

FORUM

A UKRAINIAN REVIEW

UKRAINIAN CHURCH IN HUNTER, NY  
ARCHITECTURAL SKETCHES OF VOLODYMYR SICHYNSKY  
UKRAINIAN DRAMA IN THE CATSKILLS  
JOHN HODIAK, 1914-1955

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NO. 59 SUMMER, 1984

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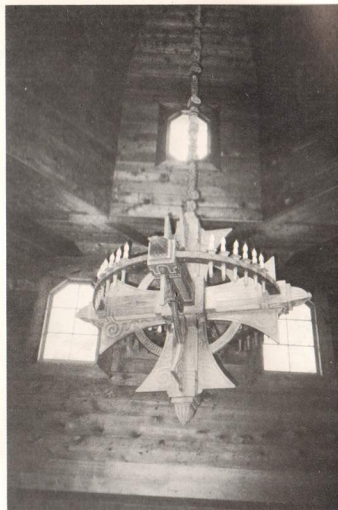
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FRONT COVER  
 St. John the Baptist Ukrainian  
 Catholic Church.

BACK COVER  
 Iconostas in St. John the Baptist  
 Ukrainian Catholic Church.



## THE UKRAINIAN CHURCH IN HUNTER, NY

by Jerry Pronko



NESTLED WITHIN THE CATSKILL pines along scenic Highway 23A in upstate New York is the distinctive wooden structure of St. John the Baptist Ukrainian Catholic Church of the Eastern Rite. The spiritual and cultural center located on a beautiful hilltop site between the Hunter ski area and Lexington, NY offers an interesting and exciting stopover.

The construction of the church was financed by Ukrainian immigrants whose religious spirit and cultural ties inspired them to build the church in the traditional Hutzul style of the Ukrainian mountaineers. It is dedicated to the memory of those persons who died in the struggle for Ukrainian independence.

The interior design of the church derives much of its character from the byzantine tradition of the Eastern Rite and from which the unique Ukrainian style originated and developed.

The iconostas, a wooden wall separating the sanctuary from the rest of the church interior, is characteristic of this style. It is embellished with wood carving representing religious symbols as well as symbols taken from nature, which are an integral part of the Ukrainian folk art. Icons, representing the most important personages, beliefs and events in the history of the Christian Church, adorn the major portion of the iconostas. St. John the Baptist, the patron saint of the church, is depicted on the far right side. The Four Evangelists depicted in the center represent the fact that the Catholic Church is based on the Holy Gospel.

A large wood-carved chandelier is suspended from the ceiling. The sphere, from which a cross emerges, represents the globe.

The few benches in the church are used by elderly and ailing persons. According to an old custom, the public is required to stand while meditating and praying.

The church is built in the style of 16th century Ukrainian village churches. Its construction was accomplished by placing hewed wooden beams horizontally and connecting them with wooden pegs. The Belfry is architecturally different; its structure is solely supported by four wooden poles. Cedar wood imported from Canada constituted the building material for both structures.

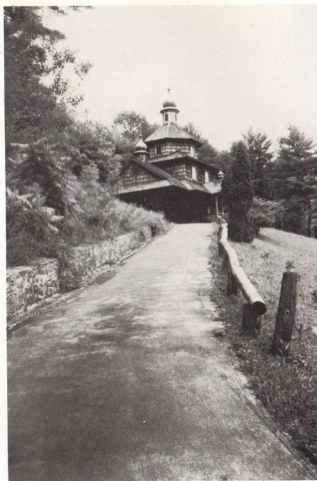
The construction of the church began in 1961 and was completed the following year. The initial idea for the project was proposed by Dr. Ivan Makarewycz who, in addition to donating the land, supervised the construction. Several Ukrainian artists, expert in the Ukrainian Hutzul style, worked jointly in the planning and building of the church. Sculptor Yaroslav Paladiy made the preliminary model and architect Ivan Zhukowsky conceived the architectural plans. Yuriy Kostiv, an expert builder of wooden Hutzul churches, carried out the major construction work. The iconostas was created by two noted Ukrainian artists: sculptor Mykhailo Chereshniovsky and painter Petro Kholodny.

#### Ukrainian Cultural Center

**B**ECAUSE THE AREA IS FREQUENTED by many Ukrainians, a Cultural Center was created in order to perpetuate and preserve the historical and cultural heritage of the Ukrainian people and to offer them a stimulus for the exchange and development of new ideas. At the same time the center has adorned the Catskill landscape and culturally enriched the area.

The center was designed by architect Ivan Zayats in the style of a wealthy landowner's home. The center houses a Museum, an Art Gallery and a Folk Art Shop. It offers accommodations for meetings, lectures and concerts and, during the summer, offers courses in the Ukrainian language and the fine arts.

Visitors are welcomed to attend the many art exhibits sponsored by Ukrainian Artists Association displaying a variety of art works such as paintings, woodcuts and sculptures.



**The Church on the Hill.**

The Folk Art Shop, located in the right wing of the Center, offers a variety of Ukrainian traditional handicrafts for sale. Among these are hand-embroidered blouses, dresses, tablecloths and other decorative linens, loom woven "kylym" rugs and bedspreads and numerous hand-made souvenir items in ceramic, enamel and wood. In addition, there are arts and crafts of other nations using colors, forms and motifs closely related to the Ukrainians.

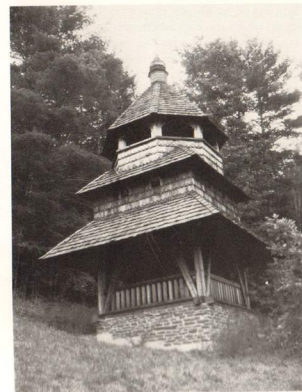
Playing host to a contingent of three on our visit to Hunter were Lubomyr and Marichka Lampika, successful owners of the Marichka Motel on Route 23A. Mr. Lampika, who serves as cantor of the church, sang for 20 years with the Ukrainian Bandurist Chorus of Detroit. He sang under three directors: Volodymyr Boshyk, Ivan Zadorosny and Hryhory Kytasty. Mr. Lampika noted that there are a little over 50 families who are the nucleus of the church whose pastor is Rev. Evhen Harabacz. "The families take real pride in their church and share the work in its upkeep," Mr. Lampika said. He also pointed out that the summer season brings a lot of tourists to Hunter, Ukrainians and non-Ukrainians alike, who are held in awe of the beautiful Ukrainian church architecture.

Dr. Ivan Makarewycz, a New York surgeon for 30 years, proposed the initial idea of the church in 1961. He donated the land and supervised its construction taking time off from his regular practice in New York — sometimes as much as twice a week. "I knew that if I, a surgeon, worked at manual labor at the church, others would follow and the church would be built a lot sooner than anticipated," he said. Although he is retired from surgery he still maintains a practice in Hunter. Imagine the delicate hands of a surgeon being used to mix concrete, cut timber and use a pick and shovel to build an edifice "to show the young Ukrainians in America the type of church we had in Ukraine."

"St. John the Baptist Ukrainian Catholic Church was built in memory of the young who died in World War II," Dr. Makarewycz said. "We wanted a plain, simple and heavy log church," he continued. Perhaps that is why the church is magnificently beautiful. Its beauty lies in its simplicity so much so that there are no pews in the church.

Dr. Makarewycz, who acted as our guide as we toured the spacious grounds of St. John's, pointed out many interesting features of the church:

- The Hutzul and Boyko styled church was built of wood from Canada and British Columbia after the type of churches in the Carpathian Mountain area.

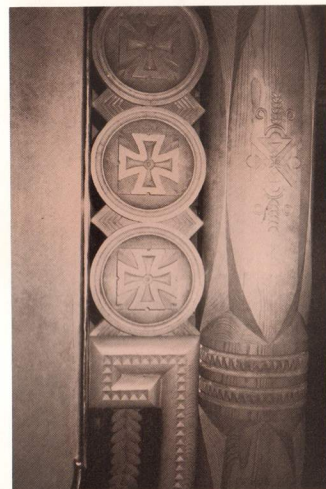


**Bell Tower**

**Hewed wooden beams connected with wooden pegs.**



**Hand carved wood art adorns the interior of the church.**



- Landscaping of the hill was done prior to the building of the church, which took approximately six months to build. It was erected of red cedar and mugo pine, the type of lumber that grows in the Carpathian Mountains.

- The Tower (bell tower) is held together by posts (built on the pole system) and houses a 2,000 lb. bell brought to Hunter from Italy, and a second bell imported from Holland.

- The logs are 10" x 12" in various lengths. The first (or lead) cupola (bon-ya) is seven feet tall and the others are proportionately smaller.

- The roof shingles were hand split from red cedar and are said to last 60 years before repairs are needed.

- The crosses inside the church are designed after those used in Ukraine 300-400 years ago. Carvings on the various tables in the church depict sun rays, wheat, grapes, even dishes and utensils used in every day life by our ancestors.

- The Iconostas was built of Corina pine taking into consideration the expansion process in the hot and cold weather.

- The immaculate wooden chandelier signifies the earth wherein the crops are grown and is 65 feet high. Sculptor Mykhailo Chereshniovsky did the carvings by hand without the use of power tools.

The parishioners of St. John the Baptist Church did not stop at building just the church. In order to perpetuate Ukrainian arts and cultures they built the Ukrainian Cultural Center along the lines of the church. Still moving forward they erected a home for the pastor and his family, again along the stylish lines of the church. The three buildings and the bell tower provide a graceful sight for visitors and tourists. ■

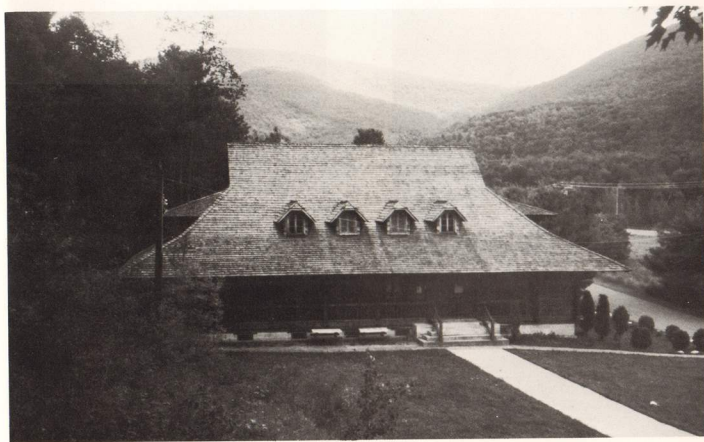


*Parish Rectory*



*Part of Museum housed in Cultural Center.*

*Cultural Center*



*Immaculate Conception of B. V.M., Barnesboro, Pa.*



*Sacred Heart Ukrainian Catholic Church, Johnson City, NY.*

*St. Volodymyr's Church, Glen Spey, NY.*



## AMERICAN WOODEN CHURCHES IN UKRAINIAN STYLE

*Three additional Churches in traditional West Ukrainian style have become landmarks in the United States.*

**T**HE ENGINEERING FIRM of Frankland & Lienhard, designers was chosen as the outstanding Civil Engineering Achievement of 1984 for the design and construction of the Luling-Destrehan Cable Stayed Bridge, just above New Orleans. The bridge sets a record U.S. span length, designed in steel to withstand hurricanes. Recently completed it is the first high level, long span, cable stayed bridge in the United States.

