

СТУДЕНТ

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ГАЗЕТА УКРАЇНСЬКОГО СТУДЕНТСТВА КАНАДИ 50 cents CANADA'S NEWSPAPER FOR UKRAINIAN STUDENTS



КУК- A COMMITTEE BY ANY OTHER NAME
JUST WOULDN'T BE THE SAME.

USC boycott called off

U of T Nixes Chair Inquiry

Jars Balan

In a move that provoked the indignation of student leaders and a chorus of "We told you so's" from Toronto Ukrainian Students Club (USC) activists, the U of T Administrative Affairs Committee rejected a proposal that an ad hoc committee be struck to investigate allegations concerning the Chair of Ukrainian Studies. The committee was to have been headed by university provost David Strangway and have been formed of representatives from the various interest groups within the university community.

The Academic Affairs meeting which scuttled the task force idea was held on Thursday 4 September and was well-attended by reporters from both the student and the commercial press, and a large delegation of concerned Toronto USC members. Student governor Cam Harvey presented the proposal for the investigation, which he had earlier recommended in a 26 point letter to the provost, co-signed by Students' Administrative Council (SAC) President Peter Galway. However, in a meeting with USC officials before the recommendation was formally shelved by the university, Harvey informed the Ukrainian students that he already knew of U of T President James Ham's intentions to oppose the inquiry which virtually ensured his proposal would not get off the ground. "I guess you can say I told you so," said Harvey to the USC delegation, which had always expressed doubts that the university would allow any sort of public airing of their handling of the Chair issue for fear of potentially embarrassing publicity.

The proposal for an investigative task force had also been skeptically received by one of the campus student publications, the newspaper. In their editorial of 2 September, "Outside group should probe tenure grant," they argued that such an in-house investigative body was not a good idea because "its members would spend too much time defending

their various vested interests and too little time analyzing Dr. Magocsi's tenure [sic] appointment in a fair and impartial manner." They then offered the suggestion that a task force should be formed of people drawn from outside the univer-

mediate tenure despite his lack of teaching experience and the questionable circumstances surrounding his appointment. Ham also took full responsibility for the university's handling of the whole affair, and appealed to students to "at least

out into the corridor to await the formal ruling of the body. After it was finally announced that the task force idea had been resoundingly defeated, USC members left the meeting and withdrew to ponder their next move.

During this first week of September, the Ukrainian chair issue surfaced once again in stories and news items carried by the Toronto media. Articles appeared in the *Globe and Mail* and the *Toronto Star*, and the local CBC television news featured the story on their 4 September show, but the most extensive coverage was naturally provided by the two U of T student publications, *The Varsity* and the newspaper. Both devoted front page articles and editorials on the "Chair Affair: n their first issues of the new academic year. USC members were generally pleased by the media interest and the media treatment of their boycott appeal, with the notable exception at the coverage provided by *The Varsity*. This publication condemned the call for a boycott in a strongly worded editorial on 2 September which described it as a "despicable" personal attack on Dr. Magocsi and alleged that USC opposition to the tenured appointment was merely an attempt by a "nationalist group to manipulate an academic appointment." (See *Mediascope* this issue).

Responding to these charges and to SAC's indecisiveness about what to do next, the USC executive then issued an open letter (first printed in the newspaper on 10 September) to the university community which denounced the Administration and the decision to reject the proposed task force; criticized SAC for its handling of the tenure issue; and called off the boycott, saying that it had effectively met its objective of drawing public attention to "the flagrant abuse of tenure exemplified by the Magocsi case". The letter also explained that the decision to



sity. A lively debate ensued when Harvey attempted to present his idea to the Academic Affairs Committee, which is overwhelmingly composed of faculty members and administration officials and has only token student representation. And although the outcome of the debate was never in doubt, it proved necessary for the body to go into a closed door session to make the formal decision. Before it did, however, U of T President James Ham delivered a speech praising Dr. Magocsi and defending the decision to grant him im-

prove himself." USC members at the meeting responded to this plea with muttered remarks in the gallery that "it was too late to give him a chance" because he already had tenure and no longer needed to prove himself.

After a spirited exchange between Harvey and Ham, it was moved that the session go into an in camera sitting to resolve the issue. This motion was defeated, but the decision was then overturned by Chairman Roger Beck who cited the chair's prerogative in taking the action. Students, observers and members of the press then filed

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call for a boycott was reluctantly made, but that the dramatic measure was deemed necessary because it provided students with one final chance to protest the tenured appointment before classes began. Expressing fears that prolonging the boycott would only serve to fuel the argument that USC's opposition to Dr. Magocsi's hiring with tenure was based on personal grounds, the executive welcomed him to the university, wished him well in his teaching career, and encouraged all students to support the Ukrainian Chair.

The next developments occurred on the evening at the

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Alex Tymofienko

Edmonton hosts annual conference

Students come together for SUSK Congress

Students from across Canada convened once again this past August in Edmonton at the Annual Congress of the Ukrainian Canadian Students' Union (SUSK), in order to chart new directions for Ukrainian-Canadian student bodies dur-

over one hundred registered delegates, with several hundred additional participants in the sessions, special presentations and social events which were included in the program of events of the Congress.

In keeping with SUSK's role

Canada during recent years, the SUSK executive had chosen the theme of *Nash Hromada* — Our Community — to be the focus of the sessions of the Congress. A variety of perspectives — social, cultural and political — were offered as an educational introduction to some of the key issues which face Ukrainian Canadians today, and as well as to those which are likely to remain important issues in the future.

The Congress generated a healthy share of discussion as well as controversy. One of the underlying issues which surfaced prior to the Congress related to the potential disaffection between the Eastern and Western contingents within SUSK. An undercurrent of rivalry and suspicion existed among some students, particularly those from Eastern Canada, who felt that the SUSK National Executive in Edmonton had not paid sufficient attention to the problems of their clubs. However, many students attending the Congress began to realize, during the course of meeting with each other and discussing their differences, that much of the disaffection was rooted in a fundamental misunderstanding of each others' problems and concerns. In the end, the

delegates came to a *modus vivendi* on several contentious issues and generally left with a positive view of the potential for success in the upcoming year.

The Congress began with registration and wine and cheese reception at the Student residences on the opening eve, Thursday night. The Friday sessions focussed on a "Historical Overview of Ukrainians in Canada," in order to give students a general grounding in the experiences of Ukrainians in Canada. A panel discussion, consisting of Dr. Jerry Petryshyn of Grande Prairie Community College, Andrii Makuch, a graduate student at the University of Alberta, and Roman Petryshyn, an associate of the Canadian Institute of Ukrainian Studies, presented historical aspects of each of the three waves of immigration to Canada.

The afternoon sessions gave some of the political, cultural and social aspects of *Nash Hromada* discussed. Peter Savaryn, and Edmonton lawyer and former president of the Alberta Progressive Conservative Party, and Andrii Makuch discussed the influence and roles of political parties in the Ukrainian community. Peter Shostak, a Victoria artist, presented an in-

roduction to some aspects of the visual arts — paintings, sculpture and film — to which Ukrainian-Canadian artists have contributed. A panel on "The Mass Media and their Relationship to Our Hromada," with Roger Charast, the owner of Edmonton's new multilingual station, and Nestor Makuch, former editor of *Student*, dealt with the question of how well Ukrainian Canadians present themselves in their own media, and how well they are represented in the Canadian media. Professors Ivan L. Rudnytsky and Bohdan Krawchenko presented their respective analyses of some aspects of the contemporary history of Ukraine. At the same time, another panel, including Professor Manoly Lupul, and two former seminarians — Roman Labola and Demjan Hohol — participated in what was perhaps the most controversial session of the Congress — a discussion on the role of the Church in the Ukrainian community.

The evening banquet included a tribute to a number of invited guests, representing the early Ukrainian pioneers of Alberta. The keynote speaker

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ing the coming year. Hosted by the Ukrainian Students' Club at the University of Alberta, the 21st SUSK Congress attracted

as an organization which has addressed itself to the major issues which have faced the Ukrainian community in

Decore delivers the goods

The keynote speaker at this year's SUSK Congress banquet was Laurence Decore, Director of the Canadian Consultative Council on Multiculturalism and President of the Ukrainian Professional and Business Federation. His address, which follows, raises the issue of the KYK's effectiveness, and the lack of Canadian government's resolve on the issue of Multiculturalism.

It is now five months since I was appointed the chairman of the Canadian Consultative Council on Multiculturalism and one year and three months since I was elected the President of the Ukrainian Professional and Business Federation of Canada. I am no expert on ethnocultural organizations, but I shall give you my personal observations of our community, its impact on government and other groups, and what I believe the state of multiculturalism in Canada to be.

I now spend about five days of each month, somewhere in Canada, either listening to briefs from ethnocultural groups or attending conferences concerning multiculturalism. I have participated in a national meeting of ethnocultural presidents and I have convened a Federal-Provincial Conference on multiculturalism. I have discovered what an absolutely immense country we live in. I have to keep reminding myself that when I was in St. John's Newfoundland, it was closer to fly to London, Munich or to Paris than it was to fly back to Edmonton. I also have to take note of the fact that there are 500,000 Newfoundlanders who have a very distinct way of life and culture, most of whom know little or nothing about the Ukrainian community in Canada — also totalling about 500,000 individuals. I have had the opportunity of listening to the Inuit and the Indians in the Northwest Territories and those from Inuvik. It was awkward to hear some of them say that multiculturalism did not include them — that they had no one helping them project their cultures.

What of the Ukrainian community in Canada? I would like to start by telling you that, as a Canadian of Ukrainian origin, I am extremely proud of individual members of our community in Canada. It is blessed with leaders who have excelled and can yet excel. I fear mentioning names, because I am sure to leave someone out. But, who could deny the contributions of people like Dr. Lupul, Peter Savaryn, and Bill Piduruchney; in Toronto, Ihor Bardyn, Dr. Rudzik, Stan Frohlick and Yuri Shymko; in British Columbia, John Stashuk, Peter Shestak and Mirko Sulak. These people not only spend their precious time making our community strong, but also see the large task of giving guidance and support to other minority groups.

For a long time the Ukrainian community in Canada was regarded by other groups as a community that was well organized, its machinery well oiled and responsive. That is no longer true. Keep in mind that when I make my observations I assume that Canadians believe participatory democracy to be routine and commonplace. And that the general public has a certain nomenclature for organizations and concepts.

Now, put yourself in the shoes of a minister, director, secretary or Chairman of a Heritage Council Imagine relating to an organization which is called a committee. We know that a committee is something that is derived or established from a main body — usually a legal entity. Surely the argument that KYK (Komitet Ukralintiv Kanady — Ukrainian Canadian Committee) is a committee of 6 or 40 organizations is, indeed, foolish logic. Imagine, relating to a work like "presidium". You hear that often to describe a part of KYK. Can it really be so difficult to change our name to the "Ukrainian Congress" so that when we fly our colours, at least, we fly something to which most Canadians can relate?

Furthermore, how can one possibly acknowledge, in our society, an organization which allows and fosters a veto power — a power given to 6 organizations within KYK. Surely, that fails to recognize the most basic democratic tenant — majority vote. How can one, therefore, be shocked in learning that Ottawa refuses to provide funds to KYK for secretarial purposes, as they do for some other ethnocultural organizations?

Ladies and gentlemen, a vacuum exists in our community and where there exists a vacuum others fill. When Peter Savaryn, John Stashuk, and I toured British Columbia recently, we noticed that the organization which should be servicing centers such as Kamloops, the Okanagan, and Campbell river is KYK. But, KYK has failed to fulfill its leadership role as an umbrella organization. There should be a strong representative body which brings together the various Ukrainian organizations within a province. This organization could then deal with issues like education, provincial concerns, and the organizing of smaller communities.

I talked earlier of filling a vacuum — the Ukrainian professional and business Federation, of which I am president, has done that to some extent.

The club in Edmonton started as a social organization. It grew quickly — I think because of the people that were drawn to it. There is a unique camaraderie that exists amongst businessmen and professionals. It is also true to say that the Ukrainian professional and business club has drawn to it a membership Canadians who are proud of their heritage, but who have lost the skills of their language. In fact, this is exactly the reason that I was drawn to the club in the Mid sixties. I found great comfort and I discovered other individuals who shared a similar kind of experience. That is one where language skills were not mandatory, but other skills were recognized. I very well remember the meeting that Dr. Lupul spoke of, when he challenged the Edmonton Club to get involved in the development of educational programs, university programs and cultural programs.

He made it clear that we had a responsibility to do these things because we had the skills, the political skills, the financial skills and the language skills other organizations lacked. We had the English language skills needed to meet with government, school boards, or city councils and to leave lasting impressions.

It is interesting to note that a similar kind of activity, although unrelated, started in the Toronto area. The Ukrainian professional and business club in Toronto pursued similar goals. They too were filling a vacuum that had been left by KYK.

It seems to me that if the Ukrainian community in Edmonton desired a Ukrainian bilingual program, the organization that should have lobbied for prepared, and presented such an idea was the local KYK. But that was not the case.

The Ukrainian professional and business club owes its success to those projects which it undertook because of KYK's inadequacies. It was only natural then, that they would attempt and would put together a federal or a national organization, of which I am now the president. Ideally, that federation should continue and should promote matters of interest and concern to professionals and business persons. National issues which require our entire community's response should come from an umbrella organization.

The federation does not have a full time secretariat that can communicate effectively with its members as KYK does and of course, the most important reason of all it does not represent the grass roots of the Ukrainian community — as a reformed KYK would.

I am informed that the Polish congress and the Jewish congress in Canada are the most efficient, responsive, and effective umbrella organizations of ethnocultural groups in Canada. I am also informed that the East Indian community is at least as effective as the Ukrainian Canadian committee. This is startling, in view of the fact that the East Indian organization is only a few years old. It is also startling because if the Ukrainian community thinks that their problems are difficult in terms of having two religions, you can

imagine the problems that were overcome by the East Indian community — a visible minority — with many religions. We are now witnessing the structuring of the Italian community and although there are difficulties, the concept which they are employing to organize their community is the one that we should be looking at closely.

What disturbs me, is the fact that some attempts have already been made by members of the Ukrainian community to change the constitution or the make-up of KYK. All those attempts have proved to be unproductive. As a result, the leadership across Canada has rebelled and will continue to rebel against the leadership of KYK and the federation will continue to usurp KYK functions. Our umbrella organization must be changed, it must be upgraded and it must be brought into the democratic mode of the 1980s.

Why not alternate leadership to three or more Canadian centres? It creates competitiveness, it creates a consciousness it creates strength. The secretariat could be centred in Winnipeg or Ottawa with the executive director travelling to executive meetings. Ladies and gentlemen, we will fall further behind other groups and we will not provide leadership to Canada or our community in our multicultural country unless we change soon.

Let me now talk a little bit about multiculturalism. Since the early 1970s, our community and other ethnocultural communities have benefited immeasurably by the pronouncement of the concept of multiculturalism. There is no doubt in my mind that our success in getting a chair of Ukrainian studies in Toronto, an institute for Ukrainian studies in Edmonton, and a Ukrainian bilingual program could not have been possible, were it not for this concept. But the concept is now in a holding pattern.

