

SS. Peter and Paul's Parish

HOLY NAME BANQUET

The Holy Name Society of SS. Peter and Paul's Church invited Dr. Aaron Abell, professor of history at Nazareth College, of the Catholic Speakers' Bureau, sponsored by Rochester Knights of Columbus, as their principal speaker at the annual banquet held in the school hall Thursday, Feb. 12.

Mr. Henry L. Jessorer, Sr., past president of the society, and Joseph Schoen were chairmen of the event, aided by a capable and enthusiastic committee. An excellent dinner, music, singing and entertainment was provided and made for a very enjoyable evening. President Stephen Gould extended a cordial invitation to all men of the parish to attend and was well pleased with the large turnout.

ST. ANDREW'S PARISH

SCOUTS RECEIVE HONORS

At the Pro-Cathedral of the Sacred Heart on Sunday, Feb. 8, there took place the ceremony of awarding Ad Altare Dei Crosses. These were given to First Class Boy Scouts who had served at the altar one hundred hours and had passed an examination made out by a board of Scout Chaplains.

St. Andrew's was honored by having two Scouts who met these requirements and received their awards. The two Scouts were Neil

Sager and William McLaughlin, who is, incidentally, believed to be the youngest Scout ever to receive this cross. Good work, boys! WRITE TO SOLDIERS

On Wednesday, Feb. 11, the Senior Sodality held a Supper Meeting at Cutali's on Broad St. About thirty girls attended. Each girl received as her place card the name of a boy in the service of the United States and may write to that boy. Due to the cooperation of the older girls, the meeting was a great success and more of these are expected to be held in the future. That's doing your part for defense, girls. Keep up the good work!

CHICKEN PIE LUNCHEON

On Tuesday, Feb. 10, a chicken pie luncheon was served in St. Andrew's Hall. A card party followed with attractive prizes for all the tables. This party was sponsored by the Altar Society.

Ushers' Prayer Is Approved

SHREVEPORT, La. A prayer to be recited by ushers before beginning their duties has been approved by the Most Rev. Daniel F. Desmond, Bishop of Alexandria, and printed for private circulation. The prayer, composed by the Rev. John J. Druhan, S.J., pastor of St. John Berchmans Church, is as follows:

"Dear Lord Jesus, I believe that Thou art truly present in the Blessed Sacrament of the altar. I render to Thee the homage of my being and life, and particularly the service, which as an usher, I am about to perform. In union with the Holy Sacrifice of the Mass, during which I am ministering to Thee, I offer Thee all my thoughts, words and actions for Thy greater glory and the salvation of my own soul. Who with the Father and the Holy Ghost livest and reignest, God, world without end. Amen."

Honor Roll

Honor Roll for January at St. Ambrose School is as follows:

Fourth Grade: Eugene Hambl, Irving Simmons, William Miller, Thomas Lodato, Marion Morgan, Robert Brewer, Carl Heilmann, John Lauer and Jean Vind.
 Seventh Grade: George Callan, William Hill, Robert Braccio, Joseph Maloni, Donald Gallagher, Margaret Herbst, Eleanor John, Mary Ellen, Edward Gibson, Betty Meyer, Jeanne Murray, Janet Garwood, Jean Smith, Doris Miron, Marianne Costich, Joan Stinson, Mary Bauer, Sylvia Verduran, Dorothy Keller, Dorothy Herr, Mary Waldmiller, Robert Herrick, Bernadine Harrison, Donald Meyer, Jack Simmons, Raymond, Raymond Lang, Raymond Slattery, Ruth Basile, Albert Clary, Joseph Hammele and Charles Costich.

Sixth Grade: Bernard Wile, Donald Madigan, Donald Bittler, William Schultze, Ruth Ostering, Eleanor Masten, Helen Kraft, Phyllis Cook, Patricia Bennett, Ann Holman, Eleanor Lauer, Margaret Tierney, Dolores Trotta, Marvin Hefer, Gerald Leicht, John Trippi and Richard Wollensak.

Fifth Grade: Edmund Chapman, John Gross, David Hill, Dominic Menzies, Raymond East, Donald Schaefer, Robert Stricker, David Williams, Richard Egan, Teresa MacCallum, Rita Meyer, Eric Pfenning, Carol Simmons, Yolande Sil, Geraldine Cellera, Kathryn Carran and Dorothy Maloney.

Fourth Grade: Lee Minnie, Helen Foley, Anolietto Ninfa, Eileen Lewis, Carol Talinger, Jeannette Seron, Jeanne Bennett, Jane Whitman, Patricia Callan, Eugene Chapman, Richard Harratty, Arthur Scholer, Donald Smith, John Murphy, Thomas Holman, Robert Hayer, James Passaro, James Adams, Robert Beyer, Richard DeNagle, Robert Fien, Joseph Hammele, Michel Jordan, Richard Pomeroy, Eugene Williams, Mary G. Hill, Joan Beyer, Mary Leicht, Patricia Martin, Lois Peters, Jeanne Robinson, Anna M. Zeloni and Joan Sharpe.

