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Season-Ending Event in Vancouver

—Photo: Dan Fung



The Dovbush Dancers of the Vancouver AUUC performed "Divatka" at the end-of-season concert on May 27. The concert featured all the performing arts groups of the Vancouver AUUC, as well as guest artists. A story, with pictures, appears on page 9.

Canada and Strikes

In 1976, Canadian workers were on strike for almost 12 million work days; last year, 2006, the number was about 813,000. Examine a graph of strike statistics over those thirty years, and you will note that the situation is very volatile, with dramatic leaps and dips. You will also see that the long-term trend is very definitely down.

The statistics provided by Human Resources and Development Canada suggest that there are various factors at play, some with long term effects and others operating in the short term.

One short term influence is the number of contracts due for renewal in a given year. It is anticipated that the number of lost days will be increased

in 2007, compared to 2006, because more contracts are due to be renewed.

In 2005, strikes at Telus, at the CBC, and among Quebec teachers and civil servants accounted for about 2.9 million of the 4.1 million work days lost. A few big strikes, clearly can jack up the numbers, and in 2007 this will in-

clude the construction walk-outs in Ontario.

Long term factors include severely reduced work forces at industrial giants like Inco, Stelco and the car manufacturers, together with the shift to service industries with fewer employees and greater worker turnover. This means

(Continued on Page 14.)

Campaign on Electoral Reform Begins

On June 1-2, a conference by Fair Vote Canada and the organization's Annual General Meeting officially launched the campaign in support of the proposals of Ontario's Citizen's Assembly on Electoral Reform. The Citizen's Assembly is proposing that Ontario adopt a system of mixed member proportional (MMP) representation in elections for Provincial Parliament.

The Liberal government of Ontario has enacted a law that this proposal be placed as a referendum question in the provincial election on October 10, 2007.

Though the governing Liberal party has indicated that it would be neutral on the issue, its neutrality is shown by the imposition of a double super majority which the proposal must gain to succeed. The requirement is as it was in British Columbia: 60% of the total Ontario vote, and a major-

ity in 60% of ridings. In British Columbia, the question failed: though it got a majority in all but two ridings, it got "only" 57.69% of the total vote.

The accent at the meeting was on mobilizing support for MMP representation by stressing the system as an improvement over the current first-past-the-post system.

Organizers urged supporters to stay on message and refrain from discussions of detail raised by opponents to distract from the main issue. The message and its packaging were generated with extensive testing of options on focus groups.

— Wilfred Szczesny

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Have a Happy and Safe Summer!

Every year, as the July/August issue of the *Ukrainian Canadian Herald* approaches its publishing date, the various people involved in its preparation prepare for the summer holidays. It is a time of promise, promise of departure from routines and schedules, of relaxation, of attention to deferred pleasures and other interests, of a change in life's tempo and context.

During the summer holidays, we tend to be more relaxed, and at the same time to be engrossed in experiences which are rare, or even unknown, in the balance of our year.

Like us, millions of other people across the country will be enjoying their summer holidays. Among them will be a great many children enjoying a holiday from school. Among them will be many tourists enjoying a new experience in a new setting, struggling with maps and languages and cameras and who knows what else. Among them will be many people who are at home, but less vigilant because it is a time of ease and lowered demands.

Lurking in the midst of this pleasant life, the "lazy, hazy, crazy days of summer", are dangers: a heightened possibility of accidents, and an increased chance of exposure to a variety of new illnesses. Obsessing about the dangers is not recommended, but exercising a bit of care and common sense is.

With just a touch of caution and effort, everyone can enjoy the holidays and return to "normal" life, after the vacation ends, with renewed vitality.

For our community of readers, the new season which will form that "normal" life is laden with exciting events and challenges, among them the 43rd AUUC National Convention in October and the year-long celebration, in 2008, of the 90th anniversary of the Association of United Ukrainian Canadians.

The *Ukrainian Canadian Herald* will be deeply involved in both of these events, and in many others. We hope that you will be among those who are part of the "UCH" community when we return with our September issue and through the coming year.

Have a happy summer, and a safe and healthy one! See you in September!

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Ukrainians Abroad

The Library Was, Is, and Shall Be

A chronicle of events related to efforts to liquidate the Library of Ukrainian Literature in Moscow: the situation becomes more difficult.

The Association of Ukrainians of Russia, the Federal National-Cultural Autonomous Association of Ukrainians of Russia, the Ukrainians of Moscow Regional Public Organization and the reading public have to state once more that a course has been set for the gradual elimination of the library, which is being steadfastly opposed.

In the worst traditions of former times, a provocative anonymous appeal has appeared from a so-called "Movement of Young Political Ecologists of the Moscow Region", who have written, in effect, a political denunciation. No timely evaluation of the activity of this movement,

which is inciting interethnic hostility, was issued by the governing structures of Russia.

Though this sudden attack did not succeed in eliminating the library, the initiators of this measure have adopted other methods to attain this goal. (The repeal of the related directive by the Moscow Culture Committee and the formal defence of the library were only camouflage intended to fool the public about the true intent.)

A gradual deconstruction of the library began immediately. A new director, who knows neither the Ukrainian language nor Ukrainian culture and literature, and is, in fact, completely foreign to the Ukrainian question (which she openly reveals) was appointed. Within two months, seven employees were released. Attacks began on the

Director of the Department of Russian Ukrainian Studies, Yu. H. Kononenko, one of the few highly qualified specialists remaining, who has devoted two decades of his life to the creation of the library and the collection of the books.

Ukrainian historical lectures were left out of the plan of work of the library, the subscription service for readers of Ukrainian periodicals was ended, and the organization of subscriptions for the library itself and of current acquisitions of Ukrainian books is in danger.

The Ukrainian Choral Capella, a folk ensemble, has been advised that it will not be possible in future to rehearse in the library's concert hall. It is discussed, almost openly, that the library should not, in general, cooperate with Ukrainian organizations.

Of course, the Ukrainian community and readers at the Library of Ukrainian Literature can not just calmly survey the bustle when the library has become the hostage of current political interests. We are taking appropriate action.

The Ukrainian organizations have again sent a letter to

Volodymyr Putin, President of the Russian Federation, and to Yuri Luzhkov, Mayor of Moscow, expressing deep concern about the situation, and requesting an evaluation of the actions which have had a totally negative effect on the work of the library and on the activity of responsible individuals.

—Valeriy Semenenko
(*Valeriy Semenenko is Vice-President of the Association of Ukrainians of Russia and of the FNCAA of Ukrainians of Russia.*)

Calendar of Events

March-April

After the appointment of a new director of the library, seven employees were released.

May 11

Russian customs officials at a border crossing point confiscated from Yu. Kononenko, the Director of the Department of Russian Ukrainian Studies at the library and First Vice-President of the Association of Ukrainians of Russia, for further investigation,

28 DVDs with Ukrainian culturological programs, two flash cards with cases given to the library, and photocopies of articles from the newspaper *Literary Ukraine*. Investigators are to determine whether the confiscated materials violate copyright laws, or whether "the information media are of the sort that propagate nationalism or fascism or whether they have an anti-Russian or nationalist orientation". On May 29, the experts answer all these questions in the negative, and customs allows the goods and artifacts to be brought into the Russian Federation.

May 17

Provocative material directed against the library, and Yu. Kononenko in particular, appears on the "locals" web site.

End of May, start of June

A letter is sent to the President of the Russian Federation, the Mayor of Moscow, and others in positions of authority by the Ukrainians of Moscow public organization and by library members. Among the signatories are many prominent people. Volodymyr Seredin, Secretary of the Board of the Writers Union of Russia expresses his displeasure about the situation in which the library finds itself.

June 4

An extended meeting of the Council of the Ukrainians of Moscow RPO is convened, and adopts the "Appeal to the Scientific and Cultural Activists of Russia and Ukraine".

Sochi Book

The Ukrainian Diaspora of Sochi. Evidence from the press, letters and documents, 1991-2003. A collection with that name has been edited by Viktor Antoniuk, the head (from 1991-2003) of the Sochi Ukrainian Cultural Centre, and has been prepared for printing by the Institute of Diaspora Studies. Nevertheless, almost three years have passed since we started looking for benefactors who would enable this original work about our kinsfolk in the Eastern diaspora to appear.

The cost of publishing 1000 copies of this 60-page publication is 3445 hryvni (\$US680).

So, we turn to you, dear well-wishers. The entire printing of the book (which will, of course, list those whose efforts enabled the printing) will be distributed free: in Ukraine — to organs of state legislative and executive power, libraries and educational institutions; in other countries — to Ukrainian public organizations, and scientific and educational institutions.

