

# Pontiff's Prayers Are Finely Chiseled Gems

Prayers of John Paul II, by Karol Wojtyla. Crossroad (New York, 1982) 104pp., \$5.95.

By Father Augustine P. Hennessy, CP  
NC News Service

There is really only one way to read this book. I confess that I started the wrong way and had to stop

and begin all over again. It is a collection of public prayers voiced by the holy father in various corners of the world, often at Marian shrines where popular devotion is a national heritage.

But to enter into these prayers with feeling and insight, one must begin by praying that his heart might beat in harmony with the

strong compassionate heart of Pope John Paul II.

These prayers are outpourings of spirit from a man who has committed himself to a cosmic embrace springing from a deep love of humanity. The holy father prays like the man he is — alert, concerned sensitive and realistic, yet retaining a childlike devotion to the

mother of God.

The prayer to the Christ Child affixed to the pope's Urbi et Orbi message of 1980, while drawing its inspiration from the messianic titles in Isaiah 9:5, is a beautiful approach of faith when confronting the seemingly irrational pain in our universe. At Guadalupe, Mexico, his devotion to the

Virgin Immaculate is tender and filial; at Poland's Jasna Gora, he is proud of the magnanimity of his brothers in the episcopate and his fellow countrymen.

At Belem do Para, Brazil, the pontiff's invocations to Mary under the titles emerging from his own heart have a simplicity which is

remarkably touching. And at the Shrine of Our Lady of Knock in Ireland, while glorying in the traditional fruitfulness of Irish zeal for "bringing the light of Christ to the nations," he does not close his eyes to the "great wound" which engenders "bloody acts of vengeance and hatred." Accordingly he calls for soul-searching which is challenging to self when measured against Christian ideals and principles of morality.

(Passionist Father Hennessy is a former theology professor and editor. He was a charter member and president of the Catholic Theological Society of America.)

# 'Tootsie' Delivers Hilarity at Nobody's Expense

By Michael Gallagher

New York (NC) — "Tootsie" (Columbia) is the funniest comedy of 1982, but, since that hardly qualifies as high praise, let's just say it's one of those rare comedies that delivers almost everything it promises to without going to pieces the way most do.

Dustin Hoffman stars as Michael Dorsey, a talented but "difficult" actor whose

zealous quest for perfection at all costs has not endeared him to directors. Michael's a pain in the neck as far as they are concerned. He's been unemployed for two years now, and as his agent, George Fields (director Sydney Pollack doubling in brass), tells him cruelly but quite accurately, no one in New York will hire him.

George suggests therapy to alter his abrasive per-

sonality, but the desperate actor gets a better if more radical idea. Michael Dorsey transforms himself into Dorothy Michaels and in her persona achieves stardom and fame and fortune as an actress on a "General Hospital" style soap opera.

With fame and fortune come complications, however. Michael falls in love with a beautiful co-star, Julie Nichols (Jessica

Lange), a love, of course, that dare not speak its name, something most unusual these days. And though Dorothy Michaels is a nonsense southern lady of indeterminate age and no raving beauty — despite Michael's sincere efforts to do her justice — and though her conduct is irreproachable, she finds herself being approached.

First to do so is another co-star, a doddering, dim-witted Lothario (George Gaynes) whose intentions are dishonorable. Dorothy fends him off easily enough, but a second suitor presents a more difficult problem. Not only are his intentions honorable — he's so smitten he offers Dorothy a ring — but he is Julie's father (Charles Durning).

Were all that not enough, a slip in Dorothy's impeccable behavior, quite understandable under the circumstances, frightens Julie into thinking that the woman who has become her best friend is a lesbian. Finally, Michael's neglected girlfriend of sorts, Sandy (Teri Garr), begins to suspect that he's a homosexual.

"Tootsie" probably succeeds as well as it does because it's something more than a farce and, despite the cruelty inherent in comedy, it's hilarious without having a mean bone in its body; although, the characterization of Michael's discarded girlfriend, who is made into a masochist in an attempt to make things more palatable, strikes one rather sour note.

