

# Word on Worship

Newsletter of the Worship Office, Archdiocese of Newark, NJ

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**B**efore we can evaluate or even understand the shape we're in, we need to look at ourselves in church worship historically and culturally as our theological understandings developed and informed our service in the Mass and Office.

Acknowledging that the real temple is the person, the "dwelling place" of God, we want to look at the concrete, physical space where we gather in union to worship God. In the earliest periods the Christians gathered as "family" in a "domus ecclesiae," a meeting house, and shared the Eucharistic meal, as well as a social meal.

After Constantine the Christian family grew into a congregation adapting the Roman basilica, the law court, for its ritual action; worship was somewhat shaped then by external impositions, e.g., the

onlookers and less and less participants. In fact, the distance between the priest and congregation could be so great that the latter might just about hear (depending on acoustics) and hardly see the sacred action (so that the Bread or Host was greatly enlarged). This lent a growing impressiveness and was supported by the theology of the transcendence of God versus His immanence, His presence around and in us, His nearness.

Although there were no pews to impede movement or processions of pilgrims around the church, the worshipers were separated from the main holy action and stabilized architecturally by screens, steps, and platforms raised ever higher, for visibility by the many far in the back. Processions in these ages of pilgrimages were an important part of life and worship — the churches' aisles, chapels, and ambulatory accommodated these as an orderly solution.

In times when few people even knew how to read, the Church had taken on a visual role of teaching and inspiring a populace with little access to learning, by its scriptural and pictorial developments - both outside and in: windows, frescoes, statues, carved

program of the Church was later to mushroom into the baroque and rococo, ushering in a spirit of triumphalism in the Church's struggle with the Reformation. This encouraged further the distinction between the performance character of ordained ministers and the audience character of the people of God, against the interwoven service of all involved in the liturgical action.

Entrenchment set in and the Church was locked in this form again supported by a theology or stance of protectionism, of defense, until the beginning of liturgical reform after Vatican Council II. Many had been not merely onlookers but, unknowingly perhaps, had separated themselves from the Eucharistic action even further by trying to pray, to "connect" with God through private devotions — rosary, novenas, prayers, vigil lights during the celebration of Mass itself.

This is an encapsulated account of our Western story. Simultaneously there had developed cultural variations such as the Byzantine traditions of the Eastern Roman Empire (which, by the way, entered the West at the beginning of formal liturgical development in the fourth to seventh centuries). The Eastern Emperor and his court by their very nature imposed a grandiosity and awesomeness. This was expected then in the worship of the Almighty. In most Eastern rites there was the physical or architectural separation of the screen, the iconostasis (also found in some medieval churches as a roodscreen). The central liturgical action was carried out separately from the people.

The growth of monasticism brought the development of chant and the formal division of choir and

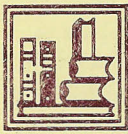
## The Shape We're In

A Historical/Cultural Study of Our Worship Space

apse of the judges' tribunal became the optical center for the altar with the people gathered in the nave. Gradually, too, as churches enlarged to accommodate all the town, as in medieval and Gothic times, the priest celebrating by this altar became the focus; the congregation became

capitals of columns, etc. An old catechism of the French diocese of Trequier asks: "What should one do upon entering a cathedral?" The answer read: "Take holy water, adore the Blessed Sacrament, then walk around the edifice and look at the stained glass windows."

This direction in the visual



## Suggested Readings:

Environment and Art in Catholic Worship. National Conference of Catholic Bishops. 1978\*

Dillenberger, John:

A Theology of Artistic Sensibilities. New York: Crossroad, 1986.

Towards a Church Architecture. London: The Architectural Press.

The Visual Arts & Christianity in America. New York: Crossroad, 1989.

Mauck, Marchita. Shaping a House for the Church. Liturgy Training Publications, 1993.\*

White, Susan. Art, Architecture, & Liturgical Reform. New York: Pueblo, 1990.

Periodicals:

Environment & Art Letter (Monthly) Liturgy Training Publications, 1800 N. Hermitage Ave., Chicago, IL 60622-1101

Liturgy 90, April 1993: "Building for the Future," Stehle

Modern Liturgy:

May 1993:

"Making Secular Space Sacred," Fater.

May 1992:

"The Sacrament of Environment," Gallen.

"Building & Renovating a Church," Overbeck.