Multiculturalism is not understood and accepted by all Canadians. When I travel through francophone Canada, there is little or no knowledge about the concept of multiculturalism. When I travel through

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Mediascope

Setting the record straight

European Student



The Varsity and how it has "covered" the Chair issue

It would be truly an understatement to say that Ukrainian students have been "dismayed" by the way one of the U of T newspapers has "covered" the debate over the tenured appointment of Dr. Paul Magocsi to the newly-established Chair of Ukrainian Studies. Shocked, angered, and disappointed would be a better way of describing the reaction of most Toronto USC members. For *The Varsity* — which once was a flagship in the rag-tag fleet that is the Canadian student press, but now seems to have lost both its sense of purpose and its sense of direction — has charted an editorial course that has pointed its prow directly across the path of the UKRAINIAN STUDENT MOVEMENT in Canada. It is most recent volley in the direction of Ukrainian students (in a 28 September editorial titled "Let us do it!") *The Varsity* has indeed "done it" one more time to USC members protesting the granting of tenure to Dr. Magocsi — something *The Varsity* itself has conceded to be a "contentious question."

Claiming that "a student group manipulated the tenure issue for reasons unconnected with it" — an assertion they have made before and which they have yet to back with a single shred of concrete evidence — *The Varsity* editors have again shown that they have learned nothing about the controversial chair issue despite the wealth of background material that is available to them. Worse still, they have indicated by their actions that they are not even remotely interested in going to the trouble of researching the facts behind the current tenure debate, but prefer instead to offer opinions based on impressions and interpretations provided for them by others.

How *The Varsity* sees the whole issue is best summed up in the cartoon reproduced within this column. About the only thing that could be said to be accurate in the crude and offensive drawing is that it clearly — though one suspects inadvertently — shows the relationship that exists between some SAC officials and the



administration. Appropriately, the two are shown sitting together in the background agreeing not to get involved in the "crime" that is taking place before their closed eyes. This, of course, perfectly illustrates the indifference that the two bodies have displayed towards the concerns of Ukrainian students (who are the most

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The following article attempts to examine an issue of growing concern within the Ukrainian community today — the state of the Ukrainian student movement. Such an examination is necessary not only because the student movement has been in a state of considerable confusion and disarray for some years now, but is also prompted by recent events surrounding the 6th Congress of the Federation of Ukrainian Student Organisations in Europe (SUSTE), which took place in Munich in April 1980. The events associated with the Munich Congress are particularly significant, because they revealed in a microcosm the various problems and issues that have affected the entire Ukrainian student community.

In recent years the student movement has increasingly had to contend with the problem of external manipulation: more and more evidence has become available showing that groups within the student movement are being directed by Ukrainian political parties, bringing to student life the same acrimonious in-fighting which characterises emigre Ukrainian political life.

The Munich events have brought matters to a head in view of the efforts by one particular group to willfully misinform the Ukrainian diaspora through both public and private channels. It has become necessary to clearly state the facts and allow people to draw their own conclusions.

Background

The start of the present troubles within the Ukrainian student movement can be conveniently traced back to the Special Congress of CeSUS (the Central Executive Union of Ukrainian Students) held in Toronto in August 1977. This Congress, nominally representative of the major Ukrainian student organisations outside of the Soviet bloc, was unable to achieve a reconciliation of student unions mainly because (as the Ukrainian Canadian Students' Union (SUSK) alleged), the Congress was manipulated by a Ukrainian nationalist organisation, the Organisation of Ukrainian Nationalists — revolutionaries (OUN-r or OUN-b). The resolutions of the 19th SUSK Congress held in Vancouver in August 1977 —

...whereas SUSK believes that all student organisations should be free from all direct and undue influence by any one political party, and... whereas there is evidence that the Special Congress of CeSUS held in Toronto was subjected to undue influence through the payment of travelling expenses and registration of TUSM and SUSTA delegates by one particular emigre political party, and... whereas such an action makes a mockery of the relatively independent processes of decision-making in student organisations... be it resolved that SUSK shall suspend its activities in CeSUS until such a time as a new CeSUS Congress is held with full consideration of the moral and legal responsibilities of a democratic student body.

Conference held in Toronto CDSPP confronts the future

Danja Bojetchko

The defense of human rights in the Soviet Union has been the main concern of various "Com mittees in Defense of Soviet Political Prisoners" (CDSPP) in North America. The latest conference of CDSPP's was held in Toronto, at Hart House (U of T), 13-14 September 1980. Approximately fifty persons—members of CDSPP's from across Canada and the United States, as well as observers — were in attendance. The theme of the conference was "A Critical Analysis of the Helsinki Accords." Maroo Bojoun, of the Toronto CDSPP, critically analysed the Helsinki Accords, and gave an explanation of what they represent. The Reports on Helsinki Monitoring Groups were given by Leonid Plushch of the Ukrainian Group, Paul Wilson (of Charter 77), Ludmila Alexeiva (of the Moscow Group), and Helena Srumys (a representative of the Polish Self-Defense Committee, K.O.R.).

The recent activities of the Helsinki Monitoring Groups (i.e. defense campaigns collection of information from the Soviet Union on recent arrests and repressions, and activities in cooperation with other interest groups) were also discussed. Proposals were made for future projects dealing with defense work, co-ordinating them with other actions of the

CDSPP's.

Major concerns voiced at this conference centered around the upcoming Madrid Helsinki Review conference and the recent wave of strikes in Poland. One of the more novel sessions dealt with a recent development in defense work: "Legal Aid to Soviet Political Prisoners: Projects and Proposals." Myron Smorodsky, an American lawyer, and a representative of the United States government public delegation to Madrid, presented a detailed proposal of procedures which defense groups could follow to raise the plight of Soviet dissidents in the international legal community. Smorodsky explained how a political prisoner in the Soviet Union could be defended by prominent lawyers from the West, and stressed the role of defense committees in supplying them with all available information from which a legal brief could be compiled.

Presentations were also given by Roman Kuchinsky and Adrian Karas'ky on "Defense of Ukrainian Soviet Trade Unions by Western Labour." Subsequent discussion focused on future projects which the various CDSPP's could undertake by establishing contact with labour organizations, and trade unions in the West.

From this statement it is quite clear that a rift had developed; on one hand SUSK and on the other TUSM and SUSTA. This rift was further widened in succeeding months when it became obvious that the CeSUS Executive was doing little to solve any problems, and were misusing their positions for their own ends: a *Student* editorial in May 1978 noted that the then President of CeSUS had visited Edmonton, where he openly advocated the establishment of a chapter of TUSM as an alternative to the already-established SUSK. After the SUSK Congress and the decision to suspend SUSK's active participation in CeSUS, relations between SUSK and the CeSUS Executive became virtually non-existent.

On the other side of the divide OUB-b party sympathisers were as active as ever in demonstrating their hold over Ukrainian students. For example, a politically tendentious article in *Avantgarde* commenting upon the 18th SUSTA Congress (which took place in November 1979) lost no time in pouring scorn on the "political opposition", as well as making political capital out of the Congress resolutions:

...there were attempts to stick together a second list from the floor, headed by Andrii Shevchenko, a leading member of the ODM student sector... to be fair it has to be stressed that these delegates tried to create chaos at the Congress... An especially interesting and important resolution was the greeting to the revolutionary leadership of the Organisation of Ukrainian Nationalists with Yaroslav Steisko at its head... in conclusion it can be stated that all students in the USA organised within SUSTA recognise the one and only revolutionary OUN....

In Europe, SUSTE was functioning quite strongly after its 5th Congress (London, April 1978), at which Volodymyr Lyzchmanenko (of the United Ukrainian Students in Great Britain) was elected President. Lyzchmanenko had been involved in European student affairs since 1975, when he was a member of a CeSUS Commission to investigate the resurrection of SUSTE. He found it almost impossible to elicit any replies from CeSUS as to communication with other Ukrainian student unions and possible cooperation with them while on visit to Canada in 1978 he established contact with SUSK on his own initiative. This contact proved to be the only realistic one he was able to make; SUSTE was working in total isolation due to the lack of basic information from CeSUS and other bodies. For example, SUSTE, despite almost three years of persistent requests, has still not managed to get a copy of the CeSUS Constitution from CeSUS. Against this background of confusion, political manoeuvring and lack of contact that had lasted for years, there were some hopeful signs that CeSUS might be reestablished as a viable organisation. It was in principle agreed through some informal contact, that the heads of all student unions in CeSUS should meet and discuss their problems and positions before any CeSUS Congress. In this way, a

Discussions throughout the conference resulted in several concrete initiatives being undertaken by the defense committees present. These included: a wider circulation of the Andrei Sakharov defense campaign and petition, which originated in New York and will be presented on the eve of the Madrid Review Conference as a demand for the unconditional release of all prisoners of conscience in the USSR and the release of Dr. Andrei Sakharov; support of the Siryi campaign and petition which was initiated in Philadelphia (further assistance is required in aiding the family); the sending of CDSPP delegates from the United States and Canada to the Madrid Conference, where they will actively participate in the press bureau being organized there by the CDSPP's; and the establishment of closer relations with trade unions and labour organizations to aid in the defense of workers rights in the Soviet Union.

The conference served as a forum where general proposals were made for future activities in the defense of human rights. The ideas expressed were of great importance because they laid the groundwork for future actions on the local level and provided a base for garnering further support for CDSPP campaigns.

Movement Appraised

consensus could be reached and a public Congress dominated by political inighting and recrimination could be avoided, trying a strategy to create a true united student body, ready to tackle issues of concern to Ukrainians in the West. As the next section describes, these hopes were soon dashed. **The SUSTE Congress**

The 6th SUSTE Congress, held in Munich in April 1980, was plagued by the same party-political problems which have plagued Ukrainian student affairs in the past. Marred by considerable controversy, it demonstrated the degree of suspicion which non-party students have towards the emigre political parties, and the determination of party-aligned individuals to nonetheless manipulate the Congress in any way possible.

What is usually a good-natured gathering of European students was transformed into an absurd display of heavy-handed behaviour by students who were subsequently found to be acting on the instructions of the OUN-b (popularly known as *benderivtsi*). These people were mostly members of SUSN, the Ukrainian student union in Germany, but also included several individuals from the USA, most notably Roman Zvarycz, the head of the CeSUS Controlling Committee. In recent years, SUSN itself has had hardly a happy history. Students from Germany have repeatedly complained to their colleagues from other student unions about political one-sidedness and even discrimination in this union, which has made involvement in its activities less than attractive.

The first indications that the SUSTE Congress was to be a stormy one came with SUSN's stand in the matter of Marko Horbatsch, a student from Germany. Horbatsch had been asked to speak at SUSTE by the organiser of the program, the then President Lyczmanenko. Unfortunately, Horbatsch had by then incurred the displeasure of SUSN; they claimed that at the SUSTE Conference in Mackwiller (France, January 1980) the tone of their letter greeting him by giving an account of SUSN's activities, although he himself was not a member of SUSN. In fact, this was not the case; Horbatsch, as a student from Germany, merely volunteered to give an account of what he knew about student activity in Germany because no member of SUSN was present at that time at the Conference. It is important to note that he stated he was not speaking as an official representative of SUSN. Nonetheless, SUSN chose to create a "cause celebre" out of this simple misunderstanding. They wrote to the SUSTE Executive demanding that Horbatsch not be allowed to speak at the Congress. The tone of their letter sneered at itself: "...it has been shown in the past... that M. Horbatsch is a destructive element in our student union through his negative stance to the activities of SUSN... we categorically refuse to lower ourselves and other student unions in Europe to such a extent as to allow such a student, the very presence of whom is a 'slap in the face' for all active students, to deliver a lecture.

Although one of the minor "dramas" of the Congress, the incident serves to illustrate how difficult it was to come to any compromise with SUSN, who even demanded (unconstitutionally) that Horbatsch should be sent to the "Tovaryskiy Sud" for his "crimes".

After Horbatsch, the SUSN OUN-b group turned their attention to Volodymyr Lyczmanenko, the President of SUSTE since 1978. The vehicle for their attack was the report of the Controlling Commission which was comprised of two members of SUSN — Volodymyr Panchuk and Petro Mozoluk. The report was so biased that the President was forced to make a formal protest; he stated that the report was so tendentiously presented that its aim was clearly to discredit the Executive.

The main part of the SUSN attack, presented in an astonishing display of innuendo, centered on the correspondence between Dmytro Jacuta of SUSK and the then President of SUSTE, Volodymyr Lyczmanenko. Out of a fairly large correspondence file of 250 letters, the Controlling Commission extracted only letters to and from SUSK, chose the excerpts they calculated would most easily serve their purpose, and proceeded to launch a virulent personal attack lasting some hours. The attacks reached an unbelievably primitive level: it was openly claimed that Student was financed by the KGB and had its information supplied by them; Student was likened to *Visti z Ukrainy*; it was claimed that the SUSTE Executive had worked with Canadian students who had "admitted" to working with "foreign agencies"; and it was claimed that a "crime" had been committed by sending a SUSTE address list to Student in order that European students could receive complimentary copies. These claims all of which were made on premises which can be readily disproved, are not being listed for the sake of sensationalism. They are being mentioned to give the reader an impression of the kind of arguments which were being used to try and discredit the SUSTE President, SUSK and Student. The atmosphere at this point was extremely unpleasant. Hostile SUSN activists were in full polemical flight and although a small group of students tried to introduce some reason into the proceedings, most students sat in shocked silence. It was in this atmosphere that the SUSN activists succeeded in passing two resolutions attacking SUSK and Student, as well as releasing the Executive from their

duties while censuring the President for his contacts with SUSK. The relevant resolutions read as follows:

In reply to the greeting of SUSK at the 6th Congress of SUSTE: The 6th Congress of SUSTE condemns the style of the greeting sent by SUSK, which is an affront to certain institutions and organisations, and which does not demonstrate tolerance and respect to those who think differently. *The position of the 6th Congress towards the newspaper "Student":* The 6th Congress of SUSTE condemns the political positions of the private newspaper Student and its forced distribution among students because these positions contravene the spirit and fundamental foundations of SUSTE.

These decisions, the most important of the Congress, deserve comment, if only to underline the blatant political motivation which produced them, regardless of their fairness or legality.

The absurdity of the resolutions is painfully obvious. It is almost unheard of, for a responsible community organisation to make a denunciation of greetings sent to it; a more suitable course might have been to simply ignore such a letter, if it gave offence. The Student resolution reduces the SUSTE Congress resolutions to a snarl and overlooks the fact that it is directly contradictory to the previous one which urges a more tolerant attitude! More importantly, the resolution against Student is unconstitutional — the SUSTE Constitution does not lay guidelines as to the ideological position to be followed. To block Student's distribution is an arbitrary and intolerant act: the way to win students over to a point of view is to openly discuss and debate issues and not merely to prevent them from hearing another side of a story. Student over the past few years has adopted a courageous stance in openly discussing the issues of the day and has occasionally met with criticism from various Ukrainian political parties, including the OUN-b. It is for this last reason, more than anything else, that some right-wing representatives at the Congress chose to simply dismiss Student and all associated with it as delinquent "Marxists" (or even KGB agents) — instead of examining the issues raised in a sober manner.

SUSN's anger at the past President of SUSTE centered mainly on the fact, among other things, that both he and the President of SUSK had quite openly discussed the increasing problem of party manipulation in student organisations. Considerable emphasis was placed by SUSN on exhuming individual words and phrases in order to create an impression of deliberate slurs, secret letters, and odious intent.

Not long after the SUSTE Congress, SUSN-OUN-b activist Bohdan Bobyn wrote an article on the Congress for *Shliakh Peremohy*, the organ of the OUN-b. It is not worth commenting upon this article, except to state that the author, using the report of the Controlling Commission as his main facts, makes totally false and dishonest assertions about the work of the past Executive, while claiming that only the "students-nationalists (the OUN-b activists) were democratic and tolerant. He generally congratulates himself and his fellow SUSN sympathisers on showing students the "true path."

