

BOOKS

Pittsford Carmel Translates Teresian Text

Within the Castle with St. Teresa of Avila, by Sister Madeleine of St. Joseph, O.C.D. Translated and abridged by the Carmel of Pittsford. Franciscan Herald Press, Chicago, 1982. Pp. 255. \$9.25.

Reviewed by Sister Christina Welch

Many persons are becoming increasingly serious about prayer in their lives. These people might like to look into this recently published book. It has a special attraction for Rochester diocesans in that it was translated from the work of a French Carmelite by the Carmel of Pittsford.

The book presents the substance of St. Teresa of Avila's "Interior Castle," put in today's language, with

insistence that such interior prayer is possible for all Christians.

Many saints, including St. Benedict, St. John of the Cross, and St. Ignatius of Loyola, have left us instruction on prayer. St. Teresa is one such teacher, whose writings have come down to us from the 16th century.

It is in our own times, in 1972, that the Church has actually declared her a doctor of the Church, that is, one whose teachings are held in special reverence by the Church.

In the original "Interior Castle," St. Teresa has used a symbol from her times, the feudal castle, the dwelling of the feudal lord. The central and safest place in this com-

plex dwelling was the heart of the interior, protected by all the ramifications of surrounding living quarters and exterior fortifications. On this plan, St. Teresa's castle consists of Seven Mansions, each Mansion really made up of several. The Lord resides in the center, and "everything gravitates to him."

The first three Mansions "describe the laborious passage from the state of sin to a virtuous and well-regulated life," in the words of Sister Madeleine. The Fourth Mansions introduce initial experience of infused prayer. "The divine action begins to make itself specifically felt." In the Fifth Mansions, "the drama has been enacted in the will; in

the Sixth, the action ascends: it is the Master who takes the lead."

In the Seventh Mansions, "interior unity has been realized, and the whole being concurs in the life of charity."

In contemporary phrasing, Sister Madeleine identifies the saint's teaching with quotations from Scripture, with the leadership of the modern Church, with experiences of other saints, and with thinking in modern society.

"The Constitution on the Church" of Vatican II calls the faithful to the "fullness of Christian life and to the perfection of charity... to live the love of God vigorously and in depth."

Relating to secular

thought, she says, "There is a great deal of talk today about 'depth psychology' and of how to regulate our automatic reflexes. Would not the surest way be that of the saints as set forth by St. Teresa?"

The importance of a modern exploration of St. Teresa's teachings is apparent in a particular statement by the author. She says that, in Teresa's day, "interior souls" had to be reminded that the love of God should be accompanied by love of neighbor; in contrast, "today, when concern for others is in vogue, such souls must be taught not to be satisfied with well-doing." Confronted by the powers of the world, "we risk misunder-

standing our own interior powers because they are not of the same order and are seldom visible."

("Within the Castle with St. Teresa of Avila" is available at the Carmelite Monastery, 1931 Jefferson Road, Rochester, N.Y. 14534; at Trant's, Inc. and from the publisher.)

(Sister Christina Welch, SSJ, is widely known in the diocese for her communications work. She resides at St. Bridget's Church. In preparing her review, Sister Christina was granted the extraordinary privilege of a face-to-face interview with the nun who translated this book.)

MOVIES

'Psycho II' Turns Tables On Good Old Norman

By Michael Gallagher

New York (NC) — In "Psycho II" (Universal), Norman Bates (Anthony Perkins), as you probably know from all the hype, comes home again after more than 20 years.

Judged not guilty by reason of insanity for all the gruesome things he did out of misplaced maternal devotion in "Psycho," he is declared sane at the opening of this sequel to Alfred Hitchcock's popular classic, directed by Richard Franklin from a script by Tom Holland.

Actually, poor Norman is much more sinned against than sinning this time out. It seems that the relatives of two of his victims, Lila (Vera Miles re-creating her role as Janet Leigh's sister) and her daughter Mary (newcomer Meg Tilly), team up on a scheme to push him over the brink once more and thus force his psychiatrist, Dr. Raymond (Robert Loggia), to recommit him.

Mary, taking a job as a waitress at the diner where

Dr. Raymond finds work for Norman, pretends to befriend him and, after telling him that her boyfriend has thrown her out, consents to take a room at the famous old mansion on the hill.

Thus ensconced, she helps Lila pull off a series of dirty tricks. They take turns dressing up as the long-departed Mrs. Bates and plague Norman with hectoring phone calls from Mom.

Norman takes this all in good part — far better maybe than most of us would, I think — but eventually a new factor emerges, and all concerned get more than they bargained for.

The plotting, unfortunately, is as uninspired as it is complex, with far less than the minimum credibility required for this kind of thing. Another factor that very much diminishes the intended chills and thrills is the broad, grating in-joke nature of the whole enterprise, as though everybody involved was constantly winking and smirking at the audience.

Perkins does very well under the circumstances, and Loggia and Hugh Gillin, as the sheriff, provide some needed authority. The absurdity of her role is too much for Vera Miles, however, and young Meg Tilly as Mary has a severely limited range as an actress. She puts on an expression of mild interest, for example, at times that we would be more inclined to expect terror.

The violence gradually becomes more explicit in terms of blood and gore as the film progresses, but, ironically enough, the single most offensive scene belongs to Hitchcock himself. This, as you might guess, is the shower murder scene from the first film, which serves as a prelude, a cynically exploitative sequence whose true horror lies in what it reveals about the psyche of the man who made it and his attitude toward women.

Because of the violence, the U.S. Catholic Conference has classified it O, morally offensive. The industry rating is R, restricted.



