

STUDENT

UKRAINIAN CANADIAN UNIVERSITY STUDENTS' UNION

ETUDIANT

DECEMBER 1972

СТУДЕНТ



STUDENT Editorial Board

Editor:
Halya Kuchmij

Articles:
Myroslav Shkandry

Features:
Olenka Demianchuk

Art:
Luba Huzan

Literary:
Bohdan Chomiak
Irka Makaryk

Advertising:
Yurko Klufas
Marika Dorosh

Distribution:
Ihor Solowka

Typists:
Marta Terebenec
Anna Padyk

ДУМКИ ПРО ЖІНОЧУ
ЕМАНСИПАЦІЮ

Ідея, що жінка може бути рівноядна з чоловіком, не зродилася щойно в останніх роках як наслідок творчості таких письменниць як "Дзермейн Гріп", "Сімон де Шувар", "Кейт Мілет" та інших. Ще в 19-му ст. на українському ґрунті появляються твори Івана Франка, в яких на його думку, повинна зайняти важливі становища в рядках суспільства. Він, як гуманіст, щиро вірив у рівнорядність жінки з чоловіком. Він не дивився на жінку як на меншовартісну істоту, а радше як на повноцінного громадянина нашої спільноти. Роль жінки не кінчиться на тому, щоб бути мамою і виховувати дітей. Вона разом із чоловіком може включитися в суспільне життя.

Про погляди І. Франка пише Ірина Книш ось так: "Жіноча емансипація в поглядах Франка не була на те, щоб ділити жінку і мужика на два відокремлені світи, але щоб приспінити побудову нового кращого життя без тих глибоких різниць, які внесли тисячолітні традиції "вищості" мужчини й "нижчості" жінки. У жіночому питанні не тільки в теорії, але завжди і всюди Іван Франко був — оборонцем людини в жінці." (Ірина Книш, Іван Франко та Рівноправність Жінки, 1956).

Олена Дем'ячук

На 1-ій стор. ілюстрації Б. Сороки:
вгорі зліва, ТОПЛЕННЯ
МАРЕНИ;
вгорі справа, КОЗАК
МАМАЙ;
внизу зліва, СВЯТИЙ;
внизу справа, ЛЮБОВ
(ЛАДО)

Avraam Shifrin: A Different Perspective

On Saturday, November 11, 1972, a Remembrance Day Service was held at Nathan Phillips Square in Toronto, sponsored by the local branch of the Ukrainian Canadian Committee. Keynote speaker was Avraam Shifrin, formerly a lawyer in Moscow until his arrest. While in prison, he met Yuri Shukhevych, son of U.P.A. General Taras Chuprynka. Young Shukhevych, was imprisoned for the crime of being the son of Chuprynka. Recently, Shifrin spoke out against Shukhevych's imprisonment for a second time by placing an ad in a New York journal calling for a public outcry. On the surface, then, Shifrin's appearance at the rally was timely and appropriate, since the memorial was for both Canadians of Ukrainian descent who had died for Canada during W.W.2 and Ukrainians who had died in the struggle for freedom in Ukraine.

Almost a week later, Friday, November 17, 1972, Shifrin addressed the Ukrainian Students' Club at the University of Toronto. His remarks there, and the audience's response were a grave disappointment. My main concern was his shallow analysis of dissent in the Soviet Union today. Shifrin argued from the perspective of human rights i.e. we should object to the arrests of dissidents because such acts by the state violate their inalienable human rights. Nowhere did he (or anyone else) raise the question of group rights, or (dare I say it) national rights. In fact, if anything, Shifrin tried to show that people today in the Soviet Union have put down their guns (underground armed resistance) and following the example of the Zionists, have changed their tune from a struggle for national rights to one of human rights. However, the writings and the actions of people such as Dziuba, Moroz and others do not support these statements. One only need open the cover of Dziuba's Internationalism or Russification to see a small sample of what Shifrin's analysis ignores. But then, can we expect a man whose energies are directed into the Zionist movement of the U.S.S.R. to speak of the rights of nationalities within a federation of socialist republics? I don't deny that Shifrin has a wealth of knowledge within him about Soviet life especially life in prison camps. However, at a time when Ukrainians in the West are finally coming to recognize the movement in the Soviet Ukraine for what it really is, when we are finally beginning to ignore those who claim to reinterpret the writings of Moroz, Dziuba and others (invariably to fit their own political beliefs), that one should compromise the goals of this movement by reducing it to a plea for human rights, is at best politically naive and at worst, morally reprehensible.

Radomyr Stolyk



Перед Святим Вечером

All photos in the October issue of STUDENT are original and are not to be reproduced in any form without permission of the photographer.

The opinions expressed in STUDENT are not necessarily those of the Ukrainian Canadian University Students' Union.

Letter

To the Editor of Student:

An article in the holiday issue (1972) of Miss Chatelaine (a Canadian magazine for teenage girls) is worth drawing to the attention of Student readers. Titled "Prairie Roots" and written by Ellen Roseman it purports to explain the prairie woman to the rest of Canada.

Ms. Roseman has not been able to understand the Prairies nor able to explain them to her Eastern readers. But most damaging of all is her complete misunderstanding of the ethnic groups. Her whole article is written from a totally melting pot position: i.e. the sooner these ethnic become absorbed into Anglo-Saxon ways the better. Several groups are cited as examples of the "good" assimilating process: Ukrainians, Indians and Arabs. The French Canadians are allowed to keep their culture. And naturally our British ties are very good to keep.

The Ukrainians of Winnipeg receive a long write-up. But, Ms. Roseman pre-ter's Ukrainians in a negative "th-correctio: those who aren't trying to assimilate are so presented. Winnipeg is "fragmented" not "composed of" ethnic groups. These particular groups "forsake" their homelands. And (can you believe it) "Even the mayor... is Ukrainian"! By way of significant explanation it was that "harsh prairie life" which was mainly responsible for the retention of identity.

Unfortunately the fieldworker that Ms. Roseman interviewed could only re-inforce the stereotype of Ukrainian activists in Canada. They are labelled "weirdos" and we are told to rest assured that the melting pot is working. January 7th is replaced by the 25th. Much more convenient ergo Canadian. (The trend for retention of Ukrainian names — Yuri instead of George — is because young Ukrainians feel "silly" masking their identities behind Anglo names". Rather inconsistent, but then, there you are — what can you expect from these Ukes?)

For years, Ukrainians active in various organizations have been trying to get mentioned in the media. But if the cliches of articles such as these (and films such as "Another Smith for Paradise") persist, such exposure is doing us more harm than good.

I would urge the readers of Student to read the article and write the editor of Miss Chatelaine. No response to this article will hinder future activities and worse still, make the Ukrainian experience a cliché that will be even more difficult to surmount.

Larissa Blavatsky.



СТУДЕНТ

Subscribe Now!

Name.....

Address.....

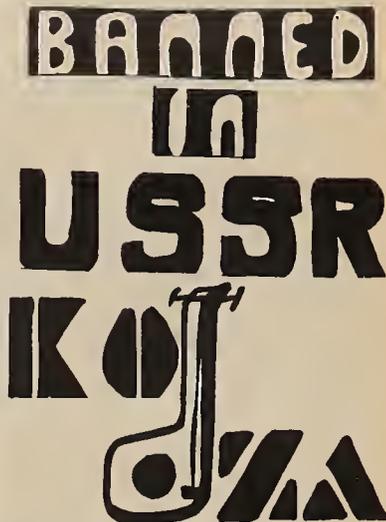
Subscription paid by

cheque
money order

Clip and mail this subscription form to:

STUDENT Editorial Board
67 Harbord St.,
Toronto 4, Ontario.

Subscription rates: 1 year (12 issues regardless of possible irregularity in printing) — \$2.50.



BANNED IN THE USSR IS A RECORD BY KOBZA. THE RECORD IS STEREO UKRAINIAN FOLK ROCK, PRODUCED BY SUSA. IT IS SOME OF THE BEST UKRAINIAN MUSIC YOU WILL EVER HEAR. TO GET IT SEND FIVE DOLLARS TO: SUSA 67 Harbord St. Toronto, Ontario. OR ELSE COME IN PERSON.



It was with a distinct lack of attendance that we opened the Western Susk conference in Edmonton on the November 24th-26th weekend. While all the universities in Western Canada except UBC were represented, it can hardly be said that the conference involved the participation of every club.

dialogue between Mr. Shifrin and Young Socialists opened. While Mr. Shifrin's strict position that socialism leads to Soviet concentration camps may have been misguided, the Young Socialists in the audience didn't fare that much better. They didn't seem to have answers to why it was Lenin who

channel not open to general audiences, the doctor can view open heart surgery films in the comfort of his own home. Furthermore, the general audience is not required to pay for this service, only those who watch the particular program.

Information retrieval systems would allow the viewer to turn on a

outlined here. As a general comment, it should be noted that some activities in every club are very constructive from a community building standpoint. It may be that we have moved into much more constructive activity this year than what was generally the case in the past.

After club reports, the conference discussed a brief submitted by the national executive directed at activities of clubs which would focus our attention on to the CBC. Generally speaking, the brief was endorsed by the conference as an activity that could begin in the new year. Andri Semotuk, president of Susk indicated that this club action would also have the participation of national KYK.

During breaks in the afternoon session, delegates had a chance to listen to the KOBZA rock record from Ukraine. This record is now available to local clubs and is being sent out to them.

The evening involved a social at St. John's Institute. The following afternoon was devoted to the Edmonton coffee house which the club sponsors every week.

