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

СТЧАЕНТ

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Ukrainian Students' Union formed

Students In Poland unite

The formation in May 1981 of the Union of Ukrainian Students in Poland (SUSP) was a historic event that marked the first public attempt by Ukrainians in Eastern Europe to organize themselves independently. Recent developments in Poland have had a significant impact on Ukrainians, and the emergence of the Ukrainian student union is one indication of the new spirit of confidence emerging in the community there.

The 500,000 Ukrainians in Poland constitute the largest national minority of the country. Since the Second World War they have been subjected to an intense policy of assimilation; the Polish government even refused to recognize the existence of Ukrainians until the advent of liberalization of the mid-fifties. Following the creation of the Ukrainian Social-Cultural Association (USKT) in 1956, which is directly subordinated to the Polish Communist Party and government, Ukrainians won some partial concessions in the area of culture and education. Nevertheless, they remain to this day a repressed national minority.

The Ukrainian student movement in Poland today is comprised of a generation of nationally-conscious, educated youth who, for the most part, grew-up isolated in villages scattered throughout Poland. These students' parents were deported in 1947 from the Lemko region in southeast Poland — where nationalist Ukrainian guerillas once based their activities — to the northwestern territories of the country (Gdansk, Szczecin, Koszalin and Olsztyn). Most of the Ukrainian student population is now concentrated at universities and colleges in large urban centres.

Historically, Ukrainians in Poland have provided a crucial link between Ukrainians in the emigration and Ukrainians in Soviet Ukraine. Prior to the strikes of August 1980, Ukrainians in Poland were perhaps one of the best informed and least isolated communities in Eastern Europe. Official cultural and academic exchanges, together with liberal travel restrictions, allowed Polish-Ukrainians to visit their co-nationals in Soviet Ukraine and Eastern Europe. But since the rise of the Solidarity movement, the situation has changed. Exchanges with Soviet Ukraine have been halted, and travel possibilities curtailed. USKT's newspaper, *Nashe Slovo* is no longer allowed to circulate in Soviet Ukraine. The Soviet bureaucracy naturally fears that the influence of events in Poland might affect its own citizens, and the case of Ukrainians is especially sensitive because of Ukraine's strategic importance within the Soviet bloc.

The fact that students have raised the issue of national minority rights is hardly surprising, as students have always played an important role as bearers of national consciousness within oppressed national minorities. It remains to be seen whether the broader Polish student movement will also take up this issue.

The creation of SUSP followed last February's student protests, when students occupied university buildings in more than a dozen major cities throughout Poland, demanding various educational reforms. After weeks of student unrest at Lodz University and a threat of a nation-wide student strike, the Polish government signed a "freedom charter" for students on 18 February 1981. This agreement gave students the right to choose which foreign languages they studied, and gave universities the right to decide what social science courses would be offered in the curriculum. That same month, the Lithuanian students union was formed, and in May, the Ukrainian and Byelorussian students followed their lead by forming unions of their own. But all three unions were refused the right to register as legal student organizations. The statement reproduced below is SUSP's first public statement, and was issued on the same day that SUSP applied to the Ministry of Higher Education for official status. Towards the end of July 1981, a coordinating commission consisting of Ukrainian, Lithuanian and Byelorussian student representatives, was created for the purpose of obtaining legal status for all three bodies. The Polish government responded by prohibiting Solidarity from printing an announcement about the Commission's creation in its August bulletin.

At last September-October's Solidarity Congress a resolution was passed in support of national minority rights, indicating that pro-Ukrainian sympathies are no longer restricted to sectors of the Polish intellectual opposition, which, until recently were almost solely responsible for sensitizing Polish society to the question of national minority rights.

All of these developments pose a direct challenge to Ukrainian student activists in Canada, who have a wealth of organizational experience they can share with their counterparts in Poland. Whether SUSK is actually capable to aiding their new sister organization in Poland, however, remains to be seen. Possibilities certainly exist for such support activities as fund-raising and student exchanges.

SUSP Declaration

The Organizing Committee of the Society of Ukrainian Students in Poland (SUSP) was founded in Szczecin on 1 May 1981. It is composed of your colleagues, representatives of student youth in Szczecin, Slupsk, Koszalin, Gdansk, Olsztyn, Warsaw, Lodz, Wroclaw and Zielona Gora.

We undertook the creation of SUSP because of our desire to take an active part in the social life of the cultural and scholarly student milieu and of Ukrainian society in Poland. Our goal is to be an organization uniting, in the first place, Ukrainian students who are citizens of Poland. The organization will also be open to all who accept our ideals and purpose, regardless of personal convictions, language or national identity.

The primary strength of our organization will be intellectual and moral. We hope, by our consistent activity, to strengthen the creative role of the young intelligentsia in the consciousness of Ukrainian society.

Our need for active and organized work arose above all from the fact that hitherto in the society in which we live it has not been possible to eliminate mutual prejudice and moral-psychological barriers. The mistakes of the past do not weigh so heavily on the youth of both sides; we will try to take advantage of this to initiate a sincere dialogue, as between partners. We are of the opinion that a complete rapprochment is impossible without a profound, objective and substantive confrontation of the facts of our nations common past, however sensitive and often tragic these facts may be. We are fully aware that to keep silent about these historical events is dangerous and has negative effects on the younger generation of Ukrainians. We see our activity as providing a chance to inhibit and eliminate the most threatening of these feelings of interiority and social and cultural depreciation.

We wish to make all aware of a most obvious truth: that as representatives of a national minority we make use of two languages, two cultures, which overlap and fuse within us into an integral whole, determining our spiritual formation. We believe that acquainting society with the achievements, past and present, of our nation will give us a chance to show ourselves as we really are. Acquainting wider circles of society with the heritage of national cultures — this we take to be the basic criterion of our activity.

While remaining independent partners and holding to the principle of respect for organizational sovereignty, we wish to establish close collaboration with all student and youth organizations. For this reason we are interested in establishing contact with representatives of the youth of other national minorities living in Poland. The ideals of friendship and peace, which are close to the hearts of the entire younger generation, should unite us.

As representatives of Ukrainian student youth, we will strive to establish all-sided cooperation with all milieus of Ukrainian society and especially with its only representative organization now in existence: the Ukrainian Social-Cultural Association *(Ukrains'ke suspil'no-kul'turne tovarystvo — USKT).*

We believe that the youth organized in the Society of Ukrainian Students in Poland, basing themselves on a tradition of progressive activity, will lay strong foundations for a constructive dialogue.

Fellow students, if the ideals of our organization are close to your own convictions, then join our ranks. We await your active participation.

Organizing Committee of the Society of Ukrainian Students in Poland.

Warsaw, 27 May 1981.

Polish Ukrainians await sponsorship

Refugee status denied students

Due to the tense political climate in Poland a considerable number of the country's Ukrainian minority, including an estimated 54 Polish-Ukrainian students, have been leaving for destinations in western Europe. Austria, West Germany, France and Italy are presently harbouring many of these individuals who await immigration officials from Canada and the United States to resolve the critical refugee problem. Many of the forty Polish-Ukrainian students who left a bus tour, in Vienna in August and an additional fourteen students known to have fled to Munich are looking overseas for assistance and sponsorship.

Current figures reveal that the total number of refugees may be much higher than first anticipated. Estimates made by the Canadian Ukrainian Immigrant Aid Society in Toronto indicate that the number may be as high as 300, however information is often sporadic and complicated due to the fact that many refugees indicate only that they are Polish for fear of complications with immigration officials.

One of the underlying problems from a Canadian perspective, is that the immigration department does not recognize these people as legitimate "refugees" as in accordance with the United Nations Convention definition. The department instead views them as "self-exiled" persons. Refugees who arrive in Canada receive a considerable amount of government settlement assistance, including paid language classes, whereas self-exiles are not entitled to any such benefits. Also, self-exiles seeking settlement in Canada are generally required to have suitable sponsors, this being a requisite for acceptance.

These definitional obstacles have sparked a public appeal by the Canadian Ukrainian Immigrant Aid Society for the sponsorship of the Polish-Ukrainians. The society states that urgent action is needed: with 12,000 East European refugees already in Austria and more arriving at an accelerated pace, the movement of the relatively small number of Ukrainians could fare poorly. They also say that it is essential to expedite the removal to the United States or Canada of those refugees presently in Austria so as to facilitate movement of those that may still come.

Sponsoring responsibilities include: (a) making adequate arrangements in the community; (b) having sufficient financial resources and expertise to provide lodging, care, maintenance and other necessary assistance; (c) to be legally responsible for one year for the refugees.

The Immigrant Aid Society also asked that individuals, organizations, university groups as well as the Ukrainian students' movement in Canada support the plight of the Polish-Ukrainian students now in western Europe.

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The Soviet monolith is beginning to crack and show signs that it might be falling apart. By every measurement that can be applied to gauge the health of a society — social, political, spiritual and economic — the Soviet Union is sick and possibly terminally ill with a wide array of chronic and malignant diseases.

With each passing day the Soviet economy plunges deeper into a crisis that the aging leadership seems incapable of resolving. Not only are 'luxury' items impossible to obtain, but there are increasingly frequent shortages ot essential foodstuffs and basic consumer goods. Oueues are growing longer, black market protiteering has reached epidemic proportions, and discontent is spreading among frustrated citizens who have to devote an ever-larger part ot each day to the problem of survival.

Worse still, there is no reliet in sight for the beleaguered Soviet masses. Last year's meager harvest has been followed by an even more pathetic crop, unleashing the spectre of hunger in a land that once was the breadbasket of Europe. Exacerbating the problem is the tact that virtually nothing has been done to improve the inadequate and wastetul distribution system, not to mention the poor planning that has long characterized central administration of the agricultural sector.

In Soviet industry, productivity levels are dropping due to mismanagement, poor morale, and the increasing inefficiency of antiquated machinery. Poor quality continues to be the hallmark ot most items ot Soviet manufacture, fueling public demand for prohibitively more expensive and usually illegally obtained goods from the West. Rampant absenteeism, alcoholism, sabotage and theft further undermine every effort ot the Soviet bureaucracy to improve standards and levels ot production.

The rising crime rate is yet another indication of the growing despair of the Soviet citizenry. Vandalism, hooliganism, rape and murder are on the increase although otficial statistics may deny that the Soviet Union is becoming "Americanized" — i.e., brutalized — in terms of quality of lite. Moreover, the increasing cynicism of the Soviet populace has produced a climate most conducive to the speed of corruption, which until now has been concentrated in the administrative and Communist Party structures.

Furthermore, the mounting cost ot the Afghanistan war — in terms of both human lives and roubles — has sent a current of unease through the Soviet working class, which ultimately toots the bill for such foreign policy adventures. There is a growing awareness among Soviet youth that the Red Army is losing its tight with the Afghani people in much the same way that America lost in Vietnam. This realization, coupled with the infectious spread ot reformist ideas from Poland — contamination which the regime seems to be incapable of containing — could potentially lead to the kind ot situation that the Bolsheviks themselves so effectively capitalized on in 1917.

All of these very volatile tactors might well combine to produce a major explosion in Soviet society that could end the stagnation that has characterized the last fifty years of Communist Party rule. Such an explosion would, of course, open up incredible opportunities for Ukrainians and other oppressed peoples within the old Russian empire. But is the Ukrainian nation ready to act on the possibilities that may soon present themselves in that part of the world? Only history will tell.

One thing that can be said, however, is that the Ukrainian community in the West — which could play an important if not decisive role in terms of new developments in Ukraine — is totally unprepared to take advantage of a favourable situation in Ukraine similar to the one in Poland today. Not only are we divided by destructive, petty rivalries and inhibited by outdated and otten reactionary ideologies, we lack the sophistication necessary to be truly effective in the international arena.

Time is rapidly running out, yet our hromada continues to stand still. Unfortunately, history does not wait for those who are not prepared to meet their date with destiny.

I.B. for the STUDENT COLLECTIVE

All signed letters of reasonable length which comply with Canadian libel and slander laws will be printed unedited (save for purposes of clarity) in this column. We will not print enonymous letters, but if for personal reesons contributors wish to withhold their names or use a pseudonym, this can be arranged. In all cases, however, we require both a genuine signature and a return address.

