

СТУДЕНТ

STUDENT l'ETUDIANT

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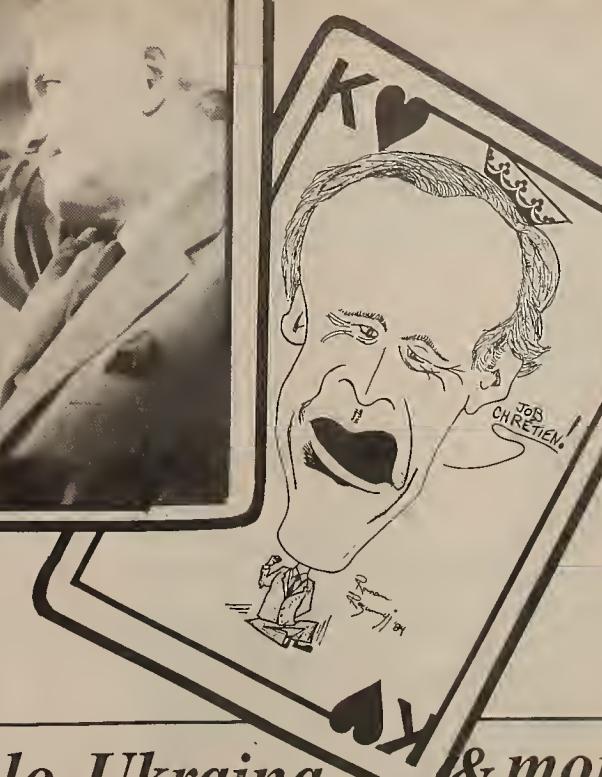
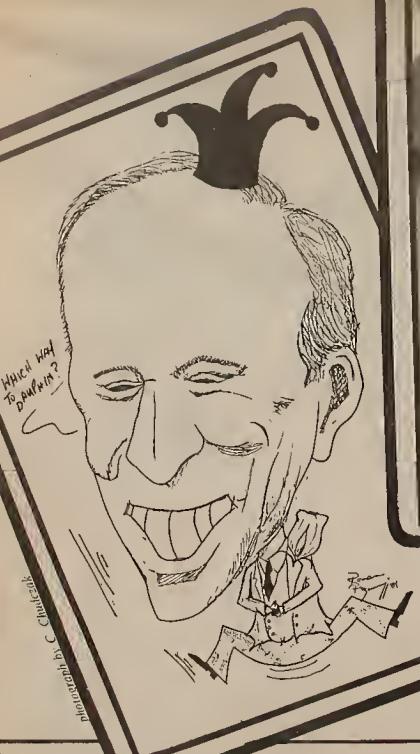
CANADA'S NATIONAL NEWSPAPER FOR UKRAINIAN STUDENTS

PRICE \$1.00

Generation '84

Let's Make a Deal . . .

Story on pages 12, 13 & 14



Inside: Decore, Selo Ukraina & more

In less than two months, the U.B.C. Ukrainian Students' Club will raise the curtain for what is promised to be the best SUSK Congress in history. As someone who has attended four SUSK congresses and a countless number of regional conferences, I would like to use this month's column to entice as many of you as possible to come to Vancouver.

Over the past few months, the 25th SUSK Congress Committee and your National Executive in Ottawa have been working doubly hard to make sure that everything will be perfect for your arrival in Vancouver. Grants have been secured; workers have been hired; speakers have been confirmed; rooms, accommodations and meals have been ordered; and all clubs and Ukrainian youth organizations have been notified of the date and location of the congress.

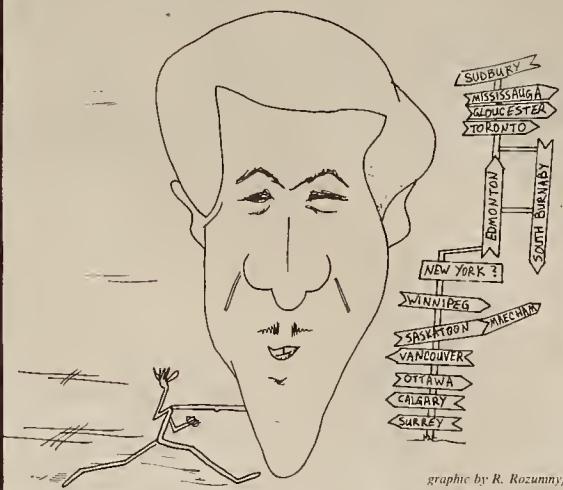
To date, our only remaining major task is to convince as many people as possible to attend the Congress.

There are many reasons for attending a SUSK Congress. Personally, I look forward to going to these parleys because it's an excellent opportunity to meet other Ukrainian-Canadian students from across the country. This year's congress will have an added dimension. Representatives from other ethnocultural youth and students' groups have been invited to attend and it will be interesting to see what we have in common with our peers from other groups.

For people who are members of a Ukrainian Students' Club executive, the Congress is a good time to share your problems with other SUSKites. The club development sessions on Sunday will be devoted to discussing the various maladies that are afflicting clubs at the present time. Show up and find out how you can draw more people to those USC meetings and social events without having to break your back at the same time. Or find out how to extract hundreds of dollars out of the coffers of the Ukrainian community. We'll teach you how to talk to KYK and the P's and B's, and how to run a zavava without getting cited for liquor licence violations!

On a more serious note, the Congress will feature a good number of lectures and panel

President's Message



graphic by R. Rozumny

discussions on topics of interest to you - the Ukrainian-Canadian student. I think that one of the most interesting sessions will be the one on cultural retention - featuring a panel of Ukrainian student activists from across Canada. The panelists have been invited to explain their personal reasons for maintaining their Ukrainian identity. I'm sure that many of you have asked yourselves why you continue to play an active part in the Ukrainian community, speak Ukrainian at home and seek-out Ukrainian friends - this panel is guaranteed to stimulate your mind on this topic! And don't worry, there'll be lots of time for an animated group discussion after the panelists have completed their presentations.

There will also be lectures on a host of

other important and interesting topics, so be sure to check out the agenda in this issue of Student.

Of course, social events are an important component of any conference, and the SUSK Congress Committee has assured me that all delegates and guests will have the time of their lives. On Thursday evening, a salmon barbecue will be held. If you've never tasted B.C. salmon before and you're looking to get blasted after a long, cross-country flight to Vancouver, this is the event to hit. We promise that the evening will leave you plenty of time to get acquainted with other delegates.

Friday evening will feature the traditional congress banquet and zavava. For the occasion, we are flying Edmonton's up-and-

coming musical sensation, DUMKA to Vancouver. Having heard DUMKA perform at various zabavas and festivals across Canada, I can assure you that they have a more than adequate repertoire of Ukrainian and rock music (wait till you hear their "Hutzel reggae" stuff!). Of course, after the zavava, you'll have lots of free time to do as you please...anything from taking a midnight dip in the Ocean to scaling the towering Grouse Mountain!

The Congress social agenda will climax Saturday evening with a group-outing to one of Vancouver's finer restaurants (Vancouver has some of the best sea-food available anywhere!) and a cabaret at the U.B.C. campus. For those of you who are waiting to expose that hidden talent of yours, the cabaret will be open to anyone eager enough to take the floor (of course, we'll have some extra professional talent on hand - just in case!).

On Sunday, we'll be holding a series of SUSK business sessions. You will have the rare opportunity to applaud or criticize the work of the SUSK National Executive and you'll be able to hear what we've been up to all year. And last, but not least, the delegates at the congress will elect a new SUSK Executive and chart the direction SUSK will take over the next year.

Finally, we intend to launch the annual post-congress trip on Monday morning. The most mentioned destination for this sojourn is San Francisco, the Vancouver Island and the Okanagan Valley are also in the offering. The trip will be made by a convoy of private and rented vehicles (led by my mother's station wagon) and it will last about five days...who knows, maybe we'll make it to Mexico.

So don't just sit there with your *Student*. Get up, phone your travel agent, and book your ticket to Vancouver - the seats are going fast!

Mykhailo Bociurkiw

VISIBLE SYMBOLS

CULTURAL EXPRESSION AMONG CANADA'S UKRAINIANS

Edited by Manoly R. Lupul

What are the *visible symbols* through which Ukrainians in Canada express their identity in the North American milieu? The volume answers this question in six parts: Ukrainian Material Culture in Canada; Ukrainian Art in Canada; Ukrainian Music in Canada; Ukrainian Dance in Canada; In Search of Ukrainian Canadian Symbols; and the Politics of Ukrainian Culture in Canada. The papers are taken from the fifth annual conference on Ukrainians in Canada (University of Manitoba, 1981).

204 pages, cloth \$19.95

Order from:

University of Toronto Press,
5201 Dufferin Street, Downsview, Ontario
Canada M3H 5T8

Published by the Canadian Institute of Ukrainian Studies
University of Alberta

POLITICS AND SOCIETY IN SOVIET UKRAINE 1953-1980

By Borys Lewyckyj

Perhaps the most authoritative English-language work on the period to date. Encompasses Soviet Ukraine from the death of Stalin to Shcherbytsky's rule as first party secretary. A final chapter on Society examines the economy, religion and the continuing Russification of Ukrainian society by the Soviet regime.

219 pages, cloth \$14.95 paper \$6.95

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PC's Woo Ethnic Vote

by Mykhailo Bociurkiw

TORONTO — On the eve of a possible federal election, the Progressive Conservative Party of Canada lured over 500 people from various ethnocultural communities to a conference on multiculturalism here on Saturday, June 2, 1984, called "Passport to a Progressive Canadianism."

The Conservatives are currently fighting a neck-and-neck battle in the public opinion polls against the Liberal Party. Recent polls indicate that the strength of the two parties appears to be equal. Many people speculate that the hidden agenda of the conference could have been to attract a higher percentage of the ethnic vote during the next election - which could be called as early as August.

The conference, held in Toronto's posh Sheraton Centre Hotel, was chaired by Mr. Jack Murta, Conservative Member of Parliament for Lisgar, Manitoba, and the official P.C. spokesman for multiculturalism.

A noticeable amount of Ukrainian community leaders were in attendance at the conference. Notable Ukrainians in the audience included: Sen. Paul Yuzik, Andrew Gregorovich (Editor of Forum Magazine), PLAST representatives and a healthy contingent from the Ukrainian Youth Assoc. - SUM, and the League for the Liberation of Ukraine.

Canada's federal multiculturalism policy was introduced in 1971, under the Liberal government of Pierre Elliott Trudeau. The policy was introduced to facilitate the development of Canadian society into an equal partnership of all component groups, while at the same time allowing for a bilingual system within a multicultural framework. In practice, it is a concept which states that each Canadian has the opportunity to pursue, with the support of the federal government, the development of one's own cultural and linguistic identity.

The policy has received increasing attention from both ethnocultural groups and political parties, now that the non-English, non-Francophone portion of Canada's population has risen to almost 40 per cent.

The Conservative's multiculturalism conference in Toronto represents an about-turn by the party. In 1979, under the administration of Conservative Prime Minister Joe Clark, the Ministry of Multiculturalism was one of the ministries designated to be axed by the federal government.

Before the official opening of the conference, members of the Ukrainian Canadian Students' Union distributed a written brief outlining SUSK's position on multiculturalism. Later in the day, the position paper was referred to several times as delegates searched for ways to improve the Multiculturalism Directorate.



l. to r. Mr. Jack Murta, M.P. chairman of conference and Senator Paul Yuzik, session chairman.

The conference commenced Saturday morning with introductory remarks by Mr. Murta. Five workshops were offered that morning with approximately 100 participants in each workshop. Morning workshops focused on such topics as: multiculturalism and education, social and political development, newcomer settlement and citizenship, heritage retention and sharing, and human rights and race relations. Each workshop was introduced by a Conservative Member of Parliament.

The workshop entitled "Multiculturalism and Education" was chaired by Mr. Orest Rudzik of Toronto and introduced by Winnipeg M.P., Jake Epp. In his opening comments, Mr. Epp noted that "The multicultural aspect of our society must be emphasized on a daily basis in the schools." He added that "the Progressive Conservative Party of Canada can give leadership for discussions that will take place between the federal government and the provinces on education."

A lengthy question and answer session followed Mr. Epp's remarks. Many participants explained their personal experience with the educational system and the Multiculturalism Directorate. (The Multiculturalism Directorate is the federal agency responsible for administering the Multiculturalism program).

cont'd on page 15

Winnipeg Monument Unveiled



photograph by O. Subtelny

Unveiling of famine monument at Winnipeg City Hall.

\$100,000 for York Ukr. Studies

Toronto — The Ontario Council of the Ukrainian Canadian Committee along with two major co-sponsors, the Canadian Institute of Ukrainian Studies and the Canadian Foundation for Ukrainian Studies, has donated an initial \$100,000 for an endowment fund in Ukrainian Studies at York. The cheque was presented to York University President H. Ian Macdonald by Dr. Petro Hibowich, President of the Ontario Council of the Ukrainian Canadian Committee and by York Physics Professor, Jurij Darczynski, Secretary of the Fund Committee at an inaugural banquet held on May 12 in Stong College, at York University.

In addition to ensuring the annual teaching of a course on the history of Ukraine, the

fund will be used for such purposes as research projects, visiting speakers, publications, preparation of teaching materials and library acquisitions, all in the area of Ukrainian Studies. A Ukrainian Studies Committee consisting of York University faculty, to be appointed by and responsible to the Dean of the Faculty of Arts, will coordinate the projects and activities of the Ukrainian Studies Fund.

The main speaker at the ceremonial banquet was Professor Orest Subtelny who has been appointed by the University on a full-time permanent basis in the Department of History and the Department of Political Science and who will be teaching the course in the history of Ukraine.

Winnipeg — an impressive granite and bronze memorial erected in front of the Winnipeg City Hall to commemorate the 50th anniversary of the 1932-33 famine-genocide in Ukraine, was officially unveiled by Mayor William Norrie on Sunday, June 24, 1984. It was a gift to the City of Winnipeg by the Winnipeg Branch of the Ukrainian Canadian Committee.

Standing 15 feet high, the monument is the work of Winnipeg sculptor, Roman Kowal. It was built at the cost of \$75,000. The obelisk-shaped structure of imported black African granite encloses a bronze relief symbolizing oppression, flanked by two tomb-stone shapes of unpolished granite. The monument commemorates the memory of over 7 million Ukrainians, who were deliberately starved to death in a forced famine organized by the Soviet government, in what the *Winnipeg Sun* called "one of the most horrible events in world history." (June 25, 1984).

"We have not come this far in our search for democracy to remain silent," said Mayor William Norrie, prior to the unveiling. In his remarks, Mr. Harry Dmytryshyn, the famine committee chairman, said that the memorial will serve not only as a reminder of a past atrocity committed against humanity, but also

as a warning against one nation inflicting its will upon another in the future. The Honourable Lloyd Axworthy, the Federal Transport Minister, said Canadians must "re-dedicate ourselves" to fight oppression everywhere. Provincial NDP House Leader Honourable Andy Anstett, called the famine "a shame and a blot on humanity". Representatives of the Jewish and Polish communities also spoke.

The blessing of the monument and a memorial service were conducted by the Metropolitans of the Ukrainian Greek Orthodox and Ukrainian Catholic Churches in Canada, with the participation of Ukrainian church choirs of Winnipeg, under the direction of George Hnatuk and Walter Bohonos. A three foot wreath of red roses was laid by two famine survivors residing in Winnipeg. According to city officials, about 1,500 people attended. The event was covered by the local press and television.

Funds in the sum of \$15,000 are still required to cover the cost of the memorial. Donations can be mailed to:

Holod Fund
Ukrainian Canadian Committee
Ste. 1 — 456 Main Street
Winnipeg, Manitoba
R3B 1B6



Professor O. Subtelny, guest speaker, at Endowment banquet.

EDITORIAL

Those Were the Days . . . and these are the Eighties

by Taras Myhal

As they mature through the years, associations evolve by different degrees to reflect the change in times and external conditions which have impact upon them. To a large measure, it is at the level of an organization's executive where the pressure exists to maintain the vital, day-to-day contacts which are needed to remain current with the outside world.

Throughout SUSK's relatively brief history, our association's stream of executives have met with much success in reflecting the times and circumstances in which they have been placed. Hence, SUSK has been able to play a significant and leading role for the Ukrainian community in its liaison activities within a larger Ukrainian Community.

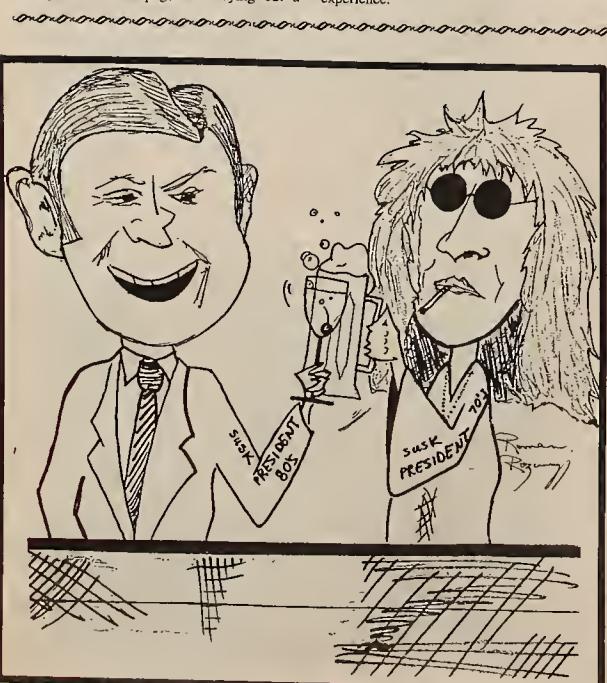
To a great degree, SUSK has been able to keep its finger on the pulse of outside trends and occurrences, as a result of the unique circumstances which have governed the composition of its membership and executive: a constant rejuvenation occurs through a natural revolving door. This attracts the young and has expired into colleges and universities, while discarding the career oriented and complacent upon their graduation.