Party Involvement

The fact that a political party, a body alien to a community organisation such as SUSTE, was determined to manipulate the SUSTE Congress is concretely demonstrated by an internal letter of instructions sent by OUN-b to some of its members and sympathisers before the 6th Congress in Munich. Its authenticity is beyond question: many people saw it before the Congress took place and vouch for the fact that its instructions were being followed by SUSN and sympathisers.

The letter, signed by a member of the OUN-b leadership (apparently from England) under the pseudonym of "Yaropolk-Bohoslov" states that (our emphasis):

...it is important that the future Executive is occupied by our people or people sympathetic to us and that the proceedings of the Congress and its resolutions reflect our independent spirit and our principles position, in accordance with the foundations of our Organisation.

Later, we read that:

...a meeting of our students has taken place... their intention and purpose... the choice of student Roman Shupryk as Chairman... as a member of the best... contact Bohdan Bobyn... it is urgent... He will provide information and indications, in case of need will call meetings of our students and will assign them for work... the Commissions...

In commenting upon this behaviour, let us be quite clear about the general concept of these opinions and pressure groups. It is perfectly acceptable to canvas support for some particular viewpoint and enter into discussion on a particular theme — that is the basis of democracy. It is totally repugnant however, to attempt to cynically manipulate the proceedings in such an underhand way — especially by an organisation which is not a student body. Significantly, the letter of instructions does not indicate that the advocated actions would be

(con't on page 15)



• Although Toronto USC members may have lost a few battles in their opposition to the university's handling of the tenured chair appointment, one thing they obviously haven't lost is their sense of humour — as this newly-created toast reveals. Instead of the usual "Na Zdorovia" and "Dai Bozhe," students now often raise their glasses and say — with an appropriately stiff upper lip — "Chairs, chaps!"

• In other chair news, one of our agents has learned that a few well-burrowed "friends" of our party (i.e. the CP — the Communist Party, not the airline, dummy!) lent the U of T administration a very helpful hand in efforts to steer the tenure debate away from all of the questionable aspects of the Magocsi case and towards the murky waters of unsubstantiated allegations that the USC boycott was nothing more than a nationalist plot and a personal attack on a hapless Harvard scholar. Taking their cues from the public relations department of the U of T, the tenure committee and the department of Russian history, our hidden "Hamsters" were able to use our great party's tradition of sabotaging all genuine popular movements. Their actions were consistent with the long line of CP betrayals — in China in the 20's, Spain in the 30's, France in the late 60's and in Italy in more recent times, to name but a few of the more "outstanding" moments — where the interests of the struggling masses were served up as a sacrifice to the greater cause of Great Russian imperialism. Comrade Brezhnev was reportedly so delighted by this news that he momentarily forgot about his pozvqxqxin Poland and danced a little *kolomyjka!* He also had a dozen Joe Stalin pins sent to the courageous U of T militants!

• Still on the subject of betrayals, Student has learned that the foundation has decided to give U of T President James Ham a Jacques Mlitzovsky print — for all of his great work on behalf of the Ukrainian community — at the ceremonies formally inaugurating the chair. All we can say is that at least they had the good sense to choose a woodcut of a goose!

• Student readers will be interested to know this tid-bit of information: the reason why the Karavansky's won't be addressing the KYK congress this year is because the League for the Liberation of Ukraine — popularly known as LVU — used their veto power to prevent the two exiles from speaking. Obviously, the Karavansky's don't hold "politically correct" views, meaning they aren't toying the LVU line either. Which makes one wonder if there are any dissidents in Ukraine who share the particularly conservative brand of nationalism that is espoused by LVU...

• Book-lovers should be on the lookout the next time they're on a buying expedition as Myrna Kostash's latest work, *Long Way from Home: The Story of the Sixties Generation in Canada*, is soon to appear on the shelves. This time the best-selling author of *All of Baba's Children* is tackling the New Left and the Counterculture, so old activists might just like to roll a fat joint and reminisce with her for awhile. We also have to mention Andy Suknaski's latest collection of poems — *In the Name of April* — is in the final editing stage and will be at the printers by mid-October. Don't say that we didn't warn you about all this seditious literature...

• Late last spring Student received an unusual request for information from a subscription service in Alabama that was acting on behalf of an unnamed client. We sent them all of the details about our publication, and last week were rewarded for our efforts when a cheque arrived from the company, covering the cost of a year's subscription for the Soviet embassy in Ottawa. Welcome aboard, comrades! You might be interested in knowing that we also received subscriptions this summer from the Canadian Department of External Affairs and the U.S. State Department in Washington, so you'll all have lots to talk about at the next diplomatic cocktail party.

• It was a case of East meets West last week, when two visiting intellectuals arrived in Edmonton to do some work for the Canadian Institute of Ukrainian Studies: Mrs. — yun Chen, from Beijing, China, and Levrid Plushch, the former dissident, now living in Paris. Mrs. Chen, who is an expert on Soviet affairs, will be town for seven months studying the Ukrainian language and modern Ukrainian history; and Plushch will be here for a couple of weeks researching pysanky, ethnography and Ukrainian literature. Our greetings to them both — *vitalimo!*

• The dance community will be interested to hear that three of *nashi khopci* — Andriy Nahachewsky, John Pichiyk and Rick Wacho — have gone off to Kiev to study dance for a year. Obviously the Iron Curtain is beginning to go up on cultural exchange at the same time it is coming down on dissidents.

• Finally, we'd also like to welcome the latest addition to the Ukrai-an English bilingual programme in Alberta, the Lamont (pop. 800) some 100 km. northeast of Edmonton. After a lengthy struggle (see Student no. 62), determined parents finally succeeded in overcoming the resistant "local administrators. All it took was a few *opryshky* to remind "whobush" where he was from and what his great ancestor stood for.

ZVIT PRO XXI ЮНО KONGRESU

Організаційна частина

(СУСК) В днях 21 — 24-го серпня 1980 р. відбувся 21-ий річний Конгрес Союзу Українського Студентства Канади (СУСК). Конгрес відбувся в діловому настрою в приміщеннях Альбертського Університету в Едмонтоні. На Конгрес прибуло понад сто студентів із цілої Канади, щоби брати участь в дискусіях, семінарах та пленарних засіданнях, які дадуть напрям праці студентського активу в Канаді на біжучий діловий рік. В Конгресі брало участь значно більше число, як перешле професорів, представників студентських організацій, членів громади та урядових представників.

Конгрес уділив абсолютну рішучість з подякою за працю уступаючій управі під головуванням Дмитра Якуті (студента 2-го року права) та вибрав нову управу із президентом Михайлом Марцином (4-ий рік політичних наук у Торонтському університеті). Під час пленарної сесії був також обговорений ряд нових становищ, м.ін. також становища в справі газети „Студент” і та кож ЦеСУС.

Тема Конгресу

Загальна тема конгресу проходила під гаслом „Наша громада”. Організаторам Конгресу здавалося, що наша громада знаходиться в переходовій фазі, коли нова генерація, народжена в Канаді, скоро перебіратиме керівництво гро-

мадських організацій. Тому конгрес зупинився якраз на сучасному становищі нашої громади в сферах політики, культури та соціальних відношень. Проблема переходу генерації важна не лише тому, що прибуде новий провід, але теж і тому, що вся суть нашої громади мінється.

З українців, що живуть в Канаді тепер, понад 80% вже народжені тут. Вони мають тлічно модерне технічне знання й живуть у більшості містах Канади. Розходження існують у тому, що наша громада, як і колись, базується й далі на традиційні селянській культурі. Делегати обговорювали, яку роль відіграватиме студентство у розв'язанні цієї проблеми та створенні нової рівноваги, яка відзеркалювала би нашу сучасну українсько-канадську культуру, бо від того залежить будучність нашої громади.

Семінари

Семінари розпочалися в п'ятницю вранці. Навіть коли коротко накреслили програму, то відразу видно високу якість та різноманітність доповідань. Прияємні були м.ін. д-р Я. Петришин, який говорив про історію українців у Канаді, а з ним були Андрій Мавхук та Роман Петришин. Про політику говорив адв. Петро Саварин, док. голова Консервативної партії в Альберті. Про „світло говорив мистець Петро Шостак із Вікторії, а про фільм Гая

Кучмий, що приїздила на Конгрес із Монреалю. Про пресу говорив Нейтор Мавхук, б. редактор газети „Студент” та Роланд Чарест, який недавно „достав

дницький та Богдан Кравченко. На всіх засіданнях відбулася оживлена дискусія а зокрема була вона над доповіддю „Держва й наша громада”, що її вилосив

Передпленарне засідання відбулося також у п'ятницю й делегати вибрали комісії та президію Конгресу в складі: Марко Міненко (Вінніпег) — голова, Дана Бойко (Торонто) — заст. голови, Дем'ян Гоголь (Вінніпег) і Христина Бурденюк (Едмонтон) — секретарі.

Бенкет

Вечором відбувся бенкет, на якому головним доповідачем був адвокат Лаврентій Дікур, теперішній голова Канадської Федерації Українських Підприємців і Бізнесовців та голова Канадської Консультативної Ради Багатокультурності та урядовий доцент міністра багатокультурності Джіма Флемінга.

У своїй доповіді Лаврентій Дікур відмінив великі osiąги українців у Канаді в минулому, але мав великі застереження щодо майбутності нашої громади, цитуючи цифри, які вказують, що українці скоро опиняться на двадцятую місці серед етнічних груп Канади. Дав він гостро засуджував Комітет Українців Канади (КУК) у тому, що він не присвячував належної уваги усім своїм занням. Треба краще організувати українські громади в малих містах й незорганізованих частинах Канади. Крім того КУК слабо представляв українські справи перед урядом Канади.

Голова сенату Альбертського університету Джім Фо



дозвіл від Комісії для справ райа та телебачення Канади організувати багатомовну радіові станицю в Едмонтоні. Далі викладали про Україну д-р Іван Лисяк-Рук

д-р Мануїл Дукуч, директор Канадського Інституту Українських Студій і студенти бігословія з Православної та Католицької Церков.

21st SUSK Congress: Whereas, whereas,

- (1) Be it resolved that the SUSK National Congress send a telegram of support to the striking workers of the Baltic Ports of Poland.
- (2) Be it resolved that the SUSK National Congress reaffirm its support for basic human rights in all areas of the world and that the Congress condemn the infringement of basic human rights in those countries of the world where, in recent months, particularly gross violations of these basic human rights have come to the notice of human rights organizations such as Amnesty International.
- (3) Be it resolved that the SUSK National Congress supports the Helsinki monitoring group in Ukraine as personified by the imprisoned Ukrainian activist Viacheslav Chornovil.
- (4) Be it resolved that the SUSK National Congress endorses Amnesty International's continued efforts to support the individual rights of Danylo Shumuk and encourages the Canadian Federal Government to continue its efforts to reunite Danylo Shumuk with his family in Canada.
- (5) Be it resolved that the SUSK National Congress upholds the rights of every Canadian resident regardless of their nationality, religion, sex or ethnic origin and furthermore, that the SUSK National Executive be directed to express to the provincial government the concern of Ukrainian Canadian Students over recent attempts by some governments, to constrain their Human Rights Commissions from fulfilling the mandate with which they were charged.
- (6) Be it resolved that the new national SUSK executive and the Ukrainian Canadian publication Student strive for fraternal cooperation.
- (7) Be it resolved that the SUSK National Congress give the new SUSK executive the mandate to present to the Canadian federal government a brief on constitutional reform dealing specifically with multiculturalism and multilingualism.

- (8) Be it resolved that the new SUSK executive take all efforts possible to ensure the publishing of and distribution of the Ukrainian Canadian Cultural Resource Guide in cooperation with the book publishing committee and that the new SUSK executive encourage all local Ukrainian Students' Clubs to actively participate in the distribution of the Ukrainian Canadian Cultural Resource Guide.
 - (8)(a) Be it resolved that the SUSK National Congress approve the appointment of the following to a committee responsible for supervision, the publication and distribution of the Ukrainian Canadian Cultural Resource Handbook: Bohdan Tymyc (Montreal) Alexia Klysh (Edmonton) Daria Markevych (Edmonton) Ivan Jaworsky (Ottawa) Mark Minenko (Winnipeg) Taras Udod (Winnipeg) Andrii Semotuk (Edmonton)
 - (8)(b) Be it resolved that the Ukrainian Canadian Cultural Resource Guide Book Publishing Committee set up the committee:
 - (i) To take care of publishing and the business of distribution of the book.
 - (ii) To proof the final draft before printing.
 - (iii) To prepare a mailing list for the distribution of the book to Clubs, KYK - Branches, Libraries, and bookstores.
 - (iv) To keep in close contact with the Multiculturalism Directorate, Ukrainian Canadian Committee, Professional and Business Associations and SUSK National Executive.
 - (v) To ensure that the national executive is well represented on the book publishing committee.
 - (vi) To prepare the final financial report to the government and all organizations.
 - (9) Be it resolved that the new SUSK executive encourage all local Students' Clubs to actively participate in the decision-making process of SUSK.
 - (10) Be it resolved that the new SUSK executive foster closer relations with other ethnic student organizations

- and initiate and develop programs of mutual benefit.
- (11) Be it resolved that the SUSK National Congress recommend to the local Ukrainian Student Clubs that they initiate supportive cooperation and communication with other local ethnic groups.
- (12) Be it resolved that the National SUSK Congress select the month of February for the promotion of the coordinated Ukrainian Canadian Student month.
- (13) Be it resolved that the National SUSK Congress recommend that the new SUSK executive cultural vp. initiate a concert tour to commemorate the music and memory of Volodymyr Ivasiuk.
- (14) Be it resolved that the new SUSK executive make available material support for local Ukrainian Students' Clubs contingent upon their financial need and the financial situation of SUSK.
- (15) Be it resolved that the SUSK express solidarity with the University of Toronto USC over the question of the Chair of Ukrainian Studies and that the Ukrainian Canadian Students Council support the proposed boycott by the University of Toronto USC of the courses taught under the Chair of Ukrainian Studies, a protest of the premature granting of tenure to the candidate.
- (16) Be it resolved that SUSK prepare a resolution for the Ukrainian Canadian Committee Congress to be held in October with proposed constitutional amendments along the following guidelines:
 - a) Change the name from the Ukrainian Canadian Committee to the Ukrainian Canadian Congress.
 - b) Establish a rotating center for the UCC, requiring it to move to Winnipeg, Edmonton and Toronto every three years.
 - c) Require that all executive positions in the UCC be elective.
 - d) Abolish the veto power currently held by member organizations.
- (17) Be it further resolved that in this undertaking SUSK

СУСК V EDMONTON!

рест привітала гостей на бенкеті від імені Університету. Віцепрезидент СУСК Давид Душча у спеціальній промові подякував українським піонерам за їхню відданість українським справам. Бенкет був присвячений українським піонерам а також відзначено 75-річчя Альберти. Група українських піонерів, що були окремо запрошені, прийняли від імені піонерів похвалу та признание студентів. Між ними був 40-річний Микола Филіпс, зін змінив прізвище, як був у канадській армії під час першої світової війни. Він є сином Івана Пилипова, одного з двох перших піонерів, що відкрили албертську околицю Едінгтон для українців.

