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## Revelations about Chernobyl accident raise questions on extent of cover-up

by Dr. David Marples

As the recent revelations about the degree of contamination of Byelorussian villages demonstrate, there is much still to be related about the results of radioactive fallout from the April 1986 disaster at the Chernobyl nuclear power plant.

Officially, the consequences of the accident will be much less serious than originally prognosticated. Indeed, the Soviet authorities have seized upon almost every statement that ostensibly supports this viewpoint. Thus in late January, Dr. Robert Gale and other Western specialists were cited as concluding this to be the case, at a scientific conference.

The problem with this outlook — aside from the fact that it is not supported by available evidence — is that it is based almost entirely on the one-sided story of Chernobyl elucidated by Soviet officials themselves.

Nevertheless, even this story appears to be changing. Early in February, a Kiev newspaper held an interview with Boris Kachura, a Ukrainian Politburo member, and a secretary of the Central Committee of the Communist Party of Ukraine, who is in charge of energy matters in the republic. Mr. Kachura not only tries to make light of what he describe as "emotional" reactions to Chernobyl, he decides to introduce a new aspect to the affair: namely, the important role of the Ukrainian party hierarchy, and the Politburo in particular, in the clean-up operations.

Thus he states, "All the republic's leaders worked directly in the disaster region" — a fact which he asserts is well-known to those in that area. The interviewer then asks why nothing about this activity has been revealed

hitherto, noting that reports from the zone had highlighted only the bravery of pilots, miners, builders and soldiers. Mr. Kachura explains that both the Ukrainian party and government took an active role throughout. The Ukrainian leaders, in his words, "had no time to give interviews" because they were explaining problems as they arose.

However, there is evidence to show

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## Initiative group seeks renewal of Ukrainian Orthodox Church

by Bohdan Nahaylo

A group of Ukrainian Christians led by a priest ordained in the Russian Orthodox Church have announced the formation of the Initiative Committee for the Renewal of the Ukrainian Autocephalous Orthodox Church.

In their inaugural statement, dated February 15 and addressed to the Presidiums of the Supreme Soviets of

the USSR and the Ukrainian SSR and to the international Christian community, the five founding members condemn the suppression of the Ukrainian Autocephalous Orthodox Church during the Stalin era and maintain that the Russian Orthodox Church "is not capable of satisfying the needs of Ukrainian Orthodox believers."

### Background

Kievan Rus' was Christianized in 988. The majority of Ukrainian Christians have traditionally belonged to the Orthodox faith. In 1596, at the Union of Brest, some Ukrainian believers joined with Rome becoming "Uniates," or Catholics of the Eastern Rite — that is, they retained the Eastern rite in worship.

It was not until 1685-1686 that Ukrainian Orthodoxy, hitherto under the jurisdiction of Constantinople, was absorbed by the Russian Orthodox Church. Western Ukraine, which was under Austro-Hungarian and later Polish rule, became a bastion of Ukrainian Catholicism, while Russian-ruled Ukraine became the preserve of Orthodoxy.

Soon after the revolutions of 1917, a Ukrainian Autocephalous Orthodox Church was established and, during the years that it was officially tolerated by the Soviet authorities, enjoyed remarkable success among Ukrainian Orthodox believers.

In the late 1920s, though, the Ukrainian Autocephalous Orthodox Church was "liquidated" and its members forcibly amalgamated into the Russian Orthodox Church. In fact, the suppression of the vibrant Ukrainian Autocephalous Orthodox Church marked

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## 175th anniversary of Taras Shevchenko's birth



Special features related to this anniversary of the greatest poet of Ukraine appear on page 7 and in the centerfold, which showcases monuments to Taras Shevchenko located throughout the world. Also included in the centerfold is a story focusing on the fact that though monuments to the bard exist throughout the world, there is no Shevchenko monument in Lviv — though not for lack of public support.

Portrait on left by Andriy Humeniuk of Lviv.

## Shevchenko anniversary marked in Lviv

KENT, England — An unsanctioned requiem service on the occasion of the 128th anniversary of the death of Taras Shevchenko, Ukraine's national poet, drew between 25,000 and 30,000 people to the city center of Lviv in western Ukraine on Sunday, February 26, reported Keston College citing observers present.

The service, led by the Rev. Mykhailo Neiskohuz of the Orthodox Church and the Rev. Mykhailo Voloshyn of the Ukrainian Catholic Church, was held to show solidarity between Ukrainian Orthodox and Catholics in the face of persistent government attempts to incite one against the other.

Both priests delivered sermons on making peace and cooperation between the two Ukrainian Churches — both of which are officially banned — and

symbolically kissed and embraced one another before the huge crowd gathered around the Church of the Assumption in the center of the city.

Two other speeches were delivered by Ivan Hel, head of the Committee in Defense of the Ukrainian Catholic Church, and by Ivan Hrechko, a Lviv engineer and cultural activist.

The police did not intervene to disperse the gathering, and observers present reported considerable satisfaction on the part of the participants. However, a select number of political and religious activists were prevented from attending; they were arrested the moment they stepped outside their homes and were held at local police stations until 9 p.m., Keston College reported.

## Teenager arrives from Ukraine, awaits heart-lung transplant

by Marta Kolomayets

PHOENIX, Ariz. — Oksana Hlebkyina, at the age of 17, is a little over five feet tall and weighs only 92 pounds. Yet the slightness of her stature conceals the dimensions of her hope.

"I have hope that I will go back to my native Ukraine one day a healthy person," she said during a recent telephone interview from her great aunt's home in Arizona, where she is currently awaiting a heart and lung transplant.

A native of Stryi, western Ukraine, Oksana was born with a damaged heart, yet her condition was not diagnosed until she was three years old and her mother, Volodymyra Lobkova, noticed

her lack of appetite and dramatic weight loss.

"However, she kept up with her schoolmates, attending classes, participating in games," recalls her mother. Seven years ago, her condition worsened and Oksana's grandmother in Stryi, wrote to her sister, Kateryna Rosola, in Arizona, asking the family to intervene in the young girl's case.

Mrs. Rosola, a native of Ukraine, who emigrated to the United States, via Germany and Venezuela after World War II, has not been back to her homeland since 1944 and had kept sporadic contact with her relatives for 30 years, but with Oksana's life-threa-

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## Revelations...

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that whereas the Ukrainian party chief, Volodymyr Shcherbytsky, made only occasional visits to Chornobyl, his then Byelorussian counterpart, Nikolai Slyunkov, was more actively involved.

This belated attempt to redress the balance appears as both futile — since it can be rejected from a reading of the press — and puzzling, and may owe more to party politics than reality.

The remainder of the interview with Mr. Kachura is equally disturbing. Thus he maintains that no changes in the state of health of people either in the Soviet Union or abroad will result from Chornobyl, and he praises both nuclear specialists and the work of the Ukrainian Ministry of Health Protection, which has been bitterly criticized by other parties for the lack of health warnings and information about the possible medical effects. Mr. Kachura confesses himself surprised that people are still worried about the results of Chornobyl when science has confirmed the results over time.

He defends the holding of the May Day demonstration in Kiev on May 1, 1986, on the grounds that the radiation levels in the city on April 30 did not exceed the natural background, and claims that even when children were taken out of the city, "medical experts" said that it was unnecessary and were later proved to have been correct.

In analyzing the above statements, one can refer to one of the most detailed and lucid accounts of the biological results of the disaster to appear to date, in the form of an interview with Dmitrii Grodzinsky, head of the section of biophysics and radiobiology with the institute of Botany at the Ukrainian Academy of Sciences, published late last year. Dr. Grodzinsky's statements indicate that the authorities not only seriously underestimated the results of the radioactive fallout, but that even today they are not taking adequate steps to deal with them.

For example, he notes that the world has no experience with a Chornobyl-type fallout, which resulted in the emission of some 450 types of radionuclides. Scientists have made judgments about the consequences based on "thresholds of significant doses." But is there such a thing, asks Dr. Grodzinsky? After the accident, "unqualified" medical persons had stated that small doses of radiation are not dangerous to the human organism and that one could get accustomed to such small doses. This, in Mr. Grodzinsky's view, is incorrect because to develop such a resistance would require an entire period of evolution.

Further, the concept of a "collective dose of irradiation" — upon which Dr. Gale and his colleagues forecasted a lower than expected future cancer development — has serious flaws, according to Dr. Grodzinsky. The risk coefficients, he points out, were devised from the victims of Hiroshima and Nagasaki, for people exposed to X-ray therapy. But this is not the case with Chornobyl victims. Moreover, today, the risk coefficients for the Japanese victims is being revised. Dr. Grodzinsky postulates that long-term genetic damage from Chornobyl could occur over decades as a result of violations of the endocrinal balance. Such violations are already causing the development of sicknesses such as the common cold and nervous illnesses in the territory of radioactive fallout.

He reveals that in Kiev after the accident, an astonishing number of dead mice and rats were discovered. Did they die from radioactive fallout? No, declares Dr. Grodzinsky, they died because their immune systems were

weakened by the effects of iodine accumulated in the thyroid gland. This weakening brought on an epidemic and led to the high death rate.

Moreover, this same process is occurring with the human organism, although the end result should not be so catastrophic, because the problem can be alleviated by vitamins, especially the carotene found in carrots. Thus far, however, this has not been carried out effectively, and one consequence of Chornobyl has been a gripe epidemic in fallout areas.

Also, Dr. Grodzinsky notes that the "collective dose of irradiation" is constantly rising, as radioactive particles are taken up, in everincreasing volume, into the food chain. In Narodicheskii and Poles'e raions, he states, this is taking place today. He believes that the necessary remedy is to use potassium fertilizer to combat cesium and calcium to prevent strontium being taken up by plants.

Looking at animal life, he speaks of the strange occurrences in the 30-kilometer zone around the damaged reactor: the sudden appearance of numerous families of chickens, unusually aggressive roosters, large packs of dogs that go around like wolves, curious crop mutations that appeared to transgress the rules of nature.

Thousands of ducks have come to the zone, accumulated radioactive substances and then spread them over a wide region. The radioactive particles now accumulated in silt can be carried by floodwaters into fields, a process which, he declares, would render a "great mass of fruitful land radioactive."

Dr. Grodzinsky has revealed that the enormity of the Chornobyl disaster, thus far, has precluded adequate solutions. He has made a strong case for a total revision of "expert forecasts" of the medical consequences, a case that seems to have been borne out by recent revelations from the area. Even in Kiev, it seems that the results to date have been more than enough to have warranted the evacuation of children in May 1986. Taken at face value, his statements would appear to indicate that much of what was attributed to "radiophobia" over the past three years was in fact a result of the weakening of people's immune systems as a consequence of radioactive fallout.

The key question is why officials such as Mr. Kachura and Ukrainian Minister of Health Protection Anatoliy Romanenko, have refused to acknowledge that any of the above has actually occurred. How could a large population area encompassing one-fifth of the territory of the Byelorussian republic have remained ignorant of the accident's effects for so long? Why have those examining the results of the disaster never hitherto revealed the outbreaks of sickness, or even the deaths of animals?

One answer has been provided by Ukrainian writer and physician, Yuriy Shcherbak, during an interview with the journal *Ukraina*. Dr. Shcherbak's view is that during the Brezhnev period, there developed a "scientific mafia" that acquired a monopoly on politics, art, science and history, and operated solely according to the profit motive. Under its sway, the people grew accustomed to not thinking for themselves on matters happening around them.

Dr. Shcherbak perceives that the Ministry of Nuclear Power of the USSR is the prime example of a "technocratic mafia" and operates as a system within the system with a virtually independent organization and planning department. This is why, in his view, no contrary arguments have been provided in the rigid plans to construct more nuclear power plants on Ukrainian territory.

The exception to this rule, he states, was the late Valeriy Legasov, former First Deputy Chairman of the Kurchatov Institute of Atomic Energy with the USSR Academy of Sciences, who committed suicide last April, as if by his death he wanted to warn of the current "fatal mistakes" of the scientific "generals."

Dr. Shcherbak believes that much of the problem lies in the Ukrainian republic itself. The interviewer comments that people learned about the Chornobyl disaster first from newspapers and journals in Moscow, showing that in reality there are three types of glasnost: number one, for Moscow; number two for the Ukrainian republic; and number three for the oblast levels and so forth. (In fact, the first announcement about the accident in Kiev preceded by one day that made in Moscow, but essentially the statement is true as the first detailed accounts appeared in the Moscow press.)

There are some problems with Dr. Shcherbak's analysis. Thus the Ministry of Nuclear Power, the so-called epitome of "bureaucratic stagnation," was founded in the Gorbachev period, on July 20, 1986. Further, Mr. Legasov, at least in public, had always firmly supported the further major expansion of nuclear power and was notably reticent about the effects of the explo-

sion before the posthumous publication of his memoirs.

Nevertheless, it is possible to accept that there is a long-established system of political and scientific control over energy questions in Ukraine (and elsewhere in the union) that has played a key part in concealing the effects of the nuclear disaster from the mass of the population, in the interests of safeguarding its future plans. Although this control is operated from Moscow, the Shcherbytsky leadership has never raised objections to its plans or statements on nuclear energy in Ukraine, or on Chornobyl.

Yet the lack of information imparted to the public only raised its suspicions and has led directly to the development of a powerful anti-nuclear power movement in the Ukrainian republic. The role of the Ukrainian party hierarchy in the aftermath of the accident has drawn much criticism and will not have been helped by Mr. Kachura's apparent attempt to distort events.

It will be interesting to see whether any further elucidation of the post-accident events is provided following Mikhail Gorbachev's visit to Chornobyl. The likelihood, however, is that the Ukrainian party leadership rather than the Soviet leader will lose credibility from any new revelations that may occur.

## Delegation headed by Bishop Vasylyk brings Catholics' petition to Moscow

ROME — Ukrainian Catholic Bishop Pavlo Vasylyk of Ivano-Frankivske and a delegation of religious activists delivered documents signed by 8,000 Ukrainian Catholic believers to the United States Embassy in Moscow on February 7, reported the Ukrainian Catholic Church Press Bureau recently.

According to underground Ukrainian Catholic sources, Bishop Vasylyk and his delegation, including the Revs. Mykola Symkailo and Mykhailo Havryliv, and Ivan Hel, head of the Initiative Group for the Defense of the Rights of Believers and the Ukrainian Catholic Church, were in Moscow on February 7 and-8 with documents imploring Pope John Paul II, Cardinal Myroslav Ivan Lubachivsky, Rome-based primate of the Ukrainian Catholic Church, and Rep. Steny Hoyer (D-Md.), chairman of the U.S. Helsinki Commission to do everything in their power to help legalize the Ukrainian Catholic Church in Ukraine.

