

'A Little Madness Is a Good Thing'

By THE MISSION SINGERS

Hundreds of writers have filled thousands of printed pages in efforts to explain what made Woodstock the real happening of this age.

Yet, perhaps none did as good a job as Joni Mitchell in her composition, Woodstock, as sung by The Assembled Multitude: "We are stardust, billion-year-old carbon, caught in the devil's bargain, and we got to get ourselves back to the garden."

Most Americans today know how to get through everyday occurrences in normal fashion. But come the abnormal or the special — come matters of life and death — and most Americans are totally disoriented. Most have no way of responding that will help them discover the meaning of life and death in those happenings. So,

life is shallow and fruitless.

For hundreds of thousands of young people, Woodstock was an answer to life and death situations. It was a discovery that authentic ritual can provide meaning to a life that ordinarily hides meaning under a surface cover of superficiality.

Ritual is a programmed way of picturing life. In religion, the Eucharistic Sacrifice is a ritual. The Indian peace pipe ceremony is a kind of ritual.

On the other hand, rock festivals — and Woodstock especially — are free-form rituals that strike a responsive chord in millions of young people. During the gold rushes of the last century, prospectors looked forward to that "gold mine in the sky." Today young people eagerly seek the "perfect rock festival."

Pop music, rock festivals,

Woodstock rituals — these are helping people to learn that life cannot be simply law and order, statute and symmetry. People are discovering that a little madness is a good thing. Despite its failings, "the revolution of the children is becoming the education of us all," as the Time essay put it.

Woodstock was a unique happening; now it's a legend, a symbol of America's rebirth, a ritual of living and being. Woodstock didn't happen at a special "time of year," but at a special "time of man."

That time is now, and young people own it. Though we're not sure exactly what to do with it, we must use it to find some alternative to the plastic smile of our current society. Woodstock was the beginning of an answer; we must supply the rest.

WOODSTOCK

I came upon a child of God; he was walking along the road,
And I asked him "Where are you going?" This he told me:
"I'm going on down to Yasgur's Farm,
Gonna roll in a rock and roll band,
I'm gonna camp out on the land, and try 'n' get my soul free."

Chorus: We are stardust, we are golden,
And we got to get ourselves back to the garden.

"Then can I walk beside you? I have come here to lose the smog
And I want to be a cog in something turning.
Maybe it is just the time of year,
Or maybe it's the time of man.
I don't know who I am, but life is for learning."

Chorus.

By the time we got to Woodstock we were half a million strong
And everywhere was song and celebration.
And I dreamed I saw the bombers
Riding shotgun in the sky
Turning into butterflies above our nation.

Chorus 2: We are stardust, billion-year-old carbon,
Caught in the devil's bargain,
And we got to get ourselves back to the garden.

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SEBASTIAN TEMPLE



By TEVIS MILLER

Portland, Ore. — (NC) — The man who has written some of the most popular and widely known songs heard at guitar and folk Masses likes a "quiet Mass" himself.

Sebastian Temple, whose recorded albums of contemporary religious music are played throughout the world, said the success of his songs surprises him. He had first written them for a Confraternity of Christian Doctrine class in Los Angeles.

"I like a quiet Mass. I wrote those songs for the kids," he said.

Temple told this reporter he became a Catholic eight years ago, at 33, after being a Yogi for more than 10 years, and how he came to be one of the foremost writers of religious songs. He claims it was accidental.

Born in South Africa, Temple went to Italy at 19 to write novels.

"When my money ran out 16

months later, I went to England for seven years and then to India, to study Yoga," he said.

Later he was invited to Washington, D.C., to teach Advait Yoga. From Washington, he went to San Francisco and then to Los Angeles.

"I looked for God and never found Him as a Yogi," he said. "When I left the Yoga monastery, I asked God to please give me some way I can learn. That very day, I ran into a friend who invited me to eat, and there I met a Catholic priest."

The priest, a Jesuit, "saw through me," Temple said.

"I thought I'd talk with him, because what did I have to lose? I thought I'd show this Catholic how much I knew — which probably was why I hadn't

found God. I thought I knew so much.

"An incredible thing happened. I heard myself talk myself into Catholicism. I heard myself overcome my own objections and finally I heard myself say 'Baptize me.'"

Five weeks later he was baptized and confirmed.

"I found God right in my own heart," he said. "I had sought God for 33 years and suddenly I knew that in 33 years, God had never left me for one moment. From that time on, it was Christmas every day."

He was asked to teach a Confraternity of Christian Doctrine class and agreed to try.

"I worked then with tape recorders and I wrote and recorded 10 songs on the life of Jesus. The response was great. Soon

the kids brought their own guitars to class and learned the songs."

Then Temple found that the youngsters disliked going to Mass.

"So I wrote songs for Mass for the kids," he said.

Temple foresees a time when certain parishes will specialize in certain Masses—folk Masses, country Masses, "Masses for every person's taste."

"God comes to each one in a different manner. One can find God in the 'joyful noise' but also in silence," he said.

His album "The Universe Is Singing," which includes 12 songs "in the spirit of Teilhard de Chardin," has been issued by the Gregorian Institute, and will soon appear on record stands.

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