

CARPATHO-RUSYN AMERICAN

A Newsletter on Carpatho-Rusyn Ethnic Heritage



FROM THE EDITOR: THE HERITAGE INSTITUTE OF PASSAIC

No doubt our readers concerned with their ethnic origins will agree that an ethnic heritage can be talked about for hours, days, years, but unless someone is doing something concrete to preserve it, ethnic culture will remain just that—a conversation piece. Discussion is not useless, of course. If accompanied by reading and study, it can help us arrive at a clearer, more informed awareness of our past and present. Education broadens our perspective and can afford us the intellectual support to get beyond those apparent obstacles, such as denominational differences, which in the past have sometimes kept us from recognizing our strength and cultural wealth as a single ethnic group.

With regard to broadening our perspective on ethnic preservation, the *Carpatho-Rusyn American* has been attempting gradually to bring to our readers information about cultural groups—thus far largely folksong and dance groups—which have arisen in recent years and, led by dedicated young people of Rusyn descent, are collecting, preserving, and sharing their ethnic tradition with others. A different kind of repository for Carpatho-Rusyn culture is the Heritage Institute of Passaic, New Jersey, located at the Chancery of the Passaic Byzantine Rite Catholic Diocese. I visited the Heritage Institute last spring with friends and met Bishop Michael Dudick who graciously welcomed us and gave us a tour.

The Heritage Institute had its inception almost eight years ago when a decision was made to collect and preserve in one place artifacts pertaining to the Carpatho-Rusyn ethnic heritage. People donated all kinds of things, and the result is a curious, but utterly fascinating mix of items. Since Carpatho-Rusyns had been in close contact with surrounding peoples in the old country, naturally a number of these donated items are Hungarian, Russian, Ukrainian, Czech, and Slovak, as well as Rusyn. The Heritage Institute also serves the interests of ethnic Hungarians and Slovaks who attend diocesan churches, and these people have also given over items to the Institute. At present the head of the Heritage Institute is Monsignor Raymond Misulich.

Bishop Michael led us through a large quiet room lined with sparking glass cases filled with intriguing objects—intricately-decorated eggs, wood carvings of all sizes,

pieces of delicate porcelain and glass, an astounding variety of old coins, crosses and other religious articles, numerous items of embroidery and folk costumes, and even old clerical vestments. The major exhibit last spring was based on the Feast of Pascha. Long glass cases were set out with what seemed like a hundred varieties of *pysanky* in a dazzling array of colors and designs artfully displayed along with examples of traditional Paschal foods, set properly and lucidly in a woven basket. Bishop Michael noted that classes are occasionally held during Great Lent in which the art of *pysanky* is taught, and the best products of these classes are then displayed.

Another part of the collection consists of paintings by Rusyn artists, mainly scenes of Subcarpathian landscape and folk life. And finally, we were shown one of the most varied collections of iconographic art we had ever seen, ranging from tiny triptychs to enormous icons, and including icons from several centuries ago to the present.

Near the end of the tour, I inquired of Bishop Michael as to why this was not called a "museum." He smiled and answered that in a sense it was a museum, but that the word "museum" would have suggested too strongly that its contents were somehow only a part of the past. On the contrary, he insisted, most of the items in the Heritage Institute are still an integral part of a living heritage—thus the designation "museum" was not appropriate in this case.

Bishop Michael indicated that among the Institute's goals for the future, two were most pressing: the need to assign an authority or authorities the task of cataloguing and assessing each item, and the need to expand the facilities in order to house the collection more comfortably both in terms of storage and display. The Institute also intends to make a special effort to collect artistic memorabilia relevant to the immigrant experience, including rare photographs and coal carvings and drawings made by immigrant miners themselves.

Many groups have visited the Heritage Institute much the way in which my friends and I did last spring. Bishop Michael has extended a warm welcome to anyone planning to be near Passaic, New Jersey, to make a visit to the Institute. The ethnic collection is not open on a daily basis, so reservations to visit the Institute should be made in advance by contacting Bishop Michael's office at the Diocese of Passaic, 101 Market Street, Passaic, N.J. 07055, tel. 201-778-9595.

OUR FRONT COVER

Church at Bardejovské kúpele (Prešov Region), pen and ink drawing by Michael Buleza.

