

XIII SUSK Congress

Ottawa

Sept. 1-2-3-4

Programme

Thursday:

Registration will begin and continue all evening at the University.

6:30 — A Conference for all local club Presidents and their Executives. Meet at the Registration desk at given time.

Friday:

8:30-12:00 am — Registration

10:00-12:00 — Opening of Congress, Reading of Agenda, Election of Congress Officers, National Executive Reports.

12:00-1:00 — Lunch

1:30-5:30 — Club President Reports, Discussion on Internal Matters of the Ukrainian Canadian University Students' Union (Local and Regional Initiatives).

6:00-7:00 — Supper

8:00-12:00 pm — Pub Night, featuring SUSK talent.

Saturday:

8:00-9:00 am — Breakfast

9:00-12:00 — Legacy of Ukrainian Canadians, discussion with speaker and VIDEO-SUSK team, display.

12:00-1:00 — Lunch

1:30-6:00 — Session on SUSK Strategy on Multiculturalism. Discussion includes education on a provincial basis, media, etc.

6:00-7:00 — Supper

9:00 pm — Discoteque

Sunday:

morning — time allotted for Church Services.

11:00-12:00 am — Brunch

12:30-3:30 — Social Animation through the fieldworker method and through Media.

3:30-3:45 — Coffee Break

3:45-6:00 — Development of the Ukrainian Canadian Culture and Its Relation to Ukraine.

6:00-7:00 — Supper

7:00-9:00 — Workshop sessions on Ukraine

9:00 pm — Election of new National Executive, President's speech, Formal Closing Session.

Monday:

8:00-9:00 am — Breakfast

10:30 — Session with old and new National Executives and club Presidents with their Executives, observers welcome.



Time Place

The scene of this year's Congress is Carleton University, Ottawa. All sessions, socials, meals and accommodation will be in one building at the University. The Congress officially begins 10:00 Friday morning and continues until the 4th of September. Pre-registration may be done by mail, writing to Vera Yuzyk, 1839 Camborne Crescent, Ottawa, K1H 7B6, Ont.

Costs

The cost for residence on campus is \$7.50 per day — that is \$4.50 for meals and \$3.00 for a room. There is also a \$3.00 registration fee per delegate and member of SUSK, \$5.00 for non-Union observers. There are no arrangements made for off-campus accommodations. The entire Congress fee is therefore \$25.50.

Voting

Membership fees must be paid by all clubs by the first day of the Congress. Only then will club delegates be allowed to vote at the Congress sessions.

Working Papers

Any member of SUSK wishing to present a working paper on any topic of Union Work, should have it written in advance and sent to the aforementioned Ottawa address for typing and addition to the Congress kit.

Video-tape Viewings:

At the registration desk there will be a programme outlining the times when the video tapes made this summer may be viewed.

STUDENT

Beginning with the next issue of September, 1972, STUDENT will be distributed on a subscription basis only to all who request it. The cost per subscription will continue at the price of \$2.50 for twelve issues. A distribution on this basis will ensure a more dependable delivery to the reader, greater efficiency, and an addition to the newspaper's income which is greatly needed. In the past year STUDENT could not be printed regularly many times because of lack of funds. Send in your subscriptions as soon as possible to the newspaper address to ensure proper recording of your request before September and also to ensure that you do not break your continuity as a recipient.



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catalogue of ukrainian canadian
artists . . . events . . . who's who . . .
what's what . . . music . . . drama
. . . painting . . . graphics . . .
sculpture . . . dance . . . thunder
bay festival.

As is known, a Ukrainian Canadian Festival of the Art was held in Thunder Bay, August, 1971. At the end of the festival, the participants formed the Ukrainian Canadian Arts Council.

The Ukrainian Canadian Arts Council has undertaken the publication of a catalogue in which they would like to include a list of the exhibits and events that took place at the Festival, biographies of the artists and resource people, and as much documentation as possible. They would like to have the

catalogue completed by the end of the summer. The catalogue will be sold for a minimal fee to cover the cost of publication, although copies will be available to those who contribute materials which are used. In this issue of "Student" we are including a catalogue order form which may be sent in as a request for a catalogue to the address given at the end of this article.

The team compiling the catalogue requests that if any reader is aware of any person involved in the creative arts, and who is interested

in contributing to this catalogue, they would ask them to relay the information given herein or refer that person to the team. The catalogue does not necessarily reflect only the participants of the Festival. It is interested in all Canadian artists, writers, etc., of Ukrainian heritage, as well as any cultural events of note in your area (i.e. workshops, happenings, experiments relevant to the arts). What is needed for the catalogue: a) biographical information: date

and place of birth, education and exhibits, concerts, showings, etc., b) documentation, photographs of people and events, either from U.C.F.A. or otherwise. Anything that may be of interest in such a publication, c) names and addresses of anyone else involved in Ukrainian Canadian arts in your community.

Although the Ukrainian Canadian Arts Council has had no meetings since the Festival, we hope that this catalogue will add to the con-

versation between young Ukrainian Canadians, which the Festival had stimulated. The team compiling the catalogue urgently requests you to provide them with the required material if you are in a position to do so.

All replies, inquiries, suggestions may be sent to the following address: Ukrainian Canadian Arts Council Catalogue, University of Manitoba Students' Union Centre, Room 102S, University of Manitoba, Winnipeg, Man. R3T 2N2.

August 20th!

Ukrainian immigrants first populated the three western provinces — Manitoba, Saskatchewan and Alberta. They moved across and settled in groups and blocks along forest and prairie stretches of land.

One of the colonies founded in this manner, was Gardenton, Manitoba. Originally, it was the sister-city of Stuartburn (Shtombur), lying on the opposite bank of the Roso River.

Both cities were then called Stuartburn and not until 1905 was the post office name of Gardenton used.

Describing the settlement of Gardenton is analogous to describing the beginnings of the settlement of Bukovintsi in Canada. Gardenton, in fact, became the first colony of immigrants from Bukovyna in this country.

VIDEO-SUSK, has travelled through Gardenton on their filming tours, talking to the residents. The Ukrainian community of Gardenton has agreed to stage a wedding as they used to happen in Bukovyna, Ukraina. They have agreed to do this at the request of the VIDEO-SUSK team in Winnipeg.

The three - day wedding will take place on the weekend of August 20th and the Ukrainian community of Gardenton and the VIDEO-SUSK team cordially invite anyone who is interested to attend.

The staged, but authentic wedding, with all traditional ceremonies, will be later made into a one-hour video tape to add to the 30 hours of programming which the team is compiling in Western Canada. This and other video tapes will be shown at a preview at the XIII SUSK Congress before they are aired on cable networks across Canada.

News in Brief

The Dauphin Festival was held again this year and the Summer Fieldwork '72 project included a fieldworker there. Irka Kanchir from Winnipeg helped the organizing committee by encouraging students to set up booths at the Festival, helped the Video team with facilities for their filming and choreographed several successful dances for the concert.

Walter Petryshyn, past executive member of SUSK, has begun a fund-raising campaign in the Southern Ontario region. The money that he raises will supplement the inadequate Opportunities for Youth grant and will cover some of the outstanding administrative costs of the project.



To the editor:

Although I wholeheartedly support the project of UKSOR and would like to commend CYMK on its initiative and hard work, viewing the concert in Toronto I would like to make a few comments.

The most unfortunate mistake, I felt, was made in the actual planning of the program. As far as I could see there were two separate concerts: that of "Les Sortilèges" which I found very exciting, and that of the Eastern CYMK Ensemble, which had more diversification. I think that it would have broken the existing monotony if the French and the Ukrainians had alternated their performances, e.g. dancing, singing, etc. The way it stood, the program seemed to defeat the purpose of the project, which had attempted to provide a common basis for two ethno-cultural groups.