На забаву після бенкету прибула масова едмонтонська молодь, яка мило забавлялася до другої години ранку під звуки знаної едмонтонської оркестри „Думка”. Господарем на бенкеті були координатори Конгресу панна Оксана Винницька та пані Дарія Маркевич, члени ексекютиви СУСК-у.

Фільм і доповідь Раїси Мороз

В суботу ранком продовжувалася реєстрація делегатів точно в дев'ять годин ранку, а о 9.30 показувано фільм про советський молодіжний Данила Шумка. Цей фільм показано вперше на телевізійній станції СБТБС „Філі естей”. Перед Конгресом дебюта-

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Кінофестиваль та розваговий вечір

(cont' on page 14)

whereas... Be it resolved that...

cooperate with and seek the assistance of other organizations.

(18) Whereas local club activity is enhanced by delegate participation in SUSK conferences and whereas small clubs may not always be able to afford the travel costs of sending delegates to distant cities. Be it resolved that the SUSK National Executive strengthen the travel subsidy initiated this year by increasing the subsidy to 4¢ per kilometer per club, per conference.

(19) Be it resolved that the VP, Alumni Coordinator has as his/her objectives:

a) To provide for continuity of SUSK between past and present members.

b) To provide the SUSK executive and its membership with a list of resource people who could be referred to for guidance and help.

c) To prepare a mailing list comprised of SUSK alumni.

d) To aid in soliciting funds for SUSK whenever possible.

e) To offer current and up to date information to SUSK alumni on activities and projects undertaken by SUSK, through mailings and other forms.

(20) Whereas SUSK shall remain a constituted federation and

Whereas SUSK recognizes the identification of all clubs with the objectives of the SUSK Constitution and Whereas SUSK should endeavour to promote a sense of unity and solidarity between local clubs across Canada.

Therefore be it resolved that the SUSK Congress recommends that all clubs within SUSK adopt the name "SUSK" in conjunction with their local club name as the official name of their club, association or federation.

(21) Whereas the 21st SUSK Congress of Ukrainian Canadian Students recognizes the lack of all forms of basic freedom within Ukraine and other countries, which suffers under Soviet occupation. And whereas the richness of Canada comes from its respect for the freedoms and rights of its people.

And whereas Canada has benefitted from its rich mixture of immigrant:

Be it resolved that the Ukrainian Canadian Students' Union urge the Canadian Government in the strongest possible manner to acknowledge the right to refugee status of persons leaving Ukraine and other countries. Be it further resolved that the Ukrainian Canadian Students' Union encourage the Canadian Government to aid Ukrainian refugees from Ukraine and other countries in settling in Canada.

(22) Be it resolved that a copy of the above resolution (number 21) be submitted to the federal government.

(23) Whereas SUSK, a student organization, is seeking a new direction for the 1980's and whereas SUSK takes a stand on human rights. Be it resolved that SUSK financially help to support underprivileged Ukrainian organizations in the Third World such as *Organizaçao do Brasil*.

(24) Whereas changes and amendments to the SUSK constitution are crucial to the working and success of SUSK and whereas many of these demand greater time and attention than can be properly and fully understood when presented haphazardly, be it resolved that all proposed changes and amendments to the SUSK Constitution be fully prepared and submitted to the congressperson by an advance due time before the plenary session, to be distributed to the congress delegates for study.

(25) Whereas the next Congress of the Ukrainian Canadian Committee will take place in Winnipeg in October of 1980.

And whereas it is important that SUSK, supported by local Ukrainian Students' Clubs, participate actively in the Congress in order to realize the reforms which are outlined in the resolutions of the 21st SUSK Congress. Be it resolved that plans be undertaken by the National Executive to ensure that adequate financial means are available to delegates from local Ukrainian Student Clubs to travel and participate in the 13th Congress of the Ukrainian Canadian Committee.

(26) Whereas the present term of office of CESUS has expired.

And whereas the CESUS incumbents have no authority to act on behalf of Ukrainian students around the world be it resolved that SUSK take steps to contact the other constituent organizations of CESUS with a view to convening a CESUS Congress by September 1, 1981 and further, that the SUSK Congress call upon the Presidents of the constituent organizations of CESUS to take control of CESUS and organize a CESUS Congress by September 1, 1981 to begin the task of renewing the Central Union of Ukrainian Students upon a democratic and representative basis.

(27) Whereas the Taras Shevchenko Foundation has been distributing its funds on the basis of unstated guidelines and criteria. And whereas the Taras Shevchenko Foundation is restrictive in the granting of contemporary Ukrainian Canadian cultural projects. Be it resolved that SUSK and its affiliate student clubs launch a new phase in cultural development in order to pressure the Taras Shevchenko Foundation into stating its criteria for the granting of funds so as to allow money to be granted for the development of a contemporary and innovative Ukrainian Canadian culture.

(28) Be it resolved that the SUSK National Executive through its Ukrainian Canadian Committee representative express to dissatisfaction with the reappointment to a two year term of two members of the board of directors of the Taras Shevchenko Foundation at the August 18th, 1980 meeting of the Ukrainian Canadian Committee Executive. And furthermore, that the SUSK National Executive then propose a present member of SUSK to be appointed to this board of directors.

(29) Be it resolved that SUSK acknowledge the Jewish Students' Union greeting to the 21st SUSK Congress and reciprocate with a similar greeting.

(30) Be it resolved that the 21st SUSK Congress acknowledge the hard work of the Congress Committee and its host club, the University of Alberta Ukrainian Students' Union.

BEHIND THE SCENES WITH S

Student: Tell us where and when you were born, raised, educated and trained.

Nowytski: I was born in Ukraine some five years before WWII broke out and started our move West. We lived in a dozen countries before we came to settle in Canada in 1950. So you might say I was raised and educated in the entire world. I went to high school in Manitoba, Ontario and in Fort William, Ontario and attended the Lakehead Technical Institute in Port Arthur, known today as Lakehead College in Thunder Bay. In 1955 I left for California where I studied acting and directing at the Pasadena Playhouse College of Theatre Arts. I graduated in two years with a B.A. in a Theatre degree. I then went back to Canada and worked as an actor on CBC on some independent features mainly out of Toronto, and on summer stock. I also did some acting work in Montreal and went back to Toronto in 1961. I left for New York to study film at Columbia University. I graduated in 1964 with a Masters of Fine Arts degree in motion picture production. It was while at Columbia that I made my first film, *Grain Glants of Canada*, and also directed my first film, a science educational film with Andrew Huxley from Cambridge, England. That was made for the Centre of Mass Communications which is a company affiliated with Columbia University. I also worked on my first feature film as production assistant on Shirley Clarke's *Cruel World* (that I believe was her second feature). I also worked as assistant cameraman and assistant director in Stefan Sharp's *Across the River*.

Student: Who, or what influenced you to go into film making in general?

Nowytski: My interest in film dates back to my childhood I was fascinated by the children's story films that I saw in movies during the war as a kid, and we played theatre, shadow plays and so on. Then we would get scraps thrown away from 35mm film in the back of the theatre and try to make some kind of projector and project these "slides" on a white wall.

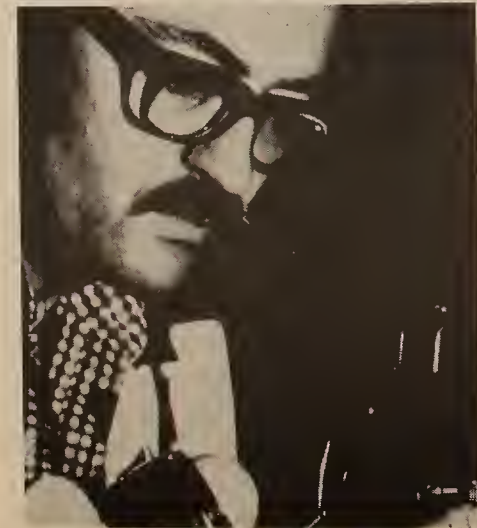
I began to think seriously, or dream seriously, about a film career after I first saw a U.S. film in 1945 after the war. I was fascinated by Westerns and began dreaming of making a Ukrainian Western based on Cossack stories that all of us kids, I was then about 10 years old, avidly read in postwar Germany, all the works of Kaschenko and Tchaiivsky, those stories I always thought and still do think would make terrific adventure films for youth. Of course, I yet have to make a Cossack film, but perhaps in the future I will. I'm sure it will go over great. It has horses in it, just like Westerns, a lot of action, buddies, goodies, just the right things for an adventure film.

So far, although I did work on several feature films for other people, I have not made any feature films myself, and as you know, all my films are short subjects made on 16mm, mostly documentaries and mostly educational.

Student: Why did you become interested in focusing on Ukrainian materials for your films?

Nowytski: There is a recent popular Ukrainian song which ends in the words: "You can choose anything in the world, but you can't choose your native land". I guess you can extend that to include culture. I was raised in a Ukrainian environment. As a youth, I was part of the idealistic striving of our people. I was a *Plastun*, and of course we learned all about our history and the recent events in Ukraine just prior to the end of the war and as I learned that, I felt the glory, the tragedy, the struggle, the aspirations of our people. I'm usually very justice minded (I was told that in my horoscope). I do feel strongly that our people have suffered unjustly and I would like to somehow help tell the world. Finally, I strongly believe we Ukrainians have a rich heritage that can be shared with the rest of the world. After all, a people who existed for over 5,000 years must have refined some aspects of culture that are worth noting, that are worth passing on not only to our own youth but to the people of the world in general.

Then again I believe you must do that which is natural to you. You must deal first with yourself, with your own environment, things you understand closely. That's the way you get at truth. You can deal with Ukrainian subjects truthfully if you really understand them. It's not enough just to be Ukrainian. A lot of people don't feel deeply culturally Ukrainian. I do, because I was brought up that way. I do think my understanding of our people is much deeper. When you create truth, truth is universal and its appealing to everybody. Who else is going to tell a story about Ukrainians? Hollywood tried: Taras Bulba. Well, I think it really is up to us.



Student: Which of your Ukrainian films in your opinion are the best? List them and evaluate them.

Nowytski: The first Ukrainian film was *Shevchenko v Washingtoni* back in 1964. Actually we started in 1963, and continued into 1964 about the unveiling of the T. Shevchenko monument in Washington, D.C. by former president Eisenhower. I co-produced and directed that film with our only surviving director of cinematography living beyond the border of Ukraine, George Tamarsky. Incidentally, he was the cinematographer for the first feature colour film shot in Ukraine called *Sorochinski Fair*. George also worked with Doizhenko. He's still alive and as you might imagine he's getting on in years but still fairly strong and he lives near New York. Well, I didn't have full control of this film which was an official film sponsored by the Shevchenko Scientific Society of New York City, and actually backed by all the Ukrainians in the free world. So, since I didn't have full control and of course the budget was ridiculous, it didn't turn out as well as it could have. There are also problems with it, such as political problems, or not understanding the film medium by the authorities. I edited the film in a way in which it would make sense artistically. That upset the committee because they wanted the film to represent exactly as things happened, in chronological order and so after I set everything properly to music, George was forced to re-edit sections of the film so that the right people appeared just followed by the people that I placed first. That of course destroyed certain amount of fluidity and synchronization with the music. But it still has elements of feeling and atmosphere and those two aspects is what I really try to put across in any film. feeling and atmosphere, whether it be of the period, the people or of history, that's what I'm striving for. I don't care about continuity, chronologically I don't care about them at all. I use time backwards and forwards as long as the line, the thread of what I am trying to say is logical. Every time I use is subjective and what I present is my interpretation of the event. I don't really concern about events as they supposedly are. I don't believe there is such things as write to films really, as there is always a POV. In fact, I don't even try to present something that objectively. I'm not interested in objectivity in that sense. I'm interested in portraying something the way I see it, the way I understand it and if it's wrong it's wrong and that's the way I see it. My films are subjective even though they might be about people and events that are happening in real life. I think you get a good idea of what they're all about regardless. The next Ukrainian language film was a feature documentary, *Schob Dzovnyli Dzovny, That The Bells May Ring*. Now here, I had a lot of control, but it was limited by lack of funds. It took me 7 years to complete this 50 minute film about the activities in and around the St. Andrews Ukrainian Orthodox Church and the adjoining cemetery in South Brambook, N.J. I used the consecration ceremony of the memorial church as a framework for presenting the entire idea of the centre there, of the cultural events that happened there during Easter celebration, in fact one week after Easter during *provody*.

I went every year for seven years in a row every *provody* until I got it all where I wanted it. By 1971 I had it finished. The Church, of course, was built to commemorate the artificial famine in Ukraine in the early 30's. I felt strongly for the people, the innocent thousands that die, and I think I saw this much more than the accusingly, more than just blaming the Russian communists for murder. I saw it as a tragedy of humanity, a sorry example of man's cruelty against man. That's the way I presented it in the opening titles for this film — the dedication and of course that's apparent in the narration itself. I don't point fingers. It's beyond that. That man should be destroying another human being, is a tragedy that I feel. I had the best people working for me on this film, at least as far as research, script and narration, and as a result the film is a good example of good Ukrainian usage of the Ukrainian language. I paid particular attention to correct literary pronunciation of every word and if nothing else it is a great lesson in Ukrainian language. Considering lack of funds I think this film is a right. I was successful again in conveying the feelings and deeper introspection in the pride of one's own people. The other films I made on Ukrainian themes either don't have any narration like *Sheep in Wood*, or have an English narration. *Sheep in Wood* was actually my second independent film. I made it because I was fascinated by the process of the woodcut and I know Hnizdovsky's works. I knew him and I felt it would be a great film. I tried to make it as clear as possible in the entire process of making words. Although technically it's not as good as some of my later works made the film with my own funds and I was short funded again. This is especially evident in the lighting. Although part of the reason was in the difficulty of working with hot lights that I set up behind me and threatened to wipe me bare when I was in the scene. So I had to work with the lights as fast as I could. I had one thing in this film that I always hear a comment on it's the music. Nobody was there about it either they love it or hate it. The way I got the music, was that I wrote Marian Kuzan in Paris, and I never met the man, explained exactly what I had in mind, what the sections were, how long they were, what feeling I wanted and then I asked him to interpret Hnizdovsky's works as he sees them and I sent him a silent print that he viewed and he sent me a score, all recorded with a Paris orchestra. I respect his composition. I put it in. I think it's rather different.

I would say that from all angles my most successful film is *Pysanka, the Ukrainian Easter Egg*. That was the first film I decided to plan as a Hollywood film, the first time I used camera setups and angles on little cards and shuffled them around until I got the kind of order which would give me the best economy so that I wouldn't repeat a set-up, a set-up when you set your tripod camera for one position. I would never go back to the same position twice. That was a discipline in a way, a good practise for me, and I thought, well, if I was going to do features I might as well learn now and use some of these techniques which I could in my short films. Well, of course, poor Luba who did the *pysanka*, she just didn't know where she was coming or going, but she trusted me explicitly and it paid off. I think it was a great test of my editorial and editorial skills. This film was the first real test. I was determined to hire a cameraman and concentrate on directing only. I don't think you can shoot and direct at the same time with any degree of success. Tom Ramsey was the cinematographer. We worked very well together and so far he has shot three films for me and now with my bad back of course my cinematography days are over. The bad back by the way I got on my Canadian film, *Reflection of the Past*. That's where I got to the beginnings of my slipped disc which has been bothering me ever since then. Well anyway, my love is still in it and that is what I am concentrating on now.