In meetings held at a private home the

following day, Bishop Vasylyk reported that the KGB is registering many formerly Ukrainian Catholic churches as Russian Orthodox. Bishop Vasylyk said that this move is part of an elaborate strategy on the part of the KGB and the Russian Orthodox Church to take over formerly Ukrainian Catholic churches. In this way, the churches are allowed to operate, but not as Ukrainian Catholic churches, according to the underground Ukrainian Catholic Church sources.

Responding to this news, Cardinal Lubachivsky, in Rome, stated: "Our faithful have been asking for the registration of these churches as Ukrainian Catholic almost from the moment they were closed. They have followed all the proper legal channels established by the Soviet government, yet they have been denied legal registration. Now more of our churches are being given to the Russian Orthodox when our people do not want to belong to that Church."

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## Commission on Security and Cooperation in Europe reviews Vienna conference

by John Kun  
UNA Washington Office

WASHINGTON — The Commission on Security and Cooperation in Europe met on February 23 in the Dirksen Senate Office Building to examine the recent conclusion of the Vienna meeting reviewing implementation of the Helsinki Accords. The concluding Vienna document, which represents a milestone in the Helsinki process, established unprecedented conditions for East-West cooperation in human rights, security, economic and other areas.

Testifying before the Helsinki Commission were Warren Zimmermann, who served as chairman of the U.S. delegation to the Vienna Review Meeting of the Conference on Security and Cooperation in Europe (CSCE), and Stephen J. Ledogar, who served as the U.S. representative to the Mutual and Balanced Force Reductions (MBFR) Negotiations from September 1987 to February of this year.

Sen. Dennis DeConcini (D-Ariz.), the newly appointed commission chairman, opened the hearing by welcoming the two key witnesses. He went on to say, "The general tenor of East-West relations has changed considerably. Some changes give us hope, others reinforce long-standing doubts. The Helsinki process in general, and the Vienna meeting in particular, have contributed to this dynamic period."

"The Vienna concluding document

itself contains more precise provisions than any previous CSCE document. Particularly noteworthy are those texts covering religious freedom, the rights of national minorities, freedom of movement, the environment and information. The document, like those which preceded it, will be used as a standard against which to measure the behavior of the participating states. For it is a demonstration of commitment which will give the document its true meaning. The actions of some states, even as the document was being signed in Vienna, illustrate their insincerity when it comes to their Helsinki obligations. Since the signing of the Vienna document, we have witnessed police arrests of dissidents in Bulgaria and the GDR (East Germany), continued repression in Rumania, and the arrest of Armenian activists. These actions stand in stark contrast to more positive developments elsewhere in the Soviet Union and Eastern Europe," he said.

Sen. DeConcini also remarked that many concerns persist, including more than 30 U.S.-Soviet divided families cases, a dozen or so cases of dual nationals, repressive policies toward refuseniks, and the over 130 individuals still imprisoned in the Soviet Union for their political or religious beliefs.

Rep. Steny Hoyer (D-Md.), co-chairman of the Helsinki Commission, stated: "The human rights situation in several participating states improved since the opening of the Vienna meeting. Many of those unjustly imprisoned

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## Teenager arrives...

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tening condition worsening every year, (she had to stop attending classes two years ago) Mrs. Rosola started pulling strings, calling on some U.S. government officials, as well as private individuals to assist her in getting medical attention for Oksana.

When doctors in Kiev told Oksana that coming to the United States was the only hope she had to live past her 20th birthday, Oksana knew she had only one choice. Six months ago, her case was taken up by the Arizona Heart Institute, Sen. John McCain (R-Ariz.) and the State Department.

Sen. McCain's office began working on the case and prevailed on then-First Lady Nancy Reagan, who intervened on Oksana's behalf. She expedited the visa process and Oksana was able to leave Moscow soon after arriving there.

In a statement issued by his office, the senator said: "This effort has been an inspiring example of the accomplished possible when the public and private sectors work together. It is also a hopeful, albeit small, sign of the new cooperation between the United States and the Soviet Union. The people of Phoenix and Arizona have shown that their generosity and compassion surpasses even international boundaries."

Pan American Airlines and America West picked up the tab for the airline tickets for the mother and daughter, while Theresa Gray Nelson, director of acute intervention and transplant services at the Arizona Heart Institute got the wheels spinning in Oksana's medical needs. Mrs. Rosola, who refers to Ms. Nelson as "her angel," said that the director got the best care possible for Oksana. Physicians, including Dr. Edward B. Diethrich the medical director of the Arizona Heart Institute and the Cardiovascular Center of Excellence at Humana Hospital-Phoenix,

have donated medical care for the girl, who at this point, says she feels like a movie star, receiving so much attention from the media, the doctors and the Phoenix community.

Oksana, an only child and her mother traveled to Moscow, a 4,000 mile trip from Stryi, and waited to be granted visas. Oksana had to be carried from train to train. According to doctors who later examined her at the Humana Hospital, it is a miracle that she survived such an excruciating journey; it is an even greater wonder that she has sur-

## U.S. initiates immigrant visa lottery

JERSEY CITY, N.J. — The U.S. State Department has initiated its first ever OP-1 Immigrant Visa Program, which will make available an additional 10,000 visas for permanent U.S. residence each year in 1990 and 1991 above and beyond those normally provided under the immigration visa process.

In an effort to "enhance diversity in immigration," according to a State Department bulletin, the Immigration and Naturalization Service will accept applications from residents and citizens of the 162 so-called "underrepresented countries," including the Soviet Union, from March 1 to March 31 for a random visa lottery. In order to be eligible an applicant must be from one of these countries and simply follow the correct application procedure, although aliens living illegally in the United States may also apply.

Winners will be randomly chosen by computer and those people will be required to file a formal immigrant visa application to insure they are legally qualified.

The lottery excludes people from the 12 countries that currently provide the largest numbers of immigrants, that is 5,000 or more per year: China (mainland and Taiwan), Colombia, Dominican Republic, El Salvador, Guyana, Haiti, India, Jamaica, Korea, Mexico, the Philippines and the United Kingdom.

Applications are limited to one for each person and must be received between March 1 and March 31 at this address: OP-1, P.O. Box 20199, Washington, D.C. 20190-9998.

The application must be typewritten

on a sheet of paper in the Roman alphabet and must contain: the applicant's name; date and place of birth; current mailing address; the consular office nearest to his/her residence (if applicant is in the U.S., the consular office nearest to his/her last foreign residence prior to entry into the U.S.); and the name, date and place of birth of any spouse and children.

The application must also include a photograph of the applicant, measured at 1½ square inches or 3.8 square centimeters. It must be a recent full-face photo taken against a light background, and may be either black-and-white or color. Separate photos of a spouse and each child must also be included.

The envelope containing the application must be not larger than 9½ x 4½ inches (approximately 24x11 centimeters) and not smaller than 6x3½ inches (approximately 15x9 centimeters). Both the address of OP-1 and the name of the applicant with his/her current return address must be typed on the envelope in the Roman alphabet. Each application must be in a separate envelope. Two or more applications by or for the same person will cancel all applications for that person.

No mail will be accepted for which a receipt is required, including commercial courier mail and Postal Service special handling mail. All applications must be received by mail.

The names and addresses of persons selected by the computer will be sent to the U.S. consulates or embassies abroad in whose consular districts the applicants reside (or, if in the U.S., resided prior to entry).

vived for so many years with so weak a heart.

Their diagnosis confirmed what the doctors in Ukraine found years ago: Oksana had been born with a malformation of the heart: creating only one ventricle instead of the normal two. However, doctors here also found that her lungs had been so strained over the years that they, too, were damaged — one beyond repair.

Because surgery cannot help Oksana at this point, the 17-year-old light-haired girl with cheerful, alert blue eyes,

has been put on a waiting list for a simultaneous heart and lung transplant. To date, two donors had been found for her, however the size of their hearts was too big and thus, a transplant could not be done. So, Oksana patiently waits, and learns about America.

"You'd never believe Oksana is such an ill girl, she's so full of life, and so interested in everything around here. I have yet to hear her complain," said her great aunt, Mrs. Rosola, who adds that Oksana's presence here is like a dream come true.

Since her arrival at Sky Harbor Airport in Phoenix on Monday, January 16, Oksana, although wheelchair-bound, has managed to visit a few schools in the area, the Ice Capades, a basketball game, even a high school St. Valentine's Day dance where she was the guest of honor.

"People have been so wonderful to me," she said, explaining that she felt much like Cinderella at the ball during the Valentine's dance at Maryvale High School.

Prior to this big date, she had been invited to a local formal wear shop, Asteca, to come pick out a dress. Her choice, a Scarlett O'Hara - type gown had white lace with blue accents.

She spends her days reading, embroidering, or watching television. "Horror movies seem to be her favorite," said her aunt, Slava Savicky, Mrs. Rosola's daughter. "I worry that the strain may be too much on her heart."

But Oksana is not too worried. She's been busy visiting her new friends, as invitations keep coming from kids in the Phoenix community schools. And although Oksana feels a bit awkward, having to rely on an interpreter to communicate, she is quickly picking up words in English.

"When I grow up, I want to be either an interpreter/translator or a doctor," she said confidently. "I'd like to go back

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Oksana Hlebkyna visits with her new high school friends in Phoenix.



## York University symposium on "Glasnost in Soviet Ukraine"

### New thinking in the arts discussed at four panels

by Roma Hadzewycz

NORTH YORK, Ontario — Film, literature, visual art and music were the focuses of four arts panels that were part of York University's symposium on "Glasnost in Soviet Ukraine" held January 29-31 here as part of the first Proc Memorial Lecture Series.

The first of the arts panels, all of which were coordinated by Prof. Romana Bahry of York University, dealt with film. It was preceded by a screening of Yuriy Ilyenko's 1965 film "Well-spring for the Thirsty" (screenplay by Ivan Drach), which was released only in 1987 after 12 years on the shelf.

The speakers were: Seth Feldman, associate dean of the faculty of fine arts at York University; Virko Baley of the University of Nevada and Nick Lary of York University. Prof. Bahry served as chairperson.

Prof. Feldman noted that "Well-spring," is, in effect, three films: a film that pays tribute to the cinema of the 1920s and 30s in Ukraine; a 1965 film, that is, a film of its own time; as well as a film of 1989 that is only now coming to light.

Films made in the 1920s, Prof. Feldman explained, were made for the maximum use of the visual. In "Well-spring," he pointed out, Mr. Ilyenko tells his viewers to pay attention to all the elements by using very high-contrast film.

He continued by noting that the



Virko Baley discusses contemporary music from Ukraine.



Dr. Mykola Zhulynsky of Kiev and Dr. Larissa Onyshkevych of Princeton, N.J., during the literature panel.

filmmaker was "speaking with a dangerous sense of internationalism," when he made a formalist film that "challenged the censorship of his time."

Prof. Feldman described the film as "a hymn to the futility of death" — the protagonist "cannot choose his moment of death and his death is not seen as a sacrifice." And, he added, "the terrible thought (in the film) is that the past is barren."

"Well-spring for the Thirsty" can be seen as "a documentary on the soul of the Ukrainian nation after subjugation," he said.

Prof. Feldman concluded, "The challenge posed by glasnost is to find a home for these films," since Hollywood would see a film like "Well-spring" as "art house stuff," while to an art house it would seem that "it's been done."

In his comments on the film, Prof. Baley noted that "under the protection of (First Secretary of the Communist Party of Ukraine) Petro Shelest, brilliant films — poetic cinema — were produced." Under the Brezhnev regime, this formalist film by Mr. Ilyenko was banned because it was "seen as anti-Soviet."

Prof. Baley observed that "Ukrainian culture has had a series of sporadic emergencies" and that it "has lived in diaspora in its own homeland."

The speaker also commented on Mr. Ilyenko's 1967 film "St. John's Eve" (Kupallo), which he described as a Faustian tale based on Gogol. "The idea of not seeing the reality of the past is seen in this film," he continued, and this is important "in terms of the 60s" — it is a "political statement."

He also said the film is "an allegorical account of Ukraine's colonization by Russia," but noted that for a non-Slav the symbols in the film are difficult to understand.

Prof. Baley quoted Lenin, who called film the most important art, and he expressed the hope that "perhaps through film Ukrainians can reach the world."

Prof. Lary noted that "Well-spring" and "Kupallo" show "the incredible range of Ilyenko's talents."

He went on to point out that "Well-spring" shows the disruption of the rhythms of agriculture and of the nation, and that this is evident in the

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### Ukraine and the diaspora in the era of glasnost

by Dr. George G. Grabowicz

#### PART I OF TWO PARTS

A conference such as this, with the evident breadth and quality of its presentations, does not easily lend itself to summation. Just as the phenomenon of glasnost, or hlasnist, and the attendant phenomena of restructuring and democratization, in the Soviet Union at large, and in Ukraine in particular, are multifaceted, often fluid, or ambiguous.

And for bringing it about we owe a genuine debt of gratitude to the organizers, sponsors and gracious hosts of this symposium.

The papers and commentaries that we have heard in the past few days have dealt with many basic features of the present situation in Ukraine, with its underpinnings and manifestations: the economic and political above all, the ecological, the reawakening in literature and the arts, the all-important resurgence of national consciousness and

**...the most evident problem is the absence or at best the glacial progress of political reform. Especially in Ukraine the deeds do not match the words, and the anecdotal definition of the country, with reference, of course, to the political leadership, is that of the Brezhnev reservation.**

so the various attempts at describing and examining it that we have heard here, covering several disciplines and modes of analysis, are as diverse as they are valuable. My task, as I see it, however, is not to impose a definitive order or state a final evaluation.

By the very fact of the ongoing, ever-changing, dialectical nature of our subject, its ordering and evaluating must be somewhat tentative and marked by a certain modesty, by a sense of our limitations. "The times change," as a classical adage has it, "and we change with them." To put it in another way, we ourselves — through this extended act of examination, stock-taking, and also,

national aspirations. The various analyses and insights we have heard need not be recapitulated here.

What I should like to do in these concluding remarks is to focus on something that is no less crucial, but which has not yet been in the center of our attention, namely the context of glasnost in Ukraine and with it some essential deeper structures of its content. By context, I particularly have in mind the historical-cultural dimension on the one hand, and on the other the question of the resonance, or at the very least the juxtaposition of glasnost with Ukrainian life outside Ukraine.

The questions of context and content

**...most disturbing, truly catastrophic, is the state of popular national consciousness as signalled above all by the restriction, the erosion, the contempt shown for the Ukrainian language — in its very own country — its virtual disappearance from various sectors and forums of social and community life.**

let us not forget, communing with our culture — are part of this process of openness and restructuring.