Not only did the program show the split, but it was also seen in the audience's reaction. The audience, somehow, did not understand the concept of the project, and the chauvinism of Ukrainians was very apparent. Just after the intermission, when the spotlight first focused on the Ukrainian ensemble, there was a round of applause and whistling not heard at all during the performance of "Les Sortilèges". Oleh Chmil and the Ukrainian ensembles should be given credit for their ability to organize themselves within the three months that they had, but they certainly did not deserve a standing ovation, if "Les Sortilèges" were not complimented with the same.

To my understanding, CYMK has had some difficulty with the French-Canadian group, in terms of co-operation in advertising, and even in working out a joint number. Perhaps some of these project difficulties will be resolved during the course of their tour. I hope so, for the CYMK youth has worked hard and deserves a success.

Sonya Shnyk

ADVANCE ORDER FORM FOR CATALOGUE OF UKRAINIAN CANADIAN ART SCENE

Ukrainian Canadian Arts Council
Room 102S, U.M.S.U. Building
University of Manitoba
Winnipeg, Manitoba R3T 2N2

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The Ukrainian Recreational Park, near Pike Lake, Saskatchewan was the scene of the first Ukrainian Canadian youth jamboree in the history of this province. It began on July the 14th with an opening bonfire and concluded on July the 16th with a final summation by the master of ceremonies, Roman Onufrijchuk.

Workshops were held in many aspects of Ukrainian folk-culture such as folk-dancing, the writing of pysanky, ceramics, the art of tying rushnyky, embroidery, and the bandura (A Ukrainian folk-logic, string instrument). Particular attention was paid to how Ukrainian Canadians participated in realms of cultural activity which transcend ethnocultural group boundaries and which convey a meaning appreciable by all Canadians alike. This aspect of the program included workshops in film, Video Tape Recording, performances in drama and music and some general entertainment, e.g. Father "Danny the Magician".

By Sunday afternoon total participation at the jamboree numbered approximately three hundred and twenty, three-quarters of which were represented by persons twenty-five years of age or under.

The prevailing atmosphere surrounding this event was one of excitement, involvement and curiosity. Artists mixed with in-

terested observers and learners, boys with girls and young with old.

Preparation for the jamboree involved many Ukrainian Canadian organizations and individuals in one way or another. A Committee for the Saskatchewan Ukrainian Canadian Youth Jamboree was set up with M. Borys Kowalsky and Halya Kuchmij, the two S.U.S.K. fieldworkers for Saskatoon, as co-ordinators to supervise preparation for the occasion.

Unfortunately, due to a definite shortage of time prior to the jamboree, the Committee's publicity campaign was not as effective as it could have been. Also, there were a few minor logistical problems which may have slowed down the pace of the program. Nevertheless, most of the participants, upon leaving, expressed a sense of satisfaction with the event as a whole. Moreover, it is certain that, among the participating youth, many came away with a more real perception of contemporary Ukrainian Canadian cultural activity — one big step towards alleviating the pressures of assimilation and Anglo-Saxon conformity.

The jamboree also proved beneficial in terms of stimulating a higher level of integration within the Ukrainian Canadian community in Saskatoon as well as bringing other Ukrainian Canadian centres

throughout the province into closer contact with the former.

Many individuals and representatives of Ukrainian Canadian organizations who had been involved in the organization of the Saskatchewan Ukrainian Canadian Youth Jamboree have presently expressed an interest in planning a similar event for the summer of 1973 but on a much broader scale. Subsequently, before the end of the summer, meetings will be held with the purpose of critically analyzing the logistical aspect of the Jamboree and devising plans for preparation of a future jamboree as soon as possible. The co-ordinators of the Committee for S.U.C.Y.-J. are currently writing up a detailed report on S.U.C.Y.-J. which would make any effort to prepare for a similar event much more worthwhile and efficient.

Thus, in view of the fact that such initiative is being shown within the Saskatoon Ukrainian Canadian community in regards to expanding the project undertaken this summer, it is not difficult to see the importance of such a project in terms of bringing into touch the alienated segment of our youth within the overall Ukrainian Canadian cultural

Saskatchewan Ukrainian Canadian Youth Jamboree

milieu.

There is however one major drawback. The Committee for S.U.C.Y.-J. in attempting to capture the interest of youths from all levels of the socio-economic spectrum, charged an extremely low jamboree participation fee — \$3.00 per person which included food and lodging needs as well as entertainment. The unfortunate result was that cost greatly exceeded revenue. The Committee, having previously anticipated this problem, applied both to the federal government and the Government of Saskatchewan for financial assistance of its undertaking. The latter had indicated

its enthusiasm for the Jamboree beforehand and is willing to allot a grant of \$1,000.00 for the jamboree's expenditure. Regrettably, such a favourable response does not seem to be forthcoming from the Secretary of State.

Donations towards the financing of the Saskatchewan Ukrainian Canadian Youth Jamboree will be gratefully accepted; please mail all donations to:

The Committee for S.U.C.Y.-J.
703 Temperance Street
Saskatoon, Saskatchewan.

Halya Kuchmij
Mirko Kowalsky



Saskatchewan
Ukrainian
Youth
Jamboree

McTavish

An underside perspective of Canada's smug majority

The following article appeared in the Toronto Daily Star, May 1, 1971. The author is M. Charles Cohen, a Montreal dramatist.

I never had much real sympathy for French-Canadian nationalism until I finally understood about McTavish and myself.

I was in my late 30's before I realized that all my life McTavish had been sitting squarely on my head. Why hadn't I noticed it before? Probably because the pressure of McTavish's posterior was so soft and constant, that it was assimilated from birth as a condition of existence, as natural and permanent as the air I breathed, the ground beneath my feet.

This is not to say I was unaware of McTavish, or even his preeminence in my world, only that I didn't fully comprehend the exact nature of our relative positions until much later.

Growing up Cohen in Winnipeg, in the 30's and 40's, when one went downtown to meet the man, the man was inevitably McTavish. One's teachers through grade school were usually McTavish. Principals always were. Soverie policemen and police chiefs, firemen and fire chiefs. Hydro inspectors and Hydro-inspector chiefs, school trustees, aldermen, judges, mayors and transient officers.

In short, all of officialdom, petty and magnificent, was McTavish very nearly to a man. Whenever and wherever there were standards to be set up, rules and regulations to be laid down and enforced, reproof, ~~scolding~~ or punishment to be dealt out, it was McTavish who set them up, laid them down, and dealt them out.

Of course, not all McTavishes were actually named McTavish, although on reflection a surprising number were. Some McTavishes were really McDonalds, or McDougals, or Blairs or Smiths or Browns.

There were even a few Dubrovskys or Karasewitchs or Blooms who fulfilled undeniably McTavish roles, and performed McTavish-like functions, but everyone knew that they weren't the real McCoy, or rather, the real McTavish. Their presence was token and erratic enough to be aberrant, and did not impart so much as a tinge to the pure Presbyterian waters of the McTavish sea in which we others would have to swim or sink.

Each successive stage of life offered up its own McTavish standing athwart the door of opportunity, jangling the glittering keys before our dazzled eyes.

Having received my high school diploma from the hands of principal McTavish, I went on to university for four years of occasionally higher education under the tutorial eyes of Lecturer McTavish, Professor McTavish and Chairman of the Department McTavish. When, as it not infrequently happened, either my grades or my deportment slipped, I was dispatched for chastisement to the office of Dean McTavish.

The years of university which I remember as a sort of bland horror, were presumably endured toward the moment when one would stand before Chancellor McTavish and be granted the baccalaureate.