Czech Mate

Peter Melnychuk's otherwise good article on the Czech cinema contains at least one gross inaccuracy which should be pointed out. The suggestion that cinema in eastern Europe blossomed only in Poland and Czechoslovakia before the mid-sixties, more specifically, that "only in the last fifteen years has cinema begun to develop in Yugoslavia and Hungary" (*Student*, June 1981, p.8), is evidence of a serious lack of knowledge of the development of Hungarian cinema at the least, and probably that of Yugoslavia as well. In fact, Hungarian cinema was born soon after the showing of films by the Lumiere brothers began in Budapest in 1896. By the teens of this century, important films were being made by people such as Mihaly Kertesz and Sandor Korda (later known as Michael Curtis and Sir Alexander Korda respectively), and intellectual film criticism was pioneered by Bela Balazs. In 1919, for example, during the Republic of councils, about 30 feature films were made. Although commercial film production ceased during the twenties, important avantgarde films and filmscripts were done by Laszlo Moholy-Nagy and Gyorgy Gero, and film aesthetics and criticism was written extensively by Ivan Hevesy. The talkies revived the industry after 1931, and no fewer than 132 feature films were made during the 30's, as well as several hundred more during the war. 223 were made in the post-war period to 1966, including important films such as *Merry-G-Round* and *A Sunday Romance* produced during the first "New Wave" between 1955 and 1958. Indeed, Miklos Jancso's *Cantata* and *The Round-Up*, as well as Zoltan Fabry's *Twenty Hours*, were films of the second "New Wave" made during the sixties *before* 1966. Perhaps the simplest thing would be to recommend two books to English readers: Istvan Nemskurty's **Word and Image, History of the Hungarian Cinema** (1974), and the British-Canadian critic Graham Petrie's volume on Hungarian cinema since 1945, **History must Answer to Man** ..... 1978).

Oliver Botar,
Toronto

Money Talks

Dear members of the *Student* collective:

I would like to say, first off, that it was a pleasure to have met several of you at the SUSK Congress. I believe many questions were resolved concerning relations between *STUDENT* and various clubs. I am look forward to a year of closer (and more harmonious) relations not just between our own club and *Student* but between *Student* and all USC clubs in general.

As this letter is intended to reiterate and clarify our position regarding an important aspect ot this relationship, I would just like to outline the resolution which the University of Toronto USC passed last March regarding a donation to *Student*.

As one of the largest clubs in Canada, we feel a special obligation insupporting *Student* and in encouraging other clubs to contribute to its financial and material welf-being. It seems to us, however, that the U ot T Club has, in the past, carried a disproportionate share of the financial and material support in this regard compared to other SUSK-member clubs across Canada. Although the traditional argument has been that some of the other clubs are neither unable nor unwilling to undertake this type ot endeavour, we feel that there is a way to cooperate tor the mutual benefit of all.

We propose a "matching scheme" for our donation to *Student*, which has a two-fold purpose: first, to provide additional funds for clubs across Canada into a national drive to raise advertising revenues, subscriptions and article contributions to the paper in order to broaden its appeal. This would involve the commitment of all the clubs and I pledge the full support of the U of T USC, should *Student* decide to undertake such an endeavour. I would ask that this suggestion be given serious consideration.

The matching scheme would work in the following manner: out of a $750 donation, $300 is to be paid now and $450 will be forwarded when *Student* receives a *total* ot $450 in donations (i.e. outside of regular subscription payments, etc.) from other clubs in Canada. In effect, we are issuing a challenge to the other USC clubs as a whole to match our $450 donation. The challenge takes effect as of September 1, 1981 and would expire at the end of January 1982.

I would like to emphasize that this proposal is intended to be regarded in a postive light. It

(continued on page 11)

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George Melnyk talks about ethnicity

George Melnyk

The Indian as Ethnic

A former president of the Metis Association of Alberta was once quoted as saying that he wanted to have the Metis regarded the way Ukrainian immigrants were — hardworking and constructive — and he suggested that Metis people follow the ethnic road to social acceptance. Obviously, he felt there was a basis for identification between the two groups as well as a gap. What he liked about the ethnic situation was its proven record of social mobility. Here was a group of Western Canadians that began as an impoverished and dispossessed group which ended up relatively established.

But the Metis people remain trapped by unemployment, lack of education and modern skills; they live in isolated rural areas and equally isolated urban slums; often dependent on welfare, their life is one of class and racial oppression.[1] The Ukrainians may have started out as poor pioneer farmers and unskilled labourers alienated from the dominant society by language and discrimination, but they progressed.[2] It is that "progress" that seems so appealing.

Ever since the defeat of the Riel Resistance the native people have been trapped at the bottom of Western society. The ethnic way was to be the way out. It was the model of success meant to replace a history of failure. Initially, the comparison between native and ethnic makes sense when one is aware of their historical affinity as outcast minorities. But why did their histories diverge? Why did one fail and the other succeed? The answer lies in the ethnic's immigrant status, the very thing that gave him some problems at first was what assured his mobility. The white conquest was an immigrant conquest and the ethnic was part of it, while the Indian was its victim. The ethnic was offered a piece of the promised land taken from those who resisted. The ethnic was part of the white flood, but the native stood in its way. The ethnic was part of the success, while the native was part of the failure. He was the loser in the battle and he carried that scar. Not being white, he could not blend into the white mosaic. For the ethnic to identify with the victor is understandable; but for the native to do likewise seems a travesty.[3]

The native leader who suggests the ethnic model sees not only success, but also reasonableness. From his point of view, it is foolhardy to dream of native dominance when all that is possible is the recognition of aboriginal rights, protection of minority culture, and assimilation that would result in a social and economic profile resembling the rest of Canadian society. The ethnic evolved gradually, step by step, so isn't this the right approach for native people as well?

The first objection to this position is the question of why this assimilation and mobility haven't already happened? Is our society so different today from what it was that one can consider success reasonable? There are few indicators that suggest things have changed substantially. In a mid-seventies study of Westerner's attitudes toward native people, the researchers discovered a strong surrent of pejorative stereotyping of native people.[4] They concluded that "if Indians achieve a new economic accomodation with white society and improve their level of economic development and their physical standard of living, the perceptions and evaluations which some non-Indians hold of them may change in a "positive" direction."[5] This is what happened to ethnics in their historical development. But who can be certain that the structural obstacles of class and race that have historically stood in the way of native advancement are now gone.

We cannot answer the question of whether the ethnic way would work for native people until we have answered several other questions. For example, why did this proposal appear at this time? What are the socio-economic forces that make it seem logical? What are the implications of ethnicity for the native identity? In what ways does it further or retard that identity? Is the ethnic way a worthwhile objective for the native people? And finally, are there any alternatives to this proposal? Is there another path that could work and that is possible, which would both further the native identity and be a worthwhile objective for native people?

There are two reasons why the "Indian as ethnic" concept appeared in the 1970s. The first is the rise of native militancy in the sixties which produced a cultural renaissance emphasizing native pride in language, tribal customs and religion.[6] This self-consciousness had to be accomodated. Since it wasn't part of the Anglo mainstream, it was placed in "multi-culturalism." It became an ethnicity. The result was Cree language radio programs alongside the Polish and Norwegian; community cable television programs; appearances at "heritage days" and photographs on government calendars alongside the Dutch, the Ukrainians and the Japanese. With a foreign language and foreign costumes, the Indian fit beautifully into the song and dance world of ethnic Canada. The Indian had become an immigrant.

The second reason for this Indian/ethnic equation was the economic boom in the West and its effect on the class composition of native people. In the countryside for the past century they were trappers, seasonal farm-labourers and fishermen and unskilled day-labourers in the city.[7] The new militancy with its proliferation of government-funded organizations and the new wealth from oil and gas royalties and land settlements created a tiny elite with white collar jobs. But there was also a broader change—proletarianization. Whether it was a mobile home factory on a reserve in southern Alberta, a native priority employment program on a northern energy project, pipeline construction, or a native-sponsored clothing factory in the city, the urbanization, industrialization and wealth of the New West was moving native people out of their predominantly *lumpen* status to that of workers. In those areas of the West untouched by the boom their marginal roles continued. This entrance into the working class brought native people into the world of the non-English speaking immigrant, the world of the ethnic worker. In this new situation the distance between the Indian and the ethnic was shortened and the Indian/ethnic equation seemed plausible.

This change in class status has important implications for the native identity. The narrowing gap between the occupations traditionally associated with ethnic immigrants and those traditionally associated with native people will result in greater compatibility and respect. When the ethnic is joined by the Indian, they share values. Historically, the immigrant formed the base of the white social pyramid. The ethnic plowed the fields, built the railroads and sweated in the factories. From this working class position he could look down on the native people and look up to the ruling Anglo elite. The entrance of native people into the working class is to be welcomed, but the implications of ethnic status that goes with it are very serious.

Ethnic status for Indian identity robs it of its potential for social change. Why? Because the essence of ethnicity is a trade-off between acceptance into the dominant society and the closeting of one's past. In order to acquire social mobility one must privatize one's ethnic identity. The less one is willing to do so, the more one is trapped in an ethnic ghetto. In joining the ethnic mosaic, the Indian is saying his "foreigness" is compatible with Anglo domination. His past is de-radicalized and its militancy eroded. When an Indian becomes an ethnic he accepts the fate of most immigrants, which is a long apprenticeship in the working class and a tacit agreement that her culture must remain outside the mainstream.

As an ethnic the Indian accepts immigrant status, which implies both difference and identification with the dominant society. In ethnicity difference is muted so that its power to push for social transformation is deflected away from society as a whole to the group itself. Since ethnicity is an ideology of social acceptance and passivity, the native heritage of oppression is made irrelevant. Ethnocentric native issues become paramount and are dealt with piecemeal and gradually. The native people stop speaking about the need for a general transformation and accept improvements in their own conditions alone. Certainly ethnic status has an element of gain, but the concomitant loss is any sense of uniqueness for the native people and their place in Western history. They are smiply one of many minorities swept under the rug of multiculturalism.

Ethnicity means that the historical defeat of the native people is accepted as unalterable. The radically different vision of the indigenous peoples is lost in a sea of immigrant experiences, all of which are circumscribed by the institutions of the dominant society. In return for the promise of social mobility and a museum-like preservation of culture the native people surrender any attempt to make their heritage a part of everyday life; they surrender any leading role in social transformation beyond their own concerns; and they give up any social objectives other than assimilation and social mobility. Rather than change society, they seek only to enter it.

Those who suggest the ethnic way argue that it alone can save native culture and promote assimilation into the mainstream. What they don't seem to realize is that ethnicity means disaster for native people, while remaining tolerable for immigrants. It is tolerable for them because it reflects their historical role in white society. But for the native people it means a denial of their identity as an indigenous people. Indian culture is not an immigrant culture.[8] To put it in the same category as foreign cultures is to acknowledge the primacy of Anglo institutions. what is even worse is that ethnic status offers native people a position which is not central to the Canadian identity. This is simply not a worthy objective for a people who have paid such a terrible price for white domination. There has to be more.[9]

The native peoples are the *other half* of Western history. They are not a numerical half, but a psychological and metaphysical one. Without their participation the Western identity is incomplete. As ethnics, Indians become statistical dots in the blueprint of liberal society. Accepting their role as an ethnocentric minority, they surrender the right to be a founding people, a right they possessbecause of their origin. The native people demand equality, but ethnicity cannot offer them equality. It can only offer them a peripheral status as Indians and a minor identity. Ethnicity is a reflection of limited power. To follow the ethnic path means to accept once again the terms dictated by the dominant society and to enter it as imitators of other minorities.

Thinking of native people as the other half of the West's identity seems strange to those who only think in terms of voting and numbers. But to think of them as fifty percent of the regional reality is to acknowledge their fundamental role and relationship. It is a direct limit on the dominant role of Anglo institutions and customs. Ethnicity means that the native pers n must do all the adapting to the dominant society. He is not met halfway. What equality requires instead is equal adaptation from both sides. But such a demand is intolerable to this society. It asks too much. It undermines the meaning of the conquest.