The contract was awarded to the firm in 1972; its design was completed in 1976 and the structure was opened to traffic on October 6, 1983.

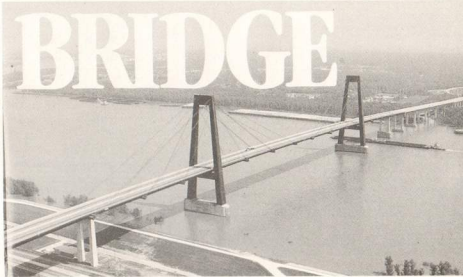
Myron Lepkaluk, well known Ukrainian bridge designer and engineer is president of Frankland & Lienhard, and E. Stanley Jaroz, another prominent Ukrainian engineer, is vice president and chief engineer.

Twin steel trapezoidal box girders and a steel orthotropic deck are supported on A-frame towers that soar 250 feet (76m) above the four lane roadway. Each tower supports 12 cable stays, six at each side, for a total of 24. Each stay consists of two or four cables, depending on the design load of the stay and its position in the bridge.

The bridge clears the river by 133 feet (40m) over high water through the central navigation channel. At 1,222 feet (372m) between the support towers, the channel span was the longest of its kind in the western hemisphere. There is a longer span in France, but because the deck of the Luling Bridge is 82 feet (25m) wide, the bridge loads are somewhat greater. In addition, it is the first of its kind designed to withstand the severe hurricane wind load of the Gulf Coast.

Fabricated of weathering steel, the bridge is part of an 11 mile (17.7km) section of I-310 linking two parts of Louisiana's St. Charles Parish that have been split by the Mississippi River until now.

The deck carries four traffic lanes, 10 feet (3m) outside shoulders, 4 feet 3 inches (1.3m) inside shoulders and a 2 foot 6 inch (0.7m) median barrier for a total width gutter to gutter of 79 feet (24m). To eliminate the possibility of vortex shedding



and to improve aerodynamic stability in steady wind, a fairing plate was added to the main span.

Mr. Lepkaluk is a civil engineering graduate of the Technical University in Stuttgart, Germany specializing in bridge and highway engineering. He served as research assistant for mathematics and mechanics at New York University and the United States Navy. He is the president of the Ukrainian National Home in New York and is Chairman of the Board. He was responsible for organizing the home and purchasing its site. Mr. Lepkaluk was the leading

***"The bridge is the first of its kind designed to withstand the severe hurricane wind load of the Gulf Coast."***

organizer of the Ukrainian Engineering Society and served two terms as its president. Active in sports he has organized and supported many Ukrainian sports clubs and the young members.

Mr. Lepkaluk was born in Kosiw, Western Ukraine and came to the United States in 1947. He is a member of the Ukrainian Fraternal Association and a supporter of its youth programs.

Mr. Jaroz, who was instrumental in the design and concept of the vast project from its inception in 1972, was born in Venichy (near Lviv) Ukraine. He is a graduate of Vienna University and came to the U.S. in 1948. Much of the credit for the preliminary, conceptual and overall design of the interchanges of the 4.8 mile bridge and his field advice during the years construction is due to Mr. Jaroz' genius as an engineer.

The outstanding Civil Engineering Achievement Award is not only a tribute to the firm involved but also a reward of excellence for Ukrainians Myron Lepkaluk and E. Stanley Jaroz and their staff. The Ukrainian populace in the United States and Canada are certainly proud of these gentlemen as they "went for the gold" in this fabulous achievement. The Luling-Destrehan Bridge near New Orleans will be their living memorial. ■

## Patriarch Josyf Cardinal Slipyj Dies in Rome

**P**ATRIARCH JOSYF CARDINAL SLIPYJ, head of the Ukrainian Catholic Church, died Friday, September 7 in Rome, where he had lived in exile since his release from 18 years of Soviet imprisonment. He was 92.

Vatican officials said Slipyj died of bronchial pneumonia in his apartment at Rome's Vatican-sponsored Ukrainian university of St. Sophia. Slipyj moved to Rome in 1963 when he was freed from a Soviet prison.

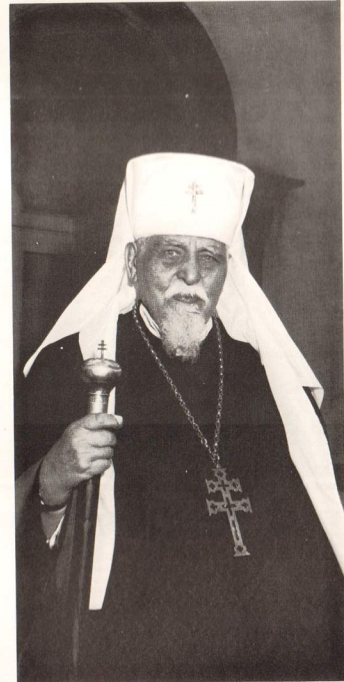
Pope John Paul II, in a condolence message, praised Slipyj as a faithful servant of God "who during his long life gave a singular and luminous testimony to faith in Christ, even in the midst of difficulties and sufferings borne with exemplary dignity and evangelical strength in continuous communion with the Apostolic See."

Twenty years ago an extraordinary event took place which gave freedom to a prisoner in a Soviet camp in Siberia, Metropolitan Josyf Slipyj. As a result of a petition of thousands of Ukrainians in the free world, Norman Cousins, the editor of the Saturday Review, made a trip to Moscow on behalf of President John F. Kennedy and Pope John XXIII. On December 7, 1962 he met Soviet ruler Nikita Khrushchev and made a plea for the release of the Ukrainian Catholic Metropolitan who had been in Soviet imprisonment since 1945.

In his book Present Tense, Cousins describes how Chairman Khrushchev, in a long meeting in the Kremlin, spent some time speaking about Bishop Slipyj and the opposition of the Ukrainian Church to the Russian Orthodox Church.

As a result of this meeting Bishop Slipyj was given his freedom from Soviet imprisonment in Siberia, and on February 9, 1963, he arrived at the eternal city of Rome. On the next day, still weak from his imprisonment, he met His Holiness Pope John XXIII in a highly emotional meeting of a former prisoner and the Pontiff of the Roman Catholic Church.

Five weeks later Metropolitan Slipyj made his first public appearance and in spite of his years of imprisonment he rapidly gained world attention by his strong personal character, his unbending principles and his charisma.



## A Dream of an Ukrainian Immigrant Reaches Reality at

# Protinick Farms

**F**OLLOWING WORLD WAR I, a popular song queried "How you gonna keep 'em down on the farm?" — a Ukrainian family has succeeded in doing just that. In fact, there are now four generations living "down on the farm."

When John Protinick left Western Ukraine in 1913, he had the dream of most immigrants who left their native land — life in America held such great promise, there were job opportunities, money, and even the possibility of accumulating enough wealth to return to one's homeland. The ensuing war changed many plans.

Factory work was rather easy to get in those days and John began working in the steel mills in the Pittsburgh area.

In his soul, however, there remained the deep-rooted love of the soil instilled in him from his childhood, and he decided to buy a bit of farm land first in the state of New York, and later, together with his wife Katherine, they settled in their present location in Cranbury, New Jersey. They began farming in 1929 with 30 acres of land.

The elder Protinicks were blessed with two children, Michael and Ann. Both children married, their daughter settling on a nearby farm, and Michael, Sr. and his wife, the former Ann Dekovitch of Taylor, Pa., continued the dream of their parents and settled in their own home on the family property which was now getting progressively larger through the acquisition of more land.

Primary crops grown were potatoes and sweet corn. With Michael, Sr. at the helm, work was now becoming more mechanized. Modern equipment was added, such as tractors, trailers,

and combines. A new irrigation system was installed.

Michael and Ann had four children, John, Michael, William and Anne. John and Michael both joined their father and grandfather in agriculture, while William went into building construction. Anne married Robert Konvitz, a teacher and girl's soccer coach in East Brunswick.

The farm has grown to 1500 acres, with a portion of the land being leased. In addition to potatoes and corn, soybeans are grown. Last year, Michael, Sr. and Anne spent several weeks in Brazil where soy is one of the principal crops, and gained much insight into the soybean potential. While in South America they also had the opportunity of visiting many Ukrainian families.

Presently young Michael and John oversee the farming facility and tend to the many machines. They also manage the produce stand of Protinick Brothers which furnishes fresh vegetables and fruit from spring to late fall.

The Protinicks have constructed a large packing house on the farm which processes potatoes. About 325 acres are devoted to potatoes, and in the month of August alone about 195,000 bags were processed. At the plant, potatoes are washed, sorted and bagged automatically, with large loading platforms providing easy access to the many trailers and trucks which arrive daily to take them to market. They are packed in "Pro" bags — using the first three letters of the Protinick name as their logo.

Family cooperation is evident all over the farm, but especially at the

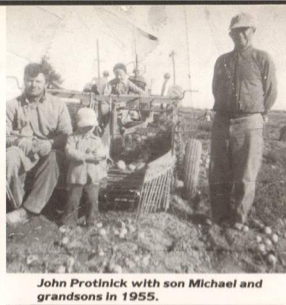
processing building. Here everyone joins in — Michael, Sr. and Anne, John and wife Renata, Mickey and wife Linda, and even the seven grandchildren (great grandchildren of John and Katherine) — Chris, Natalie, John, Amy, Jennifer, Brian and Kathy.