Even summer vacations offered no reprieve from the ubiquitous McTavish. The holiday spas of my generation, the generation of Depression babies who came to maturity during and just following World War II, were the road gangs of the City of Winnipeg engineering department. There we sweated for our tuition fees, side by side with the white niggers of that time and place, the Ukrainian laborers. On dusty gravel or steaming asphalt, we felt

the hot prairie sun on our backs as we bent to our picks and shovels before Foreman McTavish, and kept a wary eye out for the unscheduled appearances of Superintendent McTavish.

It was a McTavish world and Cohen, Rudnicki, Nishihata, and Bauer picked their way carefully through the obstacles and pitfalls of this alien terrain, antennae waving frantically to capture directional clues.

Without absolutely knowing that McTavish was sitting on our heads, we moved and acted as if we knew, sensing intuitively that our security lay in never squirming restlessly enough to make him uncomfortable or threaten to dislodge him.

It was not, in fairness, that McTavish was forcing us to trot so tentatively beneath him. He was in fact, a gentle equestrian, and kind enough to his mounts. It was simply a truism that there were horses and there were riders and he was unquestionably a rider. Since it never occurred to him that he belonged anywhere but in the saddle, there was no need for him to jerk harshly on the bit, or to push his spurs in too deep.

McTavish, as ruler, was righteous but fair, condescending but kind, and if you would have accused him of racism he would have been sincerely shocked. His feelings of self-esteem, at this point in history, no longer had to be fed by the subjugation of others, they were self-sustaining. McTavish was unassailably armed with his own assumption of superiority.

We others, did our best to keep him feeling this way. We sensed that McTavish felt most happy when everyone around him was as nearly like himself as possible. We did not wish to impose upon him the exasperating and time-consuming chore of coping with difference. So we non-McTavishes set about energetically remaking ourselves to fashion personae which would please McTavish.

It was not that he was forcing his values, his mores, his beliefs, his codes of social behaviour upon us. He simply was and by just being McTavish he had managed to gather to himself most of the power, the prestige, and the goods that the society afforded. It followed that if one wished ones proper share of this largesse, the obvious course was to be as like McTavish as possible.

So we did our best, or many of us did, to accommodate ourselves to the mould provided by McTavish's posterior.

While the model was clearly there, this end was not too easily achieved. To be a proper McTavish, ideally one should have begun by being fair-haired and blue eyed with clean-cut, regular features. This posed obvious problems for those of us whose genes had been cultivated in more exotic climes — the swarthy Mediterraneans, the blunt-featured Slavs, the Orientals and the blacks.

But if one couldn't approximate McTavish in the flesh, one could at least aspire to a decent McTavish-like spirit, and try to be the next best thing — Cohen-McTavish, Rudnicki-McTavish, Nishihata-McTavish or Bauer-McTavish. The process of growing up and forming ourselves became in great part, a ruthless if often unconscious, self-directed, ethnic witch-hunt through which we rooted out non-McTavish qualities from our character and personality.

To be Cohen-McTavish meant cultivating a life-style that was, in many ways, exactly opposite to ones

deepest instincts and cultural conditioning. Did Cohen's hand itch to gesticulate or jab in emphasis of a conversational point? Cohen-McTavish would mercilessly seize the obstreperous member and stuff it, squirming into his pocket. Did Cohen wish to roar his rage or his love with ghetto abandon? Cohen-McTavish taught him to capture this impulse in a great painful lump at the back of his throat, and let it seep out slowly through tight lips and teeth as studied indifference.

Was Cohen ever tempted to resort to an ethnic idiom when the McTavish language failed to yield up the appropriate precision? Cohen-McTavish's blue pencil would sear the word from his mind before it could smirch his lips. Did Cohen feel fear or revulsion at the prospect of mindless physical combat? Cohen-McTavish would be behind him to stiffen his knees, and to propel him into countless superfluous assertions of McTavish-like manhood.

So, gradually, Cohen evolved into that presumably higher form of life, Cohen-McTavish. Learned McTavish manners, the essence of which was the supremacy of social code over felt emotion. Learned to despise his own values, his own culture, his own manners, his own mores, his own language, his own people, in effect his own self, more than any outright McTavish ever did. Learned to express himself in a languid McTavish drawl that tortured the throat and made the tongue ache.

Learned to say "old boy", "old man", "good show" and "rotten luck" instead of "schmuck" and "oi vai". Learned to conjure up a fuzzy map of the U.K. to obscure sharp images of Russia or Poland or Romania whenever someone invoked the "old country".

Learned that McTavish girls were better, prettier and infinitely more desirable than Cohen girls. Learned to stare blankly or yawn or even to smile politely when he felt like screaming or killing. Learned to

dissociate himself from presumably Cohen greed or usuriousness, by cultivating a splendid if hypocritical disdain for money, or money-making.

Learned to feel warm and flattered when McTavish complimented him on his un-Cohen qualities. Learned to hold his fork like McTavish, dress like McTavish, curse like McTavish and, hardest perhaps of all, drink like McTavish.

By the end of university the process was very nearly complete. Only the trained anthropological eye could discern the Cohen in the Cohen-McTavish. Cohen-McTavish was not only indistinguishable in most important ways from McTavish, but in some particulars could even out-McTavish the original. If Cohen-McTavish was an ape, he was a highly intelligent one.

The adoption was, in my own case, an unqualified success. So much so that when after graduation I briefly found myself working as a social worker for Cohen community organizations, I had literally to train myself to exude enough *gemutlichkeit* to hint at circumspection, if not actually *Barmitzva*.

It would be false to suggest that the assimilation of Cohen into Cohen-McTavish was effected without a sense of betrayal and shame. One does not jettison 4,000 years of tradition and history without a pang of loss. But whatever spasms of conscience erupted from time to time easily got absorbed into the overriding concern with getting on in the McTavish world.

And it worked. And I did get on. And wherever and whatever I got on to, McTavish went with me, still riding shotgun on my head with easy unconcern, still the most and the least visible presence in my life.

I became in my late twenties and early thirties a quite successful freelance writer, working chiefly in television and film. Goodbye at last to the McTavishes of my childhood and youth. Hello Television Director

McTavish, Story Editor McTavish, Program Producer McTavish, Executive Producer McTavish, Director of Production McTavish and Programme Director McTavish.

Oddly enough, for someone who should by now have been purged of all traces of ethnicity, my forte became the ethnic drama. I found myself unaccountably but almost wholly pre-occupied as a writer, with the colors, the confusions, the contradictions and the conflicts of Jewish life in the Canadian diaspora.

