Wednesday, July 23, 1980

Clowning Around Leads To National Recognition

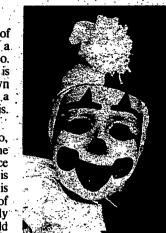
By Terrance J. Brennan

There are many divisions of the priestly ministry that a man can dedicate himself to. But Father David Mura is what is commonly known among religious circles as a fool. For Christ's sake, that is. (1.Corinthians 4:10)

Some three years ago, Father Mura discovered the joys of clown ministry. Since then, he has used it to his benefit to complement his work as diocesan director of vouth retreats and family camp, a position he has held since last September.

"When I first experienced clowning," Father Mura said, something just sort of clicked inside me that made me realize that this would be a real good way to make the Scriptures come alive for the

So Father Mura became first the avid student, learning and perfecting clowning techniques, and is now the knowledgeable teacher. So knowledgeable, in fact, that this year he is one of the codirectors and instructors at



Father Dave Mura as Bosco.

the third annual National Clown, Mime, Puppet and Dance Ministry Workshops at -Loyola University in New Orleans (July 27 - Aug. 2) and at Ithaca College (Aug. 10-16).

The workshop is titled, The Humor and Humanity of Jesus Christ: King of Kings, Lord of Lords, Clown of Clowns." During this threehour long workshop, Father takes his audience on a scriptural journey with the

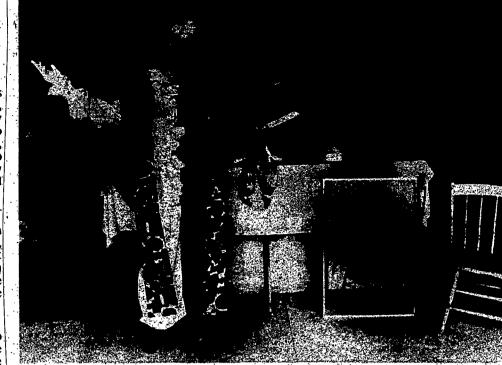
human Jesus and includes instruction on clown make-up. all the while gradually changing from himself to "Bosco" (his clown name, after St. John Bosco who worked with children in Italv many, many years ago), and ending the session with Mass.

"I refer to the human Jesus," Father Mura said, because once we figure out how to look at the human aspects of the Lord, then we can look at and appreciate the divine Jesus."

'A big reason I'm going to New Orleans is that there are very few priests across the country that are interested that can sufficiently carry across the liturgy," Father Mura said. "Plus, the workshops are pulling a lot. more people together that we didn't even know existed."

He also pointed out that there will be added emphasis in Ithaca directed toward the ministry to the deaf.

Father Mura admitted that. American Liturgy Resources,



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Father Mura, alias Bosco, stands before the altar with one of his favorite props, an autographed sketch of Jesus Christ.

unfortunately, he can only devote about five per cent of his time to the clown ministry. But when he does, it's quite an experience for those who witness.

Interestingly, the priest refuses to do "his thing" for an audience made up solely of adults. His ideal audience ranges in age from 1 to 100.

genre will have to be subjected to absolutely ruthless judgment concerning its musical (is it really worthwhile or just popular?), and pastoral (does it help these particular people express their authentic faith here, now, in this culture?) value.

And as mentioned before, there's plenty of room for instrumental creativity. Ever try a hymn accompaniment using guitars to play rhythm while an alto flute carries the melody line? Or a meditation song by a solo French horn — from the back of the church? Again, be ruthless in evaluating for good taste.

A folk group leader or participant can stimulate his/her own creative juices with a trip to (yes, this is a plug!) the Liturgy Office -call and make an appointment to talk to someone about your particular situation, or just to: prowl through the library for planning resources, new music, upgrading musicianship (try the Miracle Seven-Minute Fingerpicking

"The mixed age group is the one I most enjoy doing," Father said. "Then the kids might pick up on something the adults will miss, and vice versa.' Also as a part of his clown

ministry, Father Mura leads a local contingent of some 110 teenagers and college students, members of a

Course to relieve stale guitar technique), as well as for deepening your own understanding of the structure and flow of liturgy.