Ethnicity does not challenge the system. It bolsters it. It does not reject; it accepts. It does not raise the fundamental question of whom does the land belong to, the question the native people have raised because of their aboriginal rights. Ethnics consider the issue closed. But for the native people the issue of whose land this is is the essence of equality. It was this land that gave the native people their dignity. Their control of it and their possession gave them equal status with the white man who sought to take it away. Of course no one can turn history back. The native people cannot possess the land in the same way they once did. But they can certainly possess it more fully than they presently do. By building a new society in the West that reflects their identity, a society for all the region's inhabitants, the native people can hold the land as their own. The creation of such a society in which they are a founding people and their traditional values are a guide for all its citizens and institutions may seem utterly utopian. However the alternative is the perpetuation of this society with its history of social and economic injustice.

Native leaders have chosen to imitate the ethnic route rather than work for a new society. Like the ethnic, they prefer a comfortable minority status in this society to the risks of building an alternative. To the native person who follows this ethnic path, I can only say that a history that is not good enough for me as an ethnic can not be a sufficient future for an Indian. There has to be a better way.

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*Revised version of an article entitled "What's This About Ethnic Native People" *Edmonton Journal*, May 17, 1975.

[1] See Maria Campbell, *Half-Breed* (Toronto: McClelland and Stewart, 19) and Howard Adams, *Prison of Grass* (Toronto: New Press, 1975) for personal accounts of Metis life in Western Canada

[2] For a poignant account of ethnic social history see Myrna Kostash, *All of Baba's Children* (Edmonton: Hurtig, 1977).

[3] An important study of the psychology of colonialism and racism is Frantz Fanon, *Black Skin, White Masks* (New York: Grove Press, 1967).

[4] Roger Gibbins and J. Rick Ponting, "Prairie Canadians' Orientations towards Indians," in Ian Getty and Donald B. Smith (eds.), *One Century Later: Western Canadian Reserve Indians Since Treaty 7* (Vancouver: University of British Columbia Press, 1978), p. 85.

[5] *Ibid.*, p. 88

[6] See Harold Cardinal, *The Unjust Society: The Tragedy of Canada's Indians* (Edmontonj; Hurtig 1969) for a statement of the sixties militancy and its sense of accomplishment in his subsequent *The Rebirth of Canada's Indians* (Hurtig, Edmonton, 1977).

[7] This letter to the editor in the *Edmonton Journal* appeared in the mid-seventies. "Indians," the writer stated, "have been trying for decades to join society but the hurdles have been numerous and the results meagre .. The immigrant farmer was glad to have the Indians to clear their land with axes, pick the stones, to burn the brush, to build and mend fences, to stook grain, to pitch bundles into the threshing machines. Many a time his wages consisted of old clothes or a few surplus cabbages and potatoes "

[8] Wilfred Pelletier and Ted Poole, *No Foreign Land: The Biography of a North American Indian* (New York: Pantheon, 1973) is a moving statement of Indian distinctiveness.

[9] For a comparison between the status once held by the native people and contemporary conditions see George Woodcock, *Gabriel Dumont: The Metis Chief and His Lost World* (Edmonton: Hurtig, 1975) and Heather Robertson, *Reservations are for Indians* (Toronto: Lorimer, 1970).

BLOCNOTES

Soviets Grow Their Owan

According to the Soviet Ukrainian rural daily newspaper *Sil's'ki visti* (Village News, 12 September 1981), this year the Ukrainian SSR has set aside 30,700 hectares for the cultivation of *konopli*, known in English under a variety of names, including hemp and marijuana. The paper assures its readers that "*konopli* produces high (!) profits... In a word, *konopli* is necessary." The secret of the dazed, silly expression on Comrade Brezhnev's face has now been revealed.

Latvian Unrest

According to a report that originally appeared in *The Economist*, discontent is on the rise in the Soviet republic of Latvia, one of three independent Baltic states annexed by the USSR after World War II. Young Latvians are said to roam the streets with T-shirts bearing the slogan "Latvian Power." Soviet monuments are being desecrated, and Russians beaten up at random. The report says: "These protests have been fueled by opposition to the war in Afghanistan — rumors of atrocities there are commonplace in Riga," Latvia's capital. (*Globe and Mail*, 7 September 1981, p. 8). Are the Soviets on the eve of their own anti-war movement?

Polish-Soviet Propaganda War

It was inevitable that at one point in the current Polish revolution Solidarity would attempt to win support among workers elsewhere in the Soviet bloc. That moment came at the Solidarity congress in Gdansk on 10 September, when an "appeal to the nations of Eastern Europe" was issued. The appeal called on the working classes in neighboring countries to form their own independent trade unions modelled on Solidarity. The Soviet regime has felt compelled to respond to the appeal with a series of mass meetings at factories throughout the USSR. The secretaries of the factory parts committees chair the meetings, and "heroes of labor" and World War II veterans read prepared speeches denouncing the "appeal" as a betrayal of socialism and meddling in the internal affairs of fraternal countries. The meetings end with the unanimous approval of an open letter to Polish workers, reminding them, for instance, that the Soviet state "has always made great sacrifices to bring peace and happiness to other nations" (Afghanistan, one presumes, is a case in point) and summoning them to shun Solidarity's leadership. A number of these open letters have been published in the Soviet press, including one from the Arsenal factory in Kiev. If one takes the last line of the Arsenal letter out of context, it is possible to glean exactly what kind of sentiments the regime fears, and hopes to counteract by these mass indoctrination sessions: "In this struggle, you (the Polish workers) can count on the authentic revolutionary solidarity of the workers of our country and of all Soviet people, you can count on our fraternal internationalist aid and support."

Solidarity with the Lemkos

The Polish weekly *Solidarity* carried a powerful article on the Lemko question in Poland ("Lemkowie," 14 August 1981, p. 11). The Lemkos are a branch of the Ukrainians who lived in the Bieszczady region of Poland until they were forcibly resettled to northern and western Poland in 1947. The author of the article, Maciej Kozlowski, condemned the resettlement as brutal and gratuitous and called for the full restitution of Lemko rights, including the right to return to the Bieszczady mountains. The article says: "We should help (the Lemkos), because true solidarity manifests itself precisely in relations with those who are weaker, with others." Kozlowski does not treat the Lemko problem in the wider context of the Ukrainian national minority in Poland, and in fact, seems to view the Lemkos as a separate nationality.

Romania leis it on the lines

The economy of Romania has been in a crisis since last winter. According to several independent accounts, people were standing in line, often all night long during the winter months to obtain milk for their children. Since shift work (including the night shift) is now widespread in Romania ostensibly, to conserve energy — people would come off the evening shift at eleven p.m. and wait until six in the morning for the stores to open. This July, the situation was still critical. There was no meat, except in restaurants, very little bread, almost no milk, cheese or butter, and only tomatoes, old potatoes (one kilo per customer, when available) and half-rotten green apples. Except for sugar, nothing is rationed, thereby excacerbating distribution problems. By not introducing rationing — the government avoids having to admit publicly that there is a food crisis. There is certainly no admission of one in the media, except for constant calls for greater sacrifices, announcements of further delays in the introduction of the five-day work week, and other austerity measures.

Measures for energy conservation in this, one of the most energy-rich countries of Europe, have reached the absurd stage. Last winter, many villages had electric power for only a few hours a day, forcing them to revert to kerosene lamps and wood stoves (if, of course wood and kerosene were available). There are also daily power cuts in some cities. There is almot no street lighting anywhere, and in combination with the "energy-saving" shiftwork, the situation has become especially difficult for working women. Hundreds of thousands of them must go to and from work in the dark, on unlit streets and paths. The consequences of this can only be guessed at in a country that has traditionally had a high rate of petty theft and rape. All this, in combination with the increasingly oppressive regime headed by Nicolae Ceaucescu and members of his family, has created an unendurable situation for many of the residents. Ironically, the economic crisis is seen by some as a cause for hope: "Maybe this crisis will cause some upheval, the collapse of the regime, anything," said one engineer — a party member — in Tirgu Mures, Romania.

New publications

The editors of the Ukrainian Soviet Encyclopedia (URE) have just published a new encyclopedia devoted exclusively to the city of Kiev. *Kyiv*, as the volume is known, contains 2,500 entries in alphabetical order.

Molod publishers in Kiev have just brought out a new edition of Vasyl Symonenko's poetry, entitled *Lebedi materynstva* (Swans of Motherhood). Symonenko was one of the central figures of the Ukrainian cultural renaissance of the 1960s. He was 28 years old when he died in 1963, and his cult grew rapidly among Soviet Ukrainian youth in much the same way as James Dean's cult flourished among their American counterparts. In addition to poetry, Symonenko wrote a diary that was highly critical of Soviet reality. The diary circulated in *samvydav* posthumously and was published in the West (Prolog: 1965) under the title *Bereh chekan'* (On the shores of expectation). The publication of a volume of Symonenko's poetry can be seen as a further step in the Shcherbytsky regime's rapprochment with the more nationally-minded elements of the Soviet Ukrainian intelligentsia.

A visitor's chronicle

Teresa Szlamp

Running the gauntlet and coming of age

This was supposed to be a funny article about oland, but it's damn difficult to write anything comical about a tragedy or to laugh at what has become an eloquent testimony to endurance, perseverance, and survival. I would like to share with you the perils of "polonization" a la PRL (People's Republic of Poland). The pain and humiliation cuts deeper if one is not protected by wads of American green, hotels, short visits, herds of western tourists, local groups dedicated to catering to the whims of foreigners, or any other type of anesthetic. Being one of the "unprotected" my psyche took a psychological beating. Here, then, is a verbal slide show of running the gauntlet and coming of age.

Last September I prepared for my trek to Poland amid shrieks of "You can't go there! The strikes! They'll throw you in jail and lose the key! You're up the creek without a paddle! ..." The night before I left Montreal my family held a conference with me. I was ordered to write as often as possible just in case I was hidden away in a jail or tumbled into some other kind of trouble. Telling them that no news was good news didn't help any. Telling them that if something untoward did happen the Canadian Embassy would contact them also didn't help much. But I went any way.

Everything went without a hitch, more or less, until I reached Krakow, where I was to spend the year. There I was, perched on one suitcase with my map propped up against my other suitcase. Along came a nice fellow whose camera I only noticed later. He asked me if he could help. I thought it likely and asked him how to get to Collegium Novum at Jagiellonian University. He suggested I hop the tram. Under normal circumstances it would have been easy, but Krakow trams have incredibly narrow doors, especially when you're carrying two suitcases. So, I walked, after the friendly shutterbug had taken my picture and elicited pertinent personal information — all unknown to me.

The next day, I found myself captured for posterity on the back page of *Gazeta Poludniowa*, there with my suitcases, and under it, a caption, "Students again in Krakow." The newspaper folded shortly thereafter, giving birth to the now famous *Gazeta Krakowska*, but I'm not sure how much I had to do with it. At any rate, *Krakowska*, which normally sells for a single zloty in Krakow, sells for up to 150 zloty elsewhere in Poland (on the black market), when it can be obtained at all. It has become the most honest "official" newspaper in the country, and one of the most popular. This is especially striking in that one of the common attitudes toward the press is that "if it's in print, don't believe it."

I could feel that tension was still high in spite of the general euphoria among Poles at bringing the government almost to its knees. People were quoting Lech Walesa as often, and sometimes more often than, the Pope. Moustaches were being grown noticeably longer and bushier after the Cossack-style favoured by Lech himself.

The film *Robotnicy '80* was finally ready for distribution in spite of attempts to sabotage it. However, the censors would not allow it to be distributed. In response, film projectionists threatened to strike if authorities refused to permit the showing of the film. As a result, the film was shown in numerous cinemas, but without being listed in the newspapers in the normal way, alongside the other films currently playing. Whenever the terms 'closed viewing' or 'private showing,' together with a list of up to eight screenings per day, were found in the newspaper, it was evident what was being shown. Tickets were distributed for sale to factories, offices, clubs, and groups, with a markup of 2 to 5 zloty, earmarked for Solidarity. I saw the film five times to make sure I got everything right. There were 'special' prints in circulation, with five very important sequences cut. The aborted tape included interviews with Anna Walentynowicz, a crane operator very active in Solidarity, who had been harrassed and arrested during the August strike. One of the segments cut was her account of her treatment by the Polish militia (police) during her incarceration.