Over the past two years, the SUSK Executive has been headquartered in Ottawa, and like most groups which are based here, has operated in an environment pervaded by federal Canadian politics. The result has been fruitful for our organization to the extent that professionalism had to be, and in many ways, was acquired, providing a proper response to the inappropriate speech that was delivered by the Honorable Roy McLaren at the U.C.C. Congress in Winnipeg, or carrying out a

meaningful STUDENT interview with the Honorable Mark McGuigan are two examples.

Yet a danger always exists when so much emphasis is placed on the external environment, in that our organization's Executive will fail to look inwards at its own membership, in order to gauge the real needs and interests of its component clubs. While this situation has largely been circumvented over the past two years of the present Executive's stay in Ottawa, some club dissatisfaction has been expressed, and the potential for future problems does exist. Therefore, the time has come for a new executive to be established, to search inwards, so as to assess member clubs' needs and concerns. SUSK's role cannot be solely one of acting as a Ukrainian-Canadian lobbying force in Ottawa, or for that matter, simply one of performing any externally oriented functions.

Consequently, before the Annual Congress in Vancouver, each delegate should carefully consider options and alternatives for new faces and a change of locale to be selected for the up-coming executive. Delegates should consider the need for an executive that can go out and discover the values and expectations of the present day, Ukrainian-Canadian Student Body, while concurrently choosing a locale where the ever significant outside community liaison function can still be maintained. These changes to the executive's composition and locale are required at this time so that SUSK can continue to carry on its natural tradition of rejuvenation, a tradition which has been an exhilarating and sustaining hallmark of the organization's remarkable past experience.



СТУДЕНТ

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Letters to the editor are welcome. We reserve the right to edit materials for publication.

The opinions and thoughts expressed in individual signed articles are the responsibility of their authors, and not necessarily those of the **STUDENT** staff.

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Letters

Editor,

Pryvit z Vancouver!

I'd like to thank STUDENT for publishing a few articles in the Ukrainian language. As a Ukrainian Canadian of post-secondary age, I find that many Ukrainian young people who know Ukrainian do not use it among themselves, and this frustrates me very much. I hope this letter will give insight to such persons, and to those who may want to learn Ukrainian and to utilize it.

I'd like to share with you STUDENT readers my personal experience of learning or rather relearning and remembering the Ukrainian language. (I think the revival of the Ukrainian language is vitally important among Ukrainian students as well as working young adults. We need to use our ethnic tongue in order to gain more self-confidence, identity and more knowledge through speaking, reading and writing.)

I find it very beneficial to review my stammering and rusty Ukrainian tongue by reading STUDENT'S Ukrainian articles, as well as speaking Ukrainian with my parents, and most important, with my friends.

I attune my mind by READING OUT LOUD AND SLOWLY. I say every VOWEL, CONSONANT, and SYLLABLE in the "correct" Ukrainian pronunciation. Pronunciation varies depending on the region of Ukraine where it is spoken. And both the Eastern (Kyivian/Kievian) and Western (Halych/Galician) dialects are correct. — I was taught the Halych dialect. "Correct"/"proper" pronunciation is important and necessary for proper communication and understanding.

For uncomprehensible words, I ASK QUESTIONS of those who know the language, and I also use the Andrusyshyn-Ukrainian—English and the English-Ukrainian DICTIONARIES. They contain the Ukrainian letter "g" (r) which is still used widely in the free world in many Ukrainian words. I WRITE DOWN the uncomprehensible words in a special hand BOOK for future reference; I USE the new word at least THREE TIMES when speaking and thus I BUILD UP A VOCABULARY of my own. (Even one, good, simple Ukrainian word will get me going a long way. Full sentences do me even more good).

Speaking Ukrainian will make me a better person in the long run, when I decide (and I have decided) to pick up and cherish my parents' and grandparents' tongue.

When I see STUDENT'S Ukrainian articles, the thought of Ukrainian reading, writing and speaking makes me feel good inside, and to know that someone (STUDENT) of the younger Ukrainian generation still knows, cares, appreciates, and preserves our important Ukrainian tongue in print. "IT'S ALRIGHT TO SPEAK UKRAINIAN! DON'T BE EMBARRASSED IF YOU SAY

A WORD INCORRECTLY, USE IT. YOU'LL GET BETTER!" Our Ukrainian language is a part of our heritage, it makes our culture in Canada richer, and complete. It keeps us together!

KEEP UP THE EXCELLENT WORK STUDENT!!!

Dyakuyou,

i z tovaryskym pozdrovlenyem,

ZONIA S.T. HAYDYMOWSKY

VANCOUVER, B.C.

P.S. Hope to see you all at the 25th ANNIVERSARY of SUSK CONGRESS in August!

Dear Editor,

RUSC IS STILL AROUND!!

For those who know what RUSC stands for, this letter may come as a surprise to you, since we do not publicize ourselves very often. For those of you who do not know what it means, this is a short introduction to us: Ryerson Ukrainian Students' Club.

I have to admit that our club has been somewhat passive, in the past, with respect to external affairs. However, we would like to change our image so that you will know that RUSC is still around.

Believe it or not, the club is quite well known within the Ryerson community itself. Activities in the past have included numerous bake sales, pub nights, various exhibits of Ukrainian nature, and last year's Ukrainian Week which was a great success, strengthening our popularity at Ryerson even further. In addition, the club held a zavava in February which, unfortunately, was not profit-making, but everyone still had a good time.

In spite of our small membership, the club's enthusiasm has motivated past members and alumni to return and get involved. This had been very inspiring to us as it shows that the club can provide a fun social setting, which is lacking in the working world.

In April, a new executive was chosen for the 1984/85 academic year, and I am the President. The new executive had decided that one of its goals was to improve our relationship with the community outside of Ryerson. In spite of our low budget, we are hoping to achieve our many goals. You will be hearing from us. Wish us luck.

JAROSLAW BAJUS
PRESIDENT
RYERSON USC

Decore: Politicians, Elections

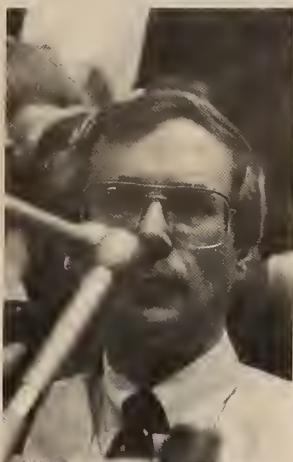
An Interview with Edmonton's Mayor

In the civic election held in Edmonton last October, the citizens of Alberta's largest city voted in landslide proportions for one of the most prominent Liberals in the province to be their new mayor.

Laurence Decore is a Liberal who has made good in solidly Conservative Alberta, where voters reputedly eat Liberals for breakfast. While Decore maintains he is not the political messiah to lead the Liberals in the West back to power, his victory suggests that the once impregnable Tory fortress in Alberta has developed a few chinks in its armour.

The Decore family's Liberal roots go back a long way. Laurence's father, Mr. Justice John Decore of the Court of Queen's Bench, was a Liberal MP for the Alberta riding of Vegreville in the 1950s and the man who nominated Lester Pearson for the Liberal Party leadership in 1958.

With the retirement of Pierre Trudeau, another leadership race is currently underway in the Liberal Party, and Laurence Decore reveals to Dave Lupal in this exclusive interview for STUDENT his thoughts on the race, on why the Liberals have failed to win more support in the West, as well as how he sees his own political future.



Edmonton Mayor Laurence Decore.

S: You won the recent civic election with strong support from all of the ethnocultural groups in Edmonton, and particularly from the Ukrainians. Could you briefly describe how you built the close relationship which you have with these groups?

D: Well there is no doubt that the multicultural communities in Edmonton are my base. Every politician needs a base — for some, it could be the Kinsmen or the Rotary Club or whatever but my base is, first of all, my Ukrainian community and then, the whole of the ethnic community. Now there is more to it than simply arriving on the scene of an organization like the Ukrainian Professional and Business Club and saying, "Here I am, I'm Ukrainian and I'm interested in being an alderman. Support me!" In fact, there have been people who have tried that kind of style and have been told, "You haven't done anything for the Ukrainian community. How do you expect the community to back you?" So, first of all, you must get involved and you have to have a meaningful kind of involvement in your community and I think I did in the Ukrainian community.

My involvement with the Ukrainian Professional and Business Club was pretty intense and our club became very socially active in promoting multiculturalism. We

started with something called the Premier's dinner in Edmonton, where two or three ethnic groups invited the Premier — and he came. By the time we were finished and it had died out, there were five or six or eight ethnic groups and as we met the leadership of these groups we planned new ventures. I think the seeds were started there toward building this multiculturalism network. Then the provincial government, because of what we were doing in the Ukrainian Professional and Business Club, got pulled into establishing policy in the area of multiculturalism. Because Ukrainians had taken such a strong lead and because we were so far ahead of other ethnic groups, we became the leaders of not only our own community on this issue but of the whole of the ethnic community, and so the network got bigger and bigger and bigger. Soon I became the chairman of the Alberta Heritage Council — the council which brings together all of the cultural groups in Alberta.

And then I decided that I was tired of multiculturalism and decided to go into municipal politics. I had been on council for only one year when Mayor Hawrelak died in office and a number of aldermen came to me and asked, "Would you consider running for mayor?" City council tried three times in voting for a new mayor and in the end they went with the senior alderman, Terry Cavanagh, rather than with me. But that catapulted me into the lime light and in 1977 I went from what many people believed would be a last-place finish into a very strong second-place finish against a guy called Purves.

Following this election, I decided I did not want any involvement in multiculturalism, nor any other political involvement for a while. I just wanted to get back into law and sort of relax for a year. But it wasn't very long until Manoly Lupul and Peter Savaryn were knocking at my door, saying I had to be involved and they were right, I had to because the community needs people who have special skills and knowledge. So, I went back to it and pretty soon the groundwork was laid for me to go in and become the chairman of the Canadian Consultative Council on Multiculturalism, which allowed me to maintain my Edmonton network of contacts with all ethnic groups and also provided me with a national profile, and the thing just got bigger and better for me.

S: To the point where you are now the mayor of Edmonton and have achieved a national profile at the same time.

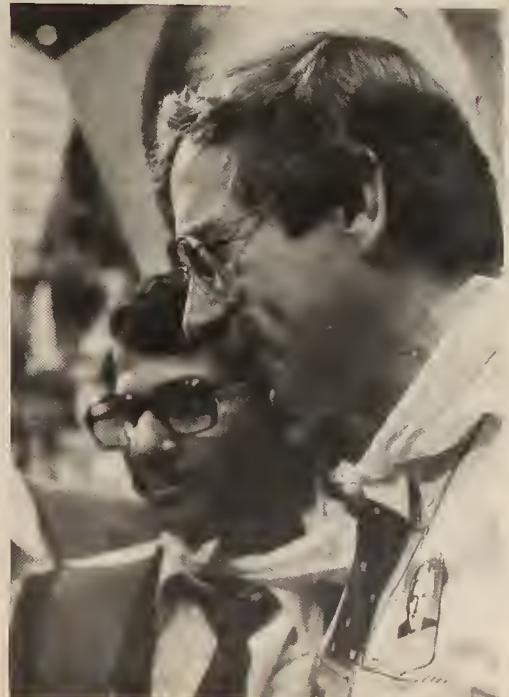
D: Well, to the point where Edmontonians gave me the largest plurality in Edmonton's history. That was awesome. I was awestruck because of the responsibility that people had placed on me and by their belief in me. I often think about it and I often say, gosh I hope I'm doing the right thing. But everything has gone pretty well.

S: In which Ukrainian community organizations have you been active?

D: I went originally to the Ukrainian Professional and Business Club because my facility with the Ukrainian language is not great. Because of the seeds of certain thought, concepts and problems which Dr. Lupul and others talked about during the late 1960s, I decided that I had to do something within the Ukrainian Professional and Business Club to help promote multiculturalism. I'm not an avid churchgoer, but I like the fact that I'm Ukrainian and I like to be with people who are Ukrainian. There is a warmth, there is a camaraderie that's different than with other people in other situations.

S: Alberta Liberal leader Nick Taylor has remarked in a recent article, referring to you, that "he may want to be mayor forever, or the

& Humble-Pie



photography by M. Bozukow / C. Chudzak

premier of the province, or the first Western Canadian Liberal Prime Minister of Canada." Have you a master plan as to where you go from here in your career?

D: I have been successful in law, in business and now in politics. There is no master plan. My intention is to stay mayor of Edmonton for two terms — that's the full six years. I will assess after those six years whether I go into some business stream or politics — I just don't know at the moment. I find city politics so completely satisfying that I might not want to do anything else after that. But I know I won't stay more than six years because I think that politicians who stay more than two terms get tired and lack aggressiveness and new ideas.

Decore with Minister of Transport, the Hon. Lloyd Axworthy at 1984 Liberal Leadership Convention.

S: A book recently published, entitled *CITY POLITICS IN CANADA*, contains an essay in which one author concludes that municipal politics in Canada is almost exclusively about boosterism, land development, and the enhancement of property. Other social and economic issues have been largely ignored. Do you see a broader range of issues which must be addressed?

D: Well, I think that in my philosophy there are because I like to say that I am a person with a social conscience. For example, if there are single parents who need assistance with daycare, I'd like to try to solve those problems. So, it's that and it's attention to that kind of concern. But Edmonton is a unique city in Canada. There are not many cities which own their own telephone system, the seventh largest in Canada. There are not many cities building a \$1-billion power plant.

cont'd on page 23





by Chrystyna Chudczak

Ottawa — Having had the auspicious pleasure of taking part in the Liberal Leadership Convention this past June, as a media representative, I was granted the relative freedom of wandering around the convention facilities. Between visits to the high-tech media room, where journalists of all political persuasions hovered over video terminals and ancient typewriters, and to the humid convention floor, I was amazed at the intensity and perseverance of these people to continually produce for their respective deadlines. From dishevelled political columnist, Richard Gwyn to television personality Keith Morrison, who wandered somewhat aimlessly amongst the 3,500 odd delegates looking extremely cool and collected despite the heat, these media people possess a unique task. It is they who directly mould and develop public opinion. Each frame displayed on a television screen, each editorial wired across the country, each commentary on the proceedings shapes, directs and focuses attention on what the media deem appropriate. The enormous power that is contained in these broadcasts cannot be ignored.

So why then, in a room full of kaleidoscopic media personalities, were there only a few token journalists representing ethnocultural minority groups?

At a time when the entire future of our country is being directly affected and politically shaped, why do we sit back and choose to ignore what goes on around us? The Liberal Convention, is but an example of our community's lack of foresight to utilize opportunities for political advancement. Not only is this lack of foresight continual, it seems to persist regardless of political belief. Ukrainians politically ignored the P.C. Convention last year just as they did the Liberal one this past June. Except for a few Ukrainian journalists displaying Student press accreditations, virtually no one was present to provoke these candidates on behalf of the community. Ultimately, the sophistication required to effectively report on such proceedings will not be achieved by our journalistic community should the current trend persist. The heat of the problem lies in our emphasis on what is truly important to us as a viable ethnocultural group in Canada. If we continued to relegate ourselves to reporting and propagating our cultural excesses such as dancing and pysanky decorating, then how can the Canadian political machine acknowledge Ukrainians as a viable component in mainstream political life.

While wandering around the convention site, I managed to catch the flavour of the grassroots political system at work in this country. In addition, I was able to see how effectively the media's role was developed in conjunction with this system. It is a role of antagonism and admiration. For the candidates and for anyone in public life, the media's role is ever present and ever persistent. Those in public life realize this. Those around powerbrokers and in government realize this constantly. At a time when leaders of Canadian society are put in such vulnerable positions, it is important that all types and components of media get involved, more specifically our media. We consistently propagate that we are part of mainstream Canadians and deserve to be treated as such. However, we forget that when provided the opportunity, it is necessary for us to grasp it.

Just prior to the leadership candidate speeches held at the Civic Centre on the Friday evening of the convention, I decided to wander into the arena and observe the behind the scenes media preparations. In between massive stages built for major networks such as Global News, CTV and CBC, hundreds of personnel milling about, several dozen photographers strolling about, I counted approximately 45 television cameras positioned at strategic locations about the area, poised at opposite ends in front of the Jean Chretien and John Turner Camps respectively. A good portion of these cameras were trained on the possible future Prime Minister of our country. The media had made its decision.

As a community, Ukrainians need not fear the pressure of developing a sophisticated media network. This takes an incredible amount of time, money and patience. The extent of any other ethnic group's media development in this process is doubtful. In many of their eyes, Ukrainians already hold an elaborate communication system.

The fact is, we remain resolutely comfortable in our set path. Consistently afraid to "Rock the Boat", our policy of waiting to see what our neighbour does before committing ourselves, persists. When this occurs within our own community, we become stagnant. The time has come for us to begin looking at our options realistically and dealing with them as such in the context of Canadian society. By banking on some of our opportunities now, we can assure ourselves a viable and legitimate place in the future.

Have You Talked to Your Horse Lately?

by Oksana Sharabuk

On May 31, 1984, C.B.C.'s *The Journal* aired a documentary on national television entitled *The Poisoned Chalice* regarding the French bilingual issue in Manitoba. This brief historical survey also included an excerpt devoted to supporters of unilingualism. One of these supporters was University of Manitoba professor Al Pressey, who also happens to be of Ukrainian Canadian origin.



The portion of the program that included Professor Pressey's statement pertained to the provincial government's abolition of the Laurier-Greenway Compromise. All ethnic minorities lost the right of schooling in their own languages. The Ukrainian Canadian Pressey family originally lamented the loss, but today Al Pressey is glad the compromise was abolished. Professor Pressey states,

"I am forever grateful to those governments, or that government that introduced the legislation to make Manitoba schools unilingual. This has allowed an opportunity for a lot of individuals, like myself, to move within one generation, from the working class to a professional class. In my own case, I have no doubts that I would not, at the moment, be a university professor. I envision myself as perhaps being a farmer in Pine River, picking stones, and talking to his horse in Ukrainian."

