in the realm of instrumental folk music. Traditional Ukrainian instruments are no longer in use. We found three cymbaly (an instrument of the hammered dulcimer family, such as the Hungarian cimbalon) which had

been built by members of the community. The date of manufacture of these instruments was estimated by informants to be, respectively, c. 1960, c. 1945, and c. 1925. At present these instruments are in disuse. The sole surviving adept of the cymbaly admitted that his demonstration of the instrument for us was the first time he had played it in "many years." He declined to have us record his playing. Other folk instrumentalists were located (piano-accordion, violin) but none are presently active.

Of course it is evident that the collecting of folk songs in the Waterford Ukrainian community was not of sufficient duration or intensity to allow us to explore in depth the amount and kind of Ukrainian musical survivals and/or adaptations which exist. It was also not possible to thoroughly investigate Old World musical survivals versus New World musical adaptations — and the cultural context of all of the above. Hopefully, additional field research into this interesting musical community will be possible in the future, and some of these fundamental questions can be broached.

APPENDIX 1

Singing Styles

The Ukrainian singers prefer a full vocal sound with a strong vibrato. Except for slow ballads, the songs are performed very

loudly and forcefully. Glissandos are quite common. Only one singer, Max Taupeka, uses any other ornamentations.

Example 1:
(Appendix #, ex. i)

The singers often varied the phrasing and pulse of the melody. This may be partially accounted for by the lack of instrumental accompaniment and by the fact that many of the performers had difficulty remembering the songs. These variations occurred, however, only when there was a solo voice, which suggests that melodic variation is part of the singing style.

Example 2:*
(Appendix 3, ex. ii)

Textural Content of the Songs

In terms of textural content, the songs we collected would appear to fall into four main categories: 1) Love Songs: These songs can be divided into two groups. One group utilizes a subjective approach, presenting the views and feelings of one of the lovers. The other group is objective in that it provides the views of both the man and the woman. An example of the first group is the song "Dark Eyes" (ex. r). An example of the second group is "Dark, I Am Dark" (ex. s)*

Continued on page 10

YOU'VE COME A LONG WAY? ... baby

As SUSK starts a new year of activity, local clubs define their areas of involvement and debate, I would like to propose certain questions for discussion and action. SUSK has traditionally been involved in the following areas: Multiculturalism, Ukraine, and the Ukrainian-Canadian community (specifically with decentralization in fieldwork projects and with challenging undemocratic practices in the community such as the KYK national). As such it is seen as an activist and progressive voice in the community. In the last couple of years, areas of involvement have been expanded as more students become involved and the student body changes. Such projects as the Ukrainian-Canadian Historical Date Calendar, CBC Action and Multilingual Broadcasting Project, deal with specific areas, with the aim of familiarizing the Ukrainian student in our history and to continue action programs aimed at changing society. The approach in all these activities has been, at least in theory, to involve and to relate to the bulk of the Ukrainian-Canadian community and not specifically to its leadership.

Last year a new grouping has started around the woman's question. In this article I would like to discuss two issues that are of pressing concern at present: day-care and abortion.

Day-Care

Various attempts have been made to discuss the role and position of Ukrainian-Canadian women, our history and areas of concern. In day-care our aim has been to discuss and research the availability of day-care facilities in the Ukrainian language. For the working mother this concern is not only theoretical but a day to day responsibility. As more and more women enter the work force, among them Ukrainian-Canadian women, it would be expected that day-care facilities would become increasingly more available. The reverse is true. Women today, do not enter the work force as an outlet and to "attempt to broaden their minds". This is true only of a small privileged sector of the female population. Our concern is for the working class mother, as our community is for the most working class in nature. The income of the working women has become essential for many families, yet the availability of day-care has not increased with the growth of the population of working women. The responsibility for the child care still remains a woman's responsibility. Provincial governments, such as Ontario, which recently outlined cuts to day-care centers, have also raised the child-day-care worker ratio resulting in poorer quality service. These cutbacks come at a time, when proponents of multiculturalism have not yet involved themselves in the day-care issue, and put forward demands for multilingual service. It is obviously not a concern for the elite in our community, for whom it may not be a necessity. The situation becomes increasingly complex for Ukrainian-Canadian working mothers, as those kindergartens that are available (sponsored by various

church groups and organizations) operate only part of the week and working day. In the past, children up to grade school level were usually raised by their mothers, or elderly family members. They were able to a certain extent, to learn Ukrainian in the home. With financial responsibility for the family unit, now on both men and women, unless Ukrainian day-care centers become available to the general community, I am sure that we will see language retention fall sharply in the years to come. Family units can no longer rely on grandmothers for child care because of the greatly increased mobility of society.

