

# HERALD BICHIK

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## Joint Concert in Welland

—Photo: Wayne Gilbert



Over 200 people filled the Polish Cultural Centre in Welland on March 29 for the concert of the Welland Mandolin Orchestra of the Association of United Ukrainian Canadians and the Shevchenko Choir of the Shevchenko Musical Ensemble. A story with photos can be found on page 9.

### Positive Signs at the Summit of the Americas

The Summit of the Americas in Port of Spain, capital of Trinidad and Tobago, ended with positive signs for a new atmosphere in the Americas.

One positive development has been the easing of the American embargo against Cuba. There quickly developed the possibility of direct negotiations between Cuba and the USA. Speculation also rose quickly — perhaps it is strong enough to be called expectation — that Cuba would be invited to attend the next Summit of the Americas.

Reports are that President Obama also had cordial contact with Hugo Chavez of Venezuela, with the possibility that each country will return its Ambassador to the other.

Apparently influenced by the good will Cuba has earned in Latin America by such measures as providing medical assistance and training for doctors, the American president reportedly expressed a desire to engage the hemisphere with more than just armed forces and the war on drugs.

In the midst of all the positive signs, there were also voices of caution, particularly from leaders looking for action to accompany the words.

As was to be expected, Republican Party and conservative Democratic Party

voices were quickly raised criticizing President Obama's changed course, compared to the policies of the former Bush administration, and calling for all sorts of conditions to be placed on the thawing of relations.

Of course, American President Obama is seeking to further the interests of his country through a more effective practice of foreign policy. That is his responsibility and duty. That does not mean that the new tack of the USA can not have some benefits for the people of other countries.

The ultimate impact is yet to be seen, but cautious optimism would seem to be in order.

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## Really?

It is possible, of course, that the *Toronto Star* got it wrong in a brief item that appeared on April 18. If the report is accurate, however, it raises some disquieting questions.

In its entirety, the report said:

### Clarkson says Canadians lack political knowledge

“Former governor general Adrienne Clarkson says she was aghast at how little the public understood the parlia-

mentary crisis late last year that saw an opposition coalition poised to take over from Prime Minister Stephen Harper.

“The basic principles of responsible government — that we elect individuals who then represent our interests in Parliament and that the largest group of them under a party banner form the government — did not seem to be in the least understood,” she told a constitutional conference yesterday.

### From the Star's wire services

This is certainly at variance from the understanding most of the commentators, including a number of other former governors-general, at the time had of responsible government. While it may be true, in some general sense, that “the largest group of them under a party banner form the government”, the statement requires much qualification.

The first qualification might be “as long as they enjoy the confidence of the House”; that is, as long as they can win confidence votes in the House of Commons.

Another qualification might be (unless Ms. Clarkson is denying the legitimacy of the coalition governments Canada has had) “if no party has the confidence of the House, then two or more parties and/or Members of Parliament may

seek to form the government”.

Can it be that Stephen Harper convinced Michaelle Jean, last year, of Ms. Clarkson's understanding? Is that why she decided that suspending Parliament was preferable to allowing a coalition government?

Let us hope not, and let us hope that the *Toronto Star* got it wrong.

## Torture and America

“A journey into depravity” is how the *New York Times*, on April 19, wrote about the contents of memos on prisoner interrogation written by the Justice Department in the time of President Bush.

In the editorial where that evaluation occurs, the “NYT” also says that those memos “were written to provide legal immunity for acts that are clearly illegal, immoral and a violation of this country's most basic values.”

The *New York Times*, while lauding President Obama's decisions to release these memos and other materials related to illegal and/or immoral activity by the Bush administration, has been taking issue with the president's promises of immunity to those

who were “just following orders”.

The newspaper has repeatedly urged a full investigation and revelation of wrong-doing by the Bush administration and prosecution of illegal activity — not in accordance with the Bush definitions, but in line with the American constitution and international law.

The “NYT” writes, “After eight years without transparency or accountability, Mr. Obama promised the American people both. His decision to release these memos was another sign of his commitment to transparency. We are waiting to see an equal commitment to accountability.”

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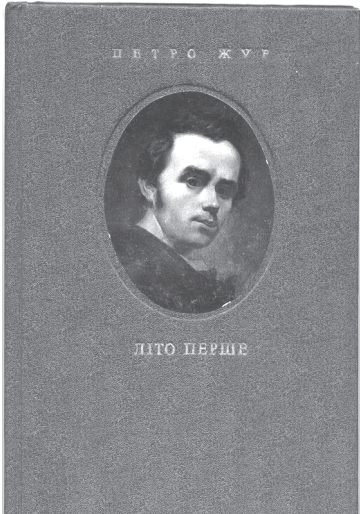
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## Thoughts Evoked by Zhur's Book

*Lito Pershe*, Petro Zhur, Kyiv, Ukraine, Dnipro. 1979. Hard cover. In Ukrainian. pp. 276.



"*Lito pershe*" (First Summer) by Petro Zhur, available in the Shevchenko Museum library, is nonfiction written around Shevchenko's first trip to Ukraine from St. Petersburg, in 1843. The book's depiction of Ukraine, with its intellectual elite of the mid-19th century, is a great reference to start a study of Ukraine, intertwining history, culture, literature, art and geography.

For those who are inter-

ested in Ukrainian history, there are many references to contemporary works. Look at Ukraine through the lenses of history and through the letters of key people of that period!

### Odds and curiosities

Every reader has his/her own approach to reading books. In addition to accurate facts and their interpretation, the value of a book is in the thoughts that the work provokes.

Here are some of my thoughts as I was reading Zhur's book.

### On Ukrainian language

"Practice makes it perfect" and "Use it, or lose it" — these two proverbs are especially applicable to languages. Every language in the world goes through its decline: compare English literature of the 19th century with contemporary publications and note the

difference in active vocabulary! With mass education and the struggle for mass literacy, we are slowly marching towards the middle-school level (if not lower) of our active vocabularies.

It does not matter if you were born in Ukraine and ended up in Canada, you have to use the language to be able to utilize it and be proud of it. It's not forgiven any more in educated circles to lose your native language and have excuses for not practicing it.

Once a second generation teenager from Washington, DC, who speaks fluently English and Ukrainian said: "It's cool to show off your knowledge of an 'exotic' language, especially when you use it unexpectedly." Let it be for that reason our kids learn the language. The time will come when people will feel bitter about losing such an "exotic" treasure. Reading a book in the Ukrainian language once in a while will bring benefit: remembering your history and the names of famous Ukrainians, and refreshing and/or enriching your vocabulary.

### On letters of Shevchenko contemporaries

Reading those letters — handwritten, not typed and e-mailed — I wasn't surprised. Rather, I was jealous of the manners, the way of addressing people, the use of synonyms, and the art of handwriting. Can you imagine, these days, writing a handwritten business letter?

We left Ukraine for one reason or another, and we are used to blaming, and finding everything negative about our "previous years" in Soviet Ukraine; we forget to mention that some aspects of that life were not that bad.

Scientific research shows that handwriting stimulates creativity, improves memory, and provides a more coherent writing process.

Finally, once in a while it would be great to sign a personal Christmas card, to write a letter to friends, kids or grandchildren. I am pretty sure they would preserve these letters and cards, and cherish them for the rest of their lives. E-mails and phone conversations will not leave a trace in a history.

### On a Village and Ukraine

The language of that time was rich with comparisons, adjectives, similes and metaphors. Nowadays, ask people to describe a view of a village or landscape, and you will hear hardly any other descriptive word than "breathtaking".

Travelling every year to the "steppe" village in the middle of nowhere, away from ma-



While staying with the Repnin family in Yagotin, Taras Shevchenko was commissioned to make two copies of this portrait of Nikolai G. Repnin-Volkovsky. One copy is in the Ukrainian National Museum, the other in a private collection in Russia.

major tourist routes, Shevchenko wrote descriptions that are very descriptive, laconic and, more than a century later, still effective. "Село неначе писанка." (The village is like decorated Easter egg) is best seen during Easter season, in spring, the blooming time of cherry, apple and apricot groves. A picturesque view of the village landscape in springtime is truly a masterpiece of Mother Nature.

The rest of the year, "Село обідране кругом" (The village is in tatters all around).

While Kyiv still stands beautiful and proud, dear Ukraine, and its villages, remains in its humiliated, sad beauty, with the heroic past of its people. "Hunger, misery, filth and filth's companions" are still there, and it seems that they have petrified since Shevchenko's visit to Ukraine in 1843. Landlords have changed but "свавіалля" (high-handedness) is still there.

Will Ukraine ever be like a *pysanka* all year around?

### On Poplars and Chestnuts

In exile, Shevchenko remembered Kyiv as "golden-headed with pictures, wrapped in gardens and crowned with poplars". Why poplars? The chestnut is a symbol of Kyiv, so why did Shevchenko remember poplars?

There are two different explanations of the chestnut's appearance in Kyiv.

In 1842, when Tsar Nikolai I planned to visit Kyiv, Bibikov, a governor of Kyiv, brought from the Balkans an "unknown tree, pleasing the eye and of wonderful aroma". Chestnuts were planted along Bibikov Boulevard (Shevchenko Boulevard now), where the tsar was supposed to enter Kyiv. The tsar wasn't

happy and overnight all the chestnuts were replaced with poplars. Local people picked up the unwanted chestnuts and planted them in their gardens.