Third Grade: Eugene Drexel, Arthur Prusel, Charles Kell, John Falvino, Robert Felice, Marjorie Casper, Patricia Lappa, William Corfido, James DeWolfe, Eugene Marchionni, Mary Ann, Joan Schmitt, Dolores Speranza, Kathleen Frank, Rosemary Hayer, Mary Ellen Haseman, Agnes J. Goren, Sally Snel, Marian Alton, Barbara Kicane, Patricia Kelly, Richard Delle, William Corfido, Richard Pomeroy, Terrence Mulligan, Richard Casper, William Mueller, Robert Kell, Martin Casper and Francis Siebert.

Second Grade: Gerald Kreiger, Richard Stewart, Patricia Angelo, Margaret Baumgartner, Barbara Lee Ferchie, Mary L. Depasse, Alice Seron, Lucille Seron, Betty Troiano and Claire Van Lee.

First Grade: Patricia Byrne, John Belmont, Lawrence Lopez, Mary Elizabeth Schar, Patricia Tol, Thomas Marick, Frank McCoy and Kenneth Trish.

QUEST

By FRANK COLAFINTO

THE BARTERED BRIDE, a comic opera in three acts, music by Friedrich Smetana, this version in English by Graham Jones: Friday and Saturday evenings, Feb. 6 and 7, 1942, at Eastman Theatre under auspices Rochester Civic Music Association. Cast: Krushina, a peasant, Arthur Kent; Lohmilla, his wife, Louise D'Angelo; Smetana, circusmaster of circus, Hugh Thompson; Kamezaki, circus dancer, Pearl Heuner; Muff, an Indian of the circus, John Morgan. Ballet soloists: Flower Huter and Anita Upton. Conductor and Musical Director: Guy Fraser Harrison. Stage Director: Nicholas Kottler. Stage set designer: Clarence J. Hall. Ballet Director: Thelma Bifareo. Costumes: Alice Cook.

This production of *The Bartered Bride* is better than *Faust* of last fall. It is still far from what it should be. The libretto used, described as "official," is inferior and unoriginal. If any version is official, it is the libretto of Karl Sabina translated by Rosa Newmarch and dedicated to Thomas Garrigue Masaryk, President of the Czech Republic. If the version used is the only version the New York principals know, let them unlearn evil, in spite of the Metropolitan, and come back to Rochester with just musical values bred in their flesh and bone. Nothing less is acceptable here.

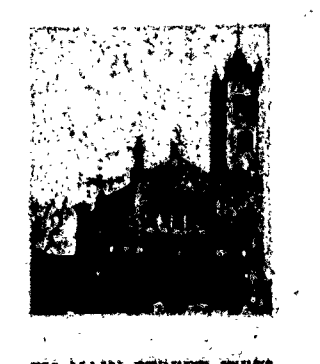
Muriel Dickson tried to be Wagnerian in a role of Desdemona simplicity. She forced the free moving music of Smetana, sung off pitch, shifted roughly from low to high registers, and climbed painfully to high tones. She made Marinka, the simple, affectionate, suffering maid of blossoming furrrows and black skies; urban and mannered. The Kecak of Louis D'Angelo and Vasek of George Raseley, by trying to be comic farcically, utterly failed the noble heartiness and humor, the refinement and humanity of Smetana. Such cheap aids as vomiting wine and spitting props degrade the work of art which is *The Bartered Bride*. Since caricature, not characterization, marked the acting, it appeared, rather than promoted, the warm and smiling philosophy of the greatest of Czech musical humanitarians. The voice of John Carter though wellmade was light, which the orchestra easily and often overtook. Arthur Kent and Thelma Altman were promising singers.

Where this production should have been strongest, in the costuming and dancing, it was weakest. The first chorus running, "Why should we seek revenge when God gives us good health?" expresses the sound folk philosophy of this work. Nothing less than a whole village in a whirl of triumphant dance would meet the theatre with joy. What we got was a water color of Czech peasants dancing like ballet angles at grammar school graduation exercises. The Cecches now in Serbian hills being towns and blowing trains would be startled to see themselves represented in pink pants and blue blouses. Even the backdrop, a Callian conception of painted farms and spire, betrayed the healthy and happy realism of *The Bartered Bride*.

Orchestrally the production was spotted and faithful, patrons warmly applauding the achievement of Guy Fraser Harrison.

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