In addition to family members, during the harvest, migrant workers are also hired. Curtis Meisner, a full-time employee at the farm, and also an excellent mechanic, completes the work force.

Corn is another crop which has made Protinick farms famous — and visitors to the annual Ukrainian Festival at Verkhovnya in Glen Spey, NY can attest to the fact that the phrase "How sweet it is!" aptly describes the golden ears of Protinick corn. Michael Protinick, Sr. and family donate a truckload of corn to the festival each year. It is freshly picked and rushed to the Resort each morning of the Festival. Long before the food stands open, one hears patrons asking if there will be corn on sale again this year. Yes, there will be corn every Festival, if the Protinicks have anything to say about it. They are more enthusiastic about farming each year, and love every minute spent there. Anne recently remarked that the young grandchildren feel the same way and enjoy just playing in the soil. Michael, Sr. who must be doing something right judging from his hale and hearty appearance, attributes his good health to eating mostly fruits and vegetables and by "not ruining a good baked potato with the addition of butter and sour cream. Plain is better and healthier." ■



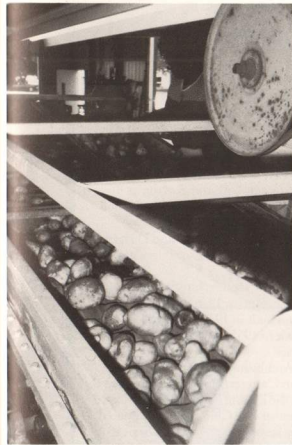
John, Katherine, Ann and Michael.



John Protinick with son Michael and grandsons in 1955.



Michael and Irrigation Equipment.



Potatoes being processed.



Mickey and John — the Potato "Pros."



Combine used for soybeans.



Grandson Chris visits packing plant.



1895-1984



In Memoriam

## Archbishop Mark

ARCHBISHOP MARK, a pillar in the Ukrainian Orthodox Church of the United States, died on August 5, in Carteret, NJ. The popular prelate was 89 years old. Panahyda services were held at St. Demetrius Cathedral and burial was in the parish cemetery in Woodbridge, NJ.

On August 9th at 9 a.m., Divine Liturgy was sung in St. Demetrius Cathedral. Following the services, the funeral procession moved to St. Andrew's Cathedral in South Bound Brook for a panahyda service and then the cortege moved to the parish cemetery for burial.

On July 7, 1895, Archbishop Mark was born to the late Michael and Mary (Boyko) Hundiak in the village of Pluhiv in Galicia, Western Ukraine. He was baptized "John" on that same day.

He attended primary school in Pluhiv and gymnasias in Zolotchiw and Rohatyn. After his graduation in 1913, he emigrated to the United States and arrived there on October 8th of that year. Upon completing his theological education, he was ordained into the Holy Priesthood by Bishop Nicasas Budka in Winnipeg, Canada.

After his ordination, he served as assistant pastor at St. Nicholas Church and then at Holy Trinity Church in Chicago, Illinois. Other pastorates included Holy Ascension Church in Newark, New Jersey, Holy Ascension Church in Passaic, New Jersey, St. George Church in Minersville, Pennsylvania, and St. Nicholas Church in Troy, New York. He became pastor of St. Demetrius Church in Carteret on October 15, 1932.

While serving in the different parishes, he did much missionary work in organizing new parishes of the Ukrainian Orthodox Church. During 1947-1948, Bishop Mark served as co-editor, together with Dmytro Korbutiak of Narodna Volya. His area of editing took in the front page news, political information, fraternalism, unions and workers movements, christian ethical and morality, and supervision of the UWA pages. During his tenure at Narodna Volya he became affectionately known as Father John, the Ukrainian editor.

Archbishop Mark was married to the late Irene Tarbey and daughter, Gloria Hope, was born of that marriage. Mrs. Irene Hundiak died on March 7, 1958. Their daughter, Gloria, entered the Lord's Kingdom on April 25, 1972.

During his pastorate in Carteret, Fr. John, as he was known to his parishioners, with his wife's help, organized various church organizations — Sisterhood of the Blessed Virgin Mary, St. Ann's Auxiliary, the Sunday School and the Parents-Teachers Association, Altar Boys Society, St. Demetrius Men's Club, Sons and Daughters of Ukraine, St. Mary's Sodality and Ukrainian language school.

Under Archbishop Mark's leadership, St. Demetrius parish acquired a tract of land in 1936 on which the Ukrainian Pavilion was built in 1937. The modern St. Demetrius Center, built in 1955, now stands there — a landmark of the town.

At the same time, Archbishop Mark managed to be active in civic affairs in Carteret. He was appointed to the Welfare Department, the Zoning Board and was elected Chaplain of the Volunteer Fire Companies. He offered prayers at the opening sessions of the United States Senate on January 26, 1966 and at the House of Representatives on January 28, 1971.

On February 13, 1970, Archbishop Mark was elected by the Council of the Ukrainian Orthodox Church of the USA to the office of Bishop. Taking monastic vows, he adopted the name of Mark and was consecrated on May 31 of the same year by Archbishop Mstyslav and His Beatitude the late Metropolitan John.

On April 13, 1971, Carteret Post 23 of the American Legion honored Archbishop Mark with the American Award.

Raised to the rank of Archbishop in 1973, he became Vicar to Metropolitan Mstyslav, the Primate of the Ukrainian Orthodox Church, and had St. Demetrius named a Cathedral. He also presided over St. Volodymyr's Cathedral in New York City. ■



St. Sophia Cathedral in Kiev, Ukraine, 1017.

## Architectural Sketches of Volodymyr Sichynsky



Detail of the cupolas of St. Sophia Cathedral in Kiev, XI and XVII centuries.



Sutkiv fortress-church in Podolia, 1476.

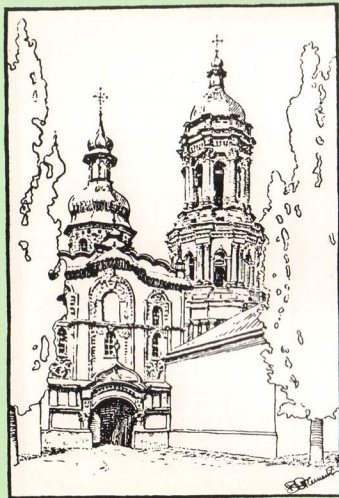
ПАМ'ЯТКИ  
УКРАЇНСЬКОЇ  
АРХІТЕКТУРИ  
РИСУНКИ  
В. СІЧІНСЬКОГО

**VOLODYMYR SICHYNSKY** (1894-1962) was a famous Ukrainian architect and artist from Kamyanets-Podilsky who was also noted as an expert in the graphic arts and architecture of Ukraine. He took an early interest in research and from 1930 he was a member of the Shevchenko Scientific Society. As a professor he taught at the Pedagogical Institute in Prague, at the Ukrainian university in Munich and the Ukrainian Technical Institute in New York. He came to the United States after World War II.

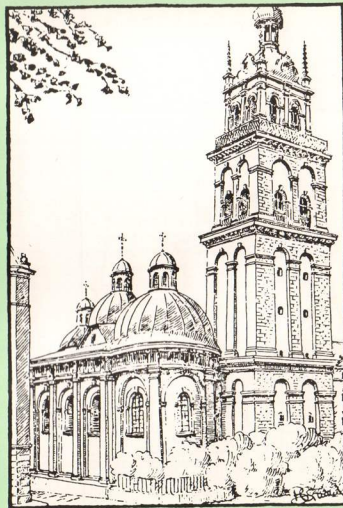
In his early career he designed many Ukrainian churches in Halychyna (Galicia) and Carpatho-Ukraine maintaining traditional Ukrainian styles. As a Ukrainian

American he continued to design traditional churches.

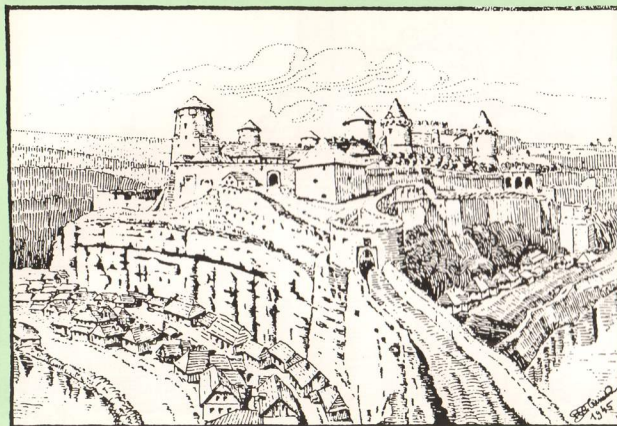
Sichynsky was not only an expert on the art, culture and architecture of Ukraine. He was also a talented graphic artist himself and illustrated his research with his own sketches. His pen and ink sketches of Ukrainian architectural monuments are outstanding examples of an artistic talent combined with the expertise of an architect. As a historian of Ukrainian culture he published over 50 scholarly and popular books and many scholarly articles and reviews. From 1918 to 1958, according to the encyclopedia of E. Onatsky, Sichynsky's works numbered 508 items.



