

God Gave Us the Tools to Use

By the Mission Singers

There's a Catholic priest in St. Louis who cures people of various physical and mental illnesses. He does it by praying. He also sings Amazing Grace — the old spiritual that Judy Collins has now put on the pop record charts—at many of the nightly prayer meetings he goes to.

Also in St. Louis there is a Catholic family of four who live on faith. They don't work to bring in money. All their work is, as they put it, "for the Lord." They depend on that Lord for their everyday food, their daily bread. They also love the song, Amazing Grace.

Then, too, there's a Christian place where kids can go to get help for any problem: drugs, depression, loneliness, anything. This house has strong religious beliefs against smoking and

drinking, but most of their faith is positive and they do it by prayer. Amazing Grace is one of their favorite songs, too.

These people — Catholics included—are Pentecostals. They believe that the Spirit is alive and well and living in them. They believe in the power of prayer and they act on that belief. All of them sing Amazing Grace.

So often, when people talk about God and men, the discussion revolves around how great God is and how wretched man is. "After all," the argument goes, "we are only men." If God is good, man cannot be; if God is just, man cannot be; if God is creator, man cannot possibly be.

But really, man is much more than non-God. We share in the creative power that is God. We're sure that even God doesn't want to be God in the

old, traditional sense. Now we understand that progress and evolution is a sharing of work between God and men, that God joins in our work and is a part of it.

And in one sense, you might say that God has done all the main work He's going to do. Not too long ago there was a comedy sketch on television — between Dick Van Dyke and Bill Cosby — that pointed out this truth.

They were doing a sketch in which Cosby was a playboy and Van Dyke was the angel Gabriel who had come to blow the trumpet signaling the end of the world.

Cosby, the playboy, tried all sorts of gimmicks to stop Gabriel from blowing that horn. Finally he realized that nothing could prevent it, so he pleaded with Gabriel to go back to

THE MUSIC BAG

Amazing grace, how sweet the sound that saves a wretch like me. I once was lost but now I'm found, was blind, but now I see. 'Twas grace that brought us safe thus far and grace my fear relieved, How precious did that grace appear the hour I first believed. Through many dangers, toils and snares we have already come. 'Twas grace that brought us safe thus far and grace will lead us home, When we've been there ten thousand years bright shining as the sun, We've no less grace to sing God's praise than when we've first begun.



Heaven for an extra day "and try to take care of my sins. I'd really appreciate it."

Van Dyke simply smiled and said, "Hey man, somebody already did that."

That, in capsule form, is the whole story of Jesus. But Jesus' story is only part of the

world's story. The rest of it is ours.

That's not to say that God no longer works among men. The Pentecostals feel they are living witnesses of God's activity today, and many of the events that surround their lives are truly amazing—much more than mere coincidence.

At Home with the Movies

RETURN TO PEYTON PLACE (1961)

Thursday, Jan. 28 (CBS)

In this sequel, Allison MacKenzie goes to New York for the publication of her first novel, a thinly disguised case history of her home town, which infuriates most of the residents and causes a censorship crisis when a principal refuses to remove the novel from the school library.

None of the actors are back from the original film, which was very well received by the critics, and this was shot in Hollywood rather than New England—so, the lovely scenery is gone too.

Featuring Carol Lynley, Jeff Chandler, Tuesday Weld and Eleanor Parker, the sequel is stolen by Mary Astor as a domineering mother and head of the local school board. Otherwise, this one is just a glorified soap opera.

The national Catholic film office rated this A-3, unobjectionable for adults.

THE ROUNDERS (1965)

Friday, Jan. 29 (CBS)

Henry Fonda and Glenn Ford play a pair of aging broncbusters in a low-key spoof of movie Westerns. Very little plot, but delightful dialogue, beautiful Southwest color pho-

Priests to Participate In All-Night Vigil

Seven priests will participate in an all-night worship vigil from 9 p.m. Friday, Feb. 5, until 7 a.m. Saturday at Holy Rosary Church under the sponsorship of the Rochester Chapter of the Blue Army of Our Lady of Fatima.

Celebration of Mass will open and close the vigil. Priests participating at various hourly vigils throughout the night will include Msgr. John M. Duffy and Fathers Albert J. Shamon, Edward A. Zimmer, Paul J. McCabe, Frederick Eisemann, Winfred Kellner and Walter Brown, SJ.

tography, and a zippy musical score.

Most critics found it to be a disarming, charming film, marred somewhat by a sequence involving two Las Vegas strippers the heroes take up with the night before a rodeo contest.

NCOMP rated this film A-3, unobjectionable for adults.

OPERATION CROSSBOW (1965)

Saturday, Jan. 30 (NBC)

"Operation Crossbow" was the real-life code name for an allied intelligence plan to knock out the German V-1 and V-2 rockets at the end of World War II. George Peppard and a cast of big-name performers (Sophia Loren and others in brief appearances) show how it was done.

It was warmly received by the critics as a tautly-made, absorbing adventure, but even so, one critic observed: "No matter what our movies tell us, the war was not a grand adventure. And with peace the primary target of our time, these pointless, nostalgic rear-glances at war-inspired heroics can only do a disservice. Admittedly, the war brought out the best in men; but it also gave free rein to the worst. And it is of that we need to be reminded."

The film was rated A-1 by NCOMP, unobjectionable for all.

DIVORCE, AMERICAN STYLE (1967)

Monday, Feb. 1 (ABC)

Dick Van Dyke and Debbie Reynolds star in a devastating satire on American divorce, playing a couple whose petty bickering and overly solicitous friends drive them to the divorce court.

Quickly, both find themselves on the road to new marriages—not because of new-found love but because they are caught up in a vicious circle that presents quick remarriage as the best solution to the divorced

husband's biggest problem: alimony.

Jason Robards Jr., Jean Simmons, Van Johnson, and Shelly Berman all help make this a must-see—if for nothing else, a telling sequence in which a large group of children (the result of just one couple's marriage and remarriages) are sorted out on a suburban lawn prior to a Sunday picnic. "It packs an emotional wallop," one reviewer said.

NCOMP rated this film A-3, unobjectionable for adults.

(Catholic Press Features)

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