For many people the conference came at a bad time in the school year and quite obviously they couldn't come. But one gets the distinct impression that while many are willing to go through the rhetoric and facade — the formalities, few are willing to pay the price in terms of time and effort to materially change the present state of our community. But such bitter words seldom change the outlook of our people — and while to a large extent we have to fish for constructive results — some were present.

The conference opened with a session entitled Rap Ukraine! Mr. Avraam Shifrin went to great pains to explain the situation of Soviet political prisoners to a well attended session. A panel then shortly outlined their thoughts and a

opened the first concentration camps, and further, why Lenin crushed the Ukrainian government that was elected by the people of Ukraine during the days of the revolution. Much more time was necessary to reach some sort of

Cable TV offered minorities possibilities never thought of in the past through minority programs. Mr. Polanski gave the example of doctors who wanted programs on heart surgery. By sticking in his credit card, and selecting a certain

SUSK WESTERN CONFERENCE



В. СОРОКА

КОЛЯДА

КОЛЯДА

До маленької Звенислави прийшла коляда із зіздарем і торбою, що все помістить. Мучить Звениславу бабусю: дай і дай — ялишки ночі медвіник місяця!

Повотилися зайчики — обкачані в снігу клубки і давай Звениславі нахитати ялицю. А місяць, звичайно, з того всього квітц. Не підв'язаний міцно на золотій нитці.

Гільки осипається сляного снігу слюда, і зірка, як вуля, стовклася на площі міста. Перший раз до Звенислави прийшла коляда із зіздарем і торбою, що дива містить.

КАЛИНЕЦЬ

NEW FROM PMA
political humour from
behind the Iron Curtain
by John Kolasky
**Look Comrade-
The People are
laughing.....**
Peter Martin
Associates
paper
\$2.50

1. Saskatchewan Ukrainian Canadian Youth Jamboree
2. Havrylenko's Girl
3. Borscht, The Flag and Molson's Ukrainian
... contact the SUSK office at 67 Harbord St., Toronto 179, Ontario.

МОЛОДИЙ СТУДЕНТ ШУКАЄ ДІВЧИНУ

Переpracьований студент шукає собі гарну українську дівчину для розваги. Щоби була симпатична, мала гарні карі очі, ніжний голосочок, уміла по-українському сваритися та нагадувала йому його маму. Ростом має бути невеличка, не носить високі каблуки і не спотнається на тротуарі; має стрункі ноги, вмє вареники варити і не грає в няку шляхту. Найівно сентиментальна, любить читати вірші та не закидає не-

культурними англійськими словами. Щоби була веселою на вечірках, але й зміла пожалити і поглядити головоньку в нещасливій хвилні. Головне, щоби наповняла кожний студентський день гарними мріями і надавала надхнення до писання віршів. Студент уже довгий час шукає і шук не може найти відповідної дівчини. Зголосуйтеся на адресу "Студент"-Оголошення 67 Гарборд Стріт Торонто, Онтаріо

Posters for Sale →

CLUB NEWS

CALGARY A NEW UKRAINIAN STUDENTS' CLUB

Greetings from Calgary . . . U.A.C.

The seeds have been planted . . . and thanks to Professor Orystia Prokopiv Calgary's University is nearing the completion of its first credited Ukrainian course. And from this endeavour, a Ukrainian Club is being formulated, through the stages of birth and through the struggle to draft a realistic and unified constitution. Since we are probably the last to join this association, we welcome your advice and comments.

Because so much ground must be ploughed in relatively "virgin soil", the initial stages have moved slowly. Two elections have resulted in

having a three-man executive, finally concluding as two because of a recent resignation. The most pertinent points on our agenda are to have the empty executive position filled and to have a final draft of the constitution drawn and approved by the active members.

Earlier this fall, a collection of slides on Ukrainian Pottery, both traditional and contemporary were shown to the students by the Albert born-Ukrainian Potter, Ted Diakow. Included among the slides were some of his own works. Many historical and technical points were mentioned in relationship to Ukrainian Pottery. The students got an insight into the creative process,

"Day" on March 26 and present a hall and into the more intimate aspects of an artist's life, his home, his environment, his studio, and his family.

Among some of this year's projects outlined are:

1. To develop one's own awareness to his cultural heritage with reverence to homeland, history and customs, shown in films and slides and by bringing guest speakers who have recently visited or lived in Ukraine.

2. To learn some Ukrainian songs and become more familiar with traditional instruments such as the bandura, cymbala and lyra.

3. To possibly have "Shevchenko

hour program dedicated to him, to be on a local radio station.

4. To have Dr. Malecky of the Department of Germanic and Slavic Studies give a repeat talk from his summer lecture entitled Ukrainian-Canadian Poets.

5. It has been suggested that we publish a book on translated Ukrainian stories for children, or perhaps sponsor a collection of cards to be designed as printed in the coming year as a source of revenue to be used for other projects.

6. We would like to see good movies like the films which were shown at the Ukrainian-Canadian Festival of the Arts in Thunder Bay in 1971.

7. To become more active and aware of our relationship to others in this community and to our cultural heritage, to constructively work within this area, both in research and in contributing to our society as a whole.

8. To date, we have had a coffee party. The main event was the presentation of the \$100 scholarship to the most promising student studying Ukrainian, which was presented by Dr. Malecky on behalf of the Ukrainian Centennial Committee. The executive has also taken part in the Western Conference which was of considerable advantage in the development of our club.

President of the Calgary Club is: Prim-Rose I. Diakiv

WINNIPEG

Obnova is an organization composed of Ukrainian Catholic students and its purpose is to unite students of Ukrainian Catholic heritage through a balanced combination of social, cultural and spiritual activities. To this end, we have had and are planning to have a number of activities.

Our year began with a membership drive conducted at the University of Manitoba campus and at Winnipeg's Red River Community College. Although we had no official drive for new members at the University of Winnipeg, we have a number of members who are studying at that campus. The result was very good, with a larger number of new members signed up than expected. This thus means a new life for Obnova if these new members' interests can be stimulated in our club.

Various working committees, cultural, spiritual and social have been organized in order to involve the members more directly in planning club activities, rather than having the executive do it all. This will help develop members for future position. Such activities as Ukrainian dancing and drama are offered to all interested members at St. Andrew's College at U. of M.

The club has organized such events as: a Freshie Social, a Northern Great Plains History Conference, a discussion on contemporary Ukrainian Literature and Poetry, a masquerade party, a Communion breakfast, a curling cabaret, a Get-Acquainted Social, and a visitation to the old people's home. It has participated in the Western Conference and a Ukrainian Catholic Brotherhood Seminar, the aim of which was to revitalize the activities of Ukrainian Catholic organizations. Preparations are presently under way for Ukrainian Week (Jan. 29 - Feb. 2). Future activities include carolling for Dec. 25 and Jan. 7, tobogganing, an evening of bowling, an evening in Oserechok, a talk-discussion with Prof. Garus on the teaching of Ukrainian history in the

educational system, more socials, cultural events, grad's farewell in letter part of February, a Miss Obnova contest (Jan. 28) and election of next year's executive in latter part of March.

President of OBNOVA is:

Stephen Soroka
755 Stella Ave.
Winnipeg, Manitoba.

THUNDER BAY

This year we are again blessed with an enlightened executive and a membership willing to supply the energy we need to function meaningfully in the university and in the community. Since the election of the new executive, the club has been functioning mainly to produce a viable program for the year. Our budget negotiations have been completed and we are finally on our way!

Coming events are:

Jan. 5. Traditional Ukrainian Christmas Dinner

Jan. 13 Ukrainian New Year's Dance

Jan. 26 Hunky Night in Canada

We are also planning such programs as: the publication of a bi-monthly newsletter, the showing of Ukrainian films in the Community and the composition of a comprehensive directory of all Ukrainian organizations in Thunder Bay. In addition we are proud to be sponsoring a lecture-discussion series on Ukrainian culture, commencing Dec. 8. It will consist of 9 lectures on a variety of topics such as folk arts, mysticism, classical Ukrainian music, fine arts, intellectual dissent in contemporary Ukraine and the like. It is felt that this series will enrich the University's academic and cultural output, thereby bonding relationships between the University and the Community.

President - Lakehead University is:

Bohdan Fedorchuk
126 Simpson St.
Thunder Bay, Ontario

SASKATOON

If the first few months are any indication of what the Saskatoon Campus Ukrainian Circle activities are going to be like for the remainder of the term, we're in for an exciting, dynamic year. Each meeting brings many new faces, and the group is a beehive of zealous activity!

Guest speakers are invited to our regular meetings, which are held at noon on Fridays. Oh yes! We have finally obtained a club room which will be open for Circle use at all times.

Under the able leadership of the executive, our group has participated in a number of activities. A UK-Fest, sponsored by the Circle and the Obnova Club was a success. Two hundred and fifty eager (and thirsty!) revelers turned up for a night of dancing, drinking and entertainment. Hospitality afternoons, sponsored by Molson brewery have been held almost every week. In honour of Arts Week, a group got together for a Ukrainian Cultural Display which included Slavic costumes, embroidery, modern and traditional ceramics, various examples of woodwork, records, and posters. AVTR workshop and AV language display gave the visitors a look at current methods of instruction. A folk-singing group has been organized and for Circle artists who wish to demonstrate or develop their aesthetic talents, ceramics classes are being held weekly. Three members of the Circle travelled to Yorkton to attend the Saskatchewan Teachers of Ukrainian Conference.

In regard to the Multiculturalism Questionnaire - only one candidate, Brian Zamulinski of the Western Canada Party (who is a member of the Ukrainian Circle) returned the completed questionnaire; the other candidates wrote us, stating that they would not commit themselves on the issue because of Article 104 of the Elections Act.

Further news - Our water polo game was a real smash (or should I say, splash!); anyway, the result was an even match between the Russian and Ukrainian Circles, and everyone had fun.