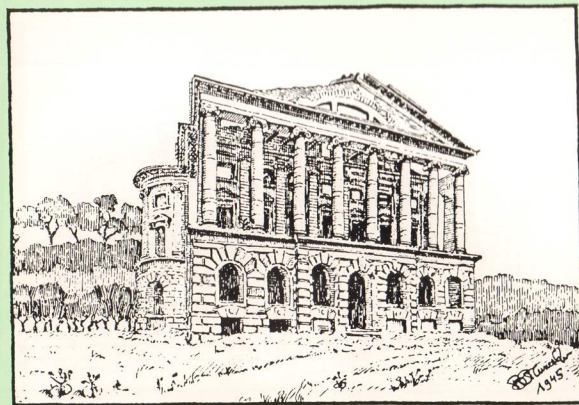
**Pecherska Lavra Monastery in Kiev, XI and XVII-XVIII centuries.**



**Bratska Church in Lviv, Ukraine, XVI-XVII centuries.**

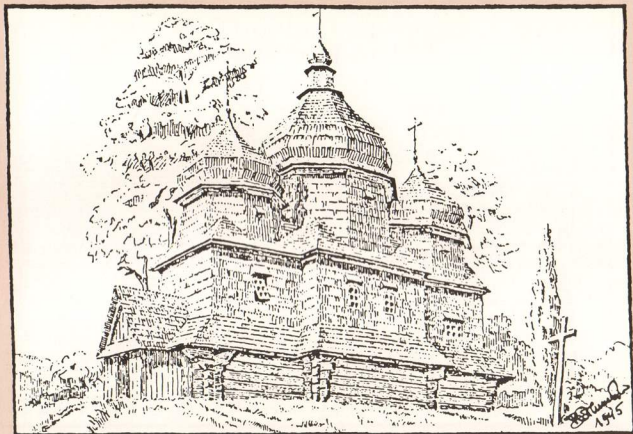


**Castle in Kamianets in Podolia, XIV-XVI centuries.**

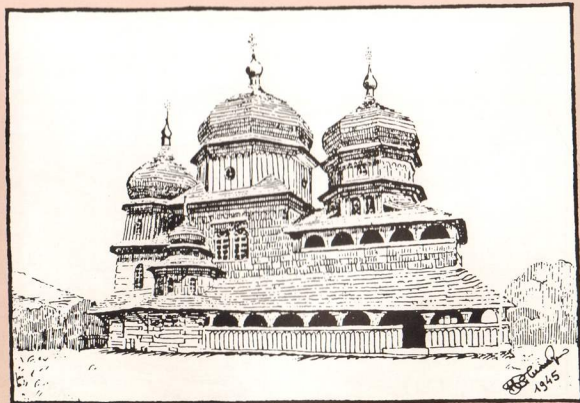


**Ruins of the palace of Hetman Rozumovsky.**

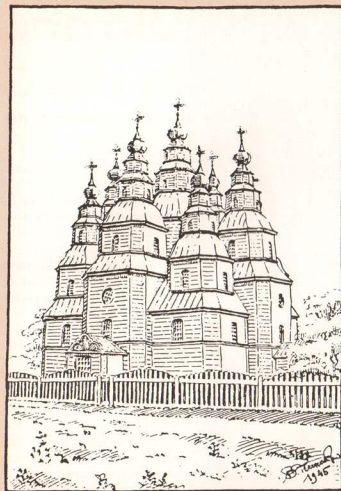




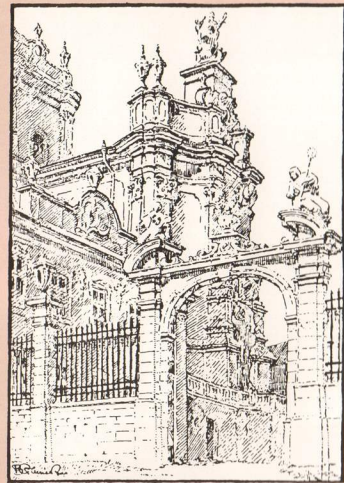
Ukrainian wooden church in Halychyna, XVII century.



Church of St. Yuri (George) in Drohobych, Ukraine, 1604.



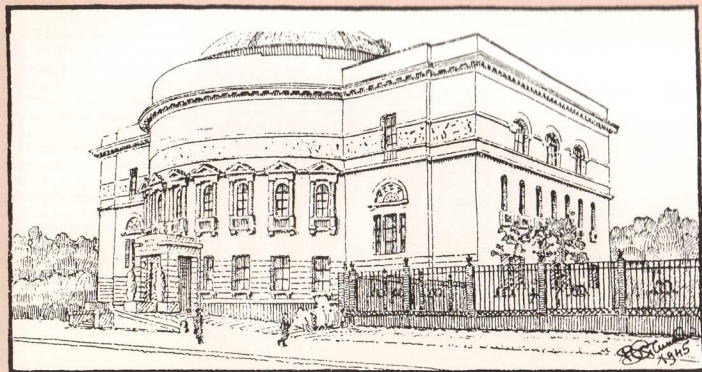
Zaporozhian Cathedral in Novoselytsi, 1773.



Cathedral of St. Yuri (George) in Lviv, 1744.

Among his books — mostly in Ukrainian but also in English, German and Czech — are such works as the History of Ukrainian Art (2 volumes), Ukrainian Architecture and Ukrainian Sculpture. His best known English language work is Ukraine in Foreign Comments and Descriptions from the VIth to XXth Century. (New

York: Ukrainian Congress Committee of America, 1953). Reproduced here are some of the 12 sketches published by Sichynsky in his portfolio Pamiatky Ukrainiskoi Architektury (Monuments of Ukrainian Architecture (194)). — A.G. ■





## Ukrainian Drama In the Catskills

by Tania Demchuk

**I**T'S BREAK DANCING, Ukrainian style. As the tempo of the music accelerates, the audience shouts encouragement. The best and the strongest of the young cosacks gather in a circle, trying to outdo one another in the "hopak" — a gravity-defying combination of heel-clicking high jumps, whirling, and deep knee bends.

This dramatic dancing, a vibrant part of last year's Ukrainian festival, once again was the highlight of the Verkhovyna Youth Festival in Glen Spey, NY, July 13-15.

The event, a nine-year tradition in this ethnic Catskills hamlet near the Delaware River, took on the flavor of a village gathering in the old country, as thousands of Ukrainian-Americans converged on the manicured lawns of the Verkhovyna Resort Center, to renew old friendships, enjoy some delicious morsels of Ukrainian cookery, and delight in the colorful spectacle of Ukrainian folk dances and music. These traditions were nurtured in the villages of Ukraine, and have been lovingly preserved and passed down to the grandchildren and great-grandchildren of Ukrainian immigrants in the U.S.

From Friday evening through late Sunday afternoon of the festival weekend, the resort's outdoor stage became a showcase for 100 or so talented folk dancers, representing dance ensembles from the U.S. and Canada, as well as choral and vocal groups doing traditional and contemporary Ukrainian music selections.

The dancers wore authentic, stylized reproductions of folk costumes from various regions of Ukraine. There were "Hutsul" dances from the Carpathian mountains, as well as selections

from the Poltava region, whose hallmark is the ribbioned garland of poppies, daisies and bachelor's buttons worn by the young women dancers. The climax of each dance performance (one on Friday evening, two on Saturday and one on Sunday) usually is the traditional "hopak," highlighting the athletic feats of the male dancers.

This year's featured performers were the Vesnianka Dance Ensemble of Toronto and Roma Pryma-Bohachevsky's Verkhovyna Dance Workshop. The latter is a home-grown ensemble composed of young dancers who arrive from all parts of the United States and Canada to train under prima ballerina Pryma-Bohachevsky during a grueling three-week camp-workshop that culminates in the festival performances. The workshop, an annual offering of the Verkhovyna resort, has given hundreds of Ukrainian-American teenagers an opportunity to learn the intricate dance steps and something about the traditions of their forefathers.

Another offering at the festival was the appearance by the Dumka Chorus, a New York City group that has enjoyed 30-years of popularity among Ukrainian-Americans, including appearances at Carnegie Hall and the Kennedy Center. The festival, sponsored by the Ukrainian Fraternal Association (which also runs the resort), also featured the Iskra orchestra of New York and the Burya and Solovey music ensembles of Toronto. Dumka Sextet of New York, Bulava, the Cossacks of Toronto, Soloists Lina Beluts and Bohdan Andrusyshyn and Bohdan Zajcew of Winnipeg, master of ceremonies. In addition to the stage presentations, festivalgoers were





**Dumka Sextet**

able to enjoy continuous concerts by the bands throughout the day, as well as dancing in the pavilion and on the outdoor dance floor Saturday night.

Over the years, the festival has developed into a kind of extended family reunion for Ukrainian-Americans along the Eastern seaboard. At last year's event, clumps of aunts and uncles from Trenton, NJ, traded the latest family



**A comedy dance**



**Verkhovyna Workshop**

news with costume-clad nieces from Washington, DC, enjoying a break from performances. The girls seemed distracted by the stares of the boys from Philadelphia. And out by the old apple trees, a favorite spot for babysitting grandmothers, a toddler munched on a clump of grass as one grandmother gossiped with a former neighbor who had moved away to Delaware.

While a majority of the



**Dumka Chorus**

**Vesnianka**



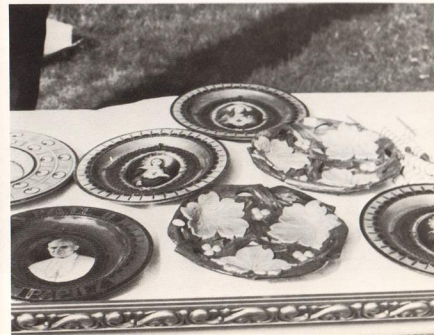
**Part of Exhibits Area**



**Vesnianka**



**Bulava Cossacks**





Solovey

Burya

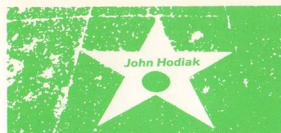
20,000-or-so festivalgoers who show up at the resort during the three-day celebration have Ukrainian roots, non-Ukrainians were warmly welcomed. Introductions to the stage presentations are bilingual, and festival participants usually are delighted to answer the questions of "foreigners."

The spacious grounds of the resort also housed 35 booths featuring Ukrainian arts and crafts, from the intricately painted *pysanky*

(Ukrainian Easter eggs), to hand-embroidered blouses and shirts, ceramics, paintings, recordings and tapes, plus the more mundane knickknacks and jewelry items.

Ukrainian food — usually *varenyky* (potato-filled dumplings), stuffed cabbage, smoked sausage with *saurekaut*, and desserts — were sold from outdoor booths. Sit-down meals were provided in the resort's dining room in the sprawling main building.

Mrs. Walter Steck, of New York, serves as the Festival's executive director. Jerry Pronko is director of public relations, Steve Kapczak, director of field operations and Edward Popil is director of finances. Peter Salak was parking manager. Nicholas and Ernestine Bohdan are the resort manager and administrator respectively. The Ukrainian Fraternal Association, publishers of *Forum* and sponsors of the Festival, is headed by Ivan Oleksyn, president. ■



John Hodiak's star on Hollywood sidewalk.  
Photo by M. Novak

## John Hodiak 1914-1955

by Tony Leliw  
London, England

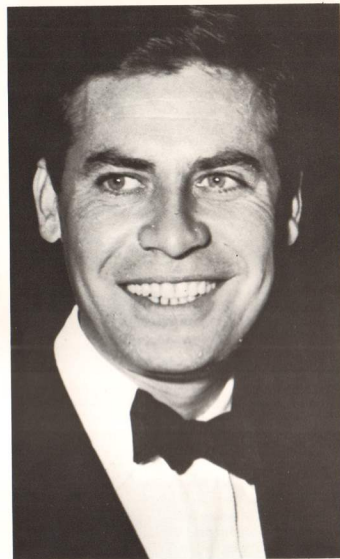
IT WAS HIS VOICE as a radio star that got John Hodiak noticed by an MGM movie scout and sent him reeling into the heights of Hollywood stardom. The year 1985 marks the 30th anniversary of his death.