The second version suggests that Kyiv monasteries were decorated with wild and inedible chestnuts which rich Kyivites grow in their gardens for the beauty of the tree's flower only. At the end of the 19th century, chestnuts were planted only in the old part of Kyiv.

### On the Repnins' Art Collection

That summer, Shevchenko stayed in Yagotin, formerly Poltava *gubernija* and now Kyiv oblast, with the Repnin family. He was commissioned to create two copies of a portrait of N. Repnin.

The Repnins possessed a vast collection of art works by Italian painters: Titian's "Danae", that is now in the Hermitage in St. Petersburg; Canaletto, which is now in the Pushkin Museum in Moscow, and so on.

These masterpieces were once in Ukraine, and Shevchenko had the luxury to absorb these creations of masters. Like Ukrainians, these paintings are scattered around the world now.

In pursuit of happiness, better lives and survival abroad, we forget to stop and recollect what we once knew about Ukraine, what a link to the ancient history of Slavs it once was, and how melodic the Ukrainian language is.

This review reflects the personal opinions of the author. To comments, please send an e-mail to [vkavchyna@yahoo.com](mailto:vkavchyna@yahoo.com) or [shvchenko-museum@bell.ca](mailto:shvchenko-museum@bell.ca), or call the Shevchenko Museum at (416) 534-8662.

— Victoria Kravchyna

## In the Branches

### Winnipeg

AUUC Winnipeg Branch's Annual General Meeting of March 22 featured notice of the 90th Anniversary Banquet and a discussion on cultural programming. Reports of activities were submitted and new officers elected.

Taken together, the various reports constitute an impressive summary of a year of cultural activities and fundraising events, although President Lily Stearns emphasized a number of times that leadership is assumed by only a handful of people, and that continuation or augmentation of an already busy schedule will be possible only if people step forward for active roles.

Lily Stearns indicated that discussions have been started towards a joint concert with the United Jewish People's Order, featuring UJPO's choir and the Klezmer Kids, in November.

Pavilion Coordinator Kathy Schubert reported that the 2008 Folklorama met or exceeded every expectation of the public and the Folk Arts Council, as well as giving local exposure to the Regina Poltava Ensemble and most of the Branch's own performing groups. Because the Branch provides its own building, culinary staff, and equipment accumulated over the years, the financial health of the pavilion remains very strong when compared to others in the city.

Folklorama will be celebrat-

ing its 40th anniversary with a Gala on June 5.

The Folk Arts Council has chosen the Ukrainian Labour Temple as the site for a major press conference introducing their new Folklorama logo on May 7.

Jeanne Romanoski, retiring Membership Secretary, reported Branch membership in good standing at 69, a figure which has remained stable for the last decade.

Activity and financial reports were presented by both the Ivan Franko Manor and the Ivan Franko Museum. These institutions are AUUC Branch operations; they each have their own Board of Directors elected by AUUC Winnipeg, and are managed at arms length.

Elected by acclamation to the Branch Council were Lily Stearns, President; Carmen Ostermann, Vice President; Kathy Schubert, Recording Secretary; Susan Szczepanski, Recording Secretary; Brent Stearns, Treasurer; Olga Shatulsky and Gloria Gordienko, Auditors; and at-large members Kim Boss, Ian Walker, George Duravetz, Annis Kozub, Glenn Michalchuk, Myron Shatulsky, and Kirsten Schubert.

When the Branch AGM was concluded, Myron Shatulsky presided at a membership meeting of the Ukrainian Labour Temple Foundation. Although the Foundation has the same membership as the Branch, the Foundation is

(Continued on Page 14.)



UKRAINIAN CANADIAN

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## The Struggle for the Future of the AUUC

An Editorial by Wilfred Szczesny

In the year of the celebration of the 90th anniversary of the establishment of the AUUC, the differences in the organization grew sharper between those who see future success tied to performing arts, and particularly dance, and those who urge a return to the social activism of earlier years. With the 44th AUUC National Convention about a year and a half away, discussion around these differences can be expected to sharpen.

This discussion is important to the AUUC because it is ultimately about the viability of the organization. It is also a very difficult discussion, because it invokes the passions of the participants at least as much as their intellects, which is natural inasmuch as it is also a debate about the kind of AUUC the organization will attempt to be. Undoubtedly most, perhaps even all, AUUC members want the AUUC to survive, but survival is not enough. Each interested member wants an organization which fits that individual's criteria for an organization worthy of that individual's continuing support.

Because of the strong role of passions in this discussion, there is a danger (in some measure becoming a reality) of polarization into hardened positions from which the best resolution(s) from the organizational perspective will be more difficult, perhaps even impossible to achieve.

For example, the assertion that "politics has alienated our young people", leading to the conclusion that the AUUC should avoid social activism, reduces a very complex historical phenomenon to a slogan and a simplistic solution. It does nothing to determine whether the AUUC is actually competitive as a purely arts organization in the real conditions of today. Nor does it address the question whether there is potential for AUUC growth through social activism in today's economy.

With the Cold War, though not all of its effects, behind us, perhaps it is time to re-examine the original organizational model, in which a strong cultural (including, but not only, performing arts) program was tied to concerns about the socioeconomic interests of organizational members and of the broader society. It is this combination which made the ULFTA, and then the AUUC, unique and successful. It may be that this model, with modifications required by today's circumstances, is again our best hope.

The possibility should not just be rejected out of hand.

## COMMENTARY

### "The United States Is Losing the Battle"

When the Soviet Union broke up and the fear of communism vanished, the United States had to invent a new justification for occupying the European continent.

There was no obvious common purpose and the European Union had to be convinced that its interests are still tied to the American imperialist enterprise. European eastward expansion and colonization, and the bombing of Yugoslavia under American direction, were meant to prove that point.

The EU quickly moved to dismantle Eastern European economies and establish its

banking and economic dominance. Millions of new skilled and underpaid workers were added to the labour pool, and new markets for EU products were created. This was all good for European imperialist states, but Europe remained resource poor, and if the United States were to remain useful, it had to satisfy those needs too.

As the world's largest importer of oil, the US could not supply any oil to the Europeans, but it could use its unparalleled military strength to steal oil resources from other states and supply them to its loyal satellites. The American obsession with this objective has dominated US foreign policy ever since the demise of the USSR, and is responsible for all the recent American wars, whether involving the US directly or under their sponsorship.

Much of the oil was situated in Soviet Central Asian states and was not easily accessible. Iran was not a politically suitable route for pipelines, and Russia was to be avoided as a transit route at all cost. Even though Russia had oil and gas for export and

America did not, Europe was urged to see America as its energy guarantor.

To achieve dominance over oil resources, the United States had to create or instigate wars in order to carve out favourable political geography. The Chechen war was meant to force Russia out of the Caucasus, Georgia fell under American sway, and the Azeri oil pipeline made a detour around Armenia to pass through Georgia and Turkey and terminate at Ceyhan, just to quench Israel's thirst for oil.

It is now clear that Yugoslavia was broken up, and bombed, with Serbia kicked out of Kosovo, to create a safe pipeline route for the EU.

Siphoning of Central Asian oil and gas resources necessitated the invention of the "Taliban threat", Iraqi weapons of mass destruction, and other fairy tales.

The butchery and the division of Iraq is now complete, and the Americans are perched on the world's second largest reserves of oil.

While oil can easily be shipped by tankers, in the case of gas this is not economically feasible and direct pipelines are essential. It is out of necessity and geographic imperatives that Russia has become Europe's indispensable supplier of natural gas.

While the US can not supply gas to Europe, it has used its influence with the Yushchenko government in Ukraine to sabotage Russian deliveries on several occasions, in order to persuade the Europeans that Russia is not a reliable supplier, even though this is untrue.

There is nobody else who can fill Europe's need for natural gas. The Europeans know it, and the US is becoming redundant in the process. If the US had had another five years of Yeltsin in power, they could have achieved their initial ambitions at least partially.

The US is losing the battle for mastery of post-Soviet oil and gas resources. By preserving its sovereign rights over energy resources, Russia has strengthened her position and influence, and denied America free reign in the region.

Moreover, Russia is building alternative gas routes: The North Stream, under the Baltic Sea, and The Southern Stream, through the Black Sea, will supply northern and southern Europe, so that Ukraine's machinations will become ineffectual. Once these gas pipelines are completed and operating, any American pipelines would become redundant and uneconomical.

Europe knows that it now has a symbiotic relationship with Russia. Europe's well-being and security are based

(Continued on page 14.)

## From Our Readers

John (Dowbak) passed away... and we would like to honour him with this donation (see page 12 — Ed.).

He worked tirelessly for the AUUC. He was a kind, principled man who worked for peace and justice.

We will miss him.

**Marcy, Myron, Lawrence  
Peter Holyk and Family  
Kingston ON**

I really enjoy reading about what other branches across Canada are doing, and the articles by Myron Shatulsky, and the "Ukrainian News Briefs" compiled by George Borusiewich are very informative and sometimes dismaying. But Wilfred Szczesny's "Nine Decades of Struggle" are outstanding.

I congratulate him for his work on this overview of our history within the context of the historical happenings."