After all, the fact that this meeting has brought together former dissidents and prisoners of conscience and a representative of the Soviet government, scholars and artists not only from Canada and the United States and England, but from Ukraine as well, that it has established — in a groundbreaking way — a new dialogue, and with it a new perspective not only on the past and the still-cloudy present, but also the potentialities of the future — this testifies to an essential openness and restructuring for and among us, too.

Dr. George Grabowicz of Harvard University is the Dmytro Chyzhevskiy Professor of Ukrainian Literature. He was recently elected to a five-year term as chairman of the American Committee of Slavists, which is composed of the chairmen of Slavic departments at the 25 major U.S. universities that grant doctoral degrees in Slavic studies. On July 1, Prof. Grabowicz will assume the directorship of the Harvard Ukrainian Research Institute.

The address above was delivered at the conclusion of York University's symposium on "Glasnost in Soviet Ukraine," on January 31.

are to my mind intrinsically interconnected. For as important as they are, the economic and political dimensions, the question of Ukraine's electrical and nuclear power, the official line on Ukrainian historiography, or even the question of the Ukrainian Churches, do not by themselves define glasnost. While the economic crisis in the Soviet Union is clearly the antecedent and generating force of the policies that have led to glasnost, and while political reform — at least in the preliminary, enabling steps of relaxation of censorship, rehabilitation of major facets of cultural life and history, and above all the revelation and condemnation of the crimes and injustices of the Stalin and the Brezhnev eras — is its most manifest product, the full meaning of the processes we subsume by glasnost, particularly for us, students of, and in varying degree, participants in Ukrainian culture, is revealed precisely through the broader parameters that I hope to sketch out. A full examination, of course, is a major undertaking for the future.

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Let us begin with the here and now. As Provost Meininger in his opening (Continued on page 13)

# THE UKRAINIAN NATIONAL ASSOCIATION FORUM



## The Fraternal Corner

by Andre J. Worobec  
Fraternal Activities Coordinator

### Results of essay and poster contest

Today I would like to announce the winners of the UNA's Ukrainian Essay and Poster Contest which was held at the end of our Millennium Year.

First, I would like to thank all the participating schools, their teachers, principals or directors, who invested a lot of effort, over and above the usual duties in their respective schools, to prepare their students for this contest, and the judges of the essays and posters. Without you the contest would not have been possible. Thank you teachers, principals and judges.

The theme of the essay was "What Does the Millennium of Ukraine-Rus' Mean to Me?" The Millennium also was the theme of the poster.

Over 500 Ukrainian students participated. Although hundreds of schools were invited to participate, only 17 agreed to join in. Out of these schools, only 13 remained in the contest to the end. These 13 schools are located in cities as far apart from each other as Los Angeles and New York City in the U.S. and Winnipeg and Montreal in Canada.

The committee of judges consisted of: Dr. Eugene Fedorenko, chairman of the

Educational Council of Ukrainian schools in the U.S., Dr. Ihor Huryn, assistant chairman of the council, and Lena Andrienko-Danczuk, council secretary.

Each of the judges evaluated the essays and posters independently, and did not know the names of the contestants until the results were announced.

There are first-, second- and third-place winners in each of the three groups: Group III, for secondary school students, who were required to write an essay of at least 500 words; Group II, for grades 7-8 (or grades 6-8 for Ridna Shkola students), who were required to submit an essay of at least 300 words; and Group I, for students in grades 4, 5 and 6 (4 and 5 in Ridna Shkola), who were required to submit posters.

Each of the nine winners will receive free room, board and tuition at a summer camp of their choice at Soyuzivka this year, a U.S. Savings Bond and a certificate.

The winning essays will be published in Svoboda at a later date, and the winning posters will be on display at

(Continued on page 12)

## UNA Seniors Association announces schedule of 15th annual conference

POLAND, Ohio — The 15th annual conference of the Ukrainian National Association of Seniors will take place at Soyuzivka on May 28 to June 2. This meeting will follow the annual UNA Supreme Assembly meeting.

Registration will take place Sunday, May 28, in the lobby of the Main House. Treasurer Helen Chornomaz will collect dues, Mira Powch will be registering the guests and Mary Bobeczko, secretary, will be taking reservations for the annual trip which will take place Wednesday, May 31.

This year the destination will be the Statue of Liberty in New York. It would be a great help if interested persons were to notify Mary Bobeczko at 13971 Chippewa Trail, Middleburg Heights, Ohio, 44130 of their intentions to take this trip. The cost of the trip will be \$16 per person which will pay for entrance to the statue and the transportation.

On Monday morning members will attend liturgy, afterwards all will meet in the Veselka auditorium to open the conference. President Gene Woloshyn will open the session and welcome the guests. This will be followed by the "Pledge of Allegiance" and the anthems of the United States and Ukraine.

The seniors will then take up the business of electing a conference presi-

dium to conduct the conference proceedings throughout the week.

On Monday night the seniors will attend a wine and cheese party to be held on the patio of the Veselka. Dan Slobodian, vice-president, will be in charge of this event.

Tuesday will be busy with business sessions, and the afternoon will be taken up in playing bingo, supervised by Vice-President John Laba and his wife, Helen, assisted by Nicholas and Mary Bobeczko. These games will take place at the Veselka.

In the evening, under the supervision of Dr. Oleh Wolansky and Sam Chornomaz we will attend our traditional "Vatra" with a blazing fire a sky filled with stars and sounds of Ukrainian music.

Wednesday will be taken up with the trip to New York City to visit the Statue of Liberty.

Thursday morning will feature a speaker who of interest to all the members of the conference. After lunch the traditional meeting with the UNA supreme president, or his designate, will take place.

On Thursday night the banquet and ball will be held at the Veselka. This year event has been dubbed "Embroidery"

(Continued on page 12)

## INTERVIEW: Supreme Treasurer Ulana Diachuk on financial achievements

The following is a translation from Ukrainian of a recent interview with Ulana Diachuk, supreme treasurer of the Ukrainian National Association, conducted by Svoboda editor Olha Kuzmowycz. The interview appears in the 1989 UNA Almanac. During the interview Mrs. Diachuk discusses the financial achievements and community contributions by the UNA on the occasion of the fraternal organization's 95th anniversary.

Tell us, Mrs. Diachuk, what path led you to the position you currently hold?

It happened entirely by accident that I came to the UNA. When I came to the United States I was offered a job in the UNA's financial department, giving me the opportunity to study in the evenings. I completed my studies in chemistry and

immediately I was offered an opportunity for a good job in the chemical industry. But I also wanted to express my gratitude to the UNA for their "bread and salt" welcome. At that time there was a lack of personnel in the financial department and former Supreme Treasurer Roman Slobodian asked me to remain a while longer. An appeal to patriotism helped, and in the name of patriotism I rejected a professional job offer and started working permanently for the UNA.

When Roman Slobodian left his position as supreme treasurer to retire, I helped the next supreme treasurer, Ivan Kokolsky, familiarize himself with the work, as well as his successor Peter Pucilo. Then in 1972 Mr. Pucilo died suddenly from a heart attack and I filled in until the next convention in 1974. At the 28th Convention in Philadelphia I was elected supreme treasurer.

It is apparent that you have successfully proven what a woman can accomplish, so tell us what you consider to be your greatest achievement in these last 12 years?

Understandably I can only speak about my department. When I came to the UNA, we had \$13 million — today we have \$62 million. I think these figures speak for themselves. From the beginning I tried a series of conservative and not very risky methods of increasing the assets of the UNA, and I believe this succeeded.

The UNA's greatest asset is our Ukrainian building. Not only are there spacious, comfortable and modern offices for our Main Office and our

publications, but the building brings in important revenue, with which we can help our membership as well as the whole Ukrainian community.

With such wealth, can you tell us to which causes the UNA gives the greatest contributions?

It's difficult to say. With the growth of assets we were able to seriously increase financial support of our members and the whole community. Each year we allocate funds for scholarships, publications. For example we financed the publication of two volumes of the English-language Ukraine: A Concise Encyclopedia for the sum of \$325,000; we donated \$75,000 to the publication of the very important book by English scholar Robert Conquest about the Great Famine in Ukraine; and recently we donated \$150,000 to Harvard for scholarly publications on the occasion of the Millennium of Christianity in Ukraine. In order to maintain our own publications we pay an annual \$700,000. No less support is given our year-round social gathering place for Ukrainians — Soyuzivka. Doesn't all this prove that our institution is the most generous when it comes to supporting Ukrainian causes?

Do you think the UNA overly scatters its financial profits in donating to so many causes?

You see it's this way: in nearly every community where there are Ukrainians we have members — UNA'ers who wish to show their community that their organization is sensitive to all Ukrai-

nian causes — so what often occurs is that these members ask us not to forget their local problems as well. But we try to contribute primarily to central organizations. The greatest beneficiary of our financial support is our UNA press — Svoboda, The Ukrainian Weekly and Veselka — because without it our connection with the Ukrainian community would be impossible. Our publications and the press are the most important, because only through them may we be able to find a path to our younger generation. But in order to achieve this we must strive for a higher standard in our press.

Do you believe that the UNA has a chance to broaden its activity in Canada?

Certainly, the possibilities exist and they are great, but these possibilities thus far have not been taken advantage of.

What kind of financial policies are you considering in the nearest future?

They must be conservative, because we are limited by laws that apply to fraternal insurance organizations such as ours. Thus I plan to continue conducting our current conservative policies in order to increase dividends, to maintain our activities and continue to support all important community causes.

Do you think that for the Ukrainian community belonging to the UNA is perceived more as a community response?

(Continued on page 13)



Supreme Treasurer Ulana Diachuk



## The Ukrainian National Association, 1894-1989: 95 years of service to the Ukrainian community

# THE Ukrainian Weekly

## Taras Shevchenko

This year, 1989, Ukrainians scattered throughout the world are observing the 175th anniversary of the birth of their greatest national poet, Taras Shevchenko. Anywhere there is a Ukrainian community, there will, no doubt, be some special observance of this very important anniversary, whether it is a gala concert dedicated to the bard, a scholarly symposium, or a program presented by students of a local school of Ukrainian studies. These commemorations are scheduled to take place during the entire Shevchenko year.

To realize that this, indeed, is going to be an unusual year in terms of Shevchenko anniversary-related events, one need only recall that Ukrainians in all corners of the globe have dedicated monuments to Taras Shevchenko and have spread knowledge about the man and his works among their fellow citizens in the countries where they reside. They have paid homage to Shevchenko also by using his name — for foundations, institutions, schools, organizations. Why, even as recently as this year, in Ukraine, the Taras Shevchenko Ukrainian Language Society was formed.

All of the foregoing are expressions of the great love that Ukrainians — in Ukraine and in diaspora — have for the writer that have come to call the "poet laureate of Ukraine" who gave voice to the Ukrainian people's aspirations, and of the great respect they have for the ideas that he articulated, the universal truths about which he wrote.

This extraordinary man was born a serf on March 9, 1814, but he was able almost miraculously to overcome adversity, to rise above his social condition, to struggle against injustice, censorship and oppression, and develop into a poet who became known worldwide as a fighter for the freedom of all men. For, while Shevchenko directed his writings against the oppression of his people, he was never a nationalist in the narrow sense of the word. He abhorred all social injustice. That is why people of diverse national backgrounds can appreciate his profound words and teachings, his expressions of love and brotherhood for all mankind.

Nonetheless, for Ukrainians, Taras Shevchenko always was and always will be their poet, their literary genius, their great national prophet. Shevchenko's boundless love for Ukraine — "the dear lost Ukraina, which is not ours, though our land" — is undeniable. Perhaps that is why millions of Ukrainians from around the world have flocked to Kaniv, where Shevchenko's earthly remains ultimately were laid to rest in accordance with the poet's last wishes. And there, they place flowers at the foot of his monument and recall him "with a kind and silent word."

March

9

1814

## Turning the pages back...

One hundred seventy-five years ago, on March 9, 1814, Ukraine's greatest poet, Taras Hryhorovych Shevchenko, was born.

Pavlo Zaitsev, whose biography of Shevchenko was published late last year in an English-language version, describes the village thus:

"On the steppe borderlands of ancient Kiev, in the southern region of princely Zvenyhorod, between the high and rolling hills, in the valleys full of green groves, there spread the large and picturesque village of Kerelivka [the author explains that though its official name was Kyrlyivka, Shevchenko and all the local people pronounced the name Kerelivka] hiding its white houses among luscious orchards."

The village was part of the domain of the Russian magnate Vasily Engelhardt who owned in the Zvenyhorod district alone one town and 12 villages with 8,500 Ukrainian serfs.

In "Taras Shevchenko: A Life," Dr. Zaitsev, an eminent scholar in the field of Shevchenko studies, describes the poet's humble beginnings as follows.

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On 25 February old style (9 March new style) 1814, in the household of one of Engelhardt's serfs, a son, Taras, was born to Hryhory Hrushivsky Shevchenko and his wife, Kateryna. He was born in the neighboring village of Moryntsi, the birthplace of his mother, where his parents then lived. Two years later Hryhoriy Shevchenko returned with his family to his native Kerelivka, where Taras's grandfather, Ivan, also lived. It was in Kerelivka that Taras grew up.

Shevchenko's house was poor and dilapidated and its inhabitants poverty-stricken. The entire family, like the majority of Engelhardt's serfs, led a destitute existence. As early as 1795 Kerelivka largely consisted of landless servants, laborers, and menial workers, and the impoverishment of the peasants intensified. As in the rest of Ukraine, here too the number of "wandering" serfs increased. These were peasants without livestock, who were ready to work, without pay, for board alone at the landlord's farms or at the distilleries, mills, and smithies. The entire clan of Taras's mother, the Boikos, consisted of hired laborers such as these. Taras's father did not sink to such a level because of his innate intelligence, diligence, and shrewdness. He was literate and well-known in his village for his practical knowledge. Having learned the wheelwright's trade, he had a certain local fame in the craft; in addition, during the summer he became a chumak (itinerant salt-vendor), taking the various products by cart to Kiev or even to the

## BOOK NOTES

### A biography of the bard

NEW YORK — The Shevchenko Scientific Society has published an English-language edition of Pavlo Zaitsev's acclaimed biography of Taras Shevchenko. Titled "Taras Shevchenko: A Life," the book was published for the society by the University of Toronto Press.

Dr. Zaitsev (1886-1965) was editor of a 13-volume collection of works by Shevchenko that was published by the Ukrainian Scientific Institute in Warsaw in the 1930s. The first volume of this edition was to be a biography of the poet.

Dr. Zaitsev wrote his biography of Shevchenko, Ukraine's greatest literary genius, in the 1930s. The manuscript was confiscated by Soviet authorities when they annexed Galicia in 1939. The author had proofs of his work, however, since the biography had been typeset.