Pysanka was painstakingly researched and planned and after on a Trach, who did the preliminary research, gave me the

material. I worked intimately with poet-writer Christy Duckwill. We weighed every word. Of course as a poet, she was able to give me the kind of feeling I wanted... as a film maker I anticpated every question in the mind of the audience as I would imagine they would watch the film, in other words the narration in the film must come precisely at the right moment, just as the question in the audience's mind comes up, you answer it. That's the mark of a good film. Of course, some narration just leads them on. They are willing to be guided but if there is a specific thing on the screen that they want an answer to and you don't answer, you're in trouble. Well, I think in that respect, this film is successful. I also try to avoid any cutesy pie or patronizing attitude that could have happened where the narrator would have the attitude "Oh look at those interesting ethnics, isn't that nice. They're doing Easter eggs. That's how make them. Wow". That's what I didn't want. This was too deep. This is more than just a craft, it is a belief, thousands of years old. It's faith, it's culture.

It took me about two days with a very talented actress who did the narration. She finally did exactly what I wanted. She had a sense of reverence in the narration. The film won some prizes, many of them first prizes, and was shown on many TV networks all over the world. It was also a commercial success — the film sold well, it is still selling, to public libraries, to schools, and so on. Like *Sheep in Wood*, *Immortal Image*, *Pysanka* is a film that is not easily dated so its life will be long. The subjects, like woodcutting, have existed for hundreds of years. Sculpture, for thousands, in the last wax method, I am talking about. So *Pysanka*, the technique doesn't change that drastically. Therefore, they will have a long life, these films.

Immortal Image is my latest film on art. The work of Winnipeg sculptor Leo Mol (Mulduzhanin) as he works on a portrait in bronze of composer Mykola Lysenko. I would put it somewhere between *Sheep* and *Pysanka* in degree of success. I believe *Immortal* is not a film that shows off the film maker so much but rather the subject, the sculptor Leo Mol, that's the most interesting thing, at least the way I see it, are his comments on arts and society, on education and creativity, responsibility of an artist to society. I must say I agree probably with every thing he says in that film, I terms of today, instant culture and the rush, I think that his film and the views Leo Mol has on art and teaching art are probably controversial. What comes to mind especially is his comment that you can't just learn art at the university and turn around and teach art. You've learned technique, you have to have some talent, you have to develop it, and then you will have to be a free lancer for a while, you have to give yourself time to develop your own style, not force anything and then you will bring something new and you will then be able to transmit something worthwhile when you teach, something unique, something of your own to your students rather than



repeating the mistakes of your teachers and just perpetuating this sort of thing which results in "easy way out" art. I'm a strong believer in techniques, no matter where, in films you have to earn techniques before you can abandon it, if you wish, or hide it.

The film I enjoyed making most perhaps is *Reflections of the Past*. Why? Because that's one film which during its research and filming stage I was totally involved in my subject, the Ukrainian settlers in Canada. I fully empathize with them, their difficulties and determination. I was heart and soul with them. I didn't know about them at all until I started to interview the old timers and that was fascinating, I was laughing, I was crying, it was amazing, really.

It might sound corny to you, if I remember correctly how you looked at the film in your review, but that it has schmalz, all the cliches, and what not well it might, but believe me, it came from the heart. I did very little with my mind there, I did it with my heart. You can't just be detached when you hear the tragedy of those kids that died. Here they come. Can you imagine a family with 4 or 5 kids and all of them die in this new land they just came to? What does it do to a man and a woman? I think it's very tragic, and I still think not enough has been made about that particular incident which I am talking about in the film. If you have true feelings and understanding there is no way you can avoid crying over that tragic incident. It was very moving when I stood there where the events happened and just rethought the whole thing. How it must have been. In fact, I was there up till precisely the same time that they came. Of course, they came in 1898. But the ice was still on the lake, a little bit of snow on the grass, you looked around the way you think, well okay, here I am. I have in my hands an axe perhaps some clothing, of course, the government provided them with tents. I understand, and that's it. And you're trying to make the best of it and of course the epidemic — that could make a film all by itself. Now of course, some 6 or 7 years after I made the film, when I look at it I can see what I could cut out of it, how I could shorten it. But at that time, believe me, I was so involved that it was difficult to be totally objective to see what was maybe a little too much.

The film still creates a certain sad feeling in me, the beginning of it, and at the same time by the end it does have that uplifting feeling. It's not just me, because I verified that with an audience, I think for an actor the greatest moment is the applause at the end of a play. Of course he likes to feel the presence of the people and know there is a communication and that they're watching him, but to really have that sense of applause is great. But then, for a film maker, the greatest applause is watching people watching my film and reacting to it properly, reacting to the way I intended, the way I would and I've watched that at the Dauchin Festival and at the premiere and on many other occasions and people do react that way. I think it's a moving film.

ES WITH SLAVKO NOWYTSKI



confidence I now have to direct my own features, I have enough behind me to have enough credibility with backers but it's still difficult. That's why I'm planning my first feature to be a purely entertainment adventure film. I must show backers that I'm bankable. That I can make, as a director or producer, money for the investors.

I believe that after your first film, that's the biggest hurdle and you will get more credibility and so that the risk in investing will be less, or thought to be less, then I will be able to do the kinds of films I really want to do. One of them is a true story epic about a Ukrainian immigrant to Canada in the early 1900's. I would like to do this film now but I don't think I could raise enough capital to produce it as this stage.

Student: *What in your opinion, is the future and potential of Ukrainian film making in Canada and the U.S.A. in the areas that remain to be explored? Are there any special obstacles?*

Nowytski: It is of little benefit, I believe, to the Ukrainian community if a Ukrainian film maker makes films about non-Ukrainian subjects. The most we can say is "He's Ukrainian". See how talented a Ukrainian is, what talent we have, or we need people just like that with that kind of talent! It's sort of a pride in your own. There's nothing wrong about such film making and they're doing a good job, but in order to serve his people if he considers those of Ukrainian decent as his people, I think he should use his or her talents to communicate to the rest of the world that we are, we can, we do. I guess it's a natural desire, a kind of collective Kildare was here, that we must leave behind a natural signature if you wish. The desire to be recognized, I guess, as far as areas that remain to be explored, there are many areas that need filmic treatment. Those filmmakers that love art can be concentrating on Ukrainian artists past or present. Those that are concerned about documentary aspects of Ukrainian Canadian or Ukrainian American events, should do just that. I have yet to see a Ukrainian experimenter. There's no end to what you can do. I guess at this point I will mention something I have planned for a film. For several years now I have been planning to do a series of films on Ukrainian culture. They would be short, 5, 10, 15 minutes long each, each one on a specific aspect of Ukrainian culture which would be divided into different categories of culture, practical arts, fine arts, crafts, language, philosophy what have you, and I would call this series *Culture Soul of a Nation*. The project is so vast that a film maker or several film makers could be employed for the rest of their lives doing one film after another and not run out of subjects. I have approached several organizations with this project and I have found people who are interested in it and maybe something will be done in that area. I think my film *Pysanka* certainly showed that a very small aspect of our culture is certainly appealing to non-Ukrainians. Of course, I'm talking about this series as being something that will be available to English and not just to Ukrainian schools and organizations, but certainly to the non-Ukrainian world, educational institutions, public libraries and so on.

Right now am collecting resource people that would be willing to work on such a project and compiling some kind of a budget so I can make a formal presentation when the time comes and perhaps do a pilot film or two to see how it works out. I believe those Ukrainian film makers who are really interested in film, in dramatic film, should certainly grow and try to do a feature. A successful feature using real or fictitious characters, historical or contemporary. Such a feature can do a lot to inform our neighbours about us, besides being, of course, entertaining. I'm sure that the current best seller, F. Forsythe's *The Devils* Alternately when made into a film, follows the book closely, of course, cannot but help but to be of great importance to Ukrainians. As you no doubt know, here is a Ukrainian, and the Ukrainian history and cause is very well presented in the book, but if they screw it up in Hollywood we should all protest as those of us, who understand, protested Ben Hecht's treatment of Taras Bulba, as I mentioned before. There are many obstacles to success, the most glaring one is the necessity to survive, namely to eat and most idealistic film makers starve. The real obstacle, in my opinion, is the person himself. Is the drive there? Are your convictions strong enough to carry you over the starvation to your eventual goal being, you realize you're dreaming. That's true, at a certain point in your life you realize you're dreaming. Maybe this is all fantasies, maybe you're in a dream world. Maybe reality is what you should be occupying yourself, the family and so on.

Of course, you know, the family suffers as you dream when you haven't made it by a certain age, and say the age of 30, you begin to question whether you're not too idealistic, whether the idealism of your youth escapes you so I'm all for younger people striving to do exactly what they want to do, because that is exactly the time in their lives when they don't know it's a dream, they succeed quite often and once they realize it's a dream they might lose some faith in it, in themselves. And yet you must have dreams.

If I were to summarize the necessary qualities for a film maker, or for anyone in life, I would just say he needs the right attitude. If the right attitude is there, the dream can be achieved.

Student: *Tell us about your films that have nothing to do with Ukrainian culture.*

Nowytski: In sixteen years as a film maker I have certainly made more non-Ukrainian films that I've made Ukrainian. After all a guy's got to make a living and you can't make a living with Ukrainian films. Most, in fact all, the non-Ukrainian films were commissioned. However, *Forever* was a short film I did on my own just for fun. Two boys, a dog canoeing in the waters. But other than that, I think all the other films, with non-Ukrainian themes have been commissioned and of course all had, relative to the Ukrainian budget, a high budget. The ones I enjoyed most were the three films I did for the Minnesota Historical Society in St. Paul. There were *Last of the Jacks*, *Faces of the Forest*, and *Northwest Passage*. *Jacks* told the story of the lumberjacks in Northern Minnesota at the turn of the century and into the early '30's. As in Retelction, there were many interviews with old timers, — that was so great. I lived that feeling all over again to get that new information. There were these old timers. There's something about them; they know how to tell a story, they tell wonderful stories and I just wish I had more film and they had the finest real accents, the Swedish and Finnish and Norwegian accents. I met a Pole that had a Polish accent who knows no Polish but he's got an accent when he speaks in English, it's just amazing. *Faces of the Forest* was more about the forest and how it was used through the centuries, first the Indian, then by the white man, the lumber man, then after it was cut down by the settlers, who came and used the land and then it was reforested and of course, the way people use the forest today. *Northwest Passage* was about *Barde Portage*, that was at the time of the voyageurs. Unlike *Jacks* and *Faces* we had no photographs of the period to fall back on and of course there were no old timers alive, because we're talking about the early 18th century, I believe. It took every effort and a lot of imagination to transmit the feeling of the last 180 years in film. We had filmed part of it in Port William which is recreated and there were a lot of students dressed up in the proper costumes and that was fairly well done. That Fort Portage had at the time. Actually, I think Fort William came a little later, 1803 or so, but I used that interchangeably because I was after the feeling of the day. How was it to be a voyageur? How was it to be a partner, a Scot or English or whatever? How was it to be a Franciscan of the Indian, the French the wives in Montreal that they left 4, 5, 6 months ago and now they have an Indian family in Portage. I tried again to transmit the feeling of the day.

WPP was more of a filmmaker's film than maybe *Last of the Jacks* although *Jacks* had nice things in it too, but it was really taking one's imagination to come up with something that suggests the feeling. We filmed, of course, on the right locations, on the authentic locations, which of course, looked much different today than they did 300 years ago, but still somehow, the feeling is conveyed of the early period. My latest film *Brass on the Roof*, was made in the underground space centre at the U of Minnesota. This film is the closest of all my films to what would be a featurette. It's a film about earth sheltered housing. Although the function was, of course, to show the benefits of earth sheltered housing and to dispel any misconceptions that people have about living underground. The film is interesting to watch because it has a story, it has very lovable characters, it has a ghost, and along with the real people we had professional actors in lead roles and the whole thing can be viewed as a comedy.

Film Arts just recently received a distribution contract for the film so we are going to distribute this film world wide.

Student: *What is your opinion of other Ukrainian film making activity outside Ukraine and inside contemporary Soviet Ukraine?*

Nowytski: I don't think there's much film activity among Ukrainians in general. Here, most are doing shorts. Those that attempted features were not able to make them at a level the public would expect. In Ukraine, creativity has been suppressed since a slight upswing in truly creative works in the early 60's. Perhaps the most outstanding example of the creative Ukrainian film was Paradzhanov's *Shadows of our Forgotten Ancestors*, *Tini Zabytykh Predkiv*. That film influenced many film makers in the West, especially in France. Paradzhanov was jailed for his outspoken views on the state of the arts under the Soviet regime, and now he's dead. There are film makers here of Ukrainian origin who make excellent films, such as those of Roman Grover, but it's somewhat removed from the Ukrainian culture and does not do films with Ukrainian themes, an exception is that he did make a film of *pysankas*, I believe, but I haven't seen it and can't comment on it.

On the other side of the scale you have the very young film makers, the new film makers that are coming up. Who comes to mind is Haly Kichmij, and her film *Streetcar* which I think, gives a fair indication of some talent and looks like a good attempt as a short film.

It would be hard to comment on all Ukrainians I know who make films. My opinions are neither here nor there.

Student: *What, in your opinion, are the three most important all time Ukrainian films ever made this far?*

Nowytski: That's a big question. It depends how you mean important. Important in what sense? Important to Ukrainians? Important to all? Important to documentation, feature films? It's hard. I tend to think in terms of features. I mentioned *Shadows of our Forgotten Ancestors*. I regret that I have no opportunity to view enough films from Ukraine to give this opinion. I saw all of Dovzhenko's major films and I think they're interesting and taken in the historic perspective. But his films are not for today. What comes after viewing his work are beautiful fragments, vignettes. On the whole, today, audiences find it hard to sit through *Earth* for example. But then it depends on your attitude, of course. If you're ready to see a historical film or a film made in the past by a Ukrainian, a film that was considered as one of the ten best all time films in the world. If you have that attitude, of course, or if you are a film maker, of course you'd enjoy watching *Earth*, but the average viewer simply would find it quite boring today. We don't have the temperament anymore, the patience. I'm not trying to skirt the issue but I don't think I could honestly answer this last question because I feel I have not really seen enough films to comment.

Student: *What projects do you have planned for the future?*

Nowytski: I learned not to divulge too much about my future projects until they're well along the way. My thrust of course is feature films. I felt it was important for me to get the experience and

material. I worked intimately with poet-writer Christy Duckwill. We weighed every word. Of course as a poet, she was able to give me the kind of feeling I wanted. As a film maker I anticipated every question in the mind of the audience. I would imagine they would watch the film, in other words the narration in the film must come precisely at the right moment, just as the question in the audience's mind comes up, you answer it. That's the mark of a good film. Of course, some narration just leads them on. They are willing to just be guided but if there is a specific thing on the screen that they want an answer to and you don't answer, you're in trouble. Well, I think in that respect, this film is successful. I also try to avoid any cutesy pie or patronizing attitude that could have happened where the narrator would have the attitude "Oh look at those interesting ethnics, isn't that nice. They're doing Easter eggs. That's how make them. Wow". That's what I didn't want. This was too deep. This is more than just a craft, it is a belief, thousands of years old. It's faith, it's culture.

It took me about two days with a very talented actress who did the narration. She finally did exactly what I wanted. She had a sense of reverence in the narration. The film won some prizes, many of them first prizes, and was shown on many TV networks all over the world. It was also a commercial success — the film sold well, it is still selling, to public libraries, to schools, and so on. Like *Sheep in Wood*, *Immortal Image*, *Pysanka* is a film that is not easily dated so its life will be long. The subjects, like woodcutting, have existed for hundreds of years. Sculpture, for thousands, in the last way method, I am talking about. So *Pysanka*, the technique doesn't change that drastically. Therefore, they will have a long life, these films.