We have also elected one representative to the KYK branch, who will keep us in touch with what is happening at KYK meetings.

Several members of the Circle participated in two very successful concerts. One was put on by the Yevshyn Ukrainian Folk Ballet ensemble; the other concert by Kamenari. A great deal of "Circle" talent was revealed in these events.

Our radio programs, namely "Ukrainian Themes" and "In the World of Ukrainian News" seem to be making quite a hit with our listening population. And of course UK Fest 2 was even bigger and more exciting than our first one.

Events coming up in the future include the annual Christmas Open House, which will include a display of Ukrainian Christmas traditions, a Christmas party and carolling in the month of January. And so it goes . . . President of the Saskatoon Circle is: Lissa Lvs

EDMONTON

Fresh from the Congress, as is that you BE there, and 2) to usual, the excitement and en-promote budding Ukrainian talent, thusiasm for a new year's projects Live entertainment is provided was stimulating news for all of us: irregularly, while records and tapes Some very novel ideas with regards and variously assorted larynxes to club organization as well as the supply the rest. Super-minimal year's program emerged, seemingly charges keep us at an amazing spontaneously, or almost. small-profit level. The effort is a

Early in September a group of smashing success: we've seen a varsity night-owls stumbled into good cross-section of Ukrainian: Andrij Semotiu, who gave us a few youth come, and come back again. insights into an approach to Naturally no time is wasted - structure and organization. An in-propaganda flows . . . spirational blessing - we agreed to Our first project was a make a conscious effort of aban-multicultural forum subsequent to doing old hang-ups on structural/ the questionnaire campaign. format and concentrate on as loose Although all candidates were and open an association as possible. invited, 10 appeared to voice their In general, we hope to be able to views. Attendance was rather have our members expand in as meagre, but a serious discussion many areas as possible in com-among the candidates and audience mittee-like form, using the developed, so that on the whole, executive as a facilitating body. The most left satisfied. Generally system as yet leaves much to be speaking, questionnaires and forum desired, but we firmly believe, that considered, few expressed directly it's about the best way for us to be negative opinions, though obviously effective in the community from an a great many haven't seriously external point of view, and in-thought about its implementation in ternally, a good way to dispel cliques Canadian political culture. So it and other barriers to individual goes.

participation. For control, each Andij Ogoronko was around on project is assigned to the "guar-Thanksgiving week-end and andianship" of some member of the nounced that we would be holding executive, within the corresponding the Western Conference (!) Actually function, e.g. culture, social dep't., we were expecting to plan on in etc. . . It seems to be working quite spring, - but NOVEMBER?? Yes, well, as more people are taking on in order to make best use of the most responsibilities in projects. So much active time of year . . . Rushing for administration. around, we put together an agenda

The same night Andrij was and the conference took place Nov. around, Olga L. was especially 25-Nov. 27.

struck with a flash - To make a We are also planning our annual short story even shorter, we are nowski party Dec. 27-30 to take place in communal operators of a weekly Banff.

Sunday night coffeehouse whose President of Edmonton club is:

purpose is twofold: 1) (obvious) to Daria Porochiwnyk bring together Ukrainian swingers 12108 - 52 St.

- very easy because all it demands Edmonton, Alberta.

OTTAWA

Notes from Ottawa:

1. Preparations for Ukrainian Carleton University. Guest speaker, Week to be held the third week of professor Yaroslav Rozumnyj, gave a talk on the poetry of the New York

2. A ski trip is being planned in group and four students read their Vermont Dec. 26 - Jan. 1. poems. It was discovered that many

3. Bandura lessons are being of students read and are very in- terested in these modern Ukrainian

4. A students' choir is going strong. It is highly recommended that and practices take place every other clubs have similar lecture- discussion evenings.

5. On Dec. 2, a literary evening President of Ottawa club is: Leonid was organized on the premises of Rudenko

PAWITCH

MEAT PROCESSOR

809 QUEEN ST. W. TORONTO, ONT.

TEL: 364-0658

LAWRENCE
2396 BLOOR ST. W.
TORONTO, ONT.

TEL: 239-7726

"Old Master" PRODUCTS

Famous for
FINE FLAVOURED PREPARED
PORK SPECIALTIES



SHUMSKY JEWELLERS

766 QUEEN ST. W.
TORONTO, ONT.

WATCHES, RINGS, DIAMONDS + GIFTS

10K + 18K GOLD PRODUCT

STUDENTS 20% DISC.

john Smith

Editor's Note

Quite recently a few members of the STUDENT editorial staff were invited to a screening of *Another Smith for Paradise*, a Canadian film about the triumphs and tribulations of a middle-aged businessman of Ukrainian descent. The film was not only an insult to Ukrainians living in Canada, but an insult to the intelligence of any person that went to see this film. The following review by Take One is very good in its analysis and criticism of the film.

ANOTHER SMITH FOR PARADISE

Astral Communications release of a James Margellos production. Written and directed by Tom Shandel, photography, Miklos M. Lente, editing, Homer Powell, music, Don Gracie. With Henry Ramer, Frances Hyland, Otto Lowry, Pia Shandel, Roger Dressler, Sam Payne. Eastmancolour, 102 minutes. Believe it or not, this is the plot.

Smitty (Henry Ramer) is a sly, ruthless, porky, balding, middle-aged businessman of Ukrainian descent. His wife Marie (Frances Hyland) is a tired, bored, restless, shiftless, faithless, booze-prone broad. Their daughter Lily (Pia Shandel) is a nagging ex-ample of Women's Lip. She's fresh out of Berkeley where it seems she majored in four-letter words. Smitty hires private detectives to spy on his wife. The Internal Revenue Department is spying on him.

Neon Message Number One: the rich aren't happy.

Lily retires to her bedroom which is equipped with about \$50,000 worth of electrical equipment. Her hobby is making bombs. Mother in the meantime is having a "mad thing" with an artist. Lenny (Roger Dressler) is the whatever-does-she-see-in-him lover. We all know it's difficult being an artist. It's especially difficult for Lenny. He's in a permanent state of satynsis. When he isn't saying things like "Outsight, man," or "far out," he's meking animal noises, and jumping about in his red jump-suit and Afro hair-style, giving Marie the squeeze. She dolos on him. Divided between her poor but sexually juicy artist and her rich and sexually dehydrated husband, Marie just drinks a lot and thinks as little as possible.

Neon Message Number Two: If you make it on Bay Street you can't make it in bed.

Smitty wants to become president of a local Ukrainian club, a motley group of two dozen old immigrants. He promises to build a two million dollar residence named after a 17th century Ukrainian warlord at the local university. He does this, mind you, in order to gain the votes of the members in this ratty old club. It's an implausible gesture. Smitty, remember, is supposed to be sly and ruthless.

He phones the university chancellor to make his proposal. The chancellor's wife is watching television in a dowdy dressing-gown, and her hair is in curlers. The chancellor is in his underwear, drinking beer. Again the movie veers into implausibility: this isn't life sensitively or accurately observed. "Sure, you can build a residence at our university," says the chancellor drunkenly, "Sure, you can name it Leshinski Hall, and put a statue outside commemorating Leshinski whoever-he-was."

Not content to be implausible the plot now gets silly.

Smitty wants his wife's lover to design and build the statue. He visits him late at night. The artist is lounging nude in his studio (the poorest excuse for a "Restricted" rating in many years). "No way," he says to Smitty's offer. So Smitty buys the artist's studio and

doubles his rent.

Neon Message Number Three: Money talks.

The artist gives in. He works in secret for weeks. Smitty thinks he is buying a masterpiece. The artist finally delivers the work, under wraps, and when it is unveiled, it's a pink plaster "kicke finger of fate," standing about 20 feet high. Lily, meanwhile, has decided to strike a blow against capitalism. She might better have begun by giving up her lavish wardrobe or all that electrical equipment, but never mind, this movie has no mind. She has secretly wired the statue for detonation. When it turns out that the public likes the statue, applauds and cries out "Bravo!" Lenny runs around screaming "Don't you see, you idiots, it's a put-on," and Lily remarks, "Oh Lenny it's beautiful. The public will accept anything."

Anything but *Another Smith For Paradise*. This \$200,000 Canadian film opened in Vancouver and died within a week. The rest of Canada is bracing itself for subsequent runs.

Why was it made? The story is pointless. The actors are mostly unknown and they deserve to stay that way. Those that aren't miscast, ad badly. Frances Hyland's participation in the film can only be explained by supposing that she felt under the spell of a passing death wish. Her opening line is "Ok, Kane of the Ukraine, can we get out of here?" A thankless line, but what's worse, there's no reason to believe that Marie has ever seen Citizen Kane. Anyone who has would certainly want to get out of *Another Smith For Paradise*. The movie has no insight into its characters. It has no sense of what is appropriate for them to do and say. It just bumbles along with its leaden clichés and its smattering of radical chic. It's a sophomoricly cynical, cheapjack piece of junk and it makes me ashamed that it is Canadian. *Another Smith For Paradise* is another film for perdition. John Holness

A scene from Tom SHANDEL's *ANOTHER SMITH FOR PARADISE*, produced and directed in Vancouver. Principal actors: France Hyland and Henry RAMER.



PHOTOGRAPH

A certain sun
at a certain moment
of a certain day
now
forever
and ever
and ever
caught forever
in an infinite sliver of
time
makes me wonder how much
a passing
smile
can say
anyway

Jars Balan



SUMMER SASKATCHEWAN

Land of the big sky, sky of baroque cloud,
land of the squint eyed wrinkled skinned men.

Men of the forearms, men of the combines,
tobacco stain sweat stain hope it doesn't rain men.