**Audrey Moysiuk,  
Vancouver, BC**

### Oil imports: Net (most recent) by country

Country	(barrels/day)
<b>United States:</b>	10,400,000
<b>Japan:</b>	5,300,000
<b>Germany:</b>	2,600,000
<b>France:</b>	1,850,000
<b>Italy:</b>	1,690,000
<b>China:</b>	1,600,000
<b>Spain:</b>	1,500,000
<b>India:</b>	1,200,000

**SOURCE:** CIA World Factbook, 28 July, 2005  
[http://www.nationmaster.com/graph/ene\\_oil\\_imp\\_net-energy-oil-imports-net](http://www.nationmaster.com/graph/ene_oil_imp_net-energy-oil-imports-net)

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[www.ukrainiancentre-edm.ca](http://www.ukrainiancentre-edm.ca)

**Regina AUUC, Poltava Ensemble**  
<http://www.poltava.ca/>

**Taras Shevchenko Museum:**  
[www.infoukes.com/shevchenkomuseum](http://www.infoukes.com/shevchenkomuseum)

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<http://www.auucvancouver.ca/>

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## Ukrainian News Briefs Selected by George Borusiewicz

### Chornobyl Pensions Cut

The global crisis may force the government of Ukraine to cut down on the number of people receiving compensation as victims of the Chornobyl nuclear power plant explosion.

The government recently suggested narrowing the area currently considered contaminated, thus cutting down on benefits paid to all residents of this area. A bill that proposes to eliminate 332 settlements from the list of contaminated localities was introduced to the Verkhovna Rada (Ukrainian parliament).

"Recent radiology reports have shown that 332 settlements can be cleared of their hazardous status," Emergency Ministry Vladimir Shandra told the Members of Parliament.

Meanwhile, the Ministry of Labour and Social Policy says that the budget allocates only one tenth of the funds for Chornobyl pensions that is necessary.

The explosion at the Chornobyl Nuclear Plant in 1986 resulted in a huge release of radioactivity into the environment. The majority of affected areas are now considered to be safe for settlement and economic activity.

### Donbas Arena

(This report appeared recently in the *Kyiv Post*.)

A brand new stadium in the city of Donetsk in the Donbas area in eastern Ukraine is being built by billionaire Rinat Akhmetov, Ukraine's richest man. The stadium, expected to be one of the best in Europe, is scheduled to be completed this summer.

It will be one of several Ukrainian stadiums that will host games during the Union of European Football Associations' Euro 2012 Tournament, which will be co-hosted by Ukraine and Poland.

The Donetsk stadium will seat about 50,000 spectators, and is the first in Eastern Europe designed and built in line with Elite-Class UEFA standards, the so-called 5-Star Standard.

As recession bites Ukraine hard, many worry that the cash-strapped country will not complete preparations in time for the Euro 2012 tournament. Yet, unlike Poland, construction and renovation of stadiums is near completion in Ukraine thanks to financial backing by soccer-crazed benefactors such as Akhmetov.

Experts are more worried about Ukraine's ability to renovate its airports and build new hotels in time for the tour-

namment.

(Nice to hear some good news for a change. — GB)

### Protests Grow

Over 20,000 people recently poured into the centre of Kyiv to demonstrate against their country's pro-Western government. The protest was led by anti-Orange opposition leader Viktor Yanukovich.

The opposition protest took place in Independence Square, the focus of the Orange Revolution that brought Yushchenko and Tymoshenko to power.

Demonstrators waved flags, chanted slogans, and shouted "out with the Prime Minister" and "out with the Orange coalition".

During his address from the podium, Viktor Yanukovich rallied the crowd with, "The faster they go, the faster we will restore order together in the country, the faster our factories will be back at work and the faster our economy will start to grow."

Ukraine is one of the nations hardest hit by the global economic crisis, but the government has been paralysed by a poisonous feud between President Viktor Yushchenko and Prime Minister Yulia Tymoshenko (both Orange co-leaders).

### War Over Gogol

The 200th anniversary of famous writer Nikolai Gogol's birth in April became the latest point of contention between Ukraine and Russia. Experts from each country claim Gogol as their national hero.

Even his place of birth seems in dispute — the Canadian newspaper *National Post* states that he was born in Poltava (central Ukraine), Radio Free Europe states he was born in Nizhyn (northern Ukraine), *Russia Profile.org* states that he was born in the village of Sorochyntsi (central Ukraine), while *Moscow Times* states that he was born in Myrhorod (central Ukraine).

That he was born in what is now Ukraine is not in question. That he was educated in Ukraine and that he then moved to St. Petersburg (Russia) is not in question.

While living in Russia, he did the bulk of his stories and plays, which he wrote in Russian. His most famous work, *Dead Souls*, was a satirical look at Russian society. And when he died in 1852, his body was buried in the city in which he died — Moscow.

However, in an uncompromising statement, Ukrainian President Viktor Yushchenko said, "I think all arguments

about where he belongs are pointless and even humiliating to some extent. He no doubt belongs in Ukraine. Gogol wrote in Russian, but he thought and felt in Ukrainian."

(Ironically, Yushchenko, who has tried to irritate and provoke Russia at every opportunity and push Ukraine into the arms of America's NATO, is embracing a man, Gogol, who was a dedicated Russia-Ukraine "unionist". Gogol's politics were committed to the irrevocable union of Ukraine and Russia.

Furthermore, in Yushchenko's Ukraine, Ukrainian schoolchildren are not allowed to read Gogol in the original Russian, but must read his works in a Ukrainian translation).

### Donkey Museum

A first-ever Ukrainian museum dedicated to donkeys has opened on a farm in Zalesnoye village in Crimea.

Over 100 carts, harnesses, collars, other donkey-related items and 56 donkeys are on display.

The founder of the museum, Nikolay Pomogalov, said that he was keen to show off the donkey's invaluable help to people throughout history, including the Second World War.

"During the Crimean War (1853-1856), donkeys were used to deliver cannon balls and light cannons. They were also indispensable in World War II guerilla operations.

"Admission will be free. We want people to have a chance to get to know these wonderful animals better and fall in love with them — just as our family has done," Pomogalov said enthusiastically.

The 56 donkeys that live there enjoy an active social life — transporting tourists, taking part in theatrical performances, and even starring in several movies.

The village of Zalesnoye also boasts the first monument to the donkey erected in Ukraine.

### Scantily-Dressed Women

Femen, a grassroots women's movement, has come out into the streets of Kyiv on a mission to educate foreigners that Ukraine is not a sex tourism destination. Their message — Ukrainian beauty is not for sale.

Composed mainly of university students, the organization has recently stepped up its campaign, in recognition of the fact that spring weather brings short skirts (and eager

male customers) to city streets.

The Femenites, dressed in scanty attire, handed out pink leaflets on the main thoroughfare, Khreshchatyk Street, warning male visitors that prostitution is illegal in Ukraine.

On the same street, representatives of strip clubs and massage clubs handed out their own counter-advertisements.

Ukraine has one of the fastest-growing rates of AIDS and sexually transmitted diseases in Europe. Femen is determined to reverse stereotypes of Ukraine as a sexual playground.

### Capitalism At Work

(This item is very loosely based on a report, with my own conclusions added, in the *Kyiv Post*.)

After years of careless lending and bad management practices, many Ukrainian banks are in trouble and are seeking government bailouts. Now they're begging the state, and therefore, the taxpayers, to pick up the tab and take over banks that offer little in return besides huge liabilities and distressed borrowers.

No one knows the extent of the bad debt.

Meanwhile, ordinary Ukrainians are getting doubly hit. Not only are their taxes being used to salvage these banks, but once rescued, the banks are reluctant (or refusing) to allow taxpayers to withdraw their own deposits from the banks.

At the same time, no bank owners have yet announced that they will use the wealth accumulated during the fat years to bail out banks they may have mismanaged into crisis. Is it fair (or is it capitalism?) that the Ukrainian working man has to save the very banks that won't return their deposits, while the bankers safely keep hold of their riches?

### UFO's Are Real

Leonid Kadenuk, capitalist Ukraine's first astronaut, has gone on record stating that he believes UFOs (unidentified flying objects) are real and of alien origin.

Kadenuk, a participant in American NASA's Columbia Shuttle space project as part of the international mission STS-87, made known his opinions in an interview with the well-known newspaper *Pravda Ukrainy*.

Although he has not seen a UFO himself, he recalls that during his time as a fighter pilot in Moscow in the days of the old USSR he had met

other pilots who had encountered them while on missions.

He also mentions that he was warned by his superiors and trainers that in the event of seeing a UFO while flying he should avoid any contact and not attempt to approach it. He has studied the topic, and has come to the conclusion that UFO's use electromagnetic and gravitational forces to fly.

He argues that the current human method of travelling into space has run its course and it is time we too attempt to develop methods using these forces for space travel. He believes that, in this manner, we will conquer space's mind-boggling distances.

### Worst President

Ukrainians rate Viktor Yushchenko to be the worst president since Ukraine's switch to capitalism in 1991.

According to a poll conducted by TNS Ukraine, just 7% of Ukrainians rate Yushchenko as the best of the three, the others being Leonid Kuchma, who held the post from 1994 until 2005, and Leonid Kravchuk, who held the post from 1991 to 1994.

A total of 21% said Kravchuk was the best, while 39% put Kuchma on top. About 27% of respondents had difficulty in answering the question, while 6% refused to answer.

Current president Viktor Yushchenko's term in office is due to end late this year or early next year.

The results of this poll must give Leonid Kuchma a great deal of satisfaction. In contrast to Viktor Yushchenko's headlong rush into the arms of the United States and NATO, Kuchma attempted to steer a middle course between Russia and the West. For this, he was vilified and humiliated by the United States and its allies, and made the object of unproven innuendo.