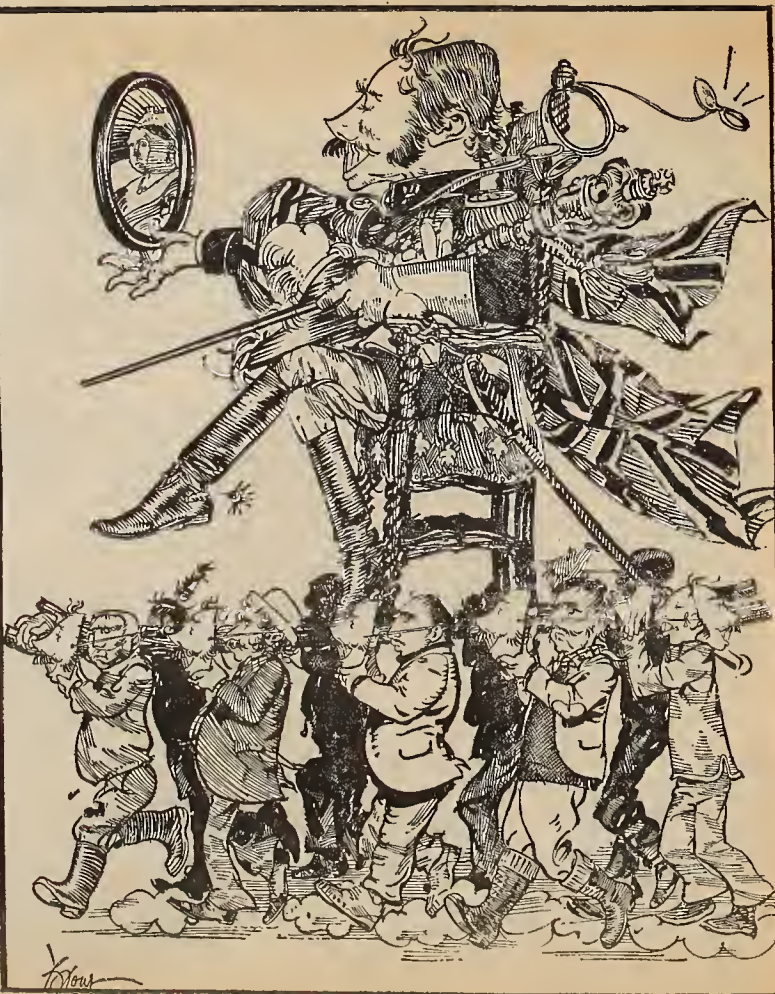
My first stirrings of restlessness as a McTavish mount date from the assumption of my writing career. The acceptance I enjoyed and the confidence it gave me enabled me for the first time to press experimentally against some of the McTavish defined limits which I had previously accepted as immutable. Astonishingly, some of them yielded to the pressure. My own growing sense of professionalism and knowledge of my craft gave me a yardstick against which to assess the capabilities and the talents of the people who employed me.

I was no longer exclusively pre-occupied with trying to measure up to McTavish's standards, but was free to consider how and whether he measures up to mine.

Sometimes he didn't. Some of the people who enjoyed the power of "yes" or "nay" over my work were untalented, unproductive, unprofessional, unimaginative and by any reasonable standard, unsuited to the power and responsibility which they enjoyed. Then on what basis did they occupy these positions? As far as I could tell it was because of the one attribute they all possessed in common — their McTavishness. Food for thought.

My conflict with my many McTavish employers increased exactly

cont'd. Pg. 7



Осередок Української Культури й Освіти

Ukrainian Cultural and Educational Centre

Бібліотека

Однією з кращих українських бібліотек на Північно-Американському континенті є бібліотека Осередку. В ній зберігається 10 тисяч книг та понад 10 тисяч періодичних видань. Науковці можуть знайти тут цікаві передвоєнні публікації, музикологи багато ілюстрованих книг про мистецтво, звичайні любителі книжки велику збірку художньої літератури видатних письменників XIX та XX сторіч.

Архіви та рідкісні

книги

Документи в архівах Осередку — це матеріали, зібрані І. Боберським, що відносяться до історії українців у Канаді, архіви О. Кошиця, Є. Коновальця, Т. Павличенка, В. Косара, Р. Гонського та інших. До загальної атмосфери Осередку багато додають старинні рідкісні книги. Серед них Літургічна книга з 1637 року, Євангеліє з 1658 року (видання Київсько-Печерської Лаври), Служба ранішнього молення з 1746 року, Рукописний Ірмолій з 1733 року, "Енеїда" Котляревського з 1808 року та багато інших.

Загальні інформації

Адреса:

вул. Александер 184, 4-ий і 5-ий поверхи

Телефон: 943-3045

Осередок відкритий: від 10:00 ранку до 9:00 вечора. Субота: від 10:00 ранку до 4:00 пополудні. Вступ: безкоштовний.



Музей

Музейні експозиції, зібрані в Осередку, це плід довгої й важкої праці. Вони наглядно підкреслюють багатство української культури. Тут є класичні зразки писанок, вишивок, галтувань, одягу, килимів, керамічних та різьбярських виробів, художні картини, скульптура, музичні інструменти, поштові марки тощо. Атмосферу української народної культури яскраво зображує внутрішнє устаткування сільсь-

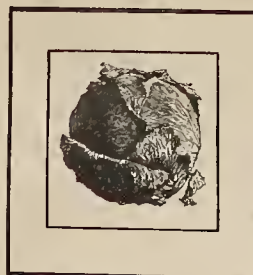


Осередок

A culture cannot simply exist. It must be constantly fostered and nourished. Institutions such as Osередok are established in order to preserve and develop the spiritual and material values of a particular cultural heritage. Osередok is a vital source of information on Ukrainian culture, encompassing such fields of interest as history, art, music, literature, language, ethnography and religion. The museum, library, art gallery, archives and rare book collection are designed to appeal to both young and old. To the young, Osередok offers an opportunity to explore their past and relate it to the future. To the old, Osередok is a place where the tradition inherent in the Ukrainian consciousness is preserved and transmitted to future generations.



кої хати з розписаними декоративними печами, іконами, різьбленими меблями. Серед експонатів особливого історичного значення є грошіві банкноти Української Народної Республіки з 1918 року, особисті речі Є. Коновальця та О. Кошиця, географічні мапи XVI-XIX сторіч, що свідчать про історичну та географічну самобутність України.



The Art Gallery

Visual art has always been an integral part of any culture. Gallery "Osередok" offers some fine specimens of Ukrainian fine art, notably M. Muchin's wax sculpture of Prince Ihor, A. Pavlos' bronze "Prince Roman of Halych", and Jacques Hnizdowsky's woodcuts entitled "Field" and "Cabbage". Besides a growing permanent collection the gallery offers excellent facilities for rotating exhibits of contemporary Ukrainian artists.

The Library

The written word solves many mysteries and opens doors to various special interests. Perhaps one of the most unique collections in North America, the library of Osередok specializes in Ukrainian studies and its related fields. Most of the 10,000 volumes of books and periodicals are in the Ukrainian language, although English, French, German and Italian titles are also available. The range of material is varied: for the scholar — rare publications from pre-Soviet Ukraine, for the musician — an extensive collection of sheet music, for the art historian — a history of Ukrainian art with coloured plates, and for the amateur — many popular authors of current fiction and non-fiction books.



The Museum

The spirit of curiosity leads to the collection of objects and hence to a visual recreation of the historic past. The various exhibits of Osередok are the fruits of inquisitiveness and painful research. The section on folk art includes classic examples of embroidery, weaving, Easter eggs ("pysanky"), wood-carving, ceramics and traditional apparel. The whole atmosphere of Ukrainian folk culture is captured in the reproduction of the interior of the living quarters ("svitytsia") in a peasant hut with its decorative stove in ceramic tiles, ikons, and hand-carved woodwork. Among the exhibits of historical value is a collection of coins and stamps issued by the Ukrainian National Republic in 1918, the personal effects of E. Konovalets and O. Koshetz, and antique maps from the XVI — XIX centuries testifying to the use of UKRAINA as a geographical and historical entity.



The Archives and Rare Book Collection

The documents collected in the archives of Osередok consist of valuable material collected by I. Bobersky with reference to the history of Ukrainians in Canada, the archives and original manuscripts of O. Koshetz, the archives of E. Konovalets, R. P. Gonsett, T. Pavlychenko, W. Kossar, and of the Ukrainian Canadian Relief Fund.



Musty old books bring a special charm to a museum and library, especially if they are rare collectors' items. The Rare Books Collection at Osередok contains old curiosities such as a Gospel published by the Kyievo-Pechersk Monastery, Kiev, 1658; Irmoloy (Church songbook), 1733; A Description of Kyievo-Pechersk Monastery, Kiev, 1831; and an autographed copy of O. Storozhenko's Ukrainian Short Stories, St. Petersburg, 1863.



General Information

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10:00 a.m. — 4:00 p.m. Saturday
Admission: Free

Картинна галерея

Художнє мистецтво — це невід'ємна частина кожної культури. В галереї Осередку є праці таких видатних мистців, як М. Мухін, А. Павлюк, Я. Гвіздозовський. Галерея відкрита для ротацийних виставок сучасних українських мистців.



