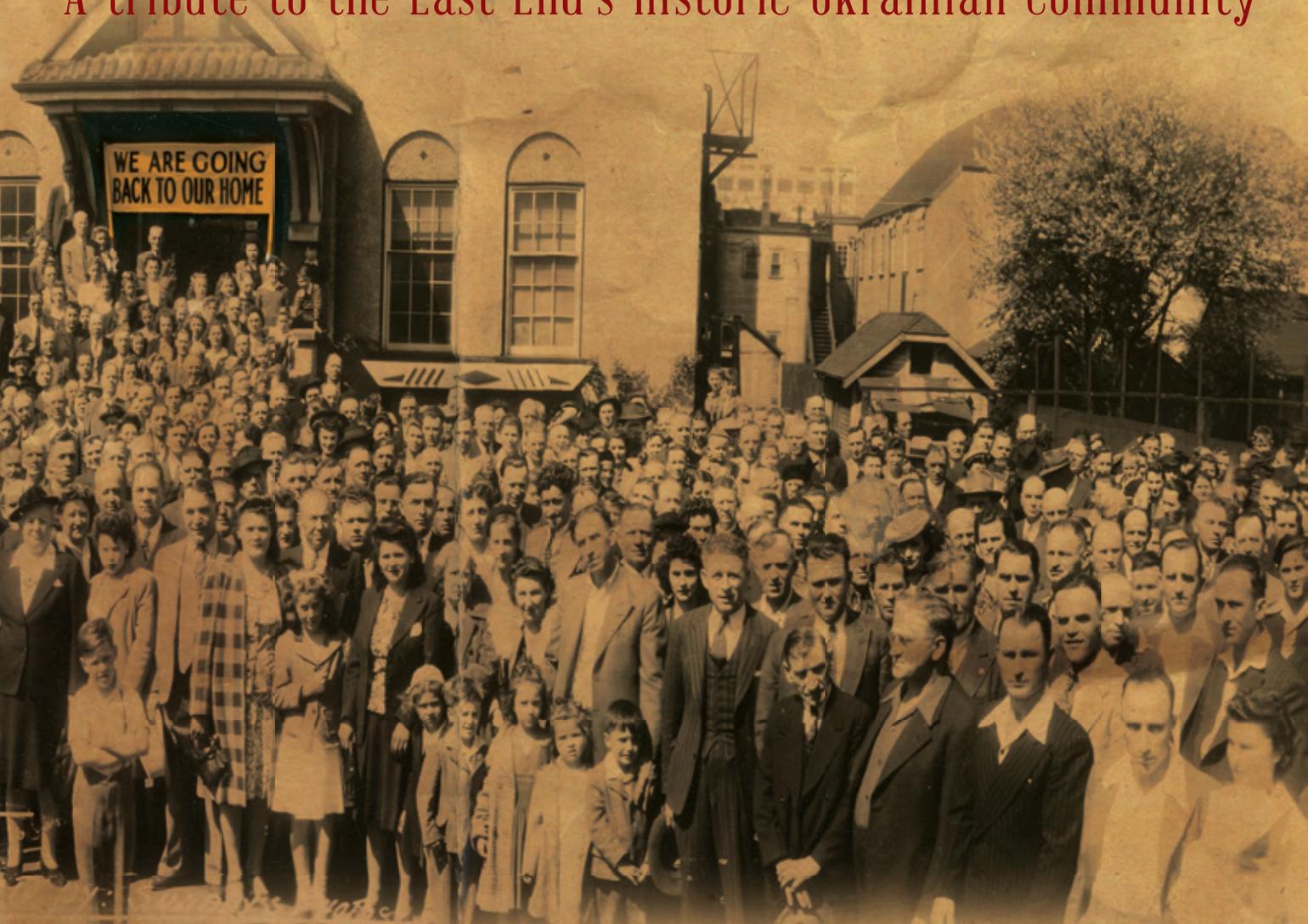


Vancouver Moving Theatre and Downtown Eastside Heart of the City Festival
in partnership with the Association of United Ukrainian Canadians present

Bread & Salt

A tribute to the East End's historic Ukrainian Community



Ukrainian Hall

805 East Pender, Vancouver, BC

Friday, November 8
2013

Sunday, November 10



Gathering at Ukrainian Labour Temple (Ukrainian Hall) to celebrate paying off the hall mortgage (1936).

Photo courtesy Ukrainian Hall Collection.



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Ukrainian Hall

805 East Pender, Vancouver, BC

Written by Beverly Dobrinsky and Savannah Walling

Inspired by stories and memories from the
East End's historic Ukrainian community

With contributions by Ivan Franko, Clifford Odets,
Taras Shevchenko and Helen Potrebenco

The performance is approximately two hours with one intermission

Please turn off pagers, cellular phones and wristwatch alarms

Taking photographs or making any recording of the performance is
not permitted.

Letters or Comments

Vancouver Moving Theatre

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Vancouver Moving Theatre acknowledges and honours that our
community lies within the traditional and unceded territory of
the Coast Salish people.

Friday, November 8, 8pm
performance

Sunday, November 10, 3pm
performance & Ukrainian dinner

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Top left: Taralyn Karras. Top right: Meghan Fung. Photos: David Cooper

Cover photo: "Coming Back To Our Home" (May 6, 1945). Ukrainian Hall Collection



The Consulate of Ukraine for British Columbia wholeheartedly congratulates the Association of United Ukrainian Canadians (AUUC) on the 85th anniversary of the existence of the Ukrainian Hall in the eastside of Vancouver. This anniversary is a tribute to the hard work of the Ukrainian pioneers to Canada and to their preservation of Ukrainian culture in Canada.

It is only fitting, on this historic occasion, that this milestone be celebrated on the weekend of November 8-10, 2013, at the Ukrainian Hall with two concerts and an anniversary dinner as the Hall has been a focal point of Vancouver's East End for all these years.

Best wishes to everyone associated with Ukrainian Hall and "mnohaja lita".

Yours sincerely,

Consulate of Ukraine for British Columbia

per:
Mir (Lubomyr) Huculak, Honourary Consul



Welcome to *Bread & Salt: A tribute to the East End's historic Ukrainian Community!*

There is much to reflect upon as the Association of United Ukrainian Canadians celebrates 85 years in its home at 805 East Pender Street. The Association, and its members, have contributed greatly to the social, cultural and political life of

Vancouver. It's fitting that a tribute to the Association's history to date is collaborative, inclusive and joyful.

Congratulations to everyone who is involved in making this production possible, and thank you for your efforts.

That thanks extends the audience as well! Whether you are here to enjoy performances by friends and neighbours, to celebrate family heritage, or to learn more about the history of our community, your presence & witness are important. Thank you to everyone for the part you play in keeping our communities strong and our histories alive!

Sincerely,

Jenny Kwan, MLA
Vancouver-Mount Pleasant



Dear Friends,

Welcome to *Bread & Salt*, a unique cultural celebration of East Vancouver's Ukrainian community, and a performance that will enlighten and entertain our minds and hearts.

Bread & Salt is also a special opportunity for us to come together to celebrate the heritage, contributions and aspirations of the Ukrainian community.

In my riding of Vancouver East, I know firsthand of, and feel especially grateful for, the gifts of fortitude, resilience, and cultural legacy that the Ukrainian community has shared with us. We are all the better for it.

Bread & Salt has been made possible by all the cast, volunteers and partners who give so generously and work so tirelessly. A warm thank you and hats off to these exceptional people!

Sincerely,

Libby Davies, MP
Vancouver East



On behalf of the City of Vancouver it is my pleasure to welcome everyone to *Bread & Salt: A Tribute to the East End's Historic Ukrainian Community*.

Congratulations to the Association of United Ukrainians (The AUUC) and its members on the 85th Anniversary of the Ukrainian Hall established in 1928 at 805 East Pender Street.

What a magnificent eighty-five years it has been. Over these many years Ukrainian Canadians, the AUUC, and the Ukrainian Hall have played a vital and important role in the social, political and cultural life of the City of Vancouver and Vancouver's East End. May your organization and members continue to thrive and contribute to our vibrant and diverse City.

Congratulations to the producing partners, the artistic team, crew and all the performers in the *Bread & Salt* production. Thank you for your contribution to our great City, and to bringing to life - through theatre, song, dance and history - the story of Ukrainian Canadians in Vancouver's East End.

Enjoy *Bread & Salt* everyone!

Yours truly,

Gregor Robertson, Mayor



Welcome, everyone, to these premiere performances of *Bread & Salt*. We are pleased and excited to host this event which celebrates the history of the Association of United Ukrainian Canadians in this community. This is the 85th year since the erection of this hall, first known as the Ukrainian Labour Temple.

We are thankful to Savannah Walling and Terry Hunter of Vancouver Moving Theatre for conception and development of the story, and for looking after the production details.

Kudos to Beverly Dobrinsky, our Barvinok Choir Director, for her research and arrangement of the choral and instrumental music. Many thanks to Deb Karras, Artistic Director of the Dovbush Dancers and to Laurel Lawry, the Director of the School of Dance. They have worked with heart and soul to perfect the dance components of this production. The efforts of these cultural leaders and all the dancers, singers and instrumentalists add warmth and charm to the production.

We thank all of those taking part in the production and those who have worked behind the scenes to make these events successful. Chief among these are our cooks, Karen McCrae, Bob and Margot Chitrenky and all their crew who will be serving dinner after the Sunday Nov. 10 performance. You will also note the Ukrainian themed decorations and a historical display of photos which were arranged by Kathryn Parasiuk and Patti Mateyko.

It is a pleasure to welcome everyone from the surrounding community and beyond. It is our hope that *Bread & Salt* will refresh our memories of the past and that it will give people in the community an insight into the thinking of the pioneers who laid the foundations for our organization.

Enjoy the show and dinner!

AUUC Executive:
Dianna Kleparchuk, Lawrence Kleparchuk, Bob Chitrenky,
Michael Parasiuk, Audrey Moysiuk, Nina Hobbs and Dan Fung

Welcome to the final event of the 10th Annual Downtown Eastside Heart of the City Festival: *Bread & Salt - A Tribute to the East End's Historic Ukrainian Community*.

The Downtown Eastside is rich in history, culture, activism, people and great stories. As the festival moves into its next decade we pay tribute to our community with this year's theme *Drawing Strength from Our Roots*.

The AUUC, its members and the Ukrainian Hall are an inspiration to Vancouver Moving Theatre. We, at Vancouver Moving Theatre, draw strength from your personal lived stories, your activism, your dedication to community and your commitment to provide opportunities for people of all ages and backgrounds to participate in artistic activities.

Thank you, AUUC, for the contributions your organization, the Ukrainian Hall and the historic east end Ukrainian Canadian community have made - and continue to make - to the life of Strathcona/ Downtown Eastside and City of Vancouver.

Thank you, AUUC, for your ongoing commitment to partner with Vancouver Moving Theatre and the Carnegie Community Centre to co-produce the annual flagship Downtown Eastside Heart of the City Festival. Your annual contribution to the DTES Heart of the City Festival has been a significant factor in the great success of our community's festival, and this partnership is greatly appreciated and valued.

It is an honour to partner with the AUUC to co-produce *Bread & Salt*. As we move forward, may the audience and our community draw strength and inspiration from the lived experiences and stories, wisdom and strength, told and shared in *Bread & Salt*.

Enjoy the show everyone!

Terry Hunter
Executive Director, Vancouver Moving Theatre
Artistic Producer, DTES Heart of the City Festival
Savannah Walling
Artistic Director, Vancouver Moving Theatre
Associate Artistic Director, DTES Heart of the City Festival

Vitayemo / Welcome

FROM THE ARTISTIC DIRECTOR

In Ukrainian cultural tradition, an honoured guest is welcomed with an offering of bread and salt. In this centuries-old tradition, the round loaf of bread represents community and the circle of life, and salt the friendship that never sours or corrupts over time.

For almost forty years, I've lived in the Downtown Eastside – one of thousands of immigrants from the four corners of the globe who've found an affordable home and welcoming community here in the heart of the city. Ukrainian culture has claimed my family since 1998, when we began participating in cultural programs at the hall just down the street from our home. My son Montana, one of the actors in the play, dances with Dovbush Dancers. I sing with the Barvinok choir. Over the years, our company has partnered with the Vancouver branch of the AUUC on programming and cultural exchanges. We've been gifted with a ribbon of Ukrainian culture that interweaves with the multi-cultural strands that make up the fabric of my own family's eclectic blood heritage.

In *Bread & Salt*, my whole family are involved in learning, rehearsing, and producing with our neighbours down the street, the Ukrainian Hall. We are having fun working with artists who are new to us and artists with whom I've had long-standing, valued relationships, such as James Fagan Tait (who directed *In the Heart of a City: The Downtown Eastside Community Play* and *Crime and Punishment*). I've had the honour and pleasure of collaborating with my good friend and choir director Beverly Dobrinsky, for whose artistry and commitment my respect grows daily.

I am so grateful for the generosity and talents of my fellow artists on this journey, the cast and the artistic team and the cultural programs of the AUUC organization.

With our offering of *Bread & Salt*, we welcome you to the Ukrainian Hall and invite you to witness and pass on its stories and traditions to your families and friends.

Savannah Walling



FROM THE MUSIC DIRECTOR

These shows are a culmination of over a year of research and interviews leading into the creation of the script. I interviewed several elders last year and was particularly blessed to have spent a considerable time with Harry Hoshowsky before his death at age ninety-two last December.

As I approach my crone-hood, stepping into the footsteps of the elder, it has been a great mentoring for me. I have been conducting the Barvinok Choir at the Hall since 2001, and before that I founded ZEELLIA, in 1991, as a musical vehicle to express my Ukrainian Canadian roots.

Why bother? Why not be a jazz or pop or even gospel singer? As a mostly assimilated third generation, Ukrainian-Canadian, although I did sing and still do sing jazz, pop and gospel music, I felt a strong pull to re-connect with my ancestral roots to fully emerge as the artist that I am. Perhaps the loss of the mother tongue added to my fervor. This seeking for re-connection has been a very satisfying journey, and I would recommend it to anyone.

The voices of the ancestors are ever-present. I hope that this presentation of *Bread & Salt* in honour of the 85th anniversary of the Ukrainian Hall allows the voices of the ancestors to reverberate through the ages, and into the ears of generations to come.

Щиро дякую,
Deep thanks,
Beverly Dobrinsky



OUR HALL

Let me take you on a journey
Through our beloved hall.
There's quite a lot for you to see
Though it's considered to be small.
For in each room and on each chair
And plastered on each wall
There's more than what you see that's there,
In the structure of our hall.
For each plank laid there represents
A dream that couldn't fail,
Through hardships, grief, toil, torment
And even years in jail.
It's not the paint you're looking at
That's sprayed upon the wall,
But the blood and sweat, and all of that,
It took to build our hall.

It's not the big black chairs you see
That line up in stiff rows,
But all the folks who came to see
Our culture and our shows.
It's not the creak upon the stair
That makes you turn to listen,
But the laughter of our children there,
Who gathered for their lesson.
No! it's not the structure of our hall
That makes you glow with pride,
No matter if it is quite small,
Its bigness is inside.

Sylvia (Rutka) Surette, Burnaby, B.C. 1957



Ukrainian Labour Temple Association Children's Group (1930).
Ukrainian Hall Collection

Credits

Territorial Acknowledgement Renae Morriseau (Friday November 8)

ARTISTIC TEAM

Artistic Director, Co-writer,
Barvinok Choir singer, Production Coordinator Savannah Walling
Director James Fagan Tait*
Music Director, Co-conductor,
Co-arranger, Conductor, Singer Beverly Dobrinsky
Lighting Designer Mark Eugster
Stage Manager Leigh Kerr*
Assistant Stage Manager Liisa Hannus

*Appearing through the courtesy of Canadian Actor’s Equity

Writers Beverly Dobrinsky and Savannah Walling

Inspired by stories and memories from the East End’s historic Ukrainian community
with contributions by Ivan Franko, Clifford Odets, Taras Shevchenko, and Helen Potrebenco.

