

'Inchon' Is Worst Movie Olivier Made

By Michael Gallagher

"Inchon" (MGM-United Artists) is not the worst movie ever made, but it's certainly the worst outrageously expensive movie ever made. Or, to put it another way, it's certainly the worst movie ever made starring either Laurence Olivier or Toshiro Mifune. It's also the worst starring both of them together, but since no other movie but it does, it wouldn't be fair to say so.

The chief backer of this deplorable mess is the Rev. Sun Myung Moon, billed above almost everybody else as "special advisor." Presumably "Inchon" is the Korean religious leader's tribute to Gen. Douglas MacArthur, the savior of his country from communist invasion, but if he had friends like Mr. Moon in his lifetime, the general would not have needed Harry Truman.

Inchon is a port city on the Yellow Sea, not far from Seoul, Korea's capital. In

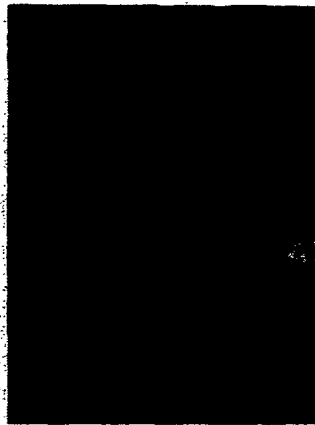
September 1950, it was the scene of MacArthur's final triumph. At the age of 70, when members of most professions, not excluding the military, are enjoying retirement and savoring past accomplishments, MacArthur, in the face of grave misgivings on the part of his own staff and stiff opposition from the Pentagon, conceived a brilliant but risky flanking action against the North Korean army which had swarmed across the 38th Parallel two-and-a-half months before.

The invaders had swept all before them, their assault spearheaded by Russian T-34 tanks, the workhorse of the Red Army in World War II, whose armor was impervious to the antitank weapons of the South Koreans. They crushed an ill-trained American force hastily thrown in their way south of Seoul and drove the South Koreans and Americans into a small area around Pusan at the heel of the Korean boot.

Olivier as MacArthur.

American reinforcements, however, bolstered by British and other UN units, enabled the 8th Army to cling tenaciously to the Pusan perimeter and stop the communist advance.

And it was at this critical juncture that MacArthur, who accomplished more with fewer casualties than any other major commander in World War II, elected to capture Inchon with an amphibious assault instead of



mounting a costly advance out of the perimeter back up the peninsula.

He was playing for high stakes. The harbor at Inchon had a narrow opening, easily defended, and the tide variance was such that only two or three dates presented themselves. Disaster was a distinct possibility.

MacArthur, however, won over both his own staff and the Pentagon with a brilliant performance at a crucial

briefing, which one dazed participant afterwards described as worthy of John Barrymore on a good day. And, of course, he was right.

All this inherent drama, however, is lost entirely in this wretched retelling, directed by Terence Young from a B-movie script by Robin Moore and Laird Koenig, which works in a preposterous subplot involving an adulterous Marine officer (Ben Gazzara) who finds time to make up with his estranged wife (Jacqueline Bisset) while saving the day for MacArthur at Inchon. As for Miss Bisset, she gets to save some adorable orphans.

The battle sequences, though obviously expensive, are indifferently staged spectacles with no dramatic impact.

Olivier is completely miscast as MacArthur. Even allowing for some dreadful makeup and Olivier's unfortunate attempt at an

American accent, the most honored actor of our era is, ironically enough, not, at least at this stage of career, capable of mustering enough power and flamboyance to be convincing as MacArthur. Perhaps no actor will ever be able to, but MacArthur was better served even by Gregory Peck's stolid portrayal of two or three years ago in "MacArthur."

Mifune, the star of some of Akira Kurosawa's greatest films, is more fortunate than Olivier even though he has to speak English. He gets lost in the shuffle, and in the context of "Inchon," getting lost is the wisest thing to do.

The violence in "Inchon" is the kind of war violence conventional in movies, but the picture takes a benign view of the Marine officer's adultery, and the U.S. Catholic Conference has classified it A-III (adults). The Motion Picture Association of America rating is PG (parental guidance).

'No Comfort' for Some in New Curran Book

Moral Theology: A Continuing Journey, by Father Charles E. Curran. University of Notre Dame Press (Notre Dame, Ind., 1982). 238 pp., \$14.95.

By Father John W. Crossin, OSFS

This interesting volume, the latest of Father Curran's familiar collections of essays, presents his present thinking on a variety of topics.

The work consists of four disparate parts. The first, entitled "The Context of Moral Theology," considers the role of theology vis-a-vis the role of the magisterium in the Catholic Church. The contention of this section is that primary responsibility for avoiding error rests on the theologian and the theological community. Father Curran also investigates "the relationship between academic

Father Charles Curran, a priest of the Diocese of Rochester, is a nationally known theologian and teacher.

freedom, the Catholic university, and Roman Catholic theology" in this section. He argues that theology and the Church are both best served by embracing the notion of academic freedom for the theologian as this notion has developed in American universities.

The second part deals with a number of methodological questions in fundamental moral theology. Here the author looks at ethical models, perspectives, Christian anthropology, and decision making, as well as the place of moral theology in the Church and the distinctiveness of Christian ethics.

