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HISTORY

VETERANS DAY

A Time for Remembrance and Gratitude

JEFF MINICK

n the 11th hour of the 11th day of the 11th month of 1918, the Great War came to an end. Though historians are still quarreling over the figures, the "war to end all wars" had killed at least 8 million military personnel and 6.6 million civilians. Less than 30 years later, another and far deadlier war would change the name of the Great War to World War I.

From that November date evolved what we now call Veterans Day. In 1919, President Woodrow Wilson proclaimed November 11 "Armistice Day," a time to commemorate those who had died in the war and to feel grateful for their victory.

In 1926, Congress passed a reso-

In 1926, Congress passed a resolution making Armistice Day an annual observance, and in 1938 declared it a national holiday in honor of the veterans of the Great War. In one of those ironies of history, the Congress also dedicated Armistice Day to the cause of world peace. A year later, World War II erupted in Europe.

During the administration of President Dwight Eisenhower, the word "Armistice" was changed to "Veterans" to honor all veterans, living and dead. When the Holiday Bill of 1968 moved federal holidays to Mondays to extend In 1919, President Woodrow Wilson proclaimed November 11 'Armistice Day.' a weekend, veterans and others protested this change in regard to Veterans Day, and in 1975 President Gerald Ford restored the day to November 11.

This barebones history describes how Veterans Day was created.
But what does this special day really mean to us?

The Horror

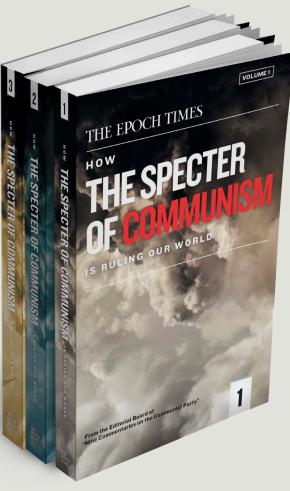
After a century of murder and violence—the Russian Revolution, the Nazis, the death camps, the seemingly endless wars around the world, the millions murdered during the Chinese Cultural Revolution,

Continued on **Page 4**

A military parade with crowds of excited spectators along New York's Fifth Avenue, in celebration of Armistice Day following World War I, in November 1918.

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HISTORY

A POIGNANT REMINDER FOR A GRIEVING NATION

The Unknown Warrior

LORRAINE FERRIER

ov. 11, 2020, marks 100 years since Britain's Unknown Warrior was buried at Westminster Abbey in London, to honor all those who lost their lives in World War I.

Britain had suffered mass bereavement, with over 700,000 men being killed in the war and hundreds of thousands of those men recorded as missing in action, explained National Army Museum curator Justin Saddington in an email.

Those warriors gave the most precious things they could for their nation—their lives. Ultimately, their sacrifice ensured freedom for generations to come.

"Nearly every family had been denied a funeral for their lost loved one," Saddington said.

Saddington explained that grieving families had nowhere to mourn. The graves that did exist were overseas near the battlefields where the men lost their lives, so they were hard to access. The Unknown Warrior commemoration provided "a symbolic funeral for all the nation's dead and a surrogate grave for all those that had none," he said.

Saddington curated the National Army Museum's exhibition "Buried Among Kings: The Story of the Unknown Warrior." He's collated paintings, photography, and personal testimony from the period.

Two notable objects on display are a fragment of the original 1919–1920 wood and plaster cenotaph (an empty tomb), erected as a temporary memorial in London for Britain's war dead, and a painting depicting the Unknown Warrior's burial procession, titled "The Passing of the Unknown Warrior, King George V as Chief Mourner, Whitehall, 11 November 1920," by Frank O Salisbury

First, a Padre's Epiphany

In 1916, Rev. David Railton M.C. came up with the idea of an Unknown Warrior memorial while stationed on the Western Front. Despite Railton's having seen many war casualties and deaths, it was during the stillness of one particular day's dusk that an anonymous soldier deeply moved him, at Erkingham near Armentières in France.