Dramaturgical input provided by James Fagan Tait.

Music Arrangements A. Avdiesky, Eugen Dosenko, Beverly Dobrinsky, Terry Ford,
Searle Friedman, A. Kozak, Y. Kozak, K. Stetsenko, Zeellia

Dance Choreography

Serguei Makarov (Drobriy Vechir, Hopak); Danya Karras (Kozachok); Liliya Chernous (Na Hutsulsky Polonyini); Janice Beck, Jennifer Bednard, Caitlynn Schell with finale choreographed by Con8 Collective – choreographers Gina Alpen & Charlotte Newman (Off the Barre); traditional Ukrainian Dance (Kolomyika)

CAST

Actor/Singers
Anna Helen Volkow
Nick..... Stephen Maddock*
Vasyl..... Billy Marchenski
Roman/Harry Hoshowsky..... Montana Hunter
Rena Hoshowsky..... Meghan Fung
Lyuba Libby Griffin
Galena..... Tetiana Zaruba
Oy Harna Ya Harna soloist Mila Nefedova
Dancers (speakers) Gina Alpen, Michael Harris, Jake Hobbis, Montana Hunter,
Marlaina Vincent, Kyle Wishinski

*Appearing through the courtesy of Canadian Actor’s Equity

Bread & Salt Band

Sheila Allan (violin), Beverly Dobrinsky, Alex Chisholm (mandolin), Alison Jenkins (accordion & voice), Mark Haney (bass)
Hopak Musicians Jonathan Bernard (percussion), Bud Kurz (guitar), Heidi Kurz (flute)

Vancouver Folk Orchestra directed by Gregory Johnson

Sheila Allan, Frederico Donatiello, Andy Fieding (Sunday, November 10), Hannah Govorchin, Boris Huculak, Rena Hoshowsky, Bud Kurz, Heidi Kurz, Margreet Preston, Anne Stefanek

Barvinok Choir directed by Beverly Dobrinsky

Altos Libby Griffin, Vira Kozik, Leona Levchuk, Mila Nefedova, Jennie Pencarrick, Alla Volodina, Joyce Williams
Sopranos Lyubov Artemenko, Eleanor Brockenshire, Kateryna Kovshova, Pavlina Miscenco, Elizabeth Montagliani,
Carol Snyder, Lyubov Vdovenko, Savannah Walling, Tanya Zaruba
Bass and Tenors Murray Black, Bill Dovhey, Larry Kleparchuk, Audrey Moysiuk, Innis Pencarrick

Dancers from AUUC School of Dance groups: Druzhba, Veselka, Yalenka and Zirka directed by Laurel (Parasiuk) Lawry

Sophia Adehlp, Joseph Bizovie, Nicole Bizovie, Haley Bredin, Nathan Fung, Katia Hnatiuk, Paulina Hnatiuk, Francis Holubowich, Meara Holubowich, Kameron Karimi, Jamison Kim, Giuliana Kim, Christian Lawry, Dylan Lawry, Sabrina Levchuk, Lily Parasiuk, Mila Sinal, Chloe Thomas, Chloe Vincent, Marlaina Vincent, Jesse Wishinski

Dovbush Dancers directed by Debbie Karras with assistants Caitlyn Schell and Janice Beck, ballet Stanislav Galimkhanov

Gina Alpen, Alexandra Beck, Tatyana Beck, Jennifer Bednard, Kayla Cherkas, Gina Fenrick, Meghan Fung, Lizzie Hnatiuk, Danya Karras, Taralyn Karras, Nadia Manshina, Caitlynn Schell, Cameron Fung, Jake Hobbis. Joey Hobbis, Montana Hunter, Cohen Parasiuk. Kyle Wishinski
With Guest Artist Stanislav Galimkhanov; **Dovbush Understudies** Rebecca Karpus, Priscila Muran, Marlaina Vincent, Michael Harris, Francis Holubowich, Christian Lawry, Tom Robbins, Egor Terekhine

PRODUCTION TEAM

Technical Director, Set Manager Robert Wilson
Sound Engineer and Mixer Andrew Smith
Lighting Operator James Kokol
Set Up and Strike Crew Mark Denine, James Kokol

ADMINISTRATION AND COMMUNICATIONS TEAM

Producer Terry Hunter
Publicist Jodi Smith (JLS Entertainment)
Graphic Design John Endo Greenaway (Big Wave Design)
Administrative Assistant Doug Vernon
Photographers Danny Fung, Chris Randle
Archival Video-documentation Scott Alpen

AUUC BACKSTAGE CREW

Janice Beck, Kelly Bizovie, Delores Fung, Debbie Karras, Laurel Lawry, Patti Mateyko, Sara Yuristy

FRONT OF HOUSE

Tickets - Margot Chitrenky Phone Messages– Nina Hobbis
For AUUC: Ticket cashier - Joan Kowalewich Bar - Bill Bilecki, Michelle Surette, Grant Bunker Usher – Nina Hobbis
For VMT: Teresa Vandertuin

SOUVENIR PROGRAM

Editor, Researcher and Lead Writer Savannah Walling
Proofing Terry Hunter
Design and Layout John Endo Greenaway
Program Guide Contributors Sheila Allan, Jennifer Bednard, Beverly Dobrinsky, Debbie (Wishinski) Karras,
Laurel (Parasiuk) Lawry, Sylvia (Rutka) Surette, Savannah Walling

ACT ONE

Prologue

The audience is welcomed with the ancient greeting of bread & salt... sharing the truth about Ukrainians... it's complicated... bitter sweet.

Scene 1 – The Immigrants

Waves of immigrants, fleeing pogroms, crushing poverty, banning of the Ukrainian language. Arriving shortly after the signing of numbered treaties with First Nations, they meet prairie winters, brutal labour and racism. Zebulon Franks, one of the first emigrants from Ukraine to settle in the Downtown Eastside, starts the first Jewish religious services.

Scene 2 – Surviving with the Help of Neighbours

Some survive with the help of native neighbours and intermarry. Bill Beaugarde (Metis) recalls his Ukrainian foster family. Some flee the prairie land they loved and hated to arrive in Vancouver's multi-cultural East End. There is no social welfare; they have to depend on each other... False Creek symphonies of a thousand singing, croaking frogs lull the children to sleep.

Scene 3 – Finding a Refuge

All hell breaks loose with the chaos of World War I; Tsarist Russia collapses; Ukrainians are imprisoned by the Canadian government. Coming out of war and internment camps, they know they need a meeting place for mutual support. The Ukrainian Labour Temple Association founds labour temples across Canada including here in Vancouver's East End. Almost immediately members set up cultural and education programs.

Scene 4 – Hard Times

The Ukrainian Labour Temple opens at 805 E. Pender Street just before the Great Depression arrives in 1929. Jobs are lost, wages cut and people are thrown out of their homes. Cultural programs continue at the hall and children learn where they fit into the class system. After six years of conflict between the unemployed and the authorities, 1,600 striking relief camp workers flood into Vancouver. 350 strikers and Willis Shaparla march from the Ukrainian Labour Temple to occupy the Carnegie City Museum at Hastings and Main. Hundreds of unemployed men board box-cars for the On-to-Ottawa Trek. At Ballentyne Pier, a massed force of police attack 1,000 striking dock workers with batons and tear gas. Wounded men are cared for by the women at the Ukrainian Hall.

Scene 5 – Founding Vancouver's Progressive Arts Club

Actor Guy Glover and labour lawyer Garfield King co-found Vancouver's Progressive Arts Club to produce plays in support of social justice. Putting out a call for workers to rehearse the controversial play "Waiting for Lefty", they approach the Ukrainian Labour temple for volunteers and free rehearsal space. Four months later the play opens Oct. 25, 1935.

Scene 6 - The Labour Spy Episode: an excerpt from Clifford Odet's Play "Waiting for Lefty"

Taxi drivers are meeting to vote on whether or not to go on strike when a man with strike experience arrives from Philadelphia.

Scene 7 – Going on the Road with Lefty

The sold out play - turning away people by the hundreds - is under police surveillance. The police attempt to shut it down but are unsuccessful. To reach even more people, Glover and King book dates around the lower mainland and apply to the regional competition of the New Dominion Drama Festival taking place at the Empress Theatre at Gore and Hastings. They win first place as BC's representatives. The cast book shows across Canada to earn enough money to get to Ottawa where the play wins the trophy for best production in English. The play's last performance takes place at the Ukrainian Labour Temple on July 4, 1936.

Scene 8 – Trouble is Never-ending

Two years later women at the Ukrainian Labour Temple are making food for the Post Office sit-down strike until police tear gas the strikers and chase them down Hastings Street with clubs. World War II arrives, bringing steady jobs. Women at the hall organize war bond concerts and take on leadership roles. Germany invades Poland and Canada enters the war, invoking the War Measure Act. Ukrainian labour temples across Canada are padlocked, their leadership arrested and put into internment camps. Two years later, the hall's Japanese Canadian neighbours are removed from their homes by the police and sent to internment camps in the BC interior.

Scene 9 – We Are Going Back to our Home

After the Soviet Union allies with Canada, the ban against the Ukrainian Labour Farmer's Temple Association is ended. Ukrainian Canadians petition the federal government to get back their halls. There is a six and a half block long parade when this hall is returned to its membership.

ACT TWO

Scene 10 - Home from the War

45,000 Ukrainian Canadians travel overseas with the Canadian Army. Harry Hoshowsky lands on the beaches of Normandy on D-Day. When he finally gets back to Vancouver, he begins conducting the Ukrainian Hall's string orchestra where he meets his wife-to-be Rena. They fall in love and marry.

Scene 11 – Life at the Hall

After the war, the organization takes on a new name: The Association of United Ukrainian Canadians. Members of the hall participate in programs seven days a week; children are training in music and dance and learning to be leaders; women are educating themselves... Three women gather at the hall to pinch pyrohy for a fund-raising event. They demand a dish washer. "Oi, yoi, yoi, we're working ourselves to death!"

Scene 12 – Cold War and Generation Gaps

During the 1950s, changes are drawing people from the neighbourhood and energy from the hall. Leaving the East End is some people's first experience of discrimination. Phones are tapped. "For a long time "peace" was a Russian word and we weren't allowed to say it." You weren't proud of mentioning that you did Ukrainian dancing. There was such a gulf between the first generation from the old country and the generation who were born here. But the membership continues to march in peace parades.

Scene 13 – Coming Back into Light

People are finally coming out of the 1950s black lists and the McCarthy era hounding. Cultural Director Karl Kobylansky arrives from Kyiv in 1957 and rejuvenates cultural life at the hall. Harry Hoshowsky and the Vancouver Folk Orchestra win a standing ovation at the Orpheum Theatre. Under Karl's leadership, the orchestra attracts players from across the city and participates in intercultural collaborations with First Nations musicians and the Jewish Peoples Order among others. Jerry Shack co-founds The Milestones with Karl, Harry and musicians from the hall: Gary Cristall calls them "The finest folk music group in BC in the 1960s."

Scene 14 – Asking Questions

There are splits in the AUUC organization following Khrushchev's denunciation of Stalin and new reports of Ukraine's famine years. The younger generations start to ask questions and don't like the lack of answers. Helen Potrebenko tells the story of a Ukrainian elder who travels to Ukraine for a last visit before he dies. He returns home with uncomfortable questions. "You don't know what is happening in our Ukraine. I know and I'll tell you." – Taras Shevchenko

Scene 15 – Coming of Age

The younger Canadian born generations want to be part of the Canadian mainstream and be politically active, but not necessarily in the hall or for the AUUC organization... A mother asks her son: "What are you doing that's so important? We hardly ever see you at the hall anymore."

Scene 16 – Looking Back and Moving Forward

Whatever politics come and go, there are friendships and deep bonds that continue. The dance school and folk orchestra have been running for eighty-five years. The Dovbush dancers just returned from Kiev with a Hutsul Dance they learned at the Virsky Dance Studio. They're creating new dances right now. The hall has survived and keeps drawing people back into it and so do the traditions.

"We have never stopped working for a society where things are more equal and peaceful."

*Goodbye friends, may trouble and tragedy pass you by.
We wish you health and good fortune.*



The Songs and Dance Music

All of the songs and music of *Bread & Salt* have been performed at the Ukrainian Hall over the years, with the exception of the music for Off-the-Barre. They include ancient blessing songs, traditional popular songs, dance music, songs by the great Ukrainian poet and artist Taras Shevchenko, Yiddish songs, and 19th and 20th century songs of resistance, struggle and celebration.

1. **Dobriy Verchir (DANCE)** by Igor Ivaschenko

2. Excerpt from **Reve ta Stohne/The Mighty Dnieper** lyrics by Taras Shevchenko; music by V. Kosenka; arranged by Beverly Dobrinsky

3. Excerpt from **Verkovyna/Highlands of Carpathia** by Mikola Ustiyanovich; arranged by Beverly Dobrinsky

4. **Na Hutsulsky Polonyi (DANCE)** by Vasyl Popadiuk

5. **Zapovit/My Testament** lyrics by Taras Shevchenko; Ukrainian folk melody arranged by K. Stetsenko and adapted by B. Dobrinsky

6. **Khodzhu po Kanady/As I Walk Across Canada** collected by R. Klymacz 1964 from Sheho, Saskatchewan; sung by M. Barensky, G. Kuprowsky, S. Stjaha; adapted and arranged by Beverly Dobrinsky, English lyrics by Savannah Walling

7. **Zav'jazalam Sobi Ochi/I must have been Blindfolded** Traditional Canadian/Ukrainian song collected on the prairies by R. Klymacz, published 1970, by National Museums of Canada, "An Introduction to Ukrainian-Canadian Immigrant Folksong Cycle"

8. **Z Syrom Pyrohy/Cheese Pyrohy** Ukrainian traditional song

9. **Kozachok (DANCE)** arranged by E. Kassian

10. **The Internationale** lyrics by Eugene Pottier; music by Pierre Degeyter, an international song of resistance written after the fall of the Paris Commune in 1871)

11. **Hold the Fort** a 19th century British Transport Workers Union strike song based on a Christian hymn with words & music by Philip Bliss

12. **Poliska Polka/The Polka Song** lyrics by V. Yukhymovycha; music P. Protsko; arranged by B. Dobrinsky

13. **Mayn Ru'e Platz/My Resting Place** lyrics by Morris Rosenfeld; a traditional Yiddish melody arranged by Searle Friedman and adapted by Beverly Dobrinsky

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14. **Oy Harna, ya harna/Oh I am so beautiful** by A. Avdiyevsky

15. **Dumy Moyi/My Thoughts** lyrics by Taras Shevchenko; Ukrainian traditional melody arranged by Y. Kozak and adapted by Beverly Dobrinsky

16. **Reve Ta Stohne/The Mighty Dneiper** lyrics by Taras Shevchenko; music by V. Kosenka; orchestrated by Terry Ford

17. **Prysnnylos' Materi/My Mother dreamed [Granite Soldier]** lyrics by O. Bohatsuka; music by P. Protseka; arranged by Beverly Dobrinsky

18. **Oy Chorna Ya Sy Chorna/Dark as a Gypsy Maiden** Ukrainian traditional song arranged by A. Avdiesky and adapted by Beverly Dobrinsky

19. **Verbovaya Doshchechka/Willow Bridge** a traditional Ukrainian wedding song arranged by Zeellia

20. **Divka Yavdoshka/The Girl Yavdoshka** – a traditional Ukrainian song

21. **Last Night I had the Strangest Dream** lyrics and music by Ed McCurdy; arranged by Beverly Dobrinsky

22. **Bright Shines the Moon/Svetit Mesyats СВЕТИТ МЕСЯЦ, СВЕТИТ ЯСНИЙ** a Russian song with music by Vasily Vasilievich Andreyev /В.Андреев

23. **Doires Zingen/Generations Sing** lyrics by Ben Chud; music by Searle Friedman; arranged by Beverly Dobrinsky – performed at the Ukrainian Hall and Peretz Centre in the 1950s with lead singers Jerry Shack, Eugene Komar and Marlene Kobylansky

24. **This Land is Your Land** (Woody Guthrie/words and music) recorded live by the Milestones in 1960/61 at The Question Mark, Vancouver's first coffee house. The Milestones consisted of six Ukrainian Hall members: Marlene and Karl Kobylansky, Ed Honcharuk, Harry Hoshowsky, Eugene Komar, and Jerry Shack. According to the notes created by Gary Cristall for the re-issue of *The Milestones: Historic Recordings 1960-1965*, the version sung by The Milestones "was originally created by The Travellers at Camp Naivelt outside Toronto in the mid-fifties. It was recorded on Hallmark Records and became the first Canadian folk 'hit' of the late fifties."