In the third section, he reflects on three

The Kingdom of Love and Knowledge, by Canon A.M. Allchin. Seabury Press (New York, 1982). 214 pp., \$14.95.

By Father C.S. Mann

Few people are better qualified than the author of this volume to discuss what the subtitle calls "The Encounter between Orthodoxy and the West." Out of this encounter there can result corrective insights from Eastern Orthodox churches to some of the dubious features of Western spirituality.

If there is one such dubious aspect of the present dialogues among the various Western traditions, it is the tacit assumption that when we have learned from each other and have reached a consensus on salient matters of doctrine, organic unity is but a matter of time. Thus we lay the groundwork for a repetition of the Western scholastic conclusion that in matters of faith everything can be defined. Canon Allchin's work provides valuable perceptions from Orthodoxy which can help balance this tendency.

Any attempt to describe the work will do it less than justice, especially within this small compass. This is not because description is impossible, but simply because the emphasis on experience as a guide to truth in the Orthodox tradition is so alien to us that we in the West are almost universally guilty of a fatal disjunction between the knowledge of the saint and the reflection of the trained theologian.

To redress this imbalance, Canon Allchin proposes for us a deliberate attempt to understand the place of contemplation in the theological enterprise. He therefore presents us with an unusual study of three widely disparate persons: 11th-century Symeon of Constantinople; 18th-century Ann Griffiths of Wales, a mystic and theologian; and N.F.S. Grundtvig, a 19th-century Dane. All three were concerned with "the content of faith,

as known in life, in a union of love and knowledge."

The whole progress of the work, from an opening discussion of the "death-of-God" debate (and how fleeting was that idolatrous superstition!) to the conclusion on the corporateness of knowledge in the church, is perceptive, at times highly provocative, and far too tightly written to admit of skipping.

If the three names around which the author develops the central theme are foreign to most of us, so also to a large extent are the subjects of the final chapter, F.D. Maurice, Evelyn Underhill and Vladimir Lossky. Canon Allchin characterizes these three as "theologians of love and knowledge."

The writings of Ms. Underhill have had some exposure in the United States, but even among Anglicans Maurice is (disgracefully) little known. And Lossky, to whom Canon Allchin has dedicated the book, certainly deserves to be far better known to inheritors of the Western tradition as an interpreter of Orthodoxy.

Writing as an Anglican, Canon Allchin seeks to enrich our lives and worship with the "encounter between Orthodoxy and the West" and makes a strong plea in claiming that the Anglican tradition has always emphasized the vital connection between theology and prayer. Coming out of that Anglican tradition this work may serve significantly to open our minds to the riches of yet another tradition that makes that same connection.

Once more, as so often in the past, Seabury Press has placed us heavily in its debt by publishing this important work.

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issues of personal ethics: aging, in vitro fertilization and embryo transfer, and contraception. The final part contains two essays on social ethics. One essay deals with the anthropological bases of Catholic social teaching as revealed in the papal social teachings over the last 100 years. The other is a discussion of the relation of religion to law and public policy, with specific reflection on the current debate on abortion legislation and on the Moral Majority.

These diverse essays are always clear, well-organized and thoroughly researched. They present informative analyses and critiques of differing points of view. And they reflect the many themes which readers of Father Curran's past work have come to expect. Among these themes are the importance of historical consciousness, the significance of a relational model of ethics and the necessity of ongoing dialogue with the human sciences. The studies also reflect the importance of the five-fold stance which this theologian adopts (that is, a focus on the five-fold mystery of creation, sin, incarnation, redemption and resurrection destiny), and

they show the influence of Protestant theology on his own work.

The essays will be of no comfort to those who disagree with Father Curran: he continues to defend the possibility of dissent from "official" Catholic Church teaching and maintains his dissent on contraception, artificial insemination and other issues. He similarly opposes a constitutional amendment prohibiting abortion and would, if there were no other alternative, reluctantly advocate "public funding of medically indicated abortions for the poor."

Father Curran's method and approach, while perceptive and challenging, are somewhat idiosyncratic. They seem to rest, at least at times, on his own intuition of the five-fold mystery's relation and application to a given situation. A more detailed exposition of the roots of his thinking and the specific interrelations of the various aspects of his theology would clarify the significance of his conclusions.

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Show Special For a Cause

"Amadeus," currently running on Broadway and Tony Award winner for best play, will be presented in Rochester at 8 p.m., Tuesday, Oct. 19, in the Auditorium Theater. Five hundred tickets for this performance have been reserved for the benefit of the Kidney Foundation of Upstate New York.

A donation of \$25 per ticket includes the opportunity of meeting and mingling with the cast in an after-performance coffee hour and being a part in the fight against kidney disease. Tickets will be processed in the order they are received at the foundation's office at 441 East Ave.

Chairperson for the event is Edie Stein, assisted by Ann Shaw who is in charge of reception.

Oktoberfest

"Under the Tent," 7 p.m. Friday and Saturday, Oct. 15-16, St. Joseph's Church, Penfield, featuring Harold Tausch and His Royal Bavarians. Admission \$3 per person; children under 12 free.

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