A revised edition of the biography was published in 1955 in Munich by the

Shevchenko Scientific Society.

Now the work has been translated into English by George S.N. Luckyj, professor emeritus of Slavic studies at the University of Toronto, who himself is a scholar of Shevchenko and author of "Between Gogol and Shevchenko" and "Shevchenko and the Critics."

The 284-page book contains many illustrations, among them drawings and paintings by Shevchenko.

The English-language edition also includes a new bibliography and an introduction by Dr. Luckyj.

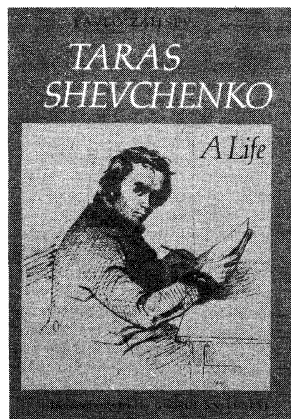
Dr. Luckyj notes in the introduction that the outlines of Shevchenko's biography are well-known to the Ukrainian public which regards him "as a national martyr."

"Yet the full, detailed story of his life is little known. The exact unfolding of his life-story was not accomplished until Pavlo Zaitsev published his 'Life of Taras Shevchenko' (Zhyttia Tarasa Shevchenka) in 1955," writes Dr. Luckyj, adding that "Zaitsev's biography remains the most balanced and scholarly."

The introduction stresses the importance of knowing Shevchenko's biography:

"It is a most dramatic and readable story of a great Ukrainian, whose specific achievement is unique in world literature. No other example comes to mind of a poet conjuring up through his work the very basis of a national existence. His nationalism, however, is tempered by universal concerns of human love and brotherhood. Indeed, his is a millenarian vision in which not only his oppressed countrymen but all men one day will be free."

"Taras Shevchenko: A Life" is available for \$30 (U.S.) from the Shevchenko Scientific Society, 63 Fourth Ave., New York, N.Y. 10003.



seaport of Odessa. Only through hard work did Hryhoriy and Kateryna keep their heads above water and care for their six children. Taras was their third child. Mykyta his brother and his sister Kateryna preceded him, and after him came Yosyp and the blind Maria.

When later remembering his family, the poet wrote: "...bondage, / hard work. No time is granted to pray" he did not exaggerate.

In the light of documentary and historical evidence, the life of the Kerelivka serfs was indeed a hell, as Shevchenko described it in his poems: "I dread remembering / The small cottage at the end of the village / ... My mother bore me there, / And she sang as she nursed me, / Pouring out her sorrow / Into her child. In that grove, / In this cottage, in this paradise / I saw hell."

The serfs had no right to inherit land, which was allotted to them in reparational holding. They had no access to forests, and in return for each cartful of wood they had to labor for their master. This labor for the landlord was theoretically limited to three days a week, but in fact they had to work to fill the quotas of tied sheafs, loaded wagons, measures of grain, and so on. These quotas were high, and the peasants had to work full time to fulfill them. As well as the labor in the field, they were obliged to render other services to their master. Shevchenko's parents had little time to work on the plot that supplied them with produce. In addition to everything else they had to buy clothes for themselves and their children and pay taxes to the state. Their lives were hard and joyless, and there was scarcely a ray of hope.



A drawing by Taras Shevchenko of his childhood home (reproduced from Pavlo Zaitsev's "Taras Shevchenko: A Life").

## Initiative group...

(Continued from page 1)

one of the first stages of the Stalinist assault against all forms of Ukrainian national assertiveness. During the Nazi occupation of Ukraine, the church was revived only to be destroyed again when Soviet forces returned.

The Soviet line since then has been to remain silent about the history of the Ukrainian Autocephalous Church in the 1920s and, while ignoring the behavior of Russian Orthodox bishops and clergy in the German occupied areas, to discredit the Ukrainian "autocephalists," together with the Ukrainian Catholic Church, as "collaborationist" Churches.

In the post-war period, both the Ukrainian Catholic Church and the Ukrainian Autocephalous Church have been banned in the Soviet Union. The former has survived in the underground as a "catacomb" Church and in recent years its members have been conducting a vigorous campaign for its legalization.

Until recently, however, there was relatively little evidence about the attitudes of Ukrainian Orthodox believers. Here it is worth noting that eastern Ukraine, together with Byelorussia (where an autocephalous Byelorussian Orthodox Church was established under German rule) are known to have been the two regions that were hardest hit by Khrushchev's anti-religious campaign.

Over the years, though, Ukrainian dissidents have sought to keep the issue of Ukrainian Orthodoxy alive. This question became especially pertinent last year when the Moscow Patriarchate and the Kremlin approached the celebrations of the Millennium of the Christianization of Kievan Rus' from an exclusively Russocentric position.

### Father Mykhailchko's stand

The Ukrainian Autocephalous Orthodox cause was recently given impetus by the bold stand taken by a Russian Orthodox priest, Father Bohdan Mykhailchko, at the inaugural conference of the Taras Shevchenko Ukrainian Language Society that was held in Kiev on February 11-12.

Addressing an impressive gathering of hundreds of representatives of the Ukrainian cultural intelligentsia and patriotically minded groups from throughout Ukraine, the Rev. Mykhailchko strongly attacked the "Russification" policy which he claimed the Russian Orthodox Church has been pursuing with respect to Ukraine since tsarist times.

He also condemned the Russian Orthodox Church's continuing "war" against the Ukrainian Catholic and Ukrainian Autocephalous Orthodox Churches.

This is not only the first time on record that a Ukrainian priest from within the Russian Orthodox Church has broken ranks (The Rev. Vasyl Romaniuk was a political prisoner when he did so in the 1970s), but also the first time that the issue of the banned Ukrainian Churches has been raised in this way in the public arena.

### Father Mykhailchko's biography

From what relatively little information is currently available about the Rev. Mykhailchko, it seems that Ukrainian patriotism has caused him quite a few problems in the past. According to a letter that he recently wrote to a Western addressee, he is 32 years old and used to live in the Lviv Oblast in western Ukraine.

He repeatedly failed entry examinations to the Moscow Russian Orthodox seminary. Eventually, he was informed

by the rector, Archbishop Vladimir, currently the metropolitan of Rostov, that the real reason why he was being barred from studying in the seminary was that the local authorities in the Lviv Oblast had characterized him as "politically unreliable."

Here it is worth noting that in 1977, the bishop of Poltava, Feodosy, complained among other things in a letter to Leonid Brezhnev about the political suspicion with which clergy from western Ukraine are regarded.

Finally, Mr. Mykhailchko was ordained by the Russian Orthodox archbishop of Riga, Leonid, and given a parish in Elgava in Latvia. Nevertheless, he was still denied the opportunity to complete his theological studies on the same grounds as before. After his courageous speech at the conference of the Ukrainian Language Society, the Rev. Mykhailchko was at first suspended from his duties and, on February 17, forced by the Church authorities to sign a statement relinquishing his pastoral duties.

### Initiative group is formed

On February 15, the Rev. Mykhailchko and four others, Taras Antonuk, Anatoliy Bytchenko, Mykola Budnyk and Larysa Lohvytska, announced the formation of the Initiative Group for the Restoration of the Ukrainian Autocephalous Church.

Mr. Antonuk is the son of the former Ukrainian prisoner Zinoviy Antonuk. Ms. Lohvytska is a former political prisoner and together with Mr. Bytchenko, has been active in the informal Kiev-based Ukrainian Cultural-Religious Club. Mr. Budnyk is a resident of the Zhytomyr Oblast; at present no further details are known about him.

### Initiative group's statement

The members of the initiative group begin their inaugural statement with the following words:

"Important changes are taking place in the spiritual life of our country. Even though this process is inconsistent and contradictory, light has now been shed on many problems that urgently need to be resolved. One of these is the religious question in the Ukrainian SSR, where Ukrainian believers have for decades been labelled as 'enemies of the people' and 'nationalists.' The majority of the population was deprived of the opportunity to preach, or to study in religious schools, especially in their native language."

Rejecting the tutelage of the Russian Orthodox Church, the authors strongly condemn the latter's policy towards their co-nationals:

"The hierarchy of the Russian Orthodox Church illegally usurped jurisdiction over the Ukrainian Orthodox Church as far back as in 1685, shortly after the so-called reunification of Ukraine with Russia, and it still does not recognize the existence of a separate Ukrainian national religious tradition as such, complete with its own culture, language and rite; in other words, the Russian Orthodox Church still holds to a chauvinistic approach to the national question. Orthodox Ukraine cannot agree to such an anti-evangelical and anti-canonical practice. We, as a civilized nation, have an indisputable right to our own independent autocephalous Church."

The authors go on to trace the history of Ukrainian Orthodoxy from the Christianization of Kievan Rus' until the establishment of the Ukrainian Autocephalous Orthodox Church in the early 1920s. They point out that during the latter's nine-year existence, it had over 5,000 parishes, 4,000 or so

(Continued on page 15)

## Faces and Places

by Myron B. Kuropas



## A time for atonement in Canada

Most of us are probably aware of the terrible injustice perpetrated against Japanese Americans during World War II.

Some 105,000 men, women, and children were forcibly removed from their homes in California, Oregon and Washington and incarcerated in desolate concentration camps in Arizona, Arkansas, Colorado, Idaho, Utah, and Wyoming.

It was all done in 1942 on the executive order of President Franklin D. Roosevelt.

In 1976, President Gerald R. Ford issued a proclamation in which he called upon the American people to affirm "this American promise — that we have learned from the tragedy of that long-ago experience forever to treasure liberty and justice for each individual American, and resolve that this kind of action shall never again be repeated."

In 1988, the U.S. Congress voted to compensate each surviving Japanese American the sum of \$20,000, a mere pittance compared to the tremendous financial and psychological losses suffered by all of them.

Like many Ukrainians in North America, I was unaware that a similar fate had befallen Ukrainian Canadians during World War I.

According to Dr. Lubomyr Luciuk, research director of the Civil Liberties Commission of the Ukrainian Canadian Committee, some 5,000 Ukrainian Canadians were interned in Canada's hinterlands, and their farms and other possessions were confiscated. Another 80,000 Ukrainian adults were unjustly branded "enemy aliens," stripped of their rights, and forced to report regularly to the police. They were issued special identity cards.

Their crime was that they had immigrated from Galicia and Bukovina, then part of the Austro-Hungarian empire. Since Canada was at war with Austro-Hungary, all emigres were viewed as aliens from a hostile power.

By 1918, the English and French publics in Canada were calling for mass deportations resulting in the exodus of Ukrainians who belonged to radical labor groups. Even here, Dr. Luciuk notes, they were discriminated against because the hearings were "civil proceedings without the benefit of the legal protections of the criminal proceedings that Anglo-Scots got." And I thought only the OSI operated in this way. Shame on me!

In the 1988 publication, "A Time for Atonement: Canada's First National Internment Operation and the Ukrainian Canadians, 1914-1920" Dr. Luciuk notes that unlike Canadians of German extraction who were interned in camps that were relatively comfortable, Ukrainians from Austria were sent to places like Spirit Lake, Quebec; Castle Mountain, Alberta; and Otter Creek, British Columbia. "There they were obliged not only to construct the internment camps but to work on road-building, land-clearing, wood-cutting, and railway construction projects," writes Dr. Luciuk.

"As the need for soldiers overseas led to a shortage of workers in Canada, many of these 'Austrian' internees were released on parole to work for private companies. Their pay was fixed at a rate equivalent to that of a soldier which was less than what they might have expected

to make if they had been able to offer their labor in the marketplace." Thus, concludes Dr. Luciuk, "the internment operations not only uprooted families but also allowed for exploitation of many of the internees' labor."

Although none of the interned Ukrainians had committed any crime, their valuables, real estate and securities were seized by the government.

Daily existence in the Canadian concentration camps was harsh. Correspondence was censored, newspapers were forbidden, and rough treatment by guards was commonplace. Working and living conditions were often so abominable that 67 of the "Austrians" perished. "Insanity was by no means uncommon," wrote one movement official. Hunger strikes, riots, passive resistance and suicide were also part of the internment scenario. In at least one instance, a Ukrainian, Ivan Hryhoryshchuk, was fatally shot while trying to escape.

These government-initiated outrages continued despite numerous letters, petitions and memoranda to federal and provincial authorities confirming the fact that Ukrainians were neither "Austrian" nor supportive of the Austrian war effort.

Throughout the entire war, Ukrainian Canadians remained loyal to their new government. According to one Canadian parliamentarian of the time, Ukrainians "gave a larger percentage of men to the war than certain races in Canada have," even after "enjoying the advantages of British citizenship for a period of a century or more."

Having documented the injustices perpetrated against Ukrainian Canadians during the 1914-1920 war period, Dr. Luciuk and the Ukrainian Canadian Committee have promulgated five requests of the Canadian government.

First they want a public acknowledgement that the internment of Ukrainian Canadians and other measures were unwarranted and unjust.

Their second request is for historical markers to be put up at cities where the various internment camps were located.

Thirdly, they want changes in the law which permits the government to establish internment camps for foreign citizens during times of national crisis. "Soviet citizenship goes on forever," Dr. Luciuk points out. Because of this, the UCC wants actual citizenship, not hereditary citizenship to be used to determine "enemy alien" status in the future.

A fourth request is for financial support to cover the cost of further research into the Ukrainian internment issue in order to provide the basis for any future compensation claims.

Finally, the UCC wants all of these issues resolved before the year 1991, the centennial of Ukrainian immigration to Canada.

During the 1984 election campaign, Progressive Conservative leader Brian Mulroney condemned the treatment of Japanese Canadians during World War II, adding that "Canadian citizens whose rights were abused, violated, and trampled upon should indeed be compensated." Since then, the Canadian government has offered to establish a \$12 million "community fund" for Japanese Canadians.

It is time for similar redress for Ukrainian Canadians.



*Shevchenko monuments are located around the world, but...*

## Lviv residents continue to rally for Shevchenko monument in their

by Marta Kolomayets

JERSEY CITY, N.J. — His presence reigns majestically over many a community throughout the world — Taras Hryhorovych Shevchenko, the national prophet of Ukraine, has found a place for himself in Ukraine's capital city, Kiev, as well as such capital cities as Washington, Paris, Rome, Buenos Aires and Moscow.

His memory is immortalized in stone and in bronze in cities, towns and villages in Ukraine, as well as in practically every corner of this earth that has even the smallest Ukrainian population.

However, in Lviv, the capital of western Ukraine, and the city most often regarded as the bastion of the Ukrainian patriotic movement, there is no monument to this genius of Ukrainian literature.