— Ihor Vynnychenko

Appeal to the Scientific and Cultural Activists of Russia and Ukraine

We, the Ukrainians of Moscow and Russia, are very alarmed and angry that the local political attacks on the activity of a unique cultural institution in the Russian Federation, the Library of Ukrainian literature in Moscow, are not ending. Its establishment was the embodiment of a public initiative which arose at the end of the 1980s of the last

century for the rebirth of the Central Ukrainian Library. It existed in the city in the 1920s and '30s.

Last year the government of Moscow finally gave the reborn library a new location which allowed its collective, together with the Ukrainian and Russian communities, substantially to enliven the work, to transform the library into

one of the significant national-cultural centres of the capital megapolis. The historical lectures and literary receptions worked at full power, readers' clubs were opened, musical-literary evenings and readings were conducted, new books were prepared for publication, art shows and book displays were organized, readers finally got normal access to the

library's holdings, which have not only general cultural, but also scientific significance. And all of this serves one purpose — it helps emigrants from Ukraine maintain their spiritual and linguistic contact with the land of their ancestors, and it allows the native Russian to know better Ukrainian culture, arts, history and all the diversity of Russian-Ukrainian cultural ties.

We also know that in our historical fatherland — in Ukraine — are maintained such centres of Russian culture as theatres of Russian drama (including Kyiv's Lesya Ukrainka National Academic Theatre), scores of museums dedicated to cultural and scientific activists (especially the Kyiv Museum of Russian Art), and hundreds of libraries with wonderful collections of literature in Russian...

We consider that cultural interaction between our countries and nations is the most important means, and a necessary condition, for their traditional good neighbourliness and mutual understanding, spanning many ages.

At the same time, just a few months after the festive relocation to 61 Tryfonovsky Street, regular attacks on the Library of Ukrainian Literature were begun by the so-called Young Political Ecologists of the Moscow Region. Demagogic charges accusing the library of inciting "international hostility", with elements of illiterate false quotations, noisy pickets shouting "Get

Ukrainian Cultural Festival in Novi Sad

If you were in Novi Sad at the end of June, perhaps you took in the Fourth Kalyna Festival of Ukrainian Culture.

Myroslav Hochak, Secretary of the Ukrainian National Council provided this information before the festival, but in time for our deadline.

On the first day, June 25, the display "4+1" was due to be unveiled at the Meest (Bridge) Gallery of the Factory for the Culture of Vojvodyna.

June 26 was devoted to a literary evening and book presentations of *The Travels of Mykhailo Lyakhovych* and Volodymyr Boychuk's *Wedding Songs of the Ukrainians of Bosnia*. This was to be held at the premises of the Ukrainian National Council

Both these events were to start at 5:00 p.m.

On June 27, also at the premises of the Ukrainian National Council, there was to be a round-table discussion on the theme "The Situation and Prospects for Development of Ukrainian Culture in Serbia". This was to start at 6:00 p.m.

At 7:00 p.m. on June 28, the exhibition "Optico-Holographic Copies of the Historical Treasures of Ukraine" was to be unveiled at the Podrum Gallery at the Opollo near Freedom Square.

At 9:00 p.m. that same day, the H. Veryovka National Academic Ukrainian Folk Choir was expected to appear in concert at the Dobritsa Milutynovych Theatre near Srem Subway Station.

The Choir was to perform again at 6:00 p.m. the following day, June 29, at Freedom Square.

At 7:00 p.m. on June 29,

there was to be a competition of amateur singers at the M. Ihnyat Studio. The Veryovka Choir was scheduled to make an appearance

The Gala Concert of the H. Veryovka National Academic Ukrainian Folk Choir was scheduled at 8:00 p.m. in the Great Hall of the Gas Company building at 12 National Front.

At that same location, the Festive Concert of the Kalyna Festival of Ukrainian Culture was due to be held on July 1 at 7:00 p.m., with guest ensembles from Serbia, Bosnia and Croatia.

The Festival was held under the aegis of the Executive Council of the Vojvodyna District Committee. Sponsors were the Ministry of Culture and Tourism of Ukraine, the City of Novi Sad and the Ministry of Culture of Serbia. Mass media sponsors were Vojvodyna Radio-Television, and Ridne Slovo (Native Language) Publishers.

(Continued on Page 12.)

UKRAINIAN CANADIAN

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Government by Smoke and Mirrors

An Editorial by Wilfred Szczesny

The Harper government ripped up a number of agreements when it came to power, among them the Atlantic Accord. This involved the basis on which calculations are made for equalization payments to the provinces, and some of the provincial governments have taken rather strong exception to the federal government's action.

Leaving aside the question of the merits of the Atlantic Accord or the alternative options put forward by Harper, the thrust and parry of this political struggle is quite instructive about how Harper plays the game.

The greatest publicity was given to the clever Harper challenge to the provinces: So sue me. That challenge certainly makes the claim that no contract was broken sound real. The public may not know what the provinces certainly do; namely, that a federal-provincial agreement is not usually enforceable in a court of law. (For more information about this, see the article "Harper's foolish challenge" in the June 13 *Toronto Star*. The author, Errol P. Mendes is a professor of constitutional and international law at the University of Ottawa.)

To strengthen the illusion, Harper suggested that he would take the case to court if the provinces did not.

Harper also created another illusion. He worked up another proposal, and suggested to the provinces that they could take it or leave it (and stay with what they had before the Atlantic Accord). Harper announced that the new proposal was better (he did not spell out better than what), but when the *Toronto Star* and the *Globe and Mail* both agree with Harper about the plan being something the provinces should accept, then I suspect that it is actually better for Ontario.

Suddenly, Saskatchewan announced that it would take the Harper government to court. Harper went into his amazed innocence act, because Saskatchewan was not part of the Atlantic Accord: "I do not even understand what they are saying any more." I do not understand, not because I am so stupid (which I am not), but because they are (which they actually are not either).

Saskatchewan, of course, knows that it was not part of the Atlantic Accord, but the government of that province is looking for another basis for litigation on the same issue. Or is it actually intending to sue?

The whole thing, like much of Harper's political game, is like a three-ring circus with smoke and mirrors. It makes a great show, but has little permanent value.

COMMENTARY

Concerning Land Claims

The whole Native land claims issue, in a wide variety of aspects, has been much in the news of late. As is often the case in such circumstances, the high profile of the theme in the media, both as reports and as commentary, has generated increased levels of discussion on the street and around kitchen tables. Into this mix I want to add my own thoughts, both about some of the broad considerations which are appropriate and about some specific items.

Though it is a matter of ancient history, it is nevertheless relevant that the roots of today's land claims disputes, and beyond that the entirety of the circumstances in which Canada's aboriginal people find themselves, can be traced to the earliest European encroachment on the America's. Without reiterating that whole shameful story, it seems worth noting that an underlying general awareness of that history creates in many people a shame or fear (or both) which leads them to express hostility to and concern about the land claims.

How else is one to understand the constantly recurring refrain that settlement of the land claims would require that the rest of us, other than the relatively few people of the First Nations, leave this land?

One fact is that, even if that were to happen, it would not be full justice for that which has been inflicted on, and suffered by, the Native People. Justice is no longer possible; all that is possible is to stop, as soon and as completely as possible, inflicting additional injustice, to reach an accommodation which includes as much restitution as possible under the circumstances, and to seek liberation from shame and fear by creating the circumstances which would enable us to forgive ourselves and our ancestors.

Another fact is that, however justified such a demand might arguably be, there is very little call for us all to go back

where we came from. The fear that we will all become refugees fleeing from the Americas to Europe and other parts is an unreal fear arising from some level of consciousness of what we (not personally, but collectively) have inflicted on others. It is not happening, and it is not going to happen, and to raise it as a danger merely reflects the level of irrationality which is sometimes reflected in the discussion.

A third point is that the greatest militancy by Canada's First Nations is not on centuries-old historical issues, but about current events. While the claim to a parcel of land may rest on a treaty, agreement, grant or other official foundation which may go back hundreds of year, occupations, road and rail closures, barricades and other forms of militant action in defence of land title seldom happens unless some level of government ignores Aboriginal property rights (though property rights are otherwise almost sacrosanct in our society) and gives some developer or other commercial interest the land. Even then, even mildly militant action is unlikely until the graders and bulldozers move in to start work on the golf course or another housing development.