Hoffman is excellent. In the opening sections in particular — the travails of the serious actor in New York — he parodies with great zest a character who is a lot like his own public image, and when he becomes Dorothy there is no touch of the usual exaggeration in his portrayal, nor does Pollack resort to any of the easy gags that have been done to death in this kind of situation. True, it does take some suspension of disbelief to accept not so much Dorothy herself, but rather the ready acceptance she's accorded. But most of us, I think, will be ready enough to make the effort.

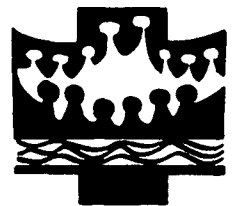
Jessica Lange is immensely appealing in every way as the sweet-natured, confused Julie, whom Dorothy teaches to stand up for her rights. Bill Murray, as Michael's even more serious roommate — he's a playwright, something always good for a laugh in the movies — is very funny, much more so than in other films in which he has had far more to do. And the same goes for Teri Garr. Both are flawless here.

"Tootsie" is mature fare because of the sexual nature of much of the humor and because of the short-lived affair between Michael and

Sandy. The U.S. Catholic Conference has classified it A-III — adults. The industry rating is PG — parental guidance suggested.

## Insights In Liturgy

By Father Robert J. Kennedy



## Creed And Prayers: Our Response

The structure and flow of the Liturgy of the Word is that of dialog: God speaks to his People in the Scriptural Word and the People respond in praise, commitment and intercession. Thus God and his People are engaged in a life-giving conversation. This week we will look at two additional elements of the People's response: the Profession of Faith and the General Intercessions.

The Profession of Faith or creed has its origins in the rites of Christian Initiation where the candidate, before undergoing the water-bath of Baptism, declares his/her faith in God who is Father, Son and Holy Spirit, and pledges commitment to live the Christ-life in the Church. When the creed first appeared in the Mass in the late fifth century, however, it was a summary statement of the core teachings of faith rather than the question format of the initiation rites ("Do you believe in God...?"). It took 600 years before the creed was in universal Church use at Mass on Sundays and other especially festive occasions, and the practice remains the same today.

The Profession of Faith, placed as it is after the readings and the homily, provides the congregation with the opportunity to respond to and affirm the Word of God they have just heard and to renew their baptismal faith-commitment before the celebration of the Eucharist. Because of its nature as a communal affirmation of faith, it is preferable that the creed be recited together — thoughtfully! If it is sung, the choir should not replace the congregation; the People's participation is integral to the creed since, in the life-giving dialog of the Liturgy of the Word, it is their response and commitment to the Word of God spoken to them.

The General Intercessions likewise extend that response. After hearing God's Word and being renewed in its vision, promise and challenge to mission, "the people exercise their priestly function

by interceding for all humankind" (General Instruction of the Roman Missal, #45). They turn to God who with our help can close the gap between human need and brokenness and the visions and promise of his Kingdom.

Prayers of intercession appear very early in the Christian tradition, probably because they occupied such an important place in Jewish daily prayer. One of the key components of the synagogue liturgy was a series of 18 blessings containing requests for individual and universal needs, because it is a basic creaturely activity to ask God for what we need and because Christ encouraged us to ask, the Christian Church continued the practice of intercessory prayer at the conclusion of the Liturgy of the Word. However, in the early Middle Ages, as the clergy took over more and more of the liturgical ministries and the people became spectators rather than participants, the general intercessions were either dropped entirely or incorporated into the text of the Eucharistic Prayer. They were restored to their original place in the Mass by the reforms of the Second Vatican Council.

As a general rule, the Prayers of the Faithful include in some way the needs of the Church, public authorities and the salvation of the world, the oppressed and needy in any way, and the local community. The formulation of each petition is an invitation addressed to the congregation ("For... let us pray to the Lord;"), and then the people pray for that need with an appropriate response (e.g. "Lord, hear our prayer;"). These prayers should be truly other-directed and not "satellite-prayers" (aimed at moving other people by bouncing them off God e.g. "that we will all be generous to the collection of food next week, let us pray...").

Ordinarily the deacon, cantor or lector would intone the intentions and the congregation sing the prayer. The repetition of the melody and rhythm draws the people together in a strong and unified response as the priestly people of God and as the first concrete response to the mission of Christ entrusted to us who hear God's Word.

# Recent Ratings

Following is a list of recent movies rated by the U.S. Catholic Conference Department of Communication on the basis of moral suitability.