Why? It is not because the people have not wanted a statue to the Ukrainian philosopher, poet and artist. As a matter of fact, Ukrainians in this city have made significant attempts to erect a monument to the great Kobzar for more than 100 years. "But now, putting up a monument to Shevchenko is the number one priority for the Lviv community," said Rostyslav Bratun, a member of the Ukrainian Writers' Union in Lviv.

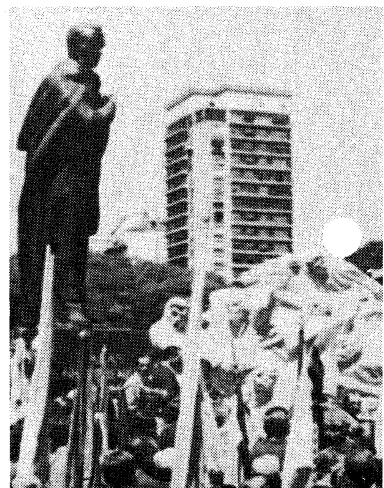
The first fund-raising campaign for a Shevchenko monument in Lviv dates back to 1874, according to a recent News from Ukraine article. However, Lviv, then was part of the Austro-Hungarian Empire, and later was under Polish occupation, and the authorities did not take kindly to such a project. Later, even Ukrainian authorities, among them Vasyl Kutsevol, first secretary of the Lviv City Party Committee and later of the Lviv Regional Party Committee, from the early 1960s to the 1970s, was the stumbling block for such a monument.

Mr. Bratun, who is quite familiar with the history of the building of a Shevchenko monument, related during a June, 1988 conversation with Ukrainian American tourists, that during the early part of this century, Ukrainian women held embroidery and bake sales to raise monies for the monument. Students also held fund-raisers for a Shevchenko monument, something school children in Lviv continue to do in this day and age.

"It was not until 1981, when quite a moving event stirred us into action to erect a Shevchenko monument. A retired, elderly man, a locksmith, came to our Society for



On the occasion of the 150th anniversary of the birth of Ukraine's national bard, the Ukrainian American community unveiled a monument to him in Washington.



In Buenos Aires, Argentina, thousands gathered to unveil a Shevchenko monument in 1971.

the Protection of Historical and Cultural Monuments, and gave us 4,500 rubles — his life's savings. He declared that he wanted this money to go toward erecting a memorial to Taras Shevchenko in Lviv. This modest patriot was the person who initiated the fund to raise money for this memorial," recalled Mr. Bratun.

To date, this fund probably totals 400,000 rubles, according to the Lviv-based writer.

Some of the money has been raised by charity concerts, which have been held in both Lviv and Kiev for the funding of a Shevchenko memorial in Lviv. During such a concert on January 30, 1988, at the Lviv Opera House, Borys Oliynyk, the head of the Cultural Fund in Ukraine, spoke to the residents of Lviv, encouraging them to see this project through.

"Lviv residents are worthy of such a monument to our great bard," said Mr. Oliynyk. "I am particularly inspired that our youth has taken up this idea. Tovarystvo Leva is working on this project: this shows me that our youth knows its roots, its sources," said Mr. Oliynyk, during the concert program.

Thus, it seems that money for such a monument is no

longer a problem. It has not only come from the residents of Lviv, but from Ukrainians throughout the republic. No less generous are tourists who came to Ukraine from the United States, Canada and Europe, many of them Ukrainian heritage. Each donor receives a receipt and a hearty thank you. During this past winter, souvenir prints of carolers, were given out to each benefactor.

A fund-raising project conceived by Orysia Pylyshko of Washington, and conducted through the auspices of The Washington Group, an association of Ukrainian American professionals, sells videotapes of the January 1988 concert in Lviv, with all proceeds being donated to the fund in the western Ukrainian city. To date, more than \$1,000 has been raised, and the tapes are still being sold in the United States and Canada.

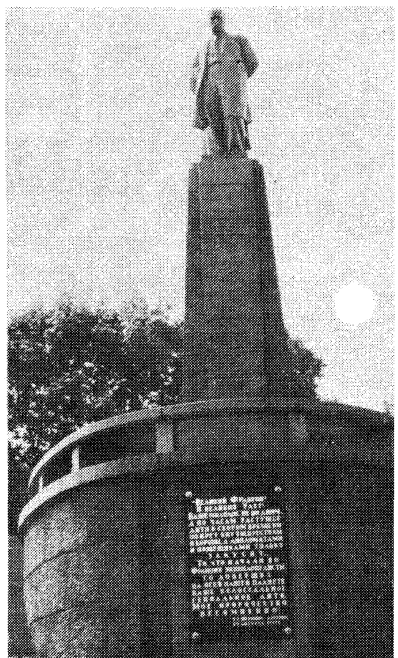
But, what kind of monument can be built and where it will be built are questions that continue to stymie the project. One contest, a regional competition, for the design held in late 1987, did not produce any original ideas, according to Ihor Kudyn, the first deputy chairman of the board of the regional branch of the Ukrainian Society for the Protection of Historical and Cultural



Alexander Archipenko, sculptor of the bust of Taras Shevchenko at Soyuzivka, the Ukrainian National Association resort, at the unveiling in 1957.



Toulouse, France is the site of one of the more recently unveiled Shevchenko monuments, dedicated in 1984.



The great Ukrainian poet overlooks the Dnieper River which he requested as his final resting place in his "Hymn to Mother Ukraine".



city



unveil the



In 1961, on the occasion of the 100th anniversary of the death of the great Ukrainian poet, a statue was unveiled on the grounds of the Manitoba Legislative Building in Winnipeg.



Soon after his release from Soviet prisons and his arrival in Rome, Patriarch Josyf Slipyj established a Ukrainian Catholic University. In the courtyard of that university stands a monument dedicated to Taras Shevchenko.

Monuments, who was interviewed by News from Ukraine.

In December 1988, the Lviv press reported that a new contest would begin, in search of a monument design worthy of the great Ukrainian genius. The Lev Society has proposed making this contest an international competition, but to date it has not received an answer to its request.

Recent visitors from Lviv to the West have indeed spoken to Ukrainian American and Ukrainian Canadian artists to submit their designs, encouraging ideas from the West. "Unfortunately, Archipenko is no longer with us," said Mr. Bratun, with disappointment. He also encourages Western artists to submit designs.

Once a design is accepted by a jury, which is composed of 12 out of 30 Lvivites, another major problem will arise, and that being where to erect the monument. The general consensus seems to be that Shevchenko belongs in the center of town.

"But as long as Pohrebniak is the head of the Lviv Oblast Communist Party, Shevchenko will not stand in the center of town, according to members of the Lev

society, who disagree with this Communist official. According to Mr. Bratun, Lvivites have submitted at least 50 suggestions. Some want his monument to stand under a willow in the Shevchenko Hai, some want it in the Shevchenko raion, while still others want in Halysky Square, or along the present-day Radyanska Street, where the Shevchenko Scientific Society was located at one time. Still others feel it should replace the monument to the Polish writer Adam Mickiewicz in the city's center.

Time is fleeting, and it is impossible that a monument to Shevchenko will be unveiled by the 175th anniversary of his birth, March 9.

What is truly likely is that the Shevchenko fever has spread throughout Lviv, and it will not die down until a monument to this great Kobzar is unveiled and dedicated in this western Ukrainian city.

"Shevchenko is the symbol of our people, he is our prophet. His worth is immeasurable, and now, we are going through a spiritual rebirth with Shevchenko. We have a newly formed society of the Ukrainian language, and that carries the name of Shevchenko," said Mr.

Bratun, referring to the Taras Shevchenko Ukrainian Language Society. This is all happening at a time when we are demanding that the Ukrainian language achieve national status, constitutional status," he said.

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While Lvivites are busying themselves with the Shevchenko monument throughout Ukraine, academics, writers, film directors and citizens have planned an array of activities to honor Taras Shevchenko, in this year marking the 175th anniversary of his birth.

Mykola Zhulynsky, deputy director of the Institute of Literature at the Ukrainian Academy of Sciences in Kiev, who is currently touring the United States and Canada (where he is participating in the Shevchenko Readings series) recently told a correspondent from News from Ukraine: "We should see to it that new editions of Shevchenko's Kobzar are published with no excisions or abridgements."

Mr. Bratun, speaking at a concert in Lviv last summer, noted that he'd like to see a new tradition started, or rather have an old one renewed, specifically that of presenting each high school student with a copy of his own Kobzar upon graduation.

Currently, the Institute of Literature and the Institute of Art Studies, Folklore and Ethnography in Kiev are jointly working on Shevchenko's complete works in 12 volumes, the first of which is scheduled to be released this month to coincide with the 175th anniversary date.

Planned also is a variety of Shevchenko conferences, among them an international one in Kiev, also in March, which will be attended not only by scholars from Ukraine, but also from the United States, Canada and Italy. The Ukrainian capital city will host an exhibit of fine arts and a film festival on the occasion of this jubilee.

Sponsored by the Ministry of Education of the Ukrainian SSR which allocated 1.5 million rubles to the development of a video about the great Ukrainian genius, a contest to produce such a work will announce a winner on the bard's birthday — March 9. According to a recent News from Ukraine article, the competition, which closed on February 20, 1989, will be reviewed by the board of the Olexander Dovzhenko Film Studios and the "Video" Production and Artistic Association for the directing of an eight part series of Shevchenko.

The Cultural Fund, under the chairmanship of Mr. Oliynyk, continues to organize charity folk song concerts, from which monies will go to erect monuments in Lviv, Zaporizhzhia and Leningrad.

But it is not only time to create new monuments to Shevchenko, existing ones must be refurbished, according to members of the fund. Among those that will be repaired is the Taras Shevchenko State Museum in Kiev, the Kaniv museum-preserve of Shevchenko, as well as a memorial museum in the village of Shevchenkove. Moryntsi, the village of Shevchenko's birth, has two memorial houses, which are currently being restored.

However, this is only the beginning of this anniversary year, and many more commemorations can still be scheduled for 1989. The Weekly will keep its readers posted.



In Kiev, Ukraine's capital city, the figure of Shevchenko faces Taras Shevchenko State University. It was constructed in 1939.



Even Moscow boasts a monument to the national bard of Ukraine. Built in 1964, the monument, unveiled by Soviet leader Nikita Khrushchev, is in front of the Ukraina hotel.

## New thinking...

(Continued from page 4)

over-all "choppiness" of the film.

He also noted that some awkward questions arise: "Do some films seem better simply because they were suppressed? Are these suppressed films part of an underground history?"

### Literature in the glasnost period

The chairman of the literature panel, Richard Pope of York University, opened the presentation by stating that in the field of literature there is much excitement "because the writers in the glasnost period are expanding the field of discussion and also because much is happening outside the center and the capital."

The first of the speakers was Bohdan Rubchak of the University of Illinois (Chicago) who concentrated his remarks on the latest poetry being published in Ukraine by "so many new poets that it is hard to keep track of them."

Prof. Rubchak said the "forced fissure of the 70s created a new beginning" and these new poets call themselves the "third wave," or "new wave." The older poets, according to the new poets "tried to prettify the ugliness of Stalin; their poetry was like Potemkin villages," Prof. Rubchak explained.

Today's poetry according to Prof. Rubchak, includes "neosymbolists (philosophical poets) who write in what looks like conventional stanzas yet explode from within," their writing is "openly lyrical and philosophical," these poets "search out obscure Ukrainian words."

"There is also the 'poetry of statement, or post-modernist poetry,' he continued. This group includes young people in their 20s and 30s who are 'extremely active and vociferous' and who write on 'themes of everyday, fleeting impressions.'"

They "avoid metaphors in favor of images of concrete reality," their tone is "calmly narrative," "everyday words are used with strict control, and meter and rhyme are used as loosely as possible."

Prof. Rubchak also listed the "country poets," who are "very sophisticated and use country idioms," as well as the bards — like the popular Andriy Panchyshyn, Taras Chubay and Victor Morozov — who sing their poems and who are "extremely sophisticated, yet seem simple."

The theme of Chernobyl and religious themes also play a large role in contemporary poetry in Ukraine, Prof. Rubchak noted.

He concluded by pointing out that "at this time of reconstruction, the best of the new poets are reconstructing Ukrainian poetry."

"Reflections of Chernobyl in Ukrainian Literature" was the topic presented by Larissa Onyshkevych of the Princeton Research Forum and Suchasnist magazine. This speaker stated that "without Chernobyl there would not have been glasnost as we know it today," for, "as radiation could not be concealed, so glasnost demanded the facts."

Dr. Onyshkevych noted the different treatment of the Chernobyl theme in various parts of the USSR, versus in Ukraine. Thus, she said, Vladimir Gubaryev's play "Sarcophagus" has been staged all over the USSR but only one troupe staged it in Ukraine, and it was a visiting Russian troupe, not a local company. She surmised that, "a Ukrainian play is yet to come, perhaps when the distance provided by time is more appropriate."

The effects of the world's worst nuclear accident at the Chernobyl power plant in Ukraine can be seen in

documentation, the social-psychological, and historical, release provided by literature, and in new expressions of imagery.

She cited several works that focus on the nuclear accident, including Dr. Yuriy Shcherbak's documentary novel "Chernobyl," which she described as a physician/writer's attempt to record and comment on the accident. The work, she noted, includes a history of Chernobyl, interviews with plant personnel, and an analysis of motivations and moral responsibility. The Chernobyl theme is seen also in epic poetry such as "The Explosion" by Svitlana Yovenko, "Seven" by Borys Oliynyk and "Chernobyl Madonna" by Ivan Drach.

Dr. Onyshkevych observed that a recurring theme in literary works is guilt. "The Ukrainians see themselves as a nation allowing others to experiment," the nation "seems to be blaming itself for historic disasters."

The final speaker of the panel was Dr. Mykola Zhulynsky, assistant director of the Institute of Literature at the Academy of Sciences of the Ukrainian SSR. The literary historian from Kiev spoke on "problems of creating a new self-aware Ukrainian culture."

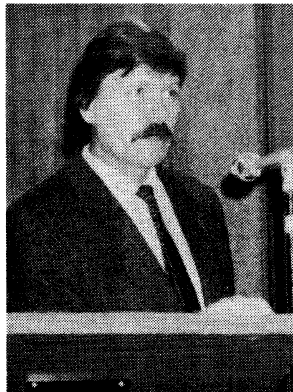
He said that now, in the atmosphere of glasnost and perestroika, the development of Ukrainian literature is being discussed, and he noted that one must look at national cultures as having intrinsic value.

The creation of a "complete national culture," however, is impossible without "internal freedom," he said. "Today we cannot say that a contemporary artist in Soviet Ukraine has internal freedom as a prerequisite and guarantee of creativity," Dr. Zhulynsky continued.

He cited a system of controls, primarily administrative controls, built up over the course of 70 years, as being, according to Mikhail Gorbachev, "a serious brake on perestroika, glasnost and democratization."