After a private viewing of *The Poisoned Chalice* at the C.B.C. offices in Winnipeg, six U of M students, including myself, the majority of which are USCites, were quite incensed with Professor Pressey's not so intelligent comments. At that point we decided to protest to make our objections known. We have executed our first step by writing a response to *The Poisoned Chalice* to the local Winnipeg newspapers. Hopefully, we will receive some kind of response from the public. In addition, we have contacted SUSK president Mykhailo Bociurkiw requesting him to contact USCIs across Canada for their participation and moral support.

The following is the above mentioned letter which has been sent out to Winnipeg's

local newspapers:

Dear Sir:

We are writing in response to a recent segment of *The Journal* aired on Thursday, May 31, 1984, entitled *The Poisoned Chalice*. This particular segment dealt with the issue of French bilingualism in Manitoba from an historical perspective. Included in this segment was a statement made by university professor Al Pressey, who is of Ukrainian Canadian origin. Professor

Pressey was evidently representing that portion of the population which is in favour of a unilingual school system. In the process, Professor Pressey stated that if it had not been for his unilingual education he would not have achieved professional status. Professor Pressey states, "I am forever grateful to those governments, or that government that introduced the legislation to make Manitoba schools unilingual. This has allowed an opportunity for a lot of individuals, like myself, to move within one generation, from the working class to a professional class."

Professor Pressey is entitled to his own opinion on the matter of unilingualism, but he goes on to say, "In my own case, I have no doubts that I would not, at the moment be a university professor. I envision myself as perhaps being a farmer in Pine River, picking stones, and talking to his horse in Ukrainian."

This statement could be misinterpreted as a representation of the opinion of the Ukrainian community in general.

We are university students of Ukrainian origin and our proficiency in the Ukrainian language has by no means hindered our efforts in pursuing a higher education. Our concerns are twofold. Not only are we in disagreement with Professor Pressey's statement, but we are disappointed with the C.B.C. for their lack of responsibility in allowing such a statement to be aired simply sensationalizing an already volatile issue.

We hope that in the future, the C.B.C., the alleged voice of this multicultural nation, will show greater discretion in their representation of various ethnic communities.

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Passport to Ethnicity

The following is excerpted from a position paper to the passport to a Progressive Canadianism Conference on Multiculturalism outlining some of the views and recommendations of the Ukrainian Canadian Students' Union (SUSK). The conference was held June 02, 1984 at the Sheraton Centre in Downtown Toronto and attended by over 500 delegates representing a myriad of ethno-cultural groups. SUSK's position paper was distributed throughout the conference. The organization was the only participant to have compiled a document, expressing the current concerns of ethno-cultural groups in Canada on multiculturalism.

Canada is now at the cross-roads in deciding the path it will take in terms of socio-economic life. After over a decade of multiculturalism in Canada, the Progressive Conservative Party and the Federal Government have shown faith in people from all cultural backgrounds by turning to them and involving them in the decision-making process.



Jack Muria, MP for Lisgar, Manitoba, chairing the conference.

We, the Ukrainian-Canadian youth have tried to fulfill our role in this process, by taking a more active interest in the problems of Canada, particularly those of a socio-economic nature. As we approach the 1985 International Youth Year, we have pooled our resources, both material and human, to discuss the problems confronting ethnocultural groups in Canada. Consequently, we wish to share our viewpoints and recommendations with all Canadians so that they can be considered in order to arrive at an equitable solution for all Canadians.

Our frame of reference is to recommend what steps should be taken to strengthen the federal multiculturalism policy. We believe that this policy would facilitate the development of Canadian society into an equal partnership of all component ethnocultural groups.

Equal access to the institutions that shape our lives is a prerequisite to the opportunity to influence them in order that society in turn is increasingly coherent with the concerns and dreams of all Canadians. More than a decade ago, Canadian sociologist, John Porter, demonstrated that non-charter group Canadians are severely under-represented in areas of political and economic decision-making. It is interesting to note that members of non-English or non-French groups receive only

seven per cent of the appointments to federal boards and tribunals. Sociological studies, the body of the fourth volume report of the Royal Commission on Bilingualism and Biculturalism, the report of the special committee on the participation of visible minorities in Canadian society, and our everyday experiences all point to the fact that newcomers to Canada wish to participate fully in Canadian society. When the federal multiculturalism policy was introduced some 12 years ago, the target population deemed most likely to benefit from the policy was based on statistics collected almost 25 years ago. At that time, Canadians of non-British and non-French background made up 25 percent of the population, and a significant portion of that percentage was comprised of older, established groups with strong interests in the cultural preservation of the program. Today, the latest statistics suggest that the non-Anglophone, non-Francophone portion of our population has risen to almost 40 percent. Taking this into account, we are concerned with the policies and programs which are intended to promote unity, tolerance and understanding in Canada. Moreover, we find that the changing composition of Canadian society underscores the importance of establishing a multiculturalism policy which is responsive to the challenges created by an evolving Canadian society.

MULTICULTURALISM: SHORT AND LONG TERM ACTIONS

A decade has passed since Prime Minister Trudeau announced that "The Government will support and encourage the various culture and ethnic groups that will give structure and vitality to our society."

There are a number of short term and long term actions that could be acted upon by the Federal Government as we enter the second decade of the policy.

Short Term

1. The Government must become more interested in multiculturalism and more sensitive to the needs, objectives and priorities of each individual ethnocultural community. This means that the Prime Minister and Cabinet Ministers must involve themselves in forums which highlight the Government's interest in and commitment to multiculturalism.
2. An Assistant Deputy Minister should be appointed to the Ministry of Multiculturalism.
3. The Federal Government should initiate action which reconfirms what the Prime Minister said in 1971 - that ethnocultural groups will be given greater opportunity in Canada's mainstream. The so-called "others" receive only 7% of the appointments to Federal boards and tribunals. The appointment of a few ethnocultural leaders to high profile boards is a needed and very worthwhile endeavour.
4. The Federal Government must accelerate Federal-Provincial activity in the multicultural area. The Federal Government must start to negotiate with the provinces on Federal-Provincial transfer payments for heritage language programs within the public school system.

- The calling of a Ministers' meeting to deal with ethnocultural program development would be well received. Often, governments overlap in delivery and very often one government is unaware of what the other is doing.
5. The calling of a conference of ethnic leaders and the Minister of



The Mulroney family.

Multiculturalism would be useful. Such a conference could provide ethnocultural groups with an opportunity to identify to the Minister their needs, objectives and priorities.

Long Term

1. More money must be injected into the multiculturalism program. Australia, which modelled their multiculturalism program after Canada's, spends twice as much on program delivery.
2. A legislative base for multiculturalism must be created through the establishment of a meaningful multiculturalism act. Such an act should entrench the policy of multiculturalism and would give the multiculturalism directorate the mandate to act as an inter-departmental monitoring agency that would ensure the responsiveness and adherence of all federal departments to the policy. Canadians are showing dramatically that they are interested in preserving their cultural heritages. The Government of Canada coined the word "multiculturalism", set up the machinery, and therefore, must ensure the continued promotion and implementation of the policy.

June, 1984
OTTAWA, ONTARIO



SUSK Exec. V.P. Chrystina Chudeczak delivering youth statement.

We, the Youth Delegates to the passport to a Progressive Canadianism Conference are proud to be participating in this Forum. We believe that the Federal Government should recognize ethnocultural communities as an integral part of the Canadian mosaic alongside the English and the French. Above all, as we approach 1985, The International Youth Year, we believe that the policies and practice of multiculturalism must respond to the needs, objectives and priorities of youth organizations and their individual members. The Federal Government should initiate programs where ethnic youth leaders receive training and resources for community development. Furthermore, as with the French communities, we, too, need sustaining grants to strengthen our community youth secretariats and improve the quality and variety of services performed by our youth organizations in community building and citizenship.

We hope that the delegates at this conference and the Progressive Conservative Party of Canada take this unique opportunity to involve youth in charting a new direction for multiculturalism in Canada. We must never forget the basic fact that our ethnic youth represent our collective future.

International Youth Year 1985

- Those Acknowledging This Statement Include:
- Slovenian National Federation
 - Armenian Youth Federation of Toronto
 - Tom Palantzas, President, Canadian-Greek Association, Scarborough College, University of Toronto
 - National Association of Canadians of Origin in India
 - Edmonton Canada/India Youth Society
 - Martin Radovan, Representative, Canadian Slovak League
 - Hamilton Folk Arts Heritage Council Youth Committee
 - Ukrainian Youth Association of Canada
 - Graduate Student Association, University of Waterloo
 - University of Waterloo Progressive Conservative Association
 - Darrin Raddatz, Past President, Kitchener P.C. Youth Association
 - Plast Canada
 - Ukrainian Canadian Students' Union

HEY!
S



In the early months of 1984, a book titled *Hey Malarek!* appeared in publication creating instant controversy, particularly in the child care, welfare community.

Victor Malarek is presently senior reporter on social policy issues at the *Globe and Mail*. Mr. Malarek recently spoke with STUDENT correspondent Chrystyna Chudczak in Toronto. In the following interview, the author expresses his thoughts about the book, the child welfare system, and reveals insights into the man himself.

S: What was your purpose in writing "Hey, Malarek"?

M: I've been involved in journalism for about fourteen years. A large portion of my writing interest has been in the child welfare system, the juvenile justice system, poverty, child abuse etc. These are the stories that probably touch my heart more than Victor Malarek going to Ottawa or Victor Malarek writing about Quebec politics or going to Afghanistan or Iran. This is the area that I'm most interested in, most fervent about. When looking at the possibility of writing a book, which I've had in my mind and which all journalists actually have in their mind, I looked at what kind I could write about most effectively and most knowledgeably. It would again come out the child welfare system, child justice system, child care industry, etc. whatever you want to call it. I thought about it and I looked at all the literature that had been written over the years and there's been a lot written by professionals, treatment professionals, psychologists, child-care advocates. Everybody had something to say about the system. The ironic thing is that everybody says it from the third person point of view. Everyone is assessing the system and analyzing the system and it's been analyzed and assessed to death. What's really missing and what has been missing is the view of the child, from the child's eyes and from the anguish and torment of the child and the feeling that the child experiences going through a broken home seeing the two most important people in his life, his mother and father break up and living with strangers in a foster home. Whether this kid comes from abject poverty and goes to a middle class home where nice foster parents take care of him or when he comes from an ethnic background and goes to a different home where customs and traditions are completely different; whether he goes from a native home to completely different home, again, a white home — it's very hard for the child, very difficult understanding what's going on in his little mind, in his little head and his little body, in his tormented soul. It's quite incredible. There are so many people who've gone through it and are going through it that can't articulate it. They can't talk about it. After they've gone through it, this carnage of seeing their family break up, they want to block it out. It's very hard for someone to say, "My mother and father broke up because they don't love each other." It's terrifying for a child. The child will end up saying "It's my fault." So, what I wanted to do was to write it from the eyes of a child, to give the message from the eyes of a child and to show the child going through this system. Too much has been written from the analytical point of view.

S: You've dealt candidly with your formative years growing up in Montreal. Was it painful and difficult for you to write the book?

M: It was difficult to write the book. I guess in the number of interviews that I've done across Canada it was commented that the book was a catharsis of sorts. I said it's not. You can't write a book like this as a cathartic experience. It just will not come out well. I think I got rid of a lot of baggage and anguish in my early twenties and also in the first couple of drafts of my book. What I wanted to do was talk more about what happens to the child. It doesn't have to be Victor Malarek. It could be a lot of kids who've gone through foster care. Many people have phoned me and said, "I see parts of myself in there." Not everybody will get involved in the kind of delinquencies I got involved in. But a lot of kids do — assault, trouble in school, trouble in institutions or trouble living at home. So when I started writing the book, sure it was painful. It was painful to dredge up these kinds of things.

You get scared. You get this feeling that I really shouldn't open this up. This is my family. But I think that beyond all those pangs that you get when writing your book you know that you're trying with each chapter and with each sentence and each paragraph to come up with a message and something that's really important.

I want to say something and I know what I want to say. I want to tell people that you really have to listen and pay attention to the children that are going through this difficult period in time. Anything that happens to them in their childhood and throughout their youth and adolescence moulds them for life. It's very hard to get rid of all the scars. I've not gotten rid of all my scars, but I've come to grips with a lot of the past.

So many people I know, even people who've gone through middle-class average backgrounds have not dealt with their past, so they can't get on with their present and future. I mention the subtitle of the book, which I didn't have any say in writing is "A True Story of a Street Kid Who Made It." The making part of it, a lot of my colleagues said across the country, is the *Globe and Mail*. That's not really making it. Making it is coming to grips and dealing with the past and saying okay, from here I can go on. Now, I know a lot of people I've met who are chairmen of boards and politicians who have very respectable positions within various communities that they live in, but they are poor excuses for human beings. They are failures as human beings. They are failures as fathers and mothers. They are failures as friends and neighbours. They go to church once a week and they're what I call the 'one-hour Christians.' The minute that they put their quarter or dollar in the plate they come outside and someone's blocked their car, they start cursing. You wonder just what did you learn when you were in that hallowed place that you came out of.

Making it is really coming to grips with your past; coming to grips with a lot of the problems that you've seen and not taking it into the present, that is, into the future. So many people, who, as children were abused, will abuse as parents. Children who grew up with alcoholic parents become alcoholics. So many kids who saw their parents drop out of school drop out of school themselves. So many people who never saw affection with their parents are never affectionate and that's really sad. I think that it's really important that people are affectionate so that their children can learn that there's nothing wrong with touching and being close and feeling and kissing — things that are really important to making a human being feel good. The intellectual human being or purely a human being who makes money is very cold and not a human being. He's a robot.

S: Your publisher, MacMillan of Canada put a lot of faith into your book sponsoring your tour across Canada. What has been the response of the Canadian public to it?

M: The response actually has been overwhelming. I know that the first printing is almost sold out. When I was on a talk show that's when the response was rather incredible. Several of the talk shows where I was scheduled to speak for just one hour went two and three hours. The phones just lit up. I personally hate talk shows but every one of the talk show hosts later said "You know, we didn't get the lunatics." People started to phone in who had similar experiences or knew of families who had similar experiences of going through a juvenile justice system or being in trouble with the law, seeing their families break up, violence in the family. A lot called in for help, a lot called in to say that they really could relate to a lot of the experiences that were similar to mine. I think that overall this book hits home with many people that get a chance to get their hands on it. I think there's a universal feeling. It's not a book about growing up in Montreal and Victor Malarek. This could've happened anywhere in North America. It could've happened anywhere in Europe also. But it's got a universal theme as well, of a child's anguish and a lot of people who remember their childhood see so many things in it.

S: What message would you like your readers to obtain?

M: Not to give up. A lot of people could have

given up on me and a lot of people did give up on me. If it wasn't for a judge, one person, I could've been on the path that's been destined for me and hundreds of kids who did the same course as me.

S: Misguided by the social welfare system...
M: Yes, because you can go straight to prison and continue along that path of penitentiaries — I had someone who didn't give up. So many parents, so many social workers, so many people give up on kids. Adolescence is the most difficult time to grow up, especially today, actually any time. You've got all the frustrations of 'Can I get into university? Will I make it? What will I be when I grow up?' Then you have crazy puberty to deal with as well and all the social pressures and fears. You get trapped in this sort of treadmill and you're saying 'How do I get off of this damned machine without falling down and breaking my neck?' At this point in time a lot of people give up. Not only the kids give up on themselves, but their parents and their teachers give up on them saying, 'This guy's a lost cause, so let's just forget about him.'

S: What's been the response of the Ukrainian community towards your book?

M: It's been a mixed response. There's a lot of pride that Victor Malarek of the *Globe and Mail* has written a book.

S: Is the pride because of the fact you are Ukrainian and have achieved recent celebrity status or has this pride developed over the years?

M: I would think it's a pride in Victor Malarek that's grown over the years because I've done a number of stories and I've made a lot of initiatives with the Ukrainian Community on my own. I would be foolish to try and believe that this is 100% so or even 50% so. I think that a lot of people are more fascinated by the idea that there's this Ukrainian who works for the *Globe and Mail* and that upsets me. One thing I do make sure is that I'm not used because of that. When I say there's a pride, I mean among young professionals who are my age group. They are more proud than the old guard who, once they read the book, freak out. These are the people who get uncomfortable with the book. They feel it's too personal and that there are slights against the Ukrainian community.

I wrote what I had to write exactly as I saw it through the eyes of a child growing up at the time. It would have been hypocritical of me not to make them. I know a lot of people who knew I was writing the book and who phoned me up in the Ukrainian community and said of course you are pointing out all through the book that you are Ukrainian. They didn't know what I was writing about. This was the first and foremost thing on their minds. I laughed and said, 'Oh yeah, I'm going to point out that I'm Ukrainian.' When they see what I say, then they don't call me back.

S: You don't dwell on the topic that you're Ukrainian. When you wrote the book you weren't Victor Malarek — Ukrainian, you were writing about the child in the social welfare system.

M: Being Ukrainian in the book is really an incidental part. I grew up in a Ukrainian family, spoke Ukrainian for the first seven years of my life but from seven to seventeen, actually twenty-six, I really had very, minimal contact with the community. As far as I was concerned the community had turned it's back on three young boys. We had some painful experiences within the community and, as a result, it was very insignificant to us. Things would come up. My two brothers and I sang at this boys' home festival and we sang Ukrainian songs which our mother had taught us. We were proud to walk around the boys' home saying that we were Ukrainian although we had no inkling about what being Ukrainian was because we never went to school. The only sense of pride or roots we had were what came through my grandfather and my father about being Ukrainian. We were always proud of it but we had lost the language, knowledge of what the organizations were, and what religions there were. In the boys' home we ended up going to a Protestant-Presbyterian church and always speaking English.

S: There's a scene in the book you vividly

Hey (MR.) Malarek!

The True Story of a Street Kid Who Made It

describe where you and your brothers are forced to go to church for Ukrainian Easter. Your mother has brought red-dyed Easter eggs in her basket. After church, your family meets your mother's friend and, instead of exchanging pysanky with your mother, she turns to another woman and trades eggs. There is a strong sense of bitterness in that scene. Were you bitter? If so, are you still bitter?