"What the Church Building Wants to Be," Slon

Nov. 1993:

"Designing the Post-Vatican II Worship Space," Habiger

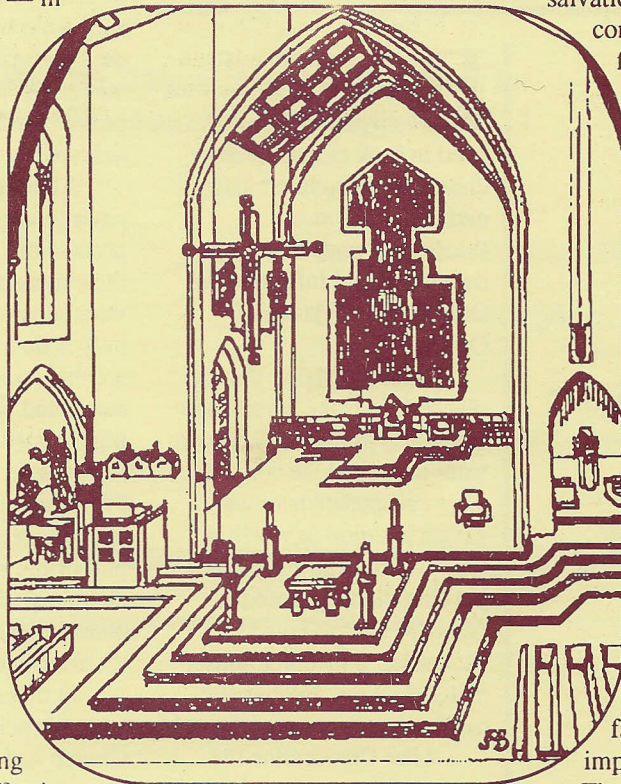
\* available from the Worship Office

congregation. In times of doctrinal stress, e.g., the Albigenian heresy, the Church sought self-protection. This theological stance leaked out architecturally and the style of many churches showed a fortress mentality. Other cultural adaptations occurred in minor ways in the missionary outreach — in China, for example, there was the use of firecrackers at the Consecration. We see the appeal of indigenous enrichment in the sculpture, painting, and church building in Africa, the Far East, and the Spanish missions.

In our own mainstream we had become land-locked with a language people no longer spoke or even understood, amongst art forms that often were saccharine, even sacrilegious, as we became used to seeing Christ as sweet, ineffective, effeminate — a bearded lady. We took for granted the physical set-up of churches that were really not supporting the call to prayer and to worship that we were hearing in our times. Relying on forms developed over the centuries we lost touch with the living and continually developing symbols of color and form and movement that are the language of people today.

Perhaps even now we look back to "Egypt" with wistfulness for a "theology" of solitude where "I can pray by myself during Mass," rather than the "theology" of community where we may become one with Christ in the Father and the Spirit.

We are asked to look at our worship and the mind of the Church now for its worshipping community, assess our needs, and decide how best to service them. We are to remind ourselves that we are looking at worship needs and opportunities in this locale. We look, too, not only



**St. Agnes Cathedral  
Rockville Centre, NY**

at liturgy and paraliturgy, primary as these are, but also at private prayer, as at the place for the reservation of the Blessed Sacrament, and at places for statues, murals, stations, etc. What we seek is a place of worship that does not end in being "a shrine for the reservation of the Blessed Sacrament," but a public building for the Word and the Paschal Sacrifice — a "domus ecclesiae." (1964 Symposium, Clarke College, p.29) J Allan Bouley, a Benedictine monk of Collegeville said, "A church is not a sacred space into which we enter to deal magically with God and the terrors of existence. It is NOT a sacred

temple or a house of God. (Early Christians were accused of being atheists simply because they built no temple.) It is not a monument (to our past?) nor a place of exhibition. A church is quite simply a space in which the Christian community can come together to celebrate salvation. It should not be conceived as a shelter from the world and its concerns."

How we carry all this out should mean a study in depth by all involved, of everything involved. It is an effort that needs a process, a program. Piecemeal changes could lose their "message" and give the impression of instability in what we are aiming for. The process should be planned and "out there" even if, because of the cost factor, it must be implemented in phases.