Why does the militancy kick in then? Because the alternative is to just give up the land. Without the occupations and the barricades, the work goes on, and the courts, generally, will only issue injunctions to stop the protests, not to stop the construction. That's fine for the people who need another golf course, but does not do much for the people whose ancestral burial grounds are being desecrated.

Of course there is the land claims settlement mechanism, but that, too, allows the work to proceed during the decades required for the mechanism to get to the claim, consider the claim, and decide the claim. So slow is the process that some have suggested that it is applied in the hope that the claimants will expire before the claim is settled.

The people who insist that the First Nations "obey the law like the rest of us" ignore the fact that "the rest of us", or at least some of the rest of us, are breaking the law by stealing (which in other circumstances would not be tolerated) other people's property — not two hundred years ago (though then, too), not fifty years ago (though then, too), not even a few days ago (though then, too), but at the very time that the land occu-

pation and protest is being attacked by police who shoot and beat unarmed protesters defending their property.

The people who insist that the First Nations "obey the law" want to put the First Nations people on the horns of a dilemma: defend your legal right to the land which has been given to you by some level of government, or cede your land to the legal right granted to a developer by some level of government; assert your land claim now, or send it to a process so that in forty years you will be told "This development has been our home for forty years. How can you claim it now?" Which, of course, is a variation of the "They're going to make us give back Toronto" argument.

The report of the Ipperwash inquiry is very instructive about the circumstances faced by the First Nations, and should raise a lot of questions in our made-up minds. Just a bit of that is expressed, but powerfully presented, in the June 15 *Toronto Star* column by Joe Fiorito, who draws a connection between the death of Dudley George at Ipperwash and Shidane Arone in a Canadian Airborne Regiment compound in Somalia. Referring to white men in power, he asks, "What kind of power do we have?" and answers, "The power to expropriate treaty lands. The power to break promises. The power to use surveillance, intimidation and lethally brutal force."

"We" do not have that power — I do not, nor does Mr. Fiorito, at least not with impunity. However, some white men do: some developers and other men of substantial property, and some of their fellows and servants in government and the courts. They exercise those powers by their control of other (usually, but not necessarily, white) men in such institutions as the armed forces and the police. They make the law, they interpret the law, and they enforce the law (or not, as their interests may best be served).

As a rule, they succeed in making us believe that they are acting in our best interests against sub-human "others".

— Wilfred Szczesny

From Our Readers

I enjoyed the story about "Walter Mirosch — Wood Carver". This story about him was truly interesting and inspiring.

Keep up the good work, and thank you.

I wish you all a safe and healthy summer.

— Mary Skrypnyk
St. Anns ON

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We invite readers to submit their views in letters to the editor. Letters must be signed. Letters may be edited, but their sense will not be changed.

Ukrainian News Briefs Selected by George Borusiewicz

Cigarette Smoking

A study was published last month of factors influencing young adults to take up smoking. The investigation, conducted by a group called BioMed Central Ltd., had as its aim: "To estimate the impact of smoking restrictions in homes and schools, and (the impact of) tobacco advertising on smoking initiation by young people in Ukraine."

The results are significant. "Being frequently exposed to second-hand smoke, and having no household smoking restrictions, was associated with a higher risk of earlier smoking initiation both for men and women."

"Women had a higher risk of early smoking initiation when exposed to tobacco-related information in magazines and outdoor tobacco advertising. Women who received information about tobacco smoking from colleagues and friends also were at higher risk of beginning smoking."

The report concluded: "Encouraging people to eliminate tobacco smoke from their homes and banning tobacco advertising can be effective measures in preventing the initiation of smoking among young people. Young female smoking initiation is of special concern in Ukraine, since they are more responsive to tobacco marketing and pro-smoking peer influence."

Church Interference

The Ukrainian *Verkhovna Rada* (parliament) issued an address to Pope Benedict XVI denouncing attempts of some Catholic Church officials to interfere in the nation's political situation.

A short time earlier, the All-Ukrainian Council of Churches and Religious Organizations had issued a statement suggesting that an extraordinary parliamentary election might help Ukraine get out of its most recent political crisis. This, in fact, was the exact proposal made by Ukrainian President Viktor Yushchenko, but opposed by the Ukrainian Parliament, thus leading to the political crisis.

The text of the *Verkhovna Rada* address read as follows: "Ukraine is undergoing an uneasy time and we all need much patience and wisdom to overcome these challenges in the best way. Active involvement of Christian congregations in Ukraine's political life is unfortunately not something new for this country, yet we were especially distressed as we saw two honourable Catholic hierarchs, Cardinal Husar and Bishop

Trofimiak, among the statement signatories.

We would like to believe that the Apostolic Roman Church will remain above the political struggle. We hope that close cooperation between the Roman Catholic Church and their European colleagues will make them more religious, tolerant and wise."

The New Elite

A recent news item (not in this newspaper) raised a storm of outrage on the internet.

The news item reads as follows: "Kyiv street cleaners — all 6,000 of them — will be getting US\$400 a month from now on."

The reactions on the Ukrainian internet were violent:

KPSS: A country of idiots — a street cleaner is making three times more than a doctor!

Evgen1: A candidate of medical sciences makes 1,400 hryvnias (US\$280) a month.

Slv: An obstetrician-gynaecologist, college-educated, with legal responsibility and 30 years experience makes 800 hryvnias (US\$160) a month.

nnn: Damn . . . I'm an electronics engineer and making less in Kherson.

qwerty: Wow! Our computer guy makes 1,250 hryvnias (US\$250) a month and the chief bookkeeper makes 1,300 hryvnias (US\$260) a month! I want to be a cleaner!

Computer Software

In the past three years, Ukraine has undoubtedly become the most attractive outsourcing destination in Eastern Europe. With the second largest population after Russia and a legacy of Soviet science, the country boasts the fastest-growing software development industry.

According to goaleurope.com, a leading expert on Russian and Eastern European software development, the offshore out-sourcing market in Ukraine reached US\$246 million in 2006. It grew 47% in 2006 with 30,000 Information Technology graduates joining the work force each year.

A lack of integration with the European Union keeps prices in check and keeps Information Technology professionals from leaving the country.

It is not unheard of for Poland and other new European Union member states to seek qualified Information Technology resources in Ukraine. And Germany recognizes the outsourcing opportunity in Ukraine — German customers

employ 6% of all offshore outsourcing resources in Ukraine.

The industry is well established in Kyiv, where more than 50% of all software development professionals are employed. However, expansion into Lviv and Kharkiv is proceeding rapidly.

Counterfeit Drugs

It's an international crime business that endangers human lives and generates billions of dollars every year through the sale of tablets and powders. Unlike drug smuggling, however, medicine counterfeiting is still not considered a criminal offence under the legal systems of a number of East European countries, including Ukraine.

"We tell the police. They open investigations and then just drop them. It's not a crime," said an exasperated Anna Pilipenko, an inspector at a laboratory in Kyiv that is part of a state network for testing thousands of pharmaceuticals.

Ukraine is still lagging in health care, with a life expectancy of 68 years. That is 10 years below the average in the neighbouring European Union.

(Statistics reported in this column during the past 2 years show that the brutal change from socialism to capitalism in the immediate years after 1990 caused the devastating decrease in life expectancy.)

So far in 2007, Pilipenko's lab has found three percent of pharmaceuticals checked to be counterfeits. One cure against stomach pains turned out to be vanilla powder.

These medicines can be seized from chemists and hospitals, but at the moment their producers and importers cannot be prosecuted.

The World Health Organisation (WHO) estimates that more than 20 percent of the market in ex-Soviet republics like Ukraine and Russia could be made up of fakes and warns that the trade is putting patients at risk.

To compound the problem, legitimate pharmaceutical companies hush-up the presence of fakes in the marketplace so as to protect the market for their own products.

Godzilla Escapes!!

An animal trainer who brought a crocodile to a beach in southern Ukraine to drum up interest in a local circus got some unwelcome publicity when the crocodile broke free and escaped by diving into the water.

Named Godzik, or Little Godzilla, the carnivore (meat-

eater) was nearly two metres long and weighed 350 kilograms.

Beach patrols spotted the crocodile swimming offshore, but were unable to capture it as the animal would submerge if boats approached it.

Throngs of beach-goers, including women and children, continued to bathe and play in the surf in spite of warnings by loudspeaker of the crocodile's presence in the water.

The incident, which took place in the port city of Marioupol on the Sea of Azov, resulted in a major deployment of air and sea search teams by the Ukrainian Emergency Situations Ministry, but all to no avail.

The Sea of Azov links to the Black Sea, which in turn, links to the Mediterranean.

