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17. RID/FI	FILE TITLE
TRACE REQUEST	FILE NUMBER (PRIMARY CODE) 74-124-2913
DATE MICROFILMED	DOCUMENT DATE 13 JAN 69
	DOCUMENT NUMBER SX 13555

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Re : **0** Contacts with members of Virsky Ensemble in Paris, France
16 Oct - 17 Nov 1968

Sources: Stated individually on separate reports

Date : 13 Jan 1969

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to end }

Valeria KOTLYAR - Virsky's wife

File: 74-124-29/3

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1. VIRSKY, Pavlo

- a) Choreographer and artistic director of the troupe. The ensemble consisted of app. 50 people. While in Paris the ensemble lived at the Palais d'Orsay on the Quai d'Orsay. Virsky's room number was 220 - 222
- b) The reporter had three meetings with Virsky: October 20, 1968 - in front of the Palais des Sports where the ensemble was performing, and Oct. 30 and Nov. 15 - both meetings were held in Virsky's hotel room.
- c) During first meeting the reporter merely congratulated Virsky on the ensemble's performance and was invited by V. to call on him in the hotel.
- d) Second meeting took place in V's room in the presence of Dubrovsky. Reporter brought reviews in some French weeklies which V. had not seen yet and spoke of the ensemble's success in spite of the unpropitious circumstances (invasion of Czechoslovakia). Virsky agreed that the events which took place in CSSR had disturbed all of Europe. He admitted that he had been afraid that the ensemble's engagement would be cancelled. In answer to the reporter's comment that the French Communist Party had denounced the invasion, V. replied that the France-USSR Friendship Society are cooperating and continue selling tickets.
- e) To the reporter's suggestion that greater use be made of the France-Ukraine section of the France-USSR Friendship Society, Virsky replied that he has nothing to do with such dealings, but that he would gladly visit Kiev's "sister" city, Toulouse. He ruled out the possibility of visiting the provinces because directly after the ensemble's engagement in Paris, they leave for Portugal and then possibly Italy.
- f) Reporter gave Virsky a copy of Suchasnist No. 1, 1967 (Chomiak's interview- which V. had not seen yet). Virsky asked for the latest issue of Suchasnist and at this time the reporter gave him No. 10, 1968. Also a monograph about Hnizdovsky (Virsky very happy about this because he has one of Hnizdovsky's works, received during his last visit to New York). Virsky asked for other Suchasnist publications, especially Dzyuba's Internationalist or Russification. To the third meeting the reporter brought Emma Andiyevska's "Pervni" and "Bazar" as a gift from the author, a gift for Virsky's wife, Valeria Kotlyar, - a large album, "Paris in Photographs", Dzyuba's treatise (pocket edition), ~~xxxx~~ recent Ukrainian translation of Camus' Les Justes, and Suchasnist No. 11, 1968.
- g) When during the first meeting the reporter had passed on greetings from Koshelivets and his wife, Virsky expressed his desire to meet them if possible. The meeting took place on Nov. 2 but the reporter was not present at this meeting. He heard that they talked about the 20's, Virsky's debut in Odessa, and about Dovzhenko.
- h) Reporter asked V. for an interview for Suchasnist on the occasion of the 16th anniversary of the ensemble's first visit to Paris. Virsky agreed to complete the prepared questionnaire and provide several photographs and to have this ready for the reporter by the end of the ensemble's stay in Paris. But during the last visit, he refused to give an interview for publication, giving as his reason the excuse that this is not the time for interviews and that he had explained all of this to Koshelivets. He promised to send a photograph of himself and his wife for Koshelivets via Dubrovsky from Portugal - because he had "special color negatives which cannot be developed here."