25. **Zore Moya Vechirnyaya/My Evening Star** lyrics by Taras Shevchenko; music by M. Leontovich; arranged by B. Dobrinsky



"The Potato Pickers" Olena Kulchitska (1910).
The Ukrainian Canadian (March, 1972), "Ukrainian Women in Art"

26. **Off The Barre (DANCE)** collage of traditional and contemporary dance music assembled by Gina Alpen, Alexandra and Tatyana Beck: Ruslana (*Wild Dance* and *Arkan*), Elka (*Provans*), and Natalka Karpa (*Dubai*)

27. **МНОГАЯ ЛИТА/Mnohaya Lita Medley** a traditional blessing song derived from Byzantine liturgical hymns and sung at celebrations: *God bless you with health, wealth and happiness and grant you many, happy years*; music composed by A. Kozak; D. Bortnyansky; arranged by B. Dobrinsky/ orchestrated by Terry Ford

28. **Hopak (DANCE)** by Gennady Rozhdestvensky, arranged by Eugen Dosenko; orchestrated by Terry Ford

29. **Pobazhannya/Goodbye Friends** Ukrainian traditional song arranged by A. Kozak

30. **Verkhovyna (DANCE)** traditional kolomyika music arranged by E. Kassian; orchestrated by Terry Ford



Domras



Songs from BREAD & SALT - Translations

Reve ta Stohne/The Mighty Dnieper

The Dnieper River roars and groans, the angry wind howls,
tall willows bend, waves rise like mountains.

The pale moon peeks out from behind a cloud
as if a little boat surfaces and sinks into the blue sea.

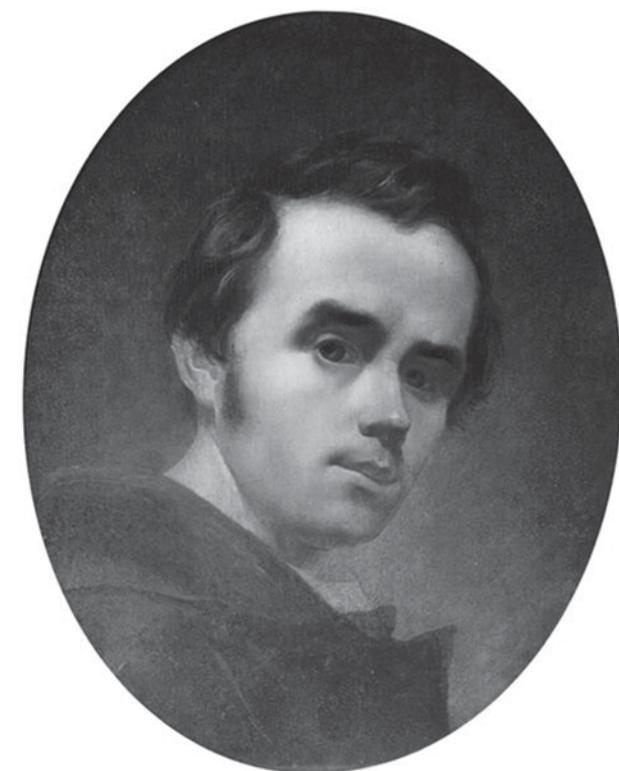
The third rooster does not sing, and no one makes a sound,
owls in the grove shout to each other
and an ash tree squeaks, again and again.

Verkhovyna/Highlands of Carpathia

Carpathian Mountains, you are our sweet world,
how wonderful to be here
where time swims happily by like playful waters.

Zapovit/My Testament

When I am dead, bury me in my beloved Ukraine
upon a grave mound high amid the spreading plain.
Bury me, then rise up and break your heavy chains
To water with the tyrant's blood the freedom you've gained
and in the great new family of the free, with softly spoken,
kindly word, remember me.



Taras Shevchenko, self-portrait (1840)

Khodzhu po Kanady/As I Walk Across Canada

As I walk across Canada and count the miles,
I lay down to sleep wherever night falls.

I spend the night in the green woods
while back home my young wife cries for me.

On a high hill, the grass sways
as somewhere my beloved writes a letter to me.
Canada I wait here, all alone I wait here,
and over there my young wife cries for me a river.
Canada deceived me, parted me from my wife,
Cut off from my children, I waste my life in waiting.
Hey ya hey, I wash myself with tears.

Zav'jazalam Sobi Ochi/I must have been Blindfolded

When I married him I must have been blindfolded,
for now my husband tramples over me.
He breaks all the furniture in my rooms, each new day – new troubles!
He says, "God damn you", to me and he quarrels and makes hell,
And I keep repeating to him, "I don't like that kind of stuff!"
He starts to fight, and I make my feet run me out of there,
I run out of the room barefooted
and I meet my good friend Mrs. Kumu,
"I have so many troubles", I tell her,
"What a hell at my house I have!"
She knows all about it and lectures me on what I should do.
Right away we call a policeman and they arrest my man.
Now my man sits in jail
while I'm having a good time right up to my neck!

Z Syrom Pyrohy/Cheese Pyrohy

Oh did you hear.....that I met a girl who was carrying pyrohy?

Poliska Polka/The Polka Song

The tsymbaly, violin and drum play the beloved polka
where once the Polissians wore dance moccasins!
Whether a work day or a holiday, it's easy to dance any day,
If we didn't have string to tie our shoes, they'd fly off.
Oh my polka, daughter of the wind, sister of the nightingale,
my dear Polissia polka!

Mayn Ru'e Platz/My Resting Place (Yiddish)

Don't look for me where myrtles are green,
you won't find me there, my beloved.
Where lives wither at the machines, there is my resting place.
Don't look for me where birds sing,
you will not find me there, my beloved.
I am a slave where chains ring, this is my resting place.
And if you love me with true love, come to me, my good beloved,
and cheer my gloomy heart, make sweet my resting place.

Oy Harna, ya harna/Oh I am so beautiful

Oh I'm so beautiful like a turtle dove,
let people make way for me I'm on parade from Putya!
Because I'm so beautiful like a star in the sky, no one can compare.
The boys are after me like rainclouds.

Dumy Moyi/My Thoughts

My thoughts, my thoughts! Woe to me you bring.
Why do you turn out such sad verses?
Why did the wind not scatter you on the steppes like dust?
Why did you not fall into a child's sleep, lulled by my grief?

Prysnulos' Materi/My Mother dreamed [Granite Soldier]

My mother dreamed that the soldiers survived,
the ones who stand in granite.
She dreamed that one came to her home and stopped at the gate.
"Why don't you come in, my son, why do you stop?
Didn't you stand long enough by the path?
For years you've been standing without rest,
and for years I've waited alone."
She dreamed she led him into the farmstead.
He put his weapon in the corner,
silently threw down his dusty overcoat,
and took into his hands the violin and bow!
Through the violin's voice he started to tell the story,
how he came home through difficult times,
And in her quiet sleep, she lamented and wept joyful tears.
Is this a vision? Her feet ran out by themselves,
"Oh, where is my son?," and she fell by the gate.
And in the distance at the crossroads,
stood the soldier as silent a statue as ever!

Oy Chorna Ya Sy Chorna/ Dark as a Gypsy Maiden

Oh I'm dark as a gypsy maiden, that's why I loved him, swarthy Ivan.
"Ivan, Ivan, with your embroidered shirt,
you are tall and slender with a dimpled chin."
"Marichko, Marichko, I love your beauty,
I love to watch when you go for water."
On the hill are two oaks standing green, standing beside each other
We are a dark-haired pair hand in hand; our love will live forever...

Verbovaya Doshcheckka/ Willow Bridge,

As I walk over the willow bridge to be with my love,
I see the whole field sparkling with dew.
He has brought me red boots,
and as I put them on, the whole grove lights up.

Divka Yavdoshka/The Girl Yavdoshka

The girl Yavdoshka sows the wheat.
Cook, cook, cook something...
did my dear girl cook something or not?
The girl Yavdoshka weeds the wheat, harvests,
ties into bundles, threshes and grinds the wheat to flour.

Doires Zingen/Generations Sing (Yiddish)

I'm a branch of a big tree and I am nurtured by Mother Earth,
and in Sunshine and winter storms, my People's song is heard as well.
Through the ages man has sung of life, each with his own melody
ringing voices of all nations blend in a mighty symphony.

Zore Moya Vechirnyaya/My Evening Star

My Evening Star, come over the hill
and we'll talk quietly about being in slavery, me and you.
Tell me how the sun sets behind the hill,
how the rainbow borrows water from the Dneiper.
I know well, my Evening Star, my best friend,
you don't know what is happening in our Ukraine.
I know, and I'll tell you and I won't lie down to sleep,
and you'll quietly tell God about this all tomorrow.

МНОГАЯ ЛИТА/Mnohaya Lita

Many more years of health, of blessings!

Pobazhannya/Goodbye Friends

We'd keep singing but it's time to go, we wish you all the best from us.
Between us, let there be harmony, so that we all have good fortune.
For all of us in the cities and towns,
let happiness reign in our hearts and full tables.
Goodbye, dear friends, we bow to you,
we wish good fortune to you, all as one.



The Dances



Meghan Fung, Joey Hobbis. Photo: David Cooper

Dobry Vechir – Choreography by Serguei Makarov; Music by Igor Ivaschenko

With bread and salt, we greet you and welcome you into our hearts and homes. Regions from east and west unite in a kaleidoscope of colour and imagery to open the concert in the age-old tradition of the offering of bread and salt, the staples of life.

Na Hutsulsky Polonyni – Choreography by Liliya Chernous; Music by Vasyl Popadiuk

Na Hutsulsky Polonyni portrays a time of celebration and evokes a sense of mysticism steeped in traditions of rebirth, renewal and the awakening of nature in all its beauty. Young shepherds embrace the evening in joyous revelry around the fire, while young maidens are invited to dance and to share in the celebration of a young couple's love.

Hopak - Choreography – Staged by Serguei Makarov; Music by Gennady Rozhdestvensky

The Hopak, widely recognized as Ukraine's national dance, encompasses the vastness and pride of the nation in this truly spectacular dance. Taking its origins from the Cossacks, the Hopak exemplifies the strong and bold character of the male dancers, complimented by the grace and lyricism of the female dancers each taking turns dem-

onstrating their skills and technique with tremendous speed and energy.

Verkhovyna Kolomyika – traditional dance with music orchestrated by E. Kassian

The Kolomyika is from the Carpathian region. Traditionally danced with choral and instrumental support, it is still danced in Ukraine and around the world during festivities and at gatherings like weddings and Malankas. An old and popular social dance, variants exist, and today you will see a traditional greeting of the women and men,



Meara Holubowich, Dylan Lawry. Photo: David Cooper

before participants form a circle, joining hands, while soloists perform in the centre.

Kozachok – Choreography by Danya Karras

The Kozachok can be traced back to the late 16th and 17th century and literally means Little Cossack – the fiery free men who sang, played the bandura, and danced. A couples' dance, the dynamic interplay in various formations produces a sophisticated and complex choreographic image. The dance's rapid tempo is at times accompanied by a contrasting slow, lyrical introduction. (source: Encyclopedia of Ukraine)

Off the Barre – Choreography by Janice Beck, Caitlynn Schell and Jennifer Bednard; Finale choreography by Con8 Collective choreographers Gina Alpen and Charlotte Newman.

Traditional Ukrainian music; contemporary music assembled by Gina Alpen, Alexandra Beck and Tatyana Beck: Ruslana (*Wild Dances* and *Arkan*); Elka (*Provans*); and Natalka Karpa (*Dubai*).

This original dance was conceived and created as part of the fund-raising initiatives to help send the Dovbush Dancers to study dance in Ukraine in July 2013.



Taralyn Karras. Photo: David Cooper



On the Trail of Dovbush

The cultural roots of the Ukrainian Hall lie in the Western Ukraine and the Hutsul region of the beautiful Carpathian Mountains: the same area that was the birthplace of Hasidim, the Jewish mystic tradition. During the years of Polish rule, the region

was called Galicia (Halicia). Over the years, Galicia changed hands, shifting between the rule of the Austro-Hungarians, the Poles and the Soviets. The Hutsul people have been known for generations for their stamina, distinctive way of life, enduring cultural traditions, fierce independence and strong communities. They never allowed any ruler to turn them into slaves or serfs, and succeeded in retaining a degree of autonomy even under the Soviet System. On a trip to Ukraine this summer, eighteen members of the Dovbush Dancers travelled into the Carpathian Mountains on the trail of Ukrainian dance and the groups' legendary namesake.

"As a group, the Dovbush dancers thought that it would be an enlightening and moving experience to explore the Dovbush Rocks in the Carpathian Mountains. The rocks stretched high up into the sky, and the sheer size of them was magnificent. The bonding experience that it provided for us is unexplainable, and will stay with us for the rest of our lives. The roots of our group's name go far back in Hutsul history, and the sense of fellowship will go far into the future." - Taralyn Karras

DOVBUSH ROCKS

Deep in the Polianytsia Forest area of Western Ukraine's Carpathian Mountains stand spectacular geological formations. Piles of monumental boulders thirty to eighty meters tall form a stone maze two hundred meters wide, running from east to west for almost a kilometer. They formed 50-70 million years ago at the bottom of a warm sea during the same geological upheavals that gave birth to the Alps. Today the towering formations lie over six hundred feet above sea level. Polished by centuries of wind and rain, freestanding sandstone formations are overlaid by thick spongy moss and ferns, amid spindly beech and

spruce forests, and intercut with foaming rivers. Interlaced between the shadowy gorges and yawning pits are manmade fortifications and carved caves, petroglyphs, secret passages and winding paths - some so narrow only a single person can scrape through. The rocks have been used as a pre-Christian observatory and for ceremonies; as cells for monks; fortifications for protection against the Mongol-Tatar invasion and as hide-outs for freedom fighters and outlaws. Today the steep rocks also offer over one hundred routes for training climbers and alpinists.

The rocks are named in honour of Oleksa Dovbush, the Ukrainian Robin Hood who hid out among the extraordinary formations.