Odessa Fusion

The dreamy-sounding Ukrainian band Fleur, whose music is a polished and intriguing meld of silky female voices, strings, keyboards and flute, made its latest Moscow appearance last month.

Fleur consists of six women and two men from the Black Sea port city of Odessa. The band has won a following in Europe, thanks in part to the trio of records it released on French alternative label Prikosnovenie. It was formed in 2000 by vocalists Olga Pulatova and Yelena Voinarovskaya, who play piano and guitar, respectively.

By 2001, Fleur had gained flute, cello, bass, keyboard, and percussion players. The group released its first record, "Soft Touch", in 2002.

Its latest effort, released last year, is titled "Everything Has Gone Out Of Control".

Fleur's music is not very Slavic-sounding, and seems to owe something to Western folk, with arrangements that some have called "neoclassical". The band describes its music as "cardiowave", in other words, a heartfelt genre all its own.

In an interview posted on the band's web site, Voinarovskaya commented: "I don't quite understand what neoclassical means. We don't aspire to any concrete style. We just try to express our feelings as well as possible and use things that are the most kindred in spirit, including classical instruments."

Election Polls

The date (September 30) of the upcoming (and premature) parliamentary elections has barely been set, and already there are a flurry of polls available.

A poll published on June 5 indicates that 46.3% of Ukrainians disapprove of Presi-

dent Yushchenko's decree to dissolve parliament, while 40.8% approve.

A poll published on May 29 states that Prime Minister Yanukovich's party will be the big winners with 35% of the votes and 230 seats (last election 32% of the votes and 186 seats). Next will be Orange co-leader Yulia Tymoshenko with 17% of the vote and 109 seats (last election 22% of the vote and 129 seats). In third place will be Orange co-leader Viktor Yushchenko with 9% of the vote and 58 seats (last election 14% of the vote and 81 seats). In fourth place will be Communist Party with 5% of the vote and 30 seats (last election 4% of the vote and 21 seats).

Since the Communists and Yanukovich's party are in an alliance, their combined coalition will control 260 seats in the 450-seat Verkhovna Rada (if the present polls remain unchanged till September 30).

Yushchenko's Gamble

As has been well-publicized, Ukrainian President Viktor Yushchenko issued a decree on April 2 dissolving parliament.

The move was immediately denounced as illegal by parliament and by Yushchenko's political nemesis, Prime Minister Viktor Yanukovich. To prove their point, parliament referred the question to Ukraine's Constitutional Court.

In order to sabotage the work of the Court, Yushchenko then issued a series of decrees firing, one by one, a number of the judges of the Court, using unproven allegations to justify his actions.

When these firings seemed insufficient to prevent the Constitutional Court from ruling against him, Yushchenko asked a lower court to prevent the Constitutional Court (which is Ukraine's highest court) from ruling on his April 2 decree.

When it looked as if he still might lose this battle, he issued still another decree, taking over control of the country's 40,000 Interior Ministry troops and ordering several thousand of them into Kyiv. However, officers loyal to the Prime Minister prevented the Interior Ministry troops from entering Kyiv.

(Does the rest of the world realize how close Ukraine came to civil war in May? Such are the actions of the man, Viktor Yushchenko, who in December, 2004, led the George Bush-backed "democratic" Orange Revolution to power in Ukraine).

**Ukrainian
Page
Submitted
Separately**

**Ukrainian
Page
Submitted
Separately**

Winnipeg: Mostly Mandolins



In the pit, the Winnipeg AUUC Mandolin Orchestra, with a rich and symphonic sound; on stage, the Praetorius Early Music Ensemble, for this occasion, a quartet.

The AUUC Winnipeg Mandolin Orchestra showed exceptional strength with 31 members playing for its annual spring concert, Mostly Mandolins, at the Ukrainian Labour Temple on May 12. The Praetorius Early Music Ensemble and guest artists,

Desert Caravan, each offered a set to fill out the program.

The orchestra's sound was rich and symphonic with eight players now on wind instruments, including two accordions and a French horn, together with a new violoncellist and a guest percussionist.

Concern about the diminished place of mandolins in this expanding configuration of instruments is valid, though the instrumental balance achieved by conductor Annis Kozub seemed right for the program he put together.

The evening started with a

movement from Michael Haydn's Symphony No. 26, arranged by accordionist Cory Hedin.

Tenor Harry Stefaniuk's animated and convincing rendition of *Hutsulko Kseniu* (Savitski, arr. E. Dolny) followed, and was one of the high points of the evening.

In *Buon Giorno Principessa* (N. Piovani, arr. A. Kozub), bassist Alan Popowich picked up the guitar and, using the natural acoustics of the hall and his fine instrument, filled the hall with sound as he provided the underpinnings for the haunting melody.

The mellow sound of which the orchestra is capable came to the fore in *Gabriel's Oboe* (E. Morriconi) with guest artist Sherry Bonness on the oboe.

Among the up-tempo numbers *Kazaks* (arr. Sheldon Carbide), in a slightly abridged format, featured the work of guest percussionist Ellery Ferguson, while Annis Kozub's frenzied accelerando excited and pleased the audience.

The evening concluded with *Transcarpathian Sketches* (V. Homolyaka, arr. E. Dolny). This composition is an impressionistic treatment of the wild syncopation that is typical of the dance music of the region. Annis Kozub held this complex piece together well.

In fact, taking nothing away from the talented musicians assembled, the orchestra's performance showed, more than anything else, the great

strides Annis Kozub has taken with the orchestra over the last eight years. The orchestra has fully adapted to his impromptu and laidback style, and now seems alert and confident in its abilities.

The Early Music Ensemble, composed of Jeanne Romanoski, Ian Walker, Carmen Ostermann, Barrie Webster, and Nancy Walker played a set of English and German 17th and 18th century music. For this concert the group was a quartet, adding Nancy Walker as percussionist on one number. Their program concluded with Ian Walker singing *I Love and I Must* by Henry Purcell.

Desert Caravan presented a program of Middle Eastern dances to live traditional instrumentation. Three women danced separately and then together in the finale. Their style is popularly known as "belly dancing," though this term is not used by Desert Caravan in their description of their work. In this dance style the exposed abdomen is very active at the same time as the torso only sways gently, a difficult feat to master. Meanwhile the shoulders, arms and hands move gracefully and expressively.

The instrumentalists for the sake of convenience used the standard Western scale, but the melodies and harmonies were exotic, helping to create a wholly new experience for the Ukrainian Labour Temple audience.

As always Lydia Hedrich
(Continued on Page 14.)



Desert Caravan presented a program of Middle Eastern dances to traditional instruments.

Ottawa Roundup

This is a long-delayed report about the AUUC Ottawa Branch, still going, still active, and still only one Branch. Our membership is static and major activities are few and far between, but our desire to remain a Branch is strong.

The ages of the members range from the mid-20s to 100, and that is partly the reason for this report.

A few weeks ago, one of our members, Mrs. Nettie Dabeka, originally from

Regina, Saskatchewan, reached 100 years of age. Now that is a milestone in anyone's life, and truly a major event!

The Ottawa Branch members decided to help her son Bob and family celebrate this great occasion.

Nettie, who now lives in an area nursing home, is still very much 'with it' and has a fairly active social life around the residence, so an afternoon party/reception was organ-

ized.

Family, friends, Branch members and other seniors from the home, over 65 in total, toasted Nettie with champagne, wine, birthday cake, and lots and lots of other goodies which were prepared by the ladies of the Branch.

As is usual when one reaches this remarkable age, greetings from the Governor General, the Prime Minister, the Premier of Ontario, and the Mayor of Ottawa were received. Unfortunately, the greetings from the Queen were delayed.

Nettie seemed to appreciate the messages from the AUUC Regina Branch and the National Committee of the AUUC most of all. She is a pioneer of the progressive Ukrainian movement, and was very active in the AUUC, WBA and the Peace Council in Regina and area.

Her commitment to the aims and ideals of the AUUC is still as strong as ever — an inspiration to us all.

Happy 100th birthday, Nettie!

* * *

As happens when there is no 'Hall' in a locality, meetings and social events are held

in members' homes. This past spring, in early April, the Ottawa Branch Annual Bingo Event was held at the home of Bob and Donna Yakimovich. They live in Almonte, Ontario, about 25 minutes from the city, and along with the deer, raccoons, rabbits and geese, about 30 people attended.

We played Bingo, ate, raised some money for the "Herald" and the Branch treasury and had a super time. Many of the prizes were delicious food items which were made and donated by the women.