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- i) With regard to Dzyuba, Virsky informed the reporter that there are various reactions to the Internationalism or Russification, but this is not something that is talked about. As far as any official stand in the future is concerned, Virsky thinks it improbable that such will be taken.
- j) Virsky thinks that Honchar's Sobor is not his best novel; he considers Tronka much better. The reaction to Sobor was very wide-spread. When the authorities decided to remove the book from public sale, very few copies remained. Virsky did not believe that any copies had been burned, because there were very few left to burn. Told the reporter that a new edition of the novel is being prepared and he thinks that either Honchar will change certain parts of the work or they will be deleted. To the reporter's question regarding the reason for which Honchar had been "scolded" - whether this was for the novel's historical implication or for what it implied about the present situation - Virsky replied that the uproar was due to his implications about the present. But, in his opinion, Honchar has a strong position and nothing will happen to him.
- k) On the whole Virsky expressed satisfaction with regard to the ensemble's engagement in Paris. He explained that they could not prolong their visit because, contrary to their fears, they had obtained visas to Portugal and were going for a 10-day engagement to Lisbon. Virsky was surprised that there was no mention of the ensemble's Parisian engagement in the November issue of Suchanist. He also noted that Ukrainske Slovo had mentioned the ensemble's performances only in the third week of their stay in Paris. He was also surprised that no Ukrainian publications were available in any of Paris' kiosks.
- l) Virsky did not contradict the reporter's suggestions that in the future, half the ensemble's program should consist of classical ballet numbers and that the ensemble should perform under the name of the Kiev Opera.

H
 2* KOZHARSKYY, Zakhar Conductor of orchestra with Soviet Ukrainian National Dance Ensemble
 in Paris Oct/Nov 1968
 P.A. USSR CIT USSR P

- a) Conductor of the orchestra. Prior to this Kozharskyy had been a member of the Kiev Opera orchestra and had visited Paris. The reporter met with K. twice: on Nov. 6 and Nov. 14. Both meetings took place in Kozharskyy's hotel room (Room 37) MEMBER of SOV. UKRAINIAN NATIONAL DANCE ENSEMBLE IN PARIS OCT/NOV. 68 P
- b) In reply to the reporter's question about whether he had read Dzyuba's Internationalism or Russification (received by him during the first meeting), Kozharskyy replied that he did not have time to read everything. He did not answer the reporter's question about reactions to Dzyuba's treatise.
- c) K. told reporter that Fedoryachenko was transferred to another job, but he (K) did not know any further details. Ivaschenko has been transferred from his position as conductor of the ballet orchestra to the Kiev operetta company. K. described this as a very good position and told the reporter that the operetta company performs many modern works.
- d) When the reporter commented that it was difficult for the press to say anything about the ensemble's music because no mention is made of it in the program, K. replied that Virsky is responsible for the program and he is the one to be told of this.

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- e) Kozharsky claimed that lack of opportunity is the reason that little is heard in the West about Ukrainian music. Many composers are old, and the young are only now coming to the fore.
- f) On the whole, K. avoided giving direct replies to questions. He answered his telephone in Russian. The reporter noticed that he had bought himself a Phillips electric shaver, shoes, shirts, etc. to take back with him.
- c) Kozharsky accepted Suchasnist No. 1, 1965 and a monograph about Hinzdowsky, but he refused Camus' Les Justes and Dzyuba's internationalism or Russification. The reporter gave him a silk tie and handkerchief set, a butane lighter, and an album of impressionist art. In return, he received a recording of K. conducting a carred "sopilka" and a Hutsul pipe.