Michael Buleza is a student at SS. Cyril and Methodius Byzantine Catholic Seminary in Pittsburgh, and is currently in his third year of graduate study in theology. He is a 1977 graduate of Duquesne University and received his early education in Fine Arts at the Tam O'Shanter Art School, sponsored by the Carnegie Institute Museum of Art in Pittsburgh. He has been active in the study of Carpatho-Rusyn folk art for the past two and a half years. In addition to pen and ink drawings, Mr. Buleza also does work in watercolors and oils.

Buleza is of Carpatho-Rusyn background. He was originally a parishioner at the Byzantine Catholic Cathedral of St. Michael the Archangel in Passaic, New Jersey, and for the past eighteen years has been a parishioner at the Cathedral of St. John the Baptist in Munhall, Pennsylvania.

The pen and ink drawing on our cover is one of five renditions of Carpatho-Rusyn churches done by Buleza. Reproductions of these sketches are available in 11''x14'' prints suitable for framing and in 4''x5 1/2'' note cards (15 in a box). These reproductions are available at \$20.00 for the set of five large prints (or \$5.00 each) and at \$5.00 per box of note cards. Please include \$.50 for postage with each order. Orders for the reproductions should be sent to Michael Buleza, The Byzantine Catholic Seminary, 3605 Perrysville Ave., Pittsburgh, PA 15214.

RICHARD DUFALLO

The Carpatho-Rusyn American thus far has presented biographies of famous Carpatho-Rusyns from the past. In the next four issues, the newsletter will offer biographies of people of Carpatho-Rusyn descent in the present who have achieved notoriety in American life and society, among them Richard Dufallo, Orestes Mihaly, Andy Warhol, and Sandra Dee. — Editor.

Richard Dufallo is currently Music Director and conductor of the 20th-Century Music Program at the Julliard School of Music in New York City. For the past decade he has spent his summers as Director of the Aspen Conference on Contemporary Music at the renown Aspen Music Festival in Colorado. Dufallo has also conducted major orchestras throughout Europe, including the Royal, London, Vienna Radio, and Berlin Philharmonics, and has conducted opera performances at the Cincinnati Summer Opera, the Saratoga Festival, and the San Francisco Spring Opera. This by no means represents a complete list of his activities and accomplishments, but should provide testimony to his enormous energy, enthusiasm, and talent.

Richard Dufallo is of Carpatho-Rusyn descent and has a profound interest in his origins. Like most Carpatho-Rusyns in this country, his grandparents—shepherds, coal miners—immigrated to the United States from several villages in the Prešov Region of present-day eastern Slovakia. He himself grew up in a largely ethnic neighborhood in Whiting, Indiana, near Chicago. Dufallo reminisces about the afternoons and evenings in Whiting when relatives and neighborhood people would gather outside his grandfather Bobaček's candy store, listen to the radio, play cards, sing. Music and singing, he recalls, were activities most frequently pursued in his mother's family. One uncle was a particularly good singer, and the urge to make music which the young Dufallo inherited was not to lie dormant in him either. After attending the American Conservatory of Music in Chicago, he served as a lieutenant on a Navy destroyer in the Pacific for two years during the Korean conflict, and then returned and received his second B.A. and an M.A. at the University of California. Here he was influenced by the composer Lukas Foss, and continued the pursuit of his speciality—twentieth century music. Since then, of course, his career has blossomed.

With regard to his earlier years, Dufallo speaks of growing up across the street from St. Mary's Byzantine Catholic Church. Here he served as an altar boy during services and recalls vividly the pathos of open-casket funerals in the church as well as the jubilation of the Paschal celebrations with candlelight processions and the blessing of baskets. Although not understanding word for word the Slavonic used in the liturgy, Dufallo was not left untouched by the chants and hymns which rose about him as a young boy and drifted out into the streets of Whiting. Years later, in the summer of 1977, Dufallo organized the Aspen Conference around a theme entitled "The Slavic Expression." Music by Slavic composers from throughout the 20th century was performed, including works by Stravinsky, Rachmaninoff, Prokofiev, Scriabin, Martinu, Marta Ptasynska (Poland), Marek Kopelent



(Czechoslovakia), Ivo Malec (Yugoslavia), and others. One work Dufallo chose to perform which particularly struck him was "Utrenja" by the Polish composer Krzysztof Penderecki, who was featured at that summer's festival. "Utrenja" is a two-part choral piece about the events of Pascha—the entombment and Resurrection of Christ. To those such as Richard Dufallo who are familiar with the Eastern Christian Paschal celebration (in both the Byzantine and Orthodox Churches), "Utrenja," although composed in a contemporary style, quite remarkably captures the intense flavor and flow of the traditional church music sung during the Resurrection services.