66

Nearly every family had been denied a funeral for their lost loved one.

Justin Saddington, curator, National Army Museum

With the daylight fading fast, except for some officers playing cards in the billet behind him, Railton was all alone in the billet garden. "I remember how still it was. Even the guns seemed to be resting, as if to give the gunners a chance to have their tea," he wrote in "Our Empire" in 1931.

Standing in that silence, he spotted a wooden cross inscribed with the haunting words "Unknown British Soldier" and underneath in brackets "of the Black Watch."

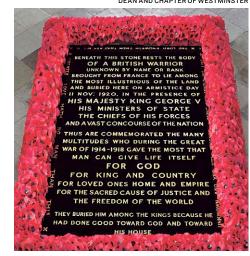
At that moment, the distraught voice of a soldier's mother may have entered his mind: "Where—exactly where—did you lay to rest the body of my son? ... I have been officially notified that he is 'missing, believed killed." Railton had written about how padres (chaplains in military service) stationed with infantry would often be asked such questions by the loved ones of soldiers missing in action.

He was certainly tormented: "So I thought and thought and wrestled in thought. What can I do to ease the



The grave of the Unknown Warrior in Westminster Abbey, London.

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The dedication on the Unknown Warrior's grave at Westminster Abbey, London.

pain of father, mother, brother, sister, sweetheart, wife and friend? Quietly and gradually there came out of the mist of thought this answer clear and strong, 'Let this body—this symbol of him—be carried reverently over the sea to his native land.'"

A Nation Mourns

Britain's post-war busyness prevented Railton from sharing his idea. Although Nov. 11, 1918, marked the Armistice, it wasn't until June 1919 that peacetime could be truly embraced after the Treaty of Versailles was signed. And it took time to dismantle the machinery of war and demobilize troops.

It was a tumultuous time. The turmoil of warfare had finished, but an inner turmoil continued.

"Men and nations stumbled back like badly wounded and 'gassed' warriors to their homes. The endless shedding of blood ceased but there was no real peace in the souls of men or nations," Railton wrote.

In 1919, architect Sir Edwin Lutyens erected a wood and plaster cenotaph by the government buildings of Whitehall to commemorate the nation's war dead. On Victory Day, July 19, 1919, thousands of military personnel paraded passed the cenotaph and, along with the public, paid tribute to a hardwon war with many sacrifices.

"Near the memorial there were moments of silence when the dead seemed very near, when one almost heard the passage of countless wings," The Morning Post wrote on July 20, 1919.

Selecting the Unknown Warrior But it wasn't until August 1920 that

Railton shared his idea, outside of his family, for an Unknown Warrior memorial. He wrote to Herbert Ryle, the Dean of Westminster, with little more than a humble hope to make the national commemoration happen.

Ryle petitioned King George V and Prime Minister David Lloyd George, and others in authority. A committee was formed in mid-October that year to bring Railton's idea to fruition.

With no official record of the Un-

With no official record of the Unknown Warrior selection process, Sad-



"The Passing of the Unknown Warrior, King George V as Chief Mourner, Whitehall, 11 November 1920," 1920, by Frank O. Salisbury. Oil on canvas; 28 1/3 inches by 58 1/4 inches.

dington explained, "historians have had to rely on divergent and less reliable accounts of the men who were involved."

Before the burial could happen, a secret selection process took place. The commander of British forces in France and Belgium, Brigadier General Louis Wyatt oversaw the process. One such account is from Wyatt himself. In November 1939, 20 years after the Unknown Warrior was buried, Wyatt wrote of his experience in The Daily Telegraph. Four digging parties were dispatched to four different battle areas of the Western Front—Ypres, Somme, Aisne, and Arras—Saddington explained, and each was tasked with bringing back one body to a chapel at St. Pol near Arras, Wyatt's headquarters.

