

'Becket' Set At Seminary

The Dramatics Club of St. Andrew's Seminary will present "Becket" by Jean Anouilh on June 3 and 4. Curtain time is 8 p.m.

The play revolves around the lives of two men, Becket, Chancellor of England, and King Henry II.

The play is under the direction of Mr. and Mrs. James Probst and student director Greg Morey. Steven Payne portrays the title role of Becket and Peter Burke takes the supporting part of King Henry II.

Other members of the cast include: Ida Defeo, Virginia Fichera, Maureen Mangan, Gregory Nulle, Lewis Licari, Vincent Brunner, Patrick Morphy, Kevin McKenna, William Neumann, Gregory Straight, Thomas Mangan, Richard McAuliff, Richard Morone, Carl Santangelo, Bernie Beauchamp, Matthew Temple, Tomathon Spacher, Robert Finch, Mark Conheady, Michael Hogan, and Ted Klem.

Tickets are \$1.25 for adults and 90 cents for students.

Agent 007—A Modern St. George?

Richmond, Va. — (CP) — Is James Bond really a 20th-Century St. George, slaying demons with Satan's modern-day demons?

A Drew University divinity student who has made an exhaustive study into the world of Secret Agent 007 claims that the only real difference between James Bond and St. George is that Ian Fleming's famed character uses a .25 Beretta of a sword.

Mrs. Ann S. Boyd, a mother of four who is working toward a doctorate in "Christianity and Society" at Drew, lays down her case in "The Devil with James Bond," a book published by John Knox Press, a leading Protestant publishing house which also produced the highly successful "Gospel According to Peanuts."

"Somehow it's easier to believe that a supposedly good man can have an evil alter ego, such as the dual personality of Dr. Jekyll and Mr. Hyde," Mrs. Boyd admits. "Can you imagine that a devilish fellow like James Bond could possess the 'altar' ego that St. George used to be?"

Nevertheless, despite the steady criticisms of sex and violence that have greeted the 007 books and films, Mrs. Boyd insists that "careful analysis" of Fleming's Bond series "reveals it as the saga of a modern knight of faith whose adventures involve a gallery of modern demons which have been attacking contemporary mankind."

As to the similarities between Bond and St. George—a fourth century martyr who, legend says, saved a village by slaying an evil dragon that had been threatening it with its poisonous breath—Mrs. Boyd finds that there are numerous references, both direct and indirect, to St. George and dragons in the James Bond series.

Indeed, she notes in both the book and film versions of "Dr. No," Bond's first encounter with the enemy is in the form of a battle with a flame-spewing monster-like vehicle. More subtly, in "Moonraker," she points out, the villain's name is Dr. Gremm, for "dragon."

But more important than reviving the St. George legend in the person of James Bond, Mrs. Boyd stressed, "Fleming's intent in writing the Bond series was to name and destroy the modern gods of our society which are actually the expressions of the demonic in contemporary disguise."



Sean Connery as James Bond battles forces of evil in "You Only Live Twice."

These demons, which Bond meets in the form of agents from SMERSH and SPECTRE, were once listed by Fleming as Avarice, Cruelty, Snobbery, Hypocrisy, Self-Righteousness, Moral Cowardice, and Malice.

Fleming labeled these demons "the seven deadly sins," for he believed that they were more destructive to man's spiritual life than the other seven: Envy, Pride, Covetousness, Gluttony, Sloth, Lust and Anger.

In the person of Goldfinger, Fleming's audience sees "an outstanding elaboration of the evils of Avarice," Mrs. Boyd writes, and also singles out the self-righteousness of the health faddists in "Thunderball." "Although all of Fleming's villains

present varying degrees of Malice and Cruelty, these sins are most diabolically represented by the villainess Rosa Klebb in "From Russia with Love."

If Fleming retains any of the original seven deadly sins, it is that of Sloth, Mrs. Boyd observes, and it is frequently discussed in the Bond books, particularly "You Only Live Twice," in which the villain offers "free death to those who seek release from the burden of being alive."