Land of the sinew tracks, towns of the dome,
Massey Harris John Deere carve out a place to grow.

Belly flat mats of wheat grain, barley grain,
oat grain rapeseed elevator hope grain.

Land of the big sky, shadows of a crow,
land of the fired men, their children leaving home.

JARS BALAN



Jaroslav Balan is twenty years old and has been writing poetry for the past five years. He has had his poems published in everything from High School yearbooks to CYMKIVETS to CANADIAN FORUM and has given public poetry readings on three occasions. Jars was a student of creative writing at the Banff School of Fine Arts for the past two summers where he was awarded a scholarship and the Blas Carmen Award for poetry. He is presently preparing a first edition of poems which he hopes to publish one day.

BEING THERE

Jersey Kosinski, Bantan Press, \$1.25, April 1971

This book is a must to read for all who are concerned with the quality of mental life in our society. It centers around a man who lives in a very isolated environment — with a T.V. and garden for company. His only contact with society is the woman who brings him his meals. After living thirty years in such a cloistered environment, our nameless protagonist is forced out into the outside world. His journey into the outside world is indeed frightening as he can only respond to other people as he did to his T.V. Consequently his conversations are all short, pointless and empty.

The book is very simplistic in that there is minimal plot, character development and style. However the images are quite effective. Kosinski's use of imagery leaves you with a hollow feeling; the hollow feeling comes not from the book but from the emptiness of T.V. land.

Kosinski is a Polish Jew and is presently a professor of prose and criticism at the Yale school of drama. He has written three novels; his first *THE PAINTED BIRD* (1965) won the French Prix du Meilleur Etranger for the best foreign work of fiction. His second novel *STEPS* (1968) won the National Book Award in Fiction, the highest literary prize in the U.S.A. In 1970, Jersey Kosinski received the Award in Literature of the National Institute of Arts and Letters.

You can get any of his books at a good book store and every one is worth the money you spend.

Bohdan Chomick





ІГОР КАЛИНЕЦЬ

Виходжу з Торонтоської бібліотеки та п'даю на перевірку збірку Калинця "Поезію з України". Контролер її довго переглядає, потім третячими руками віддає мені, з захопленням вимовивши — "біотіфул пойм". Значить і Торонтоський бібліотекар збирає Катинцеві перлини.

Український професор передає студентові фотокопію "Відшукування Причетного" Чубая. За декілька днів вірш ходить у переписках по бюро СУСК. Значить вірш відповідає на якійсь духовній погрібності тутешньої молоді.

Вийшов монографічний нарис "Никифора з Криниць", глухонімого жабрака Лемка, який здобув міжнародне визнання, як "найвизначніший малайр" неповторного таланту.

Що діється?

Пояснюючи світову славу Никифора, автор згаданої монографії стверджує, що сьогодні "людина тужить щиро, як ніколи досі, за справжньою безпосередністю, за поглибленою емоцією та казковістю міту (не істотно, чи ця казковість особисто митотворчого, дитячого, народньо-фольклорного, чи якого іншого типу), словом, тужить за такою мистецтвом творчістю, що ордіється в тривожі передчувань, у причинності снів, з глибини... надрів душі, з пограниччя між сном і дійсністю, між небесним і земним."

(В. Лесич, "Никифор з Криниць", в-во Сучасність, 1971 р.)

В такому світлі хочемо познайомити читача з віршами трьох сучасних українських письменників. Вони усі противники бездушного матеріалізму; усі шукають свої образи в українській казці, у міті, у давніх вірваннях наших предків; усі "експлуатують" іаціональні форми і джерела духовності, її прадавній етнічно-фольклорний підклад; у їх творчості назріває синтез світог яду наукового та світогляду "наївного".

От говорить Григорій Чубай: — "Наша потужна цивілізація, яка досконало вмисрати в карти і танцювати наймодерніші танці. Наша потужна цивілізація, яка почувася себе інтелектуально відгодованою кировою, якщо їй вдається з першого погляду відірвати картини Пікассо від пологаті Рембрандта ван Рейна. Наша потужна цивілізація, яка сьогодні безмежно ошасливлена автоматом для продавання гудзиків; дивовижною самопискою, яка в разі потреби може відкоркувати пляшку; водневою бомбою в сніне число мегатон; новітнім кінорективом в 25 серій; моральним кодексом; будівника комунізму і свіжним анекдотом із серії "Вірменське ардію відповідає".

Ах, ця безмежно шаслива цивілізація, яка попри все це не забуває про те, що вона є найвищим виявом всевітнього прогресу і рухасться. Так, саме рухасться! Пішки в авто, в катафалку, в трамваї і яка, рухаючись, встигає: відвідати пивний бар; в півгелосі покритувати позоачі свого нача у нника; влаштувати скандал дружині; розв'язати 2-3 кросворди...

Чуєте!!

Вона рухасться!!!!" (Див. "Вертеп", Візз. Шлях, січень 1972 р.).

Про Чубая майже нічого не знаємо; ні коли родився, ні ким працює, лише знаємо, що походить із села Березна Дубнівської області. Його прізвище повторюється у "Віснику", бо арештованим завжди задають питання "чи знаєш поета Чубая? Чи читав його вірші?" Знаємо з "Вісника", що збірку його віршів ходить у самвидаві під назвою

"Світло і сповідь" 1970 р., але вона ще не попала на захід.

За радикальність свою і ще більше за тематику другого вірша "Відшукування Причетного", Чубай заслуговує на увагу. Його вірші — жива реакція душі на цілком сучасну навколишню дійсність і відшукування тої страченої духовної краси в символах наших предків, з яких ми відгадуємо їх світогляд їхнє світорозуміння.

Повторюються образи як — чорне яблуко; душа, що ховається за свічкою; макоге зернятко; золота рибка, що задихається; вісім облич; сивий коник диму і так далі.

"Його

навченого прикидатся

кораблем
водою
глиною
райським яблуком"
райським яблуком
і синицею".

(Див. "Сучасність" ч. 11, 1970)

Повторюються, як і в Калинця, мотиви християнські про відродження людини, цитати з Отче Наа і т. д., але вони тісно зв'язані з поганською атмосферою.

Ігор Калинець родився 1939 р. Три збірки його віршів надруковані на еміграції ("Поезія з України", 1970 р. Брюссель, в-во "Література і Мистецтво"; "Підсумовуючі мовчання", 1971 р. Мюнхен, в-во "Сучасність"; "Коронування опудала", 1972 р. Нью-Йорк, в-во "Нью-Йоркської Групи").

У Калинця бачимо барвисту красу народнього мистецтва, красу архітектурних пам'яток минулих віків. Матеріальні сліди минулого існують на землі, вони є свідки безпереривної тягlosti тисячолітньої культури. Розбиті черепи, поржавіла бляха ікони, кам'яні баби, кришці, стріхи промовляють до душі поета бо "завжди минуле нам на п'яти наступає." Залишається й духовна спадщина попередніх сторіч: світовідчування з доби хліборобської, скотарської, навіть ще і довацької культури: Поганська мітологія, де монологія раннього християнського середньовіччя.

"Вільма"

"Гасє вітер свавільно на майдані за ринком, де кози пасє остання в містечку вільма, де імператор чортополоху здивований

прикро,
що сонну імперію непрошений гість відвідав.

— Не за горами зима, — журиться вільма
козками.

З левади, де зорі пасуться, найпахучіше сіно.
Та коня де дістати, і дишель зламався у Вога,
а на віник тепер, ік старості, ледве чи б сіла.

Як реп'яхів, не позбутися надокучливіх
мислей.

що минувся той час і навіть вже не
просніться,

коли до Великого Вога запрягаєся місяць
і вільмі привозив сина цілу коцюну."

(Ігор Калинець. "Поезія з України"
1970

Щоби якось збагнути ті "заживо поховані срібні осколки із джерела вичістності, фрагменти пам'яті короткого кохання" поет плєкає інтуїцію...

"виплескував у зинці символи

підсвідомі,
відкривував темні слова, які й тепер
не зрозуміти."

"Копіювання — це гріх... це лише штучне відтворення минулого", промовив професор Радослав Жук. "Старі стилі мають велику вартість; треба затримати пам'ятки минувшини, але повертатися назад до них це тільки відбирати їм їхній чар".

Професор Р. Жук підніс тему сучасної української архітектури в своїй доповіді про завдання архітектури, яка була виголошена в Пластовій димові в Торонті 17-го листопада 1972 р. Проф. Жук тепер займає пост "асошієт професора" на Мекгільському університеті. Він був співтворцем таких проєктів як Оттавський ратуш, американ-

ська амбасада в Лондоні (Англія) і павільйон "Світ Дитя" на Експо '67 в Монреалі. В українській громаді він є відомий творець авангардних українських церков у Вінніпезі, Тандер Бей, Торонті, Трансконі й Тиндалі.

Це не перший раз, що професор Жук виступив зі своїми думками про архітектуру. Він викладав на літніх курсах Українського Католицького Університету в Римі, на пластових таборах "Стежи культури", та два тижні тому також промовляв в Торонті на запрошення літературно-мистецького клубу АДУК.

"Архітектура — це громадське мистецтво", постійно

ЧУБАЙ, КАЛИНЕЦЬ



РАДОСЛАВ ЖУК: МОДЕРН



підкреслює проф. Жук. "Архітектура свідчить про культуру, — про силу і про бажання народу". Українська архітектура особливо цікавить та журить архітекта Жука, бо українська архітектура в діаспорі за часто лише копіює старі стилі. Проф. Жук має велику пошану до минувшини, але як кожний модерний творець він дивиться вперед, він шукає нових форм.

