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Recently freed Ukrainian Baptist begins a new life in Chicago

by Marianna Liss

CHICAGO — Mykhaylo Kopot — Ukrainian, Baptist, refusenik, Soviet dissident — arrived at Chicago's O'Hare Airport on October 2, with his father, Ivan, and mother, Anna, to start a new life here.

Two months ago the family had ended a longer voyage through 10 years of red tape, official refusal and harassment which began when the Kopots of Lviv, Ukraine, sought an exit visa from the USSR.

On Sunday, October 14, here at the Ukrainian Baptist Church during both the morning and evening services, Mykhaylo Kopot, 26, explained the reason the family sought to leave the USSR despite so many barriers. As his mother remarked, most people would rather compromise than endanger themselves. "And yet they (the people in the country) would look to us," she noted.

The young Mr. Kopot outlined a situation in which believers, specifically Baptists, had no other recourse but to emigrate.

He said that during the late 1970s,

when his family first requested permission to exit the Soviet Union, "The persecution (of believers) reached such intensity that we wondered what could be done to protest; other forms of protest had been successfully repressed."

Ironically, the new wave of terror took place while Soviet delegates were dutifully signing the 1975 Helsinki Accords that affirmed the freedoms of religion, speech and movement, among others.

To protest the sham, Evangelical Baptists began en masse requesting permission to go to the West. If the Soviets had agreed in principle to the human-rights accords, promising the freedom to emigrate to its citizens, they reasoned, then believers would ask the government permission to depart. Eventually, 50,000 Baptists and Pentecostals from all over the USSR petitioned the government.

"The authorities were taken aback by this action," said Mr. Kopot. Afterwards the government relented somewhat; pressure on believers was eased a little.

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Ukrainian Canadian Committee opens lobby office on Parliament Hill

by Michael Bociurkiw

OTTAWA — Several months of planning and fund-raising came to an end on October 11 as members of Canada's national umbrella organization of Ukrainians opened an office within a few blocks of Parliament Hill.

Described by some as a "Ukrainian embassy" and a "lobby office" by others, the facility is regarded by the Ukrainian Canadian Committee as a major step in increasing its influence on the federal government.

The office, housed in a downtown office tower, will be staffed by two people. Organizers said it will serve as an important mechanism to funnel information on a wide range of Ukrainian community issues to government and media representatives.

Organizers credited the late Sen. Paul Yuzyk with conceiving the idea of a Ukrainian office in Ottawa. The push for an office gained momentum after the senator's death last year with the establishment of a memorial fund that channels donations to the office.

Andrew Hluchowecy, the new executive director of the office, was intro-

duced to a group of about 100 UCC officials and guests at a Sunday reception commemorating the opening of the office.

"The bureau will facilitate communications between the Ukrainian Canadian Committee and the various executive and legislative branches of the federal government and the media," said Mr. Hluchowecy. "They will receive accurate and rapid information about any aspect of Ukrainian life... whether it pertains to Ukrainians living in Canada or to the repressive situation that Ukrainians find themselves in their homeland."

The deputy speaker of the House of Commons, Steve Paprosky, presented greetings from Prime Minister Brian Mulroney. UCC National President Dmytro Cipywnyk ceremoniously presented the keys to the office to Mr. Hluchowecy.

The opening of the office coincided with the UCC's three-day national conference, which attracted local UCC heads to a round of plenary sessions, workshops and lectures.

During one plenary session, delegates (Continued on page 13)

Miss America discusses her dreams, plans

by Natalia A. Feduschak

JERSEY CITY, N.J. — "My attitude was that I didn't want to beat out anyone else," Kaye Lani Rae Rafko, Miss America 1988, said recently. "I thought it would be a wonderful experience even if I didn't win. My dream was to make it to Atlantic City. I was preparing myself for defeat."

Make it to Atlantic City she did and she did not leave defeated. A mild-mannered nurse who has worked with cancer and AIDS victims, Miss Rafko, 24, represents, perhaps, a new breed of Miss America.

During a 15-minute telephone interview with The Ukrainian Weekly recently, the new Miss America, whose first name is Hawaiian, but whose heritage is Ukrainian (with some Irish and Welsh mixed in) discussed her ethnic background, the Miss America pageant and her hopes for the future.

"I still haven't come down," Miss Rafko said of her feelings on becoming Miss America on September 19, a dream shared by some 80,000 young women annually.

Winning the pageant was the culmination of a six-year process, which began when Miss Rafko wanted to go to college, but had no money to do so. "The tuition was \$700," she said. So, to pay for her education, Miss Rafko decided to enter a local pageant and won. The prize was \$700.

"I stuck with the pageants, went to the state pageant — the prize was \$1,500 — and won. The money was wonderful. It was almost like an addiction. I fell in love with it." Miss Rafko has won over \$40,000 in scholarship money including \$30,000 from the Miss America contest, all of which has

gone and will go toward financing her education. She received her Registered Nurse diploma in 1985 from St. Vincent Medical Center and hopes to continue her studies in nursing and eventually obtain bachelor's and master's degrees specializing in oncology.

Although she does not speak Ukrainian and was not involved in Ukrainian organizations while she was growing up, Miss Rafko stated she feels very much a Ukrainian. Indeed, right after winning the Miss America pageant, when asked about the talent part of the competition during the pageant (she performed a Hawaiian-Tahitian dance) she was quoted as saying "I'm not Hawaiian, I'm Ukrainian."

"It was always a part of me," she said of her Ukrainian background. "When I was growing up, my great-grandparents were from Austria, and we always used to go over there. It was just always a part of me. I was brought up with it. My mother makes pyrohy twice a month. That is my favorite dish. She makes them with potato and cheese — well over 100. We (the family) all love them. I've made them before, but never had any luck. We'll fry them for breakfast, lunch and dinner."

Miss Rafko said she did not know off-hand what part of Ukraine her family came from (her father is Ukrainian), although in the 10th grade she did a "roots project, my whole family history. I learned a great deal from Baba."

Miss Rafko also noted she had initially hoped to perform a Ukrainian dance for the talent part of the pageants she competed in but could not find a place near her home that taught the ethnic dance.

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Miss America Kaye Lani Rae Rafko

A GLIMPSE OF SOVIET REALITY

Ukrainian writers express dissatisfaction with "restructuring" of national life

by Roman Solchanyk

The recent resolution of the Central Committee of the Communist Party of Ukraine "On Measures for the Realization in the Republic of the Decisions of the 27th Party Congress and the CPSU Central Committee Plenum of January 1987 in the Area of National Relations and Strengthening the International and Patriotic Education of Workers" has come in for implicit criticism at a session of the presidium of the board of the Ukrainian Writers' Union. The party resolution, which focused mainly on various aspects of the language question, clearly fell far short of the demands that have been put forth by the Ukrainian intelligentsia during the past two years.

The dissatisfaction of the writers with the party's approach to restructuring in matters related to the national question came to the surface in the course of the speeches at the session of the presidium, which was convened to discuss implementation of the party resolution. A report on the meeting was published in a recent issue of the literary weekly *Literaturna Ukraina*.

The fact that the party has adopted a resolution, it was argued, does not mean that everything has changed overnight:

"It does not at all mean that our mistakes have been corrected, that with the adoption of the above-named resolution of the Central Committee of the Ukrainian party the civic and departmental failings at the appropriate levels will suddenly be transformed into virtues... One can hardly expect that the measures that have been outlined will be put into practice just because they are democratic."

Not only were the Ukrainian writers skeptical as to the concrete results that can be expected from the proposed restructuring in the sphere of national relations, but there were also references to "relapses of stagnation phenomena."

The head of the Ukrainian Writers' Union, Yuriy Mushketyk, complained that thus far there has been little more than talk in Ukraine. In the other republics, he argued, there has already been action, ministries and specially formed commissions headed by ministerial-level functionaries have begun to tackle the existing problems.

According to *Literaturna Ukraina*, the Ukrainian Minister of Culture, Yuriy Olenenko, talked a great deal about "the important tasks at this new stage of cultural construction," but "unfortunately [he] carefully avoided those

problems that led to the decline of Ukrainian cinema and theater, warning that things are not so easy to do and expressing hopes for the future." There was no lack of well-wishing, commented the newspaper, but what is needed is concrete proposals.

Doubt about the party's sincerity was also apparent in the speech of Vitaliy Donchyk, who emphasized that the problem is "not in the number of proposals, but in a principled stand on the part of responsible comrades to the resolution of the Central Committee."

The harshest criticism of the bureaucracy came from Dmytro Pavlychko, who once again argued "the need for constitutional protection of the Ukrainian language from the determination of the yahoos in officialdom":

"This point has been formulated precisely in our initiatives. But we should add: in order to choose — freely! — in what kind of school a child is to be taught, there have to be schools. Also for Jews and Poles. But in some oblasts, even in the Ukrainian-language ones, they [Ukrainian-language schools] are in a minority. And until we realize that the free choice of the language is a prerogative of the state, no one will protect us from the vulgar sociological manipulations of those miserable individuals who are trying to make a career at the expense of the native language. I don't know how one can trust the ideological and aesthetic upbringing of people who even talk to their own mothers in the language of the subordinate bureaucratic office."

Mr. Pavlychko also noted that the time has come for Jewish, Bulgarian and other theaters in Ukraine, and he referred once again to the small editions of books and journals published in the republic. "Can it be that this is of no concern to the Ministry of Culture?" he asked rhetorically.

The dissemination of publications was also raised by Ivan Tsyupa, who referred to a decree cutting institutional subscriptions by 30 percent. As it turns out, this decree is being implemented by cancelling Ukrainian-language publications issued by the Ukrainian Writers' Union. At the same time, said Mr. Tsyupa, pupils in a Ukrainian school are greeting their teachers with the start of the new school year in the Russian language.

Another target of the writers was the Ministry of Education which, according to Tamara Kolomyets, has yet to approve the appropriate curriculum for

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Recently freed...

(Continued from page 1)

But to dissuade people from leaving, the KGB resorted to veiled threats saying that leaving the Soviet Union was not something a normal person would contemplate. (This is a subtle way of saying that such "abnormal" people might have a psychiatric ward stay in their future, if they persisted in acting "crazy.")

Later, Soviet officials used another tactic; telling petitioners that they would wind up homeless in the West — no one wanted them. When this line of argument failed, the authorities complained that Baptists would be used to promote anti-Soviet propaganda by the West. "We replied that we would not involve ourselves in propaganda, but only speak the truth," Mr. Kopot said.

Through all this the Kopots, and others trying to emigrate, lived in constant uncertainty. Most continue to do so — the great majority of them have not received permission to leave the USSR.

Mr. Kopot said of his state of mind: "I didn't know whether or not I would succeed, but I always had the feeling that I would." At any rate, there was little for him to lose. He had never joined the Komsomol, the Communist youth organization, which is a prerequisite to acquiring a good position or higher education.

"Even the seminary was out of reach for me," he told the congregation, "because it is controlled by Russians and secondly (it is controlled) by the government. So whether I tried to leave or not it, was all the same."

At this time he also began associating with an organization called the Moscow Group for Establishing Trust Between the East and West.

Its primary goal was to promote trust between the two blocs, closer links between people and governments in order to relieve tensions between the two blocs. Some members of the group tended to be pacifists as well. But shortly they recognized that the deeper issue and the cause of tensions lay in the human-rights problem within the Soviet Union, Mr. Kopot explained.

Subsequently the group was highly successful in fostering and maintaining ties with similar groups in the West. Particularly rewarding was their work with the Green Party in England and in West Germany, which rethought its support of Soviet initiatives because of the personal contact the Moscow group had established with the Greens.

But Mr. Kopot's life in the Soviet dissident movement was soon to end. The KGB attempted to silence him. He was detained, he lost his job. The

authorities tried to prevent him from receiving his diploma, earned at a technical school. He received the document, but then could not find work for a while. Later he found a job as a janitor, and then at a construction site.

The final maneuver of the Soviet officials was to draft Mr. Kopot into the army, though he was well beyond the age at which Soviet citizens are usually conscripted.

Mr. Kopot announced to the government and to his friends at the Moscow group that he had decided to go to prison rather than serve in the army.

"This of course was a sensational decision," he commented, "though there are many hundreds of Baptist young men sitting in prison because of their refusal to join the army." The difference in his case was that his declaration was so public and that Secretary of State George Shultz was in Moscow at the time. Mr. Kopot said he is convinced that Secretary Shultz brought up his group's predicament with General Secretary Mikhail Gorbachev.

"Our leaving was a great mercy of God, planned beforehand by God... All happened for the good of the cause for which I fought," he said.

"I never thought that we were leaving (from the USSR) to go to a paradise. There is one sort of problems there and other types here. But whatever problems we encounter, with God's help, they will all be within our strength to overcome," he stated, adding that he felt a continued responsibility toward the believers left behind. He said he would keep working, on their behalf.

Currently the Kopots are living in their own apartment provided by the Ukrainian Baptist Church with stipends for necessities such as food and clothing included as well. The church plans to send Mykhaylo to school.

When asked his thoughts on the struggle of believers to emigrate, the pastor of the congregation, the Rev. Olexa Harbuziuk, stated that Ukrainian Baptists in the West are ready to help anyone who expresses a dire need to leave the Soviet Union.

On the other hand they would like the Baptist pastors to try to remain in the country, in Ukraine, if at all possible. "Otherwise the Word would die," he said.

The Baptist community's help is not limited to co-religionists; Catholics or Orthodox who express their desire for help are assisted as well, the pastor noted.

The central issue, the reason people do want out, is persecution, the Rev. Harbuziuk said. It is the conditions in the USSR and the desire for a better life and for freedom that draws refugees.

Ukrainian receives death sentence

MOSCOW — A Ukrainian has been sentenced to death by firing squad by a Soviet court on charges of being a Nazi accomplice who murdered and tortured people during World War II, the Soviet news agency TASS reported on Monday, October 19. He was sentenced for "crimes committed during World War II against the civilian population."

Reuters reported that Ivan Honcharuk fought in an insurrectionary Ukrainian nationalist group that was considered by the authorities to have been established under Nazi orders from the summer of 1944 to the end of 1945.

The trial was held in the town of Kamin-Koshyrskiy, northwest of Kiev.

The Associated Press reported that in 1944 Mr. Honcharuk became a member of the Organization of Ukrainian Nationalists and in mid-1945 fought in one of its battalions. While fighting against the Red Army, he was captured.

Because of his age, he was sentenced to a longer jail sentence and time in a concentration camp. After this sentence he was released and left Ukraine. Only recently he was recognized by his victims, the AP reported.

After a weeklong trial, the prosecutor Pavlo Dumalo, asked for the death sentence for Mr. Honcharuk. He stressed that many war criminals are living in the West under the protection of the Western imperialists.

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National Millennium Committee pickets Russian convocation

by Andriy Bilyk

SCRANTON, Pa. — The Ukrainian National Millennium Committee last month picketed a convocation of Russian American churches affiliated with Moscow. By doing so, the committee blunted a Soviet attempt to use its American affiliate — the Russian Orthodox Church of the USA — to promote the Soviet version of the Christian Millennium of Kievan-Rus' (988-1988).

It happened in Scranton on Friday evening, September 25, the last day of the fifth convocation of the Russian Orthodox Church of the USA.