M: I wasn't bitter for myself, I was bitter for my mother. I couldn't believe it. My mother is a very precious treasure to me and she was a woman who stood up and said 'I cannot take the beatings and the drinking and the carousing of these people,' and left her husband. In a way so many people back in the 50's would like to have dumped the garbage they were married to. I saw what was going on all over the place and I hear about it today all over the place. But they stay and

very unfair and very unfeeling, just callous. I point out that scene in the book because throughout it, no matter what age I am, as I'm writing it there are marked experiences that are etched on our minds and that was one of them.

How hurt my mother's face was when I saw that. If someone had walked by me, I couldn't have cared less. I thought these red eggs with the red dye were pretty neat. I found out later that anybody could do it.

S: You compliment that scene and others in the book with humour. The book is funny and yet the humour is quite natural which contributes to its easy reading. Were you conscious of

have focused in on the trauma and the anguish. That really is the main theme or one of the main things that comes out of the book. But there is a lot of fun, things you can laugh at. You can laugh in this book as well. A couple of people have told me that there were times where they just couldn't take it anymore and then you use this funny thing in there and you're wondering how the hell did he get involved.

I wrote the book not saying only that I've got this message, but you've got to tell a story. It's in the telling of the story that you hope your craftsmanship of trying to be an author or a writer will come out. If I was hooking that person back in, either way you can lose them if it's totally black, or if it's totally anecdotal or flippant. Most of the people who've read the book say that they couldn't put it down. To me, that's the biggest compliment. My compliments come from the people who I really want to reach with the book — the average people. I've got a really good review literary wise in the *Quill and Quire*, which is a literary magazine. I got my shittiest review in the *Globe and Mail* which is ironic. They run two excerpts for me and run free ads and the publisher and editor and everybody else is laudatory to the book. Some literary guy comes out and rakes me, but it's tradition with the *Globe*. I was told it was tradition. But the best compliments to me don't come from the critics, they come from people that I meet on the street or people that I know and say 'I just read the book and I couldn't put it down.' That, to me, is more important. Those are the people that I want to reach. I don't want some snoot-nosed critic. If I wanted to reach all the critics, I would have written a totally different book.

S: What has been the response of the child care professionals to the book? Will it change the system?

M: One of the major objectives or reasons behind me writing the book is to say that you people deal a lot with these kind of kids. You also are the people that have the most impact for the structure. Thousands and thousands of children have gone through the child welfare system and the child care industry, is what I call it, and have been destroyed by it, by people who are well intentioned but who come at it from middle class backgrounds not understanding where the kids come from — whether they're from various ethnic families, native families, whether they're from poverty. The social workers and the child care professionals overall come from middle class families with middle class ideals and values and can't understand where these kids are coming from.

Overall, the social workers and the child care professionals who have read this book have been very complimentary and very supportive about it. They've said that this is a

cont'd on page 22



Author-journalist Victor Malarek

they become down-trodden people, down-trodden women living with chauvinists and alcoholics who insult them and embarrass them. She left because she couldn't take certain things that were going on. Everyone turned their backs on her.

When we go back to the Ukrainian community for church one Easter and were living in abject poverty because my father is dying of cancer at this time, I didn't want to go to church. My two brothers didn't want to go. We didn't want to have any dealing with the Ukrainian community at this point. At my mother's pleading, we decided to go. I went. My mother dipped some eggs in red dye and we went. We brought a basket and had it blessed. Some people came over and started talking and boasting about how successful their sons were, so I lied about being some kind of biologist getting all these scholarships just to show them one up. But the thing that really incensed me was that they had these beautiful eggs, pysanky, they looked over at my mother's basket then walked a few paces away and traded their eggs never even offering her one. I was bitter about that for my mother. That, for me, I couldn't give a damn because I knew that those things don't mean anything to me at seventeen or sixteen. I just thought it was

incorporating this humour or did it come naturally?

M: Sometimes I can really be funny if I really want to be. I take life very seriously and many of my friends have said, 'You know Victor, you really have to step back and laugh.' Fortunately, I have friends like that that say to me, 'Okay, not everything is that serious.'

When I wrote one of the original drafts of the book it was so black that when my editor read it, he said 'You know, you obviously shouldn't be here today. You should've committed suicide.' I said, 'Why?' laughing. He said, 'Obviously nothing very funny ever happened to you in your entire life.' I said, 'No, I did all kinds of crazy things. Funny stuff.' He said, 'Why don't you put some in the book?' I said, 'This is a serious book.' And he said that, 'Yeah, and you're going to have people slicing their wrists just reading it.' I thought about it and decided that it did need comic relief. A lot of funny things happened in my life as a teenager. A lot of funny things will happen in a boy's home with 160 boys. Sometimes they may sound gruesome, but they were funny when I was there. I noticed that a lot of people, in interviews that I've done across the country and in the stories that have been written,



KGB FILE

Toronto — Well, it's finally happened. Young Ukrainian-Canadian boys and girls can now phone a number and allow themselves to be matched-up with a potential mate of the same ethnic origin.

The May 25 edition of *New Perspectives* (it figures) carried an advertisement for "Nadia's Dating and Matrimonial Club." At press time we were unable to establish contact with the service as no one answered the phone. But for those of you who are daring (and desperate) enough to call, the Toronto number is 766-6417. Who knows, maybe Nadia can reverse the assimilatory trend of inter-marriage currently plaguing the Ukrainian community by matching-up young Ukrainian doctors and lawyers with Ukrainian princesses-in-waiting!

Vancouver — KGB spies have learned that this year's SUSHK Congress will prove to be California-like in style and scope. Canada's playground city will host a delegation of Ukrainian Student/SUSHK types representing the entire spectrum of the country — promising fun in the sun. KGB has discovered the Congress Committee's Motto for the Congress: (something Mama would not be pleased with...) The SUSHK executive has leaked that Health and Welfare Canada has put a warning on this magnanimous event...Once you get there, you may never want to leave. Sounds enticing...So come to laid back Supernatural B.C.! KGB will see you there....

Toronto — Touted as *The social event of the season* (next to Malanka), U of T's Mariposa Belle boat cruise dry-docked for the better part of the evening this past May. Over one hundred and fifty of Toronto, Ottawa and Montreal's elite gathered to rub elbows and shoulders with U of T's old and new executive powerbrokers. Highlights of the evening included dancing under the stars in front of the Harbour Castle Hilton; a formidable buffet dinner; wild dance contest participants shimmying for Vodka and other assorted (or sordid) viles and a post-cruise soiree at the White House, home of Past-President M. Illyukyj. All in all, a night never to be forgotten — at least no one got seasick.....



photograph by Student

Ottawa — The recent Liberal Leadership Convention attracted an interesting crop of Ukrainian delegates from all parts of Canada! KGB caught up with Winnipeg NDP ??

Winnipeg — Ottawa officials will be pleased to note that Student has moved its operations elsewhere for the summer months. Thanks to a group of hard-working, dedicated individuals found in the recesses of Winnipeg's North End (made famous by Perogy Palace, et al.) Student is once again able to propagate its mass appeal out in the Wild, Wild, West. Unfortunately for our immediate readership in Ottawa, the 1800 mile long line of communication is just not the same. Cabinet Ministers and Parliamentarians will have to wait a little longer for their Student. And the Soviet Embassy will receive their copies through the mail. Hand deliveries will be a little hard this time...KGB wishes you happy reading!

Ottawa — One of the many people who came out of the Liberal Leadership Convention not smelling like a rose was Edmonton Mayor Laurence Decore.

Decore came under heavy fire from the Opposition Party and even his colleagues in the Liberal Party after abandoning Justice Minister and Liberal leadership candidate, Mark MacGuigan — the man he had endorsed from the beginning of the leadership race.

In front of almost 14,000 Liberals and the national media, Decore left the MacGuigan camp to join forces with the Turner team — just minutes before the results of the first ballot was announced. Predictably, Mr. MacGuigan was visibly shaken by Decore's sudden departure.

The following day in the House of Commons, P.C. Member of Parliament, Arnold Malone, blasted Decore for dropping MacGuigan like a hot potato.

Malone told the House that "commitment and loyalty were consumed by (Decore's) nervousness." He accused Decore of leaving MacGuigan "choking in the water" while climbing into a "new self-preservation suit."

As if to add insult to injury, Malone closed by adding that: "When Laurence (Decore) was elected mayor of Edmonton, some people thought they might be getting a polished apple for the West; sadly, all we got was Decore."

Ottawa — This KGB item is called, "Yuzyk Throws Cold Water on Vancouver SUSHK Congress."

And that's exactly what the honourable Senator did recently when he turned down a request from the 25th SUSHK Congress Committee for a letter of support to the Minister of Multiculturalism. According to Yuzyk's aide and confidant, Borys Sirskyj, the conference agenda looked too much like a "Liberal love-in" (possibly a reference to invited speakers, Sen. Jack Austin and Edmonton Mayor and Liberal power-broker, Laurence Decore).

In any event, SUSHK officials didn't lose any sleep over not receiving a letter of support from Yuzyk. So what if it's a "Liberal love-in." They say that politics breeds interesting bedfellows!

В якого біса?

Роман Ващук

О радуйся, душа, і веселіся! Втілення духу СУСКу, Володимир Коскович, навернувся на путь праведних! Уявіть собі, що він написав в останньому числі "Студента", "Мова — це носій культури, в дійсності, поняття мови і культури — нероздільні". З цього вінходить, як він пише, що нам українцям не можна забувати про важливість мови, і її ключеву роль в житті одиниці групи. Серпс, як згадано, від цього всього аж тъхкає. У світі концепцій і теорій, все на своєму місці.

На жаль, час від часу втручається в нашу мовну ідність дійсність. Візьмім, скажімо, факт, що українська мова зникає з домів канадських українців, які з кожним переписом населення щораз менше вживашають її між собою. Проте, як показують опитування в справі неофіційних мов, більшість із нас вважає, що українська мова, це Гарна Річ, і що наші діти (існуючі або майбутні) повинні її вивчати. Взагалі, як відохочіть, усі надія в школах, головно двомовних.

Саме за них іде сьогодні

боротьба. За українську мову в школах змагаються об'єднання батьків, Комітет розвитку української громади (UCDC) і, від довгих років, СУСК. Всіх їх об'єднує любов до української мови і факт, що жодна з цих організацій її сама не вживає. Та це, запевняють нас, дрібниця. Почекайте, мовляв, аж поки діти не закінчать двомовну програму. Вони заступлять нас, недосконаліхи, і знову почнуть українізувати українські установи і громаду взагалі. Весь тягар збереження мови перекинуто на школярів. Для нас, це дуже вигідно.

Можна бути заспокоївшіність, закінчити статтю, якби не кілька дразливих пінтан. По-перше: з ким це міногонадійне нове покоління міні-Шевченків мало б властиво говорити по-українському?

Вісімдесятирічним дідусям й бабусям? Самими собою? Перша група введові звідіде від нас, а з самих себе випускники двомовних шкіл скорше чи пізніше знудяться. Решта громади, тим часом, уже спокійно мовно засмілювалися. По-друге: чи в такім

оточенню взагалі можливо вивчити будь-яку мову настільки, щоб могти нею користуватися в щоденому житті? Тут нам у пригоді стає друга теорія двомовного шкільництва, що й можна б назвати "символістичною".

Ми з Вами, на жаль, були трохи наївними, і не здали собі справи з того, що важливим і не стільки знання мови, скільки процес вивчення її. Для української громади, мова мала б бути радше символом, який споє докуні етнічну групу, ніж оперативний засіб спілкування між людьми.

Мені здається, що ця мова-символ мусіла б, притріщинчі, стати музейною і стерильною, подібною за свою долею до латини, яка ретельно вивчається, але не вживается. Чи з такою мовою можливо буде нашій громаді зробити дійсно самобутній, вартісний вклад у загальноканадську культуру?

В теорії в Канаді всі культурні рівні, хоч у дійсності, переважають англо-американська і французька. Інші, включно з українською, присуджені на кольоритне фольклорне животиння, або

перейшовши на одну з офіційних мов, стають дещо екзотичним підрозділом або приміткою в історії англо-чі франкомовної літератури та театру. Ще найрівніший шанс існуєть у мистецтві й музиці, але й тут після втрати інших сфер культурного життя можна сподіватися занепаду.

Багато молодих канадських українців погодяться з Володимиром Косковичем, що дальше існування і розвиток української культури в Канаді є дуже побажане. Вони може навіть погодитися з тим, що мова і культура — нероздільні. Штука полягає тим, що треба переконати себе, що без власних, особистих зусил, наші успіхи будуть, у найкращому випадку, неповними. Активні підтримки для двомовних програм, та шкільництва взагалі, не досить, хоч і вона конечно потрібна. Всім тим, кому залежить на дальшому творчому існуванню нашої громади, треба перевіряти, наскільки вони самі стараються вживати українську мову. В іншому разі прийдеться придумати якусь переконливу відповідь на питання: "В якого біса вони вічно возяться з тою українською мовою?"

TALLEY'S FINALE

by Chrystyna Chudczak

Landford Wilson's Pulitzer prize-winning romantic comedy *Talley's Folly*, an episode in the life of two romantic souls caught in the complications of a country at war, closed recently after a brief run at the Bathurst St. Theatre in Toronto. The play, brought to life through the auspices of Berkley Productions, starred Lubomyr Mykytiuk as Matt Friedman and Deborah Kipp as Sally Talley.

After having been encouraged and offered tickets to view the production, I immediately assumed the worst. Live theatre in Canada has dwindled during the past several years and attempts to revive it have culminated in hollow efforts for the most part. Ventures into the risky theatre business by anyone, let alone Ukrainians, is a foray that deserves to be recognized. It is precisely that quality, the fact that several Ukrainians were a part of the production and administrative aspects of *Talley's Folly*, that gives this venture a unique twist. The play, an examination of the lives of two emotionally attached individuals during the 1940's, delves into the problems and paradoxes of life in the deep south. Mykytiuk as Matt Friedman, a European who's family was shattered by the ravages of war, is the comic who punctuates his confessions of love with anecdotes and witticisms. He is forever the embodiment of a man searching for his own identity at a time when many were losing theirs forever. Mykytiuk portrays Matt humanly, bringing life to a character in which anyone with a conceivable understanding of the East European personality can identify with. Schooled at the New York University School of the Arts, Lubomyr Mykytiuk has appeared in various theatre productions around Toronto and elsewhere. He is perhaps most known to Ukrainians in his role in *Paper Wheat* produced by the Saskatchewan 25th St. House Theatre.

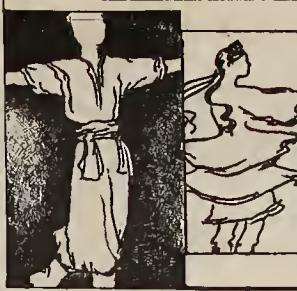
Sally Talley, as portrayed by Deborah Kipp, is the true compliment of Mykytiuk's Matt. Unable to face her true feelings for Matt, she masquerades and evades his questions and revelations. Kipp tends to use her body to express herself more, rather than relying on dialogue. On the other hand, Mykytiuk manages to utilize both the script

as well as his body to portray the, at times, bumbling Matt. Sally's character thaws as the play continues to develop. As the audience warms to her personality, she too becomes more likable.

Talley's Folly is a play that deserves more recognition. It is a play which plays on the emotions of its characters as well as the audience. It gives a chance for observers to reflect upon issues which are so prevalent today — the threat of war, violence, pressure of a rapid-moving society, the problem of complex human relations. Lack of public support through poor ticket sales contributed to *Talley's Folly*'s closing. Of the entire evening's production, my only main criticism was the theatre's size. Perhaps a much smaller setting would better suit this type of intimate production.

Canadian theatre had declined considerably during the past years for several reasons. Recent productions such as *Duddy*, a musical based on Mordecai Richler's book *Duddy Kravitz*, and *Talley's Folly* have folded. Investors are unlikely to take risks unless their investment virtually is guaranteed. Theatre-goers generally cannot afford to attend productions regularly — unless the plays are assuredly a hit. What it boils down to is that actors who are talented and deserving of choice parts are not receiving them because of lack of public and private support. What is refreshing to find is the willingness for someone to step forward and take a chance. When this group of entrepreneurs becomes one of our own in the Ukrainian community, who chances bringing and staging an off-Broadway play; and, when the leading actor is a Ukrainian-Canadian who has contributed to the community's development and, when the volunteers working behind the scenes are donating time and effort to ensure its success, then how can we not possibly support this kind of effort.

Talley's Folly was the precise moment for an expansionist phase of development in Canadian theatre. Unfortunately when we, as a community, can barely support the expanses of Ukrainian productions such as *Chysta Komedia*, then it is hypocritical to assume that *Talley's Folly* should be considered as 'nash' as *Chysta*. Ultimately, all semantics and themes aside, we choose to ignore our own.



Kolomeyka

by Oksana Stanowych

Winnipeg — Much has been written in the past years on the state of Ukrainian dance in Canada. This article is meant to serve as a brief summary of the attitudes and events that have led to the present condition of dance. For those of you who have not kept up with the Ukrainian dance scene over the past few years, hopefully this can bring you up to date. For those active in the dance community, here are a few thoughts about the direction of dance for the future.

When the first Ukrainian settlers arrived in Western Canada near the turn of the century, any dancing style was strictly transplanted from the regions of Western Ukraine the pioneers had come from and generally were activated spontaneously at a wedding or social gathering and were simply an honest display of exuberance and gaiety.

In the mid 1920's an individual named Vasyl Avramenko arrived in Canada and within a few years had firmly established the embryo of Ukrainian dance as a performing art in Canada. Avramenko's theory was to teach his version of Ukrainian dance to as many people as possible, and to have it performed before as many audiences as possible. Toward his goal, he made the routines very repetitious, making them easy to learn. His energetic, moral character won him the opportunity to exhibit his dance before very large, prestigious audiences. With Ukrainian dancing a very acceptable dance form at this time, performing companies began springing up in the late twenties generally under the guidance of Avramenko's protégés. This continued for some 25 years until after the war.