Як повинна виглядати українська архітектура? — Вона повинна вживати сучасні матеріали та кінечно повинна базуватися на сучасних теоріях естетики. Чи ми повинні цілком зігнорувати наш традиційний український стиль? "Нема такого як український стиль... Є багато українських стилів". Як й інші народи, Україна сприйняла нові стилі та зміняла їх на свій лад. Так постоли укарніські барокові церкви, такі постоли ренесансові церкви, і т. д.

Народившись в Україні, але живучи в Канаді, проф. Жук зрозумів потребу владести його українське походження в тканину модерних

понят
сучас
ються
реді
той
дидій
ливе
украї
ков г
Прес
ронті
Під
проф
лював
грома
По-од
творч
будут
мада
тість.
каві,
наді,
іх зас
стає к
ніи ко
пронв
внянн
прикм
до ви
Поз
тами
вала
церкв
чи во

КАЛИНЕЦЬ, ГОЛОБОРОДЬКО

Духовні зв'язки з минулим треба відчуті
більше ніж зрозуміти...



МОДЕРНИЙ АРХІТЕКТ



Архитектура — це не тільки стіни та дахи, це ідеї, це історія, це і культура. У наш час архітектурі належить бути модерною, але не втрачати зв'язку з традицією. Це означає, що архітектурні рішення повинні бути продуманими, функціональними та естетичними. Вони повинні відображати дух епохи, але також враховувати потреби людини. Архітектурні рішення повинні бути гармонійними, збалансованими та зрозумілими. Вони повинні створювати комфортне середовище, яке сприяє розвитку людини та її творчості.

Під час своєї діяльності проф. Жук постійно підкреслював, що архітектура є громадська відповідальність. Поодинокі творці можуть творити, але їхні проєкти не будуть виконані, якщо громада не зрозуміє їхню цінність. Іншими словами, не цікаві, копіювані церкви в Канаді, де внаслідок громи, яка їх зафондувала. Архітектура стає мистецтвом тільки тоді, коли є відповідне почуття пропорцій, простору, та вживання матеріалів: арзом, ці прикмети збуджують людину до вищого почуття.

Поміж найновішими проєктами проф. Жука є запланована катедрал в Мюнхені та церква на Союзівці... Цікаво, чи вони будуть виконані?

I. M.

...жоден дух
влади над ними
не має
бо витікають
із тих потайних джерел
з того початку
що і сльози
так ми знаємося
зі сну
що приснився
мільйони років тому."
(“Підсумовуючи Мовчання”)

Цікаво побачити, що власне ця інтуїція, чи найнішість найбільше розвинена в молодого поета, кому було тільки дев'ятнадцять років, коли виступив на літературну сцену. Це був Василь Голобородько, народжений 1946 р. у Голобородька ніби оживає світ прадавніх анімістичних уявлень про природу; світ нашого далекого “найнього” предка або довірливої дитини, заселений дивними істотами, наповнений чарівними звуками, й кольорами, й пригодами; світ української народної, язичкової ще, демонології, казки, загадки, думи...” (І. Дзюба “У Дивосвіті рідної Хати”, “Дніпро” ч. 4, 1965).

В поетичному світосприйманні, в метафоричному мисленні завжди зберігаються елементи світосприймання й висловлювання “первісної”, “найньої” людини, елементи дитячої безпосередності. Тут ідеться не про повернення до первісного мислення, а про відродження на вищому рівні деяких його цінних моментів, зокрема сили почування й уяви, особливої асоціативності. Обороняючи творчість Голобородька проти нападів реалістів чи прихильників “здорового глузду”, Дзюба пише, що “...уявляти”; “розуміти” поетичний образ — зовсім не значить знайти для нього конкретний побутовий відповідник, а значить відчуття його естетичної; і духовної сенс, прилучитися до поетової уяви і “співпережити” те складне, часом таємниче й “іраціональне”, що переживав поет...”

Поетичні засоби Голобородька це одухотворення природи, зашифрування й розшифрування образу, мислення метафорами, абсурд; що все таки має глибокий сенс. Як нам відомо, істини науки суперечать “здоровому глуздові”, все більше “абсурдного” входить поступово у межі мого здорового глузду. “Найбільш наукова з якостей: розуму — сказав Ейнштейн — це фантазія.”

“Посіла мати
на дорозі життя...”
“Грузовик без коліс,
а біжить, —
батько сниться — управляє,
а його зовсім і нема у кабіні!”
“Із неба, із самого дня, упала хата...”
“Вона спершу покляла мені спину шафу...”
Отакими загадками починаються вірші Голобородька, але все таки поет просто і несподівано сильно говорить про звичайні людські справи, як про велику душевну потребу людини, як про чуттєвий і поетичний зміст його буття й життєвідчуження.



Церква Пресв. Родни у Вінніпегу (архітектор Радослав Жук)

“Сам за Деревом”

“З-за дерева узнаю, що я вже не я, а дощ за
деревом.

Тепер мої віці пасуться без мене.

А я стою за деревом і думаю, як же мені

бути

щоб про мене люди знали тепер — коли я є

дощ?

Бо дощ тільки тоді є дощем, коли в довге

волосся

вилітає соняшник,

бо тільки тоді люди і знають, що то йде дощ.

А як же мені бути, коли я стою за деревом,

Тепер мені виявляти людям свою

людську суть, хоч і суть дощу я вже вмію

людську суть, хоч і суть дощу я вже вмію

виявляти довгим волоссям?

Невже тепер я уже не я, коли я є дощ?

(В. Голобородько, “Летюче Віконце”.

в-во Смолоскип, Париж, 1970)

Вірші Голобородька часто бувають гарні і забавні, але є у молодого поета темний і глибокий смуток, з яким він не може попіртися...

“Глекчик на Столі”

“нас за столом сидить троє.

Принесла мати воду в глекчику

з блакитним боком —

хтось шматок неба приліпив! —

Поставила на столі.

Узяв один — хотів напиться — і поставив,

узяв другий — і поставив,

узяв я.

заглянув у глекчик —

рибкою поплило мені очо

аж там не вода кринична,

а кров!

МАТИ: чом не п'єте?

(сказав)

Ну, тоді піди та полий квіти коло хати.

Мабуть через такі вірші Голобородька і не друкують сьогодні у Советському Союзі.

Усі три поети, Голобородько, Калинець і Чубай, важкі тим, що в їх творчості “відбувається органічне відродження елементів української, національної, давно-поетичної стихії, елементів високофольклорного і висококазового світосприймання — продовження традиції тої традиції розкриття прадавнього психічного підкладу та міфологічно-поетичних джерел світосприймання українського народу, активного динамічного включення їх у світосприймання сьогодення, — традиції, яку заклали Леся Українка та Михайло Коцюбинський у “Тінях Забутих Предків...” (І. Дзюба).

Можна було б ще звернути увагу на мотив туги за втраченим в минулому, на очікування чогось близького й непевного, на “агресивність штурмутої фантазії”, чи на політичну тематiku.

Хочу підкреслити тільки один момент — стаття Дзюби написана 1965 р. є обґрунтованим нових естетичних напрямів — оправданням інтуїції, фантазії, абсурду, теорії метафори сурреалістів — обороною тої течії, по якій розвивається європейська література. І одиочасно це є напад на короткозорий раціоналізм, на грубий матеріалізм, на

“ділений і переділений світ

відколи світ тепер поділений

на сей бік дощу і на той бік.

(Під. Мов.)

Сьогоднішній людині не дозволяється пустий, невістражданий оптимізм, чи пуста віра в технологію або в матеріальний прогрес. Ці поети опанували модерну форму (Чубай нагадує Еліота, Голобородько — сурреаліста), але в них ця форма пов'язана з ділом народним змістом і тісно зв'язана з переживанням сучасної людини, де б вона не жила.

При певному практицизмі й раціоналістичній сухості, певному чуттєвому вигасанні й нівеляційності та масовості нашої технічної доби й певній відчуженості сучасної людини, ми шукаємо точки опертя й клубочок тепла.

Може й тому Європа полюбила “Нікитіфору”, студенти перепишуть Чубая, а торонтовський бібліотекар читає Калинца.

M. Шкандрий

КРИТИКА ФІЛЬМУ "ДЕВ'ЯТЕ ЛІТО"

Недавно телевізійна сітка СіБіСі висвітлює п'єсу під назвою "Дев'яте літо", в якій, на підставі повідомлень самої СіБіСі, мав би бути представлений один епізод із життя типічних українців у Західній Канаді. Ну і як же показала СіБіСі канадійським глядачам типічних українців?

Показали нас у такій формі, що її можна було сподіватись від цієї реакційної, шовіністичної інституції: показали нас, як негативних стереотипів, необтеганих, лекултурних і безнадійно глухих. Українці у п'єсі "Дев'яте літо" ще двадцять років тому були такі примітивні, що вони очолювали заміж молодю українську дівчину за огідного п'яницю англо-саксонця

лишень тому, щоб "пошитися в папи", — цей залицяльник мав якусь там освіту і всі його кликали "містер".

Нам дуже дивно, що минуло вже понад тиждень від часу висвітлення цієї п'єси, а зі сторони українців ще ніякої сторони реакції на цю образу ще не було, — хоч перед висвітленням, в українській пресі про цю п'єсу досить багато писалося. В якій спосіб це можна пояснити? Чи це означає, що ми погоджуємося з таким показом "типічних" українців?

Звичайно, як появляється щось негативного чи упередженого проти жидів або індіанців, то ці групи негайно і гостро протестують. А виглядає, що коли українцям дали

великого поличника, то вони лишень облизалися і сидять тихенько, щоб, не дай Боже, більше уваги на себе не звернути. Замість сильної реакції на цю безпідставну провокацію, замість листів з протестами до англійської преси, до СіБіСі, до представників уряду, до асоціації людських прав, ми мабуть, готуємося "наставити другу шку".