As a break from the inten-

sity and exertion of Bingo, Donna, with help from Bob, prepared and served what only can be described as a 'feast'. The amount of food was unending — and so good, truly coming from a Ukrainian kitchen — and the desserts were out of this world. Needless to say, everybody overindulged.

Thank you Donna and Bob, it was wonderful — and we raised over \$500.00 for other Branch activities.

Remember, if you are in the Ottawa area next spring, around Easter, this is an event not to be missed.

— Bob Seychuk

— Story photos: Bob Seychuk



Nettie Dabeka, formerly of Regina, currently of Ottawa, celebrated her 100 birthday with family and friends, at a gathering organized by Ottawa AUUC Branch.



About 30 people attended an Ottawa AUUC Branch house social hosted by Bob and Donna Yakimovich. Over \$500.00 was raised for "other Branch activities", and a good time was had by all.

Vancouver AUUC Ends Its Season

All Vancouver AUUC performing arts groups — the Vancouver Folk Orchestra, the Barvinok Choir, AUUC School of Dance and the Dovbush Dancers — along with special guest artists, staged a very polished and highly entertaining show at the Ukrainian Cultural Centre on Sunday, May 27.

Performers ranged in age from three years old (the Zaychyky Preschoolers) to 93 (Maria Nehoda, a Barvinok choir alto). The Vancouver Folk Orchestra included as one of its players virtuoso musician Harry Hoshowsky, who has played the mandolin in AUUC orchestras for 83 years.

The opening, “Vitalna”, set the tone for the following show. The senior dancers, with the bread and salt welcome, paraded through the audience, followed by the Barvinok Choir, to the accompaniment of the Vancouver Folk Orchestra. The audience clapped and shouted hurrahs of approval.

The Barvinok Choir, conducted by Beverly Dobrinsky and accompanied by Tatyana Savchyshyn, proudly offered their new sound — closely akin to the *narodny holos* (folk voice). The choir has welcomed several Ukrainian immigrants and we all enjoy

teaching one another new skills. The choir’s “*Za horodom*” (Beyond the Garden) and “*Kolomyiky*” were spirited comic numbers enjoyed by all.

The Vancouver Folk Orchestra, which has blossomed under the distinguished baton of Vasyl Pistruga, accompanied all the dance numbers. The VFO has traditionally accepted the challenge of all the many and varied dance numbers and are pleased to enhance the dance performance level of all the dancers.

The VFO solo number, “Ukrainian Folk Melodies”, was spirited and nostalgic, eliciting many memories.

The AUUC School of Dance shone with its numbers at every age level. Zaychyky Preschoolers, Sopilka, Bilka, Zirka, Yalenka and Veselka Dancers displayed all levels of learning and competence on their way to the polished performance of Vancouver’s Dovbush Dancers, the senior group.

(Under Director Debbie Karras and Administrator Dianna Kleparchuk, Instructors Janice Beck, Karli Dionne and Caitlyn Schell and Assistant Danya Karras, the Vancouver AUUC has a vibrant and exceptional School of Dance.

For several years they have

entered the BC Ukrainian Cultural Festival held in Mission, British Columbia. This festival is a celebration of Ukrainian Culture of Canada’s West Coast. In the words of Mission’s Mayor James Atebe, “This rich cultural event which includes colourful dance, music, cultural exhibits, demonstrations, workshops, traditional food and costumes, is a wonderful opportunity to learn, experience and enjoy the heritage and culture of our Ukrainian Canadian community.”

The AUUC Vancouver is pleased to join these activities and we entered several dance groups in competition. They all performed to acclaim and honours. A separate article detailing their success appears elsewhere in this issue.)

Special guest artists Bud, Heidi and Celina Kurz played Haydn’s *Elegant Suite for Three Flutes*. The mother, father and daughter (who is also a member of the Dovbush dance group) charmed the audience with their musical skills.

Jake and Joey Hobbs performed *Silk Umbrella Polka* and *Dixieland Rag*. Joey (age 9) on violin and Jake (age 11) on accordion showed polish with their numbers. They are maturing and becoming more familiar and competent with their instruments. That they practice and enjoy performing was evident to all.

Danya and Taralyn Karras performed two duets, using one piano and four hands. Khachaturian’s *Adagio* from *Spartacus* and David Karps’ *A Dance for Two* were skillfully played by this sister duo.

The program closed as it opened, with all senior cultural forces joined in the presentation of “*Zapletu vinochok*”. Soloist Beverly Dobrinsky opened the haunting lyrical ballad in her resonant soprano. With choir, dancers and orchestra following, once again, our wonderful Ukrainian heritage was celebrated on a Canadian Stage.

The AUUC Ukrainian Cultural Centre in Vancouver was built in 1928 and next year will celebrate its 80th glo- (Continued on Page 16.)



The Vancouver AUUC performing arts groups, combined in the welcoming number “Vitalna”.



Bilka, Sopilka and Zirka dancers got together to perform “Vivcharek”.



The Veselka Dancers, with the Yalenka Dancers performed the dance “Kurchatka”(Chicks).

— Story photos: Dan Fung



The Veselka Dancers performed the “Waltz with Brooms”.



Yalenka Dancers performed “Tambourine Dance”.



Bilka and Zirka dancers combined to present “Hutsulyata”.

**Submitted
separately
as a .pdf**

Welland CD Nears Completion

The second CD of the AUUC Welland Ukrainian Mandolin Orchestra is nearing completion, with the mixing and technical work on recorded tracks finally done. At "UCH" press time, a couple of artistic decisions were all that remained before mass production of the CD could begin.

Technician John Manning and Orchestra Conductor Rudy Wasylenko have devoted many hours to ensuring that the musical and sound quality of the final product will live up to the listeners' expectations.

Concentrated attention has now turned to jacket content

and design. In addition to the other writing and design tasks which need to be assigned and/or done, there still has to be a decision on the name of the CD, which can be a significant factor in marketing the product.

Additional consideration also needs to be given to the release strategy for the CD, to attain the greatest marketing impact. Though quite pleased with the results of their first CD, *Mandolin Rhapsody*, which continues to have a positive resonance and a continuing market, the orchestra and the Welland AUUC anticipate even greater success for this current work.

Among the reasons for their optimism is the higher level of musicianship from the more experienced orchestra, and the increased variety resulting from using vocals.

— Wilfred Szczesny

BC Ukrainian Cultural Festival

In May, the dancers at the AUUC Vancouver School of Dancing participated in the 12th Annual BC Ukrainian Cultural Festival in Mission. The opening of the festival saw the mayor of Mission welcoming and thanking the organizers to the community. He encouraged the dancers and other artists to keep performing and learning in order to help their culture grow. He spoke of Canada's special diversity and the importance of cultural groups showing and sharing their artistic pursuits.

The first session of dancers were mixed groups of boys and girls between the ages of 6 and 12 performing traditional regional dances. Some groups were joyful and energetic, some more cautious and awed by the auditorium and task ahead.

The adjudicator's comments were encouraging and applied to all groups. She reminded the dancers that, while dancing, they talk through their movements. She took special notice of the AUUC's mixed group of dancers, Bilka and Zirka, aged 8-9, performing their "*Hutsulyata*" (Hutsul Children), calling them the highlight of the session and remarking on their simple but good quality choreography. They were, in her words, "an example of very good polish" and they were awarded a gold medal with 91%, the highest mark in the session.

Ending the following session, again mixed groups of varying ages, the adjudicator showered praise on another AUUC group, the Veselka Dancers, aged 10-12, who performed "*Hutsulka*" (Hutsul Woman), calling them the highlight and pointing out their

excellent choreography, beautiful skirts, polish and confidence. The group delivered an enthusiastic and precise performance, their bright orange skirts filling the stage with light as they danced. The group was awarded a gold medal, and again the AUUC dancers received the highest mark — 93%.

At the end of the day, their "*Hutsulka*" was awarded two trophies, one for the highest mark for a dance from the Hutsul region, and the other for the highest mark in the 12 years and under category.