An opinion piece by political expert Anders Aslund published in *The Moscow Times* last year stated, "His (Kuchma's) second term, from 1999 to 2004, was Ukraine's most productive in terms of both legislation and economic growth. He managed to rule Ukraine, which is a difficult art."

### No Booze, Please

Restrictions may soon be imposed on the sale of alcohol in Kyiv restaurants and shops located in residential buildings. For the sake of public peace, alcohol may be prohibited from 11:00 p.m. until 8:00 a.m.

**Ukrainian  
Page  
Submitted  
Separately**



**Ukrainian  
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## Toronto AUUC Honours Two Members



**Natalka Mochoruk (left) and Marie Prociw were honoured by the AUUC Toronto Branch with a Gala Celebration on April 5 at the AUUC Cultural Centre.**

On Sunday April 5, 2009, the Toronto AUUC Cultural Centre was filled to overcapacity by friends and well-wishers for a Gala Celebration, hosted by the AUUC Toronto Branch, to pay tribute to Natalka Mochoruk and Marie Prociw, two long-standing members whose dedication and talents, both artistic and organizational, have made an indelible mark on the Toronto AUUC Branch.

Befitting the occasion, the hall was beautifully decorated, with tables adorned with orange gladiolas and matching orange napkins. A wreath hung from the ceiling, and a portrait of Taras Shevchenko stared out from the front of the hall.

At the entrance, guests were greeted by Patricia Dzatko, as she sat by a vase of orange chrysanthemums.

As guests mingled and visited the displays showcasing Natalka's and Marie's accomplishments, Peter Krochak provided background music on the keyboard. On occasion, joyous guests broke into spontaneous singing of some of the popular songs.

The afternoon's proceedings began with opening remarks by George Borusiewich, President of the AUUC Toronto Branch. George welcomed the guests and expressed the pleasure of the AUUC Toronto Branch Executive that both Natalka and Marie accepted their invitation to have a tribute in their hon-

our. He related how both individuals were staunch supporters of the AUUC and long term activists and directors with the Branch.

A sumptuous dinner followed, with music provided by Peter Krochak and then supplemented with songs by the Hahilka Choir on CD. With wine on the tables, guests were treated to borshch, bread and butter, and salad. This was followed by meat-on-a-stick, chicken, gravy, cabbage rolls, perogies and Ukrainian crepes.

While coffee and desserts were served, the tributes to Natalka and Marie were presented.

The tribute to Natalka Mochoruk was prepared and read by her daughter Bobbi McKellar (nee Gaureletz). The tribute to Marie Prociw was prepared by Vera Borusiewich and read by George Borusiewich. The audience sat enthralled as the lives and accomplishments of these extraordinary individuals were unfolded, and sustained applause followed.

The honourees were then presented with orchids.

In their usual modest way, Natalka and Marie thanked the Toronto AUUC Branch and made mention of former teachers, participants, parents and members who contributed to making dreams come true and fostered these wonderful memories. Their gratitude was expressed to Bobbi



**Bobbi McKellar, Natalka Mochoruk's daughter delivered the tribute to her mother.**



**George Borusiewich, AUUC Toronto Branch President, delivered the tribute to Marie Prociw.**

McKellar and Vera Borusiewich for preparing the tributes.

In keeping with the festive atmosphere of the afternoon, a light and humorous program of song was presented by the Hahilka Choir, under the direction of Natalka and accompanied by Peter Krochak on the keyboard. The first item by the choir was "Zhar-tivlyvi kolomyiky", featuring Claudia Rabzak, Terry Rivest, Maria Gargal and Lorna Clark. This was followed by the comical "Priyshla kuma do kumin'ky" which showcased Lorna Clark and Mary Gargal in all their acting splendour, with Peter Krochak, Joe Dzatko and Natalka in cameo roles. The hilarious antics of this song brought roars of laughter from the audience.

The rest of the afternoon was spent by the guests visiting the tribute displays, reminiscing about good times and socializing with friends. This was certainly a memorable day, and guests left grudgingly as the day ended.

As with all events, it is the volunteers whose dedication make wonderful things happen. Many thanks go to George Borusiewich, Nancy Stewart, Connie Prince, Bernardine Dobrowolsky, Anne Bobyk, and Matthew and Mark Stewart for arrangements and decorations. As usual, we thank Jerry Dobrowolsky for photographs. Special thanks go to Vera Borusiewich for her outstanding work on ticket sales.

For your enjoyment, edited versions of the tributes are presented below.

### NATALKA MOCHORUK

Natalka was born in the City of Pinsk, Ukraine, on June 8, 1928.

Her father, Damien, was a music professor and choir master and her mother, Ylena, was a singer and played piano in an amateur theatre.

Natalka began violin lessons at age 6, taught by her father, and later was enrolled, with her brother Ross, in a music conservatory in Dubno, a city in Western Ukraine. By age 12, Natalka dreamed of becoming a concert violinist.

But World War II was raging, and in May, 1943, at the age of 14, Natalka and her brother were taken by force during their violin lessons by the Gestapo and shipped in cattle cars to Germany as forced labour along with thousands of other young people. Natalka would never see her father again (he died in 1969) and did not see her mother until 1970.

**We apologize to Lorna Clark for misspelling her name in a caption on page 16 of our April, 2009, issue.**



**A full hall of well-wishers attended the tribute to Natalka Mochoruk and Marie Prociw.**

In Germany, she was forced to work very hard, and never knew from one day to the other if she would survive the perils of the war or the hunger and sickness that befell the camps.

However, one miracle occurred: the Gestapo never took their violins from Natalka or her brother.

When the war ended, they left the town of Michelstetten and walked for one night and two days to Saltsburg. There they found postings on telephone poles that a Ukrainian musical theatre was forming and was looking for singers, dancers and musicians. With the posted address, off they went, and found themselves back with their own people at Camp Lexenfeld 21, sponsored by the United Nations Refugee Resettlement Association, headed by Eleanor Roosevelt from the USA.

The theatre was made up of a Concert Group, an Opera Group and an Operetta Group. Natalka participated in all three. She joined the orchestra, and then started to sing as it was discovered she had a beautiful soprano voice. She also began to dance and received ballet training, and took part in the drama group.

The theatre was very busy, entertaining American soldiers at the Red Cross Club, the Officers Club, and clubs for soldiers of other nationalities, as well as providing entertainment to the local population and people at various Displaced People camps. She

had the pleasure of entertaining Eleanor Roosevelt on one of the theatre group's many visits to camps in Europe.

Natalka worked in this theatre until June, 1948, and then decided to immigrate to Canada. On August 9, 1949 she and hundreds of others arrived in Canada, and at the tender age of 21, started her new life in Montreal.

In Montreal, she met Alex Gaureletz, who was dancing with the Ruth Sorel Ballet Company. In 1950, Natalka moved to Hamilton and married Alex. That was the year she joined the AUUC.

In 1952, a daughter, Melody, was born, and then a second daughter, Bobbi, in 1954. Sadly, Melody passed away in 1957, and the marriage did not survive.

In 1953, the Verkhovyna Trio was born, with Natalka as a member. The Trio toured Canada and Ontario for 5 years and recorded a very successful album which is still being sold in Western Canada.

In 1963, Natalka and her daughter Bobbi moved to Toronto. Natalka immediately joined the Hahilka Choir, and also sang as a soloist with the Shevchenko Male Chorus for almost ten years. She sang in the operas *Kateryna* and *Zaporozhets za Dunayem*, staged by the Toronto AUUC. In 1964, she travelled with the Shevchenko Ensemble across Canada, singing duets with the late John Bokla. She travelled with the Shevchenko Ensemble

**(Continued on page 11.)**



**The Hahilka Choir, conducted by Natalka Mochoruk and accompanied by Peter Krochak, entertained with a short but entertaining program of humorous songs.**



— Story photos: Wayne Gilbert

# AUUC–SME Joint Concert in Welland



Over 200 people entered the Polish Cultural Centre in Welland on March 29 to enjoy a concert jointly presented by the AUUC Welland Branch and the National Shevchenko Musical Ensemble Guild of Canada.

The audience of over 200 people at the Polish Cultural Centre in Welland on March 29 who gathered for a concert featuring the Shevchenko Choir of the National Shevchenko Musical Ensemble Guild of Canada and the Welland Mandolin Orchestra of the Association of United Ukrainian Canadians clearly judged the event a success.

The concert began with “Welcome” (*Laskavo prosymo*), sung by the Shevchenko Choir, with soloists Tetyana Shkymba and Herman Rombouts, accompanied by the Welland Mandolin Orchestra. Tamara Danyluk presented the bread and salt.

A set of five choral numbers ensued, starting with “I’ll Go to the Mountain” (*Oy pidu ya mezhi hory*), with so-

prano solo sung by Tetyana Shkymba in a strong, clear voice.

The popular bass-baritone soloist Herman Rombouts followed with “Starlit Night” (*Zoryana Nich*).

In his one appearance in this half, bass-baritone soloist John Nieboer sang “The Endless Steppe” (*Step da step krugom*).

Herman Rombouts returned with “Styenka Razin”, a Russian folk song about a legendary leader of the Don Cossacks.

To end the set, soloist Tetyana Shkymba presented “The Wheat Sheaf” (*Pshe-nychnye pereveslo*).

In this set, conducted by Alexander Veprinsky, the choir and the soloists demonstrated why the group has

such an excellent reputation.

The choir then left the stage, and the orchestra, conducted by Rudy Wasylenky, continued with a set of six numbers.