Dance became a valuable ambassador for the Ukrainian people in Canada and in the late 50's and early 60's, the Ukrainian organizations sponsored the establishment of major, non-profit dance groups based out of their halls. Groups such as *Chaika*, *Shumka*, and *Rusalka* came into being at this time.

Soon an entire structure had been laid down for the groups, including a set of instructors and assistants, a board of directors, and the formation of a junior group that would serve to rejuvenate any lost charges from the major performing ensemble.

Up to this point, generally the dance style varied little. If there was any preference for one group rather than the other, it had more to do with quality of execution rather than style.

Now, however, the new ensembles began to exercise their artistic license. How could the rapidly maturing audiences believe that the Cossacks before them were fierce warriors if the same basic steps as repeated for sixteen counts before after the eight routine as Avramenko would have had it? Combinations of steps within eight beat stanza began to replace a step that would have been otherwise repeated 8 times. Different groups used different approaches to staging dance, be it story-line, folk ballet etc...

By the mid 70's Ukrainian dancing was amongst the top performing arts in Canada, and an acceptable finale to even the most elegant affair.

Unfortunately, right on the heels of the sincere dance groups was the Ukrainian

"Kitsch" movement which spawned the groups that catered to the shopping mall crowd and whose main objective was making a quick dollar off the efforts of major ensembles. More detrimental than their performing was their teaching, and with the popularity of Ukrainian dance, the market certainly was vulnerable.

To try and stem this swelling tide, concerned dance enthusiasts began a frantic discourse in the form of workshops and the late 70's was an extremely exciting time in dance. The serious student of dance could, through the workshop environment, avoid the Ukrainian "Kitsch" fungus without having to conscript with one of the major groups. This led to the formation of dynamic new cabaret style groups, but unlike the flashy "Kuban Cossack-type" groups of the 60's, these new groups were more aware of what was authentic and also what was in poor taste.

The workshops within Ukraine, however, did create disadvantages. Many of the dances were either reproduced exactly as taught, step for step, or the changes made were not in keeping with the original theme of the dance. One way or the other the final product was something that made Canadian audiences somewhat uncomfortable.

The Ukrainian Canadian academic has been active in producing an art form that is truly vernacular. The artists, architects, and historians working on such projects as the Ukrainian Cultural Heritage Village in Alberta and now Solo Ukraina in Manitoba, are developing an honest representation of the Ukrainian presence in Canada.

Ukrainian dance has now experienced enough growth, cataloguing of historical prototypes, and created a place for itself in the arts community. Its time has now also come to evaluate its new direction.

The dichotomy of dance styles is encouraging to say the least. Whether groups are practising the folk ballet, the story-line, or the region-by-region representation, the major Ukrainian groups have certainly reached an admirable level of competence. The complacency that accompanies this success, however, has severely severed the healthy discourse of the 70's, something that is always necessary, but especially now when dance is in such a state of limbo.

While all the major ensembles propagate their brand of Ukrainian dance, now is the time for academics to begin work on proper training techniques and establishing a regulatory body on a broader basis. Certainly the recent revival of the basics at the grassroots level is a regression back in the right direction. This new chapter of our dance history is already on us and the young, sincere artists are looking for the necessary guidance to put their creativity on track.

It is important to retain the true folk culture alongside the Canadian Vernacular but to present the two as easily discernible and not melded together in an eclectic, confusing way. The direction to take in accomplishing this will require a re-opening of communication channels and willingness to sit down: artists, historians, audio-visual experts, choreographers and composers, together and openly discuss the start of art. It is our inevitable responsibility to the successful dance form of one of Canada's most visible minorities.

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LIBERAL LEADERSHIP CONVENTION

photography by C. Chudczak / M. Bacurkis



This page clockwise:

Hon. John Turner, Dnipro Dancers (Ottawa) in Turner parade; Doug Franks, MP-Sudbury & Jesse Flax, MP-Parkdale-Highpark, Hon. John Roberts, candidate; Iona Campagnolo, President Liberal Party of Canada. Hon. Eugene Whelan, candidate. Hon. Jean Chretien, candidate.



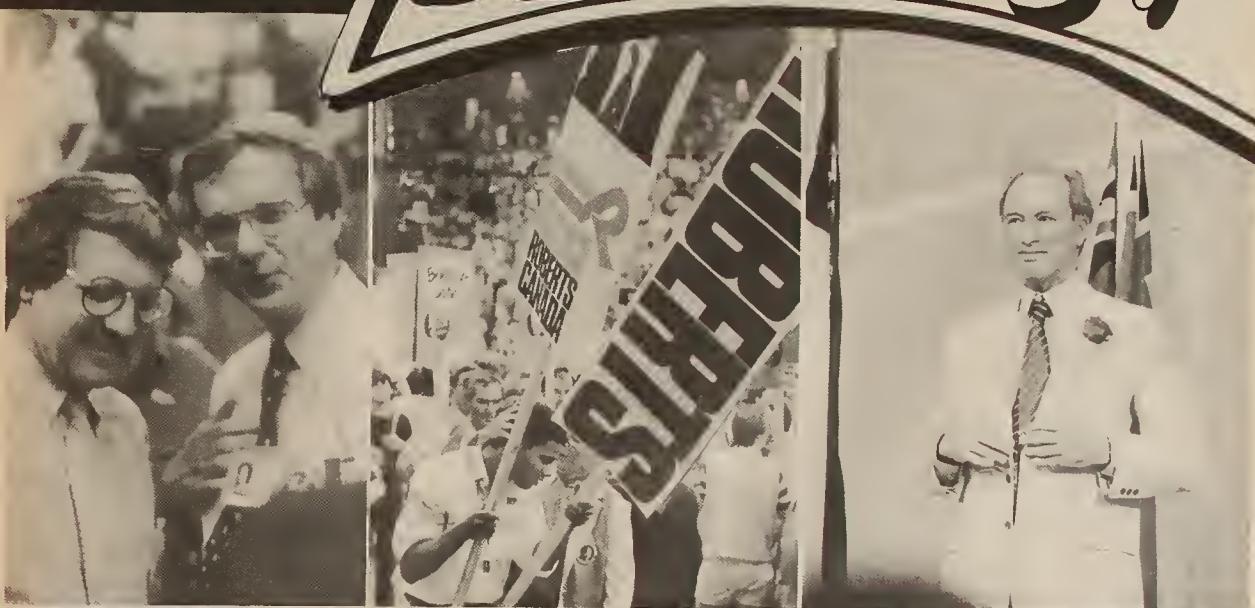
Following page clockwise:

Hon. Pierre Elliot Trudeau, Hon. Andre Ouellet, Hon. Don Johnston, candidate, Jean Chretien & wife in Chretien camp, Hon. John Munroe, candidate, Hon. Lloyd Axworthy, Minister of Transport and Edmonton Mayor Laurence Decore, Hon. John Turner & wife Gells.



NTION

Generation '84



Ethnic Caucus Ignored

by Mykhailo Bojurkiw

OTTAWA — Over 100 delegates and observers from the Liberal Leadership Convention gathered here at Carleton University on Thursday, June 14, 1984, to attend an unofficial caucus session on multiculturalism.

The meeting, held concurrently with the Leadership Convention, was organized by the Edmonton East Liberal Association and Mr. Jesse Flis, M.P. (Parkdale-High Park).

The meeting was chaired by Edmonton Mayor Laurence Decore and Mr. Pierre Deniger, M.P. (La Prairie). The purpose of the meeting was to provide convention delegates with a forum to discuss policy positions on multiculturalism.

Additionally, delegates were able to examine the various multiculturalism platforms of the seven Liberal leadership hopefuls.

The meeting marked the first time that a session on multiculturalism has been held at a Liberal leadership convention.

The meeting was opened by Mr. Al Lafolla, the Liberal candidate for the federal riding of Edmonton East.

Following a brief introduction, Mr. Pierre Deniger (a one-time Parliamentary Secretary for the Minister of Multiculturalism) explained the significance of the caucus session.

Mr. Decore continued the discussion by noting that, after over a decade of multiculturalism in Canada, the policy "still has a long way to go." He reminded delegates that Canada is not a bi-cultural nation; rather, it is a multicultural country.

Mr. Decore encouraged the delegates to discuss multi-culturalism with all of the leadership candidates. He urged delegates to seek a clear commitment from the

candidates to maintain the multiculturalism policy. He said that, among other things, the new Leader of the Party must increase the budget of the Multiculturalism Directorate and introduce a Multiculturalism Act with "teeth and substance."

During the meeting, two position papers were distributed by caucus officials. The papers outlined a host of proposals which could be implemented in the restructuring of Multiculturalism Canada—the federal agency which administers the Multiculturalism Program. In addition to injecting more funds into the program, the paper advocated an increase in the number of non-Anglophones and non-Francophones appointed to federal boards and crown corporations.

According to caucus organizers, invitations to attend the Multiculturalism Caucus were sent to all leadership candidates. The session failed to attract a single candidate however, leaving the delegates with no explanation of the candidates' position on multiculturalism.

However, Jean Chretien's caucus organizer promised delegates a separate ministry of multiculturalism – one of the demands outlined in the caucus position paper.

Later, caucus organizers told the media that the leadership candidates failed to show up at the meeting because it conflicted with a lively session on party reform attended by all seven leadership candidates.

The delegates at the meeting continued to hold discussions for over an hour. It was generally agreed that future sessions on multiculturalism should be scheduled at all upcoming Liberal Party policy conferences. In addition, it was proposed that the caucus organizers maintain the multiculturalism caucus through future mailings and meetings.



Liberal delegates gather for ethnic caucus at Carleton University in Ottawa.

photograph by V. Koskovych

NFB Harvests Film

by Wolodymyr Lewyckyj

The National Film Board (NFB) of Canada has become involved in the making of *Harvest of Despair*, a one-hour film documentary on the 1932-33 Famine in Ukraine currently in the post-production stage in Montreal.

The NFB is providing over \$20,000 worth of laboratory services that are still needed to bring the 16 mm. color film to completion.

The film is scheduled to premiere in Toronto this September, after almost one and one-half years in the making. The total cost of the film is estimated at \$150,000.

A preliminary rough cut of the film was screened for the delegates at the Fourth World Congress of Free Ukrainians in Toronto last December, but since then it has undergone a thorough restructuring.

Begun in May 1983

The making of a film on the Famine, which claimed an estimated 4 to 6 million lives, had been on the minds of several groups and individuals in Canada for years, but the staggering expense of such a project had always frustrated its realization.

Finally, the Ukrainian Famine Research Committee of Toronto, headed by Wasyl Janischewskyj, took the plunge early in 1983 and hired director and editor Yurij Luhovy and researcher-writer Marco Carynyk to start planning the film's budget and production schedule.

Oleg Rumak, who had already produced a segment on the Famine entitled "No Birds Sang" for CBC's public affairs program *The Fifth Estate*, was also involved in the film's initial stages.

Eventually, Slawko Nowytski of Minneapolis was engaged as director, and the grueling working life of an editing crew began in earnest in a small, equipment-crammed room on the fourth floor of Toronto's St. Vladimir Institute.

Harvest of Despair thus brings together two of the leading figures in North American Ukrainian cinema. Nowytski has directed numerous films on Ukrainian themes, among the *Helm of Destiny* and *Reflections of the Past*, and Luhovy, a feature-film editor, is known for his documentary Ukrainians in Quebec and recent Canadian film *Ups and Downs*.

Rare archival footage

A large portion of the film consists of rare archival footage located in the film archives of Europe, the U.S., and Canada. There was a lot of it.

"It was not unusual to work sixteen-hour days, including weekends," says Yurij Luh-

ovy, relaxing in his Montreal home with Filomena the cat. "During July and August I edited from nine in the morning till five in the evening, and then I would screen archive materials till past midnight."

"To truly appreciate what went into just choosing the appropriate footage from the 30s and 40s, I viewed over one million, five hundred thousand feet of film in a period of only two months."

At the same time, fresh footage of interviews with Famine survivors, witnesses, journalists, diplomats and scholars was being sent in by filming crews from all over the continent. And Marco Carynyk and Yurij Darevych were doing some research in libraries and private collections.

"We worked at a very intense and concentrated pace," Luhovy says. "Walter Krasilowez, my assistant, did tremendous work, keeping up with the long, tiring hours."

Deadline postponed

The deadline for the film's completion was first set for the Fourth World Congress, to coincide with the marking of the 50th anniversary of the Famine. This was postponed, however, when it became clear that more time was needed if a top-quality film were to be produced.

Instead, the screening of the rough cut gave the delegates a chance to voice their opinion on the film, and their suggestions and critical comments guided the film's subsequent restructuring.

In January, representatives of the NFB viewed the documentary, liked what they saw, and offered to help.

"Of course, Toronto is very pleased to be working in collaboration with them," Luhovy says.

Harvest of Despair is narrated by Canadian actors Jon Granik, Ivan Karasevich, and Eric Peterson. Peter Blow was the narration writer as well as the story consultant. Transcriptions of all the interviews were done by Olenka Demianchuk.

Some original score was composed by Zenon Lawryshyn. Orest Subtelny of Toronto's York University is the film's historical advisor.

Financial backing for the film came from the Taras Shevchenko Foundation in Winnipeg and from the wider community. Montreal and Winnipeg premieres of the film are also planned for this fall.

The Ukrainian Famine Research Committee of Toronto is under the aegis of the Ukrainian Canadian Committee. All requests regarding advance purchase of the film should be directed to UFRC of Toronto, *Harvest of Despair*, Prof. W. Janischewskyj, 620 Spadina Avenue, Toronto MSS 2H4.

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Lament for Revolution

by Dave Lupul

During the 1960s and early 1970s students confidently believed that their "new generation", if only given the chance, could abolish the social scourges of mankind: war, poverty, social injustice — no evil was too great to be conquered by the 1960s ideals of peace and love. It was an era of virtually full employment, jobs for university graduates were plentiful and campuses were centers of intense discussion about major political and social issues.

It was in this atmosphere of social and political activism that the rapid growth in membership in the Ukrainian Canadian Students' Union took place during the years 1968-75. Despite the sometimes naive optimism of that period — which in its most extreme form assumed that the world's problems would be solved if we all just loved one another — it was a much more hopeful world than the one which confronts today's students with high unemployment, increasing violence in the streets, the proliferation of war and the threat of nuclear holocaust.

Since 1975 times have changed dramatically. The spirit of community activism and commitment to social and political ideals has declined, particularly among students. Symptom of the new "reality" is an increased pursuit of purely egocentric, self-conservatism, which stresses subordination to authority and the powerful, as well as the worship of the ideals of "free enterprise" (which in practice means the domination of society by corporate interests which do not wish to be hampered in their actions by democratic rules and regulations — hence the current fad of deregulation). By the way-side have gone those ideals which neo-conservatives oppose: social equality, widely distributed personal freedom (hence the Liberal government's bill setting up a civilian

security service with broad powers), and the protection of minorities and the poor.

It is no longer just the ideologues like Barbara Amiel who are promoting neo-conservative ideas in Canada. Important segments of the Liberal and Conservative parties, including John Turner and Brian Mulroney, have resolved to implement policies which will promote corporate business interests at the expense of social equality, the environment, and the average Canadian, the unemployed, or the poor.

It is time to rekindle some of that political and social activism in students which was the driving force within our Ukrainian student organizations during the 60s and 70s. We need to make students more aware of what is really happening in our society and who is exercising power at the expense of whom. We need to question our political leaders as to why there are so few jobs for the young, while many corporations are making substantial profits and yet refuse to hire more workers. A lack of social awareness will only help those who wish to increase their control over our lives.

For those who are skeptical about the threat to our liberties from the current push for neo-conservatism and economic restraint, I'll leave you with this statement from a Canadian bank executive, quoted from The Financial Post, January 5, 1980:

Canada either gets inflation under control, breaks the spiral, or inflation breaks us. Inflation erodes society. It's jeopardizing investment, threatening exports. Unemployment will soar. At that point the economy either collapses, or the politicians impose controls, restrict individual liberties.

Obviously, in this view, we suffer from an excess of democracy which is in need of restraint. Welcome to 1984!

MULTICULTURALISM

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Mr. Epp delivered a few remarks at the conclusion of the session. He said that the federal government should play a leading role in promoting the integration of multicultural teaching into the daily curriculum of the public school system.

At noon, a lunch was provided for the participants. Key note speakers at the luncheon included Ms. Janis Johnson (National Director - P.C. Party of Canada) and Mr. Murta. In her remarks, Ms. Johnson noted that the P.C. Party was the first federal political party to appoint a national director for multiculturalism. She described her Icelandic background and underlined her party's commitment to multiculturalism.

Following Ms. Johnson's remarks, Mr. Murta spoke about the multiculturalism policy of the P.C. Party. He pledged that his party would increase the number of minorities in the federal public service and on the boards of federal crown corporations (currently members of the non-English, non-French groups receive only 7 per cent of the appointments to federal boards and tribunals). He added that his government would work towards establishing equal opportunities for immigrant women and for visible minorities.

The afternoon featured five workshops. Workshop topics for the afternoon included: media and communication, cultural affairs, immigration, entrepreneurship and small business, and the Ministry of Multiculturalism.

The Workshop on the Ministry of Multiculturalism was chaired by Sen. Paul Yuzyk and introduced by Mr. Murta.

In his introductory remarks, Mr. Murta described the present structure of the Multiculturalism Directorate. He outlined three possible options for the government to follow: 1) maintaining the present structure of the Directorate; 2) introducing an expanded Directorate; or 3) re-structure government services into a new "Super Ministry."

Following his introduction, participants presented their opinions on the three options. A majority of the speakers seemed to favour the latter opinion - the creation of an independent and expanded Ministry of Multiculturalism which would have its own Minister, Deputy Minister and Assistant Deputy Minister.

One participant questioned Mr. Murta on the budget of the Multiculturalism Directorate. Mr. Murta said that if he were Minister of Multiculturalism, he would automatically increase the current \$20 million budget by fifty per cent.