While Richard Dufallo's busy schedule permits him little time to explore his roots in an organized fashion, it is clear in conversation about the subject that his ethnic origins are deeply important to him. He emerges from a people for whom music has always been an extremely important mode of expression, and as a Carpatho-Rusyn son, Richard Dufallo in his own way is carrying on this tradition, no longer in the context of the village, but now for the entire world.

**THE CARPATHO-RUSYN PROSTOPINIJE:
THE "KIEV" CHANT AND THE PROKIMEN TONES**

(Part 2)

In our previous article, we discussed the *znamennyj* chant, the oldest element in the system of eight *hlasj* ("tones" or "modes") of the Carpatho-Rusyn *prostopinije*. We also observed that from the late fifteenth century on, the church singing of the Eastern Slavs split into two traditions, the "Muscovite" tradition (followed in the Grand Duchy of Moscow, and based on Novgorod church singing) and the "Ruthenian" tradition (followed in the Lithuanian-Polish state and in the Hungarian-ruled Carpathians). Both were originally based on the *znamennyj* chant, but some melodies, especially those usually sung from memory rather than from books, developed rather differently in the two traditions, and the distinctive Ruthenian forms of these melodies are called in Russian terminology "Kiev chant."

This name is not applied to melodies of the eight-*hlas* system in chant books of the Ruthenian tradition; it arose only when the Muscovites came into contact once again with the Ruthenian chant, in the 1650's, when the city of Kiev passed from Polish-Lithuanian to Muscovite rule. Cantors from Kiev were brought to Moscow, where they introduced a number of Ruthenian chant melodies, including distinctive variants of melodies based on *znamennyj* tradition, especially those commonly sung from memory. These are an important element in the Carpatho-Rusyn *prostopinije*, where, of course, they are not designated "Kiev chant." The most important of these are the melodies for *prokimny* and for the *stichiry samohlasnyja*.

The *prokimen* is an ancient way of singing psalms. One selected verse from a psalm is sung; then one or more other

verses from the same psalm are "read" in the liturgical recitative (intoned on a single note), the sung verse being repeated after each of the read verses. *Prokimny* are sung at various services. In most cases, the text and the melody are governed by the cycle of eight *hlasj*. There are also *prokimny* in which the text does not change, and only the melody is governed by the cycle of *hlasj*; these are not called *prokimny*, but are referred to by the first words of the text: *Boh Hospod'*, *Vsjakoje dychanije*, and *Svjat Hospod'* at Matins, and *Alliluja* at the liturgy.

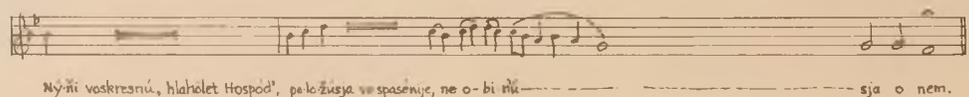
Formerly, when the *troparia* appointed for each day had no proper melodies, they were read as far as the last phrase of the text, and that phrase was sung to the appropriate *prokimen* tone. This method is still used for some special *troparia* at Christmas and Epiphany, and was also applied to the *kondak* of Matins at St. Nicholas Monastery (Mukačevo). More elaborate versions of the *prokimen* tones, to which *Boh Hospod'* and the end of the *tropar'* were sung at Matins, are still known in both Muscovite "*znamennyj*" and Ruthenian "Kiev" versions, although they are no longer used much.