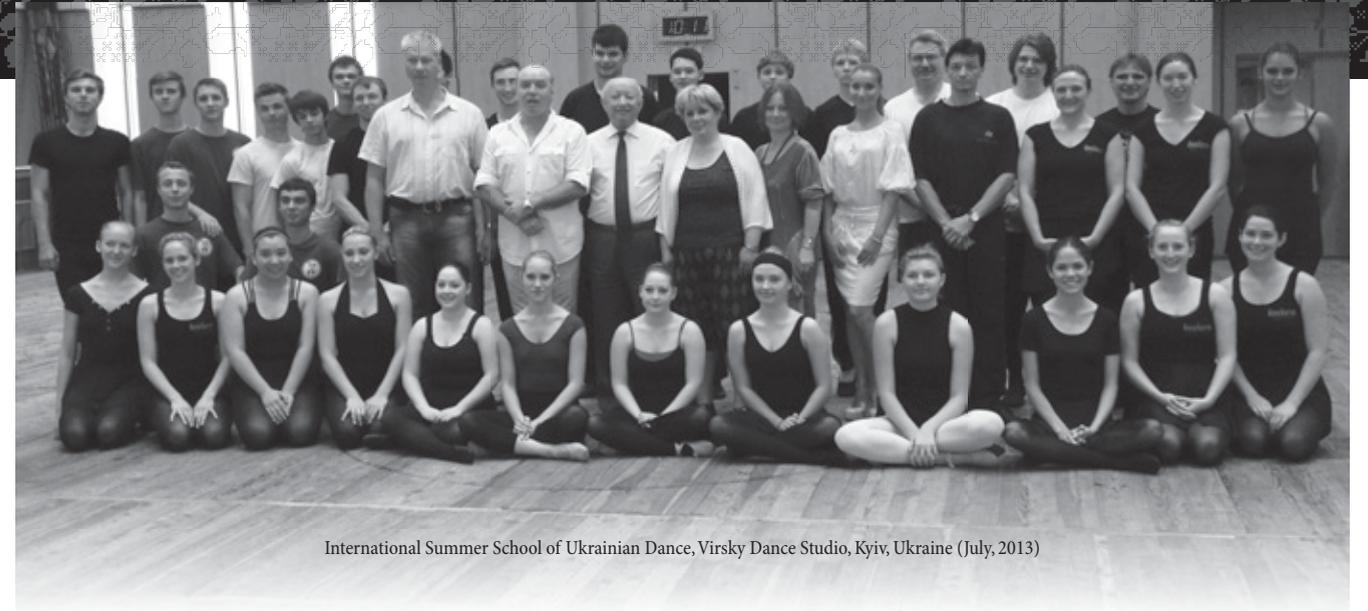
OLEKSA DOVBUSH

Born in 1700, in a poor Hutsul village situated in the Carpathian Mountains, Oleska Dovbush became a herd's boy on the landlord's estate. He heard many stories of the Opryshki- young Hutsul freedom fighters joined by runaway serfs - who during the 17th and 18th centuries were harassing the estates of Polish and Hungarian landlords and their agents. After his father was severely beaten by their landlord's overseer, Oleksa fled into the Carpathian Mountains, into Verkhovyna, where he joined the Oprishkis. His strength, courage

and good sense soon brought him into a leadership position. At the head of a band of thirty to fifty peasants, he led bold attacks. For eight years, they robbed the wealthy, gave to the poor and became renowned throughout the region. Their elusive raids so unnerved their enemies that a capful of gold pieces was offered for Oleksa's head. Feared by the nobility yet supported by friends in every village, he eluded Polish military expeditions of up to 2,000 men. Only after Oleksa was betrayed by a colleague or lover was he finally captured and then brutally murdered in Kosmach village. Parts of his body were hung throughout the region as a warning against rebellion. His memory has burned ever brighter. Oleska became the hero of Ukrainian and Jewish tales and legends and his story continues to inspire writers, painters, musicians, choreographers and film-makers.



Dovbush Dancers, Dovbush Rocks, Ukraine (July, 2013). Photo: Karras family



International Summer School of Ukrainian Dance, Virsky Dance Studio, Kyiv, Ukraine (July, 2013)

Putting Ukraine Back in Ukrainian Dance

The Dovbush Dancers, the senior dance group at AUUC Vancouver, reconnected Ukrainian dance directly with its cultural traditions this July by travelling to the Virsky dance studio in Kyiv, Ukraine to work with professional Ukrainian instructors. At this International Summer School of Ukrainian Dance at Virsky, and over the course of two weeks, we underwent five hours of instruction each day to improve our technique and connect with the heart of Ukrainian traditional dance, something the group felt to be especially important as none of our members had been to Ukraine.

From the initial plan to send a handful of dancers, the group of dancers expanded to eighteen dancers - almost the entire group, and the largest number of participants from a single group that the Virsky summer program had ever seen. The group raised enough money to cover the cost of the Virsky program for every dancer who wished to attend. The AUUC was instrumental in the fund-raising process, from providing space for fundraising events at the Ukrainian Hall to providing significant monetary contributions. Many individuals and groups also contributed funds in support of this major undertaking.

After over a year of planning and fund-raising, all the hard work finally paid off when the Dovbush Dancers arrived in Kyiv on Saturday July 13th, jet-lagged but exhilarated. Dance classes started bright and early on Monday morning, when nervous Ukrainian dancers from around the world put on their best leotards and tights and filed into the studio to begin the program. Each day was broken

into three parts: a ballet barre and centre work taught by Vitaliy Voloshin, classical Ukrainian technique separated into boys' and girls' parts taught by Vasyliy Kolomiets and choreography in which the entire class would learn and perfect a dance from the Hutsulschyna region taught and choreographed by Liliya Chernous. In between their classes, the dancers visited sites in Kyiv, tasted Ukrainian-style food, and traveled to Lyiv and the Dovbush rocks. At the end of two weeks, the group performed what we had learned in front of parents, instructors and officials from the Virsky Dance Ensemble.

Dancers described the dance instructors as some of the best we had ever had, in spite of the fact that none of the dancers spoke any Ukrainian and the instructors spoke little or no English. Gina Alpen, long-time Ukrainian dancer and current dance student at Simon Fraser University says, *"The instructors really show you what it is to love the whole style of dance."* One of the major themes of the trip was not only improvement to the way we dance but also a better understanding of the traditions and emotions driving the style of dance. As Dovbush director Debbie Karras put it, the group was seeing in person what it was to know the "soul of Ukrainian Dance."

by Jennifer Bednard

*Sections of work that appear in this article were originally published in the *Ukrainian Herald*.



Barvinok Choir (2012). Photo: Tom Quirk

AUUC Cultural Programs



Vancouver Folk Orchestra (2012). Photo: Mark Montgomery

Choirs have been an integral part of life at the Ukrainian Cultural Centre since its establishment as the Ukrainian Labour Temple in Vancouver eighty five years ago. Through the years such noted directors as DemjanWykrystow, Mike Malanchuk, John Chitrenko, Bill Philipovich, Bill Chomyn, Karl Kobylansky, Walter Yakimchuk, John Niechoda, Libby Griffin and Vanya Soychuke have played an important part in the enhancement of Ukrainian choral music in the Vancouver AUUC.

Since 2001, Vancouver musician Beverly Dobrinsky has conducted the Barvinok Choir, which currently has a membership of thirty singers who perform regularly in their own hall, as well as in the community at large. Following in the footsteps established by groups such as the Milestones, the Whiskey Jacks, the Lyonok Trio, the Seniors Choir and the AUUC Jubilee Choir, the Barvinok Choir continues to preserve and celebrate the grand tradition of Ukrainian folksong and choral music, and acts as an ambassador of Ukrainian cultural traditions beyond its own community.

Rehearsals are every Wednesday evening at the Hall from 7:30-9:00pm, and new singers are very welcome. Facility with the Ukrainian language is not necessary as all songs are translated and transliterated. Vytaemo!

VANCOUVER FOLK ORCHESTRA

The Vancouver Folk Orchestra, formerly known as the Vancouver String Orchestra, had its beginnings in 1923 when it was organized by William Nazarkevich; it is one of the oldest folk orchestras in the city. Some of the members learned to play their instruments at the hall as children and still play today. For many years the orchestra has continued to be an integral part of the Association's cultural work, presenting concerts as well as providing accompaniment for the choirs and dance groups.

At its peak the orchestra was a large ensemble and performed in Seattle, Montreal and at the Queen Elizabeth Theatre. In 2005 members travelled to Regina for a National Ukrainian Centennial Celebration which involved more than three hundred performers.

Today the orchestra is small but continues to perform solo numbers and to accompany the dance school. They have a huge resource of Ukrainian and classical music. You don't have to be Ukrainian to join in!! The musicians love to have new members join them and welcome all instruments! Rehearsals are Tuesday evenings at the hall at 7:30pm, under the direction of Gregory Johnson.

AUUC SCHOOL OF DANCE

The AUUC School of Dance is dedicated to preserving and developing Ukrainian folk dance. Its long history of providing quality, creative dance instruction has drawn Ukrainian-Canadians as well as those from diverse cultural backgrounds. From preschoolers to adult, the School welcomes all dancers.

Ukrainian Folk-Stage dance is an exhilarating and challenging form employing classical ballet and traditional folk dance. Consistently recognized at the BC Ukrainian Cultural Festival's dance competition with awards and praise, the dancers are continually enriched with innovative choreography and technical challenges.

Traditions and authenticity hold a special place in the School's dance programs: children learn to distinguish between regional dances, and themes following the seasons and ancient rituals continue to bear fruit as inspiration to modern choreographers. Teachers and Directors are highly-trained in Ukrainian dance, enhanced by ballet or other training, and are passionate about imparting the joy and artistry of Ukrainian dance to the next generation.

AUUC School of Dance Credits – Director Laurel Lawry
Teachers: Gina Alpen, Alexandra Beck, Tatyana Beck, Karli Dionne, Stanislav Galimkhanov, Joseph Hobbs, Danya Karras, Taralyn Karras
Ukrainian Dance 3-15 years: Saturdays 9:30am-2:00pm
Folk & Ballet Technique 8-15 years: Mondays 5:30-6:30pm
Creative Contemporary 7-14 years: Tuesdays 4:00-6:00pm
Ukrainian Dance for Adults (Beginner and Int./Adv. classes): Thursdays 6:30-9:00pm

DOVBUSH DANCERS

The Dovbush Dancers take their name from Oleksa Dovbush, the folk hero who was born in 1700 in the Carpathian Mountains. Known as Ukraine's Robin Hood, Dovbush left a lasting mark in Ukrainian folklore.

A highly-trained ensemble, this young and vibrant group embraces the significant place song and dance hold in Ukrainian tradition, performing dances from many regions of Ukraine. Ukrainian Folk-Stage dance is a stylized and technically complex vision of traditional folk dance. Artistic Director Debbie (Wishinski) Karras' profound love of Ukrainian Dance complements her passion for authenticity as the ensemble continues to evolve within the multicultural fabric of Canadian society.

Notable mentions include a glowing endorsement from the Consulate of Ukraine in B.C.; a high-profile performance at the 2010 Olympics' Ukraine House; Scotiabank Dance Centre performance with groups from Edmonton's Cheremosh School of Dance; and many community festivals. Dovbush strives to further improve their technique and knowledge through workshops with the group's mentor Serguei Makarov and recently, at the International Summer School of Ukrainian Dance held at the Virsky National Dance Company's studio in Kiev.

Dovbush rehearses Mondays and Fridays 7:00 - 9:30pm.



Debbie Karras, Laurel Lawry. Photos: David Cooper

SPECIAL THANKS

On behalf of Dovbush and the School of Dance, special thanks goes to our costume mistress, Janice Beck, who consistently dedicates more energy and hours than can be compensated, maximizes resources without compromising her eye for detail and authenticity, and enables our dancers to put their best foot forward when presenting the rich cultural heritage of Ukraine.

85th Anniversary of the Association Of United Ukrainian Canadians (AUUC)

Over one hundred twenty years ago, poverty and oppression began bringing people from the Ukraine to Canada. Many ended up working in harsh conditions- farming on the prairies, building the railroads and laboring deep under the earth in the mines – they became strong labour and union supporters.

Ukrainian Canadians launched one of the most dynamic working class movements in Canada with the founding of the predecessor of the AUUC: one of the country's most popular and important inter-war working class institutions.

The AUUC has a long and complex history, evolving through a number of organizational stages due to conditions and the “climate” of the time. The organization came on the scene as the Ukrainian Labour Temple Association (1918 - 1924), followed by the Ukrainian Labour-Farmer Temple Association (1925 - 1946), the Ukrainian Association to Aid the Fatherland (1941 - 1946); and finally, the Association of United Ukrainian Canadians (1946-to today).

Canada's first hall was established in Winnipeg just before 1918 to improve the circumstances of Ukrainian workers and farmers and to provide mutual aid and educational and cultural resources. It was modeled on meeting halls and rural cooperatives created and administered by Ukraine's 19th century communities. Within ten years, branches sprang up in cities across Canada from Nova Scotia all the way to British Columbia and including the Ukrainian block settlements on the prairies.

Here in Vancouver's historic Downtown Eastside, the AUUC's heritage is rich and proud. Since its founding in 1928 at 805 East Pender Street, the hall has been committed to social justice and involved in major events in the city's labour history. The organization has been active in progressive labour movements and in providing a continuous program of instruction and performance in dance, choral and instrumental music as well as ongoing exploration of cultural traditions such as Malanka: the Ukrainian New Year's event celebrating the return of the sun's warmth and the lengthening days.

"Today the AUUC is a secular cultural organization dedicated to enjoying and preserving Ukrainian cultural expression within the multicultural environment of Canada. Members come from many walks of life and regions of the lower mainland and from various religions and ethnic groups. Many of them are long-term members or have generations-long family histories and involvement with the AUUC or are new to the organization." – Laurel Lawry, Co-Artistic Director, AUUC School of Dance

The AUUC sponsors Vancouver's longest running folk orchestra, the Vancouver Folk Orchestra, and also the Barvinok Folk Choir, the AUUC School of Dancing, the senior Dovbush Dancers, and the annual Malanka, a Ukrainian New Year Celebration. In addition, the association reaches out to the community by sponsoring concerts, dinners and perogy lunches. The Association produces artistic activity throughout the year and is a host of rehearsals and cultural events produced by visiting cultural groups and arts organizations.

For more information visit: www.auucvancouver.ca

COMING BACK TO OUR HOME

"Coming out of war and internment camps, we knew we needed a meeting place for mutual support. There was no welfare or social services – we had to do it for ourselves.... We didn't know how to build a hall; we just did it – built it with our own hands in 1928, then paid off the mortgage in three years, paid it off in pennies, nickels, dimes." - Bread & Salt

Immediately after opening, the association sponsored a full slate of cultural, educational and social activities. Within a year of the hall's opening, Vancouver was hard hit by the Great Depression. The hall became a focal point of labour struggles of the Dirty 30s. It was the organizational headquarters for the occupation of the Carnegie Museum and the On-to-Ottawa Trek in 1935 and a place of refuge for strikers in the great Post Office Sit-in of 1938.

After Germany invaded Poland, Canada entered the war, invoking the War Measures Act. Political and religious groups were banned and civil rights were suspended as a result of the extreme security measures. Newspapers in Ukrainian were banned. Many of the Association's leaders and journalists were imprisoned, their rights to a trial ignored. The Ukrainian Hall was confiscated and padlocked under the Defense of Canada regulations: one of one hundred and eight halls seized across the country. The same regulations were used to intern Japanese Canadians on a large scale as well as other ethnic groups - such as the Germans and Italians - who were viewed as enemy aliens.



Ukrainian Labour Temple (1928). Courtesy Harry Hoshowsky

Although the Vancouver Association had lost their hall, its members were welcomed by the Italian and Finnish Halls, and the Croatian Hall (now called the Russian Hall). There they continued their dancing and language schools and raised thousands of dollars for the Canadian war effort.