John Hodiak was born in Pittsburgh, Pennsylvania, on April 16, 1914 into a Ukrainian family. His father Walter was a member of ODWU (Organization for the Rebirth of Ukraine). John Hodiak spoke Ukrainian and was an active member of the ODWU youth organization MUN, later called UNYF of America. Leslie Halliwell in *The Filmgoer's Companion* says that Hodiak was an "American leading actor of Ukrainian descent." Hodiak's father Walter had met his wife Anna Pogorzellia (whose origins were in Poland) in the wheat fields of Bohemia (Czechoslovakia) and it was there that they got married before immigrating to the United States.

John was the eldest of their children. The others being: Walter, Jr., Mary and Anne. At an early age his acting ambitions became well known since little John once told his cousin Mary, "One day my name is going to be in lights." At Holbrook Public School his acting abilities were beginning to develop and in the local parish he was involved in a number of productions. By the age of thirteen he was considered a child prodigy.

CATCHING THE EYE of Wilbur M. Brucker, candidate for governor of Michigan, Hodiak was persuaded to make a speech on his behalf. When Brucker was finally elected, he offered him anything he wanted. "I'd like a job in radio," said John. An audition was arranged with radio director James Jewell and this proved to be a disaster. He was sent home with the following advice: "Until you're older, just forget radio. Meantime, for heaven's sake, do something about your diet."

At Hamtramck High School (Detroit), John became a good baseball player. An expedient third baseman and hard hitter, he was offered an opportunity to sign up for the St. Louis Cardinals, and play in the farm league. Hodiak declined. His interest was still with acting.



Leaving school at 18 his first job was as a caddy for the local golf club. There he met the budget manager of Chevrolet who gave him his next job, a stockroom checker. Having to read invoice numbers out all day, Hodiak's speech rapidly improved, to the extent that he could pronounce the dreaded "g" endings in words, something his parents must have found hard to teach him.

WITH A BETTER VOICE and a short news script he had written and recorded himself, John decided to return to his local radio station. Surprisingly he was interviewed by Jewell who didn't recognize him, liked him and gave him a job. Working with Jewell, Hodiak helped him record a number of popular radio serials such as "The Green Hornet."

A friend who was a sound recordist recognized John's talents and suggested that he should try and get himself into a bigger radio station. Taking his advice Hodiak moved to Chicago where he found a job doing sixteen half-hour spots for a hundred and ten dollars a week. Unfortunately, he couldn't get along with his boss and decided to leave.

His next job, which was won through stiff competition, was the role of L'il Abner. He spoke of his experience at getting the job. "I spent hours trying to create a voice . . . a sort of portrait of that naive, gangling hunk of hillbilly muscle. Well, I was lucky. There must have been fifty or



Verkovyna Dance Workshop



Vesnianka ODUM



sixty actors after that job. I got it. Believe me, no Thanksgiving in my life ever fulfilled the meaning of the day so completely."

From Abner, Hodiak progressed to other character parts which reached even greater audiences. His voice became familiar in such programmes as 'The Story of Mary Marlin', 'Ma Perkins', and 'Wings of Destiny.' It was not long before Hodiak was noticed by an MGM movie scout and after passing a screen test was set to embark on a Hollywood career.

**O**N SIGNING HIS CONTRACT Louis B. Mayer advised him to change his Ukrainian name. John declined. "I look like a guy named Hodiak." A right or wrong decision, that part of the American public that couldn't care to remember or pronounce his name called him anything from Kodak to Zodiac.

Nevertheless, Mayer made the right choice. This twenty-three year old with brown hair, hazel eyes and immaculate Slavic complexion, not to mention his unique square jaw was just the thing Hollywood needed. Hodiak was in a class of his own.

After a few minor films which got him settled into the industry, Hodiak went on loan to 20th Century Fox. There he had his first big break starring in "Lifeboat," an Alfred Hitchcock thriller based on nine survivors of a torpedoed passenger ship. During the making of the film Hodiak became good friends with Hitchcock and in social life became a frequent dinner guest at the Hitchcock household.

The film won Hodiak so much success that actress Lana Turner requested him to play her loyal husband in her next movie "Marriage Is A Private Affair." However, even playing opposite a sex symbol had its drawbacks as John was to find out.

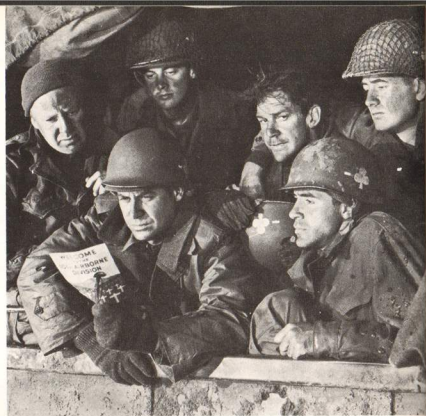
"I told Stephen that I was in love with another man. 'Who?' he asked. . . . When he persisted I came up with a name. A second bold lie. . . . It's John Hodiak."

Unable to get her husband to divorce her, Lana fabricated a story that she was having an affair with Hodiak. She later told him and he wasn't too pleased. "Suppose he comes gunning for me?" was Hodiak's response. He didn't.

**I**N OCTOBER 1944 HODIAK returned to radio for a short stint at Cecil B. DeMille's Lux Radio Station. He played Don Ameche in the production of 'In Old Chicago.' His co-stars included Dorothy Lamour and Robert Young.

Returning to films, Hodiak's next movie was 'Sunday Dinner For A Soldier.' The story revolved around a poor girl played by Anne Baxter,\* who does her bit for the war effort by saving up enough money to dine a lonely serviceman. Anne Revere, a character actress of the time revealed that the problem with this film was the number of re-takes that had to be made and most of them were the love scenes. They seemed to look too real. Two years later on July 6, 1946, John Hodiak married Anne Baxter, who was a granddaughter of architect Frank Lloyd Wright.

\*In 1943 Anne Baxter was cast in a film called 'North Star' where she played the part of a heroic Ukrainian peasant woman called Marina, living in a village near the Soviet-Bessarabian border during the June 1941 attack by the Germans.



Hodiak in front, starred with Ricardo Montalban (of Fantasy Island fame) and Van Johnson in the 1950 hit "Battleground."



John Hodiak and Wendell Corey relax during a break in filming.



Ukrainian American movie star John Hodiak with his wife, actress Anne Baxter, at a film premiere.

'A Bell For Adano' was the film that most people remembered Hodiak for. Based on the notes of U.S. war correspondent John Hersey, it dealt with an army major, forced to place a small Italian town under temporary military rule. The film became an instant success and Hodiak, in uniform, had made his niche in Hollywood. In real life though, Hodiak was no soldier, as he was turned down from military service due to hypertension.

In 1946 Hodiak made three films of which 'The Hanley Girls' received the most acclaim. Cast as a saloon proprietor, he falls in love with a waitress played by Judy Garland. The American public loved it, the press lavished it with reviews and even *The New York Tribune* personally congratulated Hodiak for his performance. ". . . Hodiak [has] given her [Judy Garland] valuable dramatic support."

**T**HE MARRIAGE TO ANNE BAXTER in July 1946 did not get the official blessing from the Baxter household. It was for this reason that many of the gossip

columnists snapped up the idea that their life together would not last. Unlike other stars, the Hodiaks kept their private lives quiet and free from scandal. However, the pressures of Hollywood soon caught up with them and they began to drift apart. After six years of marriage they divorced on February 9, 1953. They had one child, a daughter, Katerina, apparently named after her Ukrainian grandmother.

During the next couple of years Hodiak began to make even more films though they never reached the standards of his earlier successes. The end of the war signified the return of the pre-war stars and Hodiak was forced to take smaller roles at their expense. However, John was to continue to star alongside some of the greatest Hollywood stars that the American film industry was to produce: Burt Lancaster in 'Desert Fury' (1947), John Howard in 'Love From A Stranger' (1947), Clark Gable and Walter Pidgeon in 'Command Decision' (1949) and Spencer Tracy and James Stewart in 'Malaya'. In 1951

Hodiak starred with a future first lady, Nancy Davis Reagan in "Night Into Morning."

Some of John's earlier success returned when he decided to take up the stage. Playing Lieutenant Maryk in "The Caine Mutiny Courts Martial" he received an excellent review from Brooks Atkinson in *The New York Times*: "... he has strength, charm and candor and has the stamp of a human being. Every stroke... is genuine and pertinent."

Returning to MGM Hodiak did "Trial" with Glenn Ford and Dorothy McGuire. His role being that of a district attorney contending that a young American girl died of a heart attack brought upon by the fear of being raped by a Mexican boy.

**I**N LATE 1955 JOHN accepted his last role before his death. He played Lieutenant Colonel Thomas in the film "On The Threshold of Space" It was based on the life of Air Force Surgeon Colonel John P. Stapp, who rode high speed rocket sleds for medical research. Collapsing one morning while shaving, he was never to recover. John Hodiak died of a heart attack on October 19, 1955, at the age of 41. A star, in the sidewalk of Hollywood, honors the Ukrainian-American actor.

Hodiak was a much loved and respected figure in the cinema world as well as an actor who commanded a large female following during the inter-war years of 1939-45. The appearance of Alfred Hitchcock, Cesar Romero and Zachary Scott at his funeral, certainly proved that he was no ordinary actor.

In an article for *Picturegoer*, May 1945, W. H. Mooring summed up her impression of Hodiak in the following terms:

*Someone came up to him as I was leaving. "Have you got your dialogue yet?" they asked. John fumbled in his jacket pocket, where I had seen him stow some papers as I first began talking to him.*

John Hodiak (center) as Cochise in 1953 Columbia Pictures film.



"Yeah... It's here," he answered. "I'll be ready in five minutes." He had just sat down, when I had arrived, to learn five or six pages of brand new lines, and they were going to shoot them any minute now.