The speaker went on to state that following the national renaissance of the 1920s and 30s in Ukraine, Leninist principles on nationalities policy were deformed. He then spoke of the fate of writer Mykola Khvylioviy, who wrote about the need for "internal freedom" and defended the right of the Ukrainian nation to its own freely developed national culture. Khvylioviy committed suicide in 1933 as a result of what he saw as the destruction of a whole generation in the 1930s.

Ukrainian culture today is not alive, said Dr. Zhulynsky. "It should reflect life in all its aspects, but it suffers from byzantinism." In addition, he noted the "alienation of the people from the creation of new culture" and this, he said, is "the most fearsome fact" of life in Ukraine today.



Artist Feodosiy Humeniuk of Leningrad speaks about his work.

The people's spiritual energy is sapped and it is precisely this "spiritual energy that is needed in order to bring about the realization of the profound changes called for by glasnost (glasnost) perestroika (perebudova) and demokratizatsia," Dr. Zhulynsky explained.

However he noted, "a new ideological situation is being created," there is a new openness. "Blank spots" in literature, art and history are being discussed. Without the removal of these blanks spots the development of an independent national culture cannot take place.

"Only with the full rehabilitation of Ukrainian culture in the consciousness of the people" — and its acceptance by other nations — can Ukrainian culture "emerge in a new self-awareness," he concluded.

### Ukrainian unofficial art

Gerald Needham of York University was the first of three speakers during a panel on visual art chaired by Joyce Zemans, dean of the faculty of fine arts at York.

Prof. Needham observed that in North America in the late 1960s and 70s there was, for the most part, silence as regards unofficial art. "My concern is why it hasn't had more impact in North America and Europe, too. These artists have been passed over largely in silence," he said.

"Critics have been reluctant to write about them because they don't want to criticize negatively." He added, it seems as if unofficial artists have "fallen between two stools: they are neither traditional, nor up to date."

He explained that critics saw many of these works as surrealist-based, while surrealism had already been rejected. Meanwhile, the artists had an "imperfect knowledge of the founding tradition of modern art" and a "rigid perception of what modern art is," perhaps due to their isolation.

Prof. Needham noted that church art and folk art, too, are sources of unofficial art. "Byzantine art especially played a very important role. Since church tradition was not promoted in the USSR, perhaps that is why it appealed to unofficial artists," he said.

The unofficial artists "piece together elements of different traditions, and the very best create a new synthesis."

Prof. Needham concluded his remarks with his opinion that "Unofficial artists have, in fact, not fallen between two stools, but have created something different — a coherence that has often escaped Western critics."

Daria Darewych of the University of London (England) began her presentation by noting that "the best proof of glasnost in Soviet Ukraine is the presence here of Feodosiy Humeniuk and his art."

The Ukrainian artist arrived from Leningrad specifically to attend the York University conference and the concurrent exhibit at the university's Samuel J. Zacks Gallery.

As late as 1984, the newspaper Prapor Yunosti attacked Mr. Humeniuk as "a morally degraded person enticed by foreign parcels and invitations." Then, in 1988-1989, Prof. Darewych said, five articles praising him appeared in the Soviet Ukrainian press, and last summer he and his wife visited Paris as tourists.

She went on the note, "Glasnost is much more in evidence in Moscow than in Ukraine. In art though, it has reached Kiev, Kharkiv, Odessa and other cities."

Prof. Darewych then told of many important exhibits held during the previous two years which illustrate the new artistic freedom, including a 1986 evening dedicated to Mykhailo Boychuk, an artist of the 1920s and 30s who

died in a labor camp in 1937, and the numerous exhibit of works by artists from his school (known as Boychukism), held throughout Ukraine in various cities. In Kiev, she noted an exhibit of works by the last living Boychukist, Oksana Pavlenko, was recently held.

"Many contemporary artists have chosen to follow international, or what they perceive as such, trends in art, since this was forbidden fruit," Prof. Darewych pointed out. And, she noted that "a healthy sign is: the ability to hold unofficial exhibits."

A number of individual exhibits recently gave exposure to artists formerly repressed and those not allowed to exhibit. She listed among these a Kiev exhibit of works from the 1960s and 70s by Halyna Sevruck, which included a portrait of murdered rights activist and artist Alla Horská, as well as an exhibit in Lviv of works by Opanas Zalyvakha, who had been arrested in 1965 and sentenced to a five-year term for "anti-Soviet agitation and propaganda."

Prof. Darewych emphasized in her remarks that Soviet Ukrainian artists "need to travel both within the USSR and abroad, and they need exposure in the West" — and in this regard the Ukrainian community can help. But, most importantly, she said, what they need is total artistic freedom.

She then introduced the next speaker, Mr. Humeniuk, as "better known in the West than in his native Ukraine." In Toronto, she said, three exhibits of his works were held, in 1978, 1980 and 1983; in 1984, there was an exhibit of his art in Winnipeg. She stated that Mr. Humeniuk aims to create "national Ukrainian art" and seeks "to synthesize Ukrainian Byzantine art with modern elements."

Mr. Humeniuk then took the podium to speak about his work. This March marks the 175th anniversary of the birth of Taras Shevchenko, and for me "Shevchenko is the sole teacher," he said.

He continued, "Ukrainians must be born twice — the second time spiritually, as I was." At the Leningrad Art Institute, he noted, "We did not learn about Ukraine; its art treasures were attributed to Russia." He said that what "awakened" him was the observance of Taras Shevchenko Days held in Leningrad.

As a result of his spiritual rebirth, Mr. Humeniuk said the art work he did for his diploma was "Village Musicians" based on Hutsul life. He pointed to the "national basis" of his art in which he deals with themes like folk songs, hetmans and the glory of the Kozak state.

He spoke also of his participation in nonconformist art exhibits, and repressions by the authorities, and related how he was accused of being supported by the Organization of Ukrainian Nationalists and the CIA and of "anti-Soviet activity."

Mr. Humeniuk concluded his remarks by underlining, "The time has come for us to develop independently in Ukraine. ... We need art institutes galleries, histories."

### Music in the USSR

Music in Ukraine and the USSR was the topic of the final arts panel chaired by Sterling Beckwith of York University.

He pointed out that until recently all appearances abroad by musicians were controlled by Goskontsert, and that composers, too, were controlled by one agency, the Union of Soviet Composers.

"We've had to depend on self-appoint- (Continued from page 12)

## East Coast performances earn curtain call for Donetsk Ballet

by Marta Kolomayets

NEW YORK — It seems almost incongruous. Donetsk, an industrial city located in southeastern Ukraine, with a population of 2 million people, is the largest center of metallurgy and coal mining in Ukraine. Yet, amidst its maze of railway tracks and beyond its skyline dotted with smokestacks, is a world of cultural activity.

The city boasts three theaters, a puppet theater, a philharmonic orchestra and a circus, as well as two state museums and 15 other museums and oblast archives. Thus, it comes as no surprise that in the hustle and bustle of this metropolis, the rhythm and rigor of the Donetsk Ballet was born.

And now, that same ballet company has gained acclaim in the West, primarily along the U.S. Eastern Seaboard, as it has presented spectacular performances in Maryland, New Jersey, New York, and is scheduled to dance in Washington and Philadelphia within the next week.

The Donetsk Ballet, which until now may not have been considered

to continue. Together with ICM Productions, also based in New York, they bailed the dancers out.

"We would have been considered an artistic failure if we had returned to Donetsk without completing our tour," said Valeri Goncharov, one of the company's soloists who spoke to Ukrainian American fans after the opening night performance in New York, on Wednesday, February 22.

But the dancers have turned tragedy into triumph as they are greeted with rave reviews by such dance critics as Anna Kisselgoff of The New York Times and Clive Barnes of the New York Post. Their shows in New York were attended by such patrons of the arts as Isabella Rossellini and Joanne Woodward, and the last show in New York was graced by the presence of the American Ballet Theater's artistic director, Mikhail Baryshnikov, whose company also provided the sets and costumes for the Donetsk Ballet's "Giselle," as well as rehearsal space.

The dancers, who have not had too much free time to explore the various cities of the United States, have gone to some museums and cultural per-



Sergei Bondur, soloist of the Donetsk Ballet, gives his autograph to a New York fan.

one of the Soviet Union's premier dance companies, has gained quite a reputation in this, its first North American tour.

Founded 55 years ago as the resident dance company of the Donetsk State Opera and Ballet Theater, it is currently under the artistic directorship of Vladimir Shumeikin, who is a former soloist with the ballet company of Lviv and who came to Donetsk after directing ballet companies in Odessa and Kazan.

Since the arrival of such stars as Vadim Pisarev and his wife, Inna Dorofeyeva, (they are graduates of the 1983 Kiev School of Ballet) the company, a young one, with the average age being between 20 and 23 years of age, has achieved measurable success.

Their tour, which was to include 15 U.S. cities, was drastically revised as their backers, a California-based company called Heart of Art, withdrew its commitment of \$200,000 because dancers from better-known Soviet ballet companies did not join the tour, the Associated Press recently reported.

Stranded in Baltimore, the 59-dancer troupe was rescued by the Gilman Foundation, a group headed by Howard Gilman, patron of the arts, who provided funds for the tour

formances. And everywhere they have gone, they have been courted by Ukrainian Americans.

Vadim Pisarev, the troupe's star, who performed the Hopak in the spirit of a true Kozak, spoke to Ukrainian Americans who ventured backstage to meet the stars of the Donetsk Ballet in New York.

"There are so many Ukrainians everywhere," said Mr. Pisarev, sounding almost astonished. Prior to their New York performances the troupe's dancers had experienced the hospitality of Ukrainian Americans in Baltimore. Kurt and Marijka Stith, Oksana and Wasyli Palijczuk and Zirka and Hlib Hayuk contributed to this cause.

After having read about the plight of the dancers in Baltimore, Mrs. Palijczuk called the director of the dance group, Vladimir Shumeikin.

"We couldn't let them go hungry, so we entertained them, showed them around town, pointing out both the Baltimore landmarks as well as the Ukrainian community highlights in this seaport city.

"Many of them had no idea about the Ukrainian community in the United States, and were very pleased to hear the Ukrainian language. Of course, not all of them were Ukrainians."  
(Continued on page 14)

## REVIEW: The Donetsk Ballet



Vadim Pisarev and his wife, Inna Dorofeyeva, of the Donetsk Ballet perform the grand pas de deux from "Don Quixote," at the City Center Theatre in New York City.

by Cathy Longinotti

East Coast residents had a rare and welcome opportunity to experience both the brilliant power and sublime poetry that is the province of classical dance at recent performances of the Donetsk Ballet.

Funding for the company's originally planned tour was withdrawn shortly after its arrival in Baltimore due to a breach of promise by Goskontsert, the Soviet concert management organization, to provide principal dancers from more famous ballet troupes such as Leningrad's Kirov Ballet. But the Donetsk Ballet, accompanied by guest artists from other Ukrainian, Lithuanian and Russian companies, earned the respect of its American audiences without them.

That it is not the foremost ballet company of Ukraine, nor high in the rankings of the many state-supported companies in the USSR, made it all the more surprising that its soloists and corps de ballet, despite their imperfections, dance on a remarkably higher level than their counterparts in major American companies.

Performances in New York City and North Branch, N.J., two stops on a revised tour, showcased the dancers in classical works illustrating a century of styles from the Romantic period of the 1840s to Soviet choreography of the 1940s.

A special treat was a brief but electrifying Hopak performed by Vadim Pisarev, a native of Donetsk and the company's young star, whose perfect classical form, prodigious technique and engaging stage presence place him in the front rank of international male dancers.

A concert program, which alternated with the company's production of "Giselle" during the tour, opened with the grand pas from the ballet "Paquita," a late 19th century work by Marius Petipa, chief choreographer to the Russian court, which demands virtuoso classicism with a grand manner and a Spanish flavor. The leading dancers, Natalya Yakovleva and Andrei Musorin, both from the Odessa Ballet, accepted the challenge forthrightly if not always with perfect success.

The true stars were the young ladies

Cathy Longinotti studied classical dance in New York with the noted pedagogue John Barker and has written on the subject for both local and national publications. Twice she was the press representative of Dance News at the International Ballet Competition in Moscow.

of the corps de ballet. Most are recent graduates of the Kiev choreographic school, and the virtues of their proper classical schooling, evident in the clarity of their poses, the brilliance of their footwork, and the plasticity of their torsos, lent a liveliness and potency to their role.

"Walpurgis Night," a scene de ballet from Gounod's opera "Faust," originally created in 1941 by Leonid Lavrovsky for Moscow's Bolshoi Ballet, showed the company in a freer and more boisterous style. Mr. Pisarev as Pan, the master of ceremonies at this bacchanalia, seemed to inspire each member of the company to heights of artful abandon with his virtuosity and enthusiasm.

But it was in the two-act Romantic ballet, "Giselle," choreographed in 1841 by Jean Coralli and later reworked by Petipa, that the company gave its most moving performances.

The first act concerns a nobleman, Albrecht, already betrothed to a woman of his class, who disguises himself in peasant's clothes in order to woo the lovely peasant maiden Giselle. Innocent and trusting, she is devastated and dies when Albrecht's ruse is exposed and she realizes he will not marry her.

In the second act, Giselle is inducted into the Willis, a band of ghosts of betrothed maidens who have died before their wedding day and roam the woods at night mercilessly dancing to death any young men they encounter. Albrecht, in remorse, ventures into the woods to Giselle's grave, is briefly united with her ghost, and saved by her love from the cruel fate of the Willis.

Two leading casts were presented during the company's New York engagement. Mr. Pisarev, whose modest stature and bravura style are not ideally suited to the role of Albrecht, nonetheless commanded the stage with the authority of his acting and imbued every gesture with sincerity in his first-act portrayal.

His virtuoso dancing, however, was somewhat jarring to the poetic mood of Act II. An example was the series of brises fermes, or travelling leg beats, that Albrecht executes along the diagonal line of the Willis while approaching their queen in his plea for mercy. Instead of properly skimming in a straight line along the floor and conveying a sense of urgency and desperation, they were done with considerable elevation, creating images of consecutive arcs which conveyed strength and power.

Mr. Pisarev had an excellent rapport with his partner and wife, Inna Dorofeyeva, a petite, slight dancer who

(Continued from page 14)

## Results...

(Continued from page 5)

Soyuzivka during the summer.

The winners in Group III are as follows:

- first prize — Halia Kuzyshyn from the Self-Reliance School of Ukrainian Studies in New York;
- second prize — Rostyslav Melnyk from Ss. Volodymyr and Olha Ridna Shkola in Winnipeg;
- third prize — Taissa Kohut from Immaculate Conception Ukrainian

High School in Hamtramck, Mich.