The quality of our materials is a critical consideration — stone and wood, not plaster and formica, indicate the importance we give to worship. Edward Sovik, an architect presenter at a national liturgical conference, suggests that the qualities of our surroundings affect us humans, sometimes very powerfully. The nature of our surroundings influences our attitudes, our temperament, our states of mind. Rahner, too, contends that the non-verbal provides what cannot be totally translated into verbal theology. The shape of our space is not an inviolable basilican rectangle. It may be adjusted to accommodate the worship needs and sensitivities of our

Continued p. 5

In a recent conversation, a Protestant minister who is the chief chaplain at a large urban hospital mentioned that he had spent a lot of time that day finding a Catholic priest to come and give "the last rites" to a dying Catholic patient; local priests had been busy with other pastoral responsibilities. On further questioning, he said that Catholic patients and their families almost always used the term "last rites," and by that they meant the liturgy of anointing. He added that the priests he worked with also used this terminology. He was quite unaware that anointing was not the Catholic church's sacrament for the dying, or that viaticum could be given by lay persons.

Hopefully, this is an isolated incident. However, it raises a number of questions regarding the continuing need to educate both Catholics and others about the Catholic church's ministry to its sick and dying members.

#### The "Last Rites"

The term "the last rites" is pre-Vatican II language; nowhere is it used in the official liturgical book, *Pastoral Care of the Sick: Rites of Anointing and Viaticum* (1982). Today the church speaks of the "anointing of the sick" or the "sacrament of anointing," or, where the context is absolutely clear, simply "anointing." Likewise, the church says "viaticum" or "viaticum for the dying."

**Extreme Unction:** Before Vatican II, "last rites" referred to extreme unction, the sacrament of last anointing; this is no longer the sacrament primarily for the dying, but for persons who are seriously ill but not on their death beds. The use of the phrase "last rites" today very likely refers

to the wrong liturgy. It is unlikely that anyone who says "last rites" really means viaticum, the church's present day sacrament for the dying.

**Popular views:** Unfortunately, the pre-Vatican II language of "last rites" is perpetuated by movies and television, which sometimes show priests anointing dying people. Even worse, they occasionally show priests anointing persons who are already dead; the church does not do this.

**Delaying anointing:** In addition, one hears stories of lay persons who are afraid to celebrate the sacrament of anointing because they think it means that they are close to death. Some, therefore, in effect make the anointing of the sick into a sacrament for the dying by delaying it until they are dying. This is unfortunate, and entirely contrary to the intentions of the church.

Continued education about the sacrament of anointing and about viaticum and about their individual roles in the pastoral-liturgical care of sick and dying persons is needed; a clear understanding of these rites unfortunately cannot be taken for granted. Neither priests nor lay persons should

anointing and viaticum can be celebrated together.

#### Many liturgies

Lay people also deserve to be informed and educated about the full range of liturgical ministry afforded sick and dying persons by the church.

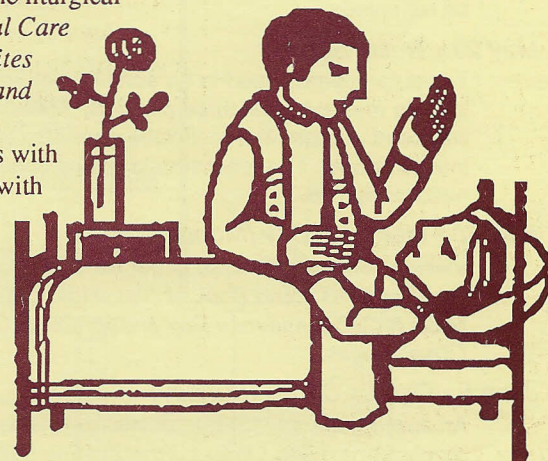
As found in the liturgical book, *Pastoral Care*

*of the Sick: Rites of Anointing and Viaticum*, this includes visits with prayer, visits with holy

communion, individual and communal anointing of the sick, viaticum,

commendation of the dying, and prayers for the dead; the sacrament of penance, of course, needs to be added to this list. Pastors and chaplains need to provide these liturgies, or see that they are offered to sick persons.

**Hospital personnel:** Catholic priests, liturgists and diocesan authorities also need to educate hospital personnel – nurses, doctors, administrators – about the forms of ministry to the sick and dying that are



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## Ministry to the Sick and Dying: The Need for Education

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use the term "last rites" any more; it is misleading in several ways. Lay people deserve to be taught the proper language now used by the church. This is not a matter of "liturgical correctness;" it affects the ministry they receive and celebrate and how they understand this ministry. Of course, in emergencies

celebrated by the Catholic church. It is also important that other chaplains, especially those with some supervisory responsibility in the institution, have an accurate knowledge of Catholic liturgical practices. These hospital personnel and non-Catholic chaplains want to do things right; they want to respect Catholic practices and



## Liturgical Calendar Planning Ahead

### May 22 • Pentecost (Sunday)

The Easter Candle, which has been lighted throughout the Easter Season, remains in place near the ambo or altar thru Evening Prayer of Pentecost. It is then placed near the baptismal font. Ordinary time resumes after Evening Prayer II, therefore Easter decorations should be removed.