Yet, rather than appear unapproachable, or give me the impression of the great thespian getting ready for a momentous scene, he put aside this important work to chat with me. And, what's more, he gave me his whole-hearted attention; he hadn't one eye and a half mind on what was coming next! I have snatched lots of interviews "on the run" in my years of Hollywood experience, but I have never met that kind of self-effacement in any actor before. If I had had the slightest idea I would have let him alone to get on with his job, and he knew that. My face was red as a polioed.

"Wonder if you could come to lunch next Wednesday," was his reply, "It seems I've got so many more questions to ask you." And I thought I'd been interviewing him! ■

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##### John Hodiak's thirty-four listed films:

*A Stranger In Town*, *Swing Shift Music*, *I Dood It 1943*; *Lifboat*, *Song of Russia*, *Maie Goes To Reno*, *Marriage Is A Private Affair*, *Sunday Dinner For A Soldier* 1944; *A Bell For Adano* 1945; *The Harvey Girls*, *Somewhere In The Night*, *Two Smart People* 1946; *The Arredo Affair*, *Desert Fury*, *Love From A Stranger* 1947; *Homescoming* 1948; *Command Decision*, *The Bride*, *Background* 1949; *Ambush*, *Malaya*, *Lady Without A Passport*, *The Miniver Story* 1950; *Night Into Morning*, *The People Against O'Hara*, *Across The Wide Missouri* 1951; *The Sullow*, *Battle Zone* 1952; *Mission Over Korea*, *Conquest of Cochise*, *Ambush at Tomahawk Gap* 1953; *Dragonfly Squadron* 1954; *Trial* 1955; *On The Threshold Of Space* 1956.

## Carriers of Songs Through Centuries

### Kobzars of Ukraine



Kobzar P. Sirosthan, by O. Slastion, 1887.

#### UKRAINIAN FOLK SONGS.

They are the history of this land, the grand spirit of the people, filled as they are with sorrow and joy, hatred and love... Every such song is an ardent hymn of human courage, staunchness and will. Although their authors are anonymous, these gems of folk culture belong to the genius of the people.

The ancient Greeks created a myth about Orpheus whose omnipotent lyre and singing tamed wild beasts and moved mountains and trees.

Кобзарів не було впродовж  
Лета 1887 року в Україні.  
1887 р.  
Українські народні  
пісні є дуже старі і їх  
вважають найкращими

In Ukraine, almost as much magic power was attributed to the kobzar minstrels. Every such singer and player was Homer in a way, bringing the common folk his undying word and music. "The Ukrainian ballad grew nourished by the tart juices of a grand and severe history, by the freedom loving heart of the people and its unswerving devotion to the native land.

"Our heroic epics was born not in the cosy warmth of a domestic hearth, but in settlements devastated by fire and sword; not to

the humming of golden bees, but to the snake-like hissing of a lasso thrown by a Tatar nomad and the deadly gleam of a Turkish yataghan (saber). It was born where the Ukrainian people suffered and fought — at crowded market-places, stirred by gruesome news, and in the eagle nest of the Zaporizhian Sich, in Turkish slavery and in blood-letting battles with foreign man-hunters and oppressors. This is why, even through the mist of centuries, we can feel in the Ukrainian ballad the boiling passions of our ancestors, the lethal whistling of Cossack sabers, the clanging of irons worn by slaves, and the salvos of victory."

It was thus, in laconic yet epic words, that Mikhailo Stelmakh, a noted Ukrainian author, described the sources and creators of folk songs.

A Ukrainian kobzar had to travel a winding and thorny road in life. Like streamlets, their ballads and other songs found their way to people's hearts through the thick layer of time. The plentiful treasury of poetic epics contains thousands of songs, dozens of ballads whose authors are still unknown.

Minstrels (kobzars) were first mentioned in written sources dating to Kiev Rus. The prophetic minstrel Boyan is described in "The Lay of the Host of Igor." Data on gifted bards are found in other ancient chronicles.

Those were the earliest known prototypes of the kobzar who became so popular with and respected by the common folk. Theirs was a difficult role. Being the voice of the people, they bravely and honestly did their duty even in the most trying periods. Walking from village to village, singing and playing their kobzars, these minstrels urged people to rise in arms against their oppressors. Many of them were punished for brotherly contacts with Zaporizhian

Cossacks; the life of more than one kobzar snapped like a string on their instrument, cut short by the enemy. No one, however, could destroy their freedom-loving spirit, forbid them to sow the seeds of truth among the people, to teach them to be humane toward the oppressed.

Somehow, no researcher had concentrated on the life and creativeness of the kobzars until the 19th century when specialists on folklore took an interest in Ukrainian ballads. Even so, having carefully recorded the lyrics and the melody, they more often than not mentioned the performer fleetingly. In 1805, for example, V. Lomykovsky recorded 13 ballads and three songs, listening to a kobzar named Ivan. This and the reference to the man as "the best minstrel" was all he bothered to leave for posterity.

Later, a number of collectors, while paying tribute to the enchanting instruments and voices of kobzars, forgot to provide adequate information on the minstrels. In this sense, M. Markevych, an ethnographer and folklorist, supplemented his poem "The Bandurist" with some rather informative personal observations concerning kobzars. This was the first short printed article telling about one such minstrel, how he was loved by one and all, a man fanatically dedicated to his art, for whose sake he abandoned his home and organized a school of music and singing for men deformed by smallpox.

M. Markevych wrote that there existed a form of training for kobzars in almost every region of Ukraine. Boys who had an ear for music, a good voice and, more importantly, a hearing memory (most kobzars were blind) were placed under the guidance of older minstrels. The tuition lasted two, three or even five years. When a student had a proper command of the kobza and the repertoire, he received an instrument, meaning that from now on he was free to sing and play on his own.

**BROTHERHOODS CALLED "BURHTY"**, in which future kobza and lyra (hurdy gurdy) players were trained, began to appear in Ukraine in the 17th century. Fearing persecution from the czarist Russian authorities, Ukrainian minstrels were right-tipped about the activities of those centers of folk musical education. Still, at the turn of the 20th century — a period when such brotherhoods began to break up — newspapers carried a number of materials on them, some of which proved quite instructive. Among other things, it transpired that such communities (groups) assigned young kobzars definite localities which they were to cover on foot, their kobza slung over their shoulders. This was done in order to ensure every minstrel a better opportunity of professional experience.

A kobzar's repertoire was remarkably varied, including daily life, various folk rites, jokes and burlesque. Mostly, ballads and songs were about one's native land. The hero wanted to fly home from a strange land like a seagull, home, in the shade of weeping willows and red gaulder roses, under the shining, bottomless and blue native skies. When he was lucky to escape, he was met by a grief-stricken mother and learned that his fiancée had been made to marry someone she didn't love, or that she had been kidnapped by the Tatars. He found his land devastated and plundered by the enemy. Such tragic motives prevail in songs like "Escape From Slavery by Three Brothers From the City of Azov," "A Poor Widow and Three Sons," "Seeing Off a Cossack," "A Storm on the Black Sea," and many others. Kobzars performed them in an epic mood that penetrated deep into the mind and the heart of the audience.

After the famous Ukrainian minstrel Ostap Veresai gave a concert in Kiev, a local newspaper wrote: "He is a real magician; he does to one as he will. He wants you to cry and you weep like a baby; he wants you to laugh and

you roar with laughter until your sides are ready to burst."

In the 19th century, numerous intellectuals engaged in studies of the kobzars and their art. The process was given quite an impetus by the noted Ukrainian composer Mykola Lysenko who wrote a substantial essay entitled "On the Musical Peculiarities of Little Russian Ballads and Songs as Performed by Ostap Veresai." In it he analyzed both the repertoire and the techniques of arranging Ukrainian folk pieces. In addition to that, the composer described the bandura's pitch.

Besides M. Lysenko, precious pages were entered in the studies of kobzars by P. Martynovych, O. Slastion, V. Horlenko and H. Khotkevych. They travelled across the Ukrainian countryside, recorded performers' life stories. Artists made their portraits.

Lesya Ukrainka and her husband Klimet Kvitka recorded folk songs on a phonograph for several years (later, K. Kvitka became a recognized specialist on Slavic folk studies). Subsequently, they handed the cylinders with the songs over to Filaret Kolessa, the famous collector of Ukrainian folk songs in Lviv. He deciphered them, giving each record a musical notation, and wrote short biographies of the singers. Eventually, F. Kolessa prepared and published a series of "duma" ballads, songs and dancing melodies, recorded from many kobzars. He titled the collection "Melodies of Ukrainian Folk Ballads."

The Ukrainian folk heritage contains countless treasures. We owe this abundance to all those bards and minstrels who preserved it, added to it, and carried it intact through the whirlwind of historical epochs and events. In Ancient Greece, these people were called "aeds"; in Scandinavia, "skalds"; in Gaul, "trouvères." In Ukraine, the nightingale songs of the people were masterfully performed by the kobzars. ■

— P. Maistrenko

## When Was Shevchenko's Name First Mentioned in the United States?

by Yaroslav J. Chyz

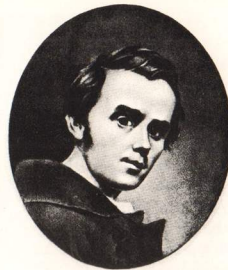
**S**O FAR AS IS KNOWN, the first American reference to Taras Shevchenko was made 116 years ago, or only seven years after the great poet's death, in a rather unusual publication, the *Alaska Herald* of San Francisco. It is quite possible that Shevchenko was known to some emigres from Russia before this time. Or he might have been mentioned in the letters of his friend, the great American Negro tragedian, Ira F. Aldridge, who made the poet's acquaintance during a theatrical engagement in Petersburg in 1858. But there is no trace of it in any of the known sources.

It must therefore be accepted that the Ukrainian Orthodox priest and political refugee, Ahapey Honcharenko, was the first person in this country to know something of Ukraine's greatest bard.

Honcharenko fled the political persecution of the Tsar, lived for some time in the East and after the Alaska purchase, moved to San

Francisco, where he published a bi-monthly newspaper, the *Alaska Herald* in Russian and English in order "to furnish information to the Russians of this coast and more especially of Alaska, concerning the laws, manners and customs of the Americans . . ."