I gave a friend my meat card since I am still a vegetarian. Seriously, even in Poland I remained a vegetarian. She in turn would get me milk or cream, because now only people with children can buy milk. Everyone else requires a doctor's letter proving dire need. Milk, cream, and white cheese (curded) are now rationed.

The standard rule of thumb seems to be that the best of everything and anything produced in Poland is for export. The worst of whatever is left over is for domestic consumption. There is generally little or no variety in domestic goods and the distribution system is medieval. One example of the resentment which this causes is illustrated by a recent incident in Krakow, when rumours got around that one of the largest stores was hoarding food in its warehouses. Crowds were threatening sales clerks and preparing to break open the warehouse doors before they were dispersed. Later that evening there was some damage done to the warehouse.

Other rumours suggest that the current food shortages and poor distribution are part of a Soviet strategy to destroy the Polish nation in a manner so gradual that no one will even notice. An older woman friend of mine told me she would hide me in her place in the countryside if the Soviets came visiting. One of the most popular aphorisms in Poland is:

"Visit the Soviet Union before they visit you." Mouths would twist slightly at this attempt at ironic humour, but few really laughed.

People were generally not too worried about the possibility of the Soviets invading. There was so little food around to begin with, they would note, how would they survive? There was nothing left to steal — the Soviets had already taken everything.

There is a Soviet military contingent in the town of Legnica. Soviet officers never walk the streets alone any more. Poles openly spit at them, not even waiting for them to pass by. Abuse is loud when Soviets crash bread queues and take the last loaves of bread. Now, the wives and children of Soviet personnel hardly ever leave their fenced-in compound.

After a full year of more or less quiet revolution in Poland since the eruption of the strikes in the Gdansk shipyards last August, Poles have invented some memorable and perhaps prophetic quotes and aphorisms.

Discussing Poland's "friends," Lech Walesa remarked, "It is not possible to fear friends. The only danger is that they may embrace too tightly." In the same vein, in reply to a foreign journalist's questions regarding the possibility of armed Soviet intervention in Poland, Walesa warned, "Tanks can threaten us, but they can't make us work."

A more sobering view of the situation is contained in the following aphorism: if Soviet troops should invade Poland they would be greeted with traditional Polish hospitality: 38 million molotov cocktails.

Deputy Premier Jagielski, (who not only lost his position in the Party at the recent Party Congress but was also axed from the government by Premier Jaruzelski) came across as a buttoon in the film. In one scene of *Robotnicy '80* a bunch of scruffy people wearing dark clothes and looking a bit lean are sitting on one side of a table, directly across from another group of people wearing suits, white shirts and dark ties, their paunches hanging over their belts. On one side Walesa speaks using short sentences, punctuating them with nervous gestures; on the other, Jagielski drones on in his peculiar pre-war accent, provoking derisive snickering and outright laughter from the audience.

By the time Christmas came along, only sugar was rationed, but promises of further rationing was the government's gift to the people last year. On Christmas Eve I stood for six hours for bread, in a town located about a 3-hour bus ride from Krakow. It has become common for Poles to measure the value of goods not in terms of price, but according to the length of time one has to stand in line to obtain them. In fact, people rarely asked how much anything cost. Now they wanted to know how long the queue was, how large a supply there was, and how long one would likely have to stand.

If you do your shopping the neighbourhood where you live, queues are generally a good place to catch up on news and gossip. You can get someone to hold your place in line as you dash off to check out other possibilities. When you come back you return the favour passing on whatever information you might have garnered on your toray. Also you can tell people what you're looking for because the possibilities are quite good that someone might know where the scarce item can be found, if it can be found.

A shrewd observer can even tell what people are queueing for by watching what kind of people are standing in line. Some times the queues are so long a person can't tell what people are standing for, because the queue is already so far from its beginning. For instance, if men, especially older fellows, dominate a queue, it's usually for vodka or wine, which are also in extremely short supply. Younger women and children are usually waiting for dairy products. Older women usually stand for meat. Older people are often seen out staking a place well before dawn, especially for meat.

By the time March rolled around meat, butter, margarine, cooking oil, lard, rice, noodles, flour, and oats were all rationed. This didn't mean you would necessarily get your supplies. It only meant that theoretically you were able to buy your allotment somewhere in Poland. For a time we all had to register at a store and do our shopping there. That plan didn't work out, so it was back to the old way ... hoping supplies wouldn't run out before our turn came.

The laundry detergent eventually ran out. Soap products were added to the ration list especially detergent and shampoo. Despite this, we couldn't find any soap products anywhere. Even the hospital authorities were telling patients to bring their own linen and pajamas with them upon entering hospital. linen is sent home home for washing because the hospitals couldn't cope with the situation We had to resort to shampoo. That stuff can clean anything, and it is especially good for washing corduroy and woollen clothes as it keeps them soft. Finally, we ran out of shampoo and had to resort to hand soap, which left a film on our hair which gave it the consistency of wire. Vinegar came to the rescue. Vinegar was not rationed and it was available in abundance. It was the only thing that could lift the film. Just before I left Krakow my roommate stood in line for two hours for a bit of shampoo.

Nylon stockings are difficult to get, so when I came across a shop with them in stock I dashed in and bought as many as the clerk would let me get away with. My friends were delighted with me since by the time I could have passed on the news the supply would likely have run out.

—President—

(cont'd *from* page 6)

being a truly unique paper insomuch as that it is the only National student newspaper. Yes we were here even before the national edition of the Globe and Mail, and we did it without a satalite!

A small portion of each SUSK membership dues, go towards the publishing costs of the paper. In return each member of SUSK receives a subscription to **Student**.

In no way possible do the SUSK membership fees cover the cost of printing. The rest is made up by advertising and individual donations.

All members of SUSK may contribute articles, pictures, poetry, letters, etc. to the editor. In fact it is our responsibility to ensure that we not only do it ourselves, but encourage others to do so as well.

We as readers must always remember that **Student** is an open forum newspaper and endeavors to print as many viewpoints as possible about any given situation. In order to ensure that your viewpoint is expressed, it is up to YOU to write an article or letter and send it in.

George Samoil
SUSK President 81/82

— Letters —

(continued from page 2)

is issued in a spirit of cooperation in hopes of collectively raisinl additional funds for *Student*, broadening its appeal, and engendering a fraternal spirit among the various USC clubs across Canada. These are formidable objectives and it is incumbent upon all of us to ensure their resolution.

I was delighted by the initial positive response from the various club presidents at the SUSK Congress toward this proposal and I hope this letter will provide e similar positive reaction. I look forward to seeing you again in the near future. Until then, I remain

Dan Bilak
President
University of Toronto
Ukrainian Students Club

• One of our spies in Western Ukraine reports that a Lviv high schools tudent was recently named to the prestigious Young Academy of Scientists for showing exceptional ability in the field of chemistry. It seems, however, the young progidy is more amused than overwhelmed by the honour, as one of his parents happens to be a famous Ukrainian dissident presently serving time on trumped-up charges. A bureaucratic oversight must have been responsible for this young person's inauguration into the highly-esteemed body, indicating that the KGB may seem to be omnipresent and all-powerful but is hardly infallible.

• *Student* readers may remember an interview we ran with musician Wasyl Kohut of the rock group **CANO** in the spring of 1980. Kohut was the creator of one of the band's most popular tunes, a jazz-rock adaptation of the song "Rushnychok" titled "Earthly Mother" on **CANO's** *Eclipse* album. We have learned, however, that **CANO** has now broken-up, but that several of its members (alas, Rachel Paiment is not among them) have regrouped in Toronto under the new name of **MASQUE**. You can look for their first album on the A & M label, and be listening for one of Wasyl's songs on the new disc, a hauntingly beautiful cut titled "Russian Roulette."

• The new SUSK executive has suffered its first casualty barely two months into its term of office. Vice-President for the mountain region, Calvin Melnyk, formerly the financial chairperson for *Student*, has resigned his position because he doesn't feel he has time to carry out his responsibilities. Asked why he took the job in the first place, Melnyk claimed he was pressured into accepting the post at the recent SUSK Congress in Toronto.

• A veritable galaxy of international writers gathered in Toronto recently (1 - 4 October) to discuss various topics related to the theme of the writer and human rights. The well-publicized congress was organized by the Toronto Arts Group for Human Rights, which also selected seven imprisoned authors and poets — one from each major geopolitical region of the globe — to protest on behalf of and focus public attention on. Among those chosen as "representative victims" was the Ukrainian poet and philosopher Vasyl Stus, who is currently serving a fifteen-year sentence for "anti-Soviet agitation and propaganda". However, the famous American literary critic Susan Sontag, with exiled Russian poet Josef Brodsky in tow, expressed extreme displeasure with the fact that only two writers from Soviet-controlled states were on the list, whereas five writers from pro-American dictatorships were picked for high-protile treatment. When the organizers tried to explain that the selections were carefully made and restricted in number so as to ensure maximum effect, Sontag petulantly replied that she had not come to Toronto "to be dictated to by Canadians." She later added that "There are two empires, the Russian and the American, and if we want something here we should be able to get it." Demanding that a Cuban and a Russian — apparently having a Ukrainian writer wasn't good enough — be included in the group, Sontag succeeded in getting those present at the session, open only to credited writers, to submit to her arrogant intervention. She then proceeded to ignore the original intent of the entire action, which was to *collectively* call for the release of the selected prisoners, by approaching only the big-name writers at the gathering for signatures on a special telegram she sent to Comrades Brezhnev and Castro. Even a Czech writer in attendance admitted he was overwhelmed by this display of American power.

• Election fever is growing in Saskatchewan as Blakeney's "socialists" near the end of their term in office. This has provided the cue needed for the local Rhinoceros Party to jump into the mud and start huffing and puffing — they like politics too. However, since the Rhinos' mandate is mainly for national and international affairs, the party has recently revealed that it will tarm out its Saskatchewan duties to its provincial counterpart: the Whooping Ukrainian Party. Stay tuned for future developments, and watch how cleverly the ubuquitous V. Koskovych is snuck onto the scene when all the NDP's big guns are out in Manitoba reinforcing the Eastern Front.

• Two of our agents had their hair set on end recently when they walked into a Moscow street scene in the very heart of Edmonton — Norwood's Ukrainian ghetto, just a skip and a jump away from the new **Student** offices. Two black Studebakers, representing politburo luxury, were parked beside the Ukrainian Credit Union, and red stars adorned the usual blue of an ETS bus stop sign. Passers-by in appropriately picturesque dress gave additional colour to the scene, which was played out with the multi-domed St. Josephat's Ukrainian Catholic Cathedral in the background.

The effect wes created for a Second City Television comedy skit, with John Candy playing "Gregory the Russian". He helps Rick (Bob Mackenzie) Morahnis, a black-suited politburo members, determine why his car won't start by pointing out that there are straws in the battery of the car. "Oh, Gregory, the Uzbeks have drunk my battery fluid!" exclaims the grateful Morahnis, rolling his eyes heavenward in amazement. Our two agents were equally amazed but had the presence of mind to get autographs from the two well-known actors in the popular T.V. series. They left, resolving to wear their gukrainian shirts more often in hopes of getting hired on extras in future shows.

• Members of the *Student* collective read with great interest (and a tinge of jealousy) an announcement that Mr. Peter Jacyk, a successful Toronto businessman, recently donated $45,000 to the U of T's Chair of Ukrainian Studies. Mr. Jacyk has long been a generous supporter of the academic program at the Harvard Ukrainian Research Institute; his donation is supposed to be used by Chair-holder Dr. Paul Magocsi for an important microtiming project. If only *Student* could find such a sweet sugar daddy or momma, we would be able to eliminate our $3,000 debt and get on with the business of expanding our publishing empire.

Ukrainian community broadcasting

Ottawa Radio: finding its f

Some three years ago a small group of Ottawa students had a dream about putting together a regular Ukrainian radio show. This is the story of their struggle to survive.