### May 29 • Trinity Sunday

Trinitarian hymns need to be sung in their entirety to include mention of all three persons. Memorial Day weekend – remember to include a petition in the general intercessions. The feast should not be obscured by national hymns.

### May 30 • Memorial Day (Monday)

Visiting cemeteries – See *Order for Visiting a Cemetery* found at #733 in the *Book of Blessings*. Option – use *Mass for Independence Day and for Other Civic Observances*.

### June 5 • Corpus Christi (Sunday)

An appropriate day for Eucharistic devotions and processions. (See *Order for the Solemn Exposition of the Holy Eucharist*) Consider bulletin articles on communion in the hand and from the cup.

### June 13 • St. Anthony of Padua (Monday)

See *Book of Blessings* for the blessing of bread.

### June 19 • 12th Sunday in Ordinary Time

Father's Day. The homily should focus on the readings of the day. Consider a petition in the General Intercessions and using the Father's Day Blessings from the *Book of Blessings*

### July 3 • 14th Sunday in Ordinary Time

The Mass of the 14th Sunday in Ordinary Time is the only Mass to be celebrated. Do not anticipate the celebration of Independence Day in Mass texts or music.

### July 4 • Independence Day (Monday)

See *Mass for Independence Day and for Other Civic Observances*. Songs which acknowledge the nation's dependence on God are more appropriate than triumphalistic patriotic songs.

### July 22 • St. Mary Magdalene (Friday)

This memorial has proper readings. See *Lectionary* #603

### July 29 • St. Martha (Friday)

This memorial has proper readings. See *Lectionary* #607

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the needs of their Catholic patients; they want to use the proper language; they need appropriate education.

**Who ministers?** Catholic lay people, hospital personnel and other chaplains also deserve to know who can minister the various forms of Catholic liturgies for the sick and dying. Anointing and penance require the ministry of presbyters, but in their absence lay persons can preside for visits to the sick, the bringing of holy communion to the sick, viaticum for the dying, commendation of the dying, and prayers for the dead. Naturally, presbyters should participate in the latter as well.

**Lay ministers:** When a Catholic minister is needed to bring viaticum to a person who is dying, therefore, a priest is not required, though this may be desired by the patient; this desire, of course, will be respected. In addition, the patient may desire to celebrate the rite of penance. A lay person may administer viaticum and lead the commendation of the dying. Hospital personnel and non-Catholic chaplains should know how to summon lay parish ministers in cases of need.

### New Forms on Ministry and Celebration

The scarcity of priests and the increase of lay Catholics in pastoral ministry and hospital chaplaincy raise additional issues that are still in the stage of development. Lay people may be called on to minister to sick and dying persons in ways that in some ways resemble what only priests are authorized to do. Thus patients may well feel called to "confess" to them, and the lay

persons may well feel called to assure the patients of God's love for them. This is perfectly legitimate in itself, but no one should think that it is the sacrament of penance or a substitute for penance.

**Prayer and touch:** Similarly, lay ministers may be called to pray with patients and to touch them caringly, especially when the sacrament of anointing is not available because of scarcity of presbyters. But this should not be called anointing of the sick, as this title is used for the church's sacrament.

**Local developments:** The liturgies for the sick and the dying that are being created by lay pastoral ministers and chaplains are undoubtedly grace-filled, though no one really knows what is happening in this regard across our country or around the world. We need to be careful, however, that these be clearly distinguished from the rites in the official liturgical books, and especially from those which require the ministry of presbyters.

In conclusion, parishes and diocesan liturgical offices might wish to draw up a plan for the continuing education of Catholics and others regarding the many liturgies of the Catholic church for persons who are sick or dying. ✚

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# BCI Update

## Biblical Translations Approved For Liturgical Use

The Liturgy Secretariat has received a large number of inquiries concerning which biblical translations are approved for liturgical use, as well as about several lectionaries that do not currently enjoy official authorization. In a letter addressed to the members of the NCCB, Bishop Donald W. Trautman, Chairman of the Committee on the Liturgy, communicated the following information.

