

Milieu of masses stirs individual experiences

by Peter B. Wells

One might expect that the best critic of a mass is the priest who celebrates it or the person or persons who plan it. In truth, the best judges of a mass are those who attend it for they are the ultimate recipients of the experience.

With the miles of masses offered at the university and in the Washington area, there is at least one mass that can give each individual person that inner feeling of fulfillment.

The University mass, which is the main mass of the weekend, is celebrated each Sunday in the Shrine Crypt at 12 noon. It is this Mass for which most preparation is done. Each week a different guest homilist is invited to give the sermon and help celebrate the mass. A singing group coordinates music with the homilist's theme.

The next three masses can be described together for they all run along the same lines. The 4:30 p.m. Saturday Gibbons' Mass and both the Wednesday and Sunday evening masses at the House might be considered a mixture of both folk and free expression. These three

masses are casual, but each carries a definite theme and brings across a certain idea. A great atmosphere of friendliness and togetherness is conveyed by these celebrations.

An important factor about these masses is that after the reading of the gospel a formal sermon does not take place. Instead, a discussion on what the readings revealed helps to further bring in ideas on what the theme for that particular celebration is.

For those who are traditionalists at heart and strong believers in "uni voce," St. Matthews Cathedral is the place to go. Every Sunday at 10 a.m. a solemn high mass in Latin is celebrated at Washington's Catholic Cathedral. Don't go there expecting what this reporter did. It is not the traditional Latin Mass that one might expect with the older liturgy, but the new liturgy translated into Latin. It loses something in the translation but in the reverse way. It is still worth attending to be able to hear sung Latin, traditional Latin hymns and Gregorian Chant.

No matter what choice an individual makes, the mass is still one of the greatest ways to celebrate.

Dorothy's dress offers inspiration and hope

by Liza Lutz

Judy Garland, the sparkling, rosy Dorothy, often sang of the yellow brick road, Emerald city, and "somewhere over the rainbow." Judy Garland, the lonely, tired entertainer, often spoke of college and how "it all could have been different" if she had made it there.

Part of Garland's fantasy came true by way of Dorothy and Miss Mercedes McCambridge, current artist-in-residence at the speech and drama department and close friend of Garland's. Mercedes recently presented Father Gilbert Hartke with Dorothy's dress from "The Wizard of Oz" in hopes that the precious gift will be a source of hope, strength, and courage to the students.

Judy's fantasy has come true. A real part of her has made it to college. It seems that fantasy plays an integral part in many actors' lives. Mercedes recalls that as a child she invented imaginary friends with whom she eventually became more comfortable than with anyone in the human race.

As a teenager, she was interested

in law and journalism, but because of a lack of money, her plans for college were stunted. Determined to extend her education, Mercedes tried for a drama scholarship and won. It was then that she realized that acting was her whole life.

Acting revolves around a reaching out of oneself, and Mercedes accomplishes this both on stage and off. She bares her soul and airs what she considers personal mistakes as lessons for others.

All the same, this dynamic lady who appears to many as a pillar of strength, claims that she has neither the strength nor the courage for which she has come to be known. Her reputation is partly built on the powerful roles she has played among which is her most recent role of Medea at the Hartke Theatre.

Mercedes admits that at times she opens herself much more than is needed and she really is not sure why. However, if as a result of her candor someone is helped with their own problem, then she feels it has been worth it all.

"We need, or we think we need, to have music blaring, drinks in hand,



Photo by Joan Brandt
DOROTHY'S GINGHAM DRESS from the Wizard of Oz was given to Father Hartke last week by Mercedes McCambridge, artist in residence at the speech and drama department and close friend of the late Judy Garland.

pot and pills, or some other distraction to quell the embarrassment of being alone together. We are afraid to trust the unique greatness in each one of us and this is the final insult to God," Mercedes stressed.

One of the consequences of embarrassment in personal relationships is an escape through alcoholism, according to Mercedes.

"Deep down inside, the alcoholic is unwilling to settle for what most people will settle for, and in a childish rebellion, the alcoholic decides to drop out. The awful thing is that this dropping out will chemically kill you," she firmly noted.

As a possible alternative to "dropping out," Mercedes holds that one must accept unhappiness and suffering as inevitable throughout life.

"The American ethic that happiness will be ours if we are virtuous and kind to our fellowman is simply not realistic, nor has it ever been," Mercedes stated.

Paraphrasing Henry Kissinger, she said, "We think it is the system or the economic factor or the pressures of our time, but the anguish goes much deeper. We are the first generation to realize that. We will, in traveling this road of life, never reach Utopia. The thing that we will find, if we are lucky, is ourselves."

Mercedes McCambridge, whether she believes it or not, has enriched the lives of many people because she is a woman of great depth with compassion for the vulnerable, those who "lack the capacity to hurt over a long period of time."

This dear lady gives her all, with love... and that's what it's all about.

Clark lectures on knowledge

by Michael Kollis

Arthur C. Clark, author of "2001, A Space Odyssey," spoke at the Smithsonian Institution, Thursday, March 15. The renowned science fiction writer addressed a "black-tie invitation only" audience on "Technology and the Limits of Knowledge."

The talk was the concluding presentation in the Frank A. Doubleday Lecture Series, a series of talks endowed by the late publisher in 1969 "to further the cause of knowledge."

The 1972-73 series was entitled "Technology and the Frontiers of Knowledge," but Clark, exercising that right which the famous seem to inherit, changed the title to "Technology and the Limits of Knowledge."

The 62 year old physicist, who has taught in Britain as well as the United States, proposed a set of interesting questions and points to the 300 guests.

"What if we had conquered the mystery of the lens 300 years earlier," he asked, "then we would be now treading on Mars instead of the moon."

Clark advanced the idea that while technology can and sometimes does progress at an alarmingly fast rate (witness the fact that human knowledge is doubling every ten years) it is often kept in check by social norms, taboos, or conventions. Then the technology must slow down to conform to society, and the advancement of knowledge suffers.

Clark proved intriguing in his answer to a question about time travel. He stated, "No, I don't believe time travel is at all possible, at least not yet."


In elaborating on the subject he cited what he called the science fiction writer's motto, "Your answer is crazy, but not crazy enough to be true."

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