Якщо ми не будемо мати ніякільки людської гідності, щоб обстояти ім'я українців і оборонити його перед такими нахабними нападами, то як ми тоді зможемо сподіватися, щоб наші співгромадяни в Канаді з нами числилися і нас поважали?

Український Гурток при Саскачеванському унів.

KOLOS

Canadian Multicultural Productions

"Koloss" is a voluntary group composed of young people primarily of Ukrainian descent who recognized a need for quality cultural and informative radio programming in Winnipeg, and subsequently took upon themselves the responsibilities of producing such programs.

Kolos traces its origins back to September 11th, 1971, when a small group of Ukrainian students initiated a half hour program of Ukrainian music — "Ukrainska Fantazia", which subsequently became broadcasted on CFRW-FM. By February 1972, a Ukrainian cultural broadcast — "Manitoba

101" (at that time produced by SUSK), and a daily Ukrainian news broadcast joined with "Fantazia" to create Kolos Productions.

During the course of the year, Kolos expanded its production to 6½ hours of broadcasting on CFRW-FM including programs designed to promote multiculturalism, educational programs and informative music programs catering to the sophisticated listener.

Today, with a staff of over 30 volunteers, Kolos is constantly striving to achieve higher levels of broadcasting excellence in order to promote the medium of radio not only as a source of entertainment,

but also as a source of interesting information and a means for cultural dissemination in Canada. The name "Koloss", meaning the head of a stem of wheat, effectively symbolizes the evolution of the group to date, as well as aptly representing the inherent potential of such a vibrant group of young people. For, just as a head of wheat is but a phase in the production of the many varied and diverse substances derived from it, so Kolos is only a step to much greater and better things in the future in the sphere of cultural broadcasting.

—Andy Ogaranko
PUBLIC RELATIONS
KOLOS PRODUCTIONS



focus gallery

861 Queen Street West • Toronto 3 • Ontario • Canada

при вул. Квін Захід ч. 861, Торонто, тел. 366-0956
(напроти церкви св. о. Миколая)

у якій зацікавлені зможуть набути твори українських мистців і де відбуватимуться постійні та індивідуальні і збірні виставки.

ГАЛЕРІЯ ВІДКРИТА ВІД:

10 год. рано до 8 вечора (від понеділка до п'ятниці включно)

1 год. по пол. до 8 вечора — в суботу

За галерію ФОКУС

Ірина Шумська-Мороз

ПЛАЙ

PLY

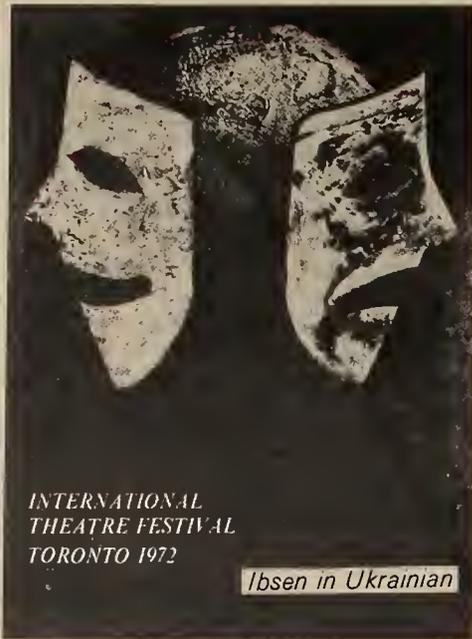
CO-OP LTD. • 768 QUEEN STREET WEST •
TORONTO 3, ONTARIO • TELEPHONE 363-2748 •

Аристос Родився!

Віри і привіт та побажання ПТ Членам і Покупцям

складає

Кооп: ПЛАЙ



INTERNATIONAL
THEATRE FESTIVAL
TORONTO 1972

Ibsen in Ukrainian

On the 7th of November, Zahrava Toronto presented as its entry in the International Theatre Festival at the St. Lawrence Centre, Henrik Ibsen's unforgettable Ghosts. Oswald Alving, an artist, returns to his mother's house in Norway, where Mrs. Alving has almost completed an orphanage erected to the memory of her deceased husband. As the action evolves, we learn that Mr. Alving was not as beloved as everyone had thought. In fact, he was a profligate who had contracted venereal disease and whose illegitimate daughter Regina is now a maid in the service of Mrs. Alving. The tragedy lies in that Oswald is about to become a living vegetable as a result of the disease passed on to him by his father.

The mere mention of venereal disease was enough to ban Ghosts in England during the late eighteen hundreds, even though Ibsen's play is not solely concerned with VD. The disease is only an edifice for the social decay of the times, Oswald being its most obvious victim. The timeless quality of Ibsen's theme lies in the implication of not only Oswald, but of everyone in the crimes of their society. JURA BELSKY, the director has preserved this sense in his production and thus, Ghosts is as relevant today as it was in 1881.

The Ukrainian production was led by a cast of well-drilled actors. NINA TELIZYN's performance as the haunted Mrs. Alving carried much merit. As always, Mrs. Telizyn's regal personage on stage was a pleasure to watch. Despite her sometimes shrill voice, the character of Mrs. Alving was admirably brought to life. Mr. Andrii ILKIW as Manders, the pastor of the parish, was well chosen for the part. If at times the pace of the play suffered for the meandering tempo of his performance, the character of Manders suited it.

Mr. Volodymyr ANTONOWYCH, as the "more sinned against than sinning" Oswald, has come a long way since his last performance in TABOROVA KUZULKA. Still, he does not yet appear completely at ease on stage. This became most apparent in scenes between Mrs. Alving and her son, where Mr. Antonowych's awkwardness drastically contrasted with Mrs. Telizyn's ease. Miss OLGА BABYTSCH, as Regina, was well cast. However, she was often too virulent in her anger and as a consequence, her diction suffered. It was JURA BELSKY, the director, in the role of Enstfand, the carpenter, who was the highlight of the evening. With each appearance, he left the audience wanting to see more of him. In all, each performance exhibited much hard work. Despite the introductory music and storm-sound-effects which served to encumber rather than to enhance the viewer's initial response, the production was well-handled, although it lacked a certain fire that distinguishes a good production from a truly great one.

For the last ten years, the Ukrainian-Canadian theatre scene has suffered much in the type of play chosen for production. The favourable reception of Ghosts by an audience who for the most part were Ukrainian, attests to the fact that great historic epics, wordy scripts and worn-out nationalistic themes are no longer what the Ukrainian theatre goer wants today. An interesting point for debate — would the production have been as favourably received had the audience in general been more familiar with the play as well as other productions of it?

In relation to an "international" festival, one may question the decision to produce Ghosts in the Ukrainian language. As Ukrainians, did we not undermine an opportunity to present an original Ukrainian work in the English language, thereby extending the boundaries to envelop a more international audience? A festival such as this is a rare occasion and one that could have been utilized to serve greater goals.

C. Turkewych

FIRCHUK
TEXTILES
PARCELS TO EUROPE



658 QUEEN ST. W. TORONTO, ONT.
TEL: 364-5036
233 OTTAWA ST. N. HAMILTON, ONT.
TEL: 549-2005

Message from the President

The theme behind this message is the contribution that you can make to our community. We have already talked about the needs of our community and the building of a sense of community — a feeling of communion with others who define themselves as Ukrainians. This time let's talk about what you can do.

What is important is not how many students belong to the Vancouver club, nor that I am President of SUSK or that you are a student in Saskatoon, but rather that you and I, sit down as individuals, disregarding all structure and organization, and resolve to work together on a problem. If the Ukrainian community in Canada is to go anywhere, we must start with you, and then we must win the help of each person on a one-to-one basis.

Structure and organizations fulfill very limited roles for us. They serve as repositories for members, and they serve as a means to speak to the outside society on important issues. But our work now must be on a personal basis. Therefore, don't emphasize the number of members you have in your local club, or how many parishioners there are at St. Andrew's church; don't emphasize how many members the Ukrainian Canadian Committee has, nor how many Ukrainians there are in Canada. Don't point to your constitution with pride, nor tell us how well the treasurer of your club is keeping the books.

Emphasize how many people you have talked with individually about the Ukrainian community and how you have resolved to work together on a particular problem. What's even more important, tell us how much work, energy, effort and time your group has put in on a given problem. Show us how you and four friends in your locality can do more than 250 Toronto students because you care.

The most permanent contribution that you can make to our community is not to build a Prosvita Cultural Center, but rather to help a person feel a concern and responsibility for our community.

But in our efforts we must not lose sight of a few guiding principles. The first is to always judge your contribution in terms of whether or not you are doing your best, rather than whether you are doing as much as everybody else. Comparing your contribution with others may limit what you can do; it may make you bitter, and may prevent you from developing yourself and all your capabilities as an individual. The second is that you must be determined in your work. If you choose the Ukrainian community as a place where you can contribute, you must understand that the work that we must do is enormously difficult. Our problems are very complex, but it is this difficulty and complexity that provides the challenge and the greatness of the work. You must therefore persevere — be happy with the help you get, no matter how little.

Remember that we are uninformed — we do not know enough about the problems facing us. Educate, at every opportunity, find those who know about things that concern us and have them teach us. Don't waste your time with people you see won't help in your work. There are too many others who will, yet remember that the greatest single obstacle in our way is the mental block that says "we can't do it!". Napoleon once said that the ratio in a battle is 3 parts morale to one soldier.