КУК, ми й українські фільми в Канаді

Недавно появились в пресі звідомлення КУК, про їхні досягнення і справі продукції українських фільмів, фінансові Федеральним урядом у Канаді.

Можна мати багато застережень до діяльності централі КУК в справах політичних і культурних, але це ми залишаємо нашим політичним і культурним установам, але коли справа маєється з продукцією українських фільмів, кашим обов'язком є висловити на цю тему каші думки і подати їх до загального відома.

Як калєвно відомо, в Ошаві від 1962 року існує Українська Фільмова Корпорація "КАНУКР", котрої завданням є продукувати українські повнометражні фільми, щоб таким чином хоч частинно заповнити прогалину в цій ділянці українського мистецтва на чужині. В минулому наше громадське мало нагоду бачити два українські кольорові фільми, випродуковані в Ошаві, а саме "Жорстокі Світаки" і "Ніколи не забуду", котрі втілювали великою популярністю серед кашого загалу в Канаді, Америці, Англії, Австралії і Аргентині.

Початки були важкі, але всежтаки це були перші поважні кроки в українській кінематографії поза межами України, котрі дали сильну підставу до розвитку українського фільмового мистецтва на чужині. Під цю пору, Українська Фільмова Корпорація є власником великої мальовничої оселі (170 акрів), на котрій побудовано велике фільмове студіо, виносається в найновішу фільмову апаратуру, так що там можна продукувати всі фільми 16 і 35 міліметрів. Крім цього, Корпорація "КАНУКР" набула цього року ще одну дистрибуційну компанію і має тепер до своєї розпорядимості 30 повнометражних фільмів чужинської продукції, котрі висвітлюються по всіх краях кашого світу. В теперішній час майно Корпорації "КАНУКР" виносить понад півтора мільйона доларів. Це перша українська фільмова корпорація з таким майном у вісьому світі і з цього повинні бути горді не тільки удільовці "КАНУКР", але і також всі українці, де б вони не знаходилися.

За останні три роки Корпорація КАНУКР вела переговори з Федеральним урядом Канади в справі фінансування українських повнометражних фільмів. Після довгих і тяжких старань, нам нарешті вдалося дістати від Федерального уряду частину фінансів на покриття нашого нового українського кольорового фільму "Марічка". Хочемо підкреслити, що це є перший раз в історії Канади, де Федеральний уряд частинно фінансує фільм, котрий не є англійською чи французькою мовою. Також Корпорація "КАНУКР" поробила

всі відповідні заходи в справі етнічних фільмів з Національною Фільмовою Радою, щоб випродукувати український дитячий фільм "Лис Микита". Ця справа позитивно полагожується і є вигляди, що продукція цього фільму почнеться ще цієї зими. Всі ці старання забрали дуже багато часу, кореспонденцій і особитих розмов з Федеральним урядом, котрий не дуже радо дивиться на продукцію українських фільмів, не говорячи вже про їх фінансування. Багато добрих проектів протягом останніх трьох років були відкинені урядом тому, що не було, за їхніми словами, за багато "патріотизму" чи "пропаганди" і такі проекти, за словами уряду, не були в інтересі Канади. До таких проектів можна зачислити фільми: "Сини" Стефаніка, Козацька пошта, Піснь Волі, Край ка кленового листка, Лис Микита і перший скрипті "Марічка". Аж після настирлих домагань і особитих розмов з міністром Палетіе та інтервенції федеральних послів Ошави і Пікерінг та написання нового скрипті "Марічка", Федеральний уряд свентуально погодився інвестувати гретину бюджету фільму "Марічка" з тим, що дві треті бюджету покрити Корпорація "КАНУКР" і що фільм має бути випродукований протягом 6 місяців.

Хочемо підкреслити з жалем факт, що наша централка установа в Канаді КУК нічим не спричинилася до одержання цих фінансів; наспраки, на всі каші звернення до КУК ми не отримали кі одкої відповідей. Централка КУК, як відомо з кашої преси, зверталася до Федерального уряду в справі українських фільмів, але чомусь не вважала за відповідне порозумітися з єдиною українською фільмовою фірмою в Канаді, котра має за собою знання і досвід в коштах та в продукції фільмів. Фірма також могла б у великій мірі допомогти делегатам КУК, коли була порушена справа українських фільмів, з урядом, замість висилати ка наради людей, котрі не мали взагалі поняття про кошти і продукцію фільмів. Їх ніхто поважно в уряді не трактував, тому що вони вимагали від уряду \$180,000 на п'ять проектів та в цім було включено два фільми: "Сини землі" і Кириляка і "Камікий хрест" В. Стефаніка. Кожний, хто коли небудь мав щось спільного з продукцією фільму, знає, що за \$180,000 не можна зробити одного доброго фільму, не говорячи вже про два фільми і ще три кіпі проекти. Тому такі делегати, котрі не мають відповідних до цього людей, не повинні говорити про речі на котрих вони не знаються, бо вони не тільки шкодять самі собі, але і другим. Як "КАНУКР" представити урядові свій бюджет

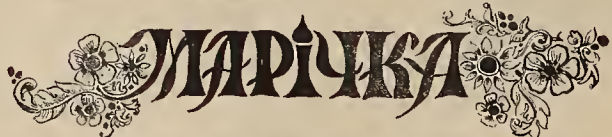


Українська Фільмова Корпорація в Ошаві

ПОВІДОМЛЯЄ ВСЕ УКРАЇНСЬКЕ ГРОМАДЯНСТВО ПРО

НАБІР АКТОРІВ

НА ОБСАДУ ГОЛОВНИХ І ДРУГОРАДНИХ РОЛЕЙ
ДО НОВОГО УКРАЇНСЬКОГО КОЛЬОРОВОГО ФІЛЬМУ



ДОБРЕ ЗНАННЯ І ДИКЦІЯ УКРАЇНСЬКОЇ МОВИ КОНЕЧНІ

УСІХ ЗАІНТЕРЕСОВАНИХ ПРОСИМО ЗВЕРТАТИСЯ ЛИСТОВНО НА НИЖЧЕ ПОДАНУ АДРЕСУ НАЙПІЗНІШЕ ДО 5 СЕРПНЯ 1972 Р. ТА ДОЛУЧИТИ ТЕПЕРІШНЬОГО ВИГЛЯДУ ФОТОГРАФІЮ І РЕЗЮМЕ, КОТРИХ НЕ ПОВЕРТАЄТЬСЯ.

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ПРИЙНЯТІ БУДУТЬ ПОВІДОМЛЕНІ ПРО ЧАС ФІЛЬМОВОЇ ПРОБИ ("SCREEN TEST") ТА ПРО УМОВИ КОНТРАКТУ.

из "Марічку", то нам сказали, що за ті гроші КУК може зробити шість фільмів, розуміється, що це було сказане жартом, але нащо допускати до таких жартів. Це можна простити, якщо б я не було обізнаних у цій ділянці людей, але коли в нас є фільмова Корпорація, котра є членом Асоціації Фільмових Продуцентів у Канаді (AMIPIC) і котра є членом Канадської Спільки Кінематографії (КСК), до котрої, між іншим, не так легко дістатися, то ще не є простимим, щоб тих людей, якщо не включити в делегацію, то хоч порозумітися і поінформуватися від них про кошт продукції дакого фільму, а спеціально, коли мова йде про український фільм. Тоді ця делегація не вважала за себе такі жарти.

Централка КУК радіє, що уряд обіцяв їм здублювати (dub) канадських фільмів в українській мові, які будуть коштувати грібні тисячі з грошей, котрі призначені на продукцію українських фільмів. На нашу думку, це є змаркування грошей, за котрі можна випродукувати добрі і корисні фільми для нашого загалу не лише в Канаді, але також для всіх українців у вісьому світі.