The "Kiev" *prokimen* tones usually repeat the last half of the text of the psalm verse (called *okončanije*), in contrast to the Muscovite versions. The oral transmission of these melodies has led to the development of local variants, whose connection with one another is not always obvious. The short text of the *prokimen* makes it convenient to compare a number of variants. The relationship between the Carpatho-Rusyn *prostopinije* and other representatives of the *znamennyj*-"Kiev" chant family can be clearly seen in such a comparison.

Stephen Reynolds
University of Oregon

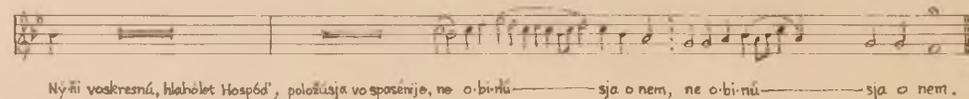
The *prokimen* of Matins, *hlas* 1.

A: The *znamennyj* chant according to the Russian *Obichods*.



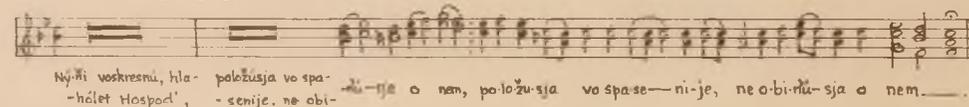
Ny-ni voskresnu, hlaholet Hospod', polozijsja vo spasenije, ne o-bi-nu sja o nem.

B: The "Kiev" chant according to the Russian *Obichods*.



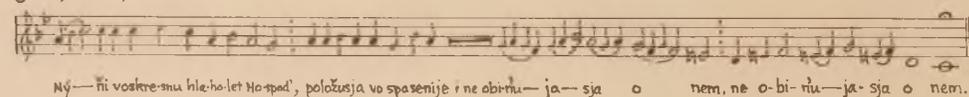
Ny-ni voskresnu, hlaholet Hospod', polozijsja vo spasenije, ne o-bi-nu sja o nem, ne o-bi-nu sja o nem.

C: The chant of the Kijevo-pečers'ka Lavra (the Monastery of the Caves in Kiev), from the *Obichod* of 1910.



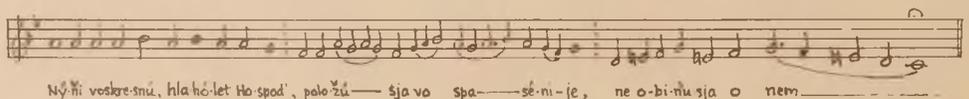
Ny-ni voskresnu, hlaholet Hospod', polozijsja vo spasenije, ne o-bi-nu sja o nem.

D: From the printed *Irmologion*, L'viv, 1709.



Ny-ni voskre-snu hlaholet Ho-spod', polozijsja vo spasenije i ne obi-nu-ja-sja o nem, ne o-bi-nu-ja-sja o nem.

E: From the printed *Irmologion*, Počajev, 1794, and L'viv, 1904.



Ny-ni voskre-snu, hlaholet Ho-spod', polozijsja vo spasenije, ne o-bi-nu sja o nem.

F: The *prokimen* of the Liturgy, from Dolnyc'kyj's *Hlaso-pisnec*, L'viv, 1894.

búdi Ho— spo— di* mi lost' tvo-ja na nas.* já— ko že ** u— po— vá— chom na t'a —

G: From *Vasylijans'ki cerkovni napivý*, Rome, 1961.

Nýňi voskre— snú, hlaho let Ho— spod' položusja vo spasenije, ne o bi— niu— sja o nem —————, ne obitúsja o nem.

H: From *Polotn'uk's Napivnyk*, Przemysl, 1902.

Nýňi voskre— snú.* hlaho let Ho— spod' * položú— sja* vo spa— sé— ni je,* ne o— bi— niu— sja o nem —————.

I: From *Boksaj's Cerkovnoje prostopinije*, Užhorod, 1906.

Nýňi voskre— snú, hlaho let Ho— spod' —————, položusja vo spasenije i ne obitúsja o nem i ne obitúsja o nem.

J: From *Choma's Prostopinije*, Mukacevo, 1930.

Nýňi voskre— snú hlaho let Ho— spod' : položusja vo spásenije i ne obitú sja o nem i ne obitúsja o nem.

K: The extended tone for *Boh Hospod'* in the *znamennyj* version of the Russian *Obichods*.