Another participant scolded the P.C. Party for the apparent lack of ethnocultural members on the executives and memberships of P.C. federal riding associations. A representative of the Korean community proclaimed his cynicism by noting that the conference was being held very close to a federal election.

One of the more interesting and provocative observations was made by Mr. Gregorovich of Toronto. He noted that "there exists an inside opposition to multiculturalism by people within the

Multiculturalism Directorate." He added that he hopes Mr. Murta will replace these bureaucrats with people who are sensitive to the concerns of minority groups.

The afternoon concluded with a general plenary session for all delegates. During this session, representatives from each workshop presented minutes from the discussions that took place.

During the latter part of the final plenary, an ad-hoc youth caucus, initiated by SUSK representatives Mykhailo Boiciuk and Chrystyna Chudczak, presented a position paper on the participation of youth in multicultural society. The youth delegates at the conference scoured the conference organizers for the lack of youth participants in the conference (most of the delegates appeared to be "established professionals with graying hair") and for the absence of youth topics in the conference agenda. The position paper was read to the conference president by SUSK's Executive Vice-President, Chrystyna Chudczak.

The conference concluded on Saturday evening with a banquet featuring Brian and Mila Mulroney as guests of honour. Mr. Mulroney delivered a major policy speech on multiculturalism to the banquet audience. Over 1000 people attended the banquet. Banquet organizers ensured that a Conservative M.P. was seated at every table to chat and dine with guests. Later in the evening, Mr. Mulroney roamed through the banquet hall and shook hands with most of the participants.

Following the conference, many Liberal M.P.'s appeared to be caught off guard when news of the conference was reported by the national media. The Liberal party has traditionally attracted the "ethnic vote," and the Conservative's successful play for the ethnic vote during the conference left more than one Liberal M.P. red-faced. (Sources on the Hill have indicated that Multiculturalism Minister, David Collenette, was un-phased by the P.C.'s come-on to the ethnocultural communities).

It is abundantly clear that the impending federal election will provide for a colourful and unprecedented fight in the predominantly ethnic ridings - particularly Toronto - where all three major political parties are sure to woo ethnocultural communities with promises of more appointments, more jobs and more money. To date, the P.C. Party has placed full-page ads promoting Brian Mulroney in a number of ethnocultural newspapers.

In the final analysis, the P.C. multiculturalism conference provided very little in policy pronouncements. Much of the Conservative multiculturalism policy lacks specifics and seems to be a blue-print of proposals put forth by the Liberals. But to the average conference-goer, it was probably comforting to hear the leader of the party announce that multiculturalism ranks as one of his highest priorities.

After the smoke clears from the election, it will be interesting to see whether the governing party will deliver the goods promised - since both the Liberals and the Conservatives seem to be making the same promises to the same ethnocultural groups.

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"The phrase 'Chysta Kommedia' is a catch-all, widely used throughout the Ukrainian-Canadian Community in times of celebration or despair, to mean 'that's life'. Directly translated, 'Chysta Kommedia' means 'Pure Comedy'."

— Andrey Tarasiuk

JU2TA

KOMMEDIA

Founded in 1983 by artistic director Andrey Tarasiuk and general manager Georgia Green, Chysta Productions, a new professional theatre company based in Toronto has just completed a successful run of its premiere production, *Just a Kommedia*. Kommedia is a comedy revue about growing up Ukrainian. It stars Luba Goy, Mimi Kuzyk, Wally Michaels, Joan Karasevich, George Kleleby, Walter Teres, and Len Doncheff.

Student correspondent Mykhailo Bociurkiw recently had an opportunity in Toronto to speak with director Tarasiuk about the revue and about the current state of Ukrainian theatre in Canada.

S: Where did the phrase 'Chysta Kommedia' come from?

T: In my terms it simply means the best of times and the worst of times. I think that it's an idiomatic expression that really qualifies the Ukrainian sensibility. There's an underlying sense of humour and strength in that particular phrase, and in situations that it's been used. Literally, in a sense that somebody wins a million dollars, or that their house burns down and the car gets smashed or their house gets broken into, that sort of thing. I think in that respect the play captures the spirit of that phrase, the strength we have as a community, and in that humour, resiliency in any given situation.

S: Describe your theatre company. Whose idea was it to get it started?

T: Chysta Kommedia started a little over two years ago. It was an idea that came to me and I had given some thought to it before approaching a number of key players. Once the idea was sort of resolved, as to why I should continue with this, I then turned to Luba Goy, Joan Karasevich, Mimi Kuzyk, George Kleleby and Lubomyr Mykytiuk, who was part of the original company over two years ago, and we worked together as a unit. There were six of us for two weeks off and on in the evenings just to exchange ideas, stories, histories, that sort of thing. I left it alone for a number of months, assessed our work and decided it really needed a writer. Originally the intent was more as skits developed by the company on its own. I decided against that because I thought the company was just too experienced not to work under the kind of structure that they were used to, myself included, in a professional situation. I spent a few months in locating a writer that was suitable to the project and then taking from there — financing, organizing the readings held in St. Vladimir's last October 1983 and starting full production in May of 84, including finding people simply who are good at what they do, regardless of background. So I've got a writer that's in fact of Polish background which is wonderful, because of what happened with us as a group alone, we just internalized. First and foremost, I wanted the piece to be accessible to a general public reflecting our situation out there, rather than internalizing it for ourselves as we do over and over again. Choosing a writer of non-Ukrainian descent was really important. We have a writer who's not Ukrainian, but of a background

that essentially is very similar to ours as far as the experience goes, a first, second or third generation. She's a second generation Pole in this country. We have a designer — Natalka Husar, who's like a Ukrainian, Andy Warhol, along with Bill Layton who's a very experienced theatre designer but who grew up in Edmonton within the Ukrainian community. They have an affinity towards the work and have great imaginations. One must choose and select people that are absolutely appropriate to the piece, who are first and foremost very good at what they do. In the staging we had six Ukrainians and one non-Ukrainian actor, Ian Doncheff is a Macedonian, and is someone who is totally in line with our problems. It reflects through the visible minority. I should, by the end of this run in Toronto, be able to take this piece and do it totally with a non-Ukrainian cast. And that's what I'm working on. It should be able to be played by any good actor. I'm pleased with that. I feel at this state that it has that built into it already.

separation and divorce, and the church. So we took seven events or landmark occasions, and were able to grab quickly, almost in story book fashion, and present in the course of over twenty years those events which bring in our own particular colours that are as Ukrainians around us at those religious and festive holidays.

S: So you've decided to portray the Ukrainian-Canadian experience. How would you say that experience is unique, or of interest to others?

T: In a very quick illustration the piece goes very quickly through language retention, intercultural marriage — the terrible conflict of interest when you fall in love with someone else. It does isolate certain key issues I think are relevant and act as an overview for all communities at large. That includes the French community and the English community. The English community is the same as ours, in a sense. I don't think that we are any different. Whether by status, the tenth generation Anglo-Saxon who's been entrenched here for a hundred years marrying

T: It's interesting. My parents were not born here. I would try and explain to them my concerns as a Canadian born here of Ukrainian descent. They would always turn to me and say, "You don't have any problems. What problems? You have everything here." I would try and explain to them things like language retention, and reflecting my own concerns in work. I've been doing new work in Toronto, on the Anglo-Saxon or the French experience. Professionally the concerns are hard to explain. More than anything else, the immigrants, have a sense of "The best and worst of times" for their children. I feel the piece is vibrant. We take our own particular real colours, geometrics, and designs to get a whole new perspective to it, which is our own, not theirs. It's the only way to communicate those concerns and problems to our parents, to do it in an illustrative fashion with humour, with music and let them settle it. I think to get to understand their children better.

I'm excited because there are students coming in for two matinees from Ridna Shkolas around Toronto. It'll be wonderful to have those seven, eight year old children in here because of the dynamics of the set. A five year old child should be able to follow the piece as well as her grandparents. I'm really excited about having children involved. I never had this as a child. I would be taken to Peter Pan. For me this is as refreshing and part of my criteria as a child, I wish I could've had that. There's a richness and there are points made that allow the immigrants to understand their children better. There's information for children to understand what they have. The set looks like a storybook cutout. It's a child's world and they easily interpret that in their own sensibility and I think that they'll have a clear understanding, as clear an understanding as an adult will, of what's going on.

S: Do you receive funding from the Province?

T: I think that from the funding point of view it's been a real eye opener. In this piece where I'm producing and directing it's a responsibility that I'm accustomed to. But I've produced more complex involved pieces for well over a hundred thousand dollars up to a half a million dollars.

This piece requires a division of funding sources — a third from governmental Federal/Provincial and City level — Toronto; a third from whatever I can find on a corporate level or private sector and a third from revenue. Now I'm looking at a break even situation here and working hard towards it and there's a good chance that I may be obliged to somewhat of a debt afterwards. But that's my concern.

With this piece, I've been asked on more than one occasion, 'Where is the contribution coming from in the Ukrainian community?' Here's this Federal Government money coming in here's the Provincial, here's the city. You've got the Jewish community directly involved in it, you've got Northern Telecom. You've got the private sector involved, none of which is Ukrainian. Where is the Ukrainian community? And I don't have an answer. I find that difficult, although I'm accustomed to it and I think it's a fact that has to be dealt with. The performing arts community is a voice, a vocal voice that's understood everywhere else. It's power and potential in the performing arts in Literature, Music, Dance, it's an expression and reflection of an individual's interpretation at his best of society's concerns. People like Natalka Husar to do it, people like Luba Goy to do it. Kurelek has done it. You find yourself really without a home. In that sense, the Ukrainian community has got to understand the power of and richness of the sophisticated talent they have now and how



photograph by Chysta Productions l. to r. Mini Kuzyk, Luba Goy, Joan Karasevich

S: Tell us more about the play.

T: It goes back two years ago. It was essentially set up as an almost skit/sketches series. As it turned out over the process, it follows the lives of four children. Boris and Natalka Dutysyn are brother and sister; Daria Karpiak, who's the best girl friend to Natalka, and Kenny Kruchkowsky who's the friend to Boris Dutysyn and the parents to Boris and Natalka, Anna and Oleh Dutysyn. It follows the lives of those four children who were born in Canada, first generation, over the course of twenty years, from the ages of about 12 to around 30 years. The parent situation is that Anna was born here in Canada marrying Oleh, who came from the old country in the late forties. So it's a mixed marriage in a sense and that presents all the difficult problems within the Ukrainian community; then seeing the children growing up and going through camp and dancing, everything we are accustomed to as children and isolating and illustrating that. The only way we could do that over ninety minutes was to select the key events that our lives revolve around, which are Malanka, Rizvo, a wedding, and as it turns out a

into and/or a son selecting a Phillipino as a bride, or whether it's a Ukrainian here selecting a woman of German background or something. I think we all have the same problems. I don't see it any other way. I didn't as a child. I just accepted the riches that I had and I never felt that dilemma or schizophrenia about that hyphen syndrome; I keep saying 'Ukrainian-Canadian'. I never went through a problem with that. I found it no different for myself in understanding my particular problems. I could understand, in retrospect, everyone else's. It's just a matter of switching English to Ukrainian, French to English to anything. When it comes down to human relations and communications it's the same thing. Marriage, love, whatever, given your background has its own particularities and idiosyncrasies that one simply has to deal with. I think that the play deals with that in a quick and illustrative fashion. We don't present the answers. We simply reflect those particular concerns and I don't think it's our job to have the answers in that respect.

S: How does the Ukrainian community react to the revue?



RET SENDS YA

REVIEW
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REVIEW

by Gregory Hamara

The rites of passage into mainstream Canadian society have never been easy for young Ukrainians. 'Freedom,' as it were, had its price: Sunday doubleheaders at mass and youth club meetings; Tuesday afternoon accordion lessons; Thursday evenings choir practice; Friday night Ukrainian school. Come Sunday the cycle repeated itself.

To be sure, the cauldron of cultural immersion wasn't always greeted with doom and gloom. Zabavas, weddings and an annual Melanka served to lighten the load. Christmas carolling was a frosty hit. And the mandatory three week enlistment in summer church camp? A leader among love-hate events.

In response to this, at some point along the pathway to Ukrainian-style bliss, one question — usually posed as the youngster was shepherded to dance practice in preparation for a Taras Shevchenko Memorial concert — stood out above all others:

Why?

Because, to paraphrase Oleh Dutysyn, the crusty but lovable father in Andrej Tarasiuk's satirical production, *Just A Komedie*, if those godless Soviets won't give us the freedom to express ourselves over there, then dammit, we'll do it over here. And, he insists, to ensure the link doesn't lapse, we're going to start with our siblings.

To Dutysyn's (Played by Len Doncheff) apparent grief, he discovers the chain is only as strong as its weakest link.

With moderation assisting from his

Canadian-born wife Anna (Joan Karasevich), Dutysyn, the 'DP,' applies a cultural headlock on his kids — with results to which many in the St. Vladimir Institute theatre audience could intimately (painfully?) relate. Dutysyn's daughter, Natalka, (Mimi Kusyk) hunts down and captures the 'Ukrainian Prince' of her dreams, Kenny Crutchkowsky (George Kelebay) and all proceeds swimmingly until Natalka discovers the road to happiness need not be asphalted in shades of blue and yellow. Dutysyn's son, Boris, (Wally Michaels) rejects the steamroller altogether, eschews his father's idea of stability (a Ukrainian wife, a Mississauga home and a budding law career) to pursue a stage career.

Insensitively, the Dutysyn family tale is woven into the play's larger setting: a concert at the 'U-Know-Who' Community hall. At

different moments, Tarasiuk and playwright, Niki Rylski, shift settings to, among other spots, a youth camp, the family kitchen and Queen's Park. But to anchor the production — and to ensure a steady diet of comic relief — they rely on the proverbial church basement.

The choice is splendid, especially for those in the audience who recall (and in some cases, perpetuate) concerts as a convenient — and, yes, often tacky — forum for the community to gather and trumpet its collective being.

In its light, off-beat manner, *Just A Komedie* reveals, at times starkly, the inherent difficulties

in maintaining a relevant Ukrainian cultural presence in late 20th-century Canada. Its double-punch — a parody on a Ukrainian concert and the cross-cultural insecurities felt by many Canadians of Ukrainian ancestry — challenges progressive Ukrainian-Canadians to develop a meaningful synthesis of what it is to be both Canadian and Ukrainian in the nuclear age.

Theatrically, that synthesis may well begin with Tarasiuk's offerings. Helped along by a talented cast, he's created a sterling example of theatre capable of shattering the self-imposed barriers which have, for too long, stifled the broadest expression of Ukrainian culture in this country. As the *Globe and Mail* accurately pointed out in its review, *Just A Komedie* provides ample evidence that Ukrainians can actually crack grins and tell jokes that will be appreciated by Canadians outside the ghetto.

To its credit, *Just A Komedie* ventures into territory previously declared off-limits by other Ukrainian producers. Its portrayal of Oleh Dutysyn as the stubborn 'DP' attempting to re-live an era even he knows can never be transferred to the New World, probably ruffled the sensitivities of more than a handful of real-life 'DPs.' It is doubtful whether Ukrainian theatre has ever dealt as honestly with the anxiety felt by the generation of Second World War political refugees. Although far from flattering at times, it's a portrayal whose time was long overdue.

Indeed, the imaginative, almost surreal use of over-sized, cardboard cut-outs depicting dance partners at a Ukrainian wedding and the on-stage presence of urinals around which Kenny and Boris debate the relative merits of dating Ukrainian women, are bold examples of props which the producers of *Just A Komedie* prove can work as effectively in Ukrainian theatre as they can in 'mainstream' theatre. In themselves, these props don't deserve extra mention; for Ukrainian theatre in Canada, they're revolutionary.

Luba Goy, in the role of Daria Cariplak, Natalka's confidante who, more than any other character in *Just A Komedie*, wrestles with cultural identification, is magnificent. Her recitation, 'What In A Name?' — a plea to her mother to understand why she's chosen to name her son after a Jewish-American folksinger, Dylan — strikes at the heart of the play. Alternatively humorous and reflective, the recitation symbolizes the struggle felt by many second, third and fourth generation Ukrainian-Canadians searching to accommodate their ancestral roots with their economic and social participation in contemporary Canadian society.

For some, the struggle doesn't come easily, and probably never will. *Just A Komedie* — far from begins 'just' a comedy — elevates and broadens the dimensions of that undertaking.

it's already served and reflected their community responsibly and passionately. They have got to understand the support and contribution they have towards those individuals or organizations. It's very, very important. It doesn't hold well for us when we are viewed by our peer groups as a community that's vibrant and bursting with talent but it goes down to the ultimate dollar. The arts doesn't pay our talent. You have actors working fourteen hour days for \$180.00 a week. Who know there's no money and it's done for a very different reason. I'm going to keep spelling this loudly and clearly because it affects everything. It affected this project and the community has to deal with this concern rather than turn to that talent whenever they need their services. We are always looked at to appear or direct or to act. We are always turned to and it's time for it to be reciprocated. It's very important and the community has to start acting responsibly because our resources are running very dry as far as funding goes from the government. It's competitive and those sources are turning to us and saying 'We've been behind you in every which way for the last five years and I think it's time you turned to your parents', in effect.

S: So you look favourably on something like the Ukrainian Canadian Committee setting up a fund for the performing arts.

T: I think that the Ukrainian Canadian Committee has a section there, though I don't know the dynamics of the Taras Shevchenko Foundation, in its legal sense, but that area should be tackled like a Ukrainian Canada Council. I think there should be representatives from the arts community that have already established themselves to sit on the council of the foundation. I think we have the professionals and the experience and the know-how in other professions —

legal, administrative professions to sit and really structure that for the arts, and for the other concerns including social services. It should really be tackled in view of the times. It's very difficult for me to approach the foundation and to be turned down on the criteria 'You do it and we'll see it and if we approve we'll come in on it.' The point is we don't have plays written about us — they have to be created. It's a long, involved process which takes time, money and organization. We have the talent to do it. We're willing to drop major contracts in film and television because this is essentially something from the heart with no resources to turn to. It's not fair to turn around and say 'Show us'. I understand the attitude and fear behind it but theatre can be made alive by people who know what that process involves. We have that equipment to deal with the proposal — as with Chysta, and feel comfortable and confident with it.