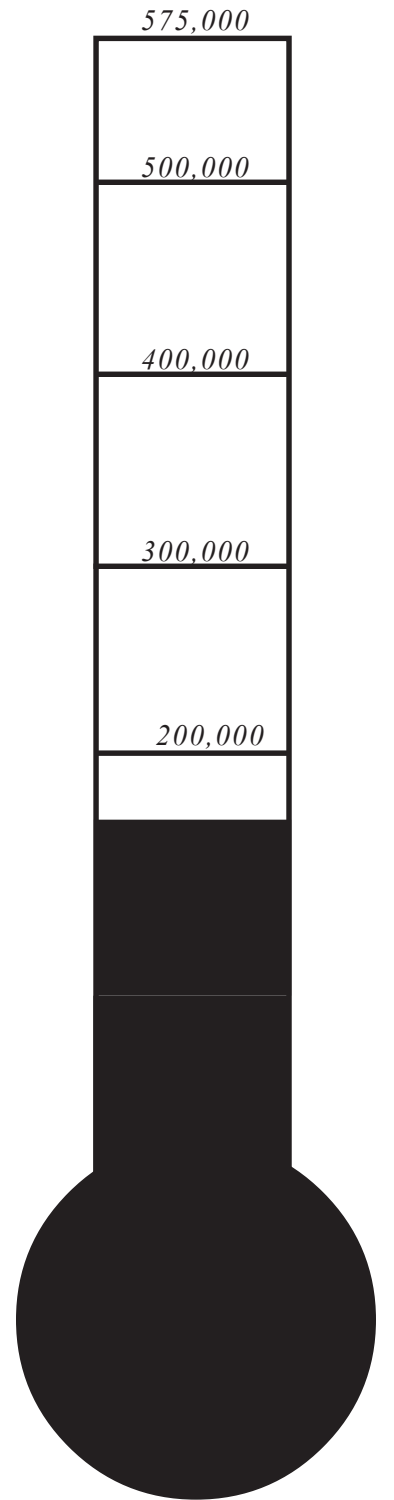
Adjudicator Ana Kanevets of Kyiv is a Ballet Master and danced professionally with the Ukraine Dance Ensemble Viterets before moving to Canada in 1996. She has worked with many dance groups across Canada, including a stint as Artistic Director of the Rusalka Ukrainian Dance Ensemble of Winnipeg. Her outlook was positive and encouraging, always stressing the importance of building on well-learned basics and being comfortable with dance and the stage.

The comments of the MC, Ihor Zalubniak, crystallized the importance of the event, saying "the history of Ukraine shows through the diversity of dance, art and culture."

The third session started with dances from the Poltava region, with groups from Victoria, Surrey and Kamloops performing. The AUUC Vancouver dancers of the Yalenka and Veselka groups, girls between 13 and 15, performed the Transcarpathian dance "*Tropotyanka*", that showed their skill. There was a wonderful rapport among the

(Continued on Page 16.)

Progress toward the goal



Help the Vancouver AUUC Branch reach its target! Send your donation to: Vancouver AUUC Renovation Fund, 805 E, Pender Street, Vancouver, BC. V6A 1V9.

— Photo: Dianna Kleparchuk

Vancouver Renovation Fund Donations

Received since the last listing:

(Mike and Mary Ostash	\$100.00)
AUUC National Special	2000.00
Boychuk	50.00
AUUC National	10,000.00
Audrey Moysiuk	1000.00
AUUC National Special	2000.00
Myron and Olga Shatulsky	200.00
K. Diestelmier	20.00
50/50 Spring Fling	76.00
AUUC National Special	2000.00
Lucy Nykolyshyn	100.00
Herma Pozniak	100.00
Sylvia Shelton	125.00
John Chesnovy	20.00
William Hrynchysyn	100.00
AUUC National Special	4000.00
50/50 May 27	150.00
Steve Hnatiuk	150.00
K. Diestelmier	20.00
Anonymous	33,000.00

We apologize for spelling Mike and Mary Ostash's name incorrectly in the last listing.

Vancouver Branch is sincerely grateful for your assistance! Thank you!



This is how the Ukrainian Cultural Centre in Vancouver looked in February, before the renovations were completed. Now, the scaffolds are gone, but a debt remains.



This is the new look of the Ukrainian Cultural Centre at 805 East Pender in Vancouver, with the scaffolding, protective materials and other construction details removed. The interior of the building also had extensive work done.

Shevchenko in Ottawa

On May 31, a wine-and-cheese reception to unveil plans for the erection in Ottawa of a monument of Taras Shevchenko was held at the Embassy of Ukraine in Canada, jointly sponsored by the Embassy and the Organizing Committee for the Establishment of a Taras Shevchenko Memorial in Ottawa.

Among those attending was Bob Seychuk, who is, among other things, a member of the Ottawa Branch of the Association of United Ukrainian Canadians, and an member of the National Committee of the AUUC.

The official program was opened and closed by the Ukrainian Men's Choir of Ottawa AKORD, directed by Olya Katrushenko, with songs based on the poetry of the



Ihor Ostash, Ambassador of Ukraine, greeted those attending the wine and cheese reception.

Shevchenko.

A greeting by Ambassador Ihor Ostash was followed by

a PowerPoint presentation on the project given by Orest Dubas, Chair of the Organizing Committee.

Vitaliy Chupak, a film director from Ivano-Frankivsk, Ukraine, screened a short film on Shevchenko monuments in Canada and the USA.

Greetings from sculptor Leo Mol and his wife were read by Viktoriya Tytarenko, Organizing Committee member. Leo Mol is the sculptor whose monument will be erected.

No project of this kind is complete without an appeal for funds, and the Organizing Committee had this aspect well prepared. Before the last songs of the official program, Orest Dubas presented an honorary certificate to Petro Woloshchuk, officially the first donor to the fund, who donated \$500.00.

The fundraising target is \$100,000. Donations are directed to the Ukrainian Canadian Foundation of Taras



The Ukrainian Men's Choir of Ottawa AKORD, with Musical Director Olya Katrushenko, performed four songs based on the poetry of Taras Shevchenko.

Shevchenko in Winnipeg, which will issue tax receipts. Various degrees of confidentiality are offered.

Moving the monument from Germany cost \$12,000. The monument arrived in Ottawa on November 14, 2006, and is currently in temporary storage.

The Organizing Committee of eighteen members, with an additional three-person Advisory Commission, was formally created on March 5, 2006.

The focus of the monument will consist of a bronze statue of Taras Shevchenko, three metres high and weighing 630 kilograms. This monument will be surrounded by three additional creations, each 1.2 metres high based on Shevchenko's poetry: Haidamaky, Kateryna with child, and a bandura player.

Some years ago, the Taras

H. Shevchenko Museum and Memorial Park Foundation investigated the possibility of relocating to Ottawa the monument which then stood in Oakville, Ontario. Discouraging replies were received from the City of Ottawa and the National Capital Commission, both of which have some jurisdiction over such installations, with different mandates.

There are various reasons to believe that this current project could have overcome any objections, but the organizers have chosen "to eliminate such bureaucratic issues as getting rights and permits" by choosing a location on the property of the St. John the Baptist Ukrainian Catholic Church. This site of the Ukrainian Catholic Shrine of St. John the Baptist is near Baseline Road and Prince of Wales Drive, not far from the Rideau Canal.

About Leo Mol

Leo Mol (born January 15, 1915) is a Ukrainian Canadian artist and sculptor. He was born Leonid Molodozhanyin in Polonne near Shepetivka in the present-day Volyn Oblast of Ukraine.

Mol studied sculpture at the Leningrad Academy of Arts from 1936 to 1940. In 1943, he studied in The Hague, and in December, 1948, he and his wife, Margareth (whom he married in 1943), emigrated to Winnipeg, Manitoba.

Over three hundred of Mol's works are displayed in the Leo Mol Sculpture Garden in Winnipeg's Assiniboine Park. The garden was unveiled in 1992

and has been expanded twice since. It is supported by private donations, and Mol personally donated most of the sculpture.

In 2002, Mol's sculpture "Lumberjacks" was featured on a Canadian postage stamp.

In 1989, he was made an Officer of the Order of Canada. In 2000, he was awarded the Order of Manitoba.

He is a member of the Royal Canadian Academy of Arts.

He has received honorary degrees from the University of Winnipeg, the University of Alberta and the University of Manitoba.

—Wikipedia



The statue by Mol has Taras Shevchenko standing in a long cloak, looking into the distance.

Appeal to the Scientific and Cultural Activists

(Continued from Page 3.) out!", which disrupted normal work routines, and demonstrative spreading of poisonous chemicals on the library's yard, ended with the regular appeals to the officials of the capital demanding "eliminate the nest", "scatter them" and "punish them".

It would be natural to expect that the capital's cultural organs, after sorting out the situation, would defend their institution against the malicious slanders. However, instead of that, in March of this year exactly on the eve of the traditional Shevchenko celebration, there was an effort to liquidate the library, under the guise of "reorganization", which failed because of the evident cultural counter-productivity and the political provocativeness of such a scheme. Coming to the defence of the library at that time were members of the community, high-profile politicians and diplomats, and ordinary Russian citizens.