In the first issue of his periodical, March 1, 1868, Honcharenko printed a short notice in English about the "Curious Ideas of the Poet Taras Shevchenko," in which he quoted quite freely few sentences from the poet's verse about "the King who was a swineherd and who took another man's wife" and about the greed of the clergy. A few issues later, on June 15 of the same year, Honcharenko quoted a score of lines from Shevchenko's poetry, printed in the form of one poem. But these were mere fragments from three different poems, and it must be assumed that Honcharenko quoted from memory and confused them.



Shevchenko Self Portrait, 1840

Still later he quoted a few Shevchenko verses or narrated them in his own words, usually in order to emphasize his own ideas about the corruption and "unholiness" of the Russian Orthodox clergy.

This source must therefore be looked upon as the first on this side of the ocean in which Shevchenko's name and writings appeared.

It is not only probable but almost certain that Shevchenko's poems were reprinted in the first Ukrainian newspaper in the United States, *America*, which was published in Shenandoah, Pa., between 1886-90. Despite very extensive inquiries, however, it was impossible to unearth any copies of this publication. (It was published first irregularly, then bi-monthly for the last year or two weekly.) Thus, nothing definite can be said about references to Shevchenko on its pages.

But the first Ukrainian-American

almanac, published in Mt. Carmel, Pa., in 1897, printed a large portrait of Shevchenko on its first page and a short biographical note on page 169. Two of his poems also appeared there. As far as is known, this was the first biography and the first portrait of Shevchenko published in America.

Since then, the anniversary of Shevchenko's birth and death (they almost coincide: he was born on March 9, 1814, died March 10, 1861) have become a national holiday. Shortly after the death of this great genius of Ukraine, first his closest friends, then wider circles of Ukrainians, began to commemorate his life and work on that anniversary, until at the beginning of this Century the celebration of the Shevchenko holiday spread to every corner of the globe where a group of Ukrainians was to be found.

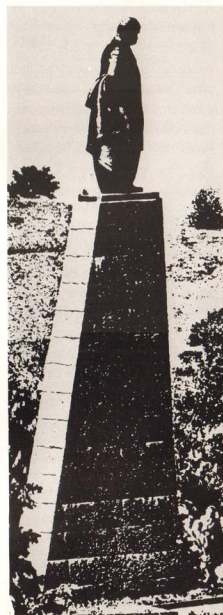
The first such American celebration was recorded in the second *Almanac for American Ukrainians* for the year 1901, published in Olyphant, Pa. (page 58).

"The Taras Shevchenko Society in Shamokin, Pa., was founded on November 21, 1896. The founder of the Society, Mr. Michael Kolodey, was elected president and as the most active member has been re-elected every year since. At the beginning, the Society had 34 members, now it has 79. The funds amount to 670

dollars. The Society had intended to honor the memory of T. Shevchenko in 1898, but circumstances prevented such commemoration. And so only a Divine Liturgy was read for the benefit of the society and a church memorial service held for the honest soul of Taras. But in 1900 it became possible to arrange for commemorative exercises, which were held on May 30, and were very successful. After the morning service and memorial service for the soul of Taras, a musical recital was held. . . . The program was opened by Mr. Kolodey, who delivered a patriotic speech to an audience which overflowed the hall under the church. The whole program under the direction of Mr. M. Bachinsky, the local teacher, was very well conducted. In March of this year we plan to commemorate the fortieth anniversary of the death of T. Shevchenko."

Since that first memorial service and recital in the Shamokin church hall, thousands of similar celebrations have been held in Ukrainian communities all over the United States. Mediocre local talents and world-known singers and musicians have participated in concerts and recitals to honor the Ukrainian peasant who by the force of his genius and the depth of his humanitarian feelings became the spiritual guide of his

people. Over there, in Ukraine, as well as in Canada, Brazil, the Far East and Siberia, and here, from San Francisco to Boston and Baltimore, wherever there is a Ukrainian community, on the eve of the Ides of March, heads bow, a song resounds, and Ukrainians pledge themselves to help make Shevchenko's wish a reality. ■



Shevchenko's grave at Kaniv on the Dnieper River.



Bohdanna Wolansky, Director of Promin, New York

## Promin Ensemble

by Orest Mandzy

THE CURTAIN slowly opens, exposing the darkened figures of fourteen people standing at attention facing the audience. The bright stage lights illuminate and in an instant, the 14 cheery-faced Ukrainians start singing an a cappella version of a popular Ukrainian folk song; 'Mav Ya Raz Divchynonku' (I once had a girl). As the song progresses, the members of the performing vocal ensemble, Promin, begin to rock and sway with the tempo of the melody. Clad in traditional Ukrainian dress, females wearing embroidered blouses, 'zhupany' (embroidered jackets), white boots, and the traditional skirts and embroidered aprons made popular in the Poltava region of Ukraine, and males handsomely clothed in embroidered shirts, traditional unrestrained blue trousers, cloth

belt, and boots; the performers convey a warm feeling that as one spectator at one of their performances said, "Makes me tingle with joy and pleasure."

Starting out simply as a high school glee club in New York's St. George Academy, Promin became a group in which the best female voices performed. Bohdanna Wolansky, then the music teacher at St. George's, founded the vocal ensemble in 1973. At the time, the all-female group sang with instrumental accompaniment, usually in the form of one or two guitars. Over the years, they have become primarily an a cappella ensemble. This is not to say that they always sing without instrumental accompaniment. Promin has the good fortune of having amongst its members some excellent bandura players, all of

whom are members of Echoes of the Steppes. They, on occasion, supply Promin with a sort of instrumental accompaniment duplicated by none. In addition to occasional instrumental accompaniment, Promin has added male voices which, according to tenor Andriy Juzeniw, "add body and fullness to the melodies." Incidentally, the Ukrainian word *promin* means 'ray' of the sun.

The possessor of two degrees in music, a Bachelor of Science in Education and a Master of Arts, Bohdanna Wolansky is a very capable conductor and arranger. Roughly half of all the material the ensemble has performed is arranged by her. She formed Promin, "Because I had a school choir and there were a lot of kids that were more talented than average; they simply needed a chance to do their



'stuff." She feels that she has given her performers this chance. According to her, "I continue to conduct because I feel that although I am not such a great singer, it is an accomplishment for me to find good, young talent." She added, "What I do for this group is organize them, encourage them, give them faith and self-confidence." Promin may not need any more self-confidence than is given them by their audiences that usually praise them with standing ovations and cheers of "Bravo, bravo."

**T**HE REASONS for joining range from, "I just loved the way they sounded," to "I want perfection in singing and Promin delivers." These quotes come from members, all of whom are talented musicians and multi-linguals. Oksana Charuk, a 24 year old soprano, began singing when she was a child of seven years. Through the years, her voice has matured to what in some circles may be called exciting and possessed of operatic qualities. Her desire is not only to perform, but also "to teach voice, especially opera." She enjoys performing with Promin because, "We all want the same thing, musical perfection." Although a few members are not proficient in the reading of music, their musical professionalism is not hindered. Miss Wolansky noted, "There is a lot of enthusiasm in the group" that makes up for this shortcoming. How do they overcome this hindrance? They simply learn their parts through repetition. With rehearsals lasting up to five hours twice a week, memorizing parts is quite elementary.

A typical rehearsal is held at the Ukrainian National Home in downtown Manhattan, NY. Promin's rehearsal studio is partially funded by the New York State Council on the Arts, which had, in 1981, given the group "quality status". This title has given many of the group's performers even more prestige than they already had.

As sweet and professional as Promin may sound during their performances, during their rehearsals the opposite is true. Starting with vocal drills, a series of mouth and vocal exercises, the



Promin, NY



Promin at Youth Festival  
Verkhovyna Resort, Glen Spey, NY



Promin, NY

ensemble sounds much like the wildlife in the rain forests of the Amazon. After their drills and exercises, the group begins vocalizing and practicing various scales. These exercises, according to soprano Maria Wolansky, "help extend our vocal range and flexibility." With exercises, scales, and stretching completed, the group begins their real rehearsal. Going over songs and ironing out the rough spots that any member of the four voices may have. Standing in a semi-circle with the sopranos on the left, followed by the tenors and basses and the altos to the right, Promin practices every song as if it were being performed in front of an audience. "Practicing this way helps keep the singers from contracting 'stage fright'," said Maria Wolansky. Promin puts in about five months of rehearsal time for every hour spent on stage. This extensive time spent behind closed doors in their rehearsal studio has paid off in not only satisfied audiences, but also in repeat performances. They have yet to perform someplace and not be asked to perform there again. The lengthy rehearsals are very rewarding to the singers. Hours of agonizing exercises turn into moments of sweet angelic harmonies. Their voices blend onstage so well that audiences are left amazed that they are a group of a dozen or so and not a quartet.

**A**LTHOUGH PROMIN is a New York-based ensemble, they do not limit their performances to places in the Big Apple. In the past year alone they have performed at such distant places as Ellenville, NY, where they entertained the members of the UNA at Soyuzivka. They have also performed at the Garden State Arts Center and at the Ukrainian Fraternal Association resort Vekhovyna at Glen Spey, NY. However, since they are situated in New York City, most of their performances are, in fact, in the tri-state area, where a large number of people have seen them perform at events such as the annual Ukrainian Street Festival in New York, various Ukrainian functions, and also at several church weddings.

Having 18 members, of which only about 13 or 14 rehearse and perform on a regular basis, Promin has proven that size is not the most important factor in achieving fullness in sound. Whereas other choirs and ensembles insist on sizes greater than 25 members, Promin is content with the number it carries. With less people to work with, more can be accomplished in a shorter period of time. This statement can be illustrated by looking at their repertoire, which consists not only of Ukrainian folk songs arranged by Bohdanna Wolansky, Leontovych, and Kozak, but also various classical pieces, such as Laudi Alla Vergine Maria by Verdi and numerous other pieces by Holst, Borntiansky, Stetsenko, and Lysenko.

By being a relatively small, dedicated ensemble, Promin has intrigued, impressed, and entertained many an audience. So much so, that on a recent performance, they were asked to perform in Los Angeles, California. Bohdanna Wolansky said, "I would like for us to perform there, but it just isn't feasible, maybe if we made a tour out of it, stopping at various cities and performing on the way there we could do it. But right now it's impossible."