The picketing was in the form of a candlelight vigil at the convocation site, St. Peter and Paul Russian Orthodox Church. Nearly 100 Ukrainian Americans from a half dozen cities took part. Most came by car from Binghamton and Washington, and by bus from Kerhonkson.

The Russian convocation was attended by four bishops from the Soviet Union and by more than 100 delegates, mostly Russian Orthodox priests from parishes throughout the Northeastern United States.

"Picketing a church (the site of the convocation) wasn't something we wanted to do, but we had no choice," said Dr. George Soltys, chairman of the National Millennium Committee's executive board.

"It was clear to us that the Soviet Russians, through their American affiliates, were going to make this convocation into a major media and political event. We couldn't let that happen," Dr. Soltys said.

He said the potential for Russian PR was enormous. "As early as July 3, convocation spokespersons misinformed the Scranton mayor and the city's newsmedia that "Prince Vladimir imported Greek Orthodox priests into Russia for his conversion and the mass conversion of the 'Russian' people to Christianity."

The convocation was going to plan how the "Russian" Millennium is to be celebrated (throughout the United States), the mayor and the media were told.

"But, instead of seeing stories about themselves and their plans for a 'Russian' Millennium, convocation participants, including two bishops from Moscow and Bishop Filaret from Minsk, all week saw and heard stories about the Ukrainian Millennium and how Moscow is stealing it," said Bohdan Futey, chairman of the subcommittee that organized the candlelight vigil.

Mr. Futey said that the Ukrainian National Millennium Committee's September 25 candlelight vigil came on the heels of the September 20 joint Millennium commemoration in Scranton by Orthodox and Catholic Ukrainians of northeastern Pennsylvania.

He said that both Ukrainian events received massive media coverage. "More than that, these Ukrainian events, carried out to near perfection despite being organized at the last minute, became a direct challenge to the Soviet-Russian September 22-25 convocation," Mr. Futey said.

Why is the Soviet Union holding the major Millennium festivities in Moscow and throughout Russia, when the event they are celebrating occurred in Kiev and throughout Ukraine? Why were Ukrainian Catholic and Orthodox Churches destroyed? And why, despite glasnost, are they not being resurrected — these were among the key questions Ukrainians posed to the Soviet delegation.

"The Soviet delegation had no answers. We had them on the run, and we and they knew it," said Stephen Procyk, the Washington-based coordinator for the Ukrainian National Millennium Committee's October 1988 celebration in the nation's capital.

"In fact," he said, "the Soviet delegation received a second shock when they visited their Moscow-affiliated Russian Orthodox Church the next day in Baltimore. There, too, they were met by Ukrainian protesters, one of whom called out, 'How was Scranton?'"

In Scranton, newsmedia turned out in force to cover the Ukrainian candlelight vigil at the Russian Orthodox Church. Both daily newspapers and all three television stations sent reporters. One of the TV stations led off its 6 p.m. news show with a live feed from the vigil site.

The city's leading daily paper, the Scranton Tribune, wrote the next day: "Protesters light candles and sing hymns to demonstrate against the Russian Orthodox Church's intention to celebrate the Millennium of Ukrainian Christianity in Moscow. They say Kiev, where Christianity was accepted in Ukraine, is not Russia, although it has been annexed by an expansionist Soviet Union."

In the story, Dr. Soltys and Mr. Futey noted that religion is just another arm of repression in the Soviet Union. They said that the Russian Orthodox Church has no moral or historic right to celebrate the Millennium in Moscow.

During the week of September 20-26, in addition to TV and radio stories, there were seven newspaper stories, many of them long ones, about the Ukrainian Millennium. These stories flowed from separate, but coordinated media campaigns. Paul Ewasko handled the media campaign for the September 20 local commemoration, and Andriy Bilyk handled the media for the September 25 candlelight vigil.

The effect of the Ukrainian actions was such that they caused the mayor of

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TWG publishes Chernobyl bibliography

WASHINGTON — The Washington Group has published a new reference work titled "Chernobyl and Its Aftermath: A Selected Bibliography" compiled by Jurij Dobezensky.

The bibliography features a wide range of periodical articles, books, technical reports and records of Congressional hearings which have appeared since the April 26, 1986, nuclear accident in Ukraine. Most of the 115 citations are in English but other languages are also represented.

Ukrainian community libraries and

individuals interested in the Chernobyl disaster and its impact will find this bibliography a useful guide to the current literature available in public and university libraries.

The foreword consists of the full text of a speech by Dr. David R. Marples delivered at the Interfaith Memorial Service for the Victims of Chernobyl held in Washington on April 27.

The Chernobyl bibliography is available for \$3 from The Washington Group, P.O. Box 11248, Washington, D.C. 20008.

For the record

Balts' testimony before Helsinki Commission

Following are excerpts of testimony by three recently released Baltic human-rights activists given before the U.S. Commission on Security and Cooperation in Europe on October 6.

• **Rolands Silaraups, 21, was expelled from Latvia on July 25. He had been sentenced in 1986 to five years' hard labor for "anti-Soviet activity"; he was released in February. He was a member of the Helsinki 86 Latvian human-rights group and led a nationalist demonstration in Riga on June 14.**

• **Tiit Madisson, 37, was expelled from Estonia on September 12. He had been sentenced in 1980 to four years of labor camp for "anti-Soviet activity; he was released last year. He led a mass demonstration in Tallinn on August 23.**

• **Vytautas Skuodis, 58, emigrated from Lithuania on September 8. He had been sentenced in 1980 to seven years' hard labor for "anti-Soviet activity. He was a member of the Lithuanian Helsinki Monitoring Group and the Catholic Committee for the Defense of Believers' Rights.**

Rolands Silaraups:

In the beginning of this year, a change took place in the attitude of Soviet authorities toward human-rights activists. The same, however, cannot be said of their attitude toward the idea of human rights itself.

The change was manifested in such a way that many human-rights activists, including myself, who were imprisoned solely for their human-rights activities, were released. Similarly, in Latvia today, it is easier to express one's opinions — opinions which are independent of those held by the authorities — without fear of immediate arrest, as has been the case in the past. However, the KGB continues to collect information about these people so that, if there is a change in the political climate, they can be held accountable. Otherwise, everything is the same as it was in the past.

...there have been no changes for the better regarding human rights. In fact, such changes cannot even be expected as long as the single most important question concerning Latvia is not addressed — the question of self-determination. Beginning in June of 1940, and continuing to this day, the people of Latvia have been robbed of their right to determine their own fate and regulate their own internal and external affairs. Each and every Latvian suffers this lack of basic human rights most heavily in the following ways:

• **1. Russification:** In Latvia, the Latvian language is increasingly being forced out of all spheres of life. This, despite the fact that recently this painful subject has been openly written about in the newspapers.

(This is again an example of what I mentioned earlier — that on the surface much is said about major changes, but in reality, nothing is changing.)

• **2. Massive Russian migration to Latvia and special privileges for immigrants:** For example — native Latvians cannot get apartments, regardless of how difficult their personal circumstances. Russian immigrants, on the other hand, can obtain presented, it is cynically obtain these new apartments in a few years' time. If this fact is presented, it is cynically described as "Latvian hospitality."

• **3. The Latvian environment is being ruthlessly exploited and des-**

troyed: The work undertaken by the Latvian regional environmental protection club is consistently hampered. Often, during talks with the KGB, club members have been told that the club is too nationalistic and that in their work they do not take into account state interests.

• **4. Restriction of personal freedoms:** The personal freedoms of each individual, regarding foreign travel, access to literature and similar matters, are severely restricted.

• **5. Restriction of religious freedom:** This is primarily manifested as repression against religious activists and the clergy. At this moment, the most vivid example is that of the Lutheran minister Modris Plate, who, because of his outstanding work with the congregations of Kuldiga and Edole, has been relieved of all his ministerial duties within the Latvian Lutheran church. Other examples include the punishment of the Rev. Dr. Roberts Akmentins, who was removed from his post as head of the Latvian theological seminary because of his membership in the Latvian Christian Movement for Rebirth and Renewal. Still today, believers do not have the right to express their religious views outside the walls of the church; any charitable church work is also forbidden.

• **6. No freedom of press:** Today in Latvia it is impossible to establish a free press, independent of the government. As a result, all the efforts of the openness and democratization campaign are channeled through the government-controlled press. That which presently appears in the press is not free thought, but only a "letting off of steam," subject to government-controlled and established limits. At this moment, the lack of press freedom is especially well demonstrated through ongoing press attacks on the members and supporters of the group Helsinki 86. Not only is it impossible to protest these attacks, it is also impossible to publicly respond to them. Articles expressing opposing views are refused and the TV stations have turned down offers for open discussions of the issues. ...

Tiit Madisson:

On the 23rd of August, 1987, the official Soviet version of history pertaining to Estonia collapsed upon itself. The demonstration in Tallinn on August 23, 1987, was an event of the first magnitude in post-war Estonian history, in both the quantitative and qualitative sense. For the first time in 43 years of totalitarian rule, a publicly planned mass demonstration dealing with the key issues of the Estonian people's destiny took place. This was nothing less than the beginning of multi-dimensional, genuine, self-initiated social-political activity.

It has become clear that despite the passage of nearly half a century, the Estonian people will not forget injustice, violence and falsehoods. Forty-three years of actively distorting the truth has not succeeded in making a single thinking person accept the Soviet version of the post-war system in Estonia. ...

I would like to mention a few events that are continuing in occupied Estonia. On September 1, Juri Mikik began a long-term hunger strike to protest both the media smear campaign against us and attempts by officials to justify the Molotov-Ribbentrop Pact. According

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Kazaniwsky heads immigration task force

by Marianna Liss

CHICAGO — Leo Kazaniwskyj, 41, a Ukrainian American attorney from Chicago, was recently named chairman of the Governor's Immigration Reform Task Force by Illinois Gov. James R. Thompson.

Since February of this year, when the Task Force was organized, Mr. Kazaniwskyj has been the co-chairman of the coordinating body. As of September 1, he succeeded Paul O'Conner, who was appointed the deputy director for marketing at the Illinois Department of Commerce and Community Affairs, as task force chairman.

Mr. Kazaniwskyj has been the governor's special assistant for ethnic affairs and was responsible for the first, highly successful Governor's Captive Nations Banquet held July 23. The occasion was the only state-sponsored celebration in the nation.

This current appointment follows naturally from Mr. Kazaniwskyj's professional experience and from growing up in an immigrant family.

Gov. Thompson characterized the Chicago lawyer as someone who "brings unique, personal insights to the implementation of the Immigration Reform and Control Act of 1986."

When asked how he felt about the appointment, Mr. Kazaniwskyj said, "I'm tickled pink. I think my experience in America is exactly what this (legalization) is all about. ...Through the instilling of my parents' values of hard work and education, it doesn't matter what my name ends in; the opportunities (afforded) in the U.S. are the greatest anywhere."

The job of the 19-agency task force is to access the impact of the Federal Immigration Control and Reform Act of 1986 (IRCA) upon Illinois resources and agencies. In order to handle the problems it must keep careful scrutiny. As its chairman put it, "The feds will fund a portion of the costs to state government; it will not pay for the entire thing."

In addition, the Immigration Reform Task Force has worked to reduce the possible disruptive aspects of such a massive legalization project. The coordinating group has used existing state agencies to address problems in implementing IRCA.

"For instance," Mr. Kazaniwskyj explained, "if a person needs to take a TB test before being processed for citizenship, he will then be directed to a publicly funded state agency to get the test."

And the task force casts its watchful eye out for discriminatory or abusive

practices against immigrants, ethnic communities, employers or farmers involved in the process.

Recently, Mr. Kazaniwskyj wrote to the Illinois Bar Association to ask the bar to set standards and establish fair fees for immigration processing by attorneys. Also the state attorney general was informed by the task force of recent reports that unscrupulous lawyers or unqualified individuals take money from immigrants for processing legalization papers, often at inflated prices, without doing anything for the client.

Everyone, though, is effected by the IRCA law. All applicants for a job, despite the length of residence or citizenship status, must prove that they are in this country legally and can take a job.

And the immigration law will effect the Ukrainian community, as well. Because of the emergency immigration policies toward Polish citizens, ethnic Ukrainians from Poland have migrated to the U.S. Their situation is complicated by the prejudice they sometimes face in Eastern Europe, and can be a little more desperate. As Walter Szezbowski, director of Ukrainian Social Service Bureau of Chicago, reported, there may not be many, but there is a steady stream of needy Ukrainians coming from Poland.

In his present position, the chairman of the task force is trying to help not only Ukrainians but the entire ethnic community in Illinois get a fair and compassionate hearing.

And his appointment comes at a time when the ethnic community in Illinois is increasingly recognized for its contributions in the political and cultural life of the state. Such groups are becoming politically sophisticated, observers say.

"The ethnic community is no longer content to have proclamations read to them. They want to be involved in the mainstream of American life," Mr. Kazaniwskyj noted. "It is important for ethnics to aspire to executive, legislative and bureaucratic positions."

When asked how a person can get involved in the political system, he answered: "I recommend starting like I did from the basics — working at the precinct level. You must choose a party which reflects either your beliefs or your community's. You work in the precincts for candidates. I ran Boris Antonovych's campaign and I gave a hand in State Sen. Walter Dudyecz's (both men are from Chicago's Ukrainian community)."

He went on to emphasize that all ethnics should combine forces and work for their common interests.

Balts, testimony...

(Continued from page 3)

to press reports, on September 30, Mikk demonstrated on Red Square in Moscow. He was seized by the police and a sign he was carrying torn to shreds.

Two well-known Estonians, Mart Niklus and Enn Tarto, still languish in Perm Camp No. 36-1. Both have received 10-year forced labor camp sentences, plus five years' "internal" exile. Niklus was arrested for the second time in 1980, Enn Tarto in 1983. Both were among the 45 Baltic human- and national-rights activists who, inspired by the Helsinki Accords, signed the Baltic appeal in 1979.

In a lengthy letter to his mother this spring, Mart Niklus describes Perm Camp 36-1 as the "focus of evil in the world" — an area untouched by "glasnost."

Besides Mart Niklus and Enn Tarto, both of whose names have appeared in appeals by Dr. Andrei Sakharov, nearly 30 other Estonians are known to be incarcerated in concentration camps or psychiatric facilities. These individuals, ranging in age from 18 to 74, are being punished for various kinds of "crimes" which are clearly political in nature — such as tearing down the flag of occupying Soviet forces, raising the blue, black and white flag of free Estonia, conflicts with Russian immigrants, etc.

In spite of the loss of about one-fourth of its 1 million population during World War II and the Soviet occupation, the spirit of the Estonians has not been broken. Guerrilla resistance, which was not stamped out until the 1950s, was the first logical expression of dissent. Even though everyone who has openly opposed or criticized the all-encompassing falsehood and injustice upon which the existing system is based has been repressed by the Soviet authorities, there is a constant stream of new people joining the resistance and human-rights movement. The Estonian people have not forgotten free Estonia. Our best and bravest leaders understand that the Estonian people can thrive only if their independence is restored.