Immortal Image is my latest film on art. The work of Winnipeg sculptor Leo Mol (Mulduzhanin) as he works on a portrait in bronze of composer Mykola Lysenko. I would put it somewhere between *Sheep and Pysanka* in degree of success. I believe *Immortal* is not a film that shows off the film maker so much but rather the subject, the sculptor Leo Mol. This is the most interesting thing, at least the way I see it, are his comments on arts and society, on education and creativity, responsibility of an artist to society. I must say I agree probably with everything he says in that film. I terms of today, instant culture and the rush, I think that his film and the views Leo Mol has on art and teaching art are probably controversial. What comes to mind especially is his comment that you can't just learn art at the university and turn around and teach art. You've learned technique, you have to have some talent, you have to develop it, you have to struggle, you have to be a freelancer for a while, you have to give yourself the right to develop your own style, not force anything and then you will bring something new and you will then be able to transmit something worthwhile when you teach, something unique, something of your own to your students rather than



repeating the mistakes of your teachers and just perpetuating this sort of thing which results in "easy way out" art. I'm a strong believer in techniques, no matter where. In films you have to earn it. In technique before you can abandon it, if you wish, or hide it.

The film I enjoyed making most perhaps is *Reflections of the Past*. Why? Because that's one film which during its research and filming stage I was totally involved in my subject, the Ukrainian settlers in Canada. I fully empathize with them, their difficulties and determination. I was heart and soul with them. I didn't know about them at all until I started to interview the old timers and that was fascinating, I was laughing, I was crying, it was amazing, really.

It might sound corny to you, if I remember correctly how you looked at the film in your review, but that it has schmalz, all the cliches, and what not — well it might, but believe me, it came from the heart. I did very little with my mind there, I did it with my heart. You can't just be detached when you hear the tragedy of those kids that died. Here they come. Can you imagine a family with 4 or 5 kids and all of them die in this new land they just came to? What does it do to a man and a woman? I think it's very tragic, and I still think not enough has been made about that particular incident which I am talking about in the film. If you have true feelings and understanding there is no way you can avoid crying over that tragic incident. It was very moving when I stood there where the events happened and just rethought the whole thing. How it must have been. In fact, I was there up till precisely the same time that they came. Of course, they came in 1898. But the ice was still on the lake, a little bit of snow on the grass, you looked around the way you think, well okay, here I am. I have in my hands an axe perhaps some clothing, of course, the government provided them with tents, I understand, and that's it. And you're trying to make the best of it and of course the epidemic that could make a film all by itself. Now of course, some 6 or 7 years after I made the film, when I look at it I can see what could cut out of it, how I could shorten it. But at that time, believe me, I was so involved that it was difficult to be totally objective to see what was maybe a little too much.

The film still creates a certain sad feeling in me, the beginning of it, and at the same time by the end it does have that uplifting feeling. It's not just me, because I verified that with an audience. I think for an actor the greatest moment is the applause at the end of a play. Or course he likes to feel the presence of the people and know there is a communication and that they're watching him, but to really have that sense of applause is great. But form, for a film maker, the greatest applause is watching people watching my film and reacting to it properly, reacting to it the way I intended the way I would and I've watched that at the Dauphin festival and at the premiere and on many other occasions and people do react that way. I think it's a moving film.



Innovation, Sophistication, and Class...

TARAS
Taras Shipowyk
TAR-0068

- 1) Sontse Nyzenko
- 2) Oi Ty Divchyno
- 3) Parting
- 4) Yikhav Kozak Za Dunaj
- 5) Kieve Milj

- 1) Sontse
- 2) Pricludo
- 3) Lety
- 4) Dva Kolory
- 5) Chomu



The summer of 1980 has come and gone, leaving behind an assortment of contemporary Ukrainian musical delights and curiosities. In retrospect, the last three months comprise one of the oddest periods ever for the Ukrainian music industry, with a plethora of new albums released here and in Soviet Ukraine. Meaning more cannon fodder for this reviewer, who normally struggles from month to month wondering if he'll have anything to write about. Most importantly, however, the majority of the summer's offerings supply a pleasant respite from the pabulum and schmaltz served up time and time again, baradino under the guise of musical creativity at its zenith. Several new courses for contemporary Ukrainian music are being charted and pursued, most of them seem to be a step in the right direction.

Undoubtedly the best Canadian offering to emerge from this hotbed of activity has to be **TARAS**, the debut release of Toronto's **TARAS SHIPOWYK**. Renowned for his innovative synthesizing of visuals, dance and song, Shipowyk has constrained himself to conveying his message via a single medium. Indeed, one acquainted with Shipowyk's on-stage productions may listen to the album and at times be left wondering if the visuals aren't missing. It's an unenviable task at best. But Shipowyk responds to the challenge with an album that will alternately delight, baffle, amaze and amaze the listener, depending on one's perspectives and tastes (not to mention the broadness of the latter). This is no work of in-betweens — you'll love it or you'll hate it. However, it may take repeated listenings before you make up your mind.

I'd be hard-pressed to attempt any categorizing of Shipowyk's music and equally distraught at trying to pinpoint a target audience for its greatest appeal. Suffice it to say there's something for just about everyone, unless you're a hard-core died-in-the-wool rock and roller. **TARAS** is a listening album — a marked departure from what we've come to expect in the way of North American contemporary Ukrainian music. While not outstanding, Shipowyk's voice is instrumental in bringing home the essence of his music; it's tremendously expressive, milking each song for every drop of emotion it's worth while avoiding the trap of sappiness. And what's lacking in vocals is more than made up for with an overall good choice of material, stunning arrangements, superb instrumentation supplied by a full complement of studio sidemen, and excellent production. In a nutshell — innovation, sophistication, and class.

The only way to give the reader even the vaguest idea of what Shipowyk's music is all about is to go through the album blow by blow. Side one opens with the folk standard "Sontse Nyzenko", delivered in a pop-rock rendition uncannily reminiscent of the British singer Oliver's version of "Good Morning Starshine" from the musical "Hair" — a song which topped the charts a decade or so ago. This powerful opening is followed by another classic, "Oi Ty Divchyno". Relying solely on acoustic guitar accompaniment and the background vocals of Irene Atamanchuk (a la Danielle Licari), Shipowyk delivers this love song with an intensity that's guaranteed to melt the collective hearts of the "fairer sex" — no chauvinism intended, that's just the kind of song it is. Next on the agenda is a delightful original tongue in cheek jazz number called "Parting". While the Ukrainian lyrics seem to be written by someone thinking in English — consequently a little difficult to decipher and don't always make sense — the melodic touch in the chorus is nice. "Parting" also makes for a sardonic comment on growing up Ukrainian (as good friend A. L'bo was heard to remark: "Man, that's what plastovi panny are all about!"), or something to that effect). The narodni pisnia "Yikhav Kozak Za Dunaj!", methinks, would better have been left alone. Despite an innovative arrangement, it leaves one with the image of cowboys riding off into the sunset, even if it is a love song, that's not what kozachynna was all about. On the other hand, Ihor Shamko's "Kieve Milj" is probably Shipowyk's tour de force — proud and defiant would be the only appropriate words to describe it. In "Kieve Milj", Shipowyk's vocals shine brightest, conveying a sense of almost desperate love for a city mythically lodged in the Ukrainian psyche. The instrumentation puts the listener into a dizzying world of capillades and fantasy — a maddening dance which finally slows; its message of pride and defiance, however downtrodden, still intact.

Whereas Side One of **TARAS** is intended to portray Shipowyk's more "traditional" face, Side Two ventures into a more experimental realm. Leading off is another original song simply titled "Sontse"; for lack of a better description, it qualifies as a

(con't on page 14)

After Baba's Funeral

Galay's play strikes home

The audience just couldn't help themselves. They laughed whole-heartedly at the proverbial phrases heard so often in their own homes. Then, without a moment's notice, many held back slinging tears — and just as many didn't.

Such was the scene on opening night at Edmontons' Citadel Theatre as the Ontario Multicultural Theatre Association presented Ted Galay's *After Baba's Funeral*. Galay's play revolves around a Ukrainian, Ronnie Danischuk, who returns to his parents' home in rural Manitoba after the death of his grandmother. As Ronnie's modern cultural attitudes encounter the traditional values of his parents, the young man is forced to recognize the existing conflicts between the two generations. Using this rather common universal plot, Ted Galay enriches his story by placing it vividly into a Ukrainian perspective.

The matriarch and natural foundation of the Danischuk family is Netty. Ronnie's mother is potently played by Aldona Byszkiewicz. As the sorrow of her mother's death weighs on Netty's shoulders, she figures the pain with a repetitious account of her arduous task of nursing her senile mother. Yet in the midst of her martyrdom Netty expresses the inner death of her character — a gentle and caring woman-child, whose love for her ailing mother has no equal.

The ideal complement to Netty's martyrdom is illustrated by her husband Walter, brilliantly portrayed by George Belsky. Belsky plays his role to the hilt — the quiet understanding mate who would give his right arm to keep peace in the family. As he calms and comforts Netty Walter stalls for time hoping to prevent the inevitable battle between his wife and son. This character's simple understanding of humanity finds favor with the audience, and Belsky's acting is superb — he moves with such grace and dignity, that one often finds it difficult to concentrate on other members of the cast.

As Ronnie, Alex Maidan is disappointing. His portrayal of the central character is moderate at best, and unfortunately weakens playwright Galay's intentions. Minnie and Bill, Horoshko, played by Kathy Rossy and Steve Flamanuskas, respectively, bring a playful note to the often depressing atmosphere. Visiting the Danischuks on their way home from the funeral, highstrung Minnie squeaks her way from one conversation to another as Bill keeps everyone on their toes with his racist comments and bawdy attitude.

Stageteck Inc. is deserving of an honourable applause for their set design. The Danischuk home is typically perfect: the ancient yet sturdy sofa complete with dollies, the 'Ukrainian-scent' calendar, the

cross over the door, and the ever-present central table around which life revolves in every Ukrainian home.

Ted Galay must be congratulated, for *After Baba's Funeral*, his first attempt at playwrighting. His characters are individuals — each is an integral part of the action, yet flexible enough to grow and change with the circumstances. Although at times it seems that the dialogue and emotions change too drastically from laughter to tears, that's exactly how people are after the death of a loved one.

At the 1980 Theatre Ontario Festival — and in competition with the best community theatres in the province — the Ontario Multicultural Theatre Association's (OMTA) production of *After Baba's Funeral* received five awards: Best Play, Best Leading Actor, Best Director, and two Outstanding Achievement awards.

The OMTA was founded in 1970 by a group of six dedicated theatres. Following a rapid growth in membership it was incorporated as the Multicultural Theatre Association, and in 1972 produced a two-week festival at the St. Lawrence Centre for the Performing Arts in Toronto. This was the first multicultural theatre festival to be held in Canada. During the past six years, the Festival has been a showcase for the best of the OMTA's forty-two theatre groups.

Kuchmij film premieres

The STRONGEST MAN IN THE WORLD

Peter Melnychuk

The Edmonton premiere of Halya Kuchmij's *The Strongest Man in the World* was held this August during the SUSK Congress at the University of Alberta campus. It was shown as part of a program that also included Kuchmij's *Streetcar*, Harvey Spak's *Wood Mountain Poems* and Eugene Fedorenko's Oscar-winning animated short *Every Child*. This observer crudely estimated attendance at the evening c. Ukrainian Canadian Cinema at not less than 150 people — an extremely healthy turnout, especially when one considers that the main draw on the bill, *The Strongest Man in the World*, was being televised the next afternoon, amid substantial publicity, on the CBC National Network.

Before proceeding to its main concern, *The Strongest Man in the World*, I shall briefly turn to the other films in the program. *Wood Mountain Poems*, a portrait of poet Andy Suknaski, has several moments of inspiration, ultimately though, because of flabby editing, the film fails to sustain the viewer's interest throughout its length. The 6 minute Fedorenko animated collaboration *Every Child* is nothing less than brilliant. Although the film's sound effects, by two Quebecois mimes, are remarkable, even more arresting is the animation by every-shifting

The fictional narrative *Streetcar* is an earlier effort of Kuchmij's, made while she was taking her Bachelor of Arts in Film at York University. Though the film suffers from both stillness and disturbing austerity it can be ap-

preciated sheerly for its theme: Kuchmij draws from the too infrequently tapped well springs of Ukrainian mysticism. Despite the film's faults, Kuchmij here displays resourcefulness as well as a considerable talent for cinematic story-telling.

The potential apparent in *Streetcar* is well realized in *The Strongest Man in the World*, a 28 minute documentary released by Kino Films only this summer. It tells the story of one Mike Swiston, a Ukrainian farm boy from Olha, Manitoba, who in 1923 auditioned and was hired as the *Strongest Man in the World* by the Ringling Bros. Barnum and Bailey Circus. But the limelight and the job that Swiston loved were his for only thirty days; he had to quit when a telegram from his father arrived, telling him to return home to help with the harvest. Although in later years Swiston would tour alone around the Olha area as Magician, Hypnotist, or Strong Man, he was nevertheless vigorously pursue his passion for entertaining. As eldest son, and, in a traditionally Ukrainian way, Swiston was tied to the land, responsible for the family farm. In 1929 at age 80, Mike Swiston is shown till on his Olha farm, widowed, without family ostracized as something of a bohemian by the rural community.

Kuchmij's film celebrates Swiston as a mystical folk hero. But to her credit she resists the temptation that most nee biographical celebrations succumb to — indulgence in sentimentality. Much of the reason for this is Allan Kroeker's edition — rhythmic, never lingering or meandering, always mov-

ing rapidly enough to maintain one's attention. The cinematography, by the same Kroeker is also effective: one technique he uses to subtle advantage is to shoot into the sun (and so naturally backlight the shot) in scenes of strong emotion. The film numbers among its other assets Jack Palance's narration (apparently the narrator's father was like Swiston, both Ukrainian immigrant and Strong Man in the Circus) and Mike Swiston's face. The latter's physiognomy, in itself indelible as of Fellini's faces. Typically, the Italian director, when choosing his actors, has concerned himself primarily not with dramatic ability, but rather with the unforgettable visage; in fact, the key visual image in the entire film is Swiston's 80 year old face, wide-set handsome, with those magnetic, awesomely clear eyes. The romantic and mystical essence of the film, impossible to articulate, can be seen in the closeups of his aged face.

While *The Strongest Man in the World* may not quite achieve greatness, it is certainly deserving of most of the critical acclaim it has received. Kuchmij's film is distinctively Ukrainian Canadian, but to assuage the fears of many of us (those suffering, consciously or subconsciously, from an ethnic and/or national inferiority complex), it is in no way parochial. Anglophone Canadian feature filmmakers, I hope, will take heed: there is no need to make Toronto look like Gotham City or disguise Olha as Anytown, U.S.A. This unusually understated, laconic film is only the richer for its ethnic and national specificity.

Dancing with the Caravan



Demjan Hohol

Metro Caravan is a great way to go travelling around the world of dance without ever leaving home. For only a six dollar passport you can enjoy all of your favourites from the ethnic smorg: belly dancing in the Andara Pavilion, a flaming limbo at Jamaica, Filipino bamboo dances, Berlin's polkas, or even a hopak. It sometimes seems as if every ethnic community in the city is either rushing around preparing for the next show or else rushing to see it.