At the present time the following biblical translations have been approved by the National Conference of Catholic Bishops for use in the liturgy and have received the confirmation of the Apostolic See:

*New American Bible [NAB] (1970 edition);*  
*Revised Standard Version [RSV] (1966 edition);*  
*Jerusalem Bible [JB] (1966 edition).*

All three of these translations were also published as editions of the *Lectionary for Mass* in 1970. The RSV and JB versions of the *Lectionary for Mass* are out of print.

The NCCB has also

approved the *New Revised Standard Version [NRSV]* for liturgical use and this has been confirmed by the Apostolic See. It has not yet been published as a Lectionary, but may now be used in liturgical celebrations.

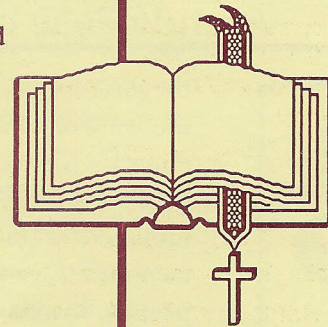
The NCCB has also approved for liturgical use an adaptation of the *Revised New Testament of the New American Bible*, and the *Revised Psalms of the New American Bible*. Both these biblical translations use inclusive language in regard to persons. The Psalms have received Roman confirmation, however, we are awaiting the confirmation of the rest of the NAB text since it is contained in the second edition of the *Lectionary for Mass*, which was approved by the NCCB two years ago. Once the NAB version of the Lectionary is approved, it will be published as quickly as possible. At the same time, an NRSV version of the Lectionary will also be published. Until these two second English editions of the *Latin Ordo Lectionum Missae* (1981) are published, the first edition of the *Lectionary for Mass* remains in effect.

An additional translation of the Bible, the *Contemporary English Version* of the American Bible Society, was

approved by the NCCB for liturgical use and has received the necessary permission from the Congregation for Divine Worship for it to be used in the *Lectionary for Masses with Children* that was published last year.

Specific questions have been raised about two lectionaries: the lectionary published by the Priests for Equality and *Sunday*, published by Treehaus Communication, Inc. The Priests for Equality lectionary for Sundays and Weekdays is advertised as an inclusive language lectionary. **It has neither been approved by the National Conference of Catholic Bishops nor confirmed by the Apostolic See for liturgical use.** *Sunday: Book of Readings Adapted for Children* is not approved for liturgical use in the dioceses of the United States.

Reprinted from the February 1994 issue of the Newsletter of the Bishops' Committee on the Liturgy.

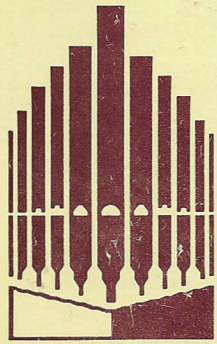


### The Shape We're In continued from p. 2

times. These times have the advantage of overlooking 2000 years to understand change with both its call to "return" and its thoughtful solutions to new needs. With respectful creativity, the possibilities develop into genuine inducements to whole hearted communal worship in this our age.

Finally, in his book, *A Theology of Artistic Sensibilities*, 1986, John Dillenberger calls for an architecture, a surrounding, that is different because we are in it, but which also makes us different by being in it. ✚

Sr. Gerardine Mueller, O.P.  
Caldwell College, Caldwell, NJ



The topic of compensation for church musicians is not easy to address. This era of the Church's history has sensitized us to some basic issues: economic justice, striving for unity while embracing diversity; appreciating pluralism and individual charisms. In particular we have grown to appreciate the pastoral reality that the celebration of the liturgy, like a finely woven tapestry, is achieved through

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## A Guide for Parishes and Church Musicians

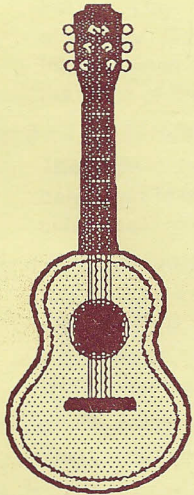
### Archdiocese of Newark

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the giftedness of various contributors, not the least of which is the musician. The church's ideal of a sung liturgy can only become a reality with the leadership of ministers of music who assist their communities to express their faith in psalms, hymns and spiritual songs (Col. 3:17).