While nobody can tell you that you have to work in the Ukrainian community, there is one thing that you should bear in mind. As a student you have one of the most precious, one of the most invaluable gifts that anyone can give our community. This gift involves immense responsibility. It is the gift of a future for the community.

— Andrij Semotik

INTERVIEW WITH AVRAAM SHIFRIN

Avraam Shifrin has made an impression on Ukrainian students in Canada in the last three weeks through private conversations, student conferences and mass meetings in Montreal, Winnipeg, Edmonton and Toronto. The Students' Union sponsored his visit to the University of Manitoba where 500 people listened to him. In Edmonton he spoke at the Western Conference of SUSK. Press and media coverage was good in Winnipeg, meagre in the other centres.

He is a man about whom it is difficult to be ironic no matter how incredible one finds such opinions as "if the West had refused to sell grain to the Soviet Union this year, the Soviet regime would have fallen this winter." Or again, "Today in the Soviet Union, beginning with Brezhnev and ending with the 15 yr. old child who is just beginning to understand a few things, no-one believes in Communist ideas." A man who has spent 10 years in Soviet concentration camps and met some of the most important figures in the dissent movement, who expresses modesty and passionate conviction in almost every phrase, does not encourage irony.

He is also a man about whom it is difficult to talk in reported speech. The following are extracts from the first, and as yet unpublished, interview with him on November 9th. "Khrushchev in the 6 or 7 years he was in power tried to convince the world that he was the world's biggest democrat, and what was really funny was that people began to believe him. But before the end of his reign, before he was overthrown from the pedestal onto which he had climbed, Khrushchev began repressions in the Soviet Union. Mass arrests began — those arrests were stopped only thanks to the fact that new faces had come to power, Brezhnev, Kosygin and their helpers, who felt unsure of themselves at the top, who were occupied with dispatching the previous henchmen of Khrushchev and who were strengthening their power. Now look at the way history is repeating itself. Seven or eight years have passed and, having gained in strength, they are moving into an attack on those in the Soviet Union who raise their voices against the brutality of the régime. From the Soviet Union we are receiving news of the colossal growth of national and democratic liberation movements and of their persecution by the government. These people are not trying to overthrow the system, they only question the injustices and excesses of the régime."

But in the Soviet Union a man is persecuted for his thoughts and ideas.

In my 10 years in concentration camps I saw things which you would not believe . . . I met one man who was sentenced because he had a dream in which he killed Khrush-

chev. He was convicted of an "attempted act of terrorism". A man was sentenced for a dream. I met one deaf-mute who ended up in prison because standing in the street, in front of an announcement of higher prices, he shook his head and spat contemptuously. He did not say anything, he spat on the ground in contempt over the rise in prices, he showed contempt, O.K., but he was given prison for it.

The only thing that saves a man is the presence of God in his soul. One cannot flatten a man completely. There are always those who carry knowledge with them. And at this moment in the USSR . . . there is growing and spreading a movement for freedom, for inner freedom. People are freeing themselves from inner slavery. The great philosopher, Montesquieu, said that the last stage of subjection occurs when a man no longer recognizes that he is a slave. For a long time in the USSR that was how things were. People used to shout hurrahs to Stalin and believed they were free . . . Today in the Soviet Union people are beginning to straighten their backs, they have not straightened them yet, there are still very many people who are afraid . . .

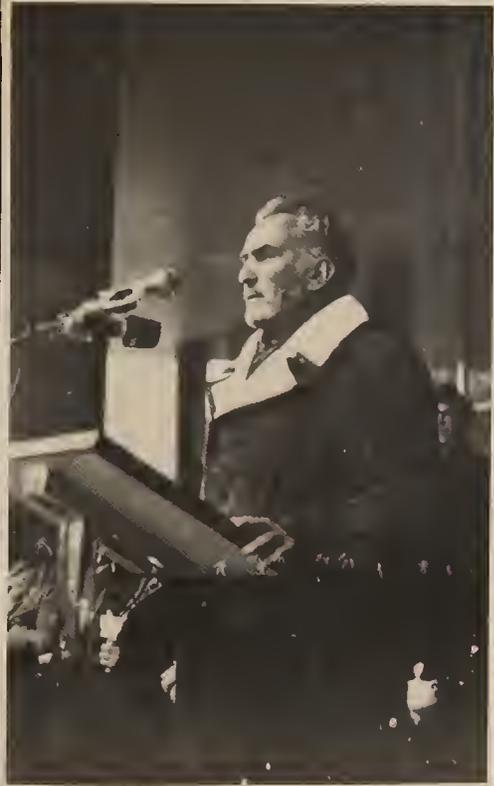
There were, and are still will be national movements in Russia, but the strongest and fiercest national movement on the territory of the Soviet Union is without question in the Ukraine. It embraces the whole nation. Its character is deep and strong because there is no rift between the intelligentsia of the Ukraine and the masses in the villages. The simple peasant understands the intellectual and the latter the peasant in one important question — Ukraine has to be independent. Ukraine wants to lie as an independent, democratic state. It does not want to be a subject nation and it has a legal right not to be. And for that right the sons and daughters of the Ukraine are today going to prison . . .

I saw with my own eyes how concentration camps broke extremely strong people. I saw how people, who were brave and strong while free, died spiritually from the effects of imprisonment. They surrendered inside to the enemy and were broken. But many only became harder in camps. Yuri Shukhevich was without doubt one of these. He endured the camp with the same serenity as you live your life here. He lived an inner life; learned foreign languages, took an interest in philosophy, history, the philosophy of religion. It was very interesting to have a conversation with him on these subjects because he had his own personal views. He likes poetry. We would often read poems to one another. I would read him Russian poetry because I know and like the Russian language. He would read me Ukrainian poetry. He lived the intense inner life of an intelligent man. He tried to preserve

himself; no, that is untrue, he did not merely try; in every aspect of his life he proved he was a man. And there were many like him. The older men set him an example. Horboryi for example always charmed everyone with his placidity, his refined courtesy, his culturedness which revealed itself in every gesture, movement, word . . . It would seem that they could not

Maybe the court will find me innocent, I am only under accusation and not yet sentenced!" The interrogator seized him by the arm, pulled him to the window, pointed to the thousands of people walking about the market place and shouted, "Do you see those people — they are under accusation. And you, once you reach us, you are guilty."

And so, as I see it, Yuri



possibly find any crime to tie to Yuri Shukhevich . . . But they will . . . I remember one Ukrainian . . . who was arrested merely because he gave food in his house to a man whom the Soviet Union convicted of being a Ukrainian partisan. He was sentenced for no reason . . . and could not understand his fault . . . He was sitting in a KGB prison and the interrogator's office had a window which looked out onto the market place. The interrogator was beating him badly and he asked, "What are you beating me for? I have not been tried yet, nor my crime ascertained

Shukhevich is a condemned man. Condemned to live on the territory of the Soviet Union, itself a prison. A man who has spent his whole life in prisons, a man whom only the end of the Soviet Union can save. A man who can be free only in a free Ukraine and a free Ukraine is not possible in the presence of the Soviet Union . . .

Life in concentration camps is not only a physical hell. It is also a spiritual hell because the Soviet Union, eaten through with deingogery tries to torture a man not only through lack of food,

through cold and forced labour. In concentration camps they try to enslave a man spiritually. They demand that a man shout "long live the Soviet regime" . . . Every day after 12 hours of work a KGB officer comes into the barrack and reads a political lecture, if you do not listen, if you fall asleep or leave the barrack you are sent to the punishment cell. The administration recruits its agents, its informers, from broken people who have sold themselves for a piece of bread. It recruits people who are ready to sign their name to an article in a newspaper, people to take part in so-called amateur performances. On the holiday, November 7th anniversary of the Great October Revolution . . . people appear on stage and praise the Soviet regime to the political prisoners. Just think, is that not the final stage of humiliation? . . .

I can tell you how they try to break Ukrainians in the camps . . . They would bring propaganda films of the happy life people lead in the Ukraine and show them specially to Ukrainians. They would bring corrupt Ukrainians who would read lectures about how happily they live in the towns and villages of their native land. But that was for the masses. What did they do to the leaders of the National movements?

Volodymyr Horboryi was taken ever year to a prison in Kiev where he would live for a couple of months. They would drive him about in a fine car. They would show him, from a distance of course, gardens in bloom, houses being constructed, the public walking about the streets, people laughing happily, embracing, kissing. And they would say, "See how happily the Ukraine lives. And you, what do you want? You, the fighter for an independent Ukraine! You rot in a prison, your family suffers, what have you achieved? . . . Renounce your views, give your signature to a letter saying that your convictions about the necessity of a free Ukraine were false. We will give you an apartment in Kiev immediately. We will guarantee you work. You will live well and enjoy life. Renounce your views."

They brought his wife and children to visit him. His wife and children cried, they did not try to persuade him. But they cried. They could see the father in camp working clothes. When Horboryi came to Kiev they offered him civilian clothing which he refused. He was called to the Ministry of Defence each time and to the Central Committee of the Ukraine. They tried to persuade him to renounce his views — but he did not.

I was only in concentration camps for 10 years and having been through that, truly, I do not know Horboryi resisted that trial. He was not alone.

cont'd. Pg. 11

ВИСТАВКА КАРТИН М. ЛЕВИЦЬКОГО

В неділю 29-го жовтня в приміщенні Осередку Мистецтва при 2445 Блор, відбулося відкриття довго-очікуваної виставки картин Мирона Левицького. Це була сьома з черги самостійних виставок цього мистця.

Виставка складалася із шістнадцяти олій середньої величини, як теж із графіки. Тимчасове освітлення та непрофесійне приготування стін не підкреслювали правдивої вартості картин. Густе скупчення образів спричинювало трудність в огляданню. Важко було кожній картині присвятити належну увагу. На мою думку, однією українська установа, котрої великі, добре освітлені кімнати надаються на мистецькі виставки, є Інститут св. Володимира.