Boh Ho— spod', i ja— vi — sja nam, blaho— slo— ven hrjedyj vo i— mja Ho— spod' ————— ne.

L: The extended tone for *Boh Hospod'* in the version of the Western Ukrainian *Irmologia*. The Carpatho-Rusyn versions (I and J) are closest to the *Irmologion* of 1709 and to *Polotn'uk's* version. The opening melodic phrase is the same as that of the *samohlasen* tone of *hlas 1*.

Boh Ho ————— spod' i ja— vi— sja nam blaho — slo— ven hrjedyj vo i— mja Ho— spod' ————— ne

RECENT PUBLICATIONS 1976 (Continued)

Hoško, Jurij H. *Naselennja ukrajins'kych Karpat XV-XVIII st.* (The Population of the Ukrainian Carpathians from the Fifteenth to Eighteenth Centuries). Kiev: Naukova dumka, 1976, 208 p.

This is a detailed Ukrainian-language monograph dealing with the Lemkian region north of the Carpathian crests in Galicia. The author focuses in particular on problems of migration, social structure, material culture, and customs of the population during three centuries of the early modern era.

Hrančak, Ivan; Miščenko, Nina; and Paľok, Vasyľ. *Robitnyctva horde imja* (Work is a Word to be Proud Of). Užhorod: Karpaty, 1976, 190 p.

This is the first historical survey of the working class in Subcarpathian Rus'. It begins with the late 19th century, when a few factories were built under Hungarian rule, then traces all expressions of worker discontent (strikes, protests, revolts) which occurred during the twentieth century until the advent of Soviet rule in 1945, after which workers have

supposedly become content with their plight.

Hyrjak, Mychajlo, ed. *Ukrajins'ki narodni kazky Schidnoji Slovaččyny* (Ukrainian Folk Tales from Eastern Slovakia), Vol. V. Bratislava and Prešov: Slovač'ke pedahohične vyd., viddil ukrajins'koji literatury, 1976, 308 p.

This latest volume in an on-going series includes 28 folk tales given in their original Carpatho-Rusyn dialectal variant. Like previous volumes, this one also includes a scholarly analysis (in Ukrainian), notes on each tale, and a brief Carpatho-Rusyn dialectal-Ukrainian glossary, all prepared by the editor, M. Hyrjak.

Karpatiskij sbornik (Carpathian Anthology). Moscow: Izd. Nauka, 1976, 152 p.

This is the second volume published by the International Commission for the Study of Popular Culture of the Carpathians and Adjacent Areas established in 1959. The volume includes 28 articles dealing with linguistic and ethnographic problems, many of which focus specifically on Subcarpathian Rus'.

THE CARPATHIAN YOUTH CHOIR AND DANCERS OF MONESSEN

At the turn of the century, the population and activity in the Monongahela River Valley of southwestern Pennsylvania expanded at a tremendous rate because of the flourishing steel industry along the river's banks. Mills and milltowns sprang up by the dozens and created thousands of new jobs—jobs readily filled by South and East Europeans who came to America to start life anew.

Monessen, Pennsylvania, was one such milltown. Located twenty-seven miles south of Pittsburgh, it attracted a large Carpatho-Rusyn population from the former Austro-Hungarian Empire. Despite the "Americanization" process which has taken place over time, the descendants of these immigrants in the past few years have been inspired by a renewed interest in their grandparents' experiences and rich folk culture. This interest has expressed itself in the formation of folk culture groups in the area.

St. John the Divine Orthodox Christian Church is one of Monessen's Carpatho-Rusyn churches with an exciting and unique group that originated from within its membership. The Carpathian Youth Choir and Dancers is a group of thirty young people ages six to twenty-one who have revived Carpatho-Rusyn culture where it lay dormant for many years. These young people, dressed in authentic native costumes, perpetuate the heritage given them by their ancestors in song and dance and display it at festivals so that others may discover and revel in their culture as well.