The idea behind the student-run Ukrainian radio program in Ottawa originated with the arrival of a nineteen-year old Montrealer in the capital in the fall of 1979. Danylo Maceluch, at that time a recent CEGEP graduate, came to Carleton University to pursue his career ambition of becoming a journalist, and brought with him the kind of enthusiasm and energy that immediately set him apart from most Ottawa USC members. Most important of all, however, he brought with him the determination to have his dream of launching a Ukrainian radio program in Ottawa seen through to fruition.

Until Dan's arrival, the local USC had been stagnating for several years. The students' club was in need of new projects to activize its declining membership and to stimulate interest among new members. The catalyst for the resurgence of the club was provided by a burst of effort from Dan.

The transition to a schedule of regular weekly activity on the part of the club did not come about without its share of difficulties. At the club's first general meeting, Dan's proposal for a Ukrainian radio program on Carleton's campus station, CKCU-FM, was treated with a great deal of skepticism. Dan's recent arrival at Carleton meant that his involvement with CKCU was relatively new. He had been assigned a position with the popular morning public affairs program known as "Special Blend," but he had been working there for only a short period of time. Dan had already suggested the idea of a Ukrainian show to the station executives and their response was encouraging, but qualified: they stated that the initiative and effort for a show would have to come entirely from the Ukrainian community. This of course, meant the student club. They did, however, offer help in teaching students how to use the technical facilities. Since none of us — including Dan — knew how to "tech" (make use of the control board), such help was going to be needed.

Many people regarded the idea of a Ukrainian show on CKCU-FM very positively. Both students at Carleton and residents of Ottawa who had followed the progress of the station since its inception in 1975, had seen CKCU develop into one of the top campus radio stations in the country. Its facilities are top notch, its production and sound are clean, and the commercial or editorial factors influencing the content of the programming are minimal. Those of us in USC working on the project knew that on CKCU, we would be able to produce exactly the type of show that we wanted. Dan was ntt deterred by the initial lack of enthusiasm towards his initiative. He decided to pursue the idea of a show by himself, without the support of the club, gambling on furt her support if and when he could get approval for a program to go on the air. As it happened, approval for the show was not difficult to obtain. Dan's persistence with the CKCU staff finally convinced them to make the time slot available to the Ukrainian community. The existence of other ethnically-oriented programming on the station such as "Music from India," "Sunday Simcha" and "Presence Haitian" no doubt helped them to reach their decision. Because CKCU is a student-run, non-commercial station, its commitment to citizen-access in programming extends much further than in other radio stations. A Ukrainian show would help CKCU meet the CRTC's stringent licensing requirements, which require community-oriented stations to provide access to as many sectors of the community as possible.

By the end of October 1979, Dan had secured final approval from the station's executives to go ahead with a Ukrainian Christmas special in January 1980. Tentative approval was also given for a weekly program, commencing soon after the Christmas show. Our ability to produce the Christmas program would be a test run to see if we could carry a regular spot on CKCU's weekly schedule.

This concrete development inspired some members of the Ottawa students' club to take a more direct interest in the show. The core group of the show was formed from this group, and Dan emerged as its natural leader. In November, 1979, about eight USC members gathered at Rooster's Coffee House on the Carleton University campus to formulate a program of activities to follow. Proceedings at our meetings were informal. Previous attempts at holding meetings with formal rules of order — drafting a constitution, and the like — had always resulted in a loss of interest among club members and had merely taken up time from more fruitful activity. The Rooster's session was consciously designed to avoid the recurrence of such a situation.

That night at Rooster's it became evident that there was enough interest within our group to produce a regular Ukrainian show on CKCU-FM. But it was also evident that the show might be an extremely complex undertaking. Difficulties with the technical end could be overcome with help from regular CKCU staffers. But our major difficulty was going to be with the content of the program: whatever in the world were we going to try to say?

The consensus that night was to try to provide "something for everyone." This idea was reflected in the nane which we chose for the show, "Nash Holos." The target audience was to be a three-tier group of listeners. Although we would have liked to have had more student, especially Ukrainian student listeners, the student connection was to be downplayed in a bid to readh a wider audience.

We deciced that the drawing card of the show would be its local orientation. Because CKCU-FM is a community-oriented station, our show fit nicely into this format. Upon this local base we intended to build our broader audience.

The first body of listeners aimed at would be the dedicated CKCU listeners and other elements of the general Ottawa public, who we hoped would be interested in ethnic programming. For this group we decided that segments of the show would have to be broadcast in English highlighting material such as basic information about the Ukraine, about Ukrainians in Canada and the community in Ottawa. Since CKCU-FM is the sole radio outlet for non-Anglo-Saxon and non-French programming in
were practically assured of reaching at least some lis
first category. We felt that the type of programming e
this group, was necessary in a city which is bi-c
demographic make-up but has very few Canadians o
group origin in comparison to other large Canadian
The next body of listeners which we were aimin
Ukrainian community in Ottawa. In order to capture
considerable degree of Ukrainian-language progran
have to be included in the show. Because "Nash Hol
the only radio outlet for Ukrainians in Ottawa, a
approach was worked out tt serve the needs of li
program would include a new Ukrainian music
upcoming events bulletin board, coverage of the loc
and an opinion segment that would allow for the expre
viewpoints.
The final part of our target audience provee to
difficult to define. We liked to think of them as o
listeners, namely, various politicians, civil servants, vis
dignitaries and local embassy employees. We had n
potential size of this particular grouping, but wanted
into account in the selection of our program offerin
decided to integrate special features on multicultura
Soviet political prisoners into the show.
Having set these goals "Nash Holos" went on the a
with the Ukrainian Christmas special in January 1980
Ottawa USC members contributed to the effort,
predictably quite simple in style and content. We pr
information about *Sviata Vechera* and about the Jul
and played severfal *koliady*. Mostly, we learned abo
hard work is involved in preparing thirty minutes of ra
this first show still had a few rough edges, it was suff
done to satisfy CKCU executives and to earn us a re
program.
With the preparation of our first series of show
year, a considerable degree of enthusiasm was sho
involved as we watched "Nash Holos" take shape in a
manner. Gradually, we developed the kind of for
envisioned in our initial strategy session at the Roos
the weeks went by our format got tighter and tig
announcing became more professional. Each show w
taped during the week before it was aired. At first our
Sundays at twelve noon, but we were later switched t
in the afternoon.
Unfortunately, the aura of excitement surr
production of the show soon wore off for some me
"Nash Holos" staff. We slowly began to lose members
1980 only five of us remained: Dan, Nestor Woychy
technician Deb Merinchuk and myself. In May with the
school break, those of us left decided to take the sho
and its future became clouded in uncertainty.
After the summer holidays Dan returned from h

Student: Moving Up and O

Autumn is usually the season that we feast in the thanks for what the harvest has given us, or a time when we freeze our feet at sub-zero football games. But this autumn *STUDENT* newspaper has turned a new leaf amid the old leaves by establishing itself in a new location as well as settling for a substantial financial increase in the *SUSK/STUDENT* contract.

STUDENT's new offices are located at #435, 10766 - 97 Street in Edmonton's Norwood district, which is the focus of the city's Ukrainian community. The offices are on the top floor of an old hotel (circa 1914) which is now attached to the modern educational facilities of the Dutch Reformed Church known as King's College. At the moment *STUDENT* is sharing the floor with two artists, a photographer, and an organization involved in Third World support work (Human Settlement Centre). With this type of company it shouldn't be difficult to create a friendly and co-operative atmosphere.

On 2 October *STUDENT* hosted an open house, which turned out to be more of a high-spirited bash with some sixty people in attendance. Many new faces and old hacks turned out, giving the impression that that there is indeed an opportunity to get new people involved in the newspaper. With the creation of a fresh atmosphere and the re-affirmed committments of people willing to contribute to *STUDENT* in some way, there is much to be positive about in the up-coming year.

Business-wise, *STUDENT* has also negotiated a new contractual agreement with the Ukrainian Canadian Students' Union (SUSK). The only change from last year's contract with SUSK appears in the form of a substantial raise in the amount of the SUSK subscription fee to *STUDENT*, which works out to a fifty dollar per issue increase. The term of the agreement is for a twelve-month period commencing 1 September 1981 and terminating on 31 August 1982.

SUSK Eastern Conferen

On the weekend of 26-27 September, SUSK held a regional conference for Ontario and Quebec in the city of Toronto. The clubs that participated included Concordia, McGill, Queen's, U of T, York, Ryerson, McMaster, Waterloo, UWO, and Windsor.

The conference consisted of three parts: a leadership workshop, SUSK business, and local club introductions and business. The workshop was conducted on Saturday by the capable and knowledgeable Ted Marunchuk, from the Ministry of Culture and Recreation. In the morning, participants explored ideas on how to make SUSK a more effective organization. Finances and communication links between the national and local executives were two of the areas singled out as needing the most improvement.

The afternoon was devoted to a discussion about the one problem every club has: how to get members involved in organizing activities and yet make sure that their tasks are competently executed. The solution was found in the buzz words of "telling, selling, participating, delegating, and maturity level." After that those in attendance took a test of leadership skills which revealed among other things that SUSK's new president, George Samoil, is an effective leader.

SUSK business began at about four o'clock. One of the concerns on the agenda was the way in which the organization could best help the Ukrainian student refugees in Austria. The financial and format problems of *Student*, and the possibility of extending Operation Mykolajko throughout Canada, were also discussed.

A message from the President. . . A message from th

A special thanks goes out to Dana Boyko (U.P. Laurentians) Nestor Mykytyn (U.P. Human Rights) and Tamara Ivanochko (U.P. Cultural). Their efforts at putting together the eastern SUSK regional Organizational and leadership seminar held in Toronto Sept 26 - 27 was a tremendous success.

Club delegates from Concordia, McGill, McMaster, York, Ryerson, U of T, Western, Waterloo, Windsor and Queens, collectively provided a tremendous amount of input towards establishing a positive set of long and short range goals for SUSK. As President I could not help but be impressed by the genuine enthusiasm expressed by the delegates towards ensuring a healthy future for an Organization right from the National executive and clubs all the way to **Student**.

A major area of concern that was of particular interest to me in my role as a member of the "**Student**" collective was in

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Taras Myhal

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Montreal with the idea of resurrecting the radio show in the autumn of 1980. The task would be considerable. Not only did we have to convince the local USC once again that the show was a worthwhile project, but we also had to regain the confidence of the CKCU executives responsible for programming.

The first obstacle proved to be more easily overcome than originally expected. The 1980-81 school year brought to Carleton a wealth of new USC members, and a surprising number expressed an interest in working on the show when the matter was brought up at the first general meeting of the club that fall. The fresh faces came from Hamilton, Toronto, Ottawa and even Edmonton, and many were first year students studying journalism or mass communication. They saw "Nash Holos" as an interesting project, and a good opportunity to put their studies into practice. Also, Dan's perseverance and great enthusiasm was instrumental in convincing many of the new arrivals to participate in the program.

The second obstacle, winning over the CKCU executive, was another matter altogether. Although we certainly hadn't made a sham of our show the previous year, we didn't exactly set the station on fire with our broadcasts either. More significantly, we had cancelled out in May for the summer showing considerable disorganization within our ranks. As we had initially been expected to continue through the summer months, it was not going to be an easy task to convince station executives of our viability.

A further complication arose out of the fact that the programming schedule for the fall of 1980 was drafted in August, and it wasn't until late September that we knew that there was enough interest to attempt a comback. It was early October before Dan could tell CKCU personnel that Ukrainian students at Carleton wanted to re-launch the Ukrainian program. Not surprisingly, CKCU people were skeptical about the show's chances of surviving. Having no luck with his initial overtures, Dan called a meeting of interested USC members, now numbering about ten, to discuss the situation. He told us that we would have to prove to CKCU that there was community demand for the show. Apart from the verbal feedback that staffers occasionally got about "Nash Holos", we had already conducted a survey — in March 1980 during the Shevchenko concert — which told us that we had built up a substantial listenership within the Ukrainian community. This group, we felt, provided us with the best chance of garnering support to get the show back on the air.