We must begin to involve ourselves with other women in our communities in this area and voice our concern for quality day-care (multilingual) facilities. Various groups exist across Canada who are organizing around this issue and we should include ourselves in these bodies and gain their support.

Abortion

During the past year the availability of abortion has been highlighted by the Morgentaler case. The government of Canada, in the person of Otto Lang, Justice Minister (noted for his reactionary views on multiculturalism), has repeatedly stated the government's intention to further restrict the availability of abortion. At present only one-quarter of the hospitals in Canada have established therapeutic abortion committees, and in some areas, such as the Northwest Territories, no abortion committees exist at all.

Dr. Morgentaler ran an abortion clinic in Montreal for a number of years, providing medically safe abortions to those women who were not able to get abortions elsewhere. The clinic was raided in 1973, and he was charged with performing illegal abortions. He was tried by a court of law and a jury of twelve, and in November of 1973, the charges against him were dropped. The right of a doctor to perform medically safe abortions was upheld. Later the Quebec Court of Appeal reversed the ruling and the case is presently in the Supreme Court of Canada.

The case clearly shows the repressive nature of Canada's abortion laws and the government's position on abortion and has created the need to fight against the present abortion laws, to ensure abortion on demand. At the same time we stress the necessity for more emphasis on contraception.

We ask that each club discuss these issues and raise the following demands at the upcoming Presidents Conference:

1. Available day-care run in the Ukrainian language
2. Defence of Dr. Morgentaler
3. Repeal of the anti-abortion laws
4. Free contraception

Marta Boroebec

Continued from page 9

2) *Narrative Ballads*: The story of Halya (ex.1)* is an example of this group.

3) *Lyrical Songs*: This category contains two songs. "Why, Why, Why" (ex.b),* collected from Mrs. Gulka, is a nostalgic, sad song which she likes because it reminds her of Ukraine. Mr. Dwornick's song of the grave is similar to Mrs. Gulka's song in that both deal with the remembrance of the past.

4) *Songs with Religious Content*: This grouping contains five songs, three from the *Waterford Gospel Singers*, and one each from Mr. Dwornick and Mrs. Gulka. We were unable to discover whether or not any of these songs are being performed in the churches today.

1) We collected only one song performed in a more quiet and performed in a more quiet and

relaxed manner, a song of a betrayed love sung by Phillip Zackamarko.

2) It is extremely doubtful that the songs collected from the *Waterford Gospel Singers* are part of the choir repertoires, as they were only recently brought back from Ukraine by a group of singers from whom our informants learned the songs orally.

APPENDIX #2

The transcriptions which follow are of two types. Those which include the text of the first stanza with the melody are transcriptions done directly from the tapes. Those which place the texts underneath the melody use an abstracted version of the song.

Translations of the texts are performed in a more part literal translations.

APPENDIX #3 INDEX OF RECORDED MATERIALS

SINGERS	SONG TITLE	FIRST LINE
1.) Mrs. Gulka	a) -	In the green meadow
	b) Why, Why, Why	Why, why, why, oh my earth, I will throw my coat on the shelf
	c) -	In the cherry orchard the night-ingle sings
	d) -	By the time of fall, that fall, that fall
	e) -	Make me a place, God in Heaven
	f) -	A girl was standing
	g) -	The moon is in the sky
2) Mr. Taupeka	h) THE MOON IS IN THE SKY	Such a night, God moonlit and starry
	i) SUCH A NIGHT, OH GOD	When I remember my dear old country
	j) -	It rustles, it roars
3) Mr. Zackamarko	k) -	In the field is a grave
	l) -	Heaven and earth
	m) -	When this work finishes, my soul
4) Mr. Dwornick	n) WHEN THE DAY ENDS	In that night when I was praying
	o) LE BO LE BO	I want to sing in praise of Jesus Christ
	p) THIS IS THE WAY I SERVE YOU	Oh Holoburladra, and whom did she detain
5) Waterford Gospel Singers	q) OH HOLO-BURLADRA	Dark eyes, black brows
	r) DARK EYES	Dark, Oh I am dark
6) Mr. Taupeka Mr. Zackamarko	d) DARK, I AM DARK	Dark, Oh I am dark
	s) -	Dark, Oh I am dark
Mrs. Romanishun Mrs. Rudkow	t) HALYA	The Cossacks were going home from war
8) Singers as above (7) plus Mr. Taupeka	u) CUCUMBER SONG	I will plant cucumbers close to the water
	v) MY MOTHER WAS BEATING ME	My mother was beating me

STUDENT'S INTERNATIONAL MEDITATION SOCIETY

AN AL TER NA TIVE

This year our 15th SUSK Congress attempted to initiate a more personal approach to various Ukrainian topics in order to enhance cultural awareness. The move in this direction underlines the fact that we need to come to a greater understanding of ourselves and our inner needs and desires. Cultural and personal awareness must necessarily go hand in hand.