Group II winners are:

- first prize — Chrystyna Jaciw from St. Nicholas Ukrainian Catholic Cathedral School in Chicago;
  - second prize — Ilian Iwanchuk from Ss. Volodymyr and Olha Ridna Shkola in Winnipeg;
  - third prize — Marko Matla from Ridna Shkola in Los Angeles.
- Group I winners, for best posters, are:
- first prize — Deanne Yurchuk from St. John the Baptist Ukrainian Catholic School in Newark, N.J.;
  - second prize — Sonia Kulyk from St. Sophia Ukrainian Catholic School in Mississauga, Ontario;
  - third prize — Ruslana Zavadovych from St. Nicholas Ukrainian Catholic Cathedral School in Chicago.

In addition to the national awards there will be certificates for honorable

mention, special recognition and certificates to students for the two best essays and posters in their respective schools. In addition certificates of recognition will be presented to schools, and certificates of participation will be given to all student participants.

Secondary school students who wrote the two best essays in their respective schools will be awarded engraved plaques.

Other participating schools were: St. Josaphat's School, Toronto; John Teres School, Winnipeg; St. Josaphat's Ukrainian Catholic School, Rochester, N.Y.; Ridna Shkola, Chicago; and Metropolitan Ilarion Ridna Shkola in Montreal.

To the winners, congratulations for an excellent effort; and to their schools, congratulations for having prepared a winner. To all participating schools special recognition is due for entering their students in the contest.

## New thinking...

(Continued from page 10)

ed musical ambassadors — a handful of dedicated enthusiasts — to open up bridges between the USSR and abroad," he said. In introducing the panel's lone speaker, Prof. Beckwith observed, "One of the best, bravest, earliest and most accomplished of these," is Virko Baley of the University of Nevada, who is also music director and conductor of the Las Vegas Symphony Orchestra.

Prof. Baley began his remarks by stating that glasnost has had a negligible effect on musical production. However, the change can be seen in permission for individuals, not just groups, to travel abroad.

Among these were Leonid Hrabovsky, Valentin Silvestrov, Valery Kykta, Yevhen Stankovych, Oleh Kyva and Volodymyr Zahortsev — all Ukrainian composers who have visited the West within the past two years. "This is a sociological, not an artistic achievement," Prof. Baley explained.

"The artistic battle was won in the USSR during the Brezhnev years by a very small group beginning in the 1950s," he continued. By the 1970s they had succeeded in establishing that "music is an international language."

As a result, "anything that you wish stylistically could be heard" — though, of course, this was somewhat limited due to lack of technology.

Prof. Baley underlined that "glasnost is important for musicians sociologically — its effect artistically will be felt in 10 years or so." After the composers travel to the West frequently, and the "newness" of the West is no longer the main attraction, the effect of their travels will be seen artistically, he said.

Prof. Baley then went on to speak about contemporary Ukrainian music, illustrating his talk by playing tape-recorded selections of works by Stankovych ("Tsvit Paporoti," featuring folk singer Nina Matvienko), Volodymyr Shumeyko ("Duma pro Trokh Brativ"), Silvestrov ("Tykhi Pysni" and Symphony No. 5).

Prof. Baley concluded his talk by observing that "a very large body of very diverse original talent" exists in Ukraine. "There is no attempt to duplicate the West," he said, instead there is an attempt "to fulfill the demands of Ukrainian society, to create in a society increasingly demoralized and painful to live in some sort of aesthetic order."

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ANNOUNCES THAT

## ANNUAL DISTRICT COMMITTEE MEETING

will be held

**Saturday, March 11, 1989 at 1:00 P.M.**  
at **St. Michael Ukrainian Orthodox Church Hall**  
74 Harris Avenue, WOONSOCKET, R.I. 02895

Obligated to attend the annual meeting as voting members are District Committee Officers, Convention Delegates and two delegates from the following Branches:

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### AGENDA:

1. Opening and acceptance of the Agenda
2. Verification of quorum
3. Election of presidium
4. Minutes of preceding annual meeting
5. Reports of District Committee Officers
6. Discussion on reports and their acceptance
7. Election of District Committee Officers
8. Address by UNA Supreme President DR. JOHN O. FLIS
9. Adoption of District activities program for the current year
10. Discussion and Resolutions
11. Adjournment

Meeting will be attended by:

**Dr. John O. Flis, UNA Supreme President**  
**Alexander Chudolij, UNA Supreme Advisor**

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## Ukraine...

(Continued from page 4)

greeting to our symposium very properly noted, there is a genuine timeliness to our undertaking: glasnost and perestroika are in the air, and the various disciplines that devolve on the Soviet Union — history and political science, Russian and Soviet and Slavic studies, and so on — not to speak of the government, and the media, and even the business sector, are all excited by the changes occurring there. Glasnost is in.

But wherein lies the timeliness of all this for us, for us, that is, as Ukrainians or Ukrainianists (in either the pure or alloyed version of each)? The simplest, preliminary, answer is that Ukraine, and through it those who study it, for scholars to publicists, and beyond that, even so slowly and hesitantly the broader masses of Ukrainian society outside of Ukraine, are realizing that profound changes are occurring.

For the most involved, both there and here, there comes with it the further realization that as an echo or mirror of the profound economic and social crisis shaking the Soviet Union there is a no less profound crisis facing the Ukrainian nation. The issue is crucial. As the 17th century Ukrainian polemicist Ivan Vyshehsky put it "idetia ne pro lychno chy reminet, a pro tsilu shkiry." For him, that overarching issue and value was the salvation of man's soul; the moral and existential equivalent of that in our context is the very nature and, ultimately, the existence of the Ukrainian nation.

Begotten, so to speak, by crisis, glasnost — in the all-union framework — continues both to expose flaws and to seek to exorcise them. In the absence or inadequacy of the remedies, that is, of perestroika and demokratizatsia (and it has become commonplace to observe that whereas glasnost flourishes, the latter two are often more a hope than a reality), glasnost is, at times, derided as mere talk, as mere venting of emotions and of grievances. While this is hardly tenable in the Russian context (and suggests a reductive and mechanical understanding of social processes, of the role of the symbolic dimension, and so on) it is most certainly invalid as an argument in the non-Russian republics, for there, in varying degree, the very fact of engaging in open discourse, of unfettering memory is the first and essential step toward reversing processes of assimilation and ultimately of extinction.

In the Ukrainian case, there is a further complicating feature: historically, Ukrainian culture seems to repeatedly (if not continuously) exist on the verge of crisis. To take but the 19th century, the appearance of Kotliarevsky and then of Shevchenko, the resurgence of Ukrainian life in Galicia after the putative death verdict of the Ems Ukase of 1876, is seen in each case — in traditional historiography — as affecting a last-minute reprieve for a culture about to succumb. This is not to suggest that the threat to the culture, then and now, is not real, but that the paradigm of the culture in crisis is itself not necessarily or entirely analytical, and needs to be weighed and reconsidered in a large picture.

In terms of this larger, historical picture, however, the phenomenon of glasnost and the processes it has unleashed, must be seen — and such I believe is our consensus — as being of profound historical import. Whether one compares it, as many have already done, with the groundbreaking era of the 1920s, of Ukrainizatsia, or whether one postulates, as I do, that, in conjunction with the potential of the Ukrainian community outside Ukraine, the situation harkens back to the

period, and the potential, of the turn of the 20th century, the case for the centrality of what we are witnessing is clear. If this is so, however, the onus of responsibility for adequately knowing those processes and for responding to them is great and inescapable. And in view of this obligation we may indeed find it necessary to pass judgement on our activities — or lack of them.

For finally, glasnost, openness, can also be taken as a kind of ontological precondition for discussing Ukrainian culture, the Ukrainian case, in a global context. For the need to discuss burning issues openly and honestly, and rationally, and for doing it in an institutional, public, civic, not sectarian or partisan forum, this need surely applies not only to Soviet Ukraine, but to the Ukrainian diaspora as well. And it surely can be granted that on this score the picture here is hardly satisfactory.

\*\*\*

Before turning to it, and indeed postulating a definition for the Ukrainian diaspora, we must risk a definition of what I have called the deeper content of glasnost. Here I would submit that above and beyond questions of economic and political reform, beyond the question of the legitimization of a given, heretofore persecuted sector of society, for example, the Ukrainian Catholic Church, or the pressing need to establish a balanced, rational relationship with the environment, there is, to my mind, absolutely fundamental question of reconstituting national consciousness, and with it articulating and facing collective national flaws, even pathologies.

The question of consciousness, of collective will, or, if one prefers a less Schopenhauerian formulation, of shared and integrated values is categorical, without it glasnost/hlasnost is meaningless. For what is the purpose of openness if it is not utilized? What is the point of opening a door if one will not step through it? What is the good of opening a cage if the bird will be afraid to fly out to freedom? This is precisely the function of internal freedom that Dr. Mykola Zhulynsky so effectively posed in terms of Khvylioviy's profound dilemma. But it is not, I must stress, a case only of individual freedom, but its transformation into a collective will to be.

So let us stand back for a moment, and with this imperative in mind look in as synoptic a manner as possible at the balance sheet of glasnost/hlasnost. To begin with the negative. As so many have noted in general and also at this symposium, the most evident problem is the absence or at best the glacial progress of political reform. Especially

in Ukraine the deeds do not match the words, and the anecdotal definition of the country, with reference of course to the political leadership, is that of the Brezhnev reservation. Beyond that, the agency of change, the officially sanctioned institution seemingly mandated or simply willing and able to agitate for and effect reform is apparently the Writers' Union (and to a lesser extent other sectors of the intelligentsia). The evidence for this is massive, but I can also speak of this from personal experience.

The June 1987 Plenum of the Union of Writers, which I had the opportunity to witness, at which Dmytro Pavlychko made his now-famous speech on the catastrophic state of Ukrainian language instruction in the republic's school system, was nothing so much as the meeting of a national assembly, a parliament. In spirit and tone it was evident that these thousand or so writers and critics and attendant scholars were the representatives of the nation, charged with preserving and protecting its interests — but of course only in words, and not de jure. In this the situation is remarkably like the 19th century, the pre-political phase of Ukrainian life, where writers like Shevchenko, Kulish and Kostomarov, and later Drahomanov, Franko and all the others were the only voice, the only political representatives of the nation and its interests.

And while I, least of all, would doubt the resonant and abiding power of the word, of this "derzhava slova," as it has been called, there is not a slightest doubt that a return to this state of affairs, where only the writer is spokesman and

legislator, now, at the end of the 20th century, after all the intervening trials and sacrifices and achievements, is a terrible indictment of those who had stewardship over the nation.

And, finally, most disturbing, truly catastrophic, is the state of popular national consciousness as signalled above all by the restriction, the erosion, the contempt shown for the Ukrainian language — in its very own country — its virtual disappearance from various sectors and forums of social and community life. This has been commented on at great length; most of us have personal experience, perhaps even trauma associated with it. Let me mention just one personal instance.

One of my most humiliating experiences was when at the IX International Congress of Slavists in Kiev, in September of 1983, when I first encountered Ukraine, I repeatedly heard fellow Slavists from the West, in the dining room or the elevators of our hotel, speaking with wry amusement and faint contempt of this country, this supposedly sovereign republic, where the inhabitants of the capital city seemingly do not know, the certainly do not speak in public, their own language. I was reminded of this when I read in the August 1988 issue of *Vsesvit* the memoirs of the eminent 19th century Slavist V. Jagic, who visited Kiev for a scholarly congress in 1874 and encountered the very same phenomenon. More than a hundred years later, nothing seems to have changed. In a word, the situation with the popular consensus, the level of mass consciousness, influenced as it is by mass culture, and by mass media, is indeed alarming.

## Supreme Treasurer...

(Continued from page 5)

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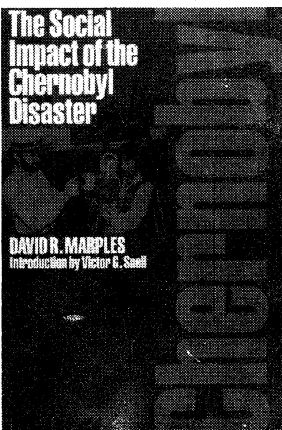
It seems to me that the fault here lies within the Ukrainian community and Ukrainian schools. In our schools little attention is focused on such subjects as social studies, and thus information is not offered to students about Ukrainian institutions and what goals these institutions have. Not long ago a young Ukrainian, who hadn't known at all that the UNA existed, came to us looking for work. Our branches thus far have not found a way to attract young people as members, and this is also a serious problem for the future.

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## Teenager arrives...

(Continued from page 3)

to Ukraine and study English, then I could come back here and serve as a translator," she added.

She admits to being homesick, and is anxious to get back to Stryi to tell her grandmother, her father and her friends all that she has seen and done in the United States.

But that is not likely to happen in the near future. She'd like her father to come join them while she waits for a donor. She knows why she has come to the United States and waits for calls from the hospital. Regularly she goes to

the doctor, who monitors her condition. "I want to be able to do something for myself," said the girl, who needs assistance in the simplest of everyday tasks, including washing her hair, or taking a bath.

Last year, Oksana and her parents made a pilgrimage to Hrushiv, in western Ukraine the site of apparitions of the Virgin Mary. "I saw her, three times," said Oksana. "Once by herself, once with Joseph and once with the baby Jesus." For Oksana, the vision of the Holy Mother, dressed in white was a manifestation of her faith. Oksana believes in miracles — and for people of such strong convictions — miracles do happen.



Oksana and her mother after their arrival in Phoenix.

## East Coast...

(Continued from page 11)

nian, but they were all very receptive to us," she said.

After Baltimore, the troupe was granted a visit to Washington, arranged by the United States Information Agency. With Marta Pereyma, a cultural exchange specialist at the USIA, at the helm of this project, the troupe was given an official Ukrainian/English translator, Marta Zielyk of Radio Liberty in Washington.

"I found myself in a curious position. After the official ceremonies, one of the dancers came up to me — a native New Yorker of Ukrainian descent — and asked me to correct his Ukrainian language. He, a native of Ukraine, said he had forgotten how to speak his native tongue, but was anxious of speak it again," she said.

Recently interviewed by The New York Times, Mr. Pisarev, 24, spoke of his native Donetsk, where he plans to establish an international

dance center, which he hopes will draw stars and teachers from the world's most important dance companies. Although he has risen to international stardom, having won the International Ballet Competition in 1988 in Jackson, Miss., and could be the star of perhaps any Soviet ballet company, he is not keen on leaving his hometown.

"I was born in Donetsk, so I considered it a natural thing to go back after graduation from the Kiev Ballet School." He stated that he loves his home city, where he and his wife and toddler son, Andrey, spend all their time when they are not touring. It is in Donetsk that he spends his free time fishing and picking mushrooms, he said.