We are fully cognizant of the fact that the future of the Estonian and other Baltic peoples depends upon public opinion in the free world as well as the positions taken by the governments of the United States, Great Britain, West Germany, France and other Western nations. The greatest achievement of Soviet propaganda has been to perpetuate the myth of the Soviet Union's omnipotence and its ability to act with impunity. ...

Vytautas Skuodis:

...Though some reforms are taking place in the Soviet Union in the name of "perestroika," there is no evidence of better conditions for believers. In predominantly Roman Catholic Lithuania, the Church is in a most precarious situation, as never before. The policy on religion is still along traditional lines that the Communist Party must keep combatting its influence. A liberalization of restrictions on religion would probably be seen as ideological laxity. Thus the Soviet government is trying by all means to divide and demoralize the Lithuanian Catholic Church from within.

KGB infiltration of the Church in Lithuania is at an all-time high. Despite legal guarantees, the state makes it very hard for believers to worship and to live without fear. Intrusive government supervision of the sole theological seminary in Kaunas; not allowing enough religious literature to be printed; refusal to allow the opening of new churches or the return of confiscated ones (except for Queen of Peace church in Klaipeda, which, TASS reports, will be returned in two years); restricting the role of priests with administrative fines; not allowing religious instruction of children — in these and other ways, the state makes the practice of religion difficult, and often impossible. ...

Now that the new directions in Soviet policy allow us to discuss subjects that previously were taboo, we need to reassess approaches to the nationalities question. For 47 years, the Soviet government has portrayed itself as the legitimate government of the Baltic states, insisting that Estonia, Latvia and Lithuania willfully joined the USSR and that there is no basis for independence. The Balts maintain that their countries were illegally occupied in 1940. It seems clear now that efforts at Soviet legitimacy have failed to stifle widespread resentment of the Baltic peoples to the Soviet occupation. This animosity was easily detected in the demonstrators, who chanted "freedom, freedom, freedom" during protests which took place on August 23 in the capital cities of the Baltic states.

May I respectfully suggest that the U.S. put forward cautious demands on nationality issues, at the very least in the sphere of language and education? For the Russians, demands for schooling and the expanded use of their language are no problem. For the non-Russians, it's a different story. Those who have put forward timid requests to rehabilitate some aspects of pre-revolutionary Lithuanian history and who have taken up the defense of the Lithuanian language make little progress. In a sense, glasnost has again proved the old dictum about "national equality" in the USSR — yes, everyone is equal, but some are more equal than others.

Non-Russian advocates of national rights are assumed to exist only in emigre circles abroad, while those who dare to express ideas in defense of their nationality in the USSR are safely behind bars in the labor camps, where they represent the majority of political prisoners. Their crime has been to talk or write about their heritage and history.

My colleagues, journalist and poet Gintautas Iesmantas and the teacher Povilas Pececiunas, with whom I was tried, are still in "internal" exile. Iesmantas wrote poems advocating a right guaranteed by the Soviet Constitution — secession from the USSR, whereas Pececiunas edited a magazine called *Perspectives*, which carried articles contesting the official Soviet line that Lithuania has no other choice but to remain part of the USSR. ...



Leo Kazaniwskyj

St. Basil's Orphanage closed

by Sister Jerome Roman

PHILADELPHIA — The Order of Sisters of St. Basil the Great and the Provincial Administration in Philadelphia, announced that as of September the operation of St. Basil Home on Lindley Avenue was suspended.

When the care of orphans was undertaken as one of its major ministries by the pioneering sisters who came to Philadelphia in 1911, St. Basil Orphanage was opened in 1913 with three applicants. In time the institution on Seventh and Parrish streets proved to be a very promising one, and the sisters cared for over 100 orphans. In 1954 the location of St. Basil Home was transferred to its present location on Lindley Avenue.

In recent years both public, private and Catholic Social Service Agencies have favored the placement of orphaned

children in foster homes rather than in institutions. Also, circumstances in the community and family needs have changed. Hence the enrollment at St. Basil Home declined in the past number of years. It is now evident that an orphan home is not needed to serve the purpose it did in its beginning years. There were only three residents in 1986 at St. Basil Home.

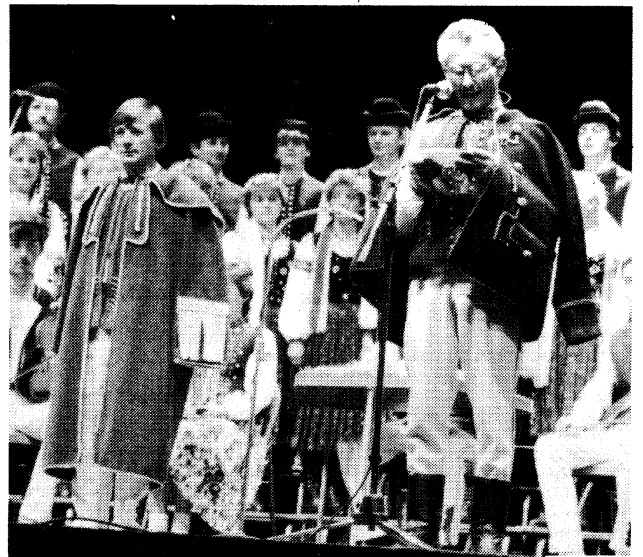
St. Basil Home still holds its state license, but operation of the home has been suspended as of September 1987. The next year will be a time of evaluation and resolution as to the future of St. Basil Home.

Donations for this cause can no longer be accepted. However, those who wish may offer their donations for the support of the other ministries of the Basilian Order.

Lemkovyna folkloric ensemble presents gems of Ukrainian culture



The duo of Iryna Hrych and Bohuslav Hybey sing the Lemko folk song "My Dear."



Master of ceremonies Pavlo Stefanowski introduces a selection. To his left is Jaroslaw Trochanowski, Lemkovyna's director.



Jaroslaw Trochanowski performs on the violin.



Some of the musicians of Lemkovyna.

UNION, N.J. — Lemkovyna, the unique Ukrainian folkloric ensemble from Poland, performed here at the Wilkins Theater of Kean College on October 13.

The concert was one in a series performed by the troupe during its tour of Canada and the United States. In this country alone, Lemkovyna appeared at 18 concerts during a hectic three weeks.

Directed by Jaroslaw Trochanowski, with Jaroslaw Polanski as artistic consultant, the 45-member ensemble of singers and musicians was brought to North America by Henry Michalski of American Arts.

The group's Canadian tour was sponsored by the Ukrainian Canadian Committee, while the U.S. leg was under the auspices of the Ukrainian National Association.

In Union, Lemkovyna opened its concert with "Our Mountains," a Lemko folk song, and Woody Guthrie's "This Land is Your Land," as a tribute to its host country.

During the next two hours, the audience was treated to a variety of Lemko songs, some humorous, some reflective, love songs as well as patriotic songs.

Also on the program was "The Dnieper Roars," Taras Shevchenko's classic set to music by Danylo Kryzhaniivsky, as well as a medley of Ukrainian folk songs. The group also performed a medley of Polish folk songs.

A particularly moving selection, as seen by the audience's tearful reaction, was the recitation of the "The Dream" with the song "My Mountain" serving as the background. The poem was recited by Petro Murianka-Trochanowski.

The final selection, the powerful anthem "In the Lemko Land," seemed quite appropriate as these Ukrainians from Poland, who so obviously cherish and maintain their Ukrainian identity by preserving cultural gems of the Lemkos, sang: "Today in the Carpathian Mountains the nation has resurrected; its right will not die."

The program was conducted and each selection was introduced by Lemkovyna's own master of ceremonies, Pavlo Stefanowski.

The Lemkovyna ensemble members were all dressed in authentic costumes from the Lemko region of Ukraine. The musicians provided Lemko music played on stringed instruments ranging from violins to a cello and bass, a sopilka and tsymbaly.

During its September-October tour of North America, Lemkovyna performed concerts in Montreal; Oshawa, Hamilton and Toronto; Parma, Ohio; Pittsburgh, Washington,

Edison, Union and Clifton, N.J.; Philadelphia; Syracuse, Rochester, Buffalo, Yonkers, New York and Kerhonkson, N.Y.; and Boston. Its final concert was in Hartford, Conn., on Sunday, October 18.



Petro Murianka-Trochanowski recites "The Dream" as the ensemble performs "My Mountain."

THE Ukrainian Weekly

Capital to capital

The October 14 ABC News Special "Capital to Capital: Human Rights" was an exceptional example of both television and U.S.-Soviet exchanges.

The second of a series of debates (the first covered the issue of mutual security) between members of the U.S. Congress and of the Supreme Soviet, it was aired live and unedited in both the United States and the Soviet Union. Thus, it was the first time that a discussion on the topic of human rights had been shown live to millions of Soviet viewers — between 120 million and 150 million, according to figures cited by Peter Jennings, the Washington host for the program.

The special show was on the air for two hours as U.S. panelists, Sen. Daniel P. Moynihan of New York and Rep. Steny Hoyer of Maryland, and the Soviet guests, Vadim Zagladin of the Central Committee's International Department and Ivan Paltev, editor-in-chief of *Izvestia*, along with Leonid Zolotarevsky serving as host in Moscow, discussed emigration, divided families, freedom of religion, civil rights, the abuse of psychiatry, barriers to communication between citizens of the two superpowers, media freedom, the Helsinki Accords and glasnost.

Of course, critics of U.S.-Soviet exchanges will point out that the Soviets had their chance to present the Soviet line on freedom of worship, freedom of assembly and the "perestroika" now under way in the USSR. But, we must point out, we also heard their assertions challenged, and we heard tough questions being asked of the Soviets by a senator, congressmen and by Mr. Jennings, ABC anchorman.

But, what is even more important, Soviet citizens heard all this as well. They heard Rep. Hoyer, co-chairman of the Commission on Security and Cooperation in Europe (the Helsinki Commission) call the USSR the "chief violator of human rights"; they heard Sen. Moynihan say that the USSR is "a hell for human rights." They also heard Rep. Gerald Solomon point out that he knows of three Ukrainians who received sentences of 10 years' imprisonment and five years' exile for simply speaking out against the Soviet government and the Communist Party.

Soviet and American viewers also saw former Soviet political prisoners Yuri Orlov and Lev Timofeyev speaking about the changes now taking place in the Soviet Union.

Perhaps what was most remarkable during the program — especially for Ukrainians who were tuned in — were Sen. Moynihan's repeated references to the clandestine Ukrainian Catholic Church in the context of the Millennium of Christianity. (There were three separate references — not counting the three attempts to make the first reference at the start of the broadcast when technical difficulties with the translation were encountered.) Sen. Moynihan never did get an answer to his simple question: "Can't you let the Ukrainian Catholic Church become a legal church?" But we the viewers saw that — and took note.

Therefore, "Capital to Capital" was an educational experience for all concerned on both sides. Kudos to ABC News and to our able members of Congress for making it such.

LETTER TO THE EDITOR

Is it really internal exile?

Dear Editor:

The article which appeared in your paper on September 20 under the title, "Popovych freed from internal exile," raises the question of proper terminology when speaking of Ukrainians forcibly displaced from Ukraine into other regions of the USSR. Is it justified to call the exile of Ms. Popovych, a Ukrainian by nationality and a resident of Ukraine, to the Russian city of Tomsk, an "internal" exile?

The answer can be either "yes" or "no," depending on our frame of reference.

If we take the whole Soviet Union as our basic unit, then the exile is "internal." However, if we wish to identify only with Ukraine as the object of our national aspirations, then exile to Tomsk

is certainly an "external" and not "internal" exile.

The terminology used by the Soviet regime reflects its ideology and political ambitions. It coincides with its dream of eventual fusion of all the nations of the Soviet Empire into one nation whose language and culture could hardly be anything else but Russian. The expression "internal exile" reminds one of the Russian song "Fear not Siberia, for Siberia is also Russian land." This may be an appropriate stance for Russian dissidence, but hardly for Ukrainian. As a matter of fact, many Ukrainians actively protested against the imposition of exile outside the Ukrainian SSR, if only because it was a sentence to exile to a foreign land.

Had Ms. Popovych been sent from Lviv to Odessa, Kharkiv or some other city or village within the borders of Ukraine, then such an exile would have been "internal"; as it was, she was sent into foreign exile.

It behooves the Ukrainian diaspora to scrutinize the terminology it applies to (and often borrows from) Soviet reality, lest it fall into the trap of unwittingly promoting ideological concepts hostile to its own Ukrainian interests.

Roman Serbyn
professor of history
University of Quebec
Montreal

Faces and Places

by Myron B. Kuropas



Soviet-American "pathfinders"

Among other things, my friend ran in the Moscow International Peace Marathon in August. She was part of an American contingent associated with the so-called Hunger Project, a non-profit group that my friend claims is busily stamping out world hunger.

A professional colleague of mine recently returned from the Soviet Union excited about what she had experienced.

"It was wonderful, Myron," she exclaimed upon her return, "a fantastic journey."

"We're going to Moscow to establish a partnership with the Russians to end world hunger," she told me before she left. "Is there anything you want me to tell the government officials when I get there?" she asked innocently.

I didn't know whether to laugh or cry. "Sure," I replied. "Have them admit to starving 7 million Ukrainians and then get them to promise to never again use hunger as a political or military weapon."

My colleague laughed nervously. "Oh Myron," she said. "That was a long time ago. It's time to heal." Before I could tell her about the Soviet-backed regimes of Ethiopia and Cambodia using famine as a weapon to subdue a recalcitrant population, she changed the subject.

"They loved us in Moscow," my co-worker told me upon her return. "Old ladies hugged and kissed me when I showed them my card." The card, written in both English and Russian, read: "Hi! I'm an American. I am for peace and against world hunger."

"Did you ever meet anyone that was against peace and for world hunger?" I asked.

My colleague was not amused. Later, she told me how angry she was at our government. "I feel cheated. I've been lied to by my leaders who have always painted the Russian people in negative terms."

Although my co-worker probably doesn't know it, she is just one of a long line of Americans who have been traveling to the USSR since the 1920s to "build bridges of understanding."

Paul Hollander chronicled this phenomenon in a well-documented book titled "Political Pilgrims: Travels of Western Intellectuals to the Soviet Union, China and Cuba."

"Selective perception, combined with projection, allows for the almost total neglect of what objective reality is," Mr. Hollander wrote in explaining why so many well-meaning Americans return from the Soviet Union bursting with enthusiasm.

Today such "pilgrims" are called "citizen diplomats" or "pathfinders." According to Carl Sagan, they are "committed, imaginative, resourceful people who did not despair at the state of the world but thought to do something about it. They found ways. They are unlocking the deadly embrace, and replacing it with something better."

In a 1987 book titled "Citizen Diplomats: Pathfinders in Soviet-American Relations — And How You Can Join Them," authors Gale Warner and Michael Shuman describe the work of these self-styled "ambassadors of

peace."

"In short," they write, "while traditional diplomats serve as conduits between American and Soviet leaders, citizens diplomats serve as conduits between American and Soviet people. Yet citizen diplomats affect both nations' leaders as well. Sometimes they do this by working alongside the traditional diplomats. More often, they affect the political context in which leaders operate by spreading information and forming people-to-people relationships... Even the most diehard skeptic would have to concede that some threshold exists at which Soviet public opinion is translated into policy. If everyone in the Soviet Union except for the Politburo and the Council of Ministers believed that the Soviet Union should stop building nuclear weapons, how long could the oligarchy hold out?"