It is said that Canada is a mosaic of cultures, yet we find that many of the ethnic groups are being assimilated. This is due to the fact that many of us are not aware of our self-worth.

Scientific research in the fields of physiology, psychology and sociology has shown that Transcendental Meditation (TM) develops these qualities of awareness, particularly those responsible for creativity. This simple mental technique allows each individual to draw upon his own reservoir of creativity, intelligence and happiness.

Two independent psychological studies indicated that subjects practising Transcendental Meditation became more self-actualized. Maslow has summarized self-actualization as including such characteristics as:

1. Increased acceptance of self, of others and of nature.
2. Increased autonomy and firm identity
3. Increased integration and wholeness
4. Increased spontaneity, expressiveness, and liveliness.

Here is a practical means to develop our full potential - most important to us, who live in a nation where every day proves a challenge to our identity.

This allows the individual to stabilize his awareness of his own identity, his own potential. This wholeness and unity of person are the basis for the spontaneous growth of one's own culture. In this way, each culture and individual may draw upon his own

potential and thereby become more dynamic in expressing his own unique value. This makes it possible for the many colorful pieces of "the mosaic of Canada" to be fully expressed and enjoyed by all.

The Students' International Meditation Society (SIMS) has clubs on every major university campus in Canada and the U.S. They offer basic

courses in Transcendental Meditation, as taught by Maharishi Mahesh Yogi, TM, in context of the "Science of Creative Intelligence" is accredited at some universities, such as York in Toronto, and Yale and Harvard in the U.S. The local address may be found in the phone-book under (Students') International Meditation Society. If you're interested, it is worth looking into.

ON CAMPUS

York University Ukrainian Students' Association as an offspring of a universal issue.

Due to the past non-existence of any Ukrainian club at York University, this year's birth of such a club came as a surprise to many, including the club itself. Although the formation of the club was not spontaneous, certain events took place which attracted the Ukrainian student and dissolved past apathy. The previous alienation of the student from the Ukrainian community was overcome when an opportunity arose for the student to identify himself with an issue of universal significance.

The opportunity presented itself when two York University students staged a hunger strike in protest of the treatment of Valentin Moroz. After this issue flooded the campus paper, former members of Ukrainian organizations and schools began to trickle into the room where "FREE MOROZ" and "NO FOOD" signs hung.

What brought these students here was not so much the Moroz issue as the fact that the hunger strikers were Ukrainians fighting for the struggle of Human Rights. Whether out of sympathy, empathy or interest, the students began to show concern and involvement in the hunger strike. After this, it was only a matter of getting everybody together at one time to choose an executive.

We now have a Ukrainian Club; a Committee for the Defense of Political Prisoners in the Soviet Union and the B.U.P. organization (anyone interested in finding out what this is, come down with a case of beer).

Some past events have been a brewery tour, and a session with A. Semotnik speaking on Multiculturalism. The agenda for the future consists of a mini-film festival, speaker seminars on various issues, a symposium featuring Terry Liddle, and a Students' Conference.

REGINA

Regina's Ukrainian Student Club is much like a newly weened colt. We have potential strength but are still wild, mischievous and have yet to set firm directions or concrete ends. We're 34 strong, financially weak but had a great time at our Masquerade Halloween Wine and Cheese Party. So what's a financial loss if we all had a swell time? But alas, to answer our own question, we have insufficient funds to get a dance planned. So, the annual February banquet will be carried through with its annual charm and success and perhaps during one of the upcoming pub nites, someone will have a brain storm and provide us with our missing direction.

WATERLOO

The Ukrainian Students' Club at Waterloo has been busy with a hunger strike, Oktoberfest, (Mondayfest, Tuesdayfest, Wednesdayfest...for that matter too) a dance with a fabulous group - "Vaseny", and films.

Although club membership is low, many dedicated and unselfish students have come out to meetings to discuss and work on problems that face the Ukrainian community. Best of luck to the other clubs in their future endeavors.

CALGARY

The University of Calgary Ukrainian Club proudly boasts 18 members. Now that mid term exams are behind

us, the club will be able to re-channel all their energy into this club. Hope to see the gang at the Western SUSK Ski Trip in Banff, Dec. 27 - Jan. 1.