On Nov. 8 and 9, Wyatt and a colleague randomly selected the Unknown Warrior. The three remaining bodies were reburied. The Unknown Warrior traveled by ambulance to the

French port of Boulogne, the beginning of his journey to be finally laid to rest on home soil.

Great Britain's Surrogate Grave On Nov. 11, 1920, King George V led

the burial procession of the Unknown Warrior in London. The procession passed the newly unveiled Portland stone cenotaph on the way to Westminster Abbey before the soldier was buried among Britain's most illustrious citizens.

Thousands attended the procession to pay their respects in a collective outpouring of a nation's grief.

One hundred sandbags of French soil filled the grave. And the union war flag was raised. The flag, called Padre's Flag, had belonged to Railton. He'd used it throughout his war chaplaincy. It had covered boxes, tables, and altars for Holy Communion and other ceremonies.

It had another solemn purpose. "It was the covering-often the only

covering-of the slain, as their bodies were laid to rest," Railton wrote.

"It is not a new 'bit of bunting'

bought for the occasion but a real symbol of every Briton's life. Indeed, it is literally tinged with the life-blood of fellow Britons," he added. Railton had wanted the flag to be left

with the Unknown Warrior, and in 1921 he got his wish. The Padre's Flag hangs in Westminster Abbey, in St. George's Chapel, next to the Unknown Warrior's grave. In honor of all who died for king and

country, the last line of the dedication on the Unknown Warrior's grave states: "They buried him among the Kings because he had done good toward God and toward his house."

To find out more about the National Army Museum's exhibition "Buried Among Kings: The Story of the Unknown Warrior," which runs until February 10, 2021, visit NAM.ac.uk In Oct. 17, 1921, the United States bestowed a Medal of Honor upon the British Unknown Warrior, and the British reciprocated by bestowing a Victoria Cross upon the American Unknown Soldier.

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The first Armistice parade along New York's Fifth Avenue in November 1918.

HISTORY

VETERANS DAY A Time for Remembrance and Gratitude

the Killing Fields of Cambodia, and more—we moderns have seen enough spilled blood to fill an ocean.

As a result, we forget that our ancestors living in 1913 were much more innocent than we are today. The last half of the 19th century, at least in Europe, saw few conflicts other than the Franco-Prussian War of 1870. Europeans and Americans of that day simply lacked the imagination and experience to foresee a war in which millions would die, battles in which thousands would pay with their lives for a few yards of ground, and the terrible carnage that machine guns, mustard gas, and heavy artillery would bring to those battlefields.

Unless we have read biographies like "Goodbye to All That" by Robert Graves or histories like Paul Fussell's "The Great War and Modern Memory," we may also lack the ability to understand what the soldiers of that war endured. Most of the war on the Western Front, for example, was static, with soldiers embedded in trenches, living in muck and excrement, rain and snow, plagued by fleas and rats, and always suffering under the strain of possible attack or bombardment.

It is for all these reasons that Armistice Day came into being.

Remembrance Day

Like the United States, different countries involved in the First World War established November 11 as a day to remember the dead of that war.

In the Commonwealth Nations of Great Britain, Remembrance Day remains a time to recollect those veterans who have lost their lives in the service of their respective countries. In the United Kingdom, for example, there are wreath-laying ceremonies, the military marks the occasion with appearances by troops, and a two-minute silence at 11:00 a.m. still prevails in many places as a sign of respect for the dead.

Here from a Forces War Records post



British soldiers observe two minutes of silence at a British war memorial in Iraq, as they mark Remembrance Day for fallen troops on Nov. 9,

Veterans Day focuses on those who have served their country in the military.

is a description of that first silence in Manchester, 1919:

"The first stroke of eleven produced a magical effect.

"The tram cars glided into stillness, motors ceased to cough and fume, and stopped dead, and the mighty-limbed dray horses hunched back upon their loads and stopped also, seeming to do it of their own volition.