← Cali Timmons, Aleisa Shirley and Deborah Pratt play a trio of space maidens shipwrecked on a plague-ravaged planet in Columbia Pictures' "Spacehunter: Adventures in the Forbidden Zone," a science-fiction film in 3-D. The U.S. Catholic Conference calls the movie "mediocre" and classifies it A-II. (NC Photo)

Short Takes

"Spacehunter: Adventures in the Forbidden Zone" (Columbia) — A hotshot loner (Peter Strauss) lands on a plague-devastated planet to rescue three women from the clutches (steel claws actually) of a nasty tyrant named Overdog (Michael Ironside). He is aided by a waif he happens across (Molly Ringwald) and an old service buddy (Ernie Hudson).

Directed by Lamont Johnson from a script done by a platoon of writers, this shamelessly reprises all sorts of gimmicks from "Star Wars" and its imitations and even includes bits from "Invasion of the Body Snatchers" and "The Dark Crystal." Filmed in 3-D, a process that here seems to turn everything a drab brown without jazzing up the proceedings notably, this is a mediocre effort from start to finish. Some moderate violence and a few sexual innu-

endoes. The U.S. Catholic Conference has classified it A-II, adolescents and adults. The industry rating is PG, parental guidance suggested.

"Tough Enough" (Fox) — Dennis Quaid plays a would-be country-western singer who becomes a fighter, entering a series of "tough man" contests put on by a promoter played by the late Warren Oates in his last film. Nothing much happens in the course of the movie in terms of characterization or plot, all the emphasis being put upon the fights themselves, a series of brutal encounters depicted in loving detail by director Richard Fleischer working from John Leone's lackluster script. Because of all the violence, it has been classified A-III, adults, by the U.S. Catholic Conference. The industry rating is R, restricted.

Recent Movie Ratings

New York (NC) — Here is a list of recent films which the U.S. Catholic Conference Department of Communication has rated on the basis of moral suitability.

The first symbol after each title is the USCC rating. The second symbol is the rating of 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 (an A-IV classification is for certain films which, while not morally offensive in themselves, require caution and some analysis and explanation as a protection to the uninformed against wrong interpretations and false conclusions); O — morally offensive. The word "recommended" appears in parenthesis behind the titles of those films that merit such a designation.

Here are the Motion Picture Association of America 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 age 17 admitted (age limit may vary in certain areas).

- B
- Baby, It's You, O (R)
- Bad Boys, O (R)
- Best Friends, A-III (PG)

- Betrayal, A-II (R)
- The Black Stallion Returns, A-I (PG)
- Britannia Hospital, O (R)
- Bugs Bunny 3rd Movie: 1001 Rabbit Tales, A-I (G)
- D
- The Dark Crystal, A-I (PG)
- Diner, A-III (R)
- Diva, A-III (R)
- Doctor Detroit, O (R)
- E
- Exposed, O (R)
- E.T., The Extra-Terrestrial, A-I (PG)
- F
- Fast Times at Ridgmont High, O (R)
- First Blood, A-III (R)
- Five Days One Summer, A-II (PG)
- Flashdance, O (R)
- The Flight of the Eagle, A-II
- 48 Hours, O (R)
- Frances, A-IV (R)
- G
- Gandhi, A-II (PG) (RECOMMENDED)
- H
- Honkytonk Man, O (R)
- The Hunger, O (R)
- I
- Independence Day, A-IV (R)
- J
- Joni, A-I (G)
- K
- The King of Comedy, A-II (PG)
- L
- The Last Unicorn, A-I (G)

- Lianna, O (R)
- Local Hero, A-II (PG)
- Lone Wolf McQuade, A-III (PG)
- The Long Good Friday, A-IV (R)
- The Lords of Discipline, A-III (R)
- Lovesick, A-III (PG)
- M
- The Man From Snowy River, A-II (PG)
- Man, Woman & Child, A-III (PG)
- Max Dugan Returns, A-II (PG)
- Monsignor, O (R)
- Monty Python's The Meaning of Life, O (R)
- N
- My Favorite Year, A-III (PG)
- National Lampoon's Class Reunion, O (R)
- O
- Night of the Shooting Star, A-II (R)
- O
- An Officer and a Gentleman, O (R)
- The Outsiders, A-III (PG)
- P
- The Pirates of Penzance, A-I (G)
- Porky's, O (R)
- Q
- "Q," O (R)
- R
- Return of the Jedi, A-II (PG)
- The Road Warrior, O (R)
- S
- Something Wicked This Way Comes, A-II (PG)
- Sophie's Choice, A-III (R)
- SpaceHunter, A-II (PG)

- Split Image, A-II (R)
- Spring Fever, A-III (PG)
- Starstruck, A-III (PG)
- Star Trek II, The Wrath of Khan, A-II (PG)
- T
- Still of the Night, A-II (PG)
- The Sting II, A-III (R)
- T
- Table for Five, A-III (PG)
- Tempest, A-III (PG)
- 10 To Midnight, O (R)
- Tender Mercies, A-III (PG)
- Tex, A-II (PG)
- That Championship Season, A-III (R)
- Threshold, A-II (PG)
- Timerider, A-III (PG)
- Tootsie, A-III (PG)
- The Toy, A-III (PG)
- The Treasure of the Four Crowns, A-II (PG)
- Trenchcoat, A-II (PG)
- Tron, A-III (PG)
- Twilight Time, A-II (PG)
- V
- Vallèy Girl, O (R)
- The Verdict, A-II (R)
- Videodrome, O (R)
- W
- Without a Trace, A-II (PG)
- The World According to Garp, A-III (R)
- Wrong is Right, A-III (R)
- Y
- The Year of Living Dangerously, A-III (PG)