"After a vicious battle, first by Bond's slave against (the villain's) sword and then hand to hand, Bond is able to destroy this version of Giant Despair and blow up his Doubting Castle," Mrs. Boyd writes of "You Only Live Twice," which is now being released in movie form.

"And at this point many themes begin to converge. Not only does James Bond represent a modern St. George, but the primary dragon or devil which he must battle is that of the capital sin of our generation, the sin of Sloth, the accidie which is a refusal of life and joy, the utter indifference, carelessness, and inertia—in short, the feeling of apathy."

As for all the "sex, sadism and snobbery" rampant in the 007 series, Mrs. Boyd believes Fleming used them as "bait for the public appeal." "Fleming's work represents a highly sophisticated theological viewpoint concerning the nature of man," she adds. "He was able to present very profound concepts in an entertaining fashion on a level of communication available to a vast world audience."

And obviously, she thinks, Bond's sexual exploits are a put-on with a purpose: "As long as the emphasis is placed upon the promiscuity, this is an extremely negative point. Truthfully, however, the association of sex without love in the image of the agent is probably just as far from reality as was the old

image in the Middle Ages of the chivalrous knight romantically in love without sex.

"Neither is probably true except in fantasy, but the hopeful sign is the disappearance of the neurotic equation between sex and an idealized concept of 'romantic love.' . . . The source of many marital problems stems directly from just such immature concepts of romantic love in marriage. If the image of the agent can dispel the myth of this immature ideal, perhaps it may make a positive contribution to fidelity and genuine intimacy within marriage." — (Catholic Press Features)

'Word of My City' Set For Hornell Performance

Hornell — "Word of My City" will be presented by the Sisters of Mercy in the Hornell High School auditorium June 3, at 8 p.m. The entertainment will include music and drama with 100 Sisters portraying history in song and speech, from creation until today.

A seventy-five voice chorus, a fifteen voice speech choir, and a folk singing ensemble will cover a wide range of drama and comedy that will entertain with selections that move from religion to folk songs to jazz.

The audience will hear melodies from George Gershwin, Stephen Foster, George Frederic Handel, and Rodgers and Hammerstein. Dramatic episodes will be presented from plays by Marc Connelly and Arthur Miller.

The benefit performance will be given to help defray the cost of the building renovation of DeSales Hall, the former Hickey Freeman building, which will be used as an educational center for the nursing students.

When work is completed, the educational unit will house the classrooms, faculty offices, library, student and faculty lounges and storage areas for the school of nursing.

Belafonte Set At Eastman

The Rochester Civic Music Association has announced that Harry Belafonte will appear under its auspices for three performances at the Auditorium Theatre on July 27, 28 and 29.

Civic Music Association members are currently receiving advance ticket information for this engagement. In his past appearances for the Civic Music Association, Belafonte has played to sold-out houses.

Harry Belafonte has been called "the man who brought folk singing" into the world with other musical forms such as jazz, opera and the classics. "The most all-encompassing classification for him is 'singer in the performing arts.'"

Recent Movies Reviewed

Following are the titles of films reviewed this week by the National Catholic Office for Motion Pictures.

Class A, Section I
The Further Perils of Laurel and Hardy
Sullivan's Empire

Class A, Section II
The Way West

Class A, Section III
Made in Italy

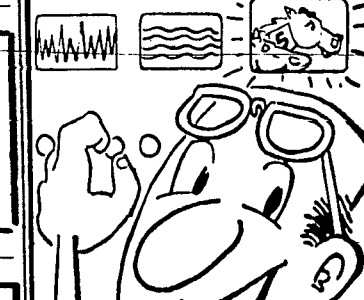
Class B
Devil's Angels

OBJECTION: The explosive subject matter (motorcycle gangs) of this film is presented without sufficient moral insight and responsibility.

The King's Pirate

OBJECTION: Suggestive costuming, situations and dancing make this action film needless, offensive, especially for the young audience to which it will have appeal.

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Fine Dining Around Town

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