There's more. "History suggests," continue Warner and Shuman, "that a choice does not have to be made between working for Soviet human-rights and working for global survival. During the era of detente, in the mid-1970s, restrictions on religious worship eased, permission for foreign travel increased, dissidents faced somewhat less persecution, and Jewish emigration figures skyrocketed..."

Knowing that should bring comfort to Ukrainian Catholic dissident Yosyp Terelia who was committed to a psychiatric clinic in 1976. It should also bring joy to Mykola Rudenko, a leading member of the Ukrainian Helsinki Monitoring Group in Kiev who was arrested and sentenced to a long labor camp term and exile in 1977. The 27 other imprisoned Helsinki Group members and countless other jailed Ukrainian dissidents should also take "solace" from the many benefits they received during the 1970s.

Detente came to an end, the Cold War was "renewed" and Jewish emigration "slowed to a trickle" when Ronald Reagan came to the White House, Warner and Shuman contend. That may be true. But it was also during President Reagan's watch that the USSR began to negotiate seriously to reduce the arms race and two Ukrainians dissidents, Danylo Shumuk and Yosyp Terelia, were allowed to emigrate to Canada.

Warner and Shuman devote most of the book to the lives and "bridge-building" efforts of nine individuals including such well-known personalities as Armand Hammer, Norman Cousins and the late Samantha Smith. Readers who wish to become involved are urged to contact one of some 232 organizations (representing 1,313 staff members and 89 exchange projects) who work with the Soviets on issues ranging from animals to youth.

My colleague returned with copies of *Moscow News* and *News from Ukraine* which she left in the faculty lounge. In the latter, one found the usual article attacking OUN as a "pro-fascist, authoritarian" organization pretending to be "an ardent supporter of democracy." Nothing new there.

THE LEADERSHIP CONFERENCE: Ukrainians in historical perspective

by Dr. Martha Bohachevsky-Chomiak

Remarks delivered at the Leadership Conference II held in Washington on October 9-11 by The Washington Group. Dr. Bohachevsky-Chomiak is a professor of history at George Washington University.

A Russian writer now living in West Germany whose works are widely translated into English who has lived among Ukrainians and who knows them, their language, and is sympathetic to their plight, recently described his vision of the East 50 years hence. In it he highlights a graphic detail that has remained unchanged: the regime continues to include the mandatory Ukrainian folk song "Handzha" in all of its ceremonial functions.

Ukrainians as colorfully ethnographic folk, with their songs, dances, embroidery and the famous Easter eggs present a frequent image within and outside the Ukrainian community. Serfdom has left us with an oral tradition, justifiably cherished but incomplete historically. As other communities robbed of their own sense of history and forcefully divided, Ukrainians tend to stress their unity and to overlook their own social and cultural heterogeneity, to be clannish, self-centered, exclusive rather than inclusive of others, ready to enlighten others about Ukraine yet not overly eager to learn about others. The ethnographic image of the Kozak, of the colorful mountaineer, the trusting soulful peasant robbed by the rapacious landlord, has been in large measure reinforced by the message we present to others. We are frequently so enamored of the signs of our ethnicity that we fail to notice it within the context of other ethnicities. We also fail to realize that the idealized image of the ethnic does an injustice to the past and does not reflect the present.

A major impediment we face in the image we project is that we do not know enough about ourselves to have others see how interesting, challenging and creative our past has been, and how the fate of Ukraine, in a complex and sophisticated manner, foreshadows that of the smaller nations of Europe, as well as many of those of the Third World. The same holds true for the experiences of persons of Ukrainian heritage living outside Ukraine.

Our ancestors came from an area which was rich and desirable. It was situated not so much at the crossroads, as on the outskirts of expanding civilizations. By accepting Christianity, our ancestors placed us within a consciously Western, rather than the Islamic context.

The other momentous decision coin-



Dr. Martha Bohachevsky-Chomiak speaks at The Washington Group's second Leadership Conference.

cidenced chronologically with the discovery of America and the painful and bloody emergence of a secular Western Europe. The famed Western separation of Church and state, which would lead to the emergence of democracy as we know it, was literally being hammered out in Europe through the centuries: an accumulation of fortuitous circumstance and ideas. Russia, which had fused Christian Orthodoxy with political centralization, emerged as the sole sovereign Orthodox nation in the whole world at the time the Polish-Lithuanian Commonwealth (of which the Ukrainians were a major part), was gradually disintegrating. Our ancestors could not develop a whole new secular justification for a political state: their conceptual framework for a political state remained theological throughout the 17th century. They could not visualize a state that drew its legitimacy from a power other than that sanctioned by God through a monarch and an organized Church. That was typical of the contemporary West: all countries devised legends of God in one form or another sanctioning the Church and the king.

The Kozaks turned to the Russian Orthodox Tsar not so much for protection as for legitimacy in a world in

A major impediment we face in the image we project is that we do not know enough about ourselves to have others see how interesting, challenging and creative our past has been...

which kings ruled by the grace of God and not through the consent of the governed. The Russian tsar rightly hesitated before accepting Khmelnytsky's offer, since the Ukrainians were bringing with them traditions and characteristics that could not readily be integrated into the tsarist state. These characteristics constitute the salient features of the historical development of Ukraine. Consciously and unconsciously tsarist Russian policy tried to wipe out those peculiarly non-Russian features and integrate Ukraine into Russia. The image of the ethnographic Ukraine is not threatening to centralized Russia; the historical characteristics of Ukrainian development are.

By failing to recognize this, by the eagerness with which we perpetuate the image of the colorful, charming, folksy Ukrainian, we unconsciously help replace our real ancestors, torn by the ambiguities and opportunities of their position, by the lovable folksy caricature dressed in exotic clothing and performing intricate dance steps. In reality it was not the dance, it was the intricate diplomacy, the excruciatingly painful dilemmas of a Gogol, the undercurrent of the thought of a Shevchenko, whose poetry we memorized and whose diary we overlooked, the final decision of a Skoropadsky in exile, that saved the nation from immersion in the Russian imperial sea.

Let us take a brief look at some of the most important of these features.

First and foremost is the tradition of the economic and enterprising landlord, successful merchant and manufacturer. This class of people was rooted to the land, drew its status from inherited or acquired wealth, and demonstrated a type of anarchy that is also reflected in the British saying "my home is my castle," with the implication that in it the owner is sovereign and the government has no right to interfere. In Russia, status adhered to the position granted by the monarch and not by virtue of inheritance. Historians of

Ukraine, who for the most part shared populist democratic traditions, viewed the propertied classes in Ukraine as alien to our culture, traitors to the Ukrainian cause, and supporters of either Polish or Russian identity.

That was not quite the case. One of the aspects of our history which we have lost, and which we fail to portray to others, is the class structure of Ukraine. Even in the late 19th century, some of the Ukrainian nobility and merchants continued to support local tradition and interests. They blocked government centralization, introduced modern farming and industrial techniques, argued for mobility for peasants and donated funds for cultural institutes for Ukrainians. They stopped short of accepting full-scale democracy, distribution of land and socialism which was so fashionable even among such easily recognized Ukrainian patriots as Petliura.

Another tradition which Ukrainians developed to defend their religion against the Poles was that of community schools as a countermeasure to the Jesuit-introduced schools. The tradition of community schools remained a source of friction between the Ukrainian and Russian nobility, since a tradition of community-supported schools

did not exist in Russia.

A third point that made the tsar wary about accepting the Ukrainian Kozaks was their knowledge of the law, experience in legislative procedure and the whole gentry democracy that made the rise of Kozaks possible. Abolition of serfdom, after all, was the major reason most of the rank-and-file Ukrainians joined the Kozak movement, while serfdom was the economic and political cornerstone of Russia. In the guise of centralized economy and political party control its present underpinnings still remain within the USSR.

As the tsars tried to suppress the Ukrainians, we reacted by developing a goal of an independent democratic Ukraine, free from the class society that Russia was. We imbued the peasant, who preserved the signs of separateness from Russians and Poles, with being the carrier of Ukrainian power. Ukraine, the breadbasket of Europe, became synonymous with peasant ethnicity. Thus the birth of one stereotype: the peasant Ukrainian with all concomitant desirable and less desirable features.

Another stereotype of ourselves also arose from the need to legitimize our existence in absolute terms of good vs. evil. Geographically and historically, Ukrainians see themselves as defenders of Europe against the Tatars and the Turks, then against Russians, against all totalitarianism and tyranny. The past thus becomes an ideal, as does the politics. Ironically, this weakens our own historical understanding of ourselves and of our past and tends to create stereotypical images, lacking the innuendos that make individual and collective past dramatic and interesting.

For instance, in the 1920s some of our ancestors were building the first communism with a human face; others were prophetically turning against the socialism they had helped introduce. Communism, just as Orthodox tsarism, proved to be an enemy rather than a defender of national rights. As Ukrainians turned against it, we forgot the

initial justifiable and understandable reasons that had made national communism attractive in the first place. Now, by fusing Russians and communism into one image of an unmitigated evil and juxtaposing it against the perfect democratic Ukrainian we undermine the credibility of our story by providing only one part of it.

Our image of our past is often limited in other ways. That is generally the case and it would be unrealistic to expect any group to know its own history well. In the Ukrainian case, however, the situation goes beyond popular image and into actual study. Our image of ourselves — democratic, freedom loving, independent-minded, tolerant, free of class tension, basically good and almost universally moral — developed as a reaction to those who question our existence and our decency.

Lacking a tradition and the means of genuine analytical study of our historical past we tend to endow that image with a historical reality which it cannot possibly have, for no history is ever black-and-white, with clearly identifiable villains and heroes. When confronted with a statement critical of our history and our people, we understandably react by defending both. We endow the criticism with an importance it does not deserve or with a universality that should not even have been entertained about it.

Lack of historical knowledge leads us to a reaction, rather than to a presentation of a past that would be creditable and that would find an interested and compassionate reader.

In the same measure, most of us know little about present Ukrainian community squabbles, about internal politics of Ukraine, about the nationality of the current editor of *Ogonyok*, to take but one example. Indeed, ghetto politics make us shy away from the Ukrainian community in the first place. Inadvertently, through our ignorance of the past and of the present we help perpetuate the image of the Ukrainian which plagues us — the Ukrainian as an ethnic, or the Ukrainian as a stooge for Germany or a stooge for Russia.

Let us suggest four points that we should investigate in thinking about our heritage.

- Modern Ukrainian historiography, even the Soviet one, when stripped of its ideological straitjacket, was written in an essentially populist, democratic, Jacksonian mode. Like the similar history of the United States, it presents but one facet of a multifaceted past, and but one interpretation of a rich and varied political legacy. For instance, it is essential for us to realize that when Ukrainian writers use the term nationalist they are referring to a democratic version of this ideology, and not only to the party or group that has been either credited or accused of monopolizing nationalism. As the latest historical scholarship on village and community organizations demonstrates, nationalism found ready supporters among the Ukrainian masses because it addressed their basic needs, not because it was directed against another ethnic group. It was not love of an abstract Ukraine, or a desire for self-sacrifice that constituted the basis of nationalism for modern Ukrainians, but the fact that no other organized group sought to alleviate the needs of the Ukrainian population. It is unrealistic to impute exclusively idealistic motivation to Ukrainians, and equally unrealistic to have non-Ukrainians accept that explanation. On the

(Continued on page 12)

The bandura: bridge between United States and South America

by Xenia Jowyk

It was mid-August and I was shivering from the cold. Though I should have known better, I had envisioned palm trees and cloudless, sunny skies. Instead, it was the end of a South American winter, the weather cold and rainy, the landscape flat and drab except for the short, fat trees and ever-present political posters and graffiti.

So began the two-week trek through Argentina and Brazil that took us from Buenos Aires at the southern tip of the continent to Rio de Janeiro in the north. I was one of 15 bandura players from the United States on a concert tour of Ukrainian settlements in South America. The entourage also included Mykola Czorny, longtime administrator of the New York School of Bandura and organizer of the tour, and a group of 15 Ukrainian tourists from North America.

Despite the cold that followed us everywhere, along with other assorted gripes, the tour left me with a wealth of wonderful memories and the feeling that I would have to return someday. It was a rare opportunity to meet with, laugh with, entertain and be entertained by our fellow Ukrainians on another continent. It was a chance to see their world and bring them a piece of ours.

When we touched down in Buenos Aires after about 20 hours of travel time, we must have been quite a sight — bags underfoot, bags in our hands, bags under our eyes. Escorted by a friendly contingent of local Ukrainians whose Ukrainian had an appealing Spanish intonation and rhythm, we arrived at last at the elegant old City Hotel, located near the historic Plaza de Mayo and presidential palace known as "Casa Rosa." In what was to become a ritual for us, we parked our mountains of baggage and extra banduras that would be delivered to various settlements, and, after the paperwork and chaotic room assignments, made for our rooms.

Some of the more ambitious (compulsive?) members of the group went out again immediately to explore and shop for that famous Argentine leather and fur. My roommates and I opted instead to settle in and collapse. Shopping would have to wait.

Later that night, at the *Restaurante del Mundo*, an unimposing family eatery with attentive waiters and walls



Andriy Kytasty entertains Ukrainians at their "colony" near Prudentopolis.

lined with wine bottles, we tasted for ourselves how good Argentine steak really is. It was obvious that attempts to diet on the tour simply would not work, surrounded as we were with such plentiful, inexpensive and tasty food.

Although each concert was memorable for various reasons (mostly due to the people we had met), our first was one of my favorites. When we arrived in Berizo, a three-hour bus ride from Buenos Aires, the local *Prosvita* hall was already abuzz with excitement. We were there to help celebrate the *Prosvita* organization's 63rd birthday and the 90th anniversary of Ukrainian emigration to South America.

Soon it was showtime, which in South America is no earlier than 9 p.m. (usually 10 p.m.). Warmed up, made up and with instruments tuned, we filed out on stage and played to a full house and one of the most responsive audiences I've ever seen.

Our program was put together by Taras Pavlovsky, the talented and

energetic choir director at St. Andrew's Ukrainian Orthodox Church in South Bound Brook, N.J., and an experienced bandurist. The entire repertoire was well-received, but the crowds simply went wild when Lilya Pavlovsky crooned the first few bars of "Cu-cu-ru-cu-cu, Paloma," a romantic Mexican ballad popular throughout Latin America.

Another crowd pleaser was the comical duet of Mykola Deychakiwsky and Marko Farion, who played to perfection their roles as a couple of drunks in "Cholovik Propyv Pomelo." Andriy Kytasty, our "starosta" from sunny southern California, had the audience spellbound with his soulful rendition of a historical *duma*. His lively treatment of a folk tune about unrequited love, complete with all kinds of sound effects, was a big hit as well. Our group also included tenor John Lechicky, bass Zenon Bachir, altos Darka Leschuk, Olga Chodoba, Lydia Czorny and Irka Kytasty, and sopranos

Natalia Kovalchuk, Martha Pywowariw and Joanna Buczko.