"After the Soviet Union allied with Canada in the war against the Nazis, the ban against the Association was lifted. But we had to petition the federal government to get back our halls. There was a six and a half block parade when the Ukrainian Hall reopened. We were coming back to our home." – Bread & Salt



"We Are Going Back to Our Home", Ukrainian Hall re-opens May 6, 1945. Ukrainian Hall Collection

Special Thanks

HALL DECORATION

Patti Mateyko and Kathy Parasiuk

CONSULTANTS

Janice Beck – Ukrainian costumes and cultural resources

Donna Modlin Becker and Sylvia Friedman / Peretz Centre – Yiddish songs

Margot Chitrenky – archives

Libby Griffin – Ukrainian language

Debbie Wishinski Karras and Laurel Parasiuk Lawry – Ukrainian dances & program guide feedback

Joan Chitrenky Kowalewich – program guide feedback

Helen Mintz – Yiddish language

Audrey Moysiuk – archives, translation and program guide feedback

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AND BIG THANKS FOR THE STORIES AND FEEDBACK SHARED AT THE FOLLOWING EVENTS:

Stories of the Proud Ukrainian Hall with John Atkin, Dianna Kleparchuk, Leona Levchuk, Joan Chitrenky Kowalewich, Audrey Skalbania, History Talk at the Ukrainian Hall (Feb. 16, 2003, The 5th Annual Strathcona Artist at Home Festival);

Sharing our Stories: an Evening of Remembering and Song with Beverly Dobrinsky and guests, Ukrainian Hall (Nov. 2, 2012, the 9th Annual Downtown Eastside Heart of the City Festival);

Invitational Script Reading and Feedback – *Bread & Salt* (June 23, 2013, Ukrainian Hall)

ASSOCIATION OF UNITED UKRAINIAN CANADIANS (AUUC), VANCOUVER BRANCH EXECUTIVE

President Dianna Kleparchuk, Treasurer Bob Chitrenky, Recording Secretary Michael Parasiuk, Vice Recording Secretary Audrey Moysiuk and Executive Members Danny Fung, Nina Hobbs, and Lawrence Kleparchuk.

AUUC CULTURAL COMMITTEE

Sheila Allan, Janice Beck, Margot Chitrenky, Beverly Dobrinsky, Debbie Karras, Dianna Kleparchuk, Heidi Kurz, Laurel Parasiuk Lawry, Audrey Moysiuk, Caitlynn Schell

AUUC PEROGY MAKING AND COMMUNITY SUPPER

VOLUNTEERS:

Gina Alpen, Janice, Alexandra and Tatyana Beck, Bill Bilecki, Kelly Bizovie, Murray Black, Bob and Margot Chitrenky, Trisha Chorney, Bill Dovhey, Danny, Delores, Meghan and Cameron Fung, Libby Griffin, Margaret Hallstrom, Karen Haramincic, Nina and Joey Hobbs, Darren and Lorraine Holubowich, Terry and Montana Hunter, Deb and Taralyn Karras, Dianna and Larry Kleparchuk, Joan Kowalewich, Laurel, Christian and Dylan Lawry, Leona Levchuk, Karen McRae, Sylvia Molnar, Elizabeth Montagliani, Colleen Mooney, Audrey Moysiuk, Michael, Kathryn, Cohen and Lily Parasiuk, Cindy Pitt, Margreet and Mike Preston, Leone Retfaly, Don Robinson, Caitlynn Schell, Audrey Skalbania, Anne Stefanek, Sylvia and Michelle Surette, Deb Taschuk, Alex Tielker, Lyuba Vdovenko, Savannah Walling, Joyce Williams, Sara Yuristy, Nina Zherlitsyna, Zina Zhyvaveya

Head Cook: Karen McRae. **Assistant cooks:** Bob Chitrenky, Margot Chitrenky

LOANS AND DONATIONS OF EQUIPMENT AND PROPS

The Shadbolt Centre for the Arts, SFU Woodward's Cultural Unit (lighting equipment)

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Thanks to the many parents volunteering to help out at the cultural programs and for the student dancers involved in Bread & Salt.

Thanks to Dianna Kleparchuk and the AUUC Executive Committee for their insight, guidance, and initiative in working collaboratively with Vancouver Moving Theatre and the Downtown Eastside Heart of the City Festival.

And thanks to those we may have unwittingly forgotten and those who helped after this program guide went to print.

The Milestones

“On a cold night in the fall of 1959, in a Ukrainian household in Burnaby, B.C., a party was going on. As per usual, when Ukrainians gather, there was a good deal of singing. But something else was in the air that evening. The world was on the edge of a folk song revival; you could practically smell it. And so, that evening Marlene Kobylansky, Ed Honcharuk, Eugene Komar and I resolved to form a folk group, to explore the songs of people from around the world, as well as dipping into the rich reservoir of our own culture.” – Jerry Shack (The Milestones Historic Recordings 1960-1965)

They were soon joined by the rich baritone voice and bass violin of Karl Kobylansky and the magical right hand of Harry Hoshowsky on the guitar. All six were members of the Ukrainian Hall's choir or orchestra. *“The fact that they were all in Ukrainian choirs came through in the harmonies as well as the solos. In a time when few folk singers could really carry a tune, the Milestones stood out.”* – Gary Cristall (The Milestones Historic Recordings 1960-1965).

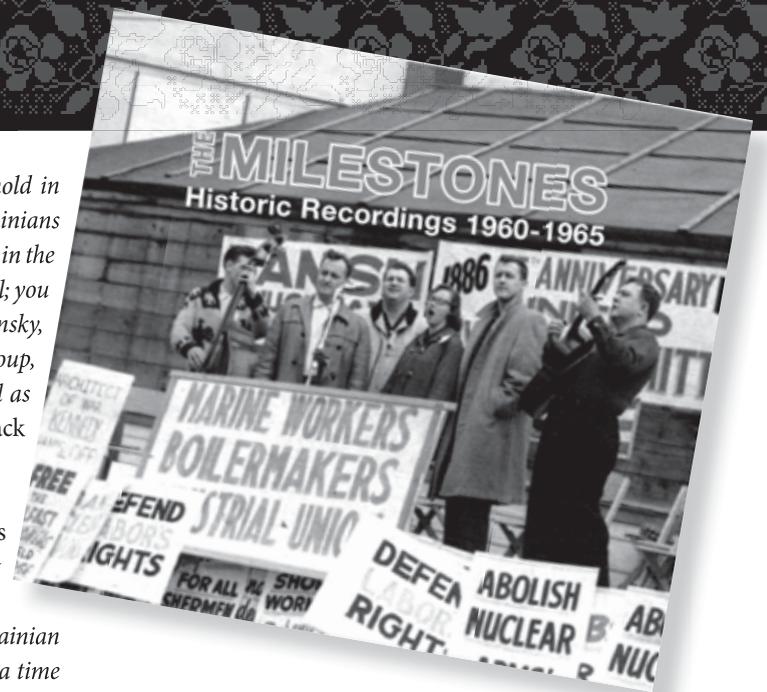
They debuted in 1960 at the Question Mark, Vancouver's first coffeehouse, where they made a hit with their songs about everyday life and all its problems. They went on to perform for CBC radio shows, fund-raising concerts and banquets; organized a sold-out Queen Elizabeth Hootenanny in 1965; and made a record for the BC Federation of Labour commemorating the 50th anniversary of union organizer Joe Hill.

Harry Hoshowsky played with such exuberance and joy, people were drawn to him like iron filings on a magnet. – Bread & Salt

Gary Cristall calls The Milestones “the finest folk music ensemble that existed in Vancouver in the sixties.”

“We did our best to help change things, performing at public rallies for universal health care and for people like Tommy Douglas, the father of Canada's Pension Plan and health system. That's part of why we were together, not just to make music, but to make good community.” – Harry Hoshowsky

Above - The Milestones: (l-r) Eugene Komar, Jerry Shack, Marlene Kobylansky, Karl Kobylansky, Ed Honcharuk, Harry Hoshowsky



The Milestones at the 1961 May Day rally surrounded by signs advocating nuclear disarmament, labour union rights, etc. (Cover image of *The Milestones Historic Recordings 1960-1965* designed by John Endo Greenaway)





“Battle” of Ballentyne Pier: police dispersing demonstrators with clubs. CVA 371-1127

Waiting for Lefty

A Play in Six Scenes, based on the New York City Taxi Strike of February 1934 by Clifford Odets

*“We’re storm birds of the working-class.
Workers of the world...our bones and blood.
And when we die, they’ll know what we did to make a new world!”*
– Waiting for Lefty

Waiting for Lefty opened in New York City, January 1935, at a benefit performance put on by The Group Theatre for a left-wing theatre magazine. The play told the story of a taxi drivers' union meeting to vote on whether or not to go on strike.

To everyone’s surprise, the play was an overnight sensation; the audience cheered and wept, shouted and stomped through twenty-eight curtain calls. The ensemble’s leader Harold Clurman called it the “breath cry of the thirties. Our youth had found its voice.” *Waiting for Lefty* swept through North American, playing in one hundred and four cities in eight months and banned in seven cities.

Waiting for Lefty would be more frequently produced and more frequently banned all over the world – from Union Square to Moscow, from Tokyo to Johannesburg than any other play in all of theatre history. – Clifford Odets by Margaret Brenman-Gibson, p. 316

BEHIND THE PLAY

Waiting for Lefty was sparked when a labor organizer for the Boston Marine Workers’ Industrial Union told Clifford Odets – a young playwright raised in the Bronx – that he needed a workers’ play to put on at Union meetings. Members of the Group Theatre set to work collaborating on a play which was wrapped up in three days by Odets, who took the lead.

THE PLAYWRIGHT

Clifford Odets came from an Eastern European background: his Jewish parents were from Russia and Bukovina; his dad changed the family name from Gorodetsky to Odets. After dropping out of school to pursue acting, Odets went on to join the legendary Group Theatre acting company– one of the Depression era ensembles funded by the USA’s Federal Theatre Project. The Group Theatre was firmly rooted in the concept of a community and developed a new approach to acting that emphasized the ensemble. Odets began writing plays without starring roles, in which all the characters were of equal importance. His plays drew on his love of Yiddish Theatre (its passion for social reform and lively exchanges between the audience and the cast), vaudeville minstrel shows (with people doing their specialty acts), and for plays that put actors in the audience.

WAITING FOR LEFTY ARRIVES IN VANCOUVER

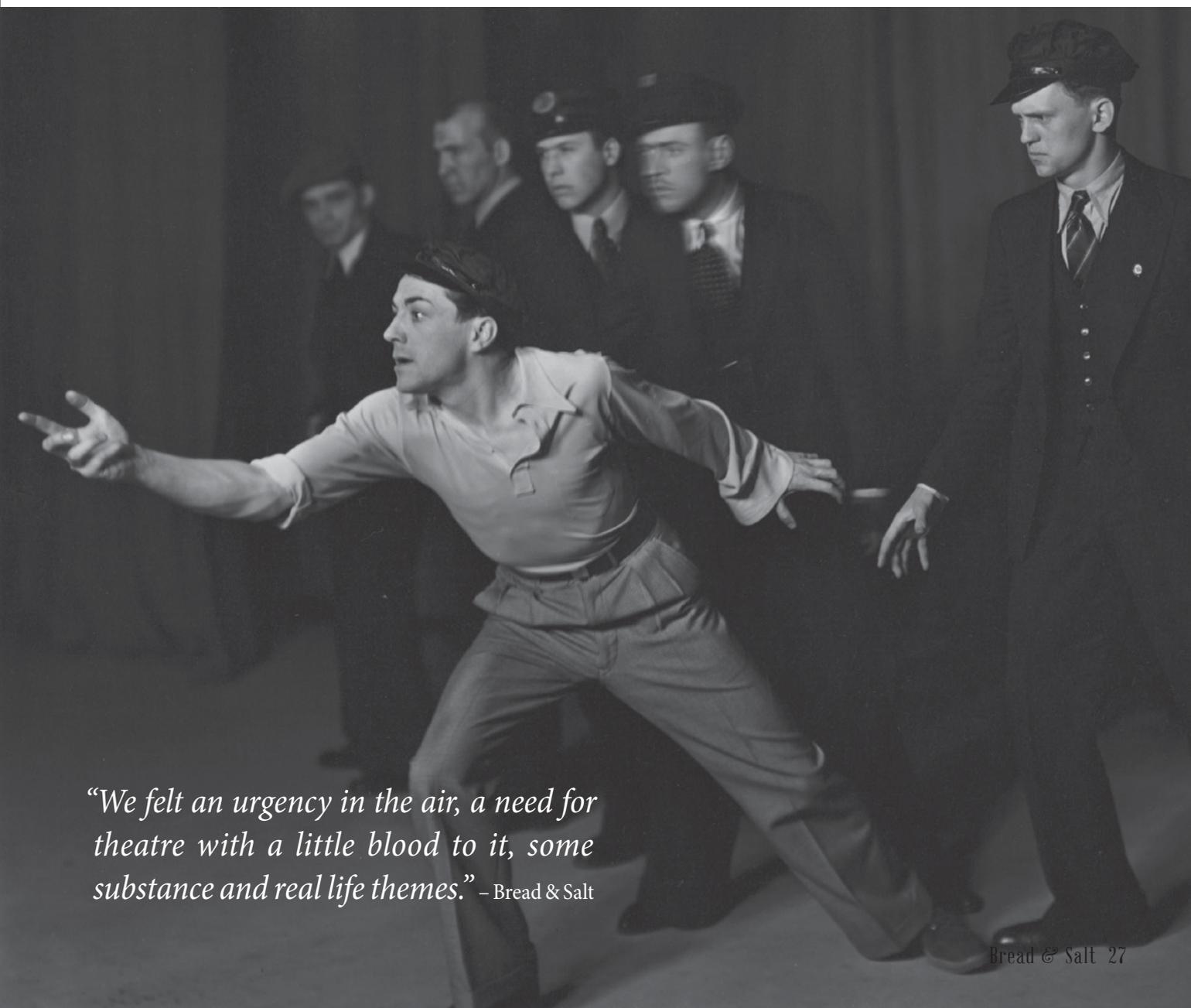
Only six months after *Waiting for Lefty* opened in New York, a local labour defense lawyer involved in Vancouver Little Theatre discovered the play. Hundreds of workers had just lost their jobs as a result of a lock-out and strike between the Longshoreman’s Union and the Shipping Federation. Lawyer Garfield King got together with actor director Guy Glover to form Vancouver’s Progressive Arts Club and put on their first play: the controversial *Waiting for Lefty*.

Putting out a call for workers interested in “plays of social significance with revolutionary implications” (*BC Worker’s News*), Glover and King organized a workers’ theatre troupe and recruited from the many that were unemployed. They found help at the Ukrainian Labor Temple who gave them free rehearsal space and volunteers from its cultural programs. Two thirds of the actors were Ukrainian, including sixteen year old Harry Hoshowsky.

Waiting for Lefty, photo by Yousuf Karsh, Library and Archives Canada, Arch ref. no. R613-853, e010752218. Harry Hoshowsky third from the left, top row.

Four months later, on Oct. 25, 1935, the play opened at the Ukrainian Hall, playing to packed houses and standing ovations, and turning away hundreds of people. To undercut efforts at censorship and police surveillance, they performed across the lower mainland and applied to the regional competition of the Dominion Drama Festival. Performing on the stage of the Empress Theatre (292 East Hastings Street at Gore) - to the surprise of everyone - the play won first place as BC’s Representatives. With the help of Vancouver’s first legally permitted “tag day” and bookings across Canada, the troupe earned their way to Ottawa’s 1936 Dominion Drama Festival where they won the prize for best English Language Play!