Spirituality and pastoral awareness are becoming (and most certainly should be) hallmarks of a parish folk group in 1980. More groups are seeing the need to pray together, in order to increase their collective awareness both of the spiritual needs of their congregation, and how music can and must shape communal pråyer.

It's been said that the indication of a successful folk group is when the congregation is so aware of the presence of God that the musicians go unnoticed. Hard on the ego? Maybe, especially after hours of preparation. But this is what differentiates liturgy from a musical pernationwide group called "The Holy Fools."

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The youth group dresses in clown fashion and ministers one-to-one in hospitals or nursing homes or "wherever it's important to bring happiness and love to the sick and aged and lonely and forgotten," Father Mura added.

formance (or a campfire singalong, for that matter!). Folk musicians are no less ministers than those in any other liturgical ministerial role; and they bear a similar, extremely serious responsibility to work toward opening clear channels to the presence of God among his people.

(Susan K. Roll is a Catholic Campus Minister at Ithaca College and is a Summer Intern in the Office of Liturgy.)

Blood Mobile

The Red Cross Bloodmobile will be stationed at Our Lady of Good Counsel Church on Tuesday, July 29, from 3.to 7 p.m. Red Cross officials are presently campaigning for blood donors during this, a traditional time when blood supplies run low and demand becomes high.

SEPT. 17 to 27

Our tour this year takes us from Shannon past Adare to the friendly town of Tralee

Insights in Liturgy The Role **Of Folk** Groups

By Susan K. Roll In the beginning was the guitar; and the guitar was with the Folk Group; and the guitar was the Folk Group. Everything that existed in the beginning (at least in terms of the Folk Group) existed through the guitar; and nothing came to be without it. Not even classical guitar, mind you, but ten basic chords that covered the ten basic "folk mass songs."

Now. 15 years later, we find that repertoire, instrumental resources, and pastoral, musical, spiritual and other expectations have grown tremendously - and along with all of these, fortunately, most parish folk groups. The sheer novelty of a "folk mass' has long since worn off; the

simplicity of the conventional repertoire, both musically and lyrically, vastly un-derestimated (and probably undercut) the more sophisticated needs of most worshipping communities.

In sharp contrast to its uneven beginnings, the overriding contemporary advantage of what can be labelled (loosely) liturgical folk music is its flexibility, progressiveness and potential to respond both to the general direction of growth in the Church, and to the shifting needs of a particular worshipping community. Folk by definition is "people music," and possible resources for people-music include not only folk music leftovers from the 60s, but also traditional folk hymns (Amazing Grace, Morning Has Broken — yes, it was written 100 years before Cat Stevens!); new folkliturgical music published through religious music companies such as North

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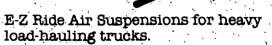
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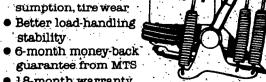
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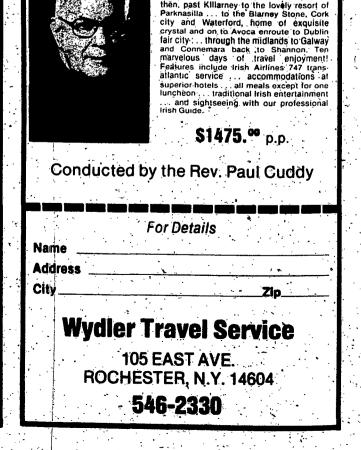
EDWIN SULEWSKI FUNERAL DIRECTOR

You may have recently suffered the death of your wife or husband and, if most of your friends were other couples, you may find yourself socially isolated now that you are a widow or widower. This is another adjustment you must make to death — and a lot depends on you. You can continue to have just as many friends and social contacts as you had before — and your relationships can be just as meaningful. You may well find, in fact, that your new friends fill more of your own personal needs than those you shared as a couple.

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