After we took our bows, after the warm (often lengthy) speeches by community leaders and politicians, the night was far from over. In Berizo, as elsewhere, the fun was only beginning as the clock neared midnight. The continent functions on a very different schedule from ours, one with afternoon siestas and dinner anywhere from 8 p.m. to midnight. Young and old joined us in a reception that reportedly lasted until dawn. Since we had a concert the next day at Buenos Aires' prestigious *Teatro Coliseo*, we had to make an early exit.

The reception that followed *Teatro Coliseo* included a concert by the community's youngest bandura players, ranging from 4 to 11 years old. The group was led by the cheerful, indefatigable Marta Sobenko-Syschuk, who took over the group after the untimely death in January of Vasyly Kachurak. Impressive was the fact that these children had received banduras only last spring, when Mr. Czorny had visited South America with the first batch of instruments.

In a touching speech that night, he expressed great hopes for the youngsters before him on stage. "These little 'patsyorky' will someday grow up to play bandura like those who played for you today," he said, gesturing paternally toward our group.

We also heard a father and his three sons perform on their own home-made instruments, which only proves the old saying that if there's a will, there's a way.

In the little time between rehearsals, concerts and meals (no "fast food" here), I had a chance to see at least some of Buenos Aires. It is a city of contrasts, a juxtaposition of classical European and 20th century architecture. Narrow cobblestone streets and a plethora of parks, churches and monuments (including an impressive one of Taras Shevchenko) attest to Old World influence, while glass-walled skyscrapers, bustling crowds and neon lights reflect the city's modernity and status as a growing commercial center and metropolis.

On Monday, August 17, we departed from Buenos Aires and flew north to the Argentine state of Misiones. Stepping off the plane, the milder



A choir of young girls in Prudentopolis sings to bandura accompaniment.

climate and accompanying difference in landscape and vegetation made me almost euphoric. The earth had a reddish brown color reportedly caused by an abundance of iron ore. I remember feeling somewhat apprehensive as we drove to Posados, a small town in Misiones, troubled by the poverty, by the landscape filled with rundown storefronts, huts, unpaved roads and general disrepair. This and the slums outside Buenos Aires were certainly a sobering experience.

Posados turned out to be an oasis, a lovely little town whose center square was graced with palms and colorful, subtropical plants, and whose sidewalks were lined with busy cafes and trendy shops. We played that evening in a Spanish church, sharing the center with the Choral Asociacion de Misiones. As we waited for our entrance, I looked at the faces around me. Dark, proud, serious faces with black eyes and sculpted cheekbones — Latin and Indian faces — seemed to outnumber Caucasian/European faces. It was at this point that I really felt as if I was in a foreign country. Until now, it was almost as if we had been in a protective bubble, with little opportunity for contact with the outside world.

The preponderance of Spanish and Indians, we learned later, was a result of the concert being organized by the local government and not by Ukrainians. After the concert, Ukrainians rushed up with thanks, questions and special requests, such as contacting or delivering items to relatives in the states. Teenage Ukrainian dancers had hoped to perform for us. Unfortunately, Ukrainians were not invited to the reception and had to make hurried contact with us beforehand.

Despite the disappointment of not being able to meet the local Ukrainians, what ensued in the next six or seven hours was clearly one of the tour's highlights. Toward the end of a delicious meal, prepared and served by members of the Argentine choir, it wasn't long before the guitars came out and the singing began. It became a sort of "battle of the choirs," except, of course, that it was all in good fun. They sang a song or two (or three), we sang a song, and so on. When it came time to leave the party, we decided to take the party with us, inviting the entire group to meet us back at the Hotel International.

As various members of the choir took turns with the guitar, providing non-stop Spanish music (heaven!), initially shy imitations of Spanish flamenco dancing became bold as everyone hit the dance floor. This went on until 4 or 5 a.m. in the hotel restaurant, after which we went to a nearby cafe. That we barely spoke Spanish and they barely spoke English (except for a few members of each group), seemed of little importance. With a lot of "you knows" and



Bandurists of St. Josaphat Cathedral in Prudentopolis perform on instruments received from the United States, as American bandurists look on.

gesturing and creativity, we were able to understand each other quite well.

Next morning, basking in the sunshine that had eluded us in Buenos Aires, we were back on the bus, heading for Obera. In his neat little town with clay red streets, sidewalks and rooftops, the profusion of lush, colorful flora was a welcome sight. We stopped briefly by the Ukrainian Catholic church to pick up our host and a vigorous supporter of bandura, the Rev. Orest Karpluk.

As Obera's citizens disappeared behind closed doors and shop fronts for the afternoon siesta, we lunched at the place where they delivered meats to the table on two-foot-long swords. Argentinians call it "asada," Spanish for grilled meats. Of course, this was a photo opportunity not to be missed. As could be expected, people made expressions of horror as waiters held swords over their plates.

The concert, held in the church hall, was memorable because it was 50 degrees inside and it was tough to get the old fingers moving (even with five layers on). After a midnight "snack" served by our sword-bearing waiters, we returned to our hotel only to find smoke in one of the rooms. Several embroidered blouses had caught on fire because of a space heater that was plugged in while we were out.

Though several of us talked well into the wee hours of the night, we were back on the bus the next day for a tour of Obera that included the Ukrainian church, Shevchenko monument and Plaza de Ukranios.

At the Obera tourist information center, we stopped for picture-taking with the locals, who were drinking mate (scaldingly hot tea sipped through a straw and often served in ornate silver

goblets). They generously gave us the mounted poster of our group's album cover (most of us belong to "Homin Stepiv" in New York), complete with translation of the name into "Eco de las Estepas." We owed all this to Father Karpluk, who sponsored this portion of our visit and took care of all the publicity for our concert.

From the Carima Hotel, near the border of Argentina, Brazil and Paraguay, we made a short excursion to Paraguay, where we loaded up on amazingly inexpensive leather goods at a crazy, crowded marketplace. The next day was set aside for the legendary Iguacu Falls, one of the Seven Wonders of the World, which consists of scores or perhaps hundreds of cascading falls of all sizes. We walked for about a mile until we reached the walkway, near the foot of the falls, that allowed us to walk a hundred feet out over the water. Mist covered us as 180 degree rainbows danced in the light.

With the overnight bus ride and Argentine border behind us, we arrived at last in Curitiba, Brazil, where, thankfully, we could stay in one place for more than 24 hours. The day was free for shopping, sightseeing and whatever else we wanted to do. I slept...until 3 p.m. Later, after rehearsal and dinner, we donned our costumes for a quick taping with a local TV station crew at our hotel. Crowded into a tiny hotel room, we watched ourselves on the late-night news and relished our brief moment as media stars.

On Saturday, we traveled several

hours by bus to Prudentopolis, center of the Ukrainian Catholic Church and community in Brazil, stopping on the way at some fascinating prehistoric rock formations. At St. Josaphat's, young Ukrainian women from the college greeted us with smiles and caipirinhas, delicious, potent concoctions made with "samohon," and sat us down to an outdoor feast across from the church.

After looking in on the second- and third-grade Ukrainian classes, we were treated to a concert by a choir of young Ukrainian girls, ranging from 4 to about 24 years old and approximately 20 girls who performed on the bandura. With a limited number of instruments, they were forced to play in two shifts. As everywhere else, they thanked Mr. Czorny for his relentless efforts to obtain the instruments and bandura instruction that Ukrainians had hungered for in Brazil and Argentina.

Also on the schedule was a visit to Esperansa, Spanish for "hope" and the name of a Ukrainian "colony" near Prudentopolis. Life in the fast lane this was not. Visiting a colony, which someone likened to feudal land without a lord, is like going back in time to another century.

Delivered by bus to the gates of the church, we scattered immediately in all directions. Some walked alone down the dirt road toward the corral where livestock grazed, others went in pairs or small groups to examine the cemetery and nearby farmhouses. An old man, accompanied by a younger man and

(Continued on page 10)



Bishop Efraim Krevey thanks the American bandurists for their concert.



The trio of Andriy Kytasty, Mykola Deychakiwsky and Marko Farion perform.

BOOK REVIEW

Rudenko's poem appears in English translation

The Cross, by Mykola Rudenko; translated by Roman Tatchyn. Philadelphia: St. Sophia Religious Association of Ukrainian Catholics, Translation Series No. 1, 1987.

by Dr. Wolodymyr Zyla

Mykola Rudenko and his literary works are not well-known in the English-speaking world. The poem "The Cross" is probably the most suitable to present Rudenko's poetical skills and his ideological views. The poem should answer the inevitable question of why a formerly ardent Communist turned to Christian philosophy.

Responsible for his ideological changes, in our opinion, were his formative childhood, spent in a Christian environment, and his later disappointment with Marxism and Leninism. Communist ideology began losing charm and interest for him as not intellectually profound. He did not find in it any essential truth about life and human experience.

The breadth of Mr. Rudenko's thought and his deep intuitive grasp of universal truths make him a type of a Faustian poet. "Never satisfied with the Soviet status quo, with the shallow doctrinaire clichés and half-truths meted out by the party establishment, he seeks to imbue his writings with the spirit of truth and an authenticity of expression," says Leonid Rudnytsky in his "Introduction." The best example of such poetry is "The Cross," written in 1976. It is Mr. Rudenko's apotheosis of religious poetry and "that most poignant expression of the fervent, free embrace of his brand of Christianity."

To translate such poetry is not easy because it is difficult to understand even in the Ukrainian original. Nevertheless, an experienced and gifted translator, Roman Tatchyn, successfully "conveys not only the author's unwavering commitment to his religious credo, but also his own, original perception of the tragedy of his native Ukraine."

The poet's own "Introduction" sets the tone for the verse. Its philosophical and personal approach describe the thoughts that germinated in the author's mind as he contemplated the reality in which he lives. This reality he subjects to a careful scrutiny. Despite all disappointments, he strongly states:

No, I don't rue my having been a Marxist —
In life, I searched for new religions.
For without faith, what are we?...
Beasts conditioned.

Furthermore, he communicates a feeling of firmness and strength that he will maintain throughout the poem:

It is Truth —
The First and Last Foundation.
Bare yourself to it,
Find it within you!

Next surface the poet's recollections concerning his imprisonment, when he was told "that minds change for all time in prison," because:

Jail being — salvation from Eternity,
From poetry,
And Optimism.

Not in this case, however. With conscience now fully

restored and with clear belief in God, he is able to reject all Communist coercion and firmly tell the tyrants:

But you won't break me or my struggles lessen,
Nor with your lies the Sacred Tablets shatter.
It wouldn't hurt for you to learn the lesson,
That Eternity —
Is God!..
And that's what matters.

At this stage there is a complete spiritual unity between the author and the translator. The translator becomes psychologically well coordinated with the original. This accord contribute to its poetic veracity by making it persuasive and thereby a good piece of literature.

Very impressive artistically and ideological is the return of the Commissar Myron, a hero of the poem (who represents the author himself), to his native village during that year of death and hell, "the year of thirty-three." The once beautiful village is now lifeless:

Darkened walls and doorsteps
Glint with weeds and grass.
Has the end of mankind
Truly come to pass?

Maybe, it's some nightmare,
Some mad demon's fun?
"Mother! Hear me, Mother!
Myron's home! Your son!"

But there is no response; the house where he grew up lies empty:

Damply reeks the stove.
On the wall — not Lenin! —
Something strange astride;
In his place of honor —
Jesus Christ presides.

We witness a profoundly psychological image, where the true perception takes the upper hand and where the needs of Soviet reality and the needs of the described occurrence cannot be reconciled. Soviet reality is downgraded as worthless. Its hero cannot maintain his integrity; he must develop a different appreciation for the values of life and must reject everyday Soviet lies, which are "sheer fantasies, insane." Meanwhile, in the empty village there sounds the voice of an insane widow:

Look! The children now are gone!

Eat up, lover, eat don't linger,
Spit back out Orysia's finger.
From my daughters, sons and babes,
Just a pile of bones remains.

All their souls are safe forever.
Their remains I'll slice and sewer.
And I'll bury them with care.
Soon we all will end up there!

And, to complement the inherent tragedy of the scene around him:

Myron's dark locks turned white by morning:
From forty farms —
No one survived...

Myron recalls his childhood: "The moonlit steppes... The steeds he grazed..." and God's presence, which he had already sensed. Now, remembering his mother he fashions a cross for her, even though there is

no one to tell him where lie her remains. Around about him are just scattered headstones "And not one stone that marked her place." But he could not abandon the cross. On the contrary, with it he "turned back toward the sparkling plains."

He roamed the whole night with one question in his mind: "Oh, where to search, to seek you, mama?" And, to Myron's surprise, "His dead mother was the all-world./ That raged in trembling stars on high." Then, suddenly, the air was transpierced by a silvered string and he saw a bard who strode toward him with a lyre in hand:

Not someone else,
But Christ Himself.
He looked like Him, whom Myron's mother
Had nailed back up in Lenin's place.

What a powerful image and how beautifully it resembles the one Myron saw in his mother's house. It shows how Mr. Rudenko sought the divine power that was for him truth and ability to explain the real meaning of human existence, the nature of the universe and of God.

Again every line is provided with adequate English equivalents. The fresh and colorful expressions of the original have not withered in Mr. Tatchyn's translation. They are as vigorous as ever. The exalted and sacred tribulations of Myron are well understood and properly presented to the reader.

Of great importance to us is the dialogue of Myron with Christ, in which the former expresses sorrow, pain, and reproach for all the suffering of the Ukrainian people. There is no truth in Ukraine, only unending and hellish torture. As Myron questions Christ:

Tell me, what certitude, what grace or freedom
Have you bequeathed or ever given Ukraine?

Christ answers:

"I proffer that which men keep spurning lamely.
I breathed life-animation into lifeless stone..."

The people, however, did not perceive this teaching, and Satan gained the upper hand, playing "Man's ancient shield against the Holy Spirit." For this reason the Ukrainian people must suffer as Christ did. Nevertheless:

The actions of your nation are immortal.
"For it — is I" — says Christ.

And, as Christ later continues, in a command to Myron:

Pick up your cross. I'm crucified upon it
Your noble nation's glorious fate-to-be.
Pick up your cross. And bear it as I...

The strong message which is expressed symbolically here appears in a true Christian sense. It reveals the parallel between Ukraine's tragedy and the crucifixion of Christ. Thus, for Mr. Rudenko, Christianity is not only a spiritual force and the answer to a need but also a traditional imprint, one familiar in Ukrainian literary expressions.

On the whole, the translator has succeeded in recreating the beauty of the mood of Mr. Rudenko's poem. He has preserved the meter and the content of the original and made his translation interesting and moving, a good example of Mr. Rudenko's creativity for the English reader.

The bandura...

(Continued from page 9)

child, presumably his grandson, drove up in a horse-drawn wooden cart and shared with us some stories about his life. His experiences included imprisonment in the Dachau concentration camp.

Days later, many of the bandurists traveled to Ligaon and colonies outside the reach of the Catholic Church because of distance or because they were Orthodox. We were shocked to learn from a Catholic priest, in Curitiba that many of the colonies now

under the church's jurisdiction were originally Orthodox. Although I didn't join the rest of the group on their expedition that day, I got a good picture of life in these colonies from everyone's stories (and photos that were later developed). It was clear that what they saw was quite indifferent from the neatly kept homesteads and ornate church at Esperansa, which some said looked like a model village designed to impress tourists.