Touring across the prairies they performed in Ukrainian Labour Temples with stages and scenery for operettas and 19th century plays: *“A whole living theatrical tradition had been transplanted into Canada. We were plugging into this older tradition with the very latest theatre imported from the states, creating North American socially committed theatre.”* Guy Glover, Stage Left – Canadian Theatre in the Thirties



“We felt an urgency in the air, a need for theatre with a little blood to it, some substance and real life themes.” – Bread & Salt

Historical Chronology of Ukrainian Heritage and the Community of the Ukrainian Hall



Orthodox Church, Kyiv-Perchersk Lavra (Kyiv Cave Monastery), Ukraine. Photo: Karras family

12th century

The term Ukraine - "borderlands" - begins.

1648

An attempt is made to establish an independent Ukrainian state and is brutally crushed.

19th century

The Russian Empire rules 80% of Ukraine, the rest lies in Poland and the Austro-Hungarian provinces (Galicia, Bukovina, Transcarpathia). One third of Europe's Jewish population lives within Ukrainian ethnic territory.

1858-1860

Galician "Ukrainians" are among the 25,000 immigrants of every race travelling up the Fraser River looking for gold. No treaties are signed with indigenous nations surrounding Burrard Inlet.

1881

Tsar Alexander II (who freed the serfs) is assassinated. The tsarist government increasingly uses anti-Semitism to offset rising tides of dissent. Zebulon Franks, a Talmudic scholar

and son of a rabbi, is trapped with his family in the first big wave of pogroms rolling across Ukraine which launch a massive emigration to North America. He escapes, crouched in a woodpile, as his family is murdered along with one third of Elisavetgrad's Jewish population.

1887

Zebulon Franks arrives in Vancouver's East End in 1887 where he survives as a street peddler before opening a hardware store in Gastown and starting the first Jewish religious services. Vancouver is established on unceded ancestral Coast Salish land.

The Russian tsar bans Ukrainian language teaching and publishing.

1891

Peasants Ivan Pylypiw and Vasyl Eleniak leave their home in the Carpathian Mountains for Canada.

1896

Canada's Laurier-Greenway Agreement guarantees for all linguistic groups in Canada the right to education in one's native language.

1896-1914

Twenty years after the Numbered Treaties are signed between the Aboriginal peoples of the prairies and the government of Canada, the federal government and railroads send agents to Eastern Europe to recruit farm labourers and domestic servants. 170,000 immigrants arrive from Ukraine, primarily peasants from Galicia, Bukovina, Ruthenia, and the wooded foothills of the Carpathian Mountains. They are offered cheap land in block settlements on the prairies, most of it on swampy and stoney areas. Working from dawn to dusk to survive, they cope with poverty and racism from Anglo-Saxon neighbours. Many survive with the help of native neighbours and some intermarry; their children grow up with a bannock in one hand and kubassa in the other.

1900

Vasyl and Yurko Syrotiuk settle on farmland in Haney.

1907

Zebulon Franks is elected president of the B'Nai Yehuda (Songs of Israel) congregation; they build a synagogue at 700 East Pender (corner of Heatley St.). Ukrainian-born rabbi David Eliezer Belasoff lives with his family at 346 Union Street.

The UKRAINIAN CLUB for working people opens on Alexander Street. Ukrainian immigrants are dealing with harsh working conditions and become strong labour and union supporters.

1910

The Ukrainian Social Democratic party of Canada merges with non-Ukrainian socialists to form the Social Democratic Party of Canada.

1911

Newly arriving Jewish Ukrainian immigrants live near GEORGIA AND KEEFER STREETS

in the 500-700 blocks. A new expanded 600 seat synagogue is built on the site at 700 East Pender; it's the largest synagogue west of Montreal. Over 125 Jewish families live in the neighbourhood. The multicultural neighbourhood's residents are immigrants speaking their own native languages. They have to depend on each other; there is no social welfare nor unemployment assistance. Ukrainian, Chinese and Italian grandmothers pick mushrooms on the grassy plains of False Creek where cows graze.

1914-1917

All hell breaks out in Ukraine after tsarist Russia collapses and so do the Austro-Hungarian and Ottoman empires. The administrative power vacuum spins into revolution and civil war and triggers pogroms against the Jews.

With the outbreak of WORLD WAR I, Ukrainian immigration virtually ceases. Immigrants who have been encouraged to settle in the West are now called enemy aliens. Hundreds of Ukrainian Canadians are dismissed from their jobs. Bilingual schools are abolished in Manitoba despite Ukrainian Canadian opposition. The Canadian government outlaws organizations that advocate for governmental, industrial or economic change. 5000 Ukrainians are imprisoned in 24 internment camps across the country. BC has the highest number of camps in Canada. The labour of Eastern European internees is used to expand the road systems of Canada's national parks such as Yoho and Banff. After the war, most of the confiscated property and money is never returned.

1918

Coming out of war and internment camps, Ukrainian immigrants know they need meeting places for mutual support. Founded in 1918, the UKRAINIAN LABOUR TEMPLE ASSOCIATION (ULTA) builds Canada's first labour temple in Winnipeg and subse-



Ukrainian Orchestra Ensemble, director by Damian Vykristow. Ukrainian Hall Collection

quently establishes labour temples across Canada, from Nova Scotia to BC.

1920

Following WW I, Ukraine is divided between Poland, Romania, Czechoslovakia and the Soviet Union.

1921

Attempts to create an independent state in Ukraine have collapsed. The greater part of Ukrainian territory becomes a republic in the Union of Soviet Socialist Republics (USSR). The Treaty of Versailles leaves Ukraine with no state of its own; the remainder is divided between Poland, Romania, and Czechoslovakia. Famine breaks out in Ukraine. Women's committees form around the ULTA to campaign for aid to Ukraine.

The Workers Party of Canada is founded; Ukrainians organize into a separate language federation within the new party. PENDER STREET AT HAWKS STREET begins to become solidly Ukrainian. A Ukrainian Children's String Orchestra is originated and directed by Damian Vykristow.

1922

The Ukrainian Labour Temple Association establishes a WORKERS BENEVOLENT ASSOCIATION that provides accident and sickness insurance and death benefits.

1924

Ukrainian immigrants rent space for meetings in a store behind the Waldorf Hotel and organize cultural programs for youth. The Ukrainian Labour Temple Association changes its name to the UKRAINIAN LABOUR-FARMER TEMPLE ASSOCIATION and now has 73 branches in 30 communities across Canada; they offer cultural programs ranging from string orchestras and brass bands to folk choirs, dance and drama groups.

1925-1930

70,000 Ukrainians from all social backgrounds emigrate to Canada for political and economic reasons.

1927

Vancouver's Ukrainian Labour-Farmer Temple Association has obtained a choir conductor, music teacher and is organizing



Ladies Committee to the Provincial Committee Ukrainian Canadian Association (1944). Ukrainian Hall Collection

meetings, cultural programs and performances at the Clinton Hall (2605 E. Pender St.) Roman Nazarkevich, a teacher and director of cultural activities, purchases land at 805 E. Pender St. with money borrowed from forestry workers and starts construction of the UKRAINIAN HALL.

1928

The Ukrainian Labour Farmer Temple Association opens the UKRAINIAN LABOUR TEMPLE (aka Ukrainian Hall) at 805 E. Pender at Hawks Street. Almost immediately, they establish a full program of cultural and social programs: a mandolin orchestra and choir, public family dances on Saturday nights, plays and concerts every Sunday.

1931

Severe drought in the Ukraine – aggravated by forced collectivization policies of the Soviet Union – results in horrendous famine and loss of life (The Holdomor), followed by political purges that sweep the country.

1929-1930

The GREAT DEPRESSION arrives. Jobs are lost, wages are cut, people are thrown out of their homes while drought on the prairies brings more waves of Ukrainians to Vancouver. Rose Bezubiak arrives in Vancouver after their farm is lost in Alberta; her husband plays violin at the Ukrainian Labour Temple. Nine year old Harry Hoshowsky plays violin in the hall's orchestra, dances, and does gymnastics. Ed Polowy's family arrives

from Alberta and sets up a delicatessen at 740 E. Hastings; his dad is the first Ukrainian sausage maker in the city. The whole family participates in activities at the hall.

1931

After the city declares Dunlevy and Clark an industrial zone, loans for mortgages and home improvements stop; the neighbourhood begins to deteriorate. Homeless people gather in squatter's camps at the former Hastings Mill site, under the Georgia Viaduct and on the shores of False Creek.

1935

There have been six years of conflict between the unemployed and the authorities.

May 18 – 1600 relief camp workers flood into Vancouver to protest abysmal conditions at the work camps for the unemployed. 16 year old Willis Shaparla joins 350 members of the Relief Camp Workers' Union who march silently from the Ukrainian Hall to the Carnegie library where they file upstairs and barricade themselves into the city museum, demanding one week of wages. People on the street fill buckets with sandwiches and cigarettes and haul them up by rope to the third floor museum. Dock workers threaten to strike if police rough up the protestors. Mayor McGeer agrees to provide one week's wages.

June 3 - two weeks later, the Ukrainian Labour Temple serves as the organizational headquarters when hundreds of men climb

onto boxcars at the foot of Gore for the "Onto-Ottawa Trek", taking their demands for work and wages to the federal government. The very next day the Shipping Federation locks out 900 longshoremen.

June 18 - 1000 protesters and their supporters march to the Heatley Street entrance to Ballantyne Pier, where strikebreakers are unloading ships in the harbour. Here they are attacked by a massed force of police and RCMP wielding batons and tear gas - the first time tear gas is used in Canada. Police chase protestors through the streets into homes, stores and Strathcona School. Wounded men are cared for by women at the Ukrainian Labour Temple.

July 12 – Labour defense lawyer Garfield King and director actor Guy Glover establish Vancouver's Progressive Arts Club. They put out a call for workers to rehearse and perform the controversial new play WAITING FOR LEFTY. The cast includes unemployed workers and volunteers from the Ukrainian Labour Temple's cultural programs- including 16 year old Harry Hoshowsky.

Oct. 25 – One week after the Longshoremen vote to reject the Shipping Federation's latest offer, *Waiting for Lefty* opens at the Ukrainian Labour Temple to standing ovations. Houses are packed and hundreds are turned away from the door. To reach more people and undercut efforts at censorship, shows are booked for the play throughout the lower mainland.

1936

In January, *Waiting for Lefty* wins first place as BC's Representatives to the Dominion Drama Festival in a performance for 1200 people at the Empress Theatre (292 E. Hastings Street). Earning travel money with the help of a "tag day" and bookings across Canada, they arrive in Ottawa to perform at the Dominion Drama Festival where they are awarded the trophy for Best English Language Play. The play's last performance takes place at the Ukrainian Labour Temple on July 4.

1937

Lenin Memorial Concert is staged at the Empress Theatre January 24.

1938

A Women's Emergency Committee is formed at the Ukrainian Labour Temple to help men involved in the Post- Office Sit-down Strike who are protesting for work and wages – peacefully. Police tear gas the strikers, chasing and clubbing them down Hastings Street. Injured men are cared for at the Ukrainian Labour Temple. The Reverend Alexander Kizuin begins to build, all by himself, the Holy Trinity Russian Orthodox Church at Keefer and Campbell (he will finish it in 1950).

1939

After Germany invades Poland, Canada declares war on Germany. More work and steady jobs begin to arrive in the neighbourhood.

1940

Canada invokes the WAR MEASURES ACT. Political and religious groups who do not support war are banned. Civil rights are suspended as a result of the extreme security measures. Newspapers in Ukrainian are banned. Many of the Association's leaders and journalists are imprisoned, their rights to a trial revoked. 108 Ukrainian Labour Temples across the country are seized by the federal government. The Vancouver Ukrainian Hall is confiscated by the federal government and sold to the congregation of a Ukrainian Greek Orthodox Church. Forced to re-locate, the Ukrainian Hall's cultural



Police and R.C.M.P. evicting demonstrator from Post Office sit-down strike. VPL Accession No. 1275

programs are welcomed into the Croatian, Italian and Finnish Halls.

1942

Under the same regulations, and despite no evidence of disloyalty, hundreds of Japanese Canadians are removed from their homes and sent to camps in BC's interior.

1939-1945

During WORLD WAR II, Ukraine suffers the greatest loss of human lives in all of Europe. Over 95% of Western Ukraine's Jewish population do not survive the war. 45,000 Ukrainian Canadians travel overseas with the Canadian army. Women at the Ukrainian Hall roll bandages, raise money with war-bond concerts, and take on leadership roles within the organization.

1945

After extensive rallies and lobbying by trade unions, leading politicians, educational figures and organizations of every type, the federal government returns the Ukrainian Hall to the community. On May 6, the hall reopens with a parade a block and a half long.

1946

After several years of debate, the Ukrainian Labour-Farmer Temple Association changes its name to The ASSOCIATION

OF UNITED UKRAINIAN CANADIANS (AUUC). Most of the flourishing community of Ukrainian immigrants walk to the hall daily for music, dancing and Ukrainian language school. An Alberta concert tour includes Hannah (Bezubiak) Polowy and her sister Beatrice Bezubiak. The fight for better working conditions on the Vancouver waterfront finally results in formation of an independent International Longshoremen's and Warehouse Union.

1947-1954

A new wave of Ukrainians arrive in Canada, most as refugees from Europe's Displaced Person Camps. After many of the Yugoslavs move back to their homeland after the war, the Croatian Educational Center is sold to the Federation of Russian Canadians.

1948

The All Canadian Slav Choirs and Orchestra presents a solidarity concert under the leadership of Ukrainian Hall conductors Harry Hoshowsky, Tony Citulski and John Chitrenky. Hannah Bezubiak and her husband Ed Polowy are directors of the dance school. The Kobzar Dancers win first place in the BC Provincial Dance Festival.



632 Hawks Street. Ukrainian Hall Collection

1949

The AUUC Association is one of the founding members of the CANADIAN PEACE CONGRESS along with the United Jewish People's Order and affiliated peace councils across Canada. The congress offers a place for different views and faiths to work towards the goal of universal disarmament and lasting peace. Over the next decade, the AUUC emerges as one of the strongest and most consistent supporters of the peace movement.

1951

Hannah Govorchin, a long time Vancouver Folk Orchestra member, attends the 3rd Festival of the World Federation of Democratic Youth for Peace and Freedom in East Berlin.

1957

Cultural life at the Ukrainian Hall rejuvenates under musician and cultural director Karl Kobylansky. The AUUC choir has 62 members. Splits emerge in the AUUC organization following Krushchev's secret speech denouncing Stalin and new reports of Ukraine's famine years.

1958-1959

Strathcona is declared an industrial blight despite evidence to the contrary. The city ceases to maintain roads, services and sidewalks. Banks no longer approve loans. Ten

acres of Strathcona homes are demolished. Unable to improve their homes, Ukrainian Canadians living in the neighbourhood are moving east towards Burnaby as they become more prosperous. The Ukrainian Hall remains their cultural centre.

A group of musicians involved in the choir and orchestra of the Ukrainian Hall form a legendary folk group called THE MILESTONES. The operetta *Chervona Kalyna* is staged as part of the BC Centennial celebrations; within the AUUC Festival presented at the PNE, over 500 performers from across Canada (including a 250-voice massed choir) perform for an audience in the thousands. Under Kobylansky's leadership, the folk orchestra grows, attracting musicians from across the city, and participates in cross-cultural collaborations with First Nation, African and Jewish organizations. *Doires Zingen* (Generations Sing) is co-produced by the AUUC and the United Jewish People's Order (UJPO).