The first, “Festive Medley”, and the last, “Centennial Tribute”, were music from the last two AUUC national festivals.

“Golden Autumn” (*Osinye zoloto*) was sung by Connie Prince and Terry Rivest.

Connie Prince returned with “At the Burial Mound” (*Na kurhani*).

The women’s songs were punctuated by the orchestral “Ukrainian Melodies”.

The other song in the set was “Oh, the Lads Rode from the Fair!” (*Oy yeekhaly khloptsey z yarmarku*), with Wilfred Szczesny and Rudy Wasylenky in duet.

Having closed the first half, the orchestra opened the second, with five numbers. Aside from an instrumental arrangement of “Don’t Cry For Me, Argentina”, the set included “Enchanted Desna River” (*Zacharovana Desna*) with Terry Rivest and Connie Prince, and ended with three pieces — “There’s Nothing Like a Cossack” (*Kozatskomu rodu nema perevodu*), “The Cossacks Rode” (*Yikhaly khloptsi*) and “Ukrainian Folk Medley”— featuring the Wilfred Szczesny and



The concert started with “Welcome” (*Laskavo prosymo*) sung by the choir, with soloists Tetyana Shkymba and Herman Rombouts. Bread and salt was presented Tamara Danyluk of Welland.

Rudy Wasylenky vocal duet.

The Shevchenko Choir returned to the stage to give the concert a rousing finish, beginning with the chorus from the opera *The Bartered Bride*, and continuing with the Sephardic Folk Song “*Adiyo, Kerida*” (Farewell, My Love).

In her only solo appearance, soprano Helen Spiers enchanted the audience with “*Bravo Monsieur le*

*Monde*”.

This was followed by “Ave Maria” and “Zitti, Zitti” (Quiet, Quiet) from the opera *Rigoletto*.

John Nieboer’s performance of “When I Fall in Love”, the penultimate number moved some in the audience to tears. Others were equally moved, though not to tears, by the final “The Cossack Went Beyond the Danube” (*Yikhav*)

(Continued on page 12.)



Tetyana Shkymba, soprano, was a favourite both as a soloist and in duets with Herman Rombouts.



The popular bass-baritone Herman Rombouts was a pillar of the Shevchenko Choir’s program.



Alexander Veprinsky, conductor of the Shevchenko Choir, gave constant support and encouragement, as the idea of a joint concert grew into a reality.



The rich bass-baritone voice of John Nieboer was particularly effective in “When I Fall in Love”, one of his two solo numbers.



Soprano Terry Rivest (left) and alto Connie Prince sang two duets with the orchestra. Connie also appeared as a soloist.



Orchestra conductor Rudy Wasylenky (left) and instrumentalist Wilfred Szczesny joined voices in four numbers, to audience approval.



Rudy Wasylenky, conductor of the Welland Mandolin Orchestra of the AUUC, conceived the project and nursed it to fruition.



**Sent as a  
separate  
page.**



## Toronto AUUC Honours Two Members

(Continued from page 8.) Marie a very popular performer, which kept her busy filling engagements on concert stages, in night clubs, and before TV cameras.

A major highlight of her life was her marriage to Merse Mochoruk and the birth of their son Vasia in 1967.

In 1979, Natalka became the conductor of the Hahilka Choir. Sadly, Merse passed away three years ago but Natalka continues as an active participant in the AUUC Toronto Branch, working diligently, writing music and conducting the Hahilka Choir of the AUUC, as well as the Beryozka Choir of the Federation of Russian Canadians.

Natalka is a very strong and talented person who loves to share her music with everyone. She gives credit to everyone who has made a contribution to our Ukrainian heritage and to those who love to listen. After all, without them there would be no performing arts.

### MARIE PROCIW

Marie Mae Prociw, nee Demers, was born in Windsor, Ontario, to a French Canadian family of five sisters and five brothers. Being the eldest of the sisters, she helped her mother look after her siblings, and at an early age helped with the family finances.

Her father, Wilfred, was a master of the violin, and an excellent musician who played a variety of instruments. An experienced stage performer, he helped Marie become one of Ontario's best acrobatic dancers.

At age 3½, Marie was already enrolled in gymnastics school and at age 4, she was already bowing to applause from across the footlights.

At age 6, she won the Ontario Silver Trophy as an acrobat, repeating that feat at age 9, when she turned professional!

Like many performers before her, Marie started in a small way, performing at local fairs in Ontario and the USA. Her acrobatic routines and warm personality made

Marie a very popular performer, which kept her busy filling engagements on concert stages, in night clubs, and before TV cameras.

She finally settled down to a steady job when she signed a three-year contract with Canadian band-leader Mart Kenney. She appeared with his orchestra nightly, touring across Canada and the USA. At this time she also appeared on "Pick The Stars" and other TV shows.

During an appearance in Toronto one day in 1953, she happened to visit the Finnish-Canadian Sports Federation. The gymnastics coach was a Ukrainian Canadian boy named Jerry Prociw. It was love at first sight. Jerry immediately invited Marie to visit his gymnastic classes at the AUUC Hall at 300 Bathurst Street. Her reaction was "wow", and she accepted his invitation. Three years later they were married.

In the interim, Marie continued her professional career. In 1954, two years before her marriage to Jerry, she was chosen by the Canadian government, along with five others, to entertain troops in Korea during the Korean War. Marie toured cities in Korea and Japan, and even gave performances at the battlefield. Marie considers this one of the greatest experiences of her life.

In 1957, a year after she married Jerry, she made a successful tour of several European cities, giving performances in concert halls and nightclubs.

Little by little, Marie started to transfer her talents and attention from her career as a top-notch professional entertainer to her role as a coach of children at the Toronto AUUC Hall. With Jerry's guidance, Marie became co-director of the AUUC children's school, jointly responsible not only for the planning and organization of the school, but also for the teaching at all levels of the gymnastic classes and the Ukrainian and French

Canadian dance classes. When their son Eli came of age, they trained him to assume part of the teaching responsibility.

The school taught gymnastics, dancing (Ukrainian and French Canadian), Ukrainian language and mandolin. At its peak, over 200 students were enrolled in the school. Marie and Jerry taught children at 300 Bathurst for an incredible 30 years!

In addition, Marie actively participated in AUUC life by serving on numerous committees, such as the School Committee, Parent's Committee, Costume Committee, Concert Committee, Green and Gold Club Committee, Christmas Party Committee and the Camp Palermo Committee, Quite a load!

Marie and Jerry participated in every AUUC festival across Canada. Marie remembers two of them with particular pride.

The first was the 1961 AUUC festival at Varsity Arena in Toronto, when Marie was in charge as 500 AUUC children from across Canada, 6 to 12 years old, gathered to perform "Rhythms of the Dnieper". Not only was Marie solely and totally responsible for choreographing this spectacular event, she was also responsible for the costume design. Marie visited each AUUC branch across Canada during the months before the festival to train the local teachers to teach the complicated routines to their children.

The second festival that left a strong impression on Marie was the 1980 Festival in Edmonton, where her Toronto Senior Girls Class performed a modern gymnastic drill with hoops and balls. She received a letter from Bill Harasym, who was then the AUUC National President, stating, "The National Executive Committee wishes to take this opportunity to thank you, and through you, all those around you who contributed to this important and proud achievement".

Marie continues to be a strong AUUC supporter. Not only does she frequently participate in our activities, but by keeping alive the memory of her husband, she continues to remind us of her late husband Jerry's major contribution to our organization.

In the last 15 years, Marie has organized and mounted two important and successful exhibitions of his paintings. Those exhibitions were not only a monument to Jerry; they were also a tribute to Marie – to her vision, her devotion to Jerry, and her determination to win for Jerry the respect, admiration and recognition which she believes he rightly deserved.

— Joe Dzatko



## JOIN US!

Join us for a new season of AUUC activities! Each Branch has a unique schedule of events and activities. To discover what we have to offer, contact the AUUC in your area:

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wilfredszczesny@gmail.com

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Ukrainian Labour Temple  
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Welland ON L3B 5C5  
Phone: (905) 732-5656

## JoKe TiMe

At one point during a game, the coach called one of his 7-year-old hockey players aside and asked, "Do you understand what cooperation is? What a team is?"

The little boy nodded in the affirmative.

"Do you understand that what matters is not whether we win or lose, but how we play together as a team?"

The little boy nodded yes.

"So," the coach continued,

"I'm sure you know, when a penalty is called, you shouldn't argue, curse, attack the referee, or call him a pecker-head.

"Do you understand all that?"

Again the little boy nodded.

He continued, "And when I call you off the ice so that another boy gets a chance to play, it's not good sportsmanship to call your coach 'a dumb a--hole', is it?"

Again the little boy nodded.

"Good," said the coach.

"Now go over there and explain all that to your mother."



## Who, What, When, Where

**Edmonton** — The Edmonton AUUC Seniors' Club will hold its **monthly celebration** at the Ukrainian Centre, 11018-97 Street, starting at **1:00 p.m.** on Tuesday, **May 19**.

\* \* \*

**Toronto** — The **Hahilka Choir** of the AUUC will be special guests, with the **Podushka Dancers**, as the **Beryozka Choir** of the **Federation of Russian Canadians** marks **Dyen Pobedy** (Victory Day) at the FRC hall, **6 Denison Avenue**, at **1:00 p.m.** on Sunday, **May 3**. A delicious **hot meal** is included. **Admission: \$20.00** (nonmembers — **\$25.00**) Seating is limited — call **Irene** at **416-239-8094** or **Helen** at **416-968-0397**.