It would seem that justice

triumphed. However, uncompensated losses remain: the director of the library, a professional librarian who devoted thirteen years of her life and work, had to leave her job, along with six employees who could not withstand the pressure. A new director was appointed under this unnecessary reorganization, and has been administering the library for three months, knowing neither the holdings, nor Ukrainian literature itself, nor the language. Could one imagine, say, the A.P. Chekhov Museum in Yalta being directed by a person who could not read Russian? Or the Kyiv Theatre of Russian Drama getting an artistic director who did not know the plays of Griboyedov, Gogol, Ostrovski or Chekhov?

And the ill-wishers did not change their tactics: anonymous letters from the "locals" and the "political ecologists" continue to be issued, again accusing the library collective of their own sins. Many employees at the library are

alarmed and frightened, and readers have become afraid to visit the library.

Particular concern among the readers is caused by the situation concerning subscriptions to periodicals and access to new Ukrainian literature.

Dear Russian and Ukrainian friends!

In the name of maintaining the friendship of our cultures, to protect the living sources of our spirituality, we ask you to participate in the defence of the Library of Ukrainian Literature in Moscow against the attacks, to restore peace to the employees and readers, and influence the administration of the capital to explore all possibilities to create a normal, industrious collective.

The library, like the national-cultural organizations, can not participate in any political struggle, which they are trying to attribute to us. We want a peaceful life together, and the development of culture in the Russian Federation, of which Ukrainian culture is an integral part.

Respectfully,

Council of the Ukrainians of Moscow Regional Public Organization
June 6, 2007

Jeet Aulakh

Indian Artist Exhibits at Shevchenko Museum

In May, Indian artist Jeet Aulakh exhibited his work at the Taras Shevchenko Museum in Toronto. After viewing the exhibition, visitor Marie Prociw wrote:

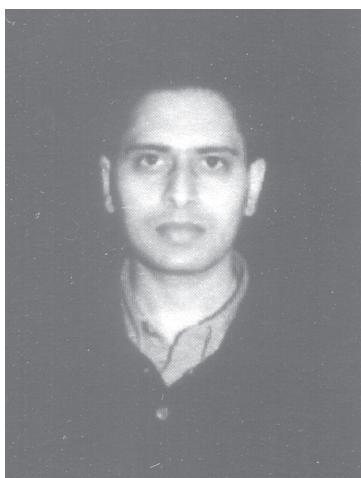
"Although (Jeet Aulakh's) art shows modernistic works, his roots and heritage remain his priority. One can feel the sensitivity and peace in his negative space.

"The artist displays strong and controlled discipline in his colours and brush strokes.

"Also, there is an awareness of deep sadness and loneliness, that many good artists live with. He portrays through his art a deep inner feeling that only a true artist can share.

"Thank you for this very interesting exhibit. Everyone certainly enjoyed viewing it."

Mr. Aulakh has had several individual showings, as well as



Jeet Aulakh



Many of Jeet Aulakh's works, like the acrylic on canvas (18"x24") piece above, are untitled.

shared shows, in Canada and India, and is planning exhibitions in the United States.

Mother's and Father's Day in Toronto



The Hahilka and Beryozka choirs, conducted by Natalka Mochoruk, were front and centre at the AUUC Cultural Centre in Toronto on June 3, at the celebration of Mother's Day and Father's Day. The choirs performed as separate units, as well as combining in a number of songs. (Unless otherwise indicated, story photos are by Olga Yermak.)



This concert was the last public appearance of Anne Krane, aged 92 years, in performance with the Hahilka Choir. Anne has a long and glorious performing arts history in the Toronto AUUC.



Terry Rivest made her debut as a Hahilka Choir soloist at this concert, with the song "Autumn Gold".



This is Olexandr Popov's first season accompanying the Hahilka Choir on the bayan.



Master of Ceremonies Bill Hrynychak maintained the high standard that has been his trade mark.

On the afternoon of Sunday, June 3, the Toronto Branch of the Association of United Ukrainian Canadians celebrated Mother's Day and Father's Day with a concert by the Hahilka Choir of the AUUC and the Beryozka Choir of the Federation of Russian Canadians.

Master of Ceremonies Bill Hrynychak greeted the audience with opening remarks which were up to the high standard we have come to expect when Bill takes the floor.

The choirs, both conducted by Natalka Mochoruk, presented standards from their repertoires, as well as new Ukrainian, Russian and Byelorussian songs.

Among those numbers was "Осінне золото" (Autumn Gold), in which Terry Rivest made her successful debut as a soloist with Hahilka Choir. She had previously appeared in duets and trios.

Maria Gargal, an audience favourite of long standing, sang solo in "Як би я мала крила орлині" (If I Had the Wings of an Eagle).

Duets were sung by Lorna Clark and Iryna (a recent newcomer to the Hahilka Choir), Maria Gargal and Lorna Clark, Rosemary Pollok and Vicki Vuksinic. Lorna Clark, Donna Tichonchuk and Nita Miskevich blended their voices in a trio.

Accompanying the Hahilka Choir on bayan (button accordion) was Olexandr Popov. Walter Rasiuk accompanied the Beryozka Choir on the accordion.

A bitter-sweet note to the day was struck by the recog-

nition that this concert would be the last public appearance with the Hahilka Choir of Anne Krane. Anne has a long history of achievement with the choir, but has decided that it is time to retire — after all, she has already celebrated her 92nd birthday!

After the final strains of "I в вас, і в нас", a farewell song, died away, the audience enjoyed sweets and coffee, while a raffle for hand-embroidered prizes donated by Natalka Mochoruk awarded a final treat to five people.

— With thanks to Olga Yermak



Walter Rasiuk accompanies the Beryozka Choir.

Sustaining Fund Donations

AUUC Thunder Bay, Thunder Bay ON	
<i>Estate of the late William Semerak</i>	\$500.00
Mary Kaludjer & George Mandzuk,	
Hamilton ON, <i>In memory of our dearest</i>	
<i>mother Irene Prokopchuk</i>	100.00
Audrey Moysiuk, Vancouver BC	70.00
Bill & Helen Shworak, Calgary AB	50.00
Olga & William Hrynychak, Toronto ON	50.00
Peter & Diana Slemko, Lethbridge AB	
<i>Remembering Zenovy Nykolyshyn</i>	50.00
Mary Skrypnyk, St. Anns ON	
<i>In memory of my husband Alec</i>	30.00
Korytko Family, St. Laurent QC	10.00

We gratefully acknowledge these contributions and thank the donors for their generosity. If your donation has not appeared on the pages of the "UCH", watch for it in future issues.

Who, What, When, Where

Edmonton — The Edmonton Senior Citizens Club is planning a bus trip to AUUC Sylvan Lake Children's Summer Camp on July 22, 2007. Members and friends are welcome. Please call Eva Doskoch at 476-1037 to reserve your seat.

Edmonton — AUUC Edmonton Branch 07 is sponsoring a celebration of Moncada Day (Cuba) on July 28, 2007, at the Ukrainian Centre at 7:00 p.m. A film featuring the Ukrainian Children of Chernobyl in Havana, Cuba, will be shown. For further information, please call Eva Doskoch at 476-1037.

Edmonton — Edmonton Senior Citizens Club will make a bus trip to the visit Devonian Gardens on August 20, 2007. Members and friends welcome. Please call Eva Doskoch at 476-1037 to reserve your seat.

Toronto — The Toronto AUUC Branch and the Shevchenko Museum Foundation will co-host a Canada Day/Shevchenko Day Social at the AUUC Cultural Centre, 1604 Bloor Street West, on Sunday, July 1, starting at noon. The price of admission (\$10.00; \$5.00 for children) includes food, magnetic darts, ping pong, entertainment by Walter Rasiuk, a rummage sale, and a Ukrainian music video.

Winnipeg — The Lviv Pavilion of Folklorama will operate at the Ukrainian Labour Temple, Pritchard and McGregor, from Sunday, August 5, through Saturday, August 11. Hours of operation are 6:00 p.m. to 11:00 p.m. daily, except on August 5, when when the doors will open at 4:00 p.m.

Appearing on the stage will be the AUUC performing groups, including the Yunist Dancers, the Winnipeg Mandolin Orchestra, the Festival Choir, the School of Folk Dance, and the Cheremosh Trio. Guest artists will include the Mohutniy Dancers. The theme this year is Ukrainian-Canadian arts and crafts, with special attention to the work of AUUC's own people.