At our meeting we decided that we would circulate a petition around the Ottawa *hromada* asking people to sign an appeal for a Ukrainian program on CKCU. We hoped that our initiative would impress the CKCU executive by showing that we were committed and had a base of support within the Ukrainian community. "Nash Holos" activists were further encouraged by first-year recruit Mykhailo Bociurkiw's decision to volunteer to be trained as a technician. Deb Merinchuk, the previous tech, was not a member of the USC and her services were available to us only as a member of CKCU's technical services department. Having a teh from our own group would enable her to work on other projects closer to her own interests.

Mykhailo knew that by volunteering he was also committing himself to doing other work for the station. His decision marked the first time that someone other than Dan had taken on extra responsibilities beyond those directly related to "Nash Holos" to get the program back on the air. These positive developments made us feel that the show was finally starting to become a real group effort, something which extended well beyond Dan's personal ambitions; it also encouraged optimism that the show could survive without being dependent upon the efforts of one individual.

The January 1981 Christmas special was to signal the return of "Nash Holos" onto CKCU's airwaves. Working with a much larger and more enthusiastic group than our first time around, and with almost two months to prepare for the premiere show, we decided to prepare a radio play on the theme of *Rizdvo*, incorporating items on *Sviata Vechera*, *Koliada*, and *Sluzhba Bozha*. The show was also important in that if it succeeded in involving, for the first time, non-student members of the Ukrainian community. Among the outsiders who participated were priests from the local Ukrainian Catholic and Orthodox churches, whose remarks and blessings were woven into the text of the play. After the program was broadcast on Christmas Eve, there was a lot of positive feedback from the Ukrainian community, indicating that listenership for the program had been quite high.

The time slot which became available to us for a regular show in the winter of 1981 was Sunday night at seven-thirty, a time valued highly in radio. One major drawback, however, was that we could only go on every other week, alternating with a previously established women's program known as Moonrhythms. But the less rigorous demands also meant that we could produce better quality material for the program. The shows were taped three days before airtime, giving us a deadline to work towards. The program gradually began to improve as we added new features such as an interview with federal Multiculturalism Minister Jim Fleming, and an investigative report on the activities surrounding the construction of a new Ukrainian Catholic church in Ottawa. Once again we tried to keep in mind our objective to serve a three-tier audience.

Mykhailo Bociurkiw helped the show not only through his steadily-improving teching skills, but also by making available his diverse Ukrainian record collection, containing rare and little-known recordings. Donna Stachiw evolved into a competent and reliable host of the program, as well as writing the Cultural corner, now an established feature on Ukraine and its arts amed primarily at an English-speaking audience. And then there was Dan, who wrote most of the scripts, hustled interviews in the city and in Montreal, and generally put the program together so that it would be presentable for broadcast. Of course, there were others: like Lida Migus, Oksana Maryniak and Irene Marushko, who also contributed to the program.

(More radio on page 11)

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In other *STUDENT*-related news a proposed "matching scheme" (see letters, p.2) was initiated by the University of Toronto Ukrainian Students' Club in the hope of attracting "additional funds from clubs across Canada into a national drive to raise advertizing revenues, subscriptions and article contributions to the paper." The scheme would see the U of T club immediately pay $300 to *STUDENT* with a remaining $450 donation to be forwarded when other clubs "match" the $450 total.

The new contract and office, as well as a generally optimistic financial picture, reaffirm the contention that *STUDENT* is making a strong effort to organize on effective organizational methods. Although things are looking up, the newspaper is still in need of support of all kinds. The best way to contribute to the well-being of *STUDENT* is to submit articles, letters, ads and money in the form of subscriptions and donations. Of course, if you are in the vicinity drop by our new facilities and try your hand at some of the regular tasks involved in putting out a paper.

At least when all the leaves fall and *STUDENT* staffers are not at either a hockey game or battling the elements at a late-season football extravaganza, you might find them in Edmonton's Hawrelak Park collecting pop bottles to pay the phone bill. Say lah vee!

ference Report

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On Sunday the clubs gave a summary of their upcoming activities. Important dates were noted and invitations exchanged. Clubs also discussed problems that they were having.

The social side of the weekend began on Friday evening with the arrival of out-of-town students. A late supper was held at a Hungarian restaurant noted for its terrific Weiner schnitzel. Following this delegates and guests paid a visit to the famous Brunswick House, and then moved on to the ritzy night club, Ukrainian Caravan. The zabava on Saturday was packed with people dancing to the diverse tunes of Solovey. All-in-all, the conference was the usual SUSK combination of hard work and fun.

Credit for the successful weekend goes to all the club members who came, particularly those who made a special effort to be there. Extra special credit has to go to Dana Boyko and Tamara Ivanochko, who did an excellent job of organizing the conference.

from the president . . . A message from

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the discussion of the role of **Student**.

It appears that many of us, unless we have been envolved with **Student** in the past, are unsure of the relationship between **Student** and the clubs.

In short SUSK like your respective campus students union is the publisher of a newspaper for students. All student newspapers in Canada that are democratically run maybe a member of the Canadian University Press (CUP). **Student** is no exception, and in fact enjoys the priviledge of

(Pres. page 5)

a column of music review
by Bohdan Zajcew

Reve ta stohne **Volume Five**

RUSHNYCHOK VOLUME FIVE
RUSHNYCHOK
Sage Promotions
ESP 80600

1) Iak sontse zaslonyt'
2) Misiats i ziron'ky
3) Oi khmelio
4) Oi u haiu pry Dunaiu
5) Ne vynuj meme
6) A kalyna ne verba

Andrij Harasymovych - guitar, vocals
Yevhen Osidacz - accordion, vocals
Yurij Sztyk - bass guitar, vocals
Stephan Andrusiak - drums, vocals

1) Maky chervoni
2) Iak znaidesh ty kohos'
3) Tysha navkruhy
4) Soloviu
5) Zrozumit" ne mozhu dosi
6) Iak davno

When attempting any sort of chronological assessment of the development ot Ukrainian pop music, the late 1960's and early 1970's stand out as the most formative period of change. Granted, **SAL DEFEO'S** work with Ukrainian jazz in the early 60's on the *UKRAINE SWINGS* album remains unparalled, while the **KUBANSKI KOZAKY** were already entertaining audiences with their stylized Ukrainian music a *la cabaret* by the middle of the decade. But the spark which ignited the "revolution" in Ukrainian pop music was the **SMERICHKA** release ot **VOLODYMYR IVASIUK's** "Chervona ruta", followed closely by the appearance ot the first *KOBZA* album. Spurred by these two influences, the character of popular Ukrainian music began to change radically, both in Soviet Ukraine and in North America. There began to emerge a distinct synthesis of North American and European musical styles, flavored strongly with traditional aspects ot Ukrainian folk music.

Specifically geared towards a younger audience, the genre aimed to reflect what was occurring on the world pop music scene while establishing a unique Ukrainian identity of its own. In North American the music developed as a curious hybrid, combining the style of western Canadian Ukrainian polka bands (eg. **PETER PICKLYK, THE INTERLAKE POLKA KINGS,** etc.) with the "big band" sound of **WESELOWSKY** and the **TEMPO ORCHESTRA,** writer and performers respecitvely whose work gained popularity in the Ukrainian communities in Toronto, Montreal, New York, Philadelphia, and other major eastern centres. And of course there was the unmistakable influence of a variety of North American artists. More often than not, the music consisted merely of revamped Ukrainian folk songs, embellished only with contemporary instrumentation and a danceable beat.

Danceability proved to be the key to the musical genre's popular acceptance. And it was popular acceptance which opened the tloodgates that spewed torth a plethora of Ukrainian pop bands. Riding the crest of that wave if not actually initiating it in North America, was a Montreal toursome known to one and all as **RUSHNYCHOK**.

In the last decade, the name **RUSHNYCHOK** has become synonymous with contemporary Ukrainian Canadian music. The band effectively broke the ice for all the imitators, pretenders and peers that sprung up in its wake. Four young gentlement — identically garbed in stylized Ukrainian folk dress and standing on stage behind microphones draped with *rushnyky* — in front of a modest stack of amplifiers, instruments in hand, singing Ukrainian songs. This is the stuff legends are born of, especially if it's never been done before. And as far as the Ukrainian community was concerned, it was a sight and sound to behold. Idolized by the young and lionized by the old, **RUSHNYCHOK** quickly became a household word throughout Canada and the United States. Tours of major Ukrainian testivals in both countries followed, as the band's music was quickly integrated into the playlists of almost every Ukrainian radio program. Soon, no Ukrainian home was complete unless you owned at least one **RUSHNYCHOK** album.

Blinded by the freshness of the band's appearance and charmed by the apparent sincerity with which it approached its task, it's not surprising that no one really stopped to seriously take stock of **RUSHNYCHOK's** music. Perhaps it was reluctance to explode a carefully-constructed and well-nurtured myth: to possibly appear to be speaking out against the icons of the contemporary Ukrainian North American musical establishment, against those who were very much responsible for the creation of that establishment in the tirst place. Whatever the reason tor the overwhelming silence, one tact remainds clear, namely, since **RUSHNYCHOK's** inception there never has been much substance to the band's music.

Now there's alot to be said tor simplicity. And indeed **RUSHNYCHOK's** tirst album may have been the epitome ot simplicity. Elementary percussion variations, basic rhythm and bass guitar patterns, lead or melody lines carried by voice or accordion, rudimentary vocal arrangements — all of this patterned around and fleshing out simple yet beautitul Ukrainian folk songs. Fresh? Detinitely. Danceable? You bet. Listenable? Yes. Lasting intrinsic value? Sorry ... But what the hell, it was **RUSHNYCHOK's** tirst go-round and surely we could expect dynamic and musically-exciting ideas trom the band as soon as it got the chance to do some creative exploration.

A decade later ... With those ten years came another three albums from **RUSHNYCHOK**. Each album was considerably inferior to its predecessor, as somehow expectations were never ealized. Bands following **RUSHNYCHOK's** lead took off and charted new musical directions while the originators stood still, indulging in some collective navel-gazing. And then came the release of **RUSHNYCHOK VOLUME FIVE**, demonstrating once and for all how a Ukrainian band can get by on name and reputation alone, without having to come up with an even marginally credible musical etfort.

continued *page 11*

The Edmonton performances

Veroyvka tours!

Christina Chernesky

The equally excellent Veryovka choir brought with them their distinctive *Sclianske* style of singing, which, when done correctly, gives the listener the impression that the performer is singing directly from the throat, although in actual fact the voice is projected with the aid ot the diaphragm. The choristers' facial expressions were tantastic, as were their body movements in the choir formation. I have never seen a choir sway and move and *feel* the music so naturally before. Their concentration was focussed on the director but they sang to the audience, giving one the feeling of incredible unity. Any move the director brought an immediate response from the choir, giving the audience excellent sound quality that has rarely been duplicated by other similar groups.

The musicians also shone in their performances. The simple fact that a man could play a tamborine with such verve and animation, or play eight different instruments so wonderfully, revealed that each performer was dedicated to giving pleasure to others. One could also only marvel at the ability of one musician to make exquisite bird calls from a mere piece of plastic.

Of course, I realize that the lives of many of these protessional performers are harsh and even unfair for they are not paid very large sums of money. I also realize that many of the members of the group do not think or feel themselves Ukrainian the way that we do in Canada. And I am equally aware that there must have been a lot of politics involved in getting Veryovka into Canada. I often wonder how many KGB agents were in the audience, or travelling with the ensemble. Regardless of these tacts, I hope the group enjoyed their visit to Canada as much as I did.

An important thing happened to me, the night of the show. I watched, I observed and even looked for mistakes, but only saw a group of people whose performance level was incredibly high. This was especially impressive as the chorus was performing practically every night for three weeks, and a sore throat or twisted ankle could mean a blot on a company member's touring record. The high standard of their performance can only be attributable to the fact that they loved their song and dance so much. In observing the audience's reaction at the finale, as they stood and clapped and begged for more, I couldn't help thinking how grateful I was people didn't boycott the show. The audience was obviously delighted when the choir song a short number in their broken English. Although it sounded funny, it was the thought that counted.

There is no doubt that the thoughts and feelings of most people were with Veryovka that nighr. Many, including myself, walked out of the auditorium in a state ot amazement. It was for all an exciting evening to remember, and I know I have learned much that will serve me well in my own cultural activities within the Ukrainian community.