occ: DANCER

HOMON, Oleksa and HOLOVKO, f.n.u. [redacted] occ: DANCER

aka Gornis A Holo

- A) Homon is a soloist and Holovko is a member of the dance ensemble. They shared room 217 and were probably the most serious-minded members of the company. The reporter visited them twice during their stay in Paris - on Nov. 13 and Nov. 16.
- b) Reporter gave them Suchasnist No. 1, 1965, Do Khvyli, Dzyuba's treatise, Claudel in translation, Camus, Picasso, Degas. During the second visit the books were lying on the bed. When there was a knock on the door, they hid the books before opening the door.
- c) Both men prefer to talk about the artistic aspects of the ensemble. They had read the review of their ensemble's previous ensemble in Paris in Suchasnist No. 1, 1965 and found this the most interesting feature in the magazine. They feel that Ukrainians, like all others, should stop comparing them to the Moyseyev Ensemble. They also predicted that their ballet would be modernized. Even now they claimed to have several numbers in their repertoire but the time has not yet come for performing them in public. They told the reporter that they have one composition called "Prometheus" which is about the revolution and rather abstract, but due to recent events and present circumstances it could not be performed. The final selection of their program is made by Georges Soriawhen he visits Kiev.
- d) Both men know nothing in particular about Dzyuba because they seldom visit Kiev and little is said about these matters.
- e) They had heard of the 1965-66 trials and of the protest signed by 136 cultural leaders, but they do not know very much about this.
- f) They expressed regret that a larger meeting with the public had not been organized. When the reporter complained that some of the ensemble members are difficult to approach, both men said that this probably applied only to the newer members of the company. They also attributed this to the fact that they are all quite tired and have to sleep during the daytime. After a performance they usually get together to drink and this makes for very long nights.

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*BOYKO, f.n.u.

Works for Intourist in Paris, Rue de Seize. Reporter met him while visiting Homon and Holovko. Boyko speaks Ukrainian very well. Ensemble members are not very outspoken in his presence.

*LYTWYNSKY, Myron - Address: Kiev 119, Lesia Ukrainka 19/210. ^{Drummer}

- e) Drummer in the ensemble orchestra. L. told reporter that he is the technical administrator of the ensemble and particularly of the orchestra. His duties also include setting up rehearsals and enforcing hours of compulsory rest. Reporter met him four times - Nov. 6, Nov. 13, Nov. 14, and Nov. 16.
- b) At their first meeting the reporter gave Lytwynskyy Suchasnist No. 1, 1965, Suchasnist No. 10, 1968, Dzyuba and Claudel.
- c) Lytwynskyy told the reporter that he had composed the music to "Zaporozhtsi" and that he had other compositions which had not yet been performed. He has been with the ensemble from the very beginning, and has met many Ukrainians living abroad. But he had never seen Suchasnist before.
- d) During the first meeting, L. suggested that they meet again but not in the hotel. So they met in front of the Opera and walked into a drugstore for coffee. On entering he checked to see that no one was following them, and after having his coffee suggested that they go somewhere else to talk. He informed the reporter that the ensemble members knew Paris very well and one was apt to run into them in unexpected places. Therefore, he preferred some of the less populated side streets. At one restaurant the waiter spoke to them in Russian and L. insisted on leaving as soon as they had finished their coffee. He preferred large restaurants where they could get lost in the crowd.
- e) Lytwynskyy asked the reporter how long the latter has lived in Paris and whether it was difficult to learn the language. He said that he had met Ukrainians in the U.S. whom he had known from his "Komsomol days". All of them earn good salaries and are afraid to return to Ukraine. He asked the reporter whether he too was afraid of ~~returning to the Ukraine~~ returning to the Ukraine. To the reporter's reply that if conditions in Ukraine were similar to those in Yugoslavia he might consider returning, L. suggested that he at least visit his homeland.
- f) L. had read the articles printed in those copies of Suchasnist he had received from the reporter. In his opinion the problem lay in the fact that in Suchasnist each article begins with anti-Soviet propaganda. Most people see this and read no further. Youth has no wish to enter into the discussions because their interests lie elsewhere so they do not even bother to read Suchasnist. He suggested that Suchasnist publish professional reviews or something like a "poem celebrating the ensemble's performance" and this will be read by both sides. In reply to the reporter's comment that Suchasnist was aimed at so-called "thinking people", L. remarked that Ukrainians abroad do not know the approach and psychology of the younger generation. When asked why all of them seemed to be so afraid, he gave the following example: "Volodya (supervisor) received a copy of Suchasnist. I saw it and asked him to let me read it. He hides the book into his suitcase and gives me a book about 'treason and subversion of the homeland' - and that's how it is." He asked what political party Suchasnist

is affiliated with, and who provides the finances. He also asked whether many books are sold abroad.