As usual, there were several different Hopaks to choose from (even though the Odessa pavilion skipped out again this year), with Poltava, Kiev, Lviv, and Kolomeya each offering their best to the clamorous crowds. Ukrainian pavilions have a reputation for putting on strong displays and the force attract a broad spectrum of people in addition to consistent bring out partisan supporters. The same layout: first, there is the display of Ukrainian touristy terms, supplemented by a show of paintings or a pysanka demonstration. Of course, there are always varenyky and holubtsi to buy, and all the pavilions rely on the bar for their profits. Performances take place at intervals throughout the evening.

This year, Poltava (St. Vlad's Orthodox Cathedral at 404 Bathurst) chose the route of a short theatrical story line, thematically tying together the songs and dances. Our typical happy village becomes threatened by enemy attack. The men prepare for battle, then later rejoice their anxious sweethearts to celebrate their success. The plot acts as a theatrical excuse for the happy song, the serious song, the mournful song, the Zhenitsi the Zaporozhets and naturally, the HOPAK AT THE END.

The shows were well-prepared and performed, and the choir was terrific. The dancers developed a system of substitution in which each got several nights off — a great idea which could solve countless problems for other performers. Credit for this show must be given to Mark Olynyk, who was in charge of putting it all together. The performances gave a strong impression that the whole group actively participated in the creative process. They were full of a vitality and sincerity which is often lacking when the director's authority reduces the people on stage to mindless automatons. And in fact, it was for this quality that Poltava won the Musical Theatre Award for Caravan 80. The main problem with the presentation lay in its theatrical flow, attributable no doubt to Mark's lack of experience in this area. For instance, by following the cry "Quick, to arms! The enemy is near!" With a sixty second lance salute and then a trolicking sword dance, the entire impact of the segment was lost.

Kiev pavilion (UNO Hall on Spadina and College) was once again the showcase for the famous Semen (Sam) Dzugan and the Kalynda Dancers. Dzugan, it should be noted, went to Ukraine a few years ago and returned as a "Born Again" follower of Virsky. Since then, the group has been learning Soviet choreography step-by-step from the books, or at least as closely as Sam can figure them out. This, of course, is unfortunate because it leaves no room for the creative initiative of the dancers themselves; but it also has a positive side because Virsky happens to have been a genius at choreography.

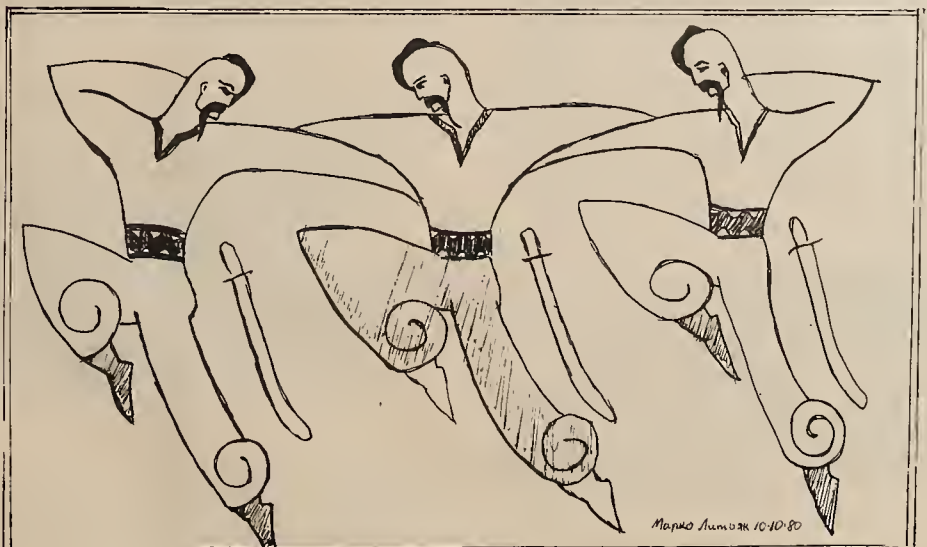
From the point of view of the performers, the Kalynda show was comparatively easy. They started with *My z Ukrainy*, the potpourri welcoming dance featuring costumes from twelve different regions. The next dance was Quadrille (Kadril as Sam spells it), which is light and happy with three boys flirting with six girls. Before the Hopak and occasional encores (featuring soloist John Oluk whenever he was available), the Kalynda girls' choir took to the stage. Their English rendition of *duma* was interesting, but surely such a large group is capable of singing in more than two voices! On the whole, the dancers seemed comfortable on stage, with only an occasional self-conscious glance interrupting the energy flow. But the essential dynamic of the Quadrille was unfortunately undermined when the jealousies within the trios were downplayed; one also suspects that Virsky in tended the piece to be theatrical comedy.

Taras Shipowick, formerly of the Odessa pavilion, directed the show at Lviv (Christie St. CMA). The presentation failed to live up to his reputation, though many aspects made it well worth seeing. Shipowick concentrates on the traditional mission, which tends to get neglected in most Ukrainian performing groups. The content of his show this year was "A Ukrainian Wedding." The process of the young couple going through *svatany*, *zapuchennia*, *vinokpletennia* and the wedding itself was portrayed in a very sensitive and sophisticated style at least by Ukrainian standards. Dry ice, revolving walls and tapeo narrative were some of the techniques utilized. THE OVERALL MODE OF THIS DOCUMENTARY SHOW WAS VERY MELLOW. GRADUALLY BUILDING INTO THE Hopak. This turned out to be the critical point, as one was left wondering if the quiet illustrative approach was suitable for this cabaret type of event. Moreover, the taped music used at Lviv really made one appreciate the live orchestras at the other three pavilions.

Kolomeya (St. Demetrius Catholic Church) is usually the last Ukrainian pavilion that

people visit simply because it is so far away from the rest. There, the hosts were the Yavir Dancers, having recently changed their name from Kolomeya. They are also travelling this summer and will be spending three weeks in Belgium in August. Yavir's Caravan show was a different dance experience, although they are in some ways a perfect example of the kind of group typically encountered across the country. Like so many other dance group leaders, Bob Wocowick is an ex-dancer who found that he had become an artistic director and choreographer. His work is an eclectic combination of all he can remember from the old days (Avramenko style via Dzugan) as well as some newer ideas borrowed from other people and a few Soviet touches taken from films or possible books. The Yavir presentation was essentially carried by a large dose of energy and enthusiasm provided by the performers. Three of Virsky's dances (watered down to various degrees) were featured in the program: *My z Ukrainy* (welcome dance), *L'ialky* (mannequins) and *Rukodilnytsi* (weavers). Other dances performed were Zaporozhets and a Hopak. The idea behind the Zaporozhets seemed to be to throw in every possible solo step, one after another, and to try to sweep the audience off their feet with acrobatic stunts. One felt sorry for the three or four veterans who shouldered the load and worked themselves to the bone. When the Hopak started ten minutes later the same people jumped up and did the same tricks all over again — the suggestion being that quality was determined by the number of prysyadky. And although the group shines in terms of raw energy, it desperately needs some aesthetic refinement and proper dance training (to straighten some hunchbacks and smooth some arms) if its talent is to be polished.

But when all is said and done, Caravan 80 must be considered as a wonderful opportunity for these groups to produce and perform, and for the public to sample their wares. One can only hope that the experience will make Caravan 81 even better.



Take a dip into our book barrel — reviews,

William Kurelek, *Someone With Me* (Toronto: McClelland and Stewart, 1980)

Throughout the seventies articles about Kurelek and reviews of his numerous art books appeared in many Canadian journals and newspapers. These articles and reviews often focussed on Kurelek's unique approach to art; intensely religious, his most personal work was highly didactic, moralistic, and gloomy in spirit, while Robert Fulford has called him the "odd man out" of Canadian culture. Although his most popular paintings were of nostalgic farm scenes, he once stated that if he painted only what he really wanted to paint, "people would run away from me."

The obsessiveness was reflected in the preparation of 160 paintings to accompany the Passion of Christ According to St. Matthew. He turned them out once a week, over a period of three years, without ever expecting to sell them. But he approached all of his work in the same manner; several times a year he would lock himself in a room, fast, and paint without a break (except for sleep) for several days on end, producing two or three paintings each day. The room was often cramped and poorly lit — "I paint internally, from what is in me, not from what is out there I don't need at all that light."

Kurelek was a modest and unpretentious person, with simple, straightforward views about the world around him. Nonetheless, his personal background is complex and fascinating. After a tormented and alternating childhood and adolescence, he travelled widely, studied painting, and worked as a manual laborer. But con-

cerned about his deep and increasingly severe depressions, he finally turned himself into a series of mental institutions in Britain, where he spent several years, underwent electric shock treatment after attempted suicide, and underwent his eventual religious conversion. It was here that he painted his most grotesque and morbid scenes, with titles such as *The Maze* and *I Spit On Life*.

Kurelek's complex life story is best told in his autobiography, the final draft of the version which has recently been published by McClelland and Stewart was completed only several months before his death, of cancer, in November 1977. Kurelek describes his life in a remarkably fresh and sincere manner, and anyone interested in his Ukrainian background, his evolution as an artist, his experiences as a psychiatric patient, or his religious sentiments would be well advised to read this book.

The reader who is truly intrigued by Kurelek and his art work, however, should realize that the above is essentially a much shorter version of a earlier and, in my opinion, superior book with the same title published by the Cornell University Press in 1973. Kurelek was asked to write the book by James Maas, a professor of psychology at Cornell who visited Maudsley Hospital in London, England, saw some of Kurelek's paintings on display, and was impressed by their "unique view of the inner mind of a brilliant and creative man."

The original *Someone With Me* was sponsored by Cornell's Center for Improvement of Undergraduate Education, and was used as a textbook for an introductory psychology course for several years. According to

Maas, it ideally fits his requirements for such a text: "To bring to life the study of personality and psychiatry, one would need an in-depth autobiography, written by a person with exacting recall for all stages of his life, which includes elements of a psychiatric nature. Better still, it would prove valuable if some graphic record of this person's life were available."

The original *Someone With Me* is not only considerably more detailed than the later version, by reproducing a simple typescript of Kurelek's manuscript (incorporating his own spelling and grammar mistakes) the publishers of the former ensured that Kurelek's straightforward and somewhat naive narrative style comes across in a natural and convincing fashion. In addition, numerous sketches by Kurelek effectively illustrate the earlier text. By reproducing a simple typescript of Kurelek's manuscript will immediately note their regrettable absence in the second. Last but not least, the original *Someone With Me* is accompanied by two large color reproductions of *The Maze* and *I Spit On Life* — their inclusion is a vivid and dramatic supplement to Kurelek's somewhat casual description of the years he spent in a psychiatric hospital.

By drawing attention to the earlier rendition of Kurelek's autobiography, I do not want to denigrate the new McClelland and Stewart version. Kurelek himself prepared the manuscript for the second version and I am confident that the publishers made few changes in his text. But determined Kurelek fans should do their best to track down the original — they won't be disappointed.

Ivan Jaworsky

The Canadian Institute of Ukrainian Studies should be commended for republishing Jurij Borys's study, *The Sovietization of Ukraine 1917 — 1929*. This pioneering work, originally published in Stockholm in 1959, is a thorough analysis of the Ukrainian revolution — a revolution that Borys understands as being the historical test for Marxist theory and Bolshevik practice.

The central focus of this study is the Bolshevik party's response, in its conscious attempt to lead a proletarian revolution, to the specific national and social contradictions that existed in Ukraine. This focus is embodied in Borys's methodology — on one hand beginning with an examination of the communist doctrine of national self-determination as elaborated by Marx, Engels and Russian Social-Democracy, and on the other hand giving the reader a portrayal of the particular social and economic conditions found in Ukraine. It is Borys's methodology that allows him to avoid the pitfall of portraying the events of the Ukrainian revolution as a historical drama where personalities and political parties played out roles that either represented the epic victory of communism or the tragic failure of the Ukrainian people's struggle for national independence. Instead, the reader is given an intricate vision of how the social and national divisions found in Ukrainian society determined the success and failure of the various political forces that emerged during that time. This is all supported by the wide scope of Borys's empirical evidence and the judicious use of quantitative data.

The central thesis that is elaborated is that there existed a complex relationship between the doctrine of the Communist Party (Bolshevik) of Ukraine CP(6)U (a party based on an urban Russian working class and intimately tied to its Russian counterpart, and the tactics needed to be employed in a nation where the two basic social contradictions were the national and economic exploitation of the Ukrainian peasantry. Thus Borys is able to give the reader a truly historical and dynamic understanding of the factional struggles within the CP(6)U, the reasons for the failure and success of the three invasions by the Red Army, and the various shifts to the right and left by the other social-democratic and revolutionary parties operating in Ukraine.

Although the scholarly detail may prove intimidating for the casual reader, this book is truly a necessary introduction for any serious student of Ukrainian history.

Bohdan Somchyrsky

SUSK Congress

(continued from page 1)

was Laurence Decone, currently the National President of the Ukrainian Professional and Business Federation. On his address, Mr. Decone took the Ukrainian Canadian Committee to task for what he termed its abdication of responsibility to provide an adequate organizational framework for the Ukrainian community in Canada. The evening hours were danced away to the music of Dumka, and an enjoyable time was had by all.

Saturday saw the Congress focus switch to the subject of Human Rights and the upcoming Madrid Review Conference. Raisa Moroz, a special guest of the Congress, presented some views on what role future campaigns in defense work should undertake in helping Ukrainian political prisoners and publicizing their

plight. The Saturday afternoon session saw Mr. Simon Kalba, past executive director of the Ukrainian Canadian Committee (KYK) presented a defence of the umbrella organization which he has helped to run during the past fifteen years. A lively question and answer session followed Kalba's presentation.

The final panel discussions were focussed on three separate topics. Marko Bojczun, a graduate student at York University, described some aspects of the relationship between modern Ukraine, immigration of Ukrainians to Canada, and the Canadian community. Dr. Gurbachan Paul and Mr. Manuel Da Costa, both of the Canadian Consultative Council on Multiculturalism, addressed themselves to some of the major issues facing the policy of

multiculturalism, which is currently being promoted by both the federal and provincial governments. A third panel discussion focussed on "Youth Organizations in Our Hromada." Representatives of Plast, SUM, SUMK and UCY discussed the objectives of these organizations and whether they still were capable of fulfilling these objectives in the future.

The evening as SUSK, in conjunction with the Edmonton Business and Professional Club, host the Edmonton premiere of Halya Kuchmij's new film "The Strongest Man in the World." The evening was capped by the "Cossack's Cabaret," an evening of entertainment which featured Toronto's Suzirya — a vocal ensemble from Toronto — as well as a host of talented musicians and singers.

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reviews ...

Changing Realities: Social Trends Among Ukrainian Canadians.
W. Roman Petryshyn, ed., Edmonton: Canadian Institute of Ukrainian Studies, 1980. xix and 246pp. \$7.15 paper.

Leading demographers and sociologists assembled for a conference at the University of Ottawa in September 1978. Organized by the Ukrainian Canadian Students' Union (USUC) and the Canadian Institute of Ukrainian Studies (CIUS) with the assistance of the Multiculturalism Director of the Government of Canada, the conference was designed to provide an insight into the structure and social processes of the Ukrainian-Canadian community.