Яку користь будуть мати українці, якщо Національна Фільмова Рада здублює на українську мову 5 канадських фільмів, котрі не мали дуже великого успіху серед акліяців, для котрих вони були в першій мірі призначені. Одиною користь з того будуть мати директори цих фільмів, котрі не зуміли вдоволати акліяцького глядача своїми фільмами, кидають ці фільми україн-

цям, щоб в якійсь небудь спосіб затерти свої недотяттєся. Користь будуть мати і працівники Національної Фільмової Ради, дублюючи ці фільми для українців та вичерпуючи лівину частину фінансів, котрі призначені на продукцію українських фільмів. Одним словом, з фінансів, призначених на продукцію українських фільмів, будуть користатися всі, тільки не українці. Централка КУК цього чомусь не добачає і ще радіє тим, що їх так підведено.

Невже, КУК і їхня делегація не знають того, що Національна Фільмова Рада має найменшого права до фінансів, котрі призначені на українські фільми і що Національна Фільмова Рада і її працівники не можуть продукувати чи бубити зв'язані з продукцією українських фільмів. Всі етнічні фільми мають бути випродуковані приватними студіями, а Фільмова Рада має лише наглядати, щоб ці фільми були випродуковані за означений бюджет і щоб не було ніяких кадухт. Це є одиока функція Фільмової Ради в продукції етнічних фільмів і в тім самим в продукції українських фільмів. КУК в своїх пресових повідомленнях покидається на пака Крипкевича як людину, котра буде голосом у продукції українських фільмів. Пан Джеррі Крипкевич був з головою етнічних продукцій в нашому студіо і ми мали нагоду перевірити все, що ці люди планують зробити в справі продукції етнічних фільмів. Під час нашої розмови виявилось, що пан Джеррі Крипкевич молодша людина, котра не володіє українською мовою,

не має читати і писати по українському і не є поінформована взагалі про українців і про їх потреби. (Не говорячи вже про українську культуру, традицію і мистецтво, про що він взагалі нічого не знає).

Пак Крипкевич уже предлажив свій проект для українців в англійській мові. Мета цього фільму є предстатити українську родину на заході Канади, котра є розсварена між собою через релігію, політику, як також лиянство і примітивізм відіграє там велику ролю. На кінець все полагодується по доброму, бо діти цієї родини одружуються з акліяцями, кімцяями і ірляндцями і стають правдивими канадськими громадянами, зрівнявши цілковито з українством. Не збираємось тут критикувати пана Джеррі Крипкевича, бо він не може видати зі себе щось крашого, а базується на своїм власним пережиттє. Це є фільм, котрий планують пакове з Національної Фільмової Ради для українців і як пан Джеррі Крипкевич заявив нам у нашій студіо, він має цілковите поперти і одобрення свого проекту Централка КУК в Вінніпезі.

Хто знає, може централка КУК дати йому Шевченківську медалью за такий фільм. Як такий великий приятель українців, прем'єр Трудо, дістав Шевченківську медаль, то чому ж не може її дістати пак Джеррі Крипкевич...? В нас все можливе в КУК.

Почувши такі плани пана Крипкевича, ми з місця зареагували на його проект,

cont'd. Pg. 7

U.K.S.O.R. 1972

The U.K.S.O.R. Committee is based in Montreal and was set up in September 1971, to study the possibility of interaction between various ethno-cultural communities in Canada. The project which the committee is sponsoring for 1972, is a joint concert tour of Western Canada, between a French Canadian Folkgroup called "Les Sortileges" and a Ukrainian Canadian Folkgroup under the Eastern Executive of the Canadian Ukrainian Youth Association.

This project has been funded by two grants from the Federal Government. One grant of \$20,000 was given to the committee by the Secretary of State, Citizenship Branch, while the other grant of \$10,000 came from the Secretary of State, Travel and Exchange Branch.

The concert tour will start with a one week practice session in Montreal, leading up to a concert in Montreal on Monday August 7, 1972. The tour then proceeds in a westerly direction to take in the following centres:

- Montreal
- Ottawa
- Toronto, Ryerson Hall
- Winnipeg, (Folklorama)
- Prince-Albert
- Saskatoon, Centennial Auditorium
- Cold Lake, Military Base
- St. Paul
- Edmonton, Alberta Jubilee Auditorium
- Calgary

The aims of this committee are to set up interaction between ethno-cultural groups on three levels,

within the group, across Canada, and in each individual community.

The proceeds from this concert tour will be going back into the fund which the committee has set up — to help finance further projects in the field of Cultural Interaction.

To carry out these aims and objectives, the committee has hired one Administrator, and six fieldworkers. These fieldworkers have been split up into three groups, one group for each of these areas: Quebec, Ontario, Manitoba-Saskatchewan and Alberta. Each of these groups will have one student of Ukrainian Heritage and one of French Heritage working on this project.

Interview

The situation with the U.K.S.O.R. project is not as rosy as their press releases portray. In an interview with the STUDENT reporter, George Strohj, project co-ordinator and head of their fieldwork team, related some feelings that he had.

The federal government is very cooperative with the project committee, Strohj said. Considering it to be a very important project, representatives from the Secretary of State attended committee meetings, consulted leaders of the relevant communities and were careful to ensure that project U.K.S.O.R. was getting as much help as possible.

Strohj was not so happy with the attitude of the French-Canadian performers in the team. Federal Government officers had stressed that the French-Canadian group must be "kept happy." Strohj said that he was "bending over backwards" to do just that; he felt quite disappointed. "They don't view this project as a joint venture anymore. They just publicise their own culture, not the concept of cooperation." Strohj attributed this change in attitude of the "LES SORTILEGES" performers to the committee members in Montreal, some of whom are teachers and administrators of the St. Stanislas high school from which the French-Canadian team originates.

McTavish..

in proportion with my own developing sense of worth. I began to make demands which they regarded as outrageous and which I considered merely appropriate — demands for better fees, better terms, better working conditions, special considerations of all sorts. When these demands were questioned, I responded unhesitatingly that I expected them to be met, because I was very good at what I was doing and deserved to be treated accordingly.

I even began to question McTavish's artistic judgement. When a producer would tell me, apropos of a particularly volatile scene in a play, "but people don't behave like that," I was able to answer, "the people I know behave like that".

It was all very un-McTavish of me — the unblinking assertion of self, the demands for tangible expression of recognition of my qualities as a writer, the uncomfortable but determined bargaining for better fees. Needless to say, I became embroiled in a few conflicts as a result and achieved a certain unpopularity among at least some of the people for whom I was working. None of this was enjoyable and I experienced excruciating insecurity from time to time, as any free-lancer must when he lays his career on the line for some principle he believes in.

What was happening, I began to realize, was that I was no longer willing or even able to play the McTavish game of restraint and politesse. I no longer felt that my survival depended on convincing McTavish that I was sufficiently like him for him to feel totally at ease in my presence. In fact, I began to sense that the opposite obtained — that my very existence as a writer and as an individual rested on ability to retain and reaffirm my differences from McTavish.

I wasn't quite sure who I was or who I wanted to be, but one thing was becoming quite clear to me — I didn't want to be Cohen-McTavish any longer.

My sudden zeal to drop the hyphen led to a certain imbalance in my outlook, and I found myself coming down a little heavily on the Cohen side of the scale, at times being the professional Cohen. I thereby precipitated the unthinkable — forced McTavish to deal with me as something quite alien from himself.

It is an understatement to report that he didn't like it. At the risk, once more, of being unpeppably un-McTavish, I will say that I survived his displeasure only because I was too talented and too productive to be denied, and because of the support of a few friends at court, both McTavish and non-McTavish.