- g) L. had heard of Dzyuba but had not read his treatise until here in Paris. He found Dzyuba's courage suspect. Why don't others dare while Dzyuba does? When the reported ~~times~~ quoted the provocative article printed in Perets, Lytwynskyy was surprised. He claimed that others are not aware of Russification; the situation is merely one of everyday necessity. No one can assimilate Ukraine and time will make everything right. When the reporter asked him whether the Russians were also counting on time to make everything right, L. had no answer but did not seem to think that it was wise to protest. L. stated that he had heard of Chornovil and his stand in Ukraine, but he did not know the details of the case.
- h) At the end of this first meeting, Lytwynskyy asked that the reported drive him back to the hotel before 4 p.m. - in other words, someone may call him after 4 and it will look as if he had not left the hotel. He asked to be dropped off some distance away from the hotel.
- i) During the second meeting, Lytwynskyy admitted that he had considered not meeting the reporter again, but decided to come regardless. In the meantime he had been visited by someone who had brought him Shlyakh Peremohy in which there were materials dealing with the Great Congress (of the Stecko group). He asked why "The Great Congress", what are the present positions of the followers of Bandera, what is the reporter's connection with them, and whether he had been a member of the banderivtsy underground. The reporter explained the entire situation to L. He told the reporter that he had not heard about Poltava, but he did know that there had been a break between Bandera's movement and the underground in the Ukraine. He considers the followers of Bandera hold retrograde positions and that their stand is alien to the thinking of Soviet Ukrainians. He considers that the tone used by Suchasnist is closer but there are too many anti-Soviet articles. In reply to the reporter's question whether it was a good idea to give other members of the ensemble copies of Suchasnist, L. stated that it was all right to try but he doubted that it would be of much value.
- j) L. did not deny that the members of the ensemble, including him, speak Russian among themselves, and explained this as the result of many travels throughout the Soviet Union and also because there are Russians in the ensemble.
- k) L. asked about the World Congress of Free Ukrainians and whether all Ukrainians accepted its authority. Reporter told him about the Teheran conference, about various Soviet documents, about Moroz, about meetings with members of the Soviet Ukrainian delegation to the Teheran conference.
- l) L. told the reporter that he wants to send his wife to Paris at the beginning of 1969. Although he has a friend in Paris - Boyko @ a former member of the ensemble - he would rather that the reporter took his wife around Paris. They also have a distant ~~family~~ relative somewhere in the provinces of France, but they are not going to get in touch with her. She had visited their village and everything was all right but they thought it better not to try reaching her.
- m) The reporter visited L. the third time directly after visiting Homon and told him that he had met Boyko ~~at~~ in Homon's room. He hurriedly hid all the books in the

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room and became more difficult to speak to. When Boyko came in, the reporter gave L. an album of Manet and a package of cigarettes. The conversation was very general. After Boyko's departure, L. asked ~~him~~ the reporter not to stay much longer.

In addition to those mentioned above the reporter also met the following members of the ensemble:

Members of Sov Ukrainian Dance Ensemble in Paris Oct/Nov 1968

- ~~Kaufman, Roman - conductor of the orchestra who had been transferred from the Kiev Opera; 50-52 years old.~~
- ~~Averyanov, Evhen~~
- ~~Kotlyar, Valeria - ensemble soloist, Virsky's wife~~
- ~~Talanova, Valentyna~~
- ~~Akayev, Volodymyr~~
- ~~Maltsev, George~~
- ~~Zhebelov, Anatol~~
- ~~Hnatkowsky, Evhen~~
- ~~Mazulova, Maria~~
- ~~Foberzhychov, Viktor~~
- ~~Sarafanov, Leonide~~
- ~~Bobnykov, Volodymyr~~
- ~~Tymoshenko, Nelli~~

The conversations with the above-mentioned persons were very general and nothing of interest was discussed.

1 SECRET

Source: I.K.