Selected papers from the conference have been ably edited and compiled in this publication to provide a comprehensive collection that is cohesive throughout. It would not be overly complimentary to say that there is nothing in print in North America today which comes close to the variety and extent of research and analysis provided by *Changing Realities* on the Ukrainian-Canadian ethnocultural group. Statistical tables and analyses may prove to be slow reading for those unfamiliar with demographic analysis. But the quality of work is such that even those who are not statistically inclined will find that more than one article in this collection will hold their interest from beginning to end.

Topics covered range from "language retention among Ukrainian Canadians" to items such as urbanization, nativity, marital status, fertility, women, political mobility, business occupations and economic status, among others. All authors offer interesting insights into their areas. For example, one learns that during the 1980s up to 90 percent of Ukrainians in Canada will be Canadian born, and that twice in Canadian history (late 1920s and early 1950s) Ukrainian cultural activities were revitalized by an inflow of new Ukrainian immigrants. William Darcovich, in his article states that, "a third rejuvenation, however, cannot presently be foreseen. By cutting the umbilical cord that has tied many to the Old Country, the stage is being set for the development of new relationships with Ukraine and for fresh approaches to Ukrainian ethnic survival based entirely on one's own resources in Canada. Another possibility is that the stage is being set for accelerated assimilation into the anglophone sect."

This analysis typifies the tone of the entire collection of articles. The hard data provides an essential first step towards an understanding of the Ukrainian-Canadian community's continued survival. The book definitely belongs in the library of any student of the social sciences and any assimilation theory dilettante.

Available from: University of Toronto Press, Distribution Department, 5201 Duferin St., Downsview, Ontario M3H 5T8.

Dmytro Jacuta
University of Alberta

Chair (continued from page 1)

same day the open letter became known to the public, at the SAC board meeting. Once again, a large delegation of USC members were in the gallery to observe the proceedings. After several items of council business had been dispensed with, a motion condemning the boycott came up for discussion. Student Governor Cam Harvey called for students representatives to support the censuring motion, saying "If SAC supports the boycott, we'd be disgracing ourselves." Former USC President Mike Maryn then intervened from the gallery with the suggestion that it was unnecessary and redundant to condemn a boycott that no longer existed. But this observation was dismissed by the body, which voted overwhelmingly in support of the condemnation.

Harvey then rose and made the allegation that although the boycott was officially called off, he felt that a secret boycott was still in effect. Citing the low turnout for Dr. Magocsi's classes, he claimed the campaign had simply gone underground. University Government Commissioner David Grindal spoke next, and he agreed with Harvey's allegation; but he was followed by two other SAC members — one was Vice-President Candy Soga — who roundly denounced the allegation as being unfair and invalid, since it was completely unsubstantiated. These interventions obviously struck a responsive chord among the majority of SAC members, who applauded the speakers loudly. Discussion then shifted to a general consideration of the problem of tenure and the need for some sort of an information campaign. However, no one seemed to have any clear ideas about what to do next, and nothing of a concrete nature was resolved by the session.

The various confrontations having taken place, the USC activists then returned to their books to catch up on their reading and their assignments, as the Chair issue once again subsided into the background. At month's end, USC members were awaiting the U of T Ombudsman's report — which is expected to be released shortly — and another tenure issue may come to dominate the attention of students on campus.

Mediascope (continued from page 4)

directly affected by the chair) and the essentially collaborative role that SAC has played in dismissing the whole affair as being merely an "ethnic squabble."

But perhaps the cartoon is most revealing in the way that it shows how *The Varsity* perceives Ukrainian students at the U of T, who are insultingly depicted as a gang of ruffians mugging a hapless Dr. Magocsi. What the image is obviously trying to convey is the idea that a "terrorist" group of students — ie, irrational, unprincipled elements of a lunatic fringe — is engaging in a personal attack on a blameless individual. This has about as much of a basis in fact as *The Varsity's* equally unsubstantiated allegation that the tenure issue is being used by a "nationalist group to manipulate an academic appointment."

First, one must recognize that Dr. Magocsi is not the innocent "victim" that he is portrayed as being in this gross misrepresentation of the issue. For USC members approached him before he signed his contract and asked him to consider taking the job without tenure — thereby allowing for the normal period of evaluation which students deemed particularly important in the light of Dr. Magocsi's extremely limited teaching experience. Thus, Dr. Magocsi — who was indeed in an unfortunate situation, being caught in the crossfire, so to speak — did have the opportunity to avoid his predicament but opted instead for the carte blanche offer of security.

Secondly, the depiction of Ukrainian students as fanatical thugs borders on the slapstick and is obviously based on a stereotypical conception of all Ukrainians as extremist nationalists. No doubt *The Varsity* gleaned its insights in to the contemporary Ukrainian community from John Forsyth's *The Devil's Alternative*, which is an exciting work of fiction but hardly an accurate account of modern Ukrainian political life. This "despicable" stereotyping of Ukrainian students as "ethnocentric" "nationalists" (to borrow a few terms from *The Varsity's* "Boycott the boycott" editorial of 2 September) is especially to be condemned considering the complex nature of the Chair issue — something *The Varsity* itself acknowledges in the opening paragraph of the same editorial. It is precisely this complexity which demands of journalists a sophisticated analysis of the groups involved and a very meticulous unravelling of the complicated history of the controversy. What is definitely not required, and certainly only serves to confuse matters even more, is the simplistic reduction of the whole issue to stereotypes, which is all too characteristic of *The Varsity's* approach.

Typical is *The Varsity's* sweeping generalization that Dr. Magocsi is "an objective, liberal scholar in defiance of a tradition of xenophobic East European scholarship." Since when have the editors of this student newspaper become such authorities in this field to be able to so patronizingly dismiss an entire intellectual tradition? Or were they, perhaps, merely quoting someone else's opinion and simply forgot to put in the quotation marks? Moreover, on what authority can *The Varsity* offer the opinion that Magocsi is a prize that the search committee which chose him rightly did not want to escape their grasp? (emphasis is ours). Did they, perhaps, have one of their East European "experts" read his publications or attend the seminar he delivered in the spring, as many interested Ukrainian Student Club members did? Or did they at least consult an historian in the field — someone not connected with the U of T history department — for an opinion on how the man is regarded by peers who have no vested interest in the case.

This is not, may we emphasize, to suggest that Dr. Magocsi is an incompetent scholar, that he might not prove to be an excellent teacher. That isn't, and has never been a point of contention — though there have been questions raised about his expertise in the specific area of Ukrainian history. What is most contentious about his appointment, however, is the university's decision to grant him tenure before his performance as a teacher could even be subjected to the customary three-year period of evaluation. Moreover, in justifying that decision (which violates both the letter and the spirit of the university's tenure guidelines) the administration has had to portray the appointee as a "prize catch," meaning some sort of an extraordinary academic they needed to land with the offer of tenure. In doing so, of course, they open the debate to a careful consideration of the successful candidate's qualification, which *The Varsity* then constructs as a "personal attack." Even more inexcusable though, is *The Varsity's* uncritical acceptance of the administration's glowing characterization of Magocsi's credentials. One might have expected — considering the university's record on tenure and the controversial nature of entire Chair issue — that the pronouncements would be received with skepticism, or at least a grain of salt. Instead, *The Varsity* simply parroted all the praise on their editorial page.

But then what is one to expect from a newspaper that won't even go to the trouble of checking out the most crucial "little" details. For instance, in their front-page article "Magocsi of Ukrainian Chair's Classes" (2nd September), they report Magocsi as saying that although the ex-president of USC supported the boycott, the new president did not — an assertion that surely deserved a follow-up because of its obvious implications. Had *The Varsity* taken the time to make a few phone calls, they would have learned that Magocsi's statement was completely false before they printed it and its disinforming damage was done, instead of afterwards in a letter from the new president, Borys Wrzesniewski.

We at *Student*, however, know full well, how difficult it is to be both conscientious journalists and students with passing grades, so we won't belabour our point about *The Varsity's* lack of thorough research into the Chair affair. Nor do we want to make a big issue of all those details they conveniently overlook in their reporting of SAC's and the administration's handling of USC's tenure protests. But we do suggest that the editors of *The Varsity* either do their homework on the complicated history of the Chair, or else refrain from attacking Ukrainian Students' Club members out of ignorance and confusion.

For if they continue to base their editorial opinions on memos they've obviously retrieved from the garbage cans of the university, they might just wake up one morning and find that they've alienated the people the newspaper is supposed to represent. In case they have forgotten we'd like to remind them that they are a *student* paper and not the organ of the administration (or for that matter, some other outside interest group). Unfortunately, the only conclusion one can draw from their treatment of the Ukrainian chair boycott, however, is that in this instance, at least, they have most thoughtlessly played right into the hands of the latter.

Jars Balan



This is the 1979-80 Winnipeg USC hockey team, which last season took first place in the league but lost out in the semi-finals to Science (3-2). Taras Maluzhynsky assures us, however, that Team USC will be back in the action this year for another run at the championship. In the back row from left to right: Robert Humniski, Pat Kuzyk, Les Ellchuk, Andy Romanovych, Steve Solomon, Terry Bugera, Brad Richlewski, Georg Iridal, Ken Budyk and Inor Holowczynski (coach). Front row: I. John Weresytk, Steve Gregg, George Romanovych, Jerry Holowka, Mark Smolinsky and Don Solomon. Missing: Rob Palaschuk.

(continued from page 5)

somehow be of benefit to SUSTE or even the Ukrainian cause — the actions are solely for the party's own interests.

The fact that a political organisation intruded into the affairs of another community organisation has left considerable distaste amongst the Ukrainian student unions within SUSTE (excepting, of course SUSN). Soon after the Congress, the Italian student union SUSI organised a meeting to discuss the resolutions railroaded through by OUN-b sympathisers. These resolutions met with considerable opposition, not only because one side of the argument had been presented in Munich, but also because, in the opinion of the students, many more facts are required before a condemnation such as that concerning Student could be passed. The Belgian student union NaSUS took the following position, as stated by the head of its delegation at one of its meetings:

...At the SUSTE Congress there was a formation of two distinct blocs — on one hand SUSN and various sympathisers of a rigid political line, and on the other hand, moderate academically-minded youth. The former group attempted to influence the Congress in an organised manner; they thus managed to discredit V. Lyzomanenko, and as a consequence the latter bloc. They also managed to introduce their clearly political line into the resolutions, as evidenced by the resolution against Student. That this kind of political position can be detrimental to harmonious cooperation among students we are well aware, and will as a result more forcefully reject these totalitarian tendencies in the community (knowing that such an orientation opens us to certain dangers); we have also seen what kinds of misunderstandings these tendencies can lead to, having in mind the matter of M. Horbatsch, who is not the only one in such a position...

Since the issue here is party-political influence, it is worthwhile to consider what the result of the SUSN-OUB-b actions were. Certainly, if the intention was to demonstrate that this particular party is superior in some way, then they completely failed. Those students present who were not OUB-b sympathisers were both shocked and disgusted by the behaviour of those students acting as its functionaries, whose methods succeeded in completely polarising the student youth. This of course, is ultimately detrimental to the OUN-b, who will be identified by many with a brand of exceedingly unpleasant political bigotry reflected in the primitive behaviour of a few of their sympathisers.

This is most unfortunate — we must remember that the OUN-b, as well as other branches of the OUN does contain many thousands of committed and hard-working individuals who have sacrificed a great deal in order to pursue the goal of Ukrainian independence which unites, at least spiritually, almost all Ukrainians in the West. As a result, it is regrettable that some members of the OUN-b leadership condone this type of behaviour.

The OUN-b should understand that there are

several generations of young professional people in the community, very few of whom directly subscribe to the ideologies prescribed by existing emigre political groups. Those young people whom parties claim as supporters are often very poorly versed in political theory, summer camps and social occasions are more attractive than Dontsov's integral nationalism. These young people are given a simple equation — "the party equals patriotism". By implication, anyone else is somehow less of a patriot by his characteristic use of the phrase "student-nationalist" in Bobyn's article). When all else fails, the party seeks to negate an individual's value to the community by seeking to discredit him or her, using any channels and methods deemed necessary.

The fact of his matter is that many other students are patriots and nationalists, supporting the concept of a free and independent Ukraine. Even more ironically, the vast majority are not disposed at all to the left; neither, however, are they disposed to the extreme right. Although not formally organised in political parties, they do represent a powerful sector of the community which, while upholding the ideal of a free and independent Ukraine, does not wish to adopt a doctrinaire and at times primitive approach to politics.

Perspectives

Sadly, the situation at present is far from ideal. From the student point of view, it is unlikely that it will be possible to convene a CeSUS Congress in the near future which will unite the Ukrainian student movement. CeSUS at the moment is completely ineffective. Indeed, SUSK at its summer Conference this year has decided it does not recognise the current remnants of the CeSUS Executive, whose term of office has long expired and who have yet to do anything constructive to resolve the current problems.

It is hoped that in the future the Ukrainian student movement will develop into a dynamic body, but this ultimately depends upon the goodwill of individuals and groups. It is no polemicists, hagiographers and party hacks who put the party first and Ukrainians second (the two are not necessarily synonymous) that are needed. Rather, the student community needs people prepared to work to revitalize student life, not only for the sake of their particular ideological preferences, but for the progressive development of the community as a whole.

1. TUSM (Ukrainian Students' Association of M. Mikhnovsky is an ideologically-organized Student wing of the OUN-b, while SUSTA (Union of Ukrainian Student Federations of America) at the time and currently is dominated by strong OUN-b sympathizers.
2. Student September-October 1978.
3. Official organ of SUM (Ukrainian Youth Association), the youth wing of the OUN-b.
4. Avantgarde No. 6, 1979.
5. Resolutions of the 6th SUSTE Congress
6. Information Bulletin of SUSTE No. 38

(continued from page 3)

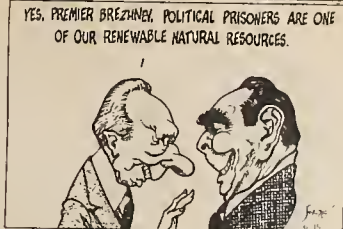
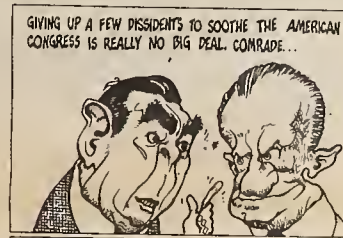
British Columbia or Newfoundland, few people know that such a concept exists or the ramifications of such a concept. It is confused, confusing, and the federal government has neglected to give it the prominence which a great ideal deserves.

In my opinion, multiculturalism is not fully understood or accepted because it exists merely as government policy coming out of a cabinet motion. There is no legislation to which one can turn for guidance. There is nothing in our constitution that directs the CBC, the Arts Council, or the National Film Board to formulate their specific policies being cognizant of that fact.

It is important for us to identify and publicize this problem to our elected politicians. Since my days in city government, I have learned to be somewhat cynical of government. If something isn't clearly stated, if something isn't set out in a statute or in a manual, and only exists in a nebulous motion, there is a tendency to ignore that matter as being unimportant. This is a normal kind of reaction. Our community must put pressure on the elected official to change that situation.

And most important of all, we must continue to remind ourselves that by being united, by working with the Indians, the Germans and all the others, not only do we help ourselves, but we help them and Canada. I have also learned from my brief experience in municipal government that pressure applied to the elected official usually results in action. Never let it up. There are enough of us in Canada, who are either Conservatives or Liberals or New Democrats. We are lucky because we know how the system works and how it can be made sensitive to our needs. Let's get out and do it!

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