S: I understand that after the Toronto run there will be a tour. Could you give us some details about this tour?

T: Winnipeg is definitely on the hit list. For many reasons, it's one city that's dear to this company if only for that fact that it's my home city, it's Mimi Kusyk's home city and Joan Karasevich's home city. Half the cast and company calls Winnipeg their home. Somehow, the generosity of the piece to me is a result of the acting company having an axis in Winnipeg. There is a sense of the family — even in rehearsal period. It's coming home. We've been approached and we should be there in late September. There are plans in 1985 for an extensive tour that would take us through Edmonton, Saskatoon, Calgary, Regina, Ottawa, Montreal, Winnipeg and four outlying regions outside of Toronto — Sudbury, Thunder Bay, Hamilton and St. Catharines. We are being encouraged by the Ontario Arts Council and various agencies who've followed this piece through. They feel that with this company and the professional expertise behind it, it has the chance of representing the Ukrainian community in a fresh and sophisticated way.

which attracted capacity audiences during its final week — Pressure increased on Chysta Productions to put the show on wheels for destinations across Canada.

According to just A's director, Andrej Tarasiuk, the company has tentatively booked a limited run for Winnipeg in mid-September. It could be the last time the show is performed by its original cast.

"I'd love to take the show on an extended road tour with the east, I'm very loyal to the original members," he said.

"But Luba (Goy) is busy with her CBC things, and Mimi (Kusyk) probably won't be around so we'll have to evaluate things after September. Right now we're trying to work on scheduling."

That scheduling involves a possible Canad-

USA tour for the spring of 1985, a tour which almost certainly would involve cost changes. Tarasiuk said plans tentatively call for a seven-city tour, five sites in Canada and two others in the States.

Touring, Tarasiuk said, will be a good test of just A's appeal to Ukrainian-Canadians of all stripes. Instead, Tarasiuk is eager to judge audience appeal in centres like Edmonton and Winnipeg against the generally positive response accorded the production during its Toronto engagement.

"Touring those cities (Winnipeg, et al) will be a good test of the piece. The Ukrainians there have been around longer; their perceptions of what it is to be Ukrainian is probably different (than in Toronto)," he said.

Tarasiuk encountered patches of resistance to

just A Komedie from a scattering of Ukrainians in Toronto. The hostess of the Ukrainian show on multilingual radio station, CHIN, took to the airwaves to denounce the production for the manner in which it allegedly portrays Ukrainians and a handful of anonymous letters, critical of the show, were received by Tarasiuk and some cast members.

Unperturbed, Tarasiuk was pleased the show was capable of evoking positive and negative responses.

"Just A reflects the problems associated with any minority group, not just Ukrainians. It deals with issues like language and intermarriage, issues which some people have a hard time dealing with. If they do deal with them, then they'd rather do so privately, not publicly."

Wherefore just a Komedie?

by Gregory Hamara

Following a successful 19-day run at Toronto's St. Vladimir Institute theatre a run which reportedly broke even in the ledger books and

Chysta
Productions

Varenyky Don't Make Political Menu or Ukrainians Miss Liberal Mark

by Mike Maryn

Recently I had the pleasure and privilege of participating in the leadership convention of the Liberal party of Canada. Of the some 3,500 persons attending there was an absence of members from the Ukrainian Canadian community. In all, voting delegates of Ukrainian descent numbered no more than 35 providing a sad statement for a people who assert that their rights in Canada must be recognized on an equal footing with other groups in this multicultural society. On a proportional basis Ukrainian Canadians were short of proper representation by about 100 persons, most noticeably by Ukrainian Canadian female delegates.

Poor representation on our part was not limited to delegates. Members of the Ukrainian press were probably off getting the scoop on some church hasement speech. To be fair, there were representatives from Ukrainian Echo, Oko and Moloda Ukraina, besides of course, a good representation from Student. The point is this: leadership conventions, of whatever party, are an important event. What is decided at these meetings determine the future course of action of a party and, possibly, of the country itself. We often whine about not getting a fair shake in Canada, but how often are we willing to do the shaking?

Perhaps the reason for poor Ukrainian Canadian participation in mainstream

Canadian life is our marked disinterest involving ourselves in the day to day workings of important non-Ukrainian organizations. The Liberal party is a case in point. As is the inevitable, we expect that politicians and others will seriously listen to our concerns on our whim. If we are so naive as to believe that our needs will be delivered to us on a silver platter by whatever level of government then we are truly not deserving of more than the occasional platitude lauded upon us during election years.

The first serious question that any politician will put to you is "how many are you", i.e. what am I going to get from you. Without numbers, regardless of how well thought out your policy position is, you don't stand a chance of attaining your goals. Perhaps a good example for us to follow is the Native Indian lobby. Consolidating their interests and ensuring that they were well represented at the Liberal convention, the aboriginal peoples were organized well enough that each leadership candidate made certain that he had an opportunity to address them on the issues that they were concerned with. A relatively small group successfully reached out beyond its own community and ensured that the next leader of the Liberal party was aware of its concerns while extracting certain assurances from him.

A question which has bothered me for some time is why we, a large ethno-cultural

group in Canada, do not more effectively influence government. The best answer that I've received from a friend who co-chaired the B.C. Turner campaign. She said that it was her experience, having grown-up in Edmonton, that Ukrainians were by and large ethno-centric, suspicious of anyone from the outside and too narcissistic to believe that problems of an extra-Ukrainian nature merited attention. Yes, there was the odd exception, but it was for this reason that Ukrainian interests have never been taken too seriously. On the chance occasion that Ukrainian Canadians are elected to Parliament or to provincial legislatures they often make the fatal mistake of identifying their interests as solely lying with Ukraine. This is not to say that we ought not to draw the world's attention to what occurs on the outer side of the Iron Curtain. Of course we should, but that alone will never provide sufficient clout to effectively attain all of our goals. Our interests must be intermingled with the spectrum of Canadian interests — from unemployment and the economy to equal rights for all Canadians regardless of sex, race, color or ethnic origin. It is in this way that we will earn the respect needed to attain our specific goals.

Large scale involvement in any party at any level is what is needed if we are to hope that our interests be recognized and dealt with in a fair and equitable manner.

ВІЧНА ЙОМУ ПАМ'ЯТЬ!

В іеділю, 3-ого червня 1984 р., у Вінниці, відійшов у вічність на 93-ому році життя бл. пам. Яків Майданик.

Народився Покійний 20-ого жовтня 1891 р. в селі Свидові в Україні. Іого велика любов до мистецтва та літератури була явна ще в молодості від. Майданик приїхав до Канади в 1911 р., сподіваючись заробити гроши щоб зможти поїхати до Парижу на міжнародну школу. Проводивши своє життя у Вінниці, він був власним ом та керівником магазину де продавав церковні речі.

Майданика будуть споминати за його численні контрибуції у галузах мистецтва та літератури. Він був найкращий знаний як гуморист і карикатурист. Відзначений «Вуйко Штіф Табачійко» був Майданика італієвський карикатурист. Він був іконописець, малював ікони та прикраси для церков, драндадити церков у Вінниці та поза Вінницю. Він був автором і видавецем написавши кілька книжок, віршів та драм.

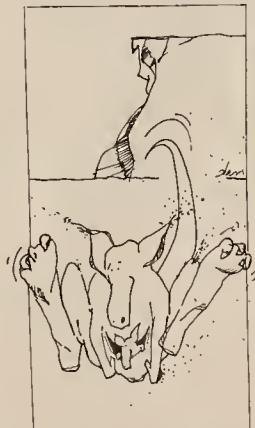
Приятелі та знайомі пам'ятатимуть Майданика покірлину особистість, його гумор та його сердечність.

Aussies Hop to Chair

On Friday, March 9th, 1984, Vice-Chancellor Emeritus, Edwin C. Webb formally welcomed on behalf of Macquarie University in Sydney, Australia, the first holder of the Ukrainian Chair Dr. Natalia Pazuniak. This officially marks the beginning of the teaching of Ukrainian language and literature at Macquarie University. The chair at Macquarie University has an endowment fund of \$600,000.00. As such, Macquarie University is only the third centre of Ukrainian studies with an endowed chair.

Toronto and the three Harvard chairs each have separate endowments of \$600,000.00 each. Speakers at the inauguration ceremonies included Deputy Chancellor of Macquarie University, His Honor Judge Lincoln, Emeritus Professor J. B. Rudnicki, of the University of Manitoba, and Dr. Natalia Pazuniak, the first holder of the chair at Macquarie.

On behalf of the Toronto Chair President I. W. Bardyn brought greetings at the inauguration ceremonies and participated in the ceremonies of March 10th, held at the Ukrainian Centre for the community, some members of which travelled for two and one-half days by train in order to participate in the inaugural ceremonies. Other participants at the March 9th inaugural ceremonies were representatives of the other two major universities in Sydney, namely, the University of Sydney and the University of New South Wales, and representatives of most ethno-cultural groups in Australia. The Government of Canada was represented by acting consul, Arthur C. Perron.



On March 10th an even larger inaugural event took place at the Ukrainian Centre with representatives from all Ukrainian communities in Australia. The participants of this event were very pleased to hear greetings from the Toronto chair and appreciated the participation of the representatives from Canada. To mark the inauguration of the Ukrainian Chair in Australia, a commemorative book was published listing all founders and contributors to the Ukrainian Chair.

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Key Role Seen For



Selo Ukraina



by Anne Kolody, Vivian Osachuk, Daria Romaniuk

Selo Ukraina Designers at work in their Winnipeg headquarters.



Queen Elizabeth II is scheduled to stop at the Selo Ukraina location this July to officially open the site



СЕЛО
УКРАЇНА

SELO
UKRAINA

SELLO
OUKRAÏNA

Artists conceptualizing plans for Selo Ukraina project



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FESTIVAL**
AUGUST 2, 3, 4, 5, 1984

Dauphin, Manitoba

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MAY JUNE 1984 • STUDENT 19

Every year Dauphin, Manitoba, is proud to host Canada's National Ukrainian Festival. The Festival began as a two-day event in 1966, and today, it attracts as many as 50,000 visitors annually. In 1971, due to the Festival's extreme popularity, a non-profit organization was formed. Its aim was to develop future facilities for the Festival. In 1980 this organization became known as "Selo Ukraina-Ukrainian Folk Arts Centre and Museum Incorporated." The 144 acre (fifty-eight hectare) site is located ten kilometers south of Dauphin. The surroundings create the ideal setting in which to portray the Ukrainian traditional way of life.

With the financial support of both Federal and Provincial governments, the first of four phases of development has already begun. The first phase includes the construction of an amphitheatre which will accommodate up to 3700 people. In addition, a multi-purpose building will be erected on the site. This facility will house a conference hall, with a capacity of 1200 people, and a banquet hall, that will accommodate up to 800 people. The amphitheatre and multi-purpose buildings will be completed by late summer, and will be available for use during the 1985 Ukrainian Festival in Dauphin.

Phase two of the project will involve the construction of a five star Commercial Hotel of both contemporary and historic design. Although there are plans for later expansion, the Hotel will initially be comprised of fifty rooms. Added features will be a restaurant, coffee bar, cocktail

lounge, beverage room, indoor pool, sauna, whirlpool and souvenir and gift shop. With the focus being on family, the hotel and grounds will enable both resident and visitor to participate in such activities as cross-country skiing, horseback riding, and hiking. Expected completion of phase two is 1986.

Phase three, the Heritage Park, will be open to the public in 1985, although its development will continue for some time afterwards. The setting is typical of the Ukrainian immigration era of the turn of the century. The Park will create the perfect setting for a walk-through, living pioneer museum. Both the urban and rural ways of life will be blended together to present a descriptive picture of the past. This will be accomplished through the restoration of such authentic structures as a church and belltower, barn, and a train station waiting room, just to name a few.

Perhaps one of the most unique aspects of "Selo Ukraina" will be the School of Folk Arts, which will promote Ukrainian cultural education by offering drama, arts, crafts, music and dance. The School will mark the completion of the construction of "Selo Ukraina".

The culmination of the entire project in 1986 will coincide with the 100th anniversary of the first two Ukrainian settlers in Canada. Comments Allan Bell, Heritage Consultant, "...no doubt that with public support, Selo Ukraina has the potential to play a key role in the nurturing of Ukrainian Canadian tradition".

CONGRATULATIONS



Long time SUSK & Student activist Taras Maluzynsky and Alexandria Nazarevich of Winnipeg tied the knot this past May 19th. Rumour has it that guests from across Canada attended the festivities which, according to our spies, were well worth the long trek to Winnipeg.

SUSK & Student wish the couple
health & happiness.

Compiled by Stan Chuyko

U of T

Cawaja Beach, Toronto's version of Club Med, will be hopping on July 14th weekend when the club holds Kupalo festivities. Along with the traditional aspects of the holiday's activities, proceedings include a toga party at little Mikey Kulyk's cottage, a barbecue and getting laid back, (in practise for the SUSK Congress... no doubt). There's a possibility of the Club putting together a half-hour radio program for the Campus Station at U of T.

And for those who survived Mariposa Belle, there is a reward of a free admission to the first zabava of the season... C'est Belle....

Ryerson

The new executive has been quite busy. Armed with a successful party under their belts, they are plunging headfirst into a bowling night, Wasaga Beach party, and a carwash fund-raiser.

York

The scoop here is that York does indeed have a president, contrary to what the national executive has presumed. She's Helen Osijecuk. (I hope you weren't trying to avoid us).

kupalo



U of M USC celebrates Kupalo at Ukrainian Park.

N IN THE SUN

Photograph by C. Chudzak



Top: Mikey likes Mercedes, fine wine and dancing. An up & coming future MP, Mikey is our selection for urban professional-to-be come SUSK bon vivant. He's currently polishing his French for just such occasions.



Left: Stan likes rye, cigarettes and heavy metal. Currently Ottawa USC president, Stan is the Student collective's answer to Woody Allen. He's our selection for SUSK Neurotic of the Year at this Year's Congress.

Right: Roman likes beer, cycling and sunbathing. A sometimes model who's determined to one day become the first Ukrainian on the cover of GQ. Roman currently keeps busy drawing caricatures for STUDENT. He is our All Canadian selection.

How to Wreck Your Organization

1. Don't come to meetings, but if you do, be late.
2. If the weather doesn't suit you, don't think of coming.
3. Find fault with the work of your officers and members.
4. Never accept an office, for it's easier to criticize than to do things.
5. If asked by the chairman or director to give your opinion regarding some important matter, tell him you have nothing to say — after the meeting tell everyone how things ought to be done.
6. Do nothing more than absolutely necessary, but when other members roll up their sleeves and willingly, unselfishly use their abilities to help others along, howl that the organization is run by a clique.
7. Hold back your dues as long as possible or don't pay at all.
8. When a banquet is given, tell everyone money is being wasted on blow-outs and parties.
9. If no banquets are held, complain that the organization is dead.
10. If you don't receive a bill for your dues, don't pay.
11. If you receive a bill for your dues, resign.
12. If ever in doubt, resign immediately.
13. Always keep your eyes open for something wrong.
14. When you attend a meeting vote to do something and then go home and do the opposite. Agree with everything said at the meeting and disagree with it outside.
15. Get all the organization gives you, but don't give it anything in return.

Reprinted K. of C. Bulletin

A Man For Every Occasion

Student is pleased to present its selections for SUSK's 'Man for Every Occasion' sponsored by Fun In The Sun



Plan for it!

Experience

the 25th SUSK Congress

in Vancouver, BC

August 23rd to 26th, 1984.

Amidst, the sea, mountains and forests, on the peninsula of mainland Canada into the great Pacific, the 25th SUSK Congress shall take place August 23 to 27th in Vancouver at the University of British Columbia. The Congress Committee would like to extend an invitation to all Ukrainian youth, student clubs, and all interested individuals. Registration shall be on Thursday, August 23rd, with additional registration available Friday morning for those late arrivers.

A Congress

not to be missed!

The University of
British Columbia
Ukrainian Students' Club

Multiculturalism - A Tapestry of Survival, Experience and Growth is the theme of the Congress. This will be highlighted by a variety of lectures, panels and discussions, on such topics as cultural and linguistic retention; the relationship between feminism and ethnicity; music, dance, and religion as methods of cultural retention; the federal multiculturalism policy; and bilingual education. Heading these lectures will be a wide variety of ethno-cultural speakers invited from the local Vancouver community and from across the country.

The first social event, a salmon barbecue, accompanying registration will kick off the Congress - Vancouver style. Some of the many other social events taking place are city tours, a beachside bonfire, and a cabaret taking place Saturday night. But what is a Congress without a Zabava? Boring, right? Well that is one thing we are not! So get ready to move to the beat of Edmonton's Dumba as the Ukrainian Students Club of U.B.C. presents the highlight of the Congress, The Zabava, on Friday night.

Almost all functions taking place during the Congress, shall be held on the U.B.C. campus. Accommodation provided for the participants will be at the campus' Vancouver Theological Residence.

On behalf of the Ukrainian Students' Club of U.B.C., we again invite you to come and take part in our Congress. As shown above, this is an event which cannot and should not be missed. Please give notice of your confirmation

On behalf of the Ukrainian Students' Club of U.B.C., we again invite you to come and take part in our Congress. As shown above, this is an event which cannot and should not be missed. Please give notice of confirmation of your attendance as soon as possible.

Yours in SUSK,
Steven Bryson
Eugene Lupynis
The Congress Committee

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Ukrainian Amators

by LESIA FEDEYKO AND KAREN SLEEGEL

Saskatoon — A Ukrainian amateur drama group had been formed in Saskatoon. Ukrainian Amators, an enthusiastic group of Ukrainian adults, has been formed, with goals including preservation of Ukrainian culture, providing opportunities for Ukrainians to enhance language skills, and providing opportunities for those with a desire to act.