\* \* \*

**Toronto** — The **AUUC Toronto Branch** will host a **Bazaar** at the AUUC Cultural Centre, **1604 Bloor Street West**, from **11:00 a.m.** on Saturday, **May 30**. Included in the plans are a bake sale, a rummage sale, arts and crafts sale, and much more. For more information, to donate, or to volunteer, call **Pat** or **Joe** at **416-604-8724**.

\* \* \*

**Winnipeg** — **Spring Concert**, featuring the AUUC School of Folk Dance, the Yunist Dancers, the Festival Choir, the Winnipeg Mandolin Orchestra, and the Praetorius Early Music Ensemble, will be staged at **2:00 p.m.**, on Sunday, **May 3**, at the Ukrainian Labour Temple, **Pritchard and McGregor**.

\* \* \*

**Winnipeg** — On Saturday, **May 9**, at **8:00 p.m.**, at the Ukrainian Labour Temple, **Pritchard and McGregor**, "**Mostly Mandolins**" will be presented by the **Winnipeg Mandolin Orchestra**, with the **Praetorius Early Music Ensemble** and **special guests**.

\* \* \*

**Winnipeg** — "**Doors Open**", an open house sponsored by **Winnipeg AUUC Branch** in conjunction with the **Canadian Society for Ukrainian Labour Research and Heritage Winnipeg**, will be hosted on Sunday, **May 24, 10:00 a.m. to 4:00 p.m.**, at the Ukrainian Labour Temple, **Pritchard and McGregor**. **Tours on every hour and half hour** will include a brief history of the cultural and ethnic community at the time the building was constructed, the special role of theatre, the press, politics and growth of orchestral, choral and dance groups, and the impact of the Winnipeg General Strike of 1919.

\* \* \*

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.

## AUUC-SME Concert

(Continued from page 9.) *kozak za Dunai*), sung by the duet of Herman Rombouts and Tetyana Shkymba.

MC for the concert was Richard Szymczyk

Success was not divinely pre-ordained; there were several concerns, and challenges which were beyond the routine.

One concern was whether an audience could be attracted. Welland AUUC had not hosted an event on this scale since the millennium celebration. Subsequent events were held at the Ukrainian Labour Temple, a much smaller venue, and have included a meal in the price of admission. Welland being as removed as it is from Toronto, there was doubt about support beyond the Niagara area.

For the Welland hosts, and the performers, it was indeed a pleasure to see all the filled seats, some of them occupied by people who had never before attended a performance either by the choir or the orchestra.

A particular challenge for the orchestra was preparing to accompany the choir. The accompaniments were technically challenging, and there was not much time to prepare. In addition, during the first rehearsals of the pieces there were uncertainties about the tempi at which the pieces were to be played, and about the meaning of some unfamiliar musical notation.

Challenges are there to be met, and met they were. At each rehearsal, more of the questions were answered. Extra orchestral rehearsals were added. About a dozen Toronto Mandolin Orchestra players, familiar with the music, undertook to buttress the Welland contingent, some of them providing needed instruments (like woodwinds) not found in the Welland orchestra but others joining the strings. Alexander Veprinsky participated in several rehearsals to rehearse the accompaniments.

For many years, now, Mr. Veprinsky's abilities, skills and talents in working with the Shevchenko Musical Ensemble have been well recognized. In the preparation of this concert, he showed that he is also able to work very well with other amateur Canadian ensembles.

As he rehearsed the Welland Mandolin Orchestra, Alexander Veprinsky dispelled any thoughts that the concert might best be cancelled, and revived the occasionally flagging confidence among the musicians.

The leadership qualities of Alexander Veprinsky and Rudy Wasylenky (whose

## Sustaining Fund Donations

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commitment to the project never wavered) were key ingredients in the successful completion of this undertaking.

Some vocalists felt hesitant about appearing on the same bill as the operatically trained soloists of the Shevchenko Choir. The reaction of the audience showed that this concern had no basis.

Part of the strength of the program was its variety. Most audience members enjoyed both the choral and the orchestral portions of the presentation. If some preferred the classical tradition of the choir,

others preferred the "folksiness" of the orchestra's vocals. Neither genre needed to feel unappreciated.

When it was all over, many members of the Welland Mandolin Orchestra said, "I'm glad that's over," reflecting the tension and stress of the preparations and presentation.

However, not one of them added, "And I wish we had never done it." It was a struggle, but the ultimate result was a well entertained audience, which is what makes it worthwhile for performers.

— Carl Honour

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## Edmonton AUUC Seniors Theme-Packed March

— Story photos: Victor Horon



March birthday celebrant Lucy Antoniow (left) and Edmonton AUUC Seniors President Shirley Uhryn, who was MC.

March is an eventful month, so the Edmonton AUUC Seniors monthly gathering on March 17 was not only a birthday party for members, but also a commemoration of Taras Shevchenko's birthday, St. Patrick's Day and International Women's Day.

A solemn minute of silence was devoted to the memory of those who had passed away in the last month.

The tone of the gathering changed when the group sang

"Happy Birthday" and "Mnohaha Leeta" to our birthday gal, Lucy Antoniow. "That singing was so great! It just about made me cry!" Lucy shared with us.

A tribute to the women present was given by Paul Greene, as he told us about the history and significance of International Women's Day. Then he gave a carnation to each woman present, a token that was graciously received by all.

Eva Doskoch reminded us that the strong women of our past "wanted not only bread, but roses, too".

It was noted that President Obama of the USA, just a few days before our gathering, had created a new department in his government to help women so they can "sit in the top row".

Copies of the prints of some of Shevchenko's water colours were shown to the seniors, part of a visual report on the fund raising project by the Taras Shevchenko Museum located in Toronto. From the Museum, one can buy copies of twenty different works by Shevchenko for \$15.00 or \$20.00 each, depending on the size.

(The available watercolours are shown on page 16. Updated and more complete information will be provided in the June issue of the "UCH".)

Some seniors also are going to make a donation to the Shevchenko Museum to help in their good work.

These seniors' gatherings happen because of volunteer help in many ways — such as Edna Chmiliar, who phoned



Olga Horon, working with Victor Horon, prepared Irish stew, marking St. Patrick's Day.

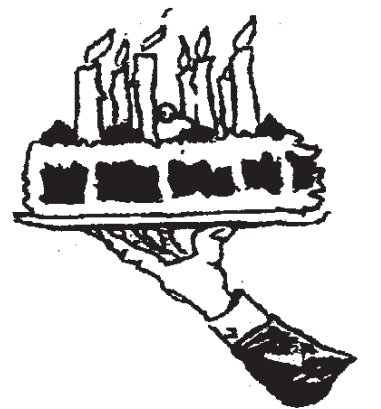
everyone the preceding Sunday; or Olga and Victor who cooked the roasters of Irish stew; and Sherry and crew who helped to clean the hall after our gathering.

This month many stayed to help clean after our social and this made the job lighter for each one.

The seniors are working towards a possible trip with a bus tour company to go to Watrous Lake, Saskatchewan, to the Manitou Hot Springs with a day trip to the historical city of Moose Jaw and its casino there.

— Shirley Uhryn

## Happy Birthday, Friends!



## Ukrainian History: A Rewarding Read

**Ukraine: Birth of a Modern Nation by Serhy Yekelchyk. Oxford University Press, New York, 2007. ISBN 978-0-19-530546-3.**

(Dr. Serhy Yekelchyk, a Ukrainian Canadian historian of Ukrainian and Russian history, received his B.A. from the University of Kyiv and his M.A. from the Ukrainian Academy of Sciences. He completed his Ph.D. at the University of Alberta in 2000. Since 2001, he has taught at the University of Victoria and is now Chair of the Department of Germanic and Slavic Studies. — Wikipedia)

For most of its long, tormented history, Ukraine had no clearly defined borders, and thus was unable to claim nationhood — let alone statehood. It wasn't until fairly recently, 1939, that all Ukrainian ethnic populations were finally united under one administration.

In this thoroughly researched and well written account, Dr. Yekelchyk traces the long journey to statehood of the Ukrainian people. Beginning with the first records of ancient Rus, he shows how "Ukraina" (borderlands) became the cradle of the many Slavic cultures the world knows today.

At the same time he points out that Ukrainian culture was continually undervalued and misrepresented to the world at large. For example, in his introduction Dr. Yekelchyk reveals how it took renowned historian Mikhailo Hrushevsky, at the close of the 19th century, to correct a long-

standing injustice regarding Kyivan Rus. Until then, the Rus had been generally regarded as a part of Russian, not Ukrainian, history.

According to the author, it was the intelligentsia of the 19th century that finally developed the concept of a Ukrainian nationality. But it was based on the ethnic culture of the peasantry as a solid foundation. He goes on to note the sporadic attempts to build this idea of a distinct nationality, giving rise to various groupings such as the *Narodnyky* (the Populists) and others.

While these attempts were being made, a fragmented Ukraine continued to be ruled by Poles, Russians, Romanians, Austrians and/or Hungarians — sometimes simultaneously. He goes into some detail to mark the different approaches taken by those various overlords to the "problem" of Ukrainian language/culture. Sometimes they toler-

ated it; at other times, they tried, if not to extinguish, then certainly to stifle it.

But the people knew they were a distinct society, even though they had no country to call their own. And it is on this fundamental question that Yekelchyk falters a little bit.