Before you could say "tune over to the key of G," it was already time for our last concert. As in Berizo, the hall in Curitiba, actually a huge gymnasium,

was filled to capacity. From their perch on the crowded balconies, clusters of often rambunctious teenagers watched, cheered and whistled throughout the performance. As with "Cu-cu-ru-cu-cu, Paloma" in Argentina, the reaction to "Verde Amarelo," a popular Brazilian song sung in Portuguese, was tremendous. (Learning to sing in another language was definitely worth the trouble!)

Looking back, it was a lot more than just giving concerts. We had a job — a mission, if you will — and that was to nurture the seed that would eventually produce a whole new crop of bandura

players...musicians that could help preserve and expand on our great Ukrainian musical tradition, our language, our history.

The seed was planted by one Mykola Czorny, a dedicated, perhaps fanatical, forward-looking bandura enthusiast. He saw the tremendous potential in South America's Ukrainian communities, with their high numbers of children and desire to hold on to their roots.

The wheels have been set in motion. With enough support and hard work, the bandura will hopefully take hold in a big way in South America.

George Fiala's "Concerto-Cantata" for Millennium is new genre

by Marusia Soroka

TORONTO — The world premiere of a new genre in the field of composition will take place here on November 8. Under the patronage of the World Federation of Ukrainian Women's Organizations, the Canadian Ukrainian Opera Association will present a Gala Millennium Concert.

George Fiala was commissioned by the Alberta Ukrainian Commemorative Society to compose a work especially for the celebration of the Millennium of Christianity in Ukraine. The world premiere of the "Concerto-Cantata" at Roy Thomson Hall will commence a new chapter in composition.

George Fiala is a pianist, organist, producer and composer, who was recently chosen as composer of the year 1987 by Radio Canada International.

He is a member of League of Canadian Composers. Last year in March, the League hosted the Conference of American Composers in Toronto. Mr. Fiala took an active role in the conference as a renowned composer in Canada and abroad. To be accepted into the ranks of the League of Canadian Composers, one must submit three written works for accreditation to a jury of recognized Canadian composers.

Born in Kiev on March 31, 1922, Mr. Fiala was surrounded by music in his family. Both parents were accomplished pianists and an aunt was a leading coloratura with the Kiev State Opera.

Mr. Fiala began his musical training at the age of 7 at the Kiev school of music for gifted children. Here he also began learning theory and composition. His ability for composition was recognized early in his life. At the age of 13, a mazurka that he had composed was selected for publication in a collection of pieces composed by children. This collection was published in Moscow.

From 1939 to 1941 while at the Tchaikovsky State Conservatory the young Fiala studied under Groudine, Revutsky, Liatoshynsky and Olkhovsky. During this period he was able to exchange ideas with Prokofiev, Shostakovich and Khatchaturian when these notable composers were in Kiev conducting their own works. Needless to say, these meetings influenced Mr. Fiala's artistic development.

With the German occupation of Ukraine, Mr. Fiala was forced to continue his music studies in Berlin. Under difficult circumstances, he was able to complete his doctoral thesis during World War II. The subject of his thesis was problems of the symphony in the Soviet Union.

After the war, Mr. Fiala went to Brussels where he was able to concentrate exclusively on creative work. Through a special scholarship from the Vatican arranged by the Committee for Aid for Ukrainian Students, Mr. Fiala studied composition and conducting. He became an active member of the music world of Brussels, participating in many musical events as composer, pianist and conductor.

Since 1949, Mr. Fiala has lived in Montreal where he has continued his successful career as composer, pianist, organist and producer. From 1967 to March of this year, Mr. Fiala was employed by CBC as a producer in the Radio Canada International (RCI).

Mr. Fiala's many works cover a wide variety of genres. Not many composers can boast that their works cover such a diversified range of compositions. Mr. Fiala is known for his compositions for soloist with orchestra, four-part choir

with orchestra, full symphony, chamber music, solo voice, piano solo, and piano duo.

He has composed some 200 works, of which about 15 have been published. Those which have perhaps made the strongest impression on the musical public are his compositions for a solo instrument with orchestra.

Two concerto-like works, "Capriccio" (1962) and "Musique Concertative" (1968) were test pieces for the finalists in the celebrated International Institute of Music of Canada Competition, held every year in Montreal. The other works in this category are the "Sinfonietta Concertata" (1971) commissioned by the Edward Johnson Music Foundation which was premiered in 1972 at the Guelph Spring Festival by renowned accordionist Joseph Macerollo, and the Concerto for Violin and Orchestra (1973) commissions by the Ukrainian Canadian Committee marking the Centennial of Winnipeg. It was composed for the outstanding Ukrainian Canadian violinist Steven Staryk, who also gave its first performance in 1974 with the Winnipeg Symphony Orchestra.

In a purely orchestral category, Mr. Fiala's best known works include "Montreal" (1967). This is a symphonic suite commissioned by the Quebec Ministry of Cultural Affairs. Also in this category is Symphony No. 4, subtitled "Ukrainian," (1973), commissioned by the CBC in conjunction with Winnipeg's centennial. Unfortunately this work was neglected because it was impossible to find a conductor willing to tackle it. Symphony No. 4 premiered on November 21, 1982, in the presence of the composer as part of the celebrations of his 60th birthday. This work was conducted under the baton of Maestro Wolodymyr Kolesnyk.

Symphony No. 4 is in four movements: Moderato, Allegretto, Adagio and Allegro Guisto. The third and fourth movements are performed "attaca (without pause). An innate feature of the symphony is its saturation of melody which sets it apart from compositions of other contemporary composers. Other contemporary composers tend to have the melody as a secondary consideration, replaced with alternating snatches of sound and silence. This symphony's contemporary nature is to be found in the instrumentation, harmonic progression, nuance and dynamics. The language itself is atonal.

Mr. Fiala often utilizes and illustrates the possibilities and beauty of timbre of each instrument and novel timbre groupings. In this work, Mr. Fiala also assigns each instrument a solo function in a polyphonic texture. This work was first heard during the Inaugural Cele-

bration of the opening of the new Roy Thomson Hall in Toronto.

In 1983 Mr. Fiala was commissioned by the Ukrainian National Association in New York to write a work in celebration of the association's 90th anniversary. "Festive Overture" (1983) was premiered on April 1, 1984, in Carnegie Hall in the presence of Mr. Fiala. The American Symphony Orchestra was under the baton of Maestro Kolesnyk.

Thematically, "Festive Overture" is based on two Ukrainian folk songs — "Spring Arrived" and the more lyrical "The Ruffled Waters of Fate." The overture is constructed along the lines of a classical sonata form and is scored for a medium-sized orchestra.

Mr. Fiala's main concern when composing chamber music is clarity. Chamber music, the composer feels, is different from any other kind of music. The players must enjoy what they are doing. It must not necessarily be easy, not simply recreational, but pleasing, full of light and fun. In his work "Three Movements" (1957), he took the medium of the piano quartet at face value and followed traditional lines on the treatment of the bow instruments. The material is fresh and attractive, beginning with a Prokofiev-like allegretto which is followed by a reflective and very personal adagio of a strongly contrapuntal nature.

Mr. Fiala has been attracted to the large forms: the symphony, the concerto, the sonata. Trained primarily in the traditional school, Mr. Fiala adhered to the tonal system until the 1960s. At that time he succeeded in reconciling his method of composition with the principles of serialism. This double allegiance has characterized his composition. His works have a logical structure, although frequently angular, are lyrical and expressive, and the rhythms are always interesting. His writings are colorful with rich contrasts, but above all, Mr. Fiala seeks to be himself.

With the Millennium just around the corner in 1988, Mr. Fiala has received numerous commissions. One of these commissions has already been performed. St. Basil's Ukrainian Catholic Church in Edmonton commissioned a new liturgy which was premiered on August 23 in Edmonton. The 100-voice church choir of singers from Edmonton and the neighboring area sang to a packed church of over 2,000 worshippers.

Mr. Fiala found the writing of the new liturgy a personal challenge, as the music must fit the already established words of the liturgy. This newly written work is another first for Mr. Fiala because this is the only liturgy that has been composed by a contemporary composer since the days of Alexander Koshetz.

Another Millennium project will have its world premiere on Sunday, November 8, at Roy Thomson Hall. Mr. Fiala has toyed with the idea of a "Concerto-Cantata" since 1949. With this commission, again from Alberta, Ukrainians and non-Ukrainians alike will be able to hear a new genre in the field of composition. Rather than adhering to the traditional concerto form of a given instrument solo with an orchestral accompaniment, Mr. Fiala has written a concerto for piano and choir. Throughout the score of the "Concerto-Cantata," while special care was taken to maintain the leading role of the piano solo, the choral part has been designed to stand on its own merits. Quite often the choir sings in eight-part harmony.

The "Concerto-Cantata" consists of three contrasting movements. The theme is based on Ukrainian folklore. The first movement, Maestoso, is the historical epic of the Holy Mother of Pochayiv Monastery who miraculously saved it from the besieging hordes of Turks and Tatars. The second movement — Adagio — uses a lyrical song about the sad fate of a seagull losing her young to heartless strangers. This is an obvious allegory to the tragic history of Ukraine as a country. The final movement — Allegrissimo Ritmico — is the rather lighthearted story of Johnny and the village maiden, Marusia. It is a traditional Ukrainian New Year's melody ("Shchedrivka") which in its development is subjected to various transformations and modifications, culminating in a return to the initial Maestoso theme of the first movement. The chimes obbligato part was added to the score later at the suggestion of Maestro Kolesnyk.

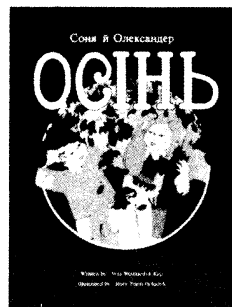
Ukrainian writers...

(Continued from page 2)

Ukrainian literature. Meanwhile, the Radianska Shkola publishing house is continuing to issue old textbooks.

Oleksa Yushchenko, reporting that he had recently attended book festivals in the Sumy and Chernihiv oblasts, confirmed that the situation was as bad there as elsewhere in the republic: "But these are obvious relapses into the past — that was the position taken with regard to the Ukrainian school during the time of stagnation. Isn't it time to point this out to the comrades?"

The Ukrainian Writers' Union is clearly unhappy with the fact that restructuring has had negligible impact on the national question, and its concerns are reflected in very clear terms in a wide-ranging resolution aimed at prodding the party and state bureaucracy to translate its words into deeds.



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Ukrainians in...

(Continued from page 7)

contrary, the presentation of such an idealized picture undermines the veracity of the whole story and perpetuates a negative image of the Ukrainian.

• Secondly, we should learn more about the tradition and antecedents of the constitutional form of government and politics in Ukraine, both Western and Eastern. The involvement of Ukrainians in local government, in legislative issues, in high level politics of the empires of which our lands were part, the interest of Ukrainian writers in limitations of populist democracy are issues that would have a direct impact on both the image of ourselves as victims of evil powers and the stereotype of the Ukrainian incapable of self-government. The struggle against the tyranny was valiant, but it took many shapes. The story is not simple, and it is not even irrelevant when properly understood and presented.

• Thirdly, we did and do have a

bourgeoisie, but the national movement does not often integrate that group into itself. The existence of this very forum is yet another example of how the Ukrainian community fails to respond to the desire of professionals, businessmen and entrepreneurs to be part of the Ukrainian community. Divorcing politics from community action helps neither; and abandons politics to politicians where exclusive definition of Ukrainians helps perpetuate a negative image of us.

• Finally, there has been a strong, although not always visible, undercurrent of educational striving among Ukrainians. We want to better ourselves, but we do not always include the whole community in the process. Having the full image of ourselves, in all the historical ramifications, will enable us to make better use of our time and of ourselves. The better we know ourselves, the more realistic an image we project, the less credible the negative stereotype.

Our lack of knowledge of our own past limits our understanding of the situation of Ukrainians in the present

and helps perpetuate old myths and stereotypes about Ukrainians.

Among the most popular stereotypes is the myth of German-Ukrainian collusion and the readiness with which this myth is accepted. Since one part of Ukraine had fallen into the sphere of the old Austrian Empire, Ukrainians there enjoyed a modicum of freedom of assembly, and freedom of speech and of the press. The Eastern Ukrainians before the first world war availed themselves of opportunities to publish their works there; during the war some of the emigres sided with Austria against Russia; and in the inter-war period, some Ukrainians used the opportunities German military and secret service offered for training for possible use against the Soviets.

Interestingly enough, the most effective of these programs were run by the military which had not been among those who came to support Hitler. From the Ukrainian point of view, especially before Hitler came to power Germany was the most likely ally against the Soviets. None of the Russian governments in exile recognized the Ukrainians, and the Western Allies generally sided with the Russians in this non-recognition.

It is, however, one thing to remain open to all opportunities to regain control of one's land, and another to accuse the client of collaboration with the enemy. Once it became clear — and it became clear very soon after the publication of "Mein Kampf" — that the Nazis saw Ukraine only as a source for food for their own population, those Ukrainians who worked with the Germans did so to save their own skins

or because they thought that only the existence of some organization, as limited as it would be, either military or civilian, would enable Ukrainians to salvage their land, some of their population, and to prevent the mistakes they thought their elders had made during and after the first world war when all parts of Ukraine were lost.

This rationale proved to be incorrect — mainly because the post-World War I scenario was not repeated after the second world war. In 1945, unlike 1918, the great Empires did not all collapse. The Soviets remained, and actually expanded their borders and spheres of influence beyond those of the former Russian Empire. For the Ukrainians that meant that the old canard of German Ukrainian collusion, of Germans inventing the Ukrainians, was given a new lease of life. Another result was the generalization of all Ukrainians as anti-Semites.

These stereotypes are difficult to live down. It almost appears that there seem to be forces that are interested in resurrecting the stereotypes whenever historical truth gets the upper hand. The vehemence of the accusation breeds a vehemence of reaction that tends to backfire. The accusation of the stereotype sometimes brings on the purported stereotypical behavior: the Polish chauvinists saw Ukrainians as rabid savages; the Germans as disorganized lazy peasants; the Russians as folksy misguided Little-Russians; the Jews as a potentially anti-Semitic mob; the Americans as blind nationalistic anti-Soviets.

The first modern political organization of Ukrainians (in 1847) had as its motto: "Know the truth and the truth shall set you free." That stills holds. Know what the Ukrainian Insurgent Army (UPA) fought for: it is not enough that they fought against the Soviets; find out what its policies on agriculture were. Know why it is so easy for others to hurl racial epithets at us with impunity when you see how easy it is for Ukrainians to excommunicate each other for differences of opinion.

Know the truth, it shall set you free from the illusions that keep the pernicious stereotypes alive.

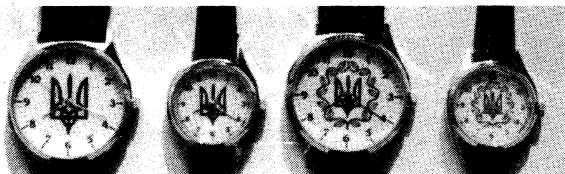
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PROGRAM:

Friday evening, November 20, 6:30 p.m.