The first symbol after each title is the USCC rating. The second symbol is the rating given by the Motion Picture Association of America.

These are the USCC symbols and their meanings: A-I, general patronage; A-II, adults and adolescents; A-III, adults; A-IV, adults with reservations (this rating is given to certain films which, while not morally offensive in themselves, require caution and some analysis as a protection to the uninformed against wrong interpretations and false conclusions); O, morally offensive. The word "recommended" in parentheses is inserted behind the titles of those films that merit such a designation.

These are the MPA symbols and their meanings: G, general audiences, all ages admitted; PG, parental guidance suggested, some material may not be suitable for children; R, restricted, under 17 requires accompanying parent or adult guardian; X, no one under 17 admitted (age limit may vary in certain areas).

**A**  
The Amityville Horror II: The Possession, O (R)  
Annie, A-I (PG)  
Airplane II, O (PG)  
Author, Author, A-III (PG)

**B**  
Barbarosa, A-II (PG)  
Best Friends, A-III (PG)  
The Best Little Whorehouse in Texas, O (R)  
Blade Runner, O (R)  
The Boat, A-III (R)  
Bugs Bunny 3rd Movie: 1001 Rabbit Tales, A-I (G)

**C**  
The Chosen, A-II (PG)  
Conan the Barbarian, O (R)  
Concrete Jungle, O (R)  
Creepshow, O (R)

**D**  
The Dark Crystal, A-I (PG)  
Dead Men Don't Wear Plaid, A-III (PG)  
Deathtrap, A-III (PG)  
Diner, A-III (R)

**E**  
Endangered Species A-III (R)  
E.T., the Extra-Terrestrial, A-I (PG)

**F**  
Fast Times at Ridgemont High, O (R)  
Fighting Back, O (R)  
Firefox, A-III (PG)  
First Blood, A-III (R)  
Five Days One Summer, A-II (PG)  
48 Hours, O (R)  
Frances, A-IV (R)

**G**  
Gandhi, A-II (PG)  
Goin' All the Way, O (R)  
Gregory's Girl, A-II (PG)

**H**  
Halloween III, O (R)  
Heidi's Song, A-I (G)  
Hey Good Looking, O (R)  
Honkytonk Man, O (R)

**I**  
I Love You, O (R)  
I, the Jury, O (R)  
Inchon, A-III (PG)

**J**  
Jinxed, A-III (R)  
Joni, A-I (G)

**L**  
The Last Unicorn, A-I (G)  
Le Beau Marriage, A-III (PG)  
The Long Good Friday, A-IV (R)  
Looking to Get Out, A-III (R)  
Love Child, A-IV (R)

**M**  
Mephisto, A-IV  
A Midsummer Night's Sex Comedy, A-III (PG)  
The Missionary, O (R)  
Monsignor, O (R)  
My Favorite Year, A-III (PG)

**N**  
National Lampoon's Class Reunion, O (R)  
Night Shift, O (R)

**O**  
On Golden Pond, A-III (PG)  
An Officer and a Gentleman, O (R)

**P**  
Piñat — The Early Years, A-III (PG)  
The Pirate Movie, A-III (PG)  
Poltergeist, O (PG)  
Porky's, O (R)

**R**  
The Road Warrior, O (R)  
Rocky III, A-III (PG)  
Rollercoaster, A-III (R)

**S**  
The Secret of NIMH, A-I (G)  
The Sender, O (R)  
Six Pack, A-III (PG)  
Six Weeks, A-III (PG)  
Sophie's Choice, A-III (R)  
Soup For One, O (R)  
Split Image, A-II (R)  
Star Trek II: The Wrath of Khan, A-II (PG)  
Still of the Night, A-II (PG)  
Summer Lovers, O (R)

**T**  
Tempest, A-III (PG)  
Tex, A-II (PG)  
That Championship Season, A-III (R)  
The Thing, O (R)  
Things Are Tough All Over, O (R)  
Tootsie, A-III (PG)  
Trail of the Pink Panther, A-III (PG)  
Tron, A-III (PG)

**V**  
The Verdict, A-II (R)

**W**  
The World According to Garp, A-III (R)  
Wrong is Right, A-III (R)

**Y**  
Yes, Giorgio O (R)  
Young Doctors in Love, O (R)

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A P



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