Even with the funding provided by the New York Council on the Arts, the fact remains that Promin has no affiliation with any sponsor or religious group. It is often very difficult for Promin to cover basic expenses such as costumes. The greater expenses, such as travel expenses and room and board on the longer trips, are covered by the singers themselves. All without complaint. As bass Mychail Newmerzycky so aptly stated, "Our love for the music that we perform far outweighs any costs that we may have to cover."

Promin's limited budget has forced them to postpone the recording of a record-album numerous times. After being in existence for 11 long years and after going through innumerable personnel changes, Promin has finally gone into the recording studio. Their debut long-play recording, entitled Promin should be

available in the early fall. According to Bohdanna Wolansky, "This recording is a milestone not only for me, but also all the members of this group that have sweated and dedicated long hours in its preparation." ■



# Archaeological Finds In Ukrainian Capital City

**L**OG-BUILT HOUSES of ancient Rus found a few years ago during excavations for the new subway line in the Podil district of Kiev are a great sensation for archaeologists.

The remains of the log houses eliminate the former conception of our ancestors living in warrens of shabby hovels dwarfed by a few churches and royal palaces. It appears that our ancient forefathers lived in well-appointed wooden houses, judging by the standards of the time.

What did a street in Kiev look like 900 years ago? As in other medieval cities it wasn't wide, just about 10 feet (3.5 meters), although some roadways in Podil were up to 18 feet wide. Researchers discovered three traces of a pavement made of chopped logs laid along the length of the street, and thick wooden boards placed crosswise over the logs.

Every estate had outbuildings beside the house. Some of the ancient structures were built of logs, others were of frame-and-pillar construction. More than a few houses were two-storied.

Among the unearthed articles were also chessmen — a shakh (king) and a lodya (rook); a third piece couldn't be identified because of its poor state. It is interesting to note that the chessmen were found in an ordinary dwelling, and in a similar dwelling researchers discovered a copper bookplate. Indeed, from these articles we now know that there were chess-players and book-lovers among Kiev's residents in the dim past. . . .

The streets of ancient Kiev gave the answer to yet another question: what was the layout of Kiev's estates? Unlike the disordered pattern of many other medieval cities, the arrangement of estates in Kiev was such that all the houses were located along the street facing its axis.

Attention is attracted to the strict and planned layout of streets and fortifications, which suggests that the city was built to a unified design. Of course, we can't say there was a "chief architect" to mastermind the construction work in Kiev — because researchers haven't got the facts to go on. But the old chronicle

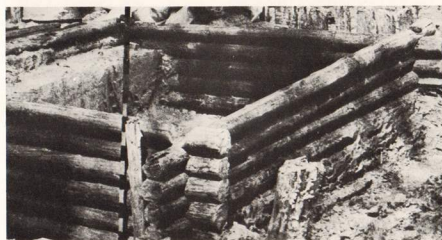
mentions people, the so-called "horodniki" (townmakers), who were responsible for the building and maintenance of fortifications. It can be presumed that exactly they might have authored the plans of housing development in 11th century Kiev.

## The Pechersk Gate of Kiev

**A** MOST INTERESTING discovery was made during the reconstruction of one of Kiev's main intersections — October Square. The builders unearthed there the remains of an old 17th-18th century structure, the so-called Pechersk Gate. Well preserved deep underground were half meter high brick walls and a pavement made of black stained oak boards joined tightly together without a single nail or metal fastener.

## Khreshchatik

A peculiar geographical feature of Kiev is that up to the late 18th century the city stretching along the Dnieper River was divided into three settlements which had developed on their own and existed autonomously. The merging of these parts into a single whole became the main task of Kiev's architects in the early 19th century. An important role was assigned to the development of the Kreshchata Valley with the aim to join the Sophia, Pechersk and Podil districts into an integrated city. This is how Kiev's main thoroughfare, Khreshchatik, was born.



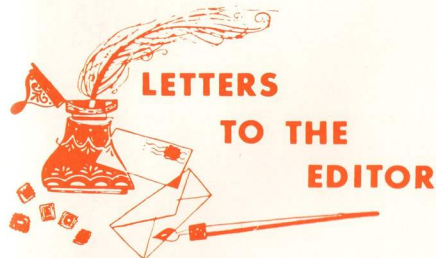
Log house built in the 10th-11th century in the lower town (Podil) of Kiev. Based on 1972 archaeological excavations.

## Where Hercules Had "Trod": Big Foot

**A** STONE SCULPTURE from a burial mound near the village of Stariye Trojani (Kilyi District) in Ukraine is considered by archaeologists one of the most interesting finds in the North Black Sea Maritime area. It is a composition with the contours of a human figure on a stone slab. An unknown primitive sculptor of the Bronze-Stone Age created it 5,500 years ago. It had stood at the top of the burial mound and was a cult symbol.

One interesting detail is that at the bottom of the stone block are imprints resembling large footprints. Specialists connect these "imprints" with the cult of Hercules. It is known from myths that the legendary hero, while searching for bulls, had wandered into the "Scythian wilderness of Ukraine." That is why the ancient Greeks, having run across the "imprints" of his huge footsteps, stated that Hercules had "trod" there. It may also be that the ancient inhabitants living in the area between the Danube and Dniester rivers, in idolizing the hero, imprinted his steps in their sculptures.

Scholars are of the opinion that one of the most ancient monumental images of man has been found. This work of primitive art is now preserved in the Odessa Archaeological Museum. ■



Dear Editor:

I have been receiving FORUM with enthusiasm every time it enters my address. I find FORUM magazine a very informative and impressive literary means of presenting topics about Ukrainian history and culture. I look forward to every issue. Continue the excellent work.

PETER J. MANASTYRSKY  
Winnipeg, Man.

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Dear Sirs:

FORUM is great. I enjoy it very much and let other people read it.

ANNA KOCHAM  
Northampton, PA

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Dear Sirs:

I enjoy your publication immensely. Now that I have a 4-year-old son, we share your magazine together. I read the articles on Cossacks and he looks at the prints and tries to dress up as a Cossack. Keep up the good work.

NICHOLAS SKYBA  
Chicago, IL

\*\*\*\*\*

Dear Sirs:

I have discovered your magazine. This is only one reaction — FANTASTIC! It is the first time I have ever read a magazine from cover to cover. Congratulations on your tremendous efforts.

SOFIA RAUTH (Mrs.)  
Toronto, Ontario

\*\*\*\*\*

Gentlemen:

I have been a subscriber to FORUM for quite a few years now — and must say, how very much I enjoy reading these issues. They are most informative and should be a must in every home!

To further this, I would very much like my nephew and his wife introduced to this publication and am enclosing a cheque to cover a two-year subscription (as their 1st Anniversary gift).

DOROTHY LIBER (Miss)  
Scarborough, Ont.

Gentlemen:

Would like to have a subscription for your group. Your articles are very interesting.

HERMAN SAWIUK  
IVAN MAZEPA  
Golden Age Association  
London, Ontario

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Dear Sirs:

Patently awaiting FORUM because I think it is a great magazine. I've learned so much and am proud that I am a Ukrainian of the first generation.

ROSE P. GORAL  
Franklin Lakes, NJ

\*\*\*\*\*

Dear Sirs:

While visiting friends in Toronto recently, I had the pleasure of glancing at a few issues of FORUM. I found it very interesting, educational and informative.

Congratulations on an excellent magazine, wishing you continued success. Looking forward to my first issue.

MRS. S. SZEWCZUK  
Lachine, Quebec

\*\*\*\*\*

Dear Sirs:

I was impressed with last summer's issue of FORUM which featured Cardinal Slipyi.

MICHAEL T. MOSYJOWSKI  
Fullerton, CA

\*\*\*\*\*

Forum Staff:

I wish to thank FORUM magazine and Mr. Andrew Gregorovich for their support in printing my story in the March issue. I'm very proud to be featured in such a fine magazine.

Another example of Ukrainians supporting their own — and so it should be.

JOY BRITMAN  
MGM Grand Hotel  
Las Vegas, NV

## Bandura

To say that the bandura is the Ukrainian national instrument like the bagpipe for the Scots, or the balalaika for the Russians, is not enough. Such a statement does not explain the great sentiment and attachment which the Ukrainians have for this instrument. The bandura is part of the history of the Ukrainian nation and of its soul.

A poetess once said, "Whoever would want to destroy the spirit of the Ukrainian people, should collect all the banduras throughout the world, place them in one pile and burn them."

The earliest mention of the existence of a stringed instrument in Ukraine dates from the far distant past, from the 10th century, when a returning traveler told of having seen an instrument then known as the kobza. It had only a few strings. A similar instrument, but of a large size and more circular, was brought into Ukraine from the West in the 16th century. It was one of the forms of the lute. At that time the lute was as universally popular in Western Europe as the guitar is today.

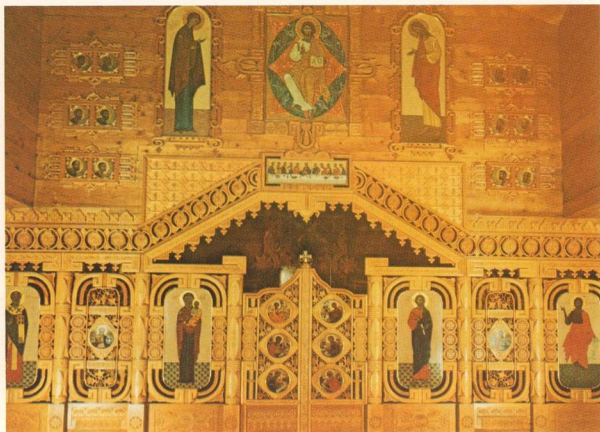
Many composers wrote music especially for this instrument and even some of the great artists like Leonardo da Vinci, sang to the accompaniment of the lute. Everyone played the lute even the angels as portrayed in many paintings of that period, for example the beautiful Shrine of St. Ursula from the 15th century.

In Ukraine this instrument became known as the bandura which derived its name from the words used in Western Europe such as bandurium, bandore, and bandurria. The bandura lost the fretted finger board which was on the neck of the lute and in its stead, shorter strings on the body of the instrument were added.

Thus, the bandura became an instrument of six long, and six to eighteen short strings. While the long were turned mostly in intervals of fourths, the short ones were turned diatonically. The Ukrainian bandura unifies to a certain degree, the principle of two instruments, that of the lute and the harp. The sound of the bandura is both emphatic and gentle at the same time. ■



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