The group was conceived exclusively as a Carpatho-Rusyn choir in 1975 by John Righetti, a young parishioner who had for many years pursued in depth the culture of his Carpatho-Rusyn predecessors. Mr. Righetti continued that quest at the University of Pittsburgh, where he received a Certificate in Russian and East European Studies, concentrating on Carpatho-Rusyn culture and history. In the same period, he was active within the community of Monessen, where he helped initiate St. John's participation in Monessen's annual Cultural Heritage Festival as the Carpatho-Rusyn representative.

The group got its start in 1975 when Mr. Righetti assembled five young parishioners to sing at a church banquet. They decided to perform their selections *a capella* (without instrumental accompaniment) and were pleased with their sound. These original members resolved to continue as a group, performing Carpatho-Rusyn folksongs for church functions. Shortly afterward, two new members were added and the group began its long and rewarding drive towards becoming an authentic Carpatho-Rusyn performing ensemble.

Availability of music was the first problem to be tackled. Arrangements of Carpatho-Rusyn vocal music were difficult to obtain in this country. However, sources were discovered to fill the need. The choir transcribed its music from a few available records and, more importantly, from the minds and memories of parishioners—songs long asleep and rarely sung except at home. Fruitful contact was made (and is presently maintained) with other Carpatho-Rusyn cultural

groups in the Pittsburgh area. All the music thus gathered was then arranged by the group into four-part harmony.

Costumes were the next necessary items. Obtaining costumes from Europe would have been difficult and expensive, so choir members decided themselves to research native costumes and to make them. Extensive research was done at the library of the Duquesne University Tamburitzans, an internationally famous East European folk ensemble hailing from Pittsburgh. Mr. Righetti's group finally chose to wear the native Rusyn dress of the western regions of the former Maramoros county in northeast Hungary. Patterns were designed and parents and friends labored until the costumes were assembled.

By 1977, the group had twelve members and was performing both for church functions and outside ethnic festivals. That year, what had been solely a choir for two years became a dance group as well, with dances researched by the group and submitted by St. John's parishioners. But with dancing arose another obstacle—where to get Carpatho-Rusyn dance music? The group finally discovered a few Rusyn records which could be used to provide this. Meanwhile, the Carpathian Youth Choir and Dancers continued to grow, to perform, and to acquire new members.

In 1978, another dimension was added to the choir's activities. For Old Style Calendar Christmas (January 7), the young people sang carols at Complines Christmas Eve, and the following week went carolling to parishioners' homes, reviving a cherished tradition that had faded in more recent times. It was a joyous time for both the young people, who had never experienced this part of their heritage before, and for the parishioners, many of whom expressed delight that this custom was not going to die. Tears filled the eyes of many as the words of "Boh predvičnyj" and "Nebo i zemlija" brought to mind Christmases of long ago.

At present, the Carpathian Youth Choir and Dancers has grown to include thirty members. Though the majority are St. John's members, a few are not. They are young people of Carpatho-Rusyn background from outside the parish who have joined because of their interest in and love of their ethnic heritage.

The majority of the choir's vocal music is sung *a capella* in order to emphasize the beautiful and detailed harmonies, but some is sung to clarinet accompaniment. The repertory includes such familiars as "Červená ruža trojaka" and "Rozmarija" as well as "Ja Rusyn byl." Dances include the lively *karička* circle dance, the men's slapping dance *čapas*, and a few varieties of the *Rusnak čardaš*, among others.

The Carpathian Youth Choir and Dancers has a long list of performance achievements of which they are very proud. Aside from performing at all church picnics and functions, they have performed at the Westmoreland County Festival of Nations and for four years at the annual Cultural Heritage Festival in Monessen, a multi-ethnic event which this year attracted 80,000 people. They have also performed before

Metropolitan Theodosius, Metropolitan of the Orthodox Church in America, and have appeared on "AM Pittsburgh," a Pittsburgh morning television program, as well as at smaller festivals throughout the Tri-State area.

The Carpathian Youth Choir and Dancers has an impressive past. They hope to continue growing and improving, ever striving to preserve their Carpatho-Rusyn heritage in

America, to share it with those unfamiliar with it, and to remind their fellow Carpatho-Rusyn Americans that it is truly something of which all can be proud.