1. Virsky considers himself a member of the establishment. He proudly told the source that he consults directly with Shelest and Shcherbytsky about all matters dealing with the ensemble. From them he had also received permission to speak with the source.
2. Virsky made a point of mentioning the source's article about the monuments to Shevchenko in Moscow and in Washington, D.C. He told the source that this article had been the subject of a discussion in the Central Committee in which anger was expressed at the fact that the source had called the Moscow monument "a scarecrow in a cape". But they were happy to read that he considered the Washington monument a "poppinjay". According to Virsky the source is considered to be a dangerous enemy by the Central Committee, but ~~him~~ one to be taken account of, and respected.
3. Over the good dinner to which the source treated Virsky, there was also a general conversation about art and literature. The dinner took place on Nov. 2, 1968.

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Source: 15

SYMENYAK, V.F.

1. Along with the source, ~~independently~~ Symenyak told him that it was a good thing that Symonenko's "Bereh Chekan" had been published abroad. He had seen it in 1965 in the U.S.A. when he had come with Virsky's ensemble. At that time he had received Vyvid Pray, Suchasniat, and other publications. The members of Virsky's ensemble were very satisfied with their visits to Canada and the U.S., particularly because they were so sincerely greeted by the Ukrainians living there.
2. Symenyak praised Dzyuba's and Chornovil's publications. He told the source that ~~the~~ the Chornovil case was widely known throughout Ukraine.
3. There were no cases of anyone burning the novel, Sobor. It was published in three separate editions and sold out immediately. Honchar did not "repent" but he did go to Moscow to attend some serious discussions on this subject. It would be difficult to liquidate Honchar because his position is too strong and he has very high distinctions. Symenyak considers it a good thing that Honchar was subject to some criticism. Honchar did not sign the protest by the "139". In Symenyak's opinion Honchar's best work is the novel Praporonostsi (The Banner Bearers).
4. The initiator and the person responsible for collecting signatures for the protest of the "139" in Kiev was the poet, Yuriy Nazarenko. Nazarenko told people that he was collecting signatures for something to do with Shevchenko's monument and then used these signatures to protest the arrests of 1965-66. Symenyak did not exclude the possibility that Nazarenko could be an agent provocateur. In general Nazarenko is not very well known in creative circles.
5. Symenyak praised Ovcharenko; because the latter is a reasonable and cultured man who in all matters consults experts.
6. Samychasny (first deputy to Shcherbytsky) is little known in Kiev. He seldom appears in public. Some people say that he has some secret mission in Ukraine, while others claim that he feels insulted by the fact that he was replaced as chief of the KGB.
7. People are saying in Kiev that the entire CC CP Ukraine, with Shelest in the lead, was in favor of the invasion of Czechoslovakia.
8. Kotenko-Dubovenko, Volodymyr Mykhaylovych is at present writing his ~~stuzka~~ doctoral dissertation for Prof. Pohoretsky (?) at Kiev University.

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9. Fedoryachenko, Danylo Danylovych has taken a position with the musical institute in Kiev.

10. During a dinner in a restaurant, Symenyak, along with Holovko and Homon, suggested to the source that it would be a good idea to open a travel agency in Europe similar to the one operated by Klymko in Canada. This would open new possibilities.

11. The members of the ensemble put all their mail for home in a sack and this is sent to the Soviet Union through the embassy.

The source also spoke with conductor of the orchestra Sevastiyan V. Pavlovych Koyarsky, and others - a total of nearly 30 persons. All those who accepted were given copies of Suchasnist and other Prolog publications.

Symenyak was given: Dzyuba's Internationalism or Russification (2 copies in Ukrainian),
Shakhray's Do Khvyli (1 copy)
Caudel's Les Justes (1 copy in Ukrainian - Spravedlyvi)
Suchasnist No. 1, 1965
Suchasnist No. 11, 1968 (2 copies)
Hnizdowsky (1 copy)

SECRET

Source: 21, 32, and a painter who knew Dorichenko still from Kiev (former Polish citizen now residing in France)

Three other sources met with members of the ensemble. One of them met Dorichenko, the poet's brother, whom he took to visit Petlyura's grave and to whom he gave a copy of Dayuba's Internationalism or Russification. The others gave two members of the ensemble two copies of Koshelivets; Suchasna Ukrainska Literatura of USSR (Contemporary Literature in UkSSR).

All those who met with members of the ensemble carried away the impression that the dancers, etc. were all rather afraid of meetings.

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