Simultaneously with trying to dissociate myself from the schizophrenic identity of Cohen-McTavish, I was becoming increasingly appreciative of the fact that Cohen's role in McTavish's world, whether as unadulterated Cohen or as hybrid Cohen-McTavish, was severely circumscribed. His slot in the vertical mosaic was clearly designated, comfortably removed from the bottom, not quite near the top. McTavish held a long lease on the

summit, and there was a gentleman's agreement that if he ever vacated it would be in favor of another McTavish or his near equivalent, Plouffe-McTavish.

In public life, for example, Cohen as a member of Parliament was not extraordinary. Cohen as a key adviser to governments was commonplace. Cohen as a cabinet minister, however, was an unknown phenomenon. Cohen as prime minister was inconceivable. In short, Cohen could aspire to anything short of actual power. The same rule of thumb could be applied with reasonable accuracy, and with appropriate allowances for tokenism, to most fields of public and private endeavor.

Cohen, of course, could choose not to contend in the McTavish world at all, but pursuing some business or profession that made it unnecessary for him to venture out of his own ethnic universe. Cohen society was, in a real if restricted sense, complete unto itself, with its own parallel hierarchical structure. Thus, it was possible, while remaining in the ghetto, to experience the heady thrust of upward mobility. Separate, and almost equal, facilities.

I can't pinpoint the exact moment when I realized that McTavish was sitting on my head. Perhaps there was no such distinct moment, but only a slowly dawning awareness. I do know that I finally became fully apprised of his presence and very anxious to get out from under him.

But no matter how I bucked and charged and kicked my heels and foamed at the bit, McTavish held his saddle with negligent ease, scarcely, if at all, aware of the turmoil that heaved beneath him. Eventually, I acknowledged to myself the futility of trying to unseat McTavish by forcibly dislodging him. Instead, one day, while he was dozing, I crept out from under him and galloped away, south of the border, far from McTavish-land.

I went to work as a screenwriter in Hollywood, and there experienced the kind of identity confirmation that many of my co-religionists reportedly encounter upon visiting Israel for the first time.

The world as I knew it suddenly flipped over on its axis. I, the perpetual outsider in the land of my birth, and unexpectedly in a foreign country, became the norm. In the film industry, Cohen was the man on horseback. For better or worse, his ideas, his manners, his idioms, his style, his decisions predominated and prevailed. Cohen called the tune and McTavish danced. With due allowances for tokenism, McTavish was less likely to be an executive overlord than he was to be the watery-eyed "gopher" who went out for coffee, or the beefy grip who strained his bowels lifting heavy equipment on the set.

I didn't so much exult in McTavish's displacement as relish my own feelings of being free at last. These feelings were probably most noticeable in my dealings with high officialdom. Meeting the merest McTavish executive on his own turf could make me sweat and fumble with inadequacy and discomfort under my Cohen-McTavish coat, wondering whether I was successfully passing.

But with the most exulted Hollywood nabob, I was as instantly at home as I would be with a favorite uncle. The right words sprang effortlessly to my lips, the right fork to my hand. I found myself breathing easily for the first time in my life, despite the Los Angeles smog. A terrible burden had been lifted at long last. McTavish was no longer sitting on my head.

But there was still another McTavish to deal with, a much more insidious member of the clan and from whom it would be much more difficult to extricate myself. This is the McTavish inside.

I remember an acquaintance of mine, a well-known Canadian writer of the Cohen persuasion, describing to me his initial impressions of Israel. He had found the country and the people at first glance noisy, obnoxious and vulgar beyond endurance. After a few days of total immersion, he suddenly realized that his revulsion owed to the fact that he was seeing everything exactly as a McTavish would see it. This jolted him into a more thoughtful perspective, and he soon grew to recognize and love the very qualities of boisterousness that had so offended him at first acquaintance.

But he had nearly been betrayed into self-hatred by the McTavish inside.

If the McTavish sitting on the head can be sidestepped by simple flight, the McTavish inside follows doggedly wherever one goes. Assimilation is a subtle and profound process. One does not simply add qualities from the predominant culture, one absorbs them into the tissue of blood and brain where they inevitably displace qualities already there. The temptation to use the analogy of a rampant malignancy is strong, but must be resisted since McTavishness is not without its virtues and benefits.

However, in general it can be said that one does not accommodate cultural invasion without a certain loss of essential self. To the extent that one becomes McTavish, one ceases to be Cohen.

This essay itself is a prime example of the uneasy Cohen-McTavish duality. The style and the general flavor are pure vintage McTavish, the distillation of many years spent learning to express myself in a way that will communicate effortlessly to the guardians of McTavish media — nicely, nicely, through clenched teeth and cramped fingers. The content is not quite homogeneous blend of McTavish distance and restraint, and the ubiquitous subjectivity of Cohen.

I realize now that I am nearing the end of the piece, that its writing has been accompanied by a feeling of tension and apprehension, and somehow the writing of it has become an allegory for my life as Cohen-McTavish. I have had to struggle throughout against a temptation to be something less than honest, against a reassertion of my old feeling that it is somehow dangerous to let McTavish know that I am anything less than perfectly happy to have him sitting on my head and that yes, I am different from him.

What has all this got to do with

French-Canadian nationalism? Everything.

I doubt that French-Canadian readers would find much in the story of my adventures in McTavish-land with which they could not painfully identify. Cohen and Plouffe are soul brothers under the skin.

Of course Plouffe, unlike Cohen, can, if he wishes to become Plouffe-McTavish, aspire with confidence to the very highest offices in the land. There, in his greatest opportunity, lies the gravest danger to his identity. It really pays him to turn his back on his own culture, and unlike the ever-visible Cohen with his historical imperative of separateness, he can really disappear if he chooses to do so.

But if he has more to gain than any of the country's other hyphenates, he has infinitely more to lose. What is at stake is not just a way of life, but his language — the soul of culture, the essence of self.

It is the knowledge of this state of jeopardy which provides the motivating force for French-Canadian nationalism, the recognition that the price of

assimilation is the erosion of identity. It is a long way to the McTavish summit, and one can only take along a certain amount of cultural baggage. Unlike Cohen-McTavish, and all the other something-McTavishes, Plouffe has a territorial base on which to make a stand — probably his last.

What do the French-Canadians want? What everyone else in this country wants and only McTavish possesses by birthright. The freedom to pursue all one's aspirations while remaining one's self.



українські фільми.....

пригадавши йому, що він як працівник Фільмової Ради не має права вносити якісь-будь проекти на український фільм і друге, що його проект ніколи не може бути одобрений українцями в Канаді. Ми не ірмімо, що пенетрал КУК одобрива би фільм, котрий нас компромітує.

Після цього, "КАНУКР" поробив відповідні заходи в цій справі з Федеральним урядом і вивинив міністрів Палетіє як поступає Національна Фільмова Рада в зв'язку з продукцією етнічних фільмів. На це ми дістали від міністра Палетіє відповідь, котра потверджує всі наші закиди супроти Фільмової Ради і їх працівників. Це повинна була зробити делегація КУК в Оттаві, та, на жаль, вони цього не зробили, бо не мали відповідних до цього людей.

Чому ми дозволяємо себе використовувати? Ми маємо право домагатися цього, що нам належить і вкотре вже уряд признає дає суму грошей на українські фільми, то чому ж ми даємо себе обманювати кимсь-будь, а спеціально другорядними урядовцями Фільмової Ради, котрі є лише виконавцями фільмового акту. Невже я нас так мало відважи: цієї рабської влади, котра століттями закорі-

нилася в нас і ми лише можемо низько кланятися, по-благально усміхатися і покірно просити, щоб кожний Том, Дік і Гаррі нас легко-важно, з нами не числячись, вважав нас за щось нижче від себе і робив з нами те, що йому хочеться, а ми раді, що дали себе обурити, хвалилися в пресі про наші досягнення.