During the Second World War a performing group was created by Hryhori Veryovka. The group was named the Ukrainian Folk Song Chorus, and its members were farm, industrial and office workers. The chorus was based in Kharkiv and popularized Ukrainian folk melodies, songs and dances. Today, the ensemble is managed and directed by Anatoli Avdiievskii, and bears the name Veryovka Chorus and Dancers of the Ukraine in honour of Hryhori Veryovka.

The group's performances in Edmonton (8, 9 10 September) during their recent Canadian tour were nothing short of outstanding. The program included many songs and dances well-known to me from the various Veryovka records in my collection.

Never in my life have I been given such a thrill as to be able to actually see the group on stage performing the selections familiar to me. Indeed, I was somewhat overwhelmed by the experience. I laughed with them and I cried with them because their music was so brilliantly performed, which is to say the time and money I spent was well worthwhile.

Reflecting on the concert later I realized that Veryovka comes from Ukraine, which as we all know is under Russian domination. Thus, it is not really surprising that a number of their selections were in Russian, though many ot us in the audience did not approve of this "gesture" to Ukraine's oppressors. However, I personally feel this is no justification to put down or boycott the group. Their performance was virtually letter-perfect: any mistake was immediately covered up with a smile or a movement that made the audience believe that it was really supposed to happen. For the first time in my life, I observed a group of Ukrainian dancers who did not attempt to baffle the audience with two hundred different movements at the same time, but who did simple, well-executed movements which won instantaneous applause from the appreciative audience. The dancers were so disciplined that they actually had pertectly straight lines throughout their performance.

Doremy Fasola's classical review

Kontsert-Meister

D. Bortniansky, **Concerto-Symphony, Ouintet for Piano, Harp, Violada gamba and Cello,** various instrumentalists, Melodiya 33 C 10-08697-98 (a)

In the annals of music Dmytro Stepanovych Bortniansky is best known as a brilliant composer of sacred music. Virtually every Ukrainian who has attended the Divine Liturgy with any frequency has heard, at one time or another, his *Kheruvyms'ka No. 7.* It seems to be a standard feature in the repertory of not only every Ukrainian and Slavis Orthodox church choir, but has also been adopted by other denominations: while perusing various Protestant hymnals this reviewer has often found the above-mentioned work (and sometimes others by Bortniansky) in English translation.

Unfortunately, as all too-often happens in similar circumstances, Bortniansky is usually listed as a Russian composer. His tamily had migrated to Hlukhiv (NE Ukraine) from the extreme western part of Ukraine, and was in this city — which used to be the capital of Left-Bank *hetm*any — that Bortniansky was born in 1751. Because of his fine voice, Dmytro was taken from the Hlukhiv Music School to St. Petersburg when he was only seven to sing in the court capella. This is by no means a unique example of the way the new Russian capital was building up its musical life at the expense of the Ukrainian nation; in fact, Hlukhiv Music School played an important role in this process. In the north the young Bortniansky continued his musical education under another Ukrainian emigre, M. F. Poloratsky and B. Galuppi.

When the latter returned to his native Haly, Bortniansky followed to complete his education in musical composition. It is there that his operas *Creon, Alcides* and *Quintus Fabius* were written and subsequently staged in Venice and Modena. After a ten-year stay in Italy (1769-79), Bortniansky returned to St. Petersburg where he became the *Kapellmeister* ot the Court Chorus (1784-96), and at this post that he wrote most ot the ecclesiastical compositions for which he is justly famous.

But Bortniansky was by no means exclusively a composer ot liturgical works. As in his youth in Italy, he continued to write secular works. The record under review is an example of that side of the composers oevre.

Side one features the *Concert-symphony* (B Flat Major) — a genre is better known by its Italian name, *Sinfonia concertante* for piano, harp, two violins, viola da gamba, cello and bassoon. The work was composed in 1790 and consists of three movements; Allegro macestoso, II - Larghetto, and III - Allegretto.

The first, though marked *Allegro maestoso* is acquires its majestic character only later in the movement. The second movement is marked *larghetto*, and the third - *allegretto*. Side two of the disc contains Bortniansky's *Quintet* tor piano, harp, violin, viola da gamba and cello in C Major. Both are written in three movements: I - *Allegro moderato*, II - *Larghetto*, and III - *Allegro*.

The performance is competent but perhaps somewhat cold, especially when one considers the warmth and emotionality ot Bortniansky's spiritual compositions. Regrettably, the part ot the viola da gamba in both works is performed on a viola. Even a few decades ago no objections would have been raised to such a substitution, but today the critical listener perfers performances on period instruments.

A return to Socialist Realism

Moscow does not believe in Marx ★

Peter Melnychuk

Pastoral conversation between Liudmilla (Irina Murayova) and Katia (Vera Alentova).

One could not be blamed for approaching Vladimir Menshov's *Moscow Does Not Believe In Tears* with a great deal of excitement. To begin with, the Soviet cinematic heritage is formidable: until the ascent of one J. Stalin, and the subsequent hardening of his nation's artistic arteries, the Soviet cinema was arguably the world's finest (the other side of that argument, incidentally, is the German Cinema of the twenties). Secondly, the Soviet cinema has of late experienced something ot a renaissance with works such as Parazhanov's *Shadows of Our Forgotten Ancestors* and Tarkovskii's *Mirror* ranking among the finest films released since the sixties. Unfortunately, *Moscow Does Not Believe In Tears* is a major disappointment.

The film might conceivably be titled *An Unmarried Woman*, for the plot bears a certain similarity to that of an American film by the same name. This time around, however, the venue is Moscow, and the Jill Clayburgh is Vera Alentova. To summarize: it is 1958 and Katia, a country girl, arrives in the big city to work in a factory. Although she distinguishes herself by winning a workers' medal and earning a major promotion, she has the misfortune to become pregnant by a no-good city slicker who not only refuses to marry her but also refuses to see or even help her. The film breaks here, quite clumsily, I might add, and resumes twenty years later. Katia is now a successful technocrat and party member, not to mention single mother. Her life is replete with TV appearances and an impressive array of consumer goods, yet something is quite obviously missing. Finally (and believe me, that's what it seems like) there enters into the picture the Soviet Alan Bates, named Gosha — worker of workers, hero of the research scientists — end after a mercifully brief courtship (eight days) the two decide to get married and live happily ever efter.

The film is sprinkled with some genuinely humourous situetions and dialogues, but it suffers from excessive length and the kind of pacing that recalls the speeches at a Ukrainian-Canadian church dinner. Jay Cocks, *Time* magazine's film "critic" (if one mey use the term so loosely) praises the screenplay for its arrey of "colorful cheracters"; this critic detests its colourtul caricetures. Katia's best friend Liudmilla, for example, might accurately be described as a parody of a hosebag: the essence of her character is summed up in her observation that "life is like a lottery and I want to win it". The script calls for her to utter variations on this theme of her throughout the movie, in case we miss the point. The ignoble father of the protagonist's illegitimate child is gainfully employed in the medium of television. He, upon running into Katia twenty years after the fact, explains his action's by telling her "I kept thinking I was" — yes — "rehearsing". These are not well-rounded characters by any standards.

On several other occasions in the second part of the *Moscow* (why this redundant, formal division of the film into two parts?) Menshov's narrative incapacities are betrayed. In one such gaffe a character remarks to her husband, "Go away. We got divorced seven years ago. Get out!" — as if *he* needs to be told.

And too often characters are enlisted to tell the story with lines such as, "Twenty years ago she was only five years older than us" indicating that the director is cinematically inarticulate.

Granted, Menshow should not exactly be gonged for his efforts, but *Moscow Does Not Believe In Tears* is marked by inattention to detail. When the outlines of the kliег lights reflect obtrusively off a cupboard, the cluttered realism of the *mise-en-scene* becomes merely sloppy. So much, too, for the illusion of realism, when in one outdoor scene montage creates a Russian dusk in which the sun sets, rises a bit, and then, in en eyeblink, is gone completely. One might forgive Menshov this to some degree if he was to plead distraction attributed to a cinematographer who inexplicably jars the camera in some shots.

It should be acknowledged thet the film's three principle actors ere very good. Alentova's Ketia, in fact, is extreordinary: her skilful efforts transcend the lesser components, and though by fits end sterts, carry it. Irina Murayora miraculously extrects audience empathy out of the hopelessly flat character of Liudmilla suggesting that it is perhaps *her* labours that deserve a workers' medal . Alexei Betalov, also imparts humenity to an improbably perfect Gosha. The remeinder of the cast evidently scraped through the Soviet equivalent of Drema 10 and lost interest in the art; in *Moscow* — their comeback can in no way be termed a success.

Moscow Does Not Believe In Tears is a return to the hackneyed conventions of socialist realism. Accordingly, the film addresses itself, though not very intently, to some of the problems in a purportedly socialist Soviet society. The problem of alcoholism, for example, is noted *en passim*. And in a few instances the film even timidly ventures to comment on the problems of the State. God — or rather Marx — bless its social conscience. However, most of the social commentary concerns Moscow circa 1958 (read Khrushchev), and none of the criticisms made had as much impact as to approach subversion.

But in the socialist realism of the eighties we no longer watch Ivan merrily riding the tractor across the steppes for the good of the collective; instead, we are given what is in essence, a Soviet Horatio Alger story. Give us your tired, your poor, your country bumpkins and — if they work hard enough — immediate priviledge and eventual happiness will be theirs. Exhibit A is Katia, who has smart clothes, a nice apartment, her own Lade, and access to an impossibly well-stocked supermarket.

Of course the myth propagated in this film bears scant relation to the philosophical writings of Karl Marx; it is rather, a myth created by a state capitalist society. At the end of this rainbow there is a pot of consumer goods, private possessions for citizen-comrades to enjoy. Little wonder that *Time* magazine applauds and the Hollywood Academy sends an award for Best Foreign Film. Audience response at the showing this critic attended(Edmonton Film Society, SUB Theatre, 21 September) was also enthusiastic; for me, disappointing, perhaps, but hardly surprising. After ell, this is the province that elected Peter Lougheed's Tories to power with 70% of the populer vote. But Albertans ere not alone in this matter: as I walked into the night I reminded myself that no one had ever gone broke underestimating the intelligence of the North American Public.

★ ★ ★ ★ ★ ★

Originally printed in an abbreviated form in *The Gateway*, the student newspaper at the University of Alberta.

KOLUMN-EYKA

Counting The Contradictions

I am becoming weary of reading articles analyzing the Ukrainien folk dance scene by amateur critics captivated by "trendy" solutions for training dancers. Now the fad seems to be jazz. After all, ballet is too slow, boring, and "effeminate." As regards a recent article in **Kolumn-eyke** (*Student*, Jan.-Feb. 1981), I found a number of contradictions.

After making some observations that I can agree with — "... high calibre jazz (and especially lyrical jazz) that meets professional standards, is primarily derived from ballet. Moreover, it is a fact that most serious jazz dancers also study classical ballet extensively." — the article goes on to confuse the picture by intimating that an offshoot of ballet can be better suited to improve another offshoot of ballet, namely, the Ukrainian character dance. Perhaps students of Ukrainian dance should prepare themselves with extensive classes in Spanish flamenco dance because Spanish males are so much more macho than ballet trained males. The only reason professional jazz dancers study ballet at all is to strengthen their bodies so that they can handle the rigorous demands of jazz. Technique in class must not be confused with some popular feeling about a current dance trend. I would really like to know what the basis is for assuming that ballet is somehow more genteel and "too" controlled. I would like to think that as a Ukrainian dancer myself, I might be able to have the strength to control my jump, my movement in the air, and have the ability to maintain a fest spin while freezing on a dime, as though all of these movements were effortless. Ballet prepares your body for just that kind of control, and the only reason many amateur dancers are incapable of perfecting these techniques is because they lack the strength. To land softly and with control is what dancing on stage is all about. Don't think that because a dancer does this in jazz or Ukrainian dance that he is a "soft" or even an effeminate dancer.