Readers of the *Ukrainian Canadian Herald* are invited to submit items of interest to the progressive Ukrainian Canadian community for free listing in this column. The deadline for material is the 10th of the month preceding the month of publication.



Maria Gargal and Lorna Clark join voices in a duet.



Natalka Mochoruk conducts Hahilka and Beryozka.

File photo: George Borusiewicz

File photo: George Borusiewicz

Canada and Strikes

(Continued from Page 1.) reduced union membership and less bargaining strength.

Reduced trade union membership also arises out the emergence of new forms of employment to prominence. These include: the use of more contract workers treated as independent contractors; the use of temporary help agencies; out-sourcing work to smaller, non-unionized firms; and other ways of reducing both the firm's legal obligations to the workers and the workers' bargaining position.

Another long-term factor is globalization, which makes it easier for corporations to move their production from one country to another, and tends to lead trade union leaderships, particularly in manufacturing and other sectors with high company mobility, to be hesitant about resorting to militant action in search of better contracts.

Declining union strength and the failure of trade unions in many instances to defend,

never mind advance, their members' positions has made many workers sceptical about joining organizations which seem to take dues but bring no benefits.

Adding to the weakening of trade unions in terms of recruitment and the ability to negotiate contracts, particularly first contracts, is legislative change making these tasks more difficult. In the last few decades, at least in some jurisdictions, this has included a greater freedom to use scabs, reduction of successor rights of unions (in business mergers, privatization of government services or other circumstances when the official employer changes but the place of employment does not), tougher requirements for recognition of a new bargaining unit, and so on.

Apparently this downturn in strike action is not restricted to Canada, but is the trend around the world. Here, another long-term factor comes into play: the tendency of companies which seek to escape bargaining with unions to relocate to low-wage, high unemployment places with low levels of union membership.

The reduction of strike activity is not a concern of itself. The real concern is that the reduction of work days lost to strikes is so tightly intertwined with factors limiting the health and welfare of working-class people. The larger question is growing poverty during an economic boom

Most of these factors can be, and some times, in fact, are, overcome, as in cases when the trade union movement acts globally to counteract the power of a global corporation.

Effective collective bargaining, including the strike as an option, is possible, and is necessary for social progress.

— Wilfred Szczesny

Mostly Mandolins

(Continued from Page 8.) came well prepared as Master of Ceremonies.

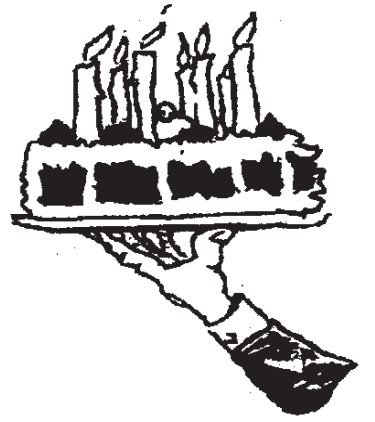
Eugene Semanowich's professional touch was evident in the sound engineering for the early music group and, especially, Desert Caravan.

Carmen Ostermann, president of the orchestra, was general coordinator for the concert.

The audience of 115 (paid) contributed to the concert experience through their warm, intelligent, and empathetic response to the music.

— Brent Stearns

Happy Birthday, Friends



The **Edmonton AUUC Senior Citizens Club** wishes a happy birthday to the celebrants of July and August.

Clara Capowski
Edna Chmilar
Nellie Chopp
Olga Kitz
Everdina Stuparyk
Amil Tropak
Mary Tropak
Laura Tuomi
Marion Ursuliak

May you have good health, happiness and a daily sense of accomplishment as you go through life.

The **Toronto AUUC Senior Citizens Club** extends best birthday wishes to July and August celebrants:

Helen Baker
George Keniak
Vic Mihay
Terry Oraschuk
Marg Panasiuk
Sophie Tkach

May good health and happiness be yours in the coming year!

The **Vancouver Seniors Club** extends birthday greetings to July and August celebrants:

Mary Blonar
Mary Brown
Alice Chitrenky
Mary Nehoda
Dorothy Oreskovich

Hope you have a great day!!

The **Welland Shevchenko Seniors** extend a happy birthday wish to July and August celebrants:

Anne Hunka
Jim Lambert
Mike Moskal
Rose Moskalyk
Rosaline Theoret
Christine Whatmough
Lena Worobel

May the coming year bring you all the best in health and happiness!

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**Is your renewal due?
Why not renew now?**

**Submitted
separately
as a .pdf**

Vancouver AUUC Ends Its Season

(Continued from Page 9.) rious year. Today's excellent show joined a host of previous shows extolling our rich cultural heritage and offering a promise of continued excellence.

After the concert performance, all guests and participants sat down to a scrumptious banquet prepared by chef Sylvia Surette. The menu — perohy, holubsti, roast pork, coleslaw and green salad, followed by cake for dessert — left a smile of satisfaction on all guests.

Sylvia's granddaughter, Veronica Surette, is the sixth generation of her family to perform on an AUUC stage. Congratulations are in order to them all.

The Vancouver AUUC 2007 performing arts season is over. We look forward to 2008, when we will trumpet the 80 years of cultural activity emanating from our heritage building, the Ukrainian Cultural Centre at 805 East Pender in Vancouver, combining this with the celebration of the 90th anniversary of the AUUC itself.

— Audrey Skalbania



The Veselka Dancers performed a "Hopak".



The Dovbush Dancers performed "Skakukha".



The Zaychyky Preschoolers performed "Malenky tanets" (A Little Dance).



The Veselka and Zirka boys had fun with "Sopilkari" (The Recorder Players).

BC Ukrainian Cultural Festival

(Continued from Page 11.) dancers, who were expressive and confident throughout their very pretty routine. The following group of 16 dancers from Surrey performed a *Kozachok* that whipped the crowd up with their joyful exuberance. Right through to the

end of the session the groups displayed robust performances, wowing the audience with swirls of colour and athletic routines. The adjudicator proclaimed it to be one of the best sessions and called for more applause! She awarded the AUUC Vancou-

ver dancers 92% for a gold medal, approving of their precise performance in unison and saying they are very, very good. They received a trophy in recognition of the highest mark for a dance from the Transcarpathian region, a trophy returning to the AUUC for the second consecutive year.

The "Girls' Polka" performed in the next session by the Veselka Dancers, was a character dance from the Polissya region, incorporating the use of brooms in the choreography. It received a mark of 90% as did the final dance by the AUUC, another dance from the Polissya region, "Polissya Polka", but a dance with a distinctive classical flavour. Both dances reflected a high level of technique and proficiency.

Outside the auditorium, the tables in the foyer were heavy with traditional Ukrainian crafts and fabrics, as well as fun T-shirts, Ukrainian tourism information, music and food. The poppy-seed loaf was like a magnet for hungry Ukrainians milling about, and its sale was being manned by Mr. John Lesyk, a long-time BC resident active in the Ukrainian Cultural Association. Bumping into old friends and seldom-seen relatives is a welcome side benefit to participating in the festival — I hadn't seen John, my second cousin, in many years!

The musical groups performing at the festival had set up in the foyer and in the gymnasium, where a display of artful and intricate *paskas*



The Yalenka and Veselka dancers won the gold medal for the Transcarpathian Dance "Tropotyanka".

and *kolachy* (types of bread) could be admired — and used for inspiration for the next holiday!

In the cafeteria, the Svitanok Chorus was singing beautifully while festival-goers dug into delicious lunches of *perohy*, *holubtsi*, *borshch* and *kobasa*.

Children in costume hurried through the Clarke Foundation Theatre, feeling very much at home and delighted to be participating in such a large and popular cultural festival. Some of them had provided comments to the Festival organizers on why they love to dance: "It's such a natural thing; when you dance you get a feeling of freedom"; "Dancing just makes me happy." In the words of one dancer:

"Dancing in British Columbia is not a very big thing for Ukrainians. Heck being Ukrainian is not a very big thing in BC. I get to not only dance with other Ukrainians but build friendships and be proud of who we are in a place that doesn't even know what we're talking about. And that's why it makes me proud to be part of a Ukrainian dance group!!"

The BC Ukrainian Cultural Festival, in its support of dance groups, musical and arts groups, and as a venue for these groups to meet, exchange ideas and learn from one another, is an important part of making being Ukrainian in BC a *very* big thing!

— Laurel Lawry



The Veselka Dancers of the Vancouver AUUC succeeded with a gold-medal-winning performance of "Hutsulka" (Hutsul Woman).