ALPHA OMEGA U.B.C.

We got off to a good start with an increased membership and a planned program for the year. Our primary objective this year is to act as a link between the students and the community.

The strong cultural attraction is the dance group so you can watch for the Vancouver Dancers at the next SUSK Congress.

Future events include: Film Night, Welcoming Car Rally and Party, a hike with the Ukrainian Athletic Association, Ski Trip, Guest speakers and the February's Annual Alpha Omega Banquet. We all anticipate a splendid year.

VICTORIA

The University of Victoria Ukrainian Club has submitted a constitution to the Student Council which emphasizes that our club is not restricted to the University of Victoria community. We also have members from other ethno-cultural backgrounds who are equally interested in a realization of Multiculturalism.

Furthermore, a three day splurge of video-cassette is being planned featuring "Shadows of our Forgotten Ancestors", Saskatoon's Yevshan Dancers, some top-notch dancing by various ensembles from Soviet Ukraine. Various films will be shown also. A pysanka workshop, a bread-making workshop and a trip to Seattle's Northwest Ukrainian Festival are planned for January.

In closing, we'd like to send compliments to our past president for his brief on Multiculturalism, distributed at the 15th Susk Congress in Winnipeg. (a plug for Yuri?)

WINNIPEG

The University of Manitoba Ukrainian Students' Club, a joint effort involving 138 members, got off to a strong start with a social "Wine and Cheese" party last September. A general meeting followed, providing us with a newly elected Vice-president and an up-to-date introduction to dissent in Ukraine by Stephan Welhasch.

Slawko Nowytsky's "Reflections of the Past" and NFB's "Kurelek" made up the intriguing program for the Free Film Fest in October.

In February, cultural workshops will be included in the Festival of Life and Learning.

Efforts with the Student Council were not rewarding. An unsuccessful attempt was made at obtaining funds for guest speakers and lectures. Efforts to independently finance an ethno-cultural speakers' panel, a library display, speakers on dissent and a program for the forthcoming Festival has resulted in a general opinion that the "social" club has little to offer to the rest of the campus.

The Student Council has managed to make an effort in offering a Beginners' Conversational Ukrainian course through the Free University program.

Future events include: teach-in on dissent and a wind-up house party with a special surprise guest appearance from a 'new' group. (details in the next issue).

The following does not reflect in any way the opinions of the editorial board.

October, 1974

Let's go back and review the last three years in KYK, starting with the 10th Congress.

The only highlight of the 10th Congress was the battle that developed over the question of democratizing the KYK Constitution. Ever since the founding of KYK in 1941, the various positions within the executive have remained basically in the same hands; the representative of the Brotherhood of Ukrainian Catholics always being the president of KYK, the representative of the Ukrainian Self-Reliance League being the first vice-president,

and so on. While this gave the Committee a certain amount of stability at its beginnings during the war years, yet, following the war this led to stagnation and did not allow for a new purpose to evolve for KYK in the 1950's and later on. When the number of organizations represented in KYK increased to 35 or 40 from the original six, the system no longer allowed for the full participation of the entire organized community.

With the participation of the new young professionals and youth organizations at the last Congress, the struggle to change this anachronistic system was characterized by fervent discussions on the Congress floor by the students with the help of younger professionals, and continuous backroom politicking. The major demand put forward was the necessity for democratic election of the entire executive by the delegates. A compromise was reached where the various positions on the executive would rotate between the six organizations. This 'compromise' did not change the basic problem; the members of the executive remained the same, with the exception of Dr. Peter Kondra, who became president.

Besides this issue of democratizing KYK elections, the 10th Congress was highlighted by the announcement of the policy of Multiculturalism by Prime Minister Trudeau (who made an appearance at the Congress). In the view of SUSK National Executive this announcement was greatly influenced by the pressure exerted by the Ukrainian-Canadian university students who protested against the Prime Minister's forgettable attempt to draw a parallel between the illegal H.Q. Terrorists' activity in Quebec with the Soviet Ukrainian political unrest of the late 60's consistently done within the realm of the guaranteed Soviet constitution.

KYK's activities in the past three years can be described as feeble, undirected and reactionary. The fault does not rest with Dr. Kondra but with his advisors. Relations between KYK and the rest of the community deteriorated due to its loss of credibility as the leading body in our community. Relations with SUSK progressively dissolved because of KYK's lack of initiative in the question of introducing multilingual programming on the CBC, even though an effort was finally made to hedge in a misdirected way. As usual, when the time came to take credit for success, KYK National was the quickest to mobilize its press release writers into action. In fact, the writing of press releases by KYK has been a tradition fostered conscientiously over the last three years.