While he does note the determined efforts to achieve a homeland, he misses the mass nature underlying these efforts or, at the very least, fails to give it the full treatment it deserves. For instance, he could have informed his readers of the countless mothers who, over the centuries, passed on to their children the traditions of cross stitching, embroidery and the art of Easter egg decorating (*py-sanky*).

He could have dwelt upon Ukrainian folk tales and folk songs and the crucial role played by kobzars, the poets, roving minstrels and story tellers who made sure the people remembered their history.

How about the contribution made by folk dances? By the national cuisine? Is there anyone who doesn't know about *pyrohy*? (Even though, in truth, they aren't *pyrohy* at all, but *varenyky*.)

It was these simple measures (augmented by the talents of poets, writers, composers, dramatists, etc.) that made sure the language/cul-

ture not only survived, but thrived.

This criticism notwithstanding, Yekelchyk's work is nevertheless a valuable one. His assessments are unfailingly evenhanded. For instance, he states that not everything done under Soviet rule was always bad and not everything done since has been good. He is harsh in his treatment of the Kuchmas, the Tymoshenkos, the Yushchenkos, and the rest of those who have dashed the people's hopes.

He correctly states that Ukraine gained its independence not through the efforts of any nationalist movement but by the collapse of the Soviet system.

He is also correct that Ukrainians do not consider their country to be based on nationalism but on its multicultural character. For such has been the entire historical experience. Since its beginnings, Ukraine has been populated by many other groups besides Ukrainian: Russians, Jews, Poles, Tatars and many others.

While its most recent period has featured corruption and crony capitalism, it has also taught the people an important lesson as an outcome of the Orange Revolution — that their votes do matter and, therefore, the future of their country is in their hands.

That is a fitting place to end a most interesting and rewarding read. — Jerry Szach

The Edmonton AUUC Senior Citizens Club wishes a happy birthday to the celebrants of May:

Maurice Warick  
Pauline Warick

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 May celebrants:

Mary Kuzyk  
Nita Miskevich

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

The Vancouver Seniors Club extends May birthday greetings to:

Charles Hegeous  
Sylvia Surette  
Anna Withers

We wish you the best of health and happiness in the coming year.!

The Welland Shevchenko Seniors extend a happy birthday wish to May celebrants:

Victor Babiy  
Millie Kish  
Frank Panetta  
Joan Sitak

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



## John Dowbak

A memorial service was held for John Dowbak on March 16, 2009, at the former Ukrainian Labour Temple in Thunder Bay, with more than 200 people celebrating John's life. People were welcomed with a digital slide show highlighting John's life, with recordings of the Lakehead Mandolin Orchestra and the Shevchenko Ensemble playing in the background.

John's grandson Michah Dowbak, master of ceremonies, in his opening remarks, painted a loving picture of John as a grandfather.

The program included numerous artistic presentations. John's elder son Damon performed a spontaneously composed original work on the mandolin. Estella Howard,



Damon's wife, read a poem that she wrote, called "Picking Up The Pieces". Kim Erickson, sang "Misiats na nebi", taught to her by Stella Trylinski when Kim was with the choir at the Ukrainian Labour Temple. William Roberts, a former bass player with the Lakehead Mandolin Orchestra, read a poem by Taras Shevchenko and sang sections of "Moscow Nights" and "Dear Mother of Mine" in Ukrainian.

Diane Garrett delivered a eulogy highlighting the events of John's life and his contribution to the Ukrainian community, and read a letter of condolence sent by Bill Harysym, on behalf of the Board of Directors of the Taras H. Shevchenko Museum and Memorial Park Foundation.

Following the ceremony, friends enjoyed a lunch organized by John's younger son Ron and Ron's wife Judy.

John was born in Fort William on October 2, 1925, to William and Eudokia Dowbak. John's parents instilled pride in his Ukrainian heritage, and encouraged him to learn the Ukrainian language, in which he was fluent all his life. His parents, along with other Ukrainian immigrants, built

the Ukrainian Labour Temple on Ogden Street in 1928. John attended Ogden school and Selkirk Collegiate and Vocational Institute.

John's employment history reads like one of today's workers as he had a number of different jobs. He began with big business, working at the freight sheds for the Canadian Pacific Railway. Next, he became a small business entrepreneur, managing his family's Ogden Confectionary and Watch Repair Shop. He then entered the grocery business where he was employed by the International Co-op, and finally he retired in 1987 from his employment with the Westfort Co-op on Frederica Street.

John was married to Olive Oryniak, a Rossburn, Manitoba, import, in 1952. Olive was a popular young woman at the events at the Ukrainian Hall, and John was the smooth Adonis who beat out her many suitors. John was an only child, and as luck would have it, Olive had a large family — seven siblings, who were extremely welcoming to him. He and Olive enjoyed many trips out west to attend huge family reunions.

John and Olive had two sons, Damon and Ron, and a daughter, Leslie Ann, who died in infancy. John was extremely proud of his sons, both of whom exhibited the artistic abilities he possessed — Damon as a musician and stained glass artist, and Ron as a cabinet maker and builder.

John welcomed Damon's and Ron's partners, Estella and Judy, and enjoyed their participation in all the Dowbak family events. Family life was further enriched by the grandchildren: Joshua, Michah, Sandy and Bobby-Jo, and great-grandchildren Tyler, Koy, Cody, Lauren, and the latest addition, Phoenix.

Another major part of John's life was his association and volunteer activities with the Ukrainian Labour Temple. Because John lived only a block away, he was the keeper of the keys and was in charge of opening and closing the hall for an incredible number of activities. John was a member of the Association of United Ukrainian Canadians (AUUC) and the Workers Benevolent Association (WBA). For many years he served as the financial secretary of the local AUUC Branch. He was frequently chosen as a delegate to attend national conventions of these organizations.

John was a firm believer in social justice and world peace and throughout his life he promoted and supported causes that were aimed at improving the lot of his fellow man. He was firmly committed to the ideals of the AUUC and participated in marches, meetings

and fund raising events. All his life he was an avid reader of the Ukrainian progressive newspapers and strong supporter of the *Ukrainian Canadian Herald*.

In addition to these political ideals, the hall provided a venue for numerous cultural activities. John often appeared as a vocal soloist at hall concerts. John was an active participant in theatrical productions, operettas, choir, and the mandolin orchestra in which he played the violin and later the violin-cello. He was one of the founding members of the original Fort William Mandolin Orchestra as a violinist under Kosty Kostaniuk. One of his most thrilling performances was the participation of the Lakehead Mandolin Orchestra at Expo 67 in Montreal.

After the sale of the hall, John was instrumental in keeping the local members involved by organizing and chairing meetings at members' houses. He continued to fo-

cus the group's activities on Ukrainian culture and local history, charitable services, and national interests of the AUUC.

You would think that a man who spent such significant amounts of his spare time working with the Ukrainian organization would have no energy left for other activities. This was not the case for John. He was a unique individual who attacked every challenge with enthusiasm. If he needed to repair or remodel his house, he did it. He was a serious stamp collector and, along with Olive, an avid coin collector. He enjoyed creative cooking and gardening. He loved to pick mushrooms and blueberries, but followed the usual pattern by being secretive about their locations.

Above all, he was a kind person who brought a unique sense of humour to every situation. He will be greatly missed.

— Diane Garrett

## Mary Nahorniak



Mary Nahorniak, who was born on May 6, 1933, passed away on March 18, 2009.

A memorial meeting was held at the Parkdale Community Hall in Edmonton in the evening of March 28, with Debbie Nahorniak officiating. The eulogy was delivered by daughter Carol Rosiewich.

## In the Branches

(Continued from Page 3.) completely independent of the Branch and does not report to the Branch. The main item of business was a constitutional revision to reflect the fact that the Workers Benevolent Association no longer exists, as well as to secure the assets for repair and capital improvements of the building only.

— Brent Stearns

### Toronto

Toronto Branch held its Annual General Meeting on Sunday, April 19.

In addition to hearing reports — President's, Financial, Membership and Audit Committee — the meeting devoted some time to a discussion of the direction of future Branch activity, and par-

ticularly issues of "progressive" orientation.

Elected to the Branch Executive were: George Borusiewicz, President; Jerry Dobrowolsky, Vice-President; Bernardine Dobrowolsky, Recording Secretary; Wilfred Szczesny, Vice-Recording Secretary; Nancy Stewart, Treasurer; and Executive Members Liz Hill, Natalka Mochoruk and Mark Stewart. Liz Hill is new to the Executive, while Jerry Dobrowolsky is in a new position.

Leaving the Executive after one term were Joe and Pat Dzatko and Connie Prince.

The Branch Audit Committee — Vera Borusiewicz, Bill Malnychuk, and Lyudmyla Pogoryelov — was re-elected.

— Volodymyr Lucky

## The United States

(Continued from page 4.) on good relations with Russia, and American attempts to create hostility and animosity between the two European entities is based on envy and greed.

America's inability to guarantee resources which she does not own or possess is becoming clear to all, but America's military might and ability to create bloodshed is an instrument she may resort to in order to destabilize and gain advantage. That kind of behaviour is in keeping with American imperialist traditions.

Obama's administration sees the necessity to engage Iran and take care of the log jam in the region, but that will

be extremely difficult to accomplish after thirty years of hostility towards that country. Sending another 17,000 American soldiers next door to Afghanistan will hardly be seen as a friendly gesture.