It's time we realized that it is the manner in which ballet is applied to dance forms that can lead to a notion that the final product looks too effeminate. In Russian ballet, *plies* are emphasized so that men in Ukrainian character dance can take the punishment to their knees. I hardly think a jazz *plies* will do a better job. Besides, it is not the *prysiadka* that is the hardest step on the men's knees, but it is the aerial solos (extensions of ballet technique) thet take their greatest toll. Split jumps put far more pressure on the knees than do any number of *prysiadky*. Just ask your orthopedic specialist. But at least a strong ballet-trained male has a chance of surviving the punishment, because he knows how to jump. The ballet system, if applied correctly, strengthens the dancer while preparing him to master the character barre. The character barre can not only teach the dancer the various classical character styles, but can also teach the correct mannerisms for Ukrainian roles and thereby eliminate any need for jazz shortcuts. Once you learn your form from ballet, the other training becomes a matter of drill to reinforce the many intricate variations and mannerisms. Jazz comes from contemporary North American folk dance which has been practised in recreational dance halls since the early nineteen hundreds. But before expressing these familiar forms artistically on stage the dancer must first be trained to have a sense of form, and this ultimately comes from ballet. Natural dancers are a dime a dozen. Poor dancers can be improved by training. Natural dancers that are properly trained have the potential to be stars.

Poor applications of ballet taught by instructors with limited training is the main reason why the notion continues to persist that ballet is a weaker form of dance. To make matters worse, the majority of the ballet instructors in Canada are women, which can further lead young boys into believing that ballet is a female art form not suitable for strengthening males. But in the Soviet bloc countries there are more male ballet masters and they apply the art in a different way. It is no accident that the Soviet Union has given to the dance world the Nureyevs, the Baryshnikovs and some of the strongest male-oriented character companies.

I'm always amused by today's trendies, who continue to be overly-concerned with the liberation of those poor downtrodden women who already dominate dance in America, by using modern jazz roles and transplanting its concept to the roles of Ukrainian charecter dance. Having women share in men's solos does not constitute some kind of relief from women's oppression on stage. Ukrainian choreographers who are at all in tune with folk traditions will know that you can only dazzle the audience with so many variations on a spin before it gets to be repetitive. And women's costumes simply make any squats or aerial acrobatics out of the question. Instead, the sensitive choreographer should enhance the importance of the traditional female role by staging it in a pleasing way to help contrast the role of the men. And that is only the situation in one type of dance, the "Hopek" — there are numerous other dance forms where the men and women play an equal role. And then, there is the "Kozachok" where the women play the dominant role end the men act as their counterparts. I'm afraid the confusion of roles and steps, regional styles and themes, are the mistekes of poorly trained amateur choreographers, and are not the fault of bellet as an ert form. Strong lyrical roles exist for both men end women in Ukrainian character dance. You do not have to go to jazz to find an American solution to a Ukrainien choreogrephic problem. Women in properly staged Ukrainian dance have roles which emphasize their strengths as women rather then serving es some pretense to project a macho female image. If you read the literature and study the folklore you will realize that there are female heroes that could eesily be portrayed in Ukrainian charecter dance.

To conclude, if one was to apply the jazz advocate's logic, one may as well simply drill Ukrainian folk dance steps repeatedly, because et least that way instructors wouldn't have to worry about retreining future company dancers out of all their bad jazz hebits.

(Kolumn-eyka continued on page 11)

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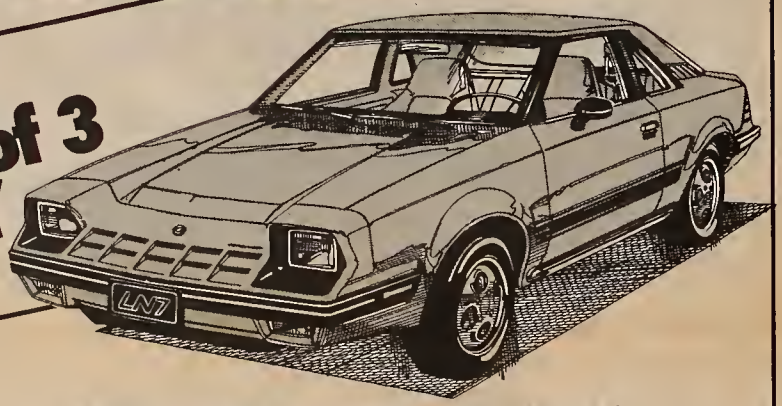

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Instead, I would argue that it is more to the point to train vigorously in the ballet while giving equal time to the character barre, as it incorporates international styles (emphasizing the distinctions between forms) at the same time it reinforces good habits in body carriage, *plies*, *tendues*, turning and jumping. I would even go as far as to say that one could do better cossack dances under the direction of a good Ukrainian choreographer working with the **Ballet Trocaderos**, than under any aerobic jazz buff. At least a **Trocadero** dancer knows that he is performing the role of a classical female dancer and could easily be retrained to play another role since he already has good command of the basics.

Finally, it is important to remember that we don't have to do ballet in Ukrainian costumes for it to be considered good Ukrainian dancing. The so-called, "go for it ... get down ... *slamming* your bod into unnatural positions" psychology, is exactly what is burning out the young dancers of today. It also forces our choreographers to create numbers that "flash" the audience with a series of all-too-repetitive patterns of high energy waste. I'm not saying that choreographers shouldn't experiment, but they shouldn't oversimplify art either. They should learn the technique of strengthening the form with ballet, taking the time to study the dance composition they are about to create and teaching the dancer to put the right feeling into the dance. However, this is only possible if the dancer has no worries about his or her technique, so that their body can act freely in interpreting the images put forth by the choreographer

"Nash Holos"

(continued from page 7)

In the two years since "Nash Holos" was conceptualized, there have been numerous difficulties which the show has had to overcome. Apart from logistical problems, the greatest obstacles have been in terms of group development. Working cohesively as a group is always difficult, and for many "Nash Holos" saffers it was a first-time experience with collective effort. Disagreements over content also sometimes arose. Dan, being from Montreal, naturally wanted features stemming from that centre, but most of the locally-based staff felt that many such items wouldn't be of interest to our listeners and violated our commitment to local programming. Dan countered, with justification, that there were many periods in Ottawa when nothing was happening in the Ukrainian community and that it was necessary to somehow fill teh gaps in teh program.

A related probleh concerned our relationship with the Ottawa USC. Some members of the USC, including 1980-81 President Nestor Woychyshyn, felt that there should be a close, formalized agreement between the club and the radio show, with elected officials being held accountable to the organization. Most but not all of the "Nash Holos" staff disagreed with this line of thought. We felt that we should be accountable only to ourselves and be allowed to run our own internal affairs. Besides, we were constantly trying to down-play our student image in order to attract outside members. Eventually, a meeting was arranged between the "Nash Holos" staff and the USC executive, with Ivan Jaworsky acting as mediator. He didn't have much success in solving the problem, however, and the issue remains unresolved

As "Nash Holos" begins its third year of existence, the major concern seems to be the need to achieve greater stability. The show has to become institutionalized rather than being dependent on a particular group of individuals. Because "Nash Holos" is run by students, there are problems of keeping a steady membership even for a twelve-month period; therefore, other segments of the local Ukrainian community have to somehow be involved.

This autumn, for the first time, the show will be without its initiator, Dan Maceluch, who has decided to continue his study of journalism at Concordia University in Montreal. In addition to working on OKO, the Ukrainian community newspaper in that city, Dan will also be hosting his own radio program on CRSG (Radio Sir George Williams), available in Montreal on Cable 89.1. Clearly the durability of the "Nash Holos" idea will be tested in the coming year.

Those of us who have remained behind are optimistic that we will be able to go on without Dan. After all, we have already put together numerous excellent shows without his expertise. It remains to be seen, however, if the spirit necessary to sustain the "Nash Holos" will continue to exist in the crucial months ahead.

RET sends them

(cont'd from page 8)

My first temptation is to ask why did they even bother? Surely there had to be more to it than making another guaranteed buck? Whatever the motivation, the end product is simply abysmal. **RUSHNYCHOK VOLUME FIVE** (the special 10th anniversary limited edition, no less) has **RET SENDS YA**'s nomination for worst Ukrainian album of the year award.

Actually, it's all rather sad. Any shred of credibility **RUSHNYCHOK** may have had prior to this album has just gone up in smoke. From the all-too obvious advertising pitch on the cover to the album's musical contents, **RUSHNYCHOK VOLUME FIVE** reeks of, dar I say, rip-oft.

All the patented **RUSHNYCHOK** ingredients are here: **YEVHEN OSIDACZ**'s domineering accordion; **ANDRIJ HARASYMOVYCH** and **YURIJ SZTYK**'s almost indistinguishable rhythm and bass guitar work. **STEPHAN ANDRUSIAK**'s routine, unimaginative drumming; and of course, the **RUSHNYCHOK** trademark — overbearing and oft-disturbing vocal harmonies which cannot even be resurrected through the over-use of an echo chamber or reverb unit.

Combine the preceding with a questionable selection of material for the album. Four songs — "Misiats i ziron'ky", "Oi u haiu pry Dunaiu", "Maky chervoni", and "Tysha navkruhy" — are lifted from the eminently-successful **TRIO MARENYCHI** album. **RUSHNYCHOK** isn't the first band to borrow extensively from that source, nor will it be the last, but the group simply lacks the *panache* and vocal finesse to carry it off with any degree of success. What emerges instead is a painful butchering of some very beautiful tunes. The band grinds its way through several well-known *narodni pisni* including "Soloviu", "Oi khmeliu" (for the umpteenth time), the old Ukrainian march "Iak sontse zaslonyt", and a rendition of "A kalyna ne verba" brimming with orgasmic moaning and pitiful yelps. from their never-diminishing stock of **WESELOWSKY** tunes the foursome comes up with the waltz "Iak znaidesh ty kohos" (zing go the strings of your heart) and "Zrozumit' ne mozhu dosi" (a song with a lyrical message about school day love affairs that leaves you wondering whose oil is a little short of the dipstick). All the sincerity of **KYTASTY**'s "Iak davno" is missing in **RUSHNYCHOK**'s delivery of the tune. The only song displaying a semblance of creativity is **YURIJ SZTYK**'s tango "Ne vynuj mene", a tune reminiscent of "Chy pryslukhatymeshsia do sertsia moho" which appeared on **RUSHNYCHOK VOLUME THREE**

While the album stands up technically from the production end, the packaging of **VOLUME FIVE** is commercially geared to capitalize on **RUSHNYCHOK**'s longevity. The front cover is resplendant with before and after photos of the band. As for the "special 10th anniversary limited edition" pitch splashed across the front, I'm left to wonder if my leg isn't being pulled in jest. What exactly constitutes a limited edition? And if people shell out money for what through insinuation is purported to be a collector's item, don't they have the right to know what number in the series they've purchased?

All in all, I'd rather just forget this one. **RUSHNYCHOK VOLUME FIVE** is a dud. Unquestionably the band has made its mark on the Ukrainian North American music scene but after ten years perhaps it's time for **RUSHNYCHOK** to pack it in once and for all. Better that than become a sad parody of oneself. Fans of **RUSHNYCHOK** may argue that the band's longevity attests to the success of its approach; that by making no musical progress in the last decade **RUSHNYCHOK** remains true to its roots and purpose. That's the essential approach of the **ROLLING STONES** and they're still on top after almost twenty years. These arguments are all sound and **RUSHNYCHOK** admittedly draws from solid roots — Ukrainian folk music. But there's got to be more to musical quality and creativity than marketability and making a *narodnia pisnia* danceable. Otherwise it amounts to just so much flogging of the proverbial dead horse

On the **RET SENDS YA FOUR STAR RATTING SCALE::: RUSHNYCHOK VOLUME FIVE scores***.

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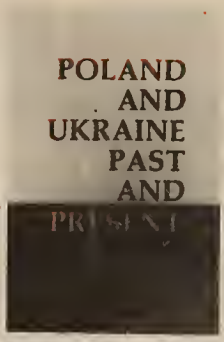

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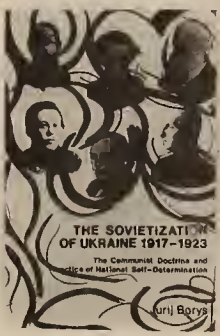

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