ON KYK

Last June, several organizations within KYK submitted proposals for a change in the Constitution. The proposals ranged from calling for a total change in the structure of KYK, put forward by SUSK, to a proposal calling for an elected president. Unfortunately, BUK and SUS vetoed these proposals. Pressure was applied in two directions: at BUK and SUS to step down from their positions of retaining the status quo and, at SUSK so that it would not precipitate another open battle on the congress floor, especially since its position had been clearly defined during the last three years. The task of merging the two sides into agreement fell to the president of the Ukrainian Canadian Business and Professional Federation, Dr. M. Lupul, representing the most moderate position.

The type of pressure that was applied by the KYK National Executive was unexpected. In the last three years, SUSK had not paid its budgetary commitments to KYK, amounting to some \$900. Instead, a letter was written each year asking that the KYK executive grant the required sum of money for this purpose. This request was granted. However, a few months before the Congress, a notice was received by all of the organizations stating that some of them had not paid their commitments, and unless this was done, these organizations would not have the right to vote at the Congress. Among the two more notable organizations that had not paid their dues were SUSK and the Veterans. Both cases were brought up at an executive meeting of KYK. SUSK mailed \$50 as a sign of good will, with the promise that the rest would be paid off as soon as the substantial SUSK debt was paid. This proposal was rejected, with KYK's comments about the so-called dangerous political perspectives of SUSK. The Veterans on the other hand were offered a subsidy by the KYK National Executive to help them pay their dues. (Ed-SUSK was allowed to vote after submitting a check for \$300).

The beginnings of the 11th Congress proved to be uneventful. The Constitutional Committee reached a compromise in agreeing to allow for an elected president, on the condition that the independent Committee take on the responsibility of re-working the entire constitution. The proposals of this Committee will be presented to the KYK National and at the upcoming 12th Congress.

All of the reports of the outgoing executive members clearly indicated KYK failed to serve the needs of the community, its lack of understanding of its potential position and its priorities within the community.

A motion which was initiated by SUSK, and presented by the youth organizations, called on the 11th Congress to abstain from eating at the banquet, in solidarity with Moroz. It was proposed that the food be given to the Salvation Army kitchens on North Main and the Ukrainian Old Age Home in Winnipeg. All of the technical needs were looked after before the presentation of the motion. However, from the reception given to this motion by the delegates, it was clear that a sizeable group of them were not in favour of this, lest the invited guests at the banquet, most notably the Honourable John Munro, minister responsible for

multiculturalism, would be made uncomfortable by this action. Unfortunately the delegates were not politically conscious of what they were doing by rejecting the motion and unaware of the impact such a tactic would have upon the media and the invited guests of Honour. Instead, another compromise was reached to stage the hunger banquet on the following day, Thanksgiving Day. The chairman's comment on the reasons for this show of solidarity by the students was that "the students wanted to stand in front of the public." Too few KYK delegates were aware that the deliberate intentions of the KYK National Executive, through its Congress chairman was to try to totally discredit all student actions for fear of SUSK's continued efforts to liberalize the internal workings of KYK and finally liquidate the control and manipulation of KYK National Executive by its existing, long-established clique.

As to the election of the KYK president, two candidates were put forward: Serge Radchuk, a Winnipeg lawyer and part-time politician who is from the Business and Professional Federation, and, Dr. Suchowersky from the Ukrainian National Federation. Radchuk who was nominated by Dr. Lupul, won. It remains to be seen what he can do in the future for the Ukrainian-Canadian community. Mr. Radchuk comes at a time when students and much of the general community have little faith left in KYK finally becoming an effective leading body in the community. We're hoping he will prove us wrong.

Yaroslav Harasym

Awards offered to Canadian students by foreign governments, is administered by the AUCC on behalf of the Department of External Affairs. One of these countries is the Soviet Union. There are eight awards offered in an unrestricted field of study at the postgraduate level for a period of one year. The value of the award covers tuition, living allowance, accommodation, medical and hospital services.

Applications must be submitted no later than December 15, 1974 to:

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Under the sponsorship of the Ukrainian Canadian University Students Union (Headquarters), a coloured postcard from a work by artist Jurij Solovij of New York has been printed in Winnipeg. The card is the third in the series "Ukrainian artists".

The Jurij Solovij postcard (Head, 1974, Gouache-Paste-up) measures 7.5 inches by 6 inches and costs 50c each.

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PH. is note: We regret our Ukrainian language
material was not included in this issue since
the Ukrainian printer did not meet our deadline.

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