"Jews and Ukrainians have been allies in Canada since the 1900's. To survive the harsh conditions and racism of life on the prairies, we had to support each other and so did our organizations. We visited each other's camps, intermarried, sang and played in each other's shows." – Bread & Salt

1960

Major renovations of the Ukrainian Hall's balcony and windows take place. The Milestones' first concert takes place at the Question Mark, Vancouver's first coffee house.

1961

A grand concert at the Ukrainian Hall honours Taras Shevchenko on the 100th anniversary of his death.

1965

The Milestones produce a sold-out Hootenanny at the Vancouver Playhouse and create an album of labour songs for the annual convention of the BC Federation of Labour.

1971

As a result of years of lobbying by Ukrainian, German and other ethnic groups, Canada adopts a multicultural policy, shifting from the designation of Canada as a bilingual (English and French) to a multi-cultural nation. Prime Minister Trudeau makes this historic policy announcement at the National Congress of the United Ukrainian Congress.

1972

Harry Hoshowsky has performed with the Good Times dance band for over 12 years, playing New Year's Eve events at the Russian Hall. One night, after one of their performances, the Russian Hall is bombed at 3:55 am.

1973

Chilean benefits are staged at the Ukrainian Hall in support of Chilean refugees who arrive in Vancouver following the overthrow of Salvadore Allende's government.

1975

Debbie Wishinski and Debbie Beck attend the very first Ukrainian dance seminar held in Canada (Saskatchewan Summer School of the Arts, Fort Q'Appelle).

1978

April 16 – a Festival Concert of Ukrainian Songs, Music and Dances takes place at the Queen Elizabeth Theatre with the help of

Terry Ford (director of the Vancouver AUUC Folk Orchestra), John Niechoda (Director of the Mass Choir), Dianna Kleparchuk (director of the AUUC School of Dancing), Joan Kowalewich (director of Zoya Dancers) and Beatrice Yakimchuk (director of Kobzar Dancers). Instructors include Janice & Debbie Beck, Leona Levchuk.

1979 & 1981

Members of the Kobzar Dancers attend a Ukrainian Dance Seminar in Kiev

1984

Representatives from the Dovbush Ensemble of Vancouver attend the 10th Ukrainian Dance Seminar in Kiev.

1986

A catastrophic nuclear accident occurs on April 26 at the Chernobyl Nuclear Power Plant in Ukraine, leading to mass demonstrations against the Soviet government.

1987

Members of the Dovbush Dancers attend the 10th AUUC/Society Ukraina Ukrainian Dance Seminar in Kiev.

1988

The LESYA UKRAINKA MANOR, a residence for senior pioneers of Ukrainian and other backgrounds, opens next door to the Ukrainian Hall. The Canadian Government, led by Brian Mulroney, adopts the MULTICULTURALISM ACT, enshrined in the Constitution Act, Section 27 of the Charter of Rights and Freedoms. The Act affirms Canadian government policy to ensure that every Canadian receives equal treatment; diversity is respected and celebrated; Canada's multicultural heritage is protected; Aboriginal rights are recognized; and - although English and French remain the official languages - other languages may be used.

1991

Following the collapse of the Soviet Union, Ukraine's Parliament votes for Independence and is confirmed by 90% of the population in a referendum. A new wave of immigrants

arrive in Canada who are leaving Ukraine for economic reasons and fear of political instability. Changes following the dissolution of the USSR and ensuing independence of Ukraine are reducing opportunities for cultural exchanges with Canadian groups.

TILE PANELS – in the style of traditional Ukrainian embroidery – are added to the Ukrainian Hall to mark the 100th anniversary of the first immigration of Ukrainians to Canada. The Seniors Club pay for the tiles and Audrey Moysiuk designs the pattern and supervises their installation. The hall's folk orchestra, choir, and dancers participate in a Ukrainian Showcase at the Pacific National Exhibition and in 100th anniversary celebrations in Edmonton, Winnipeg and Toronto.

2002

The Ukrainian Hall's attic is adapted for storage of archives and costumes.

2003

The AUUC celebrates the hall's 75th anniversary with a concert, dinner and historic photo display. An overflow crowd sets up dinner outside and musicians play old time fiddle and accordion tunes. The Ukrainian Hall participates in the 5th annual STRATHCONA ARTISTS AT HOME FESTIVAL (produced by Vancouver Moving Theatre), sharing *Stories of the Proud Ukrainian Hall*.

2005

AUUC cultural programs join groups from across Canada to perform at the National Ukrainian Centennial Celebration at the Saskatchewan Centre for the Arts, a presentation of the Association of United Ukrainian Canadians honoring 100 years of the establishment of Saskatchewan and Alberta as provinces.

Vancouver's Association of United Ukrainian Canadians join Vancouver Moving Theatre and the Carnegie Community Centre as associate co-producer of the annual DOWNTOWN EASTSIDE HEART OF THE CITY FESTIVAL: an annual two week celebration of artists, art forms, cultural traditions, history, activism, people and great stories about the historic district.

2006

The Milestones Trio perform at the World Peace Forum in the Orpheum Theatre.

Ukrainian Canadians are Canada's ninth largest ethnic group, giving Canada the third largest Ukrainian population behind Ukraine and Russia.

2011

WE ARE THE PEOPLE: Founding Neighbourhood/Founding Community is produced at the Ukrainian Hall by Vancouver Moving Theatre and the DTES Heart of the City Festival. The cast of sixty includes members of the Barvinok Ukrainian Choir and director Beverly Dobrinsky.

2013

Eighteen Dovbush Dancers travel to Kiev to participate in the International Summer School of Ukrainian Dance at Virsky Studio.

Nov. 8 and 10 – BREAD & SALT, a tribute to the East End's Historic Ukrainian Community, is produced at the Ukrainian Hall by Vancouver Moving Theatre and the Downtown Eastside Heart of the City Festival in partnership with the Association of United Ukrainian Canadians. Produced as the culminating event of the 10th Annual Festival, the event celebrates the 85th anniversary of Vancouver's Association of United Ukrainian Canadians. The cast of sixty includes professional actors and musicians, Vancouver Folk Orchestra, Barvinok Choir, Dovbush Dancers and the AUUC School of Dance.

Savannah Walling

Please know that this historical chronology is a preliminary step to a more detailed chronology. Many important people and significant events are yet to be added and included. The chronology will be developed over the year by the AUUC as a long term project.

Biographies

ACTORS/SINGERS



MEGHAN FUNG (Rena)
Meghan Fung has been involved in the arts for most of her life. In high school she participated in concert choir and played bassoon in concert band. She is currently taking guitar lessons. Meghan has been practicing Ukrainian dance at the hall since the age of three, and is currently with the senior dance group Dovbush, which completed a two week dance workshop this summer in Kiev. She has volunteered at many events at the hall whether it's perogy making, fundraisers, or concerts. Meghan enjoys exploring her Ukrainian and Chinese cultural heritage.



LIBBY GRIFFEN (Lyuba)
Libby Griffen's association with the AUUC began in the small farming community of Volyn in Northern Alberta. She participated in Ukrainian cultural activities all of her youth years and was given the opportunity to study at the Kyiv Conservatory of Music for three years. Her search for a Ukrainian choir to conduct led her to Vancouver, where

she conducted the Rusalka Women's Choir. Presently, Libby sings in the Barvinok Choir and has proudly earned a spot at the table pinching pyrogyes for AUUC dinners.



MONTANA HUNTER (Roman, Harry Hoshowsky)
Montana has been dancing at the Ukrainian hall since the age of eight. During that time he has been intermittently involved in theatre with performing highlights including *The Merry Wives of Windsor* (Bard on the Beach), *Mirror Mirror* (Vancouver Mental Health Action Group), and *Dead Sexy* (Enemies of the Stage). After graduating from the University of British Columbia with a BA: Honours History with International Relations, Montana spent part of last summer in Ukraine studying Ukrainian Dance with the Dovbush Dancers and attempting to improve his Russian.



BILLY MARCHENSKI (Vasyl)
Billy Marchenski graduated from the Theatre program at Simon Fraser University. He is a founding member of Screaming Flea. Billy has worked with Indie Theatre and Contemporary Dance companies such as Battery Opera, Radix, Boca del Lupo, Co. Erasga Dance, Peter Chin and Tribal Crackling Wind,

The Leaky Heaven Circus, Caravan Farm, Theatre Skam, Kinesis Dance, Felix Culpa, Movent, Serge Bennathan, Science Friction, The Only Animal, Mascall Dance, and Kokoro. He is developing the next phase of a show inspired by his visit to the Chornobyl Exclusion zone, called *slowpoke*, created with Ali Denham. Originally set as a trip to discover family roots in Ukraine, *slowpoke* deals with humanity's relationship to ideas of eternity and the sacred in everyday life.



STEVE MADDOCK (Nick)
Over the past two decades, Steve Maddock has forged a reputation as one of Western Canada's most versatile concert and stage performers. Recent theatrical roles include Bruce Eriksen in *Bruce The Musical* (Theatre in the Raw), Andy in *Yippies in Love* (Theatre in the Raw), El Gallo in *The Fantasticks* (Vancouver Playhouse), Pilate in *Jesus Christ Superstar* (Stage West Calgary), and Beast in Disney's *Beauty And The Beast* (Arts Club). Steve free-lances as a jazz, pop, and classical vocalist, and teaches jazz voice at Capilano University. He is delighted to be back at the Ukrainian Hall, having previously participated in the concluding AUUC concert for the 6th annual Heart of the City Festival (2009).



MILA NEFEDOVA (Oy Harna Na Harna)
Mila was born in rural Ukraine into a musical family. She has been performing in many musical groups since childhood. Since immigrating to Canada, she has been singing with the Barvinok Choir at the Ukrainian Hall and at the Peretz Centre. Mila's specialty is traditional Russian, Ukrainian and gypsy songs.



HELEN VOLKOW (Anna)
Helen is honoured to participate in this premiere performance of Bread and Salt. Her mother was born in Ukraine, her father in Chuvashia, Russia, and Helen in southern France. In 1956, her family immigrated to Canada to settle in East Vancouver alongside other immigrant families. Helen has an extensive theatrical background in stage and musical theatre, performing in *Tony and Tina's Wedding*, the longest running play in Vancouver's history, and receiving this April an award for "Outstanding Supporting Actor-Female" in the Greater Vancouver Zone Festival. She's sung with the Barvinok Choir for many years, keeping in touch with her mother's heritage.



TETIANA ZARUBA (Galena)
Tetiana was born in Poltava region of Ukraine. A Poltava Institute of Music graduate (1972), Tetiana had an extensive career singing in folk song festivals not only in her home country, but in Poland, Russia and Czech Republic. Her acceptance to the Academy of Culture and Music in Kharkiv resulted in a Master Degree in Traditional Arts and Folk Studies. In 2008, Tetiana made Vancouver her new home and has become an integral part of local cultural life, taking part in numerous festival activities in Greater Vancouver, Grand Forks and Princeton, BC. She is known as an intricate artist with her pieces of genuine bead work: a unique blend of Ukrainian folk and North-West traditional motifs. She sings with the Barvinok choir at the Ukrainian Hall.



MUSICIANS

Bread & Salt Band & leads



SHEILA ALLEN (violin)
Sheila Allan began playing the violin in her native Scotland as a child. After immigrating to Canada she studied classical and eventually jazz at Capilano College's commercial music program. She was musical director for Les Danseur du Pacifique, a French Canadian folk dance group, for many years travelling to France, Italy, Japan and Quebec. She has been part of many folk groups over the years and has played with the Vancouver Folk Orchestra since her children, now twenty-one and twenty-three danced at the hall as children. They still dance at the hall!



JONATHAN BERNARD (percussion)
Jonathan combines his background in western percussion with a fascination for Asian traditions to create a unique sound palette, incorporating a myriad of instruments, techniques, and styles. His interests span from orchestral music to contemporary chamber music to world music. Jonathan performs with Orchid Ensemble, Tandava, Fringe Percussion and the Vancouver Inter-Cultural Orchestra, is the principal percussionist

with the Vancouver Island Symphony, and freelances in Vancouver actively. Jonathan studied in China, South India, Spain, Egypt, and has toured in North America, Europe, and Japan. While having no particular connection to the Ukrainian Hall, Jonathan's great grandparents came from the 'shtetls' of Poland/Russia.



ALEX CHISHOLM (mandolin)
Alex has been performing since graduating from music studies at Vancouver Community College. A guitar player, he took up mandolin to pass the time while driving between cities on a cross Canada tour with his Celtic folk band Natural Elements and has never looked back. His next band Balzac and his subsequent bands featured him on mandolin. Alex's influences span classical, jazz and folk styles from around the world. He's performed with Earle Peach's Fly Ship, Roger Buston's Quenchers and had close musical ties with *Bread & Salt* director Beverly Dobrinsky and Zeelia, collaborating on various Ukrainian music projects. Alex is looking forward to his first performance at the Ukrainian Hall.



MARK HANEY (bass)
Mark has been attached to a double for over twenty years and there's no sign he'll escape any time soon. As well as being a double bassist and composer, Mark is a Field House Artist-In-Residence with the Vancouver

Park Board and Artistic Director of The Little Chamber Music Series That Could. When Mark first moved to Vancouver in 1996 the VFO was one of the first groups he played with, and he's very excited to be sharing a stage with them again.



ALISON JENKINS (accordion)
Alison is a musician, composer and actor who has worked for the Vancouver Playhouse, the Arts Club Theatre, Axis Theatre, Studio 58, and many other theatre companies. She was recently nominated for a Jessie Richardson award for her work as a sound designer/composer for the Arts Club Theatre world premiere of *The Unplugging* by Yvette Nolan. Alison divides her time between Vancouver and Barkerville, where she performs at historic Theatre Royal every summer. She is delighted to be performing again at the Ukrainian Hall, where she has spent many happy nights performing with Slavic soul band Zeellia.



BUD KURZ (guitar)
I've been playing in the VFO for what SEEMS about a zillion years (or at least since my spouse decided to start playing flute in the group after a concert in 1990). I play the flute, guitar, bass and drums. I played in dance bands around Chilliwack, attended Capilano College, and graduated from UBC with a BMus. I played in a few local bands after that: The Rock Ferry Teds, Terminal City, Lava Hay and Rattle in the Dash, and in many concert venues and moderately

dubious bars across Canada and the US. Currently I'm performing with Heidi (my spouse) in the Double Treble duo, as well as an unnamed Contra Dance group with Russell Shumsky, Albert Klassen and Kathleen Nisbet, Quick step, and Plumb Jam.



HEIDI KURZ (flute)
Heidi received her B. Music, majoring in flute from U.B.C. in 1986. She has performed in a wide variety of groups and ensembles in Vancouver the 30 years. Some of those groups are: Double Treble – a duo with her husband Bud, playing flute and Celtic harp – classical, Celtic and contemporary genres. Tanguisette – playing flute – Latin American and French café music; Plumb Jam – Celtic group -performing as a flutist and harpist; Piano accompanist for the Silver Harbour senior's choir; and flute player for the Ukrainian Folk Orchestra for over twenty years and a past choir director for the dance students.



ARTISTIC TEAM

BEVERLY DOBRINSKY (co-writer / music director / co-conductor / singer)
Vocalist, composer, and *lyrnyk* (player of the lira/hurdy gurdy), Beverly received her Bachelor of Music from UBC in 1986, and her Kodaly Musicianship teacher training at University of Victoria in 1990. In 1991, inspired by the centenary of Ukrainian immigration to Canada, she founded ZEELLIA, a Slavic Soul sextet which specializes in E. European traditional music with a contemporary edge. She has produced two ZEELLIA CDs, and performed with ZEELLIA across Canada and in New York City. She teaches private voice and Kodaly musicianship classes, as well as performing as a singer and instrumentalist. Beverly recently performed in Vancouver Moving Theatre's *Big House*, and Radix Theatre's *Slowpoke*. Since 2001, Beverly has been the musical director for the Barvinok Choir, a choir she first sang in over twenty years ago. A native of Winnipeg, she has made her home in Vancouver, B.C. for the past forty years.