The introduction of American missile installations into Poland and the Czech Republic against the will of these peoples is supposed to revive old fears and chauvinistic rhetoric *vis-a-vis* Russia.

Yes, wars are terrible and Europe does not need them but there would be fewer of them if the Americans just picked up their military junk and went home. The chances that they will arrive at this idea on their own are nil.

— Michael Celik

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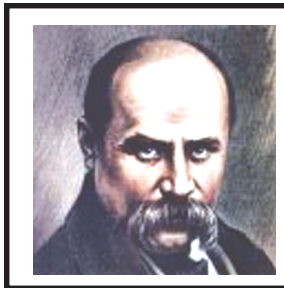
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## Taras Shevchenko Museum

### Shevchenko Museum Offers Books

Currently, the Shevchenko museum is creating a library catalogue, and in the process has unearthed a wealth of extra copies of books. These will be given away in exchange for small donations. Stop by the Museum and pick up *Kobzar!* (Book shipping is available).

(Books listed below are in Ukrainian.)

Shevchenko, Taras. *Kobzar*. (1988). Kyiv, Ukraine: Dnipro; Introduction by Oles' Honchar; Illustrated by O. Danchenko, pp. 773, hardcover (1 copy)

Shevchenko, Taras. *Kobzar*. (1987). Kyiv, Ukraine: Dnipro; Introduction by Oles' Honchar pp. 638, hardcover (1 copy)

Shevchenko, Taras. *Kobzar*. (1986). Kyiv, Ukraine: Dnipro; Introduction by Oles' Honchar; Illustrated by V.S. Kutkin, pp. 541, hardcover (3 copies)

Shevchenko, Taras. *Kobzar*. (1986). Kyiv, Ukraine: Radians'ka Shkola; Illustrated by V.I. Kasiyan, hardcover, pp. 606, (2 copies)

Shevchenko, Taras. *Kobzar*. (1985). Kyiv, Ukraine: Dnipro; Illustrated by V.I. Kasiyan, hardcover, pp. 639 (1 copy)

Shevchenko, Taras. *Kobzar*. (1982). Kyiv, Ukraine: Dnipro; Introduction by Oles' Honchar, hardcover, pp. 646 (1 copy)

Shevchenko, Taras. *Kobzar*. (1967). Kyiv, Ukraine: Dnipro; pp. 573 (2 copies)

Shevchenko, Taras. *Kobzar*. (1963). Kyiv, Ukraine: Derzhavne Vydavnytstvo Khudozhnoi Literatury, Illustrated, hardcover, pp. 717 (5 copies)

Shevchenko, Taras. *Kobzar*. (1962.) Reprint of 1860 edition. pp. 115, hardcover (9 copies)

Shevchenko, Taras. *Kobzar*. (1961). Kyiv, Ukraine: Derzhavne Vydavnytstvo Khudozhnoi Literatury. Introduction by Maksym Rylskij, hardcover, pp. 606 (2 copies)

Shevchenko, Taras. *Kobzar*. (1961). Kyiv, Ukraine: Derzhavne Vydavnytstvo Khudozhnoi Literatury, hardcover, pp. 614 (4 copies)

Shevchenko, Taras. *Kobzar*. (1960). Kyiv, Ukraine: Derzhavne Vydavnytstvo Khudozhnoi Literatury. Introduction by Maksym Rylskij, hardcover pp. 606 (6 copies)

Shevchenko, Taras. *Kobzar*. (1960). Kyiv, Ukraine: Derzhavne Vydavnytstvo Khudozhnoi Literatury. Introduction by Maksym Rylskij, hardcover pp. 537 (3 copies)

Shevchenko, Taras. *Kobzar*. (1956). Kyiv, Ukraine: Derzhavne Vydavnytstvo Khudozhnoi Literatury. Introduction by Maksym Rylskij; Illustrated by M.L. Pikalov, hardcover, pp. 591 (2 copies)

Shevchenko, Taras. *Kobzar*. (1954). Kyiv, Ukraine: Derzhavne Vydavnytstvo Khudozhnoi Literatury, hardcover, pp. 490 (3 copies)

Shevchenko, Taras. *Kobzar*. (1952). Kyiv, Ukraine: Derzhavne Vydavnytstvo Khudozhnoi Literatury, hardcover, pp. 492 (1 copy)

Shevchenko, Taras. *Kobzar*. (1947). Kyiv, Ukraine: Derzhavne Vydavnytstvo Khudozhnoi Literatury. Introduction by Oleksand Kornijchuk; Illustrated by A. Bondarovich, hardcover, pp. 297 (3 copies)

Shevchenko, Taras. *Kobzar* (1943). Kyiv, Ukraine: UKRVYDAV ZK KP (U), Introduction by P.G. Tychna, hardcover, pp. 342 (2 copies)

Shevchenko, Taras. *Kobzar*. (1939). Kyiv, Ukraine: Derzhavne Vydavnytstvo Khudozhnoi Literatury Illustrated, hardcover, pp. 395 (4 copies)

Shevchenko, Taras. *Malyi Kobzar: vybrani poezii dl'i a ditei*. (1961) Kyiv, Ukraine: Derzhavne Vydavnytstvo Dytyachoi Literatury URSR. Illustrated by V. Poltavez', hardcover, pp. 334 (3 copies)

Shevchenko, Taras. *Mala Knyzhka* (1966). Kyiv, Ukraine: Naukova Dumka, hardcover, pp. 457 (4 copies)

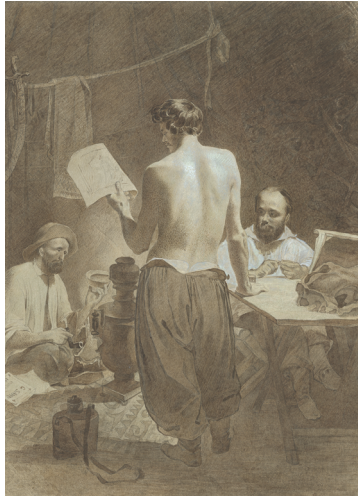
Shevchenko, Taras. *Mala Knyzhka* (1963). Kyiv, Ukraine: Vydavnytstvo Akademii Nauk URSR, hardcover, pp. 431 (6 copies)

Zhur, Petro. *Lito Pershe*. (1979). Kyiv, Ukraine: Dnipro. Hardcover, in Ukrainian, pp. 276 (3 copies)

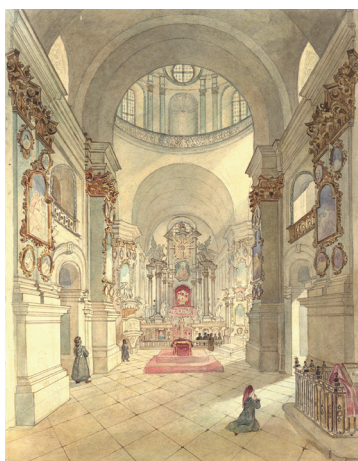
### Shevchenko Watercolour Copies for Sale



**Vozdvizhensky Monastery in Poltava. 1845.**  
26 cm x 17.5 cm



**Shevchenko Among Friends. 1851**



**Interior of Pochaiv Lavra. 1846.**  
27.5 cm x 36 cm.



**Robinson Crusoe. 1856.**  
18.5 x 24 cm



**Kazakh Katya. 1857.**  
20 cm x 26 cm



**Nude. 1840.**  
20 cm x 16 cm



**A Fortune Teller. 1841.**  
20 cm x 27 cm



**A Kazakh Boy Playing with a Cat. 1856-1857**  
19 cm x 26 cm



**Fire in a Steppe. 1848**  
29 cm x 20 cm



**Mangyshlak Garden. 1851-1852.**  
28 cm x 18 cm



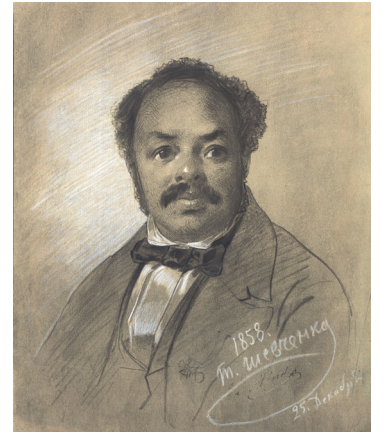
**Askold Grave. 1846.**  
35 cm x 25 cm



**The Moonlit Night at Kos-Aral. 1849.**  
28 cm x 15 cm



**Voznesensky Cathedral in Pereyaslav. 1845.**  
26 cm x 17.5 cm



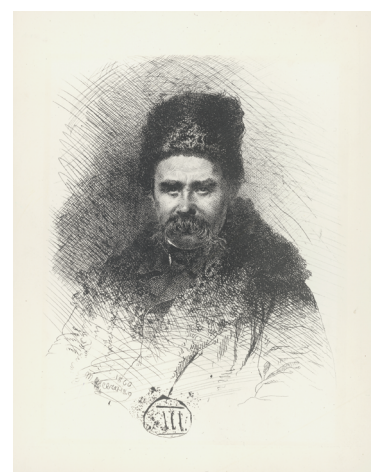
**Portrait of Ira Aldridge. 1858.**  
27 cm x 34 cm



**Garden Near Novopetrovsk. 1854**



**Samaritan Girl. 1856.**  
20 cm x 25 cm



**Self Portrait. 1860.**  
16 cm x 20 cm



**Portrait of Maria Maxymovych. 1859.**  
24 cm x 32.5 cm