SCHOB DZVONY DZVONYLY (For the Bells to Toll)
SHEVCHENKO U WASHINGTONI (Documentary of the opening ceremonies of the Taras
Shevchenko Monument in Washington, D.C.)

Sunday afternoon, November 22, 1:30 p.m.

SHEEP IN WOOD
KITE MAGIC
REFLECTIONS OF THE PAST
HELM OF DESTINY

Sunday evening, November 22, 5:30 p.m.

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25th anniversary music festival to benefit The Ukrainian Museum

NEW YORK — A talented and gifted group of young singers and musicians have eagerly and with unusual unanimity agreed to participate in a gala concert marking the 25th anniversary of Branch 72 of the Ukrainian National Women's League of America that is scheduled for Sunday, November 8, here at the Ukrainian Institute of America.

Most of the 13 performers will be returning to the scene of their first formal appearance, and even their initial triumph, before a public audience.

The festival, marking a quarter of a century of community service by Branch 72, is dedicated to the Ukrainian Museum in New York and the proceeds of the event (a donation of \$25 is requested) will be donated to the museum's Building Fund. The co-chairpersons of the benefit are Mary Lesawyer and Rosalie Polche.

Following are notes on the performers:

- Nadia Bohachewsky, 19, has completed her freshman year at the Mason Gross School of the Arts of Rutgers University, where she studies with Ilana Vered. She began her formal studies at age 6 at the Manhattan School of Music, Preparatory Division, where she studied with Rosetta Goodkind. Most recently, she won first prize in the Summit Symphony Concerto Competition, the Livingston Symphony Orchestra Young Artists Concerto Competition and the New Jersey Symphony Young Artists Auditions.

- Kalyna Cholhan, a New York City native, is a sophomore studying music at Barnard College, Columbia University. She began singing at the age of 13. At first she studied with opera singer Andriy Dobriansky; now she is a student of Julia Drobner. She is considering a professional musical career. She has performed twice in programs featuring young talent at the Ukrainian Institute in the role of Cherubino in "The Marriage of Figaro." She has performed at many Plast events, Soyuzivka, Ukrainian festivals at Rutgers University, and with The University Choir and the Promin Ukrainian vocal ensemble.

- Olenka Heimur, an accomplished lyric soprano has been acclaimed by Ukrainian and non-Ukrainian audiences throughout the U.S., Canada, Italy and Germany. Graduating from the Manhattan School of Music, she pursued an opera career, appearing in Rome with the Rome Opera Theater and with the Rome Festival Opera and Orchestra. She sang in Spoleto and Florence, appearing as the countess in "The Marriage of Figaro," the first lady in "The Magic Flute," and Musetta in "La Boheme." In New York she appeared with the New York City Opera Company. In 1985 she won the American Opera Audition and was a semifinalist of the New York Metropolitan Opera National Council Auditions. She participated in the 1986 Tchaikovsky International Competition and has been seen and heard on numerous TV and radio programs.

- Laryssa Magun-Huryn was born in New York City where she attended St. George Ukrainian Catholic School and then went on to attend the legendary Performing Arts High School of New York. Although still deeply involved in Ukrainian and classical music, she received a degree in pharmacy from St. John's University and is a licensed pharmacist. She is very active in both the Ukrainian and American musical

communities, and has studied privately with Julia Drobner, Joan Dornemann and Martin Lies. She has appeared with the Verdi Opera Company, at the prestigious Kent School in Connecticut, at St. Patrick's Cathedral in New York City at welcoming ceremonies for Pope John Paul II, as well as Christmas concerts in the United States, Canada and abroad.

- Oleksander Kuzyszyn is a 1975 graduate of the Ukrainian Music Institute and received his B.A. and M.A. in music theory from Columbia University. He was an instructor in music humanities and ear training in 1982-1984 at Columbia University, and musicologist for the American Society of Composers, Authors and Publishers since 1985. He is presently assistant manager of the Classical Music Department there. He has performed with the Iskra Band from 1977 to 1986 as a keyboardist and vocalist, is a music publisher for Duma Music Inc. and is also a freelance arranger and producer. He has recorded three LP records with the Iskra Band, was producer for a recording of the Promin vocal ensemble, and accompanist and producer for a recording by Danchyk. His publications are various and include "The Iskra Songs."

- Margaret Leskiw Pierce started studying harp at age 12 with her mother, Mary Leskiw. She attended Juilliard Prep and went on to further study with Dr. Rosalie Pratt. She played for the Montclair Harp Ensemble, performed on local radio and TV, and taught harp. She holds a B.A. and M.A. in mathematics and is currently manager of technical services for BASF Corp., Parsippany, N.J. She and her husband, Richard, are the parents of two children, Nat, 4½, and Kirsten 2½.

- Ulana N. Pinkowsky Senchyshyn has studied classical piano for 16 years. She is a student of the Ukrainian Music Institute. At 16 she was accepted to the Manhattan School of Music, Pre-College Division. She is a veteran of over 30 concert performances in the metropolitan area. In 1985 she won the title of Miss Union County in the Miss America Pageant and also won the talent award in that pageant. She was the fifth runner-up in the 1985 Miss New Jersey pageant and again won the talent award. She was also Miss Elizabeth in 1985. She has been M.C. for various festivals. She is a graduate of the Juilliard School and also studied with Dr. Feder, Dr. Cannon and Prof. Lipkin.

- Odarka Polanskyj, harpist, studied under Leone Paulson in South Orange, N.J., and Dublin, Ireland. She has performed in concerts in the U.S. and Ireland as a soloist, as well as with the en-

semble, singers and other instrumentalists. She has provided background music for weddings, brunches, cocktail hours, private parties and receptions. She has also performed as part of the orchestra for shows like "Joseph and the Amazing Technicolor Dreamcoat" and "Merrily We Roll Along." Her repertoire includes works of Bach, Handel, Hayden, Massenet, Pachelbel and Tournier. Other repertoire consists of light classics and a large variety of popular and folk melodies. She has performed with the Paulson Harp Ensemble, South Orange, N.J. She received the second-place award at the Open Harp Competition in Keade, County Roscommon, Ireland.

- Maria Wolansky receive a B.A. in music from Hunter College, City University of New York, in 1981 and attended Ecole Normale de Musique, Paris. Her performance experience includes a joint recital with Mychail Newmerzycky, bass, sponsored by the Ukrainian Institute of America, as guest soloist for the Ukrainian School of Bandura," Hunter College Playhouse, featured soloist at Washington Irving High School, and a solo recital at the Ukrainian Institute of America in New York. She has performed the Elisir d'Amore with the Opera Viva, New York, in 1986 under the direction of John Kolody, and with the Bronx Opera Company in 1987 under the direction of Johnathon Pape. She is currently preparing for operatic roles as Blonde in "Abduction from the Seraglio" and Marianne in "New Moon."

- Lilya Pavlovsky, Olga Chodoba and Darka Leshchuk combined their talents and formed a trio through which they depict the essence of the Ukrainian folk song. Their concern is to portray the role of the Ukrainian woman — her joy, her hardships, all aspects of her life in the Ukrainian village. Their interpretations are enhanced with a bandura accompaniment. They are members of the Echo of the Steppes Bandura Ensemble, the Society of Ukrainian Bandurists and the Promin vocal ensemble. All three participated in the South American tour that took place in August of this year.

- John T. Kolody, who will serve as the accompanist, is a free-lance opera coach and stage director. He has toured the country with Metropolitan Opera stars Rosalind Elias and Andrea Velis as recital accompanist. In New York, he has been musical director of Opera Viva and the Chelsea Concert Series and assistant conductor with the Bel Canto Opera. He is staff pianist coordinator at the American Institute of Musical Studies in Graz, Austria. He has staged "La Boheme," "The Elixir of Love," "Cosi Fan Tutte," "A Hand of Bridge," "Gallantry" and "The Impresario" for which he re-wrote the text and lyrics in order to feature his cocker spaniel, Buddy (a professional model in his own right). Mr. Kolody's off-beat sense of humor has helped him stage and perform in cabaret acts, notably his operatic spoof, "My Gal's Another Gal like Galli-Gurci."

Ukrainian Canadian...

(Continued from page 1)

debated the purpose of the office, with some saying its primary role should be to publicize human-rights violations in Ukraine.

Later, during a workshop on media relations, delegates questioned two journalists on ways to present a positive image of Ukrainians to the media.

On the Saturday of the conference, Andrew Cardozo, executive director of the Canadian Ethnocultural Council, urged the group to closely monitor the impact on cultural activities of the federal government's free trade deal with the United States. He also voiced criticism of recent amendments to the Canadian Constitution, which he believes will erode the rights of minority groups in Canada.

"Multiculturalism is not recognized as a fundamental characteristic in the Meach Lake Accord," said Mr. Cardozo, adding that Ukrainian Canadians should take a special interest in the accord because they are regarded as "the inventors of multiculturalism."

Working sessions at the conference included discussions on the Millennium of Ukrainian Christianity and the 100th anniversary of Ukrainian immigration to Canada.

Recently, the national UCC executive formed a committee to coordinate the centennial celebration, which will be held in 1991.

Myron Spolsky, the committee chairman, described several project proposals to delegates. More than \$35,000 he has budgeted for the commemoration, said Mr. Spolsky.

The group's projects include publishing a brochure about the centennial; funding a documentary film about the history of Ukrainians in Canada; and asking the federal government to issue a postage stamp in 1991 that will "honor the arrival of Ukrainians in Canada."

During a luncheon address, John Gregorovich, chairman of the Civil Liberties Committee, spoke about developments since the release of the report of the Deschenes Commission of Inquiry on War Criminals.

A bill that will make it easier to prosecute war criminals in Canada and close Canada's borders to suspected war criminals was characterized by Mr. Gregorovich as a "satisfactory" piece of legislation.

Mr. Gregorovich also spoke at length about advertisements placed by his group in newspapers while the commission carried out its investigation. The ads were important, Mr. Gregorovich said, because of a "clear bias of the media."

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Ukrainian National Association

Monthly reports for August

RECORDING DEPARTMENT

MEMBERSHIP RECORD

	Juv.	Adults	ADD	Totals
TOTAL AS OF JULY 31, 1987	18,652	49,691	6,643	74,986
GAINS IN AUGUST				
New members.....	42	53	8	103
Reinstated.....	23	44	2	69
Transferred in.....	—	1	—	1
Change class in.....	8	3	—	11
Transferred from Juv. Dept.....	—	—	—	—
TOTAL GAINS:	73	101	10	184
LOSSES IN AUGUST				
Suspended.....	3	28	26	57
Transferred out.....	—	1	—	1
Change of class out.....	8	3	—	11
Transferred to adults.....	1	—	—	1
Died.....	—	63	—	63
Cash surrender.....	25	33	—	58
Endowment matured.....	26	34	—	60
Fully paid-up.....	31	59	—	90
Reduced paid-up.....	—	—	—	—
Extended insurance.....	—	1	—	1
Cert. terminated.....	—	1	10	11
TOTAL LOSSES:	94	223	36	353
INACTIVE MEMBERSHIP:				
GAINS IN AUGUST				
Paid-up.....	31	59	—	90
Extended insurance.....	3	13	—	16
TOTAL GAINS:	34	72	—	106
LOSSES IN AUGUST				
Died.....	—	21	—	21
Cash surrender.....	21	7	—	28
Reinstated.....	1	8	—	9
Lapsed.....	5	5	—	10
TOTAL LOSSES:	27	41	—	68
TOTAL UNA MEMBERSHIP AS OF AUGUST 31, 1987	18,638	49,600	6,617	74,855

WALTER SOCHAN
Supreme Secretary

FINANCIAL DEPARTMENT

INCOME FOR AUGUST 1987

Dues From Members.....	\$216,090.71
Income From "Svoboda" Operation.....	79,308.62
Investment Income:	
Bonds.....	\$361,591.81
Certificate Loans.....	2,193.36
Mortgage Loans.....	37,051.47
Banks.....	587.22
Stocks.....	2,808.11
Real Estate.....	139,772.78
Total.....	\$544,004.75
Refunds:	
Taxes Federal, State & City On Employee Wages.....	\$15,406.26
Taxes-Canadian Withholding & Pension Plan.....	254.45
Taxes Held In Escrow.....	1,623.00
Employee Hospitalization Plan Premiums.....	1,079.56
Official Publication "Svoboda".....	34,615.17
Insurance Ret'd.....	728.63
Investment Expense Ret'd.....	200.00
Scholarship Ret'd.....	300.00
Bank Charge Ret'd.....	1,475.61
Total.....	\$55,682.68
Miscellaneous:	
Donations To Fraternal Fund.....	\$4,462.85
Ukrainian Heritage Defense Fund Donations.....	10.69
Total.....	\$4,473.54
Investments:	
Bonds Matured Or Sold.....	\$30,416.27
Mortgages Repaid.....	237,248.75
Certificate Loans Repaid.....	10,738.87
Total.....	\$278,403.89
Income For August 1987	\$1,777,964.19

DISBURSEMENTS FOR AUGUST 1987

Paid To Or For Members:	
Cash Surrenders.....	\$36,940.77
Endowments Matured.....	90,090.88
Death Benefits.....	74,494.00
Interest On Death Benefits.....	81.17
Payor Death Benefits.....	172.36
Reinsurance Premiums Paid.....	1,574.38
Dues From Members Returned.....	239.47
Indigent Benefits Disbursed.....	2,250.00
Trust Fund Disbursed.....	1,846.59
Scholarships.....	11,900.00
Total.....	\$219,589.62
Operating Expenses:	
Real Estate.....	\$161,620.22
Svoboda Operation.....	92,437.22
Official Publication-Svoboda.....	50,000.00
Organizing Expenses:	
Advertising.....	\$626.57
Medical Inspections.....	329.86
Reward To Special Organizers.....	5,576.92
Reward To Organizers.....	210.00
Traveling Expenses-Special Organizers.....	2,092.95
Total.....	\$8,836.30
Payroll, Insurance And Taxes:	
Salary Of Executive Officers.....	\$12,916.68
Salary Of Office Employee.....	36,676.19
Employee Benefit Plan.....	15,094.47
Insurance-Workmens Compensation.....	18.80
Taxes-Federal, State And City On Employee Wages.....	19,057.34
Tax-Canadian Withholding And Pension Plan On Employee Wages.....	311.59
Total.....	\$84,075.07
General Expenses:	
Actuarial And Statistical Expenses.....	\$475.00
Bank Charges For Custodian Account.....	15.00
Books And Periodicals.....	66.43
Dues To Fraternal Congresses.....	3,356.72
Furniture & Equipment.....	2,916.16
General Office Maintenance.....	1,832.26
Insurance Department Fees.....	99.00
Postage.....	2,036.73
Printing And Stationery.....	4,972.68
Telephone, Telegraph.....	3,414.74
Traveling Expenses-General.....	4,935.15
Total.....	\$24,119.87
Miscellaneous:	
Loss On Bonds.....	83.94
Youth Sports Activities.....	1,419.46
Ukrainian Publications.....	39,362.56
Fraternal Activities.....	40.90
Donations.....	4,825.00
Professional Fees.....	8,000.00
Total.....	\$53,731.86
Investments:	
Mortgages.....	\$40,000.00
Stock.....	2,783.11
Certificate Loans.....	3,793.36
Real Estate.....	8,688.59
E.D.P. Equipment.....	637.81
Total.....	\$55,902.87
Disbursements For August 1987	\$750,313.03

BALANCE

ASSETS		Liabilities	
Cash.....	\$1,317,381.61	Life Insurance.....	\$57,635,043.72
Bonds.....	43,459,691.26	Accidental D.D.....	1,568,965.04
Mortgage Loans.....	4,565,156.97	Fraternal.....	102,489.65
Certificate Loans.....	712,000.11	Orphans.....	363,386.31
Real Estate.....	1,194,925.39	Old Age Home.....	121,712.51
Printing Plant & E.D.P.....	—	Emergency.....	90,515.18
Equipment.....	335,787.39		
Stocks.....	1,192,618.64		
Loan To D.H. — U.N.A.....	—		
Housing Corp.....	104,551.04		
Loan To U.N.U.R.C.....	7,000,000.00		
Total.....	\$59,882,112.41	Total.....	\$59,882,112.41

ULANA DIACHUK
Supreme Treasurer

National Millennium...