John Righetti, Director
Carpathian Youth Choir and Dancers of Monessen

RECENT ACTIVITIES

Pittsburgh, Pa. In September, 1979, Patricia Ann Krafcik, editor of the *Carpatho-Rusyn American*, began an appointment as Assistant Professor in the Department of Slavic Languages and Literatures at the University of Pittsburgh. She received her Ph.D. at Columbia University in New York City. Among her courses, she will teach comparative Slavic folklore, including Carpatho-Rusyn folklore.

New Haven, Conn. On October 13, 1979, the Slovak Studies Association and the Czechoslovak History Conference co-sponsored a session on the Slovak state (1939-1944) at the 11th National Convention of the American Association for the Advancement of Slavic Studies. A paper on "Rusyns and the Slovak State" was delivered at that session by Dr. Paul R. Magocsi of Harvard University. The speaker stressed how for centuries Slovaks and Rusyns lived in harmony with each other, but that political developments after World War I led to friction between the two groups, especially in the Prešov Region of eastern Slovakia.

Fairview, N.J. The Carpatho-Rusyn Research Center has recently published a *Guide to the Amerikansky Rusksy Viestnik*, Volume I: 1894-1914, by James M. Evans. This 522-page study provides a detailed bibliographic survey of the first twenty years (1894-1914) of the oldest and most influential newspaper, the *Amerikansky Rusksy Viestnik*. The *Guide* makes it possible for the first time to find easily 685 biographies, 36 photographs, and 510 articles by early Rusyn-American clergy and laymen, as well as innumerable other articles about organizations, the press, the church, social developments, and cultural life of Rusyn immigrants to the United States before World War I. (Available from the Carpatho-Rusyn Research Center for \$9.50).

Barberton, Oh. On November 9-11, a Carpatho-Rusyn Cultural Workshop was held at St. Nicholas Byzantine Catholic Church (Father Robert Yarnovitz, pastor). The workshop was conducted by Jerry Jumba of Pittsburgh, Pa. It included a lecture-discussion on Rusyn history and culture, and a slide show covering traditional wooden churches, iconographic art, costumes, and village life. Sessions in Carpatho-Rusyn folksong and folk dance were held, and a lesson was given on how to collect oral histories on life in Subcarpathian Rus' and on the immigrant experience in the United States.

St. Paul, Minnesota. The Immigrant History Research Center (IHRC) of the University of Minnesota has published *The Carpatho-Ruthenian Microfilm Project: A Guide to Newspapers and Periodicals*. This twenty-page booklet, compiled by Dr. Frank Renkiewicz, provides data on more than sixty Rusyn-American newspapers, journals, and almanacs that were microfilmed by the IHRC from funds provided by the National Endowment for the Humanities in Washington, D.C. and the Byzantine Rite Ruthenian Metropolitan Province in Pittsburgh. As a result of this project, a significant portion of the Carpatho-Rusyn heritage in America has been preserved. The microfilms are available for public use, and four complete sets will be deposited at the IHRC in St. Paul, the Slavonic Division of the New York Public Library (Manhattan), University of Pittsburgh Library, and the John Carroll University Library (Cleveland).

Pittsburgh, Pa. On November 17, 1979, the well-known Viking Inn Restaurant sponsored a "Carpatho-Rusyn Night" featuring an authentic Carpatho-Rusyn menu and Carpatho-Rusyn dances and songs performed by the Slavjane Folk Ensemble of Holy Ghost Byzantine Catholic Church of McKees Rocks, Pa. Carpatho-Rusyn dance music was provided by the Music Maker Orchestra.

Detroit, Mich. On November 23-26, the Beskidy Rusyn Ensemble of Sacred Heart Byzantine Catholic Church sponsored a Rusyn folksong and folk dance workshop, conducted by Jerry Jumba. The workshop was intended to increase the song and dance repertory of this recently-established and enthusiastic group. A major focus of the group's interest, explored during the workshop, is the Rusyn-American immigrant play—*predstavenije*—of which there are numerous examples.

Request to readers: If you are in some way involved in a Carpatho-Rusyn community or in any kind of activity which contributes to the preservation of Carpatho-Rusyn ethnic heritage, and wish to share this with us for publication in the *Carpatho-Rusyn American*, please inform the editor.

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THE CARPATHO-RUSYN AMERICAN

A Newsletter on Carpatho-Rusyn Ethnic Heritage

Published four times a year

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