Тематика картин була різноманітна. Однак треба підкреслити, що зміст цих картин це другорядна справа. Їхня правдива тематика це лінії, форми, та кольори. Виглядає неначе мистець спершу скомполював абстрактну сітку ліній, в котру щойно пізніше рішив вкласти знайомі форми облич, фігур, будинків, чн дерев. Мирона Левицького мистецтво в першу чергу полягає на грі ліній. Вона ритмічно переплітається, будує форми, та існує як підставовий фактор в організуванні композиції. В цих картинах все підпорядковується ритмічному рухові мистецької руки. Результат живого руху ліній це форми ви-

довжені, готичні, та сильно стилізовані.

Кольоритний засіб М. Левицького є на особливо високому рівні. Коли кольори виповнюють форми створені лініями, вони набирають характеру самоціттів. Там, де в картині займає лінія барви — стають самостійно активними елементами, зливаються та переходять такі суб-

тельні та скомпліковані зміни (як нпр. в картинах Ада Райнгарта), що лиш вправлене око може їх вловити. До певної міри, ці картини можуть бути прикладом Альберса теорії взаємовідношення кольорів. Деколи буває і таке, що при зникну лінії кольори мають теїдеїцію болотніти і тратити свій особливий характер.

Велика шкода, що глядачі не мали змоги побачити більше неперевершеної графіки Мирона Левицького.

„Репрезентативна кількість графічних творів була б корисним заокругленням виставки, та віддзеркалювала б повну працю мистця.

Хр. Велигорська-Сеньків



The Old Legend

Кожум'яка



Demonstrators

Демонстранти

Найкращий продукт для українського громадянства

В П І К А Є

ОДИНОКА

УКРАЇНСЬКА ПЕКАРНЯ

“БУДУЧНІСТЬ”

735 Queen Street West

Tel.: EM 8-4235

Toronto, Ontario

і засилає

ВСІМ УКРАЇНСЬКИМ СТУДЕНТАМ

ЩИРІ ПОБАЖАННЯ
ВЕСЕЛИХ СВЯТ

ЩАСЛИВОГО НОВОГО РОКУ!

SEASONS
GREETINGS

FROM



ASTRO Travel
Service

2138 BLOOR ST. W. TORONTO, ONT.

TEL: 766-1118-19.

WESTARKA

2282 BLOOR ST. W. TORONTO, ONT.

TEL. 762-8751

- GIFTS
- UKRAINIAN HANDICRAFTS
- RECORDS
- BOOKS

на складі: книжки, пластинки, кераміку, різьбу, біжутерію, лодотна і нитки до вишивання, українські обриси та матеріали з друкованими українськими зображеннями. Висилаємо пакчи в Україну!

STUDENTS 10% DISC.

FOOD SHORTAGE IN SOVIET UKRAINE

"A spectre is haunting Europe — the spectre of Communism, wrote Karl Marx more than a century ago. Today, a spectre is haunting Communism — the spectre of hunger." (London)

Fifty-five years after the founding of the first Communist state and more than forty years after the incorporation of farms into the "kolkhoz" system by Stalin, nations of the Soviet Union are experiencing a serious food shortage. Only with the help of the capitalistic West has the possibility of famine conditions in many parts of the USSR been averted.

Today, the Soviet government is seriously reviewing the present Five Year Plan. Soviet sources report, that \$24 billion has already been removed from the present 1972 budget and the proposed 1973 budget of other ministries and has been applied to agriculture and has been for the direct production of crops "but also for the production of farm machinery, transportation of machinery, spare parts, fertilizers and produce to and from farm areas". (N.Y. Times, Sat. Oct. 21st, 1972) Sources also report, that the full Central Committee of the Communist Party is expected to meet shortly and approve these and possibly add other changes to the present Five Year Plan which runs from 1971-75.

"In Moscow last week", reports Time (Oct. 30th, 1972), "basic foods were in ominously short supply. To combat hoarding, bakeries were plastered with posters urging DON'T BUY MORE BREAD THAN YOU NEED. Potatoes had vanished from government-controlled stores, while in the "free" markets, they were selling for up to 45 kopecks (50¢) a pound, 90 percent higher than the standard, state-fixed price".

Shortages outside Moscow were far more severe. Hordes of villagers flocked to the city for extra supplies and as a result, the police cut train services and confiscated much of the purchased food from the villager.

Even at the slightest hint of a good shortage, people rush into the cities to replenish their food stocks and that of their livestock to prepare themselves for the worst.

"The present crisis has not come as a surprise. Ever since last winter, when a third of the winter grain crop was destroyed by frost, the danger of a bad harvest has been in the air. But Communist party leader Leonid Brezhnev, encouraged by last year's hunger crop, decided to gamble on the prospect of good farming weather in the summer and autumn." (David Floyd, Daily Telegraph)

He lost on both counts. This summer, the principal areas of grain production — the Ukraine, southern and central Russia, the Volga — experienced such a heat wave and drought as never before — with temperatures climbing to near 100 F. and staying there for weeks on end. The result — burned-up crops.

"The Soviet Union is suffering from its worst food shortage since the crop failures of 1963 — as Agriculture Minister, Vladimir Matskevich recently acknowledged. Such admissions are rare". (Time, Oct. 30th, 1972)

However, it was not only the weather which affected the harvest.



Soviet forming faces chronic shortages as well. In an attempt to greatly improve livestock, the Soviets have arranged for huge purchases of surplus U. S. feed grains.



The farmers on the Kolkhozes (Soviet collective farms) are permitted to cultivate a small piece of land for their own use — and keep a cow if they

wish. Soviet society is dependent upon the produce from these small private plots for about one third of the nation's entire food output (below).

Brezhnev made a gross miscalculation and error in judgement when he let the Soviet grain reserves ebb to below the safety level — to some 15 million tons. His further mistake, was in replacing the winter grain with fodder crops.

"By September, they had already bought, on the world market, nearly 1,000 million bushels of grain and before this year is out, the Soviet government is expected to pay more than \$1,250 million on grain and other foodstuffs" (Daily Telegraph)

It is expected that the division of imported food, namely 11 million tons of grain, will ease the situation somewhat, in particular that of grain shortage. American and Canadian wheat will be milled for personal consumption whereas their own sparse grain crop will be used for fodder. Present shortages of feed have forced the Soviets to slaughter previous livestock herds that are insufficient even in the most prosperous times. Although this may provide a temporary boom in the meat situation, supplies of dairy products will certainly be diminished.

These shortages are not only the fault of Brezhnev, but also as a result of the inefficient system of production. In 1971-72, the USSR experienced a freak winter, when little snow fell and thus not enough insulation was provided to protect the reeds from record frosts. That summer — a drought, the worst of this century. As a direct result — damaged crops, for which inadequate Soviet technology paid for to the breaking point.

In August and September of this year, thousands of agricultural machines and workers were shipped to the hardest hit areas in an attempt to salvage the harvest. "Still, the grain yield alone in 1972 is a critical 30 million tons under total expectation of 190 million tons." (Time)

The only regions where harvests appear to be adequate, are the steppes of Kazakhstan, the once idle steppes that Nikita Khrushchev plowed up in the late 1950's. Up until now, his idea was denounced as one of the Premier's "hair-brained schemes". Now, the Soviet party newspaper, Pravda, attributes the satisfactory harvest to "the wisdom and foresight of our party's agrarian policy".

Nevertheless, the costs of production are abominably high. Money that is badly needed for the purchase of Western industrial machinery is now being channelled into the purchase of food. "In 1972 such expenditures already exceed the value of all Soviet imports of Western technology during the previous Five Year Plan ... To make matters worse prospects for the 1973 harvest look bleak, as planting this fall runs 25 percent behind schedule". (Time)

Nations of the USSR, in particular the Ukraine, were once known as the "Bread basket" of Europe. With the year 1963, all this began to change. Is another hunger, in the near future, inevitable?

Olya Zahrebelna

SHURIN...

cont'd from page 9

They took Dolishiy, Dushny, Soroka, Yuri Shukhevich. But, you see, they did not surrender. That strength of spirit breaks steel. That strength of spirit of the Ukrainian nation will in the end lead to a free life in the Ukraine. That strength of spirit is unbreakable. I believe in this.

But today we are not only talking of the strength of those people. We are talking of the horror through which the Ukraine is going today

The Ukraine is hungry, trampled down, in concentration camps, only because she wants to be free.

We who find ourselves free, who find ourselves in the West we have a duty today to speak out, ceaselessly, day after day.

Shukhevich has been arrested today, but Shukhevich is only one man who is known to us. There are hundreds of thousands of men there of whom we do not know; we concentrate our protest on Shukhevich,

Moroz, Plyusch, Chornovil and others whom we know, but we should demand freedom for all. We should demand freedom for all oppressed on the territory of that unhappy state. We should demand freedom for the arrested Jews, freedom for those arrested in the democratic rights movement in Russia like Yakir and Bukovsky . . .

These people understand the mutual responsibility of mankind; each human being is responsible for

another."



575 QUEEN STREET WEST
TORONTO 133, ONT., CANADA

PHONE: 366-7061

U K R A
UKRAINIAN BOOK STORE

S. ROSKO

W. KLISH



РЕДАКЦІЯ "СТУДЕНТА"

ПЕРЕСИЛАЄ

пересилає

ВСІМ НАШИМ ЧИТАЧАМ

ЩІРІ ПОБАЖАННЯ

ВЕСЕЛИХ СВЯТ

ТА ЩАСЛИВОГО НОВОГО РОКУ!