(Continued from page 3)

Scranton to miss a ceremony at which he was to have given the Soviet delegation a key to the city. Although a ceremony was held, the key to the city was not given and the event was not covered by the media.

The effect was such that the press coverage the Russians received was limited to a paragraph or two in a story about the Ukrainian Millennium. Usually, that paragraph said that the Russians were unavailable for comment.

According to Dr. Soltsy, "With Scranton on the record, the Ukrainian National Millennium Committee is ready to work with individual Ukrainian American communities and with their Millennium committees."

"We are ready to create the kind of positive media stories Scranton brought us. What happened in Scranton can happen in any community where there is a Ukrainian spirit of cooperation and unity. Scranton showed us that by working together, we can beat back Soviet and Russian attempts to steal our Millennium. Let's get together and just do it," Dr. Soltsy said.

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DUTIES: Selecting terms from newspaper for index; supervising computer data entry of index terms; coordinating index publication production; proofreading and editing; preparing budget and status reports; assisting in project publicity efforts.

QUALIFICATIONS: Required — BA; fluency in written Ukrainian and English.

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 3:00 PM

GUEST ARTISTS

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KALYNA CHOLHAN	Mezzo Soprano
OLENKA HEIMUR	Soprano
LARYSSA MAGUN HURYN	Soprano
OLEKSANDER KUZYSZYN	.....	Piano-Composer & Vocalist
MARGARITE LESKIV PIERCE	.....	Harp
ULANA N. PINKOWSKY SENCHYSHYN	.....	Piano
ODARKA POLANSKY	.....	Harp
MARIE MANDZIE WOLANSKY	.....	Soprano
LILYA PAVLOVSKY	Harp
OLYA CHODOBA	Trio
DARIA LESHUK	Bandurists

Accompanist — JOHN KOLODY

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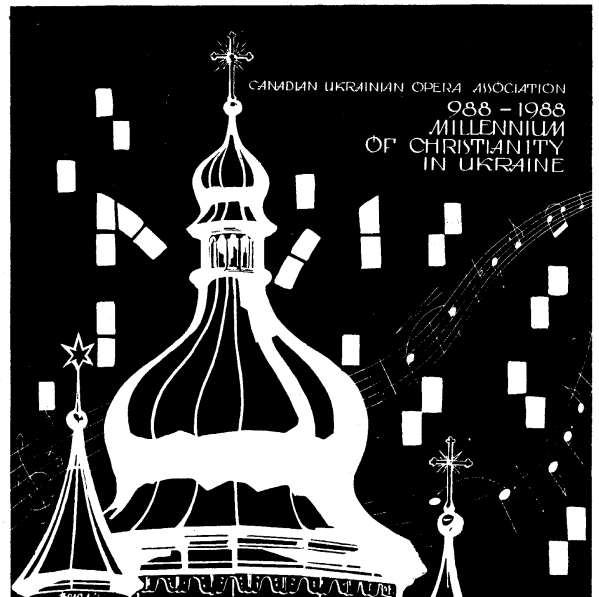
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or by sending resume to:

UKRAINIAN NATIONAL ASSOCIATION, INC.
 P.O. Box 17 A, 30 Montgomery St., Jersey City, N.J. 07303



CANADIAN UKRAINIAN OPERA ASSOCIATION
 1988 - 1988
 MILLENNIUM
 OF CHRISTIANITY
 IN UKRAINE

GALA MILLENNIUM CONCERT

NOV. 8th, 1987, 3 PM, ROY THOMSON HALL
D. BORTNANSKY, SYMPHONY - CONCERTO TORONTO, CANADA
V. KYKLA - "PRESCOES OF ST. SOPHIA" CONCERTO FOR HARP & ORCHESTRA
G. FILALA - CONCERTO CANTATA FOR CHOIR & PIANO **WORLD PREMIERE**
 CANADIAN UKRAINIAN OPERA CHORUS, SYMPHONY ORCHESTRA
CHRISTINA PETROWSKA PIANO, **JUDY LOMAN** HARP/
 CONDUCTOR **WOLODYMYR KOLESNYK**

October 30

MONTREAL: The Ukrainian Canadian Professional and Business Association of Montreal and the McGill and Concordia universities Ukrainian student associations invite the public to a lecture by writer Count Nikolai Tolstoy of England, titled "Justice East and West: War Criminality 40 Years Later," at McGill University, Leacock building, room 232, at 8 p.m. Donations of \$4 are requested. Student admission is free. For information call (514) 481-5871.

October 31

JERSEY CITY, N.J.: Branch 71 of the Ukrainian National Women's League of America will hold a traditional fall dance, beginning at 9 p.m. and featuring the music of the Tempo orchestra, at the Ukrainian National Home, 90-96 Fleet St. Admission for adults is \$8 and \$5 for students.

FRACKVILLE, Pa.: The South Anthracite Council of the League of Ukrainian Catholics will sponsor an evening of Ukrainian song and dance, featuring the Poltava Ukrainian dance ensemble, at 7:30 p.m. in the auditorium of North Schuylkill Junior-Senior High School on Route 61. Admission for adults will be \$10 and \$4 for children. For more information and tickets call (717) 622-8056 or 429-0485.

YONKERS, N.Y.: The Yonkers SUM branch will sponsor its annual Halloween bash, beginning at 9 p.m. at the Ukrainian Youth Center on 301 Palisade Ave. Prizes will be awarded for the best costumes with plenty of fun and games in store. The special attraction will be the Coors Beer promo-night, with free caps and t-shirts. The Howerlia band will provide the music. For more information call (203) 322-4365.

PHILADELPHIA: The Chornomorsi Plast fraternity and the Lisovi Mavky Plast sorority will sponsor a Halloween masquerade for yunatstvo and starshi plastuny at 8:30 p.m. in the Ukrainian Cultural and Educational Center at 700 Cedar Road. Admission with costume will be \$4 and \$5 without. Hot food and drink will be served and a D.J. will provide the music. For more information call (215) 382-1111.

PREVIEW OF EVENTS

mation call Damian Handzy, (215) 643-9761.

YONKERS, N.Y.: The SUM organization of Yonkers invites children of all ages to its second annual children's masquerade ball, "Carnival," from 3-6 p.m. at the Ukrainian Youth Center, 301 Palisade Ave. The program will include a pantomime production of "Koza Dereza," a children's circus with clowns, animals and games, and music played by the Howerlia band. There will also be food on sale. Prizes will be awarded for best costumes.

October 31-November 1

HARTFORD, Conn.: The Sacred Heart Guild of St. Michael's Ukrainian Catholic Church will sponsor its annual bazaar at the parish school auditorium, 125 Wethersfield Ave., from 10 a.m. - 6 p.m. on Saturday, and from 9:30 a.m. - 3 p.m. on Sunday. The bazaar will feature hand-crafted items, ceramics, Ukrainian foods, pysanky decorating and Ukrainian embroidery demonstrations. For more information call Mary Seleman, (203) 528-1813.

November 1

NEW YORK: Combined Lystopadovo Svianto and Veteran's Day memorial services will be held by the St. George Ukrainian Post, Catholic War Veterans, at noon at St. George Ukrainian Catholic Church, 33 East 7th St. All veteran groups are invited to participate. For more information call Harry Polche, (718) 446-8043.

IRVINGTON, N.J.: The Regional Branch of the Ukrainian Patriarchal Society will hold a meeting for Ukrainian Christians at 6:30 p.m. in the Ukrainian National Home, 140 Prospect Ave. Wasyl Pasiecznik will speak on the "Exit from Underground and Legalization of the Ukrainian Catholic Church on the Occasion of the Upcoming Millennium of Christianity," which will include a discussion of the appeal to the pope the Soviet leader Mikhail Gorbachev from bishops, clergy and laypersons in Ukraine, as well as a report on Yosyp Terelia's conversations with the KGB on legalization of

the church and his press statements in Amsterdam and Toronto. A question-and-answer period will follow the lecture. For more information call Mr. Pasiecznik, (201) 538-2899.

TRENTON, N.J.: The annual commemoration of the November 1st Act will be held at St. Josaphat's Ukrainian Catholic Church hall, 1195 Deutz Ave., Hamilton Township, at 3 p.m. Featured will be Prof. Wolodymyr Zarycky of New York University and the women's choir Troyanda. Admission is \$5 per person. The event is being sponsored by the Ukrainian Community Committee of Greater Trenton. For information call Ivan Haftkowycz, (609) 585-4833.

WARREN, Mich.: A teachers' symposium on the genocidal famine in Ukraine will take place from 8 a.m. - 4 p.m. at the Ukrainian Cultural Center, 26601 Ryan Road. Cost for the luncheon and curriculum materials is \$10. Drs. James Mace, Myron Kuropas and Roman Serbyn will be the principals in a workshop designed for middle and/or secondary school teachers. In addition, eyewitness accounts, visuals, and teaching strategies will be provided. For reservations and information call (313) 755-6855.

SASKATOON: The Saskatchewan Provincial Council of the Ukrainian Canadian Committee is sponsoring a one-day cultural workshop dealing with Ukrainian harvest rituals from 9 a.m. - 9 p.m. at the St. George Senior Citizens Centre, 1235 20th St. West. The registration fee is \$30 and includes the price of both a luncheon and dinner. Orysia Tracz and Irka Balon of Winnipeg will be the

instructors. For more information call Jim Kowalski, (306) 652-5850.

November 8

TORONTO: The Canadian Ukrainian Opera Association will sponsor a gala Millennium concert, featuring the Canadian Ukrainian Opera Chorus and Symphony Orchestra, with Christina Petrowska on piano and Judy Loman on harp, under the direction of Wolodymyr Kolesnyk, at 3 p.m. in Roy Thomson Hall. The performance will feature the world premiere of Ukrainian Canadian composer George Fiala's Concerto Cantata for Choir and Piano, as well as works by Bortniansky and Kytko.

NEW YORK: On the occasion of its 25th anniversary, Branch 72 of the Ukrainian National Women's League of America will sponsor a "Gala Music Festival" and buffet, featuring performances by 12 young musicians, at 3 p.m. at the Ukrainian Institute of America, 2 East 79th St. The featured performers will be: Nadia Bohachewsky, Kalyna Cholhan, Olenka Heimur, Laryssa Magun-Huryu, Oleksander Kuzyszyn, Margarite Leskiw Pierce, Ulana N. Pinkowsky Senchysyn, Odarka Polansky, Marie Mandzie Wolansky, Lilya Pavlovsky, Olya Chodoba and Daria Leshuk. A donation of \$25 is requested. All proceeds will go toward The Ukrainian Museum. For information call Mary Lesawyer, (201) 232-5304 or Rosalie Polche, (718) 446-8043.

November 9

WINNIPEG: Victor Deneka, church architect, will give a lecture on Ukrainian church architecture in Canada, past, present and future, at 7 p.m. in the Ukrainian Cultural and Educational Centre, 184 Alexander Ave. E. For more information call the centre at (204) 942-0215.

PREVIEW OF EVENTS, a weekly listing of Ukrainian community events open to the public, is a service provided free of charge by The Weekly to the Ukrainian community. To have an event listed in this column, please send information (type of event, date, time, place, admission, sponsor, etc.), along with the phone number, including area code, of a person who may be reached during daytime hours for additional information to: PREVIEW OF EVENTS, The Ukrainian Weekly, 30 Montgomery St., Jersey City, N.J. 07302. Submissions must be typed and written in the English language. Items not in compliance with aforementioned guidelines will not be published.

Miss America...

(Continued from page 1)

So her grandmother told her since her name was Hawaiian, she should perform a Hawaiian dance. (How Miss Rakko got the name Kaye Lani Rae is interesting in itself — her mother borrowed the name from a high school friend who was Hawaiian. In turn, the name fostered Miss Rakko's interest in Hawaiian dance.)

Winning the Miss America pageant ushers in a new phase of Miss Rakko's life and she hopes to be a worthy representative of the organization, Miss Rakko contended.

Miss America "is a role model," she said, adding, "I know I'm different (from past winners) by having a career established. That's the first of a long time. I'm here to let them (the public) know that I'm able to take off a year, to travel and meet people. Miss America is a symbol of optimism. Miss America is representative of the warm, caring individual that one feels confident talking to," she said.

Miss Rakko said she does see herself as a warm

and caring person. At the dance after the pageant, Miss Rakko noted that four of the eight judges came up to her and "told me I was natural."

"They said, 'You captured our hearts. We thought, that's a genuine person.' They watched me to see how I interacted with the other contestants. They (the contestants) were wonderful. It wasn't a cutthroat competition."

Miss Rakko stated she has learned humility through participating in the pageants. She recalled one incident that taught her a very important lesson. "Once, when I was 19, I thought I was going to go all the way." There were 20 women in the pageant. "I didn't make it even in the top 11. I needed that humbling experience. I learned just to be yourself, be natural. They don't want a plastic person."

And what has taught her compassion is working with the terminally ill, she said. It is her religious faith that has enabled her to have the strength to watch people die and then go on to help others.

"I'm Catholic. I have a great deal of faith. It is my coping mechanism. Death is a part of life. I hope I'm making their death easier, helping patients die with dignity. I haven't seen too many miracles. But

we're all going to die. The Lord has His destiny for all of us. That's how I cope."

Miss Rakko said she hopes to manage her own hospice program in the future and continue working with the terminally ill after this year is over. She has done over 300 hours of work with cancer patients.

Miss Rakko added, she would not have competed in any program other than the Miss America pageant because it cost nothing to enter "and you earn money for school." This is extremely important because by its very nature the program emphasizes that getting an education is important for every individual.

Miss Rakko was born on August 26, 1963. Her parents are Lonny and Jacqueline Rakko. Mr. Rakko owns a truck and auto parts business in Monroe, Mich., and Mrs. Rakko works in customer service at Michigan Gas Utilities Co. The new Miss America has three siblings — Kim, 22, Nick, 16, and Paul, 9.

She likes outdoor activities, including bicycling and swimming, collecting bells (of which she has over 300 varieties from different areas of the U.S. and other countries) and aerobic dancing.