Нашим обов'язком є домагатися, а не просити і жбрати, бо з жбракками ніхто не числиться і кидають мі окрушини зі стола, щоб відчепитися. Це повинні запам'ятати собі в першу чергу установи, котрі нас репрзентують, якщо їм дійсно залежить на тому, щоб щось корисного зробити для нашого загалу в Канаді.

Дуже багато справ можна порушити тут, але "КАНУКР" порушив лише справу українських фільмів, з котрою яв є ознайомлений. Корпорація "КАНУКР" не може собі дозволити, щоб що небудь неозначений в фільмовій діяльності забрав голос у справах продукції українських фільмів і тим самим утруднював їх реалізацію, бо від фільму залежить існування нашої Корпорації.

За Дирекцію "КАНУКР"
Ошава, Онтаріо

The Dream City

ADAPTS SHAPES TO CLIMATE

30 miles from Regina.

by Hippo Bus or Pig Balloon to Craven, then by Duck Boat to Sask. Beach via Long Lake. then ask anyone where Silton is in Creative Playground Workshop... People working are Russ Yuristy, Pat Yuristy, Dante Kruglov, Eric Lee, George Steinbecker, Charlie Shell, Merle Harth, Dave Adams, Dave Doyle. Drawings by Russ Yuristy, photos and production by Dave Zack. Funds from Local Initiatives Project, Canada Manpower, published by Canada Art Writers, Box 1, Silton, Sask.

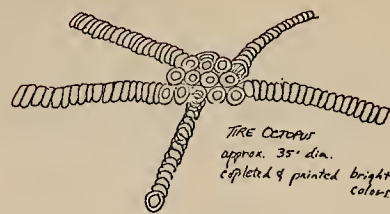
Russ Yuristy got out of unidentified Flying Mushroom paintings in April, 1971, into fantastic Duckboats, Pig Balloons, his dream of life in the country with its rich skies and green pastures. He left his job as a professor in Regina and moved to a brick church he bought in Silton. In fall Joe Fafard brought word of the Local Initiatives Program. Fifty million dollars to be spent on Art Projects. Or other kinds of projects like fence building and home repairs. Russ Yuristy applied to Manpower to get about twenty thousand dollars so that eight people could work making these fantasy drawings turn into real playground sculptures Megan and other kids could play on. The guys in Silton who wanted to start work waited a month or so. Then around Christmas Bob Petersmeyer called from Winnipeg

The good news just came through from Ottawa. This was a lot to celebrate at forty below and everyone stone broke. They built a plastic sun parlour behind the church, laid in a floor, ran wires for electricity, put in a phone and were in business. People started giving materials and the first project was this giant octopus made out of old slashed tires, and painted bright colors.

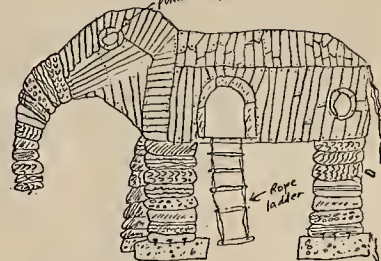
Art projects are a lot different from working on a job. The people agree they want to make something. They don't have a definite plan for HOW ITS GOING TO END UP. For example the DUCKBOAT got made SOLID OUT OF two by fours. It has an eye like Russ's drawings but so far doesn't have the balloon Russ put in the sky above it. The GIANT GOPHER started with a structure like the Duckboat. Dante Kruglov started making cut-outs of Saskatchewan animals and started putting them on the outside like Gingerbread icing, and as other people got into that work the outside of the Gopher became a Natural History Book or a Wildlife Cartoon. One of the ideas people are talking about is animals set up so kids inside can have conversations with each other through megaphones. TALKING ANIMALS THAT IS. During the first month there was a lot of work just making up a warm place to work and rounding up materials with no money. This isn't

so hard as you may think once work gets really started. As soon as the Great Duck Boat moved out into the snow, people started to notice it. Carpenters around the Silton area allowed how it was built better than most houses. Citizens a little suspicious of all the government money going to out of work people began looking really chipper and snapping to visit. The city fathers from Lumsden right down the road gave the creative playgrounds some fine logs to carve like totem poles. Sask. Power offered power poles with a lot of art left in them. The education dept. asked for a rocket for their new playground and the Creative Playground people decided to play and real elephant joke and give them an ELEPHANT instead. Different people on the project started work on ideas of their own. Merle Harth put together ninety blocks with holes for things like rolling pins. Dave Adams made log rocking horses and then started painting historical views of his home town of Gibbs, a bit up the road. Eric Lee started to build a prairie schooner using old pioneer blacksmith techniques and is working up to a pirate ship on wheels. Dave Doyle came into the project and got a silk screen newspaper going to let people know what its about.

Merle thought up an unusual slide. A visitor called Bryan from the far north got an idea going about a horse at a feeding trough and a natural trampoline featuring a pile of hay. Artists passing through Regina made it a point to come to Silton. They saw an unusual thing, eight artists working together who just a while ago were working alone or just not thinking of themselves as anything as special as an artist, not yet anyway.



ELEPHANT - ROCKING PLAYHOUSE



Back at the university in Regina Joe Fafard and Vic Cicansky and David Zack were telling their basic Art Students about the Creative Playground Workshops and showing slides and inviting people out to Silton. They got different projects going making the BIG PREGNANT COW of chicken wire and concrete and ceramic with ideas written in

them. And the BUST of NORMAN MACKENZIE, the old time speculator Regina's Art Gallery is named for. And a ceramic GLOBE of the WORLD ten feet in diameter with stories of geography made out of clay as if they were cartoons. A fifteen foot high WOOLY BLUE MAMMOTH of Welded steel and Blue Baling Wire. And a lot of movie presentations small rocking horses only six feet high, a vulture of two by fours. Cicansky and Zack started talking how they should follow Russ Yuristy into retirement and encourage the movement away from study to doing real art work that can change the way people think and look.

Creative Playground Workshop will be a multi-million dollar industry with the money going to people working on art projects and for materials to work with. There'll be creative playgrounds on the moon and stars so man makes space exploration a stellar art project. Look how much people get done when they work together as artists says Russ. Not that its all easy or a bed of roses, forty below zero. The groups working down to dusk some days, sleeping in others. It all balances out and builds up. People in the project are starting new project plans for the summer. The village of Siltons thinking of keeping some of the best sculptures for the town and providing a place people can work besides Russ's church. People on the project are reading more books and drinking more beer. Playing more music, making up some very fine songs. QUACK.



UKSOR..

Strohy also mentioned that the fieldworkers in the Western provinces were encountering difficulties in completing their publicity work. While the Ukrainian Canadian fieldworkers were publicising the concerts in the English, Ukrainian and other cultural communities, the French Canadian fieldworkers adhered to their own communities. Strohy also cited a case of "LES SORTILEGES" leaders printing posters without the authority of the controlling committee.

U.K.S.O.R. organizers had originally intended that the concept of cooperative venture would be exemplified by the project participants themselves. There was supposed to be a joint number in the concert program. This has not appeared yet, neither in Montreal nor Toronto. "They don't seem to bend too much", said Strohy. I try to be rational... but I have reports of what's happening out there". Strohy sighed as we sat in St. Vlad's Institute waiting for the "LES SORTILEGES" bus which was already over an hour late on concert night.

Like many other project organizers, Strohy keeps smiling,

even when the going gets rough. The day we interviewed him, he had not slept for many of the previous nights. He didn't even have time to clean up before that evening's concert. But, like other people in Canada who are involved in forging an understanding between the various peoples living here, he plugs on. We asked Strohy if he would do the same project again next year. He smiled.



**Kalyna
Meat
Market
and**

**Walter's Dry
Goods
Saskatoon**