



"Dwarfs" from the Storyteller's Summer Playhouse gather around Father Walter Cushing putting finishing touches on the bulletin board for the children's theater. Part of the cast of "Snow White", dwarfs from left: Timothy Hayes, Michael LaTorre, Mark DeSanctis, Sue Meisenzahl, Paul Edmonds and Mary Jane Waddell.



FR. PAUL J. CUDDY
**On The
Right Side**

Most weeks I read the Courier-Journal for the action in our own Rochester Diocese, and for the message of Bishop Hogan; the National Catholic Register for wider national news; L'Osservatore Romano (English language edition) for the wisdom of the Pope; the National Catholic Reporter for the liberal anguish over the ineptness of the American Bishops and the Roman Curia; and Twin Circle, only for Archbishop Dwyer's Under My Hat, a weekly jewel of wisdom set in beautiful and witty literary style.

religious of either sex whose spiritual foundations have already been shaken by the current unrest in the Church."

The pity is that the Gabriel's Horn article is not seen by the some 600,000 subscribers of the Register, but is limited to perhaps 65,000 readers of the T. Circle. Were your article syndicated, it would reach even more of our poor, puzzled people who cannot comprehend why so many religious orders, torn by internal dissension, are disintegrating.

Here is a letter I wrote to Abp. Dwyer:

I just read your article on the Christian Brother, Gabriel Moran: "Gabriel Blows His Own Horn." (Twin Circle; June 28) It set off a chain of thoughts I'd like to unload.

About five years ago I wrote to you, when you were writing for the Register. "It is a pity that so much wisdom which you offer is wasted by your obsession with polysyllabic sesquipedalians.

"Last week Father William Doran, a priest friend in his sixties, said with chagrin: 'I've given up reading Bishop Dwyer! He writes important things, but I refuse to read with a dictionary in my hand.'

"I am sure that you hear many good natured expressions about your vast vocabulary, but bishops are special game for flatterers. To be candid, I have the impression that in your flare for expression you savor words as a wine taster savors rare wines."

You never did reply; but some months later you did write simpler English, and your message came over well.

In your Gabriel Moran article you give the key to explain what is a puzzle and a sorrow to The People as they watch the disintegration of many religious orders. "It is a matter of cold fact that the writings of Brother Gabriel Moran are receiving wide and enthusiastic attention, especially among women religious. They are doing incalculable harm to those

It would seem to me that your Gabriel article would give courage to those who remember why they entered religious life, and who want to continue in their vows and in their community. And at the same time it might give the impetus to those dissatisfied religious who entered their communities and have reserved their concepts of religious life. In all honesty and charity these should separate from the communities which they now reject, and should form federations compatible with their own spirit and philosophy, even as the California IHM Sisters did.

Surely those who accept Gabriel's idea of "unstructured, wholly voluntary dedication to some particular work or phase of religious life, entailing no organized community life, no rules, no customary observances, no vows" have no place among the religious whose persons and history and traditions we honor. For those who want a different type of religious life, who would object — if they would form their own, rather than destroy what they entered?

But for those who want the support and strength for service and sanctification which comes from a structured community and vows and religious observances and a religious garb, it seems the cruelest injustice to deny it to them, especially since that is what most of the religious accepted when they entered religious life.

Sincere thanks to you for your leadership which gives courage far beyond your own diocese.

Director's Aim... Uplift

By JUDITH ANDERSON

Bill Andia received the applause of both critics and audiences for his adult fantasy "Midsummer Night's Dream," recently staged by Blackfriars. He finds creating plays for children just as demanding as theater for their parents, and says a young audience is as unpredictable as any other. "I never try to know how any audience will react, but I try to prepare for the unexpected by knowing it usually happens."

This is his second season as director of Storytellers' Summer Playhouse which is bringing live musicals to area children for the seventh year. Two are scheduled for this month, "Snow White" on July 15 and 16, and "Hansel & Gretel" on July 29 and 30.

While he believes strongly in the value of theater for children, he sees no special steps that a parent should take to prepare a child for a theater experience. "In fact, I don't think parents should prepare them.

We have to do the job of setting an atmosphere for them which will bring about immediate audience involvement."

Some of the other questions we asked Bill included his ideas on acting, child psychology and the problems of coaching youngsters as actors. Here's a sampler of his views.

Q. What is children's theater — is it different from theater for adults?

Children's theater can take the audience away from the reality of the everyday, and the things they are accustomed to in a very believable fashion. In contrast, drama for adults must be based on reality. Children identify with the fanciful.

Q. Why should children come to the theater?

As far as I'm concerned, the primary purpose of all theater is entertainment. Anything else is a plus or an added value. As the cast members learn to communicate, the children in the audience learn to appreciate the acting, and to enjoy whatever

fantasy we can provide in the way of lighting, scenery and special effects. And go away with some kind of uplift. I think I would have to say that's why I'm in the theater, to provide that kind of uplift.

Q. Your cast members are young, ages ten to 18. Does that make for better audience rapport with children?

That's hard to say. From our past experience, the audiences who come to Storytellers' contain almost as many adults as children, and I have found both groups equally attentive. At no time last year, were the children really restless, usually the case with youngsters.

Q. From a director's point of view, what are the satisfactions of working with a cast of young student actors?

Well, first of all you see an immediate growth and a development in your actors. And the problems go right along with that, the inexperience of the actors makes you work very hard.

This year, performances are scheduled for ten in the mornings and eight in the evenings in the auditorium of St. Agnes High School, 300 East River Road, Henrietta. Ticket reservations may be made by phoning 442-6780 or by stopping by the theater between 9 a.m. and 1 p.m.

Missionary Reports Filipinos Tuned In

Father Richard Kraft, SVD, a Rochester native who has worked in the Philippines for 15 years, says the poor there "are tuned in to the modern world, and are no longer content to remain in a historical and geographical rut."

"When I first came to the Philippines," he explained, "the people among whom I worked looked upon radio as a miraculous thing. They used to gather in a kind of worshipful awe when I put it on my window sill in Lacub, a small isolated village in the mountains of Abra."

Father Kraft continued, "Now every home has a transistor radio which plays all day long. They are as current on the news of the world as anyone in the United States."

Father Kraft's parish runs one high school and several elementary schools in the district.

"The greatest contributions of missionaries in the Philippines has been in the establishment of schools," Father Kraft believes, "which have enabled many young Filipinos to make it in the city, and send money home, thus helping the economic standards of the older people who must remain behind."

"As important as I think education is for the people," Father Kraft added, "there is another

priceless ingredient which will help bring the isolated mountain people of Abra into the 20th Century, and that is a sense of their own dignity."

Father Kraft tries to instill that sense of dignity in each daily contact he has with the people of his parish, Our Lady of Perpetual Help. The "parish" is really several small villages separated by mountains.

Since there are no roads, Father Kraft must travel constantly on foot or horseback. He lives in each village for a week at a time.

"It's a fair trade off, I hope," Father Kraft said. "They provide me with food and I try to pay up with a little spiritual sustenance."

Father Kraft is home on leave visiting his parents, Mr. and Mrs. N. Raymond Kraft, Willis Avenue. He leaves Rochester July 25 to attend an institute run by the society in the village of Nemi, near Rome, Italy.

There he will study new mission techniques, theology, and new trends within the Church for a six-month period before returning to the Philippines.

Father Kraft was ordained in August 1955 at Divine Word Seminary, Techy, Ill., and was missioned to the Philippines the following year.

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