MARK EUGSTER (lighting design)
Mark is a graduate of the University of Victoria's BFA theatre program. Always on the move, he is fascinated by the art of production and is continually working on new projects to develop a diverse perspective of the possibilities of live entertainment. Mark

encourages the blending of multiple artistic disciplines, by finding new and exciting ways to express himself creatively. Other recent lighting designs include *POV* and the Belfry's *Little Sweep*, MM Hop's *Speaking in Ligeti* and Itsazoo's *Mojo*. As a designer, Mark enjoys working on productions in the Ukrainian Hall, as its doors have always been open to engaging and experimental works.



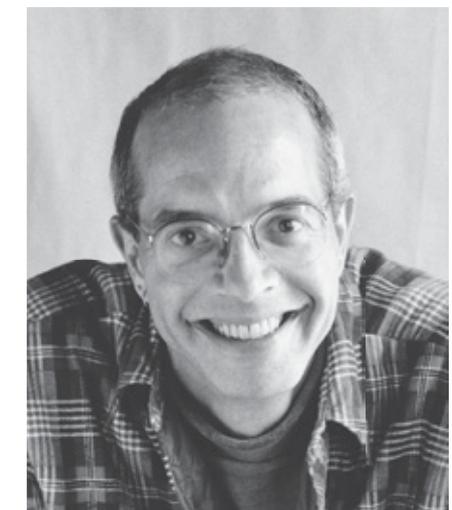
Vancouver or of a Ukrainian heritage, I grew up with a Polish/Ukrainian household as my 'second family,' spending Saturdays during my teen years making cabbage rolls and perohi. I listened to the stories and learned some of the songs and traditions. This is why I was thrilled to be asked to work on this show which tells such a moving history of the community."

LEIGH KERR (stage manager)
Leigh Kerr is a production manager, stage manager and photographer who recently moved to Vancouver. She brings with her a wealth of experience in the Canadian Theatre scene after working across the country with companies such as the Shaw Festival, Blyth Festival, Banff Centre and Manitoba Theatre for Young People over the past twenty years. Leigh is excited about the possibilities to enhance her skills set and broaden her networks here in Vancouver and is thrilled to be working with Vancouver Moving Theatre on this historical project as she settles in her new home in Strathcona just around the corner from the Ukrainian Hall.

LIISA HANNUS (assistant stage manager)
Liisa is a photographer and professional cat herder. She enjoys the challenges and joy that every VMT production brings. Liisa has been given the opportunity to act as ASM, Stage Manager, Design Assistant, and Production Coordinator on a number of shows for Vancouver Moving Theatre and the Heart of the City Festival over the years. Much time has been spent in the Ukrainian Hall, and every time it is like being welcomed by an old friend.



SANDY KEANE (actors' costumes)
Sandy has been creating costumes of one kind or another most of her life. She works extensively with youth theatre in Vancouver, including Theatre Temp and many of Mike Stack's Shakespeare workshop presentations here at the Ukrainian Hall. "While not from



JAMES FAGAN TAIT (director)
Actor, director and/or playwright: The Arts Club, Bard on the Beach, Boca Del Lupo, The Electric Company, Newworld, The Playhouse, Ruby Slippers, Studio 58, Touchtone and the Turning Point Ensemble. Directed and co-wrote *In the Heart of a City: The Downtown Eastside Community Play* for Vancouver Moving Theatre. Created *10 Things You'll Hate About Me* with dancer Noam Gagnon and recently directed Leslie Uyeda and Rachel Rose's new opera *When the Sun Comes Out* for the Queer Arts Festival. Two Jessie

Awards: playwright (*The Devil Box Cabaret*) and director (*Crime and Punishment*) Next year: resident playwright for the Frank Theatre Co. with his new play *The Explanation*. He is happy to be working at the Ukrainian Hall again.



SAVANNAH WALLING (artistic director/co-writer/production coordinator/ singer) Born in Oklahoma, USA, Savannah is a Downtown Eastside resident and artistic director of Vancouver Moving Theatre (with whom she has created over fifty productions) and associate artistic director of the Downtown Eastside Heart of the City Festival. She has sung for years with the Barvinok Ukrainian choir and her son Montana Blu is a member of Dovbush Dancers. Savannah researches, writes/co-writes, and oversees multi-layered original productions that interweave localized content, accessible storytelling, spectacle, and live music (most recently *Storyweaving: Weaving First Nations Memories from the Past into the Future*).



CHOREOGRAPHERS

JANICE BECK (Off the Barre co-choreographer) is a former dancer with AUUC Vancouver's Kobzar Dancers.

CAITLYNN SCHELL (Off the Barre co-choreographer) is a senior member of the Dovbush Dancers.

JENNIFER BEDNARD (Off the Barre co-choreographer) is a senior member of the Dovbush Dancers.

DANYA KARRAS (Kozachok) – Danya is an award-winning (BCUCF) children's Ukrainian dance choreographer whose passion for dance and extensive training in Ballet and Folk genres are enriched by frequent participation in seminars, workshops, and through her role as a Dovbush dancer.

LILIYA CHERNOUS (Hustul Dance) - Liliya Chernous, Honoured Artist of Ukraine, is the chief ballet master of The Academic Ensemble of Song and Dance of Ukraine of State Frontier Service of Ukraine. This company travels to the furthest borders of Ukraine and beyond, showcasing the beauty of Ukrainian and world art.

SERGUEI MAKAROV (Dobryi Vechir/ Pryvit, Hopak) – A graduate of the Kharkiv Ballet School, in 1970 Mr. Makarov began a seventeen-year career as a male soloist with the Virsky State Dance Ensemble of Ukraine. In 1987, he was awarded the title of Merited Artist of Ukraine, the highest possible award bestowed on artists in the country. Since 1990, he has been sought after worldwide for his choreographic genius, rigorous dance instruction and creative talents. Currently the Artistic Director of Calgary's Suzirya Ukrainian Dance Theatre, the Dovbush Dancers are grateful to have Mr. Makarov as their mentor who continues to inspire the ensemble.

Con8 Collective (Off the Barre finale) **Charlotte Newman** is currently working towards completing her bachelor of fine arts in contemporary dance at Simon Fraser University and is excited to continue exploring her choreographic voice through Con8 Collective. **Georgina Alpen** has been with the AUUC for over twenty years, is a

choreographer with Con8 Collective and is currently completing the last year of her honours degree in contemporary dance at Simon Fraser University.

PRODUCTION TEAM



TERRY HUNTER (producer) A Downtown Eastside resident since 1975, Terry is the Co-founder/Executive Director of Vancouver Moving Theatre (1983) and Artistic Producer of the Downtown Eastside Heart of the City Festival (2004). Terry has also produced numerous innovative productions that give voice to the residents of the Downtown Eastside. Highlights including among others *In the Heart of a City: The DTES Community Play* (2003); *We're All In This Together - the Shadows Project* (2005-07), and *A Downtown Eastside Romeo and Juliet* (2008), a tragic comedy theatre production that shed light on homelessness from a Downtown Eastside perspective. Terry is the proud father of Montana Hunter, a dancer with Dovbush Dancers and a member of the *Bread & Salt* cast.



JAMES KOKOL (lighting operator) James is co-creator of Lost Light Productions; a company founded on creating original and transformative art with a strong focus on collaborating with performers from inception. He has a background in fine arts, beginning with audio engineering and acting; however, his focus settled on production

management, technical directing, and lighting design. Whilst finishing up his Bachelor of Fine Arts Degree in Theatre Production and Design at Simon Fraser University, he continues in his field working with fellow artists. He looks forward to working in the Ukrainian hall for his first time.

ANDREW SMITH (Sound Engineer/Mixer) Originally from London, England, Andrew worked in the music technology and sound field at Kingston University for over 25 years – in theatre, festivals, education programs, concerts, music conferences, jazz summer schools and touring shows. Since moving to Canada (2005), Andrew has continued his sound career in Vancouver, working at Vancouver Jazz Fest, Vancouver Folk Festival, Mission Folk Festival, Vancouver New Music Festival, Talking Stick, Sisterhood, Heart of the City and Moon Festivals. Andrew owns and operates Vancouver Live Sound, providing studio and location recording services, and is busy as a live sound mixer. Recent projects have included concert recordings for Hard Rubber Orchestra and the Turning Point Ensemble. www.vancouverlivesound.ca. Andy has worked at the Ukrainian Hall for Talking Stick and DTES Heart of the City Festivals and other music shows including Frazy Ford and C R Avery, and he attends live shows at this venue.



ROBERT WILSON (technical director) Robert Wilson is a Songwriter, Singer, Musician, Record Producer, Music Teacher, Production Manager, Audio Technician, and Creator of events and happenings. Robert has worked behind the scenes as a Technician and Production Manager for a virtual encyclopedia of live events. A short list of some of the people Robert has worked with would include: Arnold Swartzenager, Cirque du Soleil, Maya Angelou, John Denver, Prime Minister Jean Chrétien, President Bill Clinton, Dolly Parton, Coldplay, Nellie

Furtado, Sarah Mclachlan, Carol Burnett, Steve Earle, Shania Twain, Allen Ginsberg, Goldie Hawn, Sir Bob Geldoff, Betty White, Lucinda Williams, the Vancouver Symphony Orchestra and Peter Mansbridge. This is the first opportunity for Robert to work in the Ukrainian Hall, but his great grandmother Mary Zabloski would have been proud to see him there.



ACKNOWLEDGEMENT OF TERRITORY RENAE MORRISEAU Saulteaux Nation. Born and raised in Winnipeg, since the mid-80s Renae has worked on numerous 'mainstream' and 'indigenous' award winning television, film, theatre productions throughout Turtle Island (Canada). She's been a producer, writer, director, singer, actress, television host and acted on *North of Sixty* for five years. Renae's played a variety of on-stage and screen characters but now finds her focus on directing. Renae is currently directing an APTN environmental TV series (*Down2Eart*)h. "Living in the north end of Winnipeg has always been a sense of comradery with all peoples. My older cousins have married into Ukrainian culture."



DIANNA KLEPARCHUK Dianna Kleparchuk (Leschynsky) was born in Edmonton, but came to live in Vancouver with her family at an early age. They lived in an apartment on Pender Street across from the Ukrainian Labour Temple for many years. Coming to participate in the cultural activities came very naturally and conveniently for Dianna.

Dianna has been President of the Vancouver Branch of the Association of United Ukrainian Canadians for six years. Before that she was secretary of the AUUC branch executive for many years. She is a "hands-on" president who can be found chairing meetings, coordinating events, and organizing. She is equally comfortable with cooking borshch or preparing the dough for perogy making. She approaches people with an open attitude and deals with them in positive manner. She asks people to help with projects and respects what each is able to contribute. Dianna is involved in all phases of the activities at the Ukrainian Cultural Centre and still finds time to sing in the Barvinok Choir. She and her husband Lawrence work tirelessly to make many an event a success. Dianna is a jewel in our midst and we couldn't find a better president.

Audrey Moysiuk

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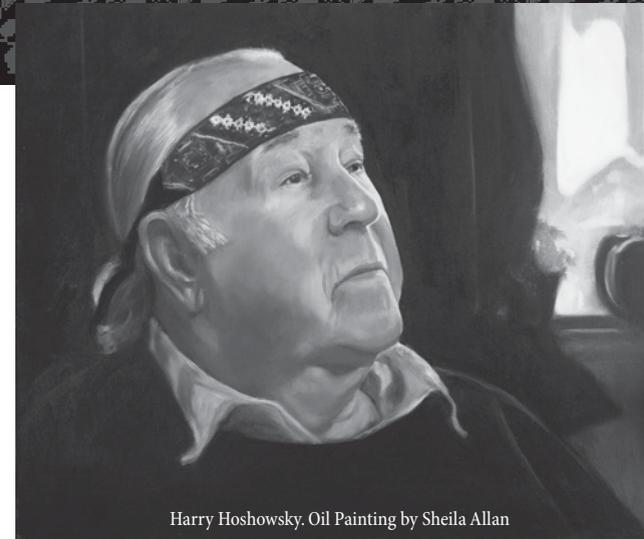
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Harry Hoshowsky. Oil Painting by Sheila Allan

HARRY HOSHOWSKY

Harry Hoshowsky (1920 – 2012) began playing music as a child at the Ukrainian Hall and was a long-time and much-loved member of the Vancouver Folk Orchestra. At the age of eighteen Harry made his stage debut in the famous 1935 Vancouver production of *Waiting for Lefty* and in the sixties was a member of The Milestones, "the finest folk music ensemble in BC."

A Second World War veteran, Harry was also a member of the Amble-side orchestra. Harry loved music and played his domra and violin with passion and virtuosity. With his trademark bandana around his head I will always remember how Harry loved to give people little gifts...he made small boxes out of his old photographs, filled them with candy and slipped them into your hand on any occasion! Harry



Harry and Rena Hoshowsky. Photo courtesy Hoshowsky family

was treasured by all who knew him. He played his last concert at the Ukrainian Hall in December 2012 and passed away later that month at ninety-two years of age.

Sheila Allan



Sharing Our Stories, with Beverly Dobrinsky, 2012 DTES Heart of the Festival. Photo: Mark Montgomery



VANCOUVER MOVING THEATRE

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HISTORY

Vancouver Moving Theatre is a professional interdisciplinary arts company founded (1983) in the Downtown Eastside by Executive Director Terry Hunter and Artistic Director Savannah Walling.

The company creates repertoire in collaboration with artists from many genres, techniques, and cultural traditions; develops educational resources; and produces the annual Downtown Eastside Heart of the City Festival in collaboration with over forty community partners, thirty venues and hundreds of artists and residents.

Vancouver Moving Theatre first toured internationally for fifteen years with drum dances and masked dance-dramas; then produced original plays and adaptations of classic texts. Over the last decade Vancouver Moving Theatre has focused on producing art made with, for and about the people, cultures and stories of the Downtown Eastside.

Vancouver Moving Theatre was awarded the City of Vancouver Cultural Harmony Award (2008), and Terry Hunter and Savannah Walling are recipients of the 2008 British Columbia Community Achievement Award, City of Vancouver 2009 Mayor’s Award (Community Arts), and the Queen Elizabeth II Diamond Jubilee Medal (2013).

THANKS

A big thanks to the Board of Directors of Vancouver Moving Theatre Society for your guidance, support and good will.

HATS OFF TO OUR SPONSORS

Vancouver Moving Theatre gratefully acknowledges the generous contributions of our many sponsors. This production could not happen without enthusiastic and generous supports. **Thank you!!!**



INDIVIDUAL DONORS

Anonymous, Russell Anthony, John Atkin, Elizabeth Ball, Wes Fung, Frank Harris, Ruth Howard, Terry Hunter, Louise Leclair, Lou Ann Neel, Elmer Morishita, Kathy Shimizu, Grace Eiko Thomson, jil p. weaving

Photo: Terry Hunter, Savannah Walling. Photo: David Cooper



Dovbush Dancers in Ukraine (July 2013).
 Photos courtesy of the Karras family.



“We do not worship the past for its own sake,
but the past is the price of what we are today.
To know the road by which our ancestors travelled
is to know the road along which we arrived
and upon which we will continue to move to our future.”
Ukrainian Canadian Newspaper