The Donetsk Ballet was scheduled to perform in Washington at the National Theater from February 28 through March 5, after which they are booked at the Shubert Theater in Philadelphia on March 6 and 7.

According to ICM Productions, there are no other dates for the Donetsk Ballet in the United States.

## The Donetsk...

(Continued from page 11)

displayed the shyness and vulnerability so appropriate to the character of Giselle in Act I, and whose delicate and translucent quality in the second act made her a perfect specter.

The other cast was led by Maria Leonkina and Mr. Musorin. While his characterization in Act I sometimes lacked conviction, he and Ms. Leonkina, along with Nelli Beredina as an icily commanding Myrtha, queen of the Wilis, led the company to its finest moments in an Act II performance: of pure dance poetry. From the compelling temps glisses in arabesque en tournant that mark Giselle's initial confrontation with Myrtha, Ms. Leonkina displayed a secure technique which formed the basis of a seamless flow of otherworldly romantic images.

Mr. Musorin partnered her with great sensitivity, and his variations were marked by an appropriately manly grace. Particularly impressive was his final one, consisting of cabrioles followed by expressive backhands alternating with flawlessly performed double air turns.

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## Commission...

(Continued from page 4)

for their political or religious beliefs have been released. Many of those long denied their right to leave were finally granted exit permission. In other states the human rights situation remained largely unchanged and, in at least one instance, the situation deteriorated even further. Of particular concern is the treatment of Czechoslovak playwright and human rights activist Vaclav Havel. Yesterday this Charter 77 co-founder was convicted of 'incitement' for his role in a peaceful demonstration and sentenced to nine months' imprisonment. Recent actions by a number of these countries, as Chairman DeConcini has pointed out, remind us that much work remains if performance is to come close to matching promise."

Following the opening remarks, the Helsinki commissioners were able to question the witnesses. In a question to Ambassador Zimmermann, Rep. Don Ritter (R-Pa.), raised the issue of recent Soviet abuses, citing Ukrainians Anatoly Ilichenko, Ivan Makar and Stefan Khmara. Rep. Ritter expressed strong concern over continuing Soviet violations since the commission's unprecedented November 1989 meetings in Moscow with members of the Supreme Soviet.

He specifically referred to the continuing use of "knowledge of state secrets" as a pretext for preventing emigration and the July 1988 regulation limiting demonstrations, and questioned the legality of Ukrainian activist Stepan Khmara's most recent 15-day administrative sentence, ostensibly for violating this regulation.

Ambassador Zimmermann responded by stressing the importance of

utilizing the new human rights mechanism agreed to at Vienna to raise cases and issues such as these.

Rep. Christopher Smith (R-N.J.) commented on the prospect that the Soviets might allow more religious freedom and the possibility of printing and importing more religious literature. He then asked Ambassador Zimmermann if holding the 1991 Moscow Conference on the Human Dimension was contingent on the Soviets' human rights performance. Ambassador Zimmermann responded in the affirmative.

In closing the hearing, Rep. Hoyer quoted from Vladimir Bukovsky, who several years ago described the Helsinki process as "a farce," and Yuri Orlov, who said it offers "hope." Agreeing with Mr. Orlov's assessment, Rep. Hoyer went on to say, "the Vienna document is a significant step forward. There have been dramatic, revolutionary steps in the Soviet Union. But we are not there yet."

Other commission members who attended the hearing were Richard Schifter from the Department of State, Reps. Dante Fascell (D-Fla.), Bill Richardson (D-N.M.), Edward Feighan (D-Ohio) and Frank Wolf (R-Va.), and Sens. Alfonse D'Amato (R-N.Y.) and James McClure (R-Idaho).

Following the hearing a reception was held to honor the U.S. delegation to the Vienna meeting and the outgoing commission chairman, Rep. Hoyer. Among the 250 people present were diplomats from various CSCE signatory states (10 ambassadors and also four representatives from the Soviet Embassy), members of Congress, including former chairmen of the commission, Rep. Fascell and Sen. D'Amato, Helsinki Commission staff, U.S. government officials, and nume-

rous representatives of non-governmental organizations. Various speakers, including the new chairman, Sen. DeConcini, praised outgoing Chairman

Hoyer (who now becomes co-chairman) for his leadership in attaining greater prominence for the commission within the last several years.

## Initiative group...

(Continued from page 7)

priests, and 32 bishops led by Metropolitan Vasyly Lypkivsky.

During the Stalinist suppression of the Ukrainian Autocephalous Orthodox Church, the authors continue, most of the Ukrainian Orthodox leaders died the deaths of martyrs in camps, prisons and places of exile. Ukrainian Churches were destroyed on a massive scale, and the remaining ones handed over to the Russian Orthodox Church, which to this day continues to be hostile towards the idea of "Ukrainian" Orthodoxy.

The founders of the initiative group state that their intention is to seek redress for Ukrainian Orthodox believers through the restoration and legalization of the Ukrainian Autocephalous Orthodox Church. They announce that they intend to start campaigning for these ends, and will seek the registration of Ukrainian Autocephalous Orthodox communities.

They also appeal to Ecumenical Patriarch Dimitrios, to Ukrainian Autocephalous Orthodox believers in the West, and to all Orthodox, Christians and people of good will to support their cause.

"We want," they declare in the statement's final sentence, "like all civilized people, to communicate with God in our own native language."

### Conclusion

The formation of the initiative group

provides Ukrainian Orthodoxy with a new voice and further highlights the already salient overlap between national and religious questions in Ukraine. It places further pressure on the Soviet authorities and the Moscow Patriarchate to recognize the grievances and aspirations of Ukrainian believers and to extend glasnost and "democratization" to them.

But, as both the Kremlin and the Moscow Patriarchate are well aware, over half of the functioning Russian Orthodox Churches are located in Ukraine. This, and historic factors that have shaped Russian-Ukrainian relations, make this a delicate and politically charged question.

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**NEW YORK:** The New York branch of the National Plast Command invites everyone to a panel discussion of "Ukraine and Us" at 6:30 p.m. in the Plast building, 140 Second Ave. The featured speakers will be Nadia Svitlychna, Dr. Roman Voronka and Chrystyna Lapychak. For more information call (212) 475-6960.

## March 10

**JENKINTOWN, Pa.:** "Palm Sunday Pysanky Expo," a traditional event at Manor Junior College will have a special opening at 7:30 p.m. in the Basileiad Library Gallery, Fox Chase Road and Forrest Avenue. Featured will be the works of Tanya Osadca and Aka Pereyma, both of Troy, Ohio. The expo, sponsored by Manor's Ukrainian Heritage Studies Center will be open through March 12, noon to 5 p.m., and again on Palm Sunday, March 19, noon to 5 p.m. For more information call (215) 885-2360, ext. 66.

## March 11

**CLEVELAND:** The Ohio Regional Council of the Ukrainian National Women's League of America will sponsor an author's evening, featuring Dr. Martha Bohachevsky-Chomiak and her latest book, "Feminists Despite Themselves." For more information call Mary Thatcher, (216) 842-0090.

**ABINGTON, Pa.:** Branch 90 of the Ukrainian National Women's League of America will sponsor a 60th birthday celebration in honor of Yevhen Sverstiuk, renowned Ukrainian literary critic, philosopher and cultural rights activist in Kiev, at 6 p.m. at the Ukrainian Educational and Cultural Center, 700 Cedar

Road. Participants in the program will include: Nadia Svitlychna, Larissa Onyshevych, Ludmila Lytovchenko and Hryhoriy Herchak. Also expected to be present will be Mr. Sverstiuk's son and daughter-in-law, Andriy and Maria Sverstiuk. For more information call Vera Klish, (215) 844-8305 or 898-8337.

**HUNTER, N.Y.:** The Ukrainian Ski Club, K.L.K. will hold its annual ski races today. Racing starts at 12:30 p.m. but participants must report to the Hunter Mountain Ski Lodge, the Colonel's Hall, at 9 a.m. Those interested may register by mail or phone with George Popel, 68 Meadow Ave. Franklin Park, N.J. 08823, (201) 297-0786 (before 10 p.m.). Registration fees are \$15 for adults, \$8 for students and free for juniors under 18 years of age. Checks may be made out to Ukrainian Ski Club. A banquet and awards ceremony will be held in the evening at the Lexington Hotel. For room reservations call (518) 989-9797. Tickets to the banquet, including a complete dinner, are \$16 for adults and \$8 for children under 12.

## March 12

**NEW YORK:** The Pershi Stezhi Plast sorority will sponsor an exhibit of graphic art works by Lviv artists: Andriy Humeniuk, Petro Humeniuk, Liudmyla Loboda and Volodymyr Loboda at the Ukrainian Artists' Association Gallery, 136 Second Ave. The exhibit will be opened with a reception at 1 p.m. and will feature opening remarks by art historian Stefania Hnatenko. The exhibit will run through Sunday, March 19. Gallery hours are 6 to 8

p.m. on weeknights, 1 to 8 p.m. on weekends. Donations suggested. For more information call (212) 533-6419.

**WASHINGTON:** The Ukrainian Catholic National Shrine Library will sponsor its sixth annual Ukrainian Easter Egg (Pysanky) Workshop and Exhibit, 1:30 to 4:30 p.m. at the library, 4250 Harewood Road NE. Registration fee with a pysanka kit is \$20 per person, without the kit — \$10 per person, and is non-refundable. All proceeds will go toward the Library Development Fund. For more information call Mary Dubik, (202) 526-3737.

**NEW YORK:** The New York branches of Plast and Plast-Pryiat will sponsor a children's costume party for novatsvo under the theme of "Zhuchok-Shcherbachok," from the poem by Leonid Poltava, at 2 p.m. in the auditorium of St. George's Ukrainian Catholic School, 215 E. Sixth St. Admission is \$4 for adults, \$1 for children. For more information call Oksana Kurowycky, (212) GR7-0039.

## March 15

**OTTAWA:** The University of Ottawa Department of Modern Languages and Literature will sponsor a public lecture as part of its 10th Shevchenko readings 1989 program, featuring Ivan Dzyuba, literary critic and publicist from Kiev; Dr. Mykola Zhulynsky, assistant director of the Institute of Literature in Kiev; Ihor Rymaruk, head of poetry and drama department at Dnipro Publishing in Kiev; and Raisa Ivanova (Ivanchenko) of the history department of the University of Kiev, at 8 p.m. in Room 133 of the FTX Hall, 57 Louis-Pasteur. For more information call (613) 564-2305.

## March 17

**OTTAWA:** Prof. Orest Subtelny of the history department at York University will present a lecture on "Reflections on Ukrainian History and Historians" at 7:30 p.m. in Room C164 of the Loeb Building at Carleton University, as part of the 1989 Ivan Franko Memorial Lecture Series. This lecture is being sponsored by the Ukrainian Canadian Professional and Business Association.

tion of Ottawa and the Carleton University Institute of Soviet and East European Studies. For more information call (613) 233-9236. Admission is free.

## March 17-19

**SASKATOON, Sask.:** The Ukrainian Canadian Committee — Saskatchewan Provincial Council will hold a Saskatchewan Ukrainian Arts Conference at the Holiday Inn, 22nd Street and First Avenue. The meeting will serve as the founding conference for the establishment of the Saskatchewan Committee for Ukrainian Arts, which would serve as a venue for performing and visual artists to showcase their talents. For more information call Jim Kowalski or Bohdan Zerebecky, (306) 652-5850.

## March 19

**LOS ANGELES:** The Ukrainian Art Center, Inc., will hold an open house, noon to 5 p.m., 4315 Melrose Ave. Featured will be displays of hundreds of Ukrainian pysanky, elaborate ritual breads and watercolor paintings of folk scenes in celebration of Easter. Admission is free. For more information about the open house or the center's series of pysanky, embroidery and beadwork workshops, call the center, (213) 668-0172.

## April 22

**NEW YORK —** The National Plast Command in the United States is sponsoring its annual volleyball tournament at Hunter College, 68th Street and Lexington Avenue. The fee is \$65 per team and the registration deadline is March 10. The tournament is open to all Ukrainian organizations and will be divided into four divisions: men, women, boys to 19 years of age, and girls of 19 years of age. Participants must report to the gymnasium by 8:45 a.m. For more information call Ihor Strutynsky, (212) 477-3629, or Iko Danyliuk, (718) 699-6422.

## ONGOING

**TORONTO:** An exhibition of paintings by Natalka Husar, titled "Milk and Blood" will run through April 1 at the Garnet Press Gallery, 580 Richmond St. W. Gallery hours are noon to 6 p.m. on Tuesday through Saturday, closed on Sunday and Monday.



**THE PERSHI STEZHI PLAST GROUP in NEW YORK**  
cordially invites you to attend an

## EXHIBIT OF GRAPHIC WORKS

by Lviv artists:

**ANDRIY HUMENIUK  
PETRO HUMENIUK**

**LIUDMYLA LOBODA  
VOLODYMYR LOBODA**

The opening will be held on Sunday, March 12 at 1 p.m.  
at the

Ukrainian Artists' Association Gallery, 136 Second Ave., New York City

- This marks the first time the works will be shown in the West.
- Opening remarks will be delivered by Stefania Hnatenko.
- The exhibit will run through Sunday, March 19. Gallery hours are weekdays from 6 p.m. to 8 p.m. and weekends from 1 p.m. to 8 p.m.

## Religious art treasures exhibit to open at The Ukrainian Museum

**NEW YORK —** "Treasures of Early Ukrainian Art — Religious Art of the 16th-18th Centuries," an exhibition of icons, manuscripts and early printed books will open on March 11 at 5:30 p.m. at The Ukrainian Museum, 203 Second Ave.

The exhibition, which has been curated by Stefania Hnatenko, assistant to the director of The Ukrainian Museum, will consist of 23 transparencies of icons from three iconostases, four manuscripts, 18 early printed works, textiles and other religious objects.

The iconostases on view will include those of the Church of St. Paraskeva Piatnytsia (Friday) in Lviv, the Church of the Holy Spirit in Rohatyn, and the Church of the Assumption in the village

of Zhovtantsi near Lviv. The St. Paraskeva and the Holy Spirit iconostases are the oldest such "icon stands" to have survived until today in their original form and that have remained in the churches for which they were created.

An audio/visual bilingual presentation will accompany the exhibit, as well as a 44-page catalogue, written by Mrs. Hnatenko, illustrated by 35 photographs and published in English and Ukrainian.

The Ukrainian Museum is open Wednesday through Sunday, 1 to 5 p.m. Admission is \$1 for adults, and 50 cents for seniors and students. Children under six years of age may enter free. For more information call the museum, (212) 228-0110.