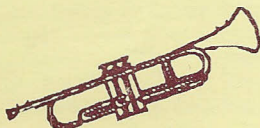
These guidelines have been prepared to assist both the parish and the musician to understand and express their expectations of each other, and assist in a continuing dialogue. When reading them, please keep the following points in mind:



a) The responsibilities of a professional musician are similar to that of a dedicated teacher. Just compensation must reflect the time spent in addition to the Sunday service(s) in service planning, preparations for rehearsal, musician's personal practice time, choir rehearsals, staff meetings, research of new music, etc.

b) The term "church musician" can encompass various roles:

- Director of Music – one who plans the total music component, but does not necessarily execute the music or become involved in the planning of other aspects of the liturgy - usually responsible for the education and preparation of all liturgical musicians.



- Choir Director – one who directs the choir but may not necessarily make musical selections, nor play an instrument.
- Organist – one who accompanies the assembly and cooperates with a cantor, but may not necessarily make musical selections.
- Cantor – one who leads the assembly in the responsorial psalm and other antiphonal singing and leads the assembly as soloist in the absence of a choir – may or may not be responsible for making musical selections.
- Leader of Song - one who leads the assembly, without being responsible for any solo singing.
- Occasional Musician – an occasional contributor to the liturgy employed for his/her expertise as a vocalist or instrumentalist.

- c) In determining a salary, recognition should be given to experience and allow for a variety of academic and musical credentials. An annual increment should be considered to recognize service and to balance the effects of inflation.
- d) The agreed upon salary should be reflective of the financial capabilities of the parish, the particular role of the musician being hired, and whether or not funerals and weddings are included in the salary or will be seen as extra compensation.
- e) It is evident from the listing in "b" above that there is no one, clear mathematical formula that would justly address all the categories and various circumstances inherent in the listing. These guidelines are an attempt to sensitize musicians and clergy to their inter-dependence; to enable musicians and clergy to grow in mutual respect; to foster liturgical music programs that will inspire assemblies to participate, actively and consciously, in spirit and in truth.

## THE CHURCH HAS A RIGHT TO EXPECT FROM MUSICIANS

1. That he/she be a person of faith and prayer with an appreciation of his/her role as a liturgical minister in the Church.
2. That the musician possess a level of musical competence as evidenced by academic accreditation or its equivalent, commensurate with the needs of the parish .
3. That the musician be committed to good liturgical music.
4. That he/she has the organizational, personal and communication skills necessary to fulfill his/her role.
5. That the musician be an enabler of local talent.
6. That the musician be committed to the Church's vision of ministry and worship:
  - demonstrating a knowledge of and familiarity with the basic liturgical principles and rites of the Roman Catholic Church.
  - having the ability to teach and lead the assembly in meaningful participation.
  - possessing an openness to various musical styles and the cultural diversity of the Church.
7. That he/she demonstrate a commitment to the parish community and to its overall mission by:
  - active participation on the liturgy planning team and other pertinent committees.
  - taking responsibility for music at a reasonable number of services on weekends, holydays, and other sacramental and parish celebrations. (See local job description.)
  - a commitment to continuing musical and liturgical education and formation.
  - a willingness to implement diocesan and parish policies and guidelines.

## THE MUSICIAN HAS A RIGHT TO EXPECT FROM THE CHURCH

1. A contract signed by the pastor clearly outlining the musician's responsibilities (job description) and naming the person to whom the musician is responsible. The contract should include:
  - The compensation figure which best reflects the musician's competence, education and experience.
  - Health insurance and pension (for employees working 25 or more hours per week)
  - Sick leave (number of days per year)
  - Personal days for full-time employees (number of days per year)
  - Vacation with pay (number of weeks per year)
  - A listing of liturgical celebrations and other events, if any, for which the musician may expect compensation over and above his/her base salary, as well as the amount of the compensation. (e.g. weddings and funerals, if these are not included in the salary.)
  - Length of contract
  - Provision for termination by either party prior to expiration of contract. (number of days notice)
2. A realistic annual budget permitting the musician to:
  - Purchase music and supplies
  - Hire instrumentalists and vocalists for special liturgies and occasions.
  - Maintain parish instruments.
3. Proper and professionally equipped rehearsal space.
4. Good and properly maintained instruments with which to lead the community in sung prayer.
5. Reasonable funding and time for participation in and attendance at professional conventions, workshops and seminars.
6. The use of parish instruments (e.g. organ, piano) for private teaching, practice, and concerts when and where feasible.✝



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