It all began in the fall of 1983, when it was expressed by a group of people that Ukrainian drama is almost non-existent in the prairies. The goal was to bring Ukrainian drama back to life and take it on tour across the province. Weekend tours were made to four centres in the province: Yorkton, Regina, North Battleford, Prince Albert, and two performances in Saskatoon. The two plays "Try kapeljuyx" and Ted Galay's "After Baba's Funeral" were performed in each of the centers. Performances in all centres were considered a success and encouragement was expressed by people who witnessed the plays.

"Try kapeljuyx" is a comedy about three hats and how confusion can arise when one quickly jumps to conclusions. This play was performed in Ukrainian, in order to provide an opportunity for the actors to enhance their Ukrainian language skills. Observations were made by all those involved about how Ukrainian language skills were improved. However, this play also revealed some real talent in its participants. Its actors and actresses consisted of the following people: Maria Rewakowicz, Peter Derbawka, Eugene Maximuk, Marion Rudy, Andrew Hawrysh, Dennis Michayluk, Larissa Stetzenko, Linda Balon, Doreen Michayluk.

"After Baba's Death" by Ted Galay is a contemporary play taking place in rural Manitoba. The play centers around a Ukrainian family whose Canadian-born son is swept up by modern society and who, initially, is not interested in the value of Ukrainian culture and traditions. This play reveals various personalities that we often find in our society today. Its actors and actresses included: Wendy Lozinski, Danylo Kulyk, Alex Schabel, Berne Stefanuk, Tammi Wasylciw, Dianna Hryciuk, and Ivan Rostotski.

Putting on a drama takes a number of people. Darren Kindrachuk, Maurice Balych, Marvin Woronuk, Jerry Sopatyk, Dan Dziaduk and Curt Chorney were involved in set design and construction. Promotions and publicity were managed by Lesia Fedeyko, Larissa Chayka, Sally Hryciuk and Donni Kindrachuk. Poster design was conceived by Darren Kindrachuk. Stage crew included Donna Sorestad, Dennis Kowalsky, Judy Kurelchuk, Melanie Chorney and Anna Marie Burianyk. Lesia Fedeyko, Sally Hryciuk, Janet Sawrysh, Karen Siegel, Donni Kindrachuk, Lubna Hnatiw, Larissa Chayka and Daralynn Monita oversaw behind-the-scenes details (props, costumes, make-up, prompting). The Ukrainian Amators executive is made up of Lesia Fedeyko (President), Larissa Chayka (Vice President), Larissa Stetzenko (Secretary) and Alex Schabel (Treasurer).

All in all, the plays and tour involved alot of work and were enjoyed by all that participated. The group is optimistic about the future and are already planning for the future. Plans include possible musicals and more extensive touring.

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cont'd from page 13

book that had to be written and will be valuable in literature. It got reviewed by the journal for the Ontario Association of Children's Aid Societies, which I felt was going to be severely critical on me and it was very supporting saying it was a must read. Professors of social work at several universities across Canada have phoned me and said that they want to get this book on the curriculum. I've been asked to speak at associations of foster parents. I'll be keynote speaker at the National Convention of Big Brothers. It's interesting because nothing like it has been written in the sense that it's coming from the view of the child.

S: What does your mother think of the book?
M: Before I published it, I asked my mother's permission. I asked her to read a draft. She cried. She said, 'You know Victor, I never knew that so much went on inside of you. I never understood that, I know what you're trying to say here and I just want to tell you that I'm very proud of what you want to do and that you have my support.' My mother is really behind me and is quite proud. She has tinges of embarrassment, which is quite normal. I have tinges of embarrassment. Just coming here today from Montreal for this interview I was thinking 'Why did I publish this book?' Sometimes I wish I didn't publish it because I put myself out on a limb. I say a lot of things in this book that put you out on a limb. When you're out on a limb you've got to take the potshots with the kudos. You're going to get a lot of people saying congratulations and a lot of people who are going to take shots at you. You have to be prepared for both. I think as a result of my years of being

involved as a journalist that I developed a thick enough skin to be able to deal with the critics' both negative and positive. I don't want to rest my laurels on 'Hey, Malarek!' for the rest of my days. 'Hey, Malarek!' will become part of the history of Victor Malarek and I'm going to go on to different things.

S: Will you write another book?

M: Yes I will. I don't know exactly on what yet. Probably I will write another book in this area of children. I have one in mind. Then I want to go on to something else depending on what happens to me in the next five years. I never go beyond a five-year plan.

S: Can we look forward to a movie version of 'Hey, Malarek'?

M: Actually, I've been approached by a couple of people for a movie on 'Hey, Malarek!' so I'll think over a couple of the proposals and we'll go from there.

S: The title of the book is unusual. How was it conceived?

M: The title 'Hey, Malarek!' comes from the lack of identity when you get involved in the system. You become a last name. Throughout my life in the boys' home I was always referred to as Malarek. When people called me they said, 'Hey, Malarek do this; hey, Malarek do that; hey, Malarek want to play on a baseball team or hey, Malarek get your ass in bed.' So with all this 'hey, Malarek' it was never Victor.

It was funny because I had met several guys from the boys' home in the last little while and the odd thing is that a lot of them didn't know each other's first name. There were three of us in the boys' home and guys would say 'Oh the middle guy, you know, Malarek the middle one,' or 'Malarek the

little one,' or 'Malarek the older one.' There's this lack of having your own identity. That first part of your name is very personal. It's you and forms a part of your identity. I decided on the title that way.

When the book did come out my colleagues at the *Globe and Mail* were joking around. 'Hey, Malarek, you've got a phone call,' or 'hey, Malarek good story the other day,' or 'hey, Malarek somebody here to see you.' I turned around and said, 'After this tour and I start writing my second book you guys better get used to saying, hey, *Malarek*'

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Співпраця зі студентами Канади

Від того приїзду до Вінніпегу в кінці 1966 року на пост скікспутного директора Централі КУК-у, я докладав усі зусилля, щоб співпраця КУК-у зі студентами, представленими СУСК-ом, була найкраще налаштана. В роках 1969, 1970 і 1971 вперше за час існування КУК-у підтримка СУСК-у субвенціонувана з фондів КУК-у. Рівночасно з боку Централі КУК-у побудовано заходи перед Федеральним Урядом для признання СУСК-ові грошових лотасій на переведення їх конгресів у Вінніпег, Ванкувері й Тандер Бей та інші проекти праць, що принесли СУСК-ові десятки тисяч доларів.

У часі тих довгих років було багато моментів дуже близької співпраці, але були й дуже напруженні ситуації з уваги на гостро непримиринне становище СУСК-у в таких справах, як демократизація статуту КУК-у в обороні більшості і віддемократизація конституції Канади, в обороні прав меншин. Найношішою гарячкою був хійн комітет за звільнення Валентина Мороза та інших українських, суджених під совєтським режимом. Також спрощено напружену ситуацію був виступ СУСК-у в жовтні 1971 р., в якому взяло участь 38 студентів із усіх сторін Канади.

Цей Конгрес був одним з найважливіших з уваги на заповідному участи прем'єр-міністра П'єра Е. Трудо, над чим ми працювали цілими місяцями. За всіми даними, які мені вдалось дістати з Оттави, на тому Конгресі КУК-у прем'єр-міністер заплянував проголосити для цілої Канади

нову політику багатокультурності. Конгрес відкрито в престижному готелі Форт Гаррі в п'ятницю увечері, 8-го жовтня 1971 року, але несамовита напруга і пресія панувала в готелі вже від двох днів, бо від середини група студентів з Комітету за Звільнення Мороза масово засіла на сходах до конгресової зали з плякатами, що вони голодують доки прем'єр-міністер не прийде їх вимог. У тій ситуації грозило, що прем'єр-міністер відкладе свій приїзд, а якби навіть приїхав — то грозило розбиттям Конгресу, бо частина інших делегатів підтримувала виступ студентів.

У суботу вранці М. Бойчуць іменем голодаючих студентів заповів голодівку до успішного кінця, а бюро прем'єр-міністра хотіло за всяку ціну оминути конфронтацію. Того дня я був безперервно на телефонах з Оттавою і купався у своєму власному поті.

Студенти були неуступчні і тому біля 3-ої години по полуночі я запропонував Д. Томпсонові, асистентові Трудо з яким я підгодовував цілу справу, щоб принести делегацію студентів на коротку зустріч, або відкладати участь прем'єр-міністра в бенкеті, який має відбутися, за три і півгодини. На відповідь я чекав понад 60 хвилин. В 4-тій годині подано мені конфіденційну записку від Томпсона, що делегати та студентів з'явилися у його кімнаті ч. 530 точно о годині 5:05, після чого відбудеться зустріч з прем'єр-міністром в кімнаті ч. 526. Цю записку я маю в моєму архіві по сьогодні.

Сей Конгрес закінчився 11-го жовтня, а 12-го жовтня 1971 року прем'єр-міністер Трудо після мені з Оттави особисто листа такого змісту:

Опісля виявилося, що гости з Оттави, в часі розмови зі мною телефоном кружляли в гелікоптері над готелем, до якого вони увійшли бічним входом непомітно для нас усіх.

І так відбулась зустріч прем'єр-міністра Трудо зі студентами, яким він приобщив інтересувати в справі В. Мороза на "гуманітарній базі і при відповідні нагоді". Це вітрувало 10-ий Конгрес КУК-у всього на одну годину перед відкриттям бенкеті, на якому Трудо представив нову політику багатокультурності й заповів підтримку Уряду для збереження в Канаді всіх національних культур, які закорінились в країні. Про політику, відтак, примісно в Австралії і, до певної міри, її наслідували Уряди ЗСА.

У конгресовому бенкеті взяло участь 783 особи, заповнившись по береги дві величні зали, які получено телевізорами. Історичну промову прем'єр-міністра Трудо нагороджено гримком "Многая літа". Студенти співали найголосніше.

Конгрес закінчився 11-го жовтня, а 12-го жовтня 1971 року прем'єр-міністер Трудо після мені з Оттави особисто листа такого змісту:

"Dear Dr. Kalba,
I am most appreciative for all the work you did to make my visit to your Congress so enjoyable and interesting. Your cooperation with my staff with respect to the "Set Them Free" Committee was most helpful and I am grateful for your assistance.

I hope you will take a well deserved rest after organizing such a successful Congress.

My best wishes.

Yours sincerely,

P.E.Trudeau"

У наступних роках Централі КУК-у за моїми заходами спонсорувала за державні субсидії літні вакаційні проекти, що дали можливість затруднити цілий ряд українських студентів з усіх центрів Канади. В кінці серпня 1980 року мене запрошено з доповідю на Конгрес СУСК-у в Едмонтоні, де президентом СУСК-у вибрано Михайла Маріна з Торонто, з яким ми співпрацювали на XIII Конгресі КУК-у, останньому, який мені приходилось відбутини в половині жовтня 1980 року у Вінніпегу.

Негайно після моого відізду з Вінніпегу, я поселився в Торонто і став студентом політичних наук на Торонтському університеті. Одного дня я прийшов на першу лекцію семінара "Topics in Comparative Communism", до участі в якому проф. Г. Скіллінг приявив всього 15 студентів 4-го року враз зі мною. Перед початком лекції, коли я розмовляв з сусідкою англійкою за столом, до нас підійшов студент, який нікія не міг повірити, що з цих трьох тижні часу я міг з'явитися в Торонто на його семінарі. Тому він запитався по-англійські чи "принадково я не с д-р Кальба з Вінніпегу". І таким чином урядуючий президент СУСК-у колишній скікспутний директор КУК-у заприязнівся, як студент-товарищ одної класи.

(Свобода, 17 січня 1984 р.)

С. Ярослав Кальба

cont'd from page 5

In fact, we are the largest municipality in Canada in terms of personnel, our budget is much bigger than that of most municipalities at \$1.6-billion — combined capital and operating. I think only Montreal is bigger than we are in this respect. So, the 13 of us, 12 aldermen and myself, run a very big operation that's completely different than most cities. So when you add it to this social concern, you get some pretty interesting involvements.

S: In Western Canada in recent years the Liberal Party has fallen upon difficult times. Do you see an opportunity for a revitalization of the party in the West now that Trudeau has retired?

D: Yes, I think that the Liberals have done some pretty crazy things — crazy in the sense that they prepare, present and put into law a constitution which acknowledges the value of multiculturalism, and when you compare that to the effort made by the NDP and the Conservatives on multicultural discussions vis-a-vis the constitution the Liberals were way, way out ahead on that particular issue. Yet they are unable to get the favour of the very people that they're trying to serve through this accommodation in the constitution with clause 27 and the other programs that they've instituted on multiculturalism. They haven't been able to do it because they don't understand some pretty basic things.

One is that ethnic communities never like their leaders, they meet in cultural centres, they communicate well with each other, they know what's happening, they are anxious to

see their leaders taking positions of authority. And the Liberals simply weren't doing that. How do you explain the fact that the so-called third force (I don't like to use that expression, but everyone understands what I mean by it) — a third of Canada is made up of minority groups and yet those third only get 7 or 10 per cent of the total appointments to boards and tribunals that the federal government makes. I don't accept the hunk that this is done on merit because my merit is just as good as anyone else's merit. I can find you 100 Ukrainians who could fill positions on the CRTC or the Canadian Transport Board and I could also find you blacks or Indians who could serve on the CRTC, but why is it that the CRTC has never had a visible minority on its board. They've just failed in that area.

But that doesn't mean that I rush off and join another political party because as I said the Tories and the NDP haven't been so brilliant either in this area and what you have to do is keep fighting and try to make sure they understand. I think it's slowly coming about. I think too that the appointment of Ukrainian Liberals to the Cabinet were never appropriate ones in that area — they never took cognizance of those ethnic groups, either in terms of the Ukrainians or other ethnic groups, and they're paying the price now.

S: Do you think the traditional antipathy toward the Liberals by those in western Canada who see provincial concerns as paramount will change if the federal Conservatives come

to power in the next election, and a new relationship evolves among the political parties vis-a-vis western Canada?

D: Well, I think there are two possibilities. First of all, the Liberal Party is slowly waking up to the fact that there are regions which they have mishandled and there is a much greater sensitivity — a leadership convention forces people to be more sensitive. I like the expression, "nothing humbles a politician like an election." It's true, people become sensitive to the needs of regions because they have to go into those regions and get support. Therefore, if the Liberals win it will be because they have been able to master what they have acted foolishly on before — that is, getting the support of the regions.

The other possibility is that the Conservatives will win the next election. In that

case, the Liberals have the opportunity to regroup, and flush out their system and redevelop and resensitize in certain areas, and all of those would be positive developments.

S: So, in the upcoming leadership campaign will you be backing someone who you feel will keep this traditional kind of liberalism which has been the tradition of the Liberal Party?

D: In fact, that is exactly what I've concluded in my mind. I like Mark MacGuigan because he fits that classic definition of what a liberal is, he has those social concerns, he is a free enterpriser like I am, but very strong in defending minority rights and women's rights and all of that. And he's a leader — he is not afraid to put forward a position and take flak in putting forth a new position, so I am very much drawn to him because of the philosophy that I think I share with him.

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TENTATIVE AGENDA

THURSDAY, AUGUST 23, 1984

19:00-23:00	REGISTRATION SALMON BARBECUE RECEPTION (FREE BAR)	10:30-10:45 COFFEE BREAK 10:45-12:00 SESSION #8 "MASS MEDIA AND ETHNIC IDENTIFICATION"
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FRIDAY, AUGUST 24, 1984

08:45-09:30	REGISTRATION UNIVERSITY OF BRITISH COLUMBIA CAMPUS	SESSION #9 "OFFICIAL BILINGUALISM & MULTICULTURALISM"
09:30-10:45	WELCOMING ADDRESS PLENARY #1	12:00-13:00 LUNCH
10:45-11:00	COFFEE BREAK	13:00-14:30 SESSION #10 "MULTICULTURAL DYNAMICS WITHIN MODERN CANADIAN POLITY"
11:00-12:30	SESSION #1 "CULTURAL EXPRESSION THROUGH POPULAR MUSIC"	SESSION #11 "EDUCATION AND ETHNICITY"
	SESSION #2 "ACADEMIA & THE STUDY OF CULTURAL INTERACTION"	14:30-14:45 COFFEE BREAK
12:30-13:30	LUNCH	14:45-16:30 SESSION #12 "THE EVOLUTION OF MULTICULTURALISM"
13:30-15:00	SESSION #3 "COMPATIBILITY OF FEMINISM WITH ETHNICITY"	16:30.... DINNER AND CABARET NITE
	SESSION #4 "WESTERN UKR-CND IDENTITY THROUGH RELIGION"	SUNDAY, AUGUST 26, 1984
15:00-15:15	COFFEE BREAK	13:00-15:45 PLENARY #3 PRESENTATION OF REPORTS: SUSK EXECUTIVE CLUB PRESIDENTS
15:15-16:30	SESSION #5 "IMPLICATIONS OF CULTURAL RETENTION"	PRESENTATION OF REPORT OF VERIFICATION COMMITTEE
16:30-17:00	PLENARY #2	15:45-16:00 COFFEE
18:00-20:00	BANQUET AND GUEST SPEAKER	16:00-18:00 REGISTRATION AND CONSTITUTIONAL AMENDMENTS
20:00-01:00	ZABAVA FEATURING EDMONTON'S DUMKA ORCHESTRA	18:00-19:00 DINNER
01:00-....	TO SLEEP ... (OR NOT TO SLEEP?)	19:00-21:00 PRESENTATION OF NOMINATING COMMITTEE ELECTION OF NEW EXECUTIVE

SATURDAY, AUGUST 25, 1984

08:30-09:00	LATE REGISTRATION	21:00.... POST CONGRESS TRIP —
09:00-10:30	SESSION #6 "ETHNOCULTURAL RETENTION & DEVELOPMENT"	SAN FRANCISCO, MEXICO, THE LUSH OKANAGAN VALLEY ...
	SESSION #7 "MODERN CULTURAL	

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