"Someone took off his hat, and with a nervous hesitancy the rest of the men bowed their heads also. Here and there an old soldier could be detected slipping unconsciously into the posture of 'attention.' An elderly woman, not far away, wiped her eyes, and the man beside her looked white and stern. Everyone stood very still ... The hush deepened. It had spread over the whole city and become so pronounced as to impress one with a sense of audibility. It was a silence which was almost pain ... And the spirit of memory brooded over it all."

Because of the poem "In Flanders Fields," with its famous opening lines "In Flanders Fields the poppies grow/ Between the crosses row on row," the poppy became the symbol of Remembrance Day and is still worn by many as a token of

spect and recollection of the soldiers, sailors, and airmen who have died in Britain's wars.

The Living and the Dead

Shortly after the Civil War, many American states had established Memorial Day as the time for honoring those who had died for their country. As a result, Veterans Day focuses more on those who have served their country in the military rather than on those who gave their lives

These men and women are still among us. Some veterans of World War II, millions of other men and women who served in such conflicts as the Korean War and the war in Vietnam, and those who have more recently done their duty in places like Afghanistan and Iraq remain very much a part of the fabric of American life. Veterans Day belongs to them, a time set aside to mark their patriotism and sacrifice, a time for the rest of us to pause and appreciate what they did for their country.

Of course, not all in our military see combat or finds themselves at risk of death or wounds, but we honor them as well for enlisting and for serving their country in capacities ranging from mechanic to military police.

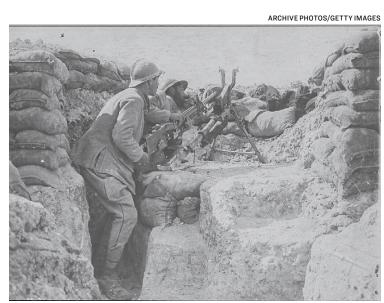
Ways and Means

So how do we pay our respects to those

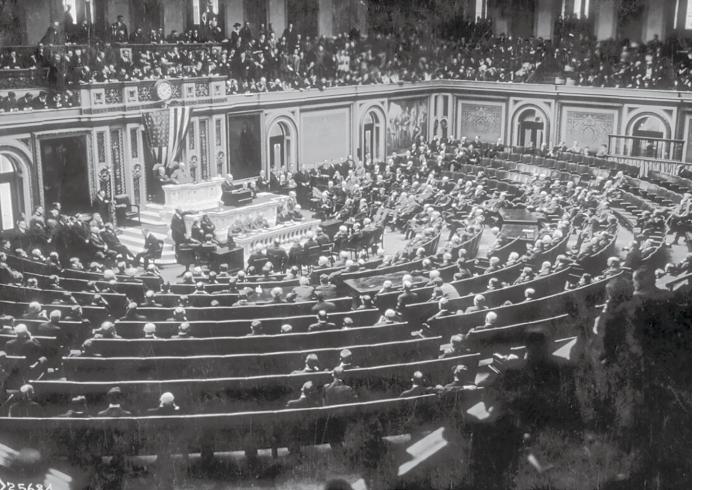
who fought for our country? We can begin by listening to the stories of those who still live who served in our military. Our grandfathers and in some cases, our great-grandfathers, our neighbors who served in Vietnam, our uncles and cousins who fought in distant places like Afghanistan or who served tours in countries like South Korea or Germany—we can ask them about their experiences and thank them for their service. By doing so, we are not only expressing our gratitude but also learning more about the costs of keeping our country free.

We can also educate ourselves about the valiant soldiers, sailors, and airmen who fought to preserve those freedoms. We









(Above left)

French soldiers moving to attack from their trench during the 1916 Battle of Verdun in World War I. The battle won by the French in November 1916 cost the lives of 163,000 French soldiers and 143,000 German soldiers.

Allied soldiers in a trench on the battlefield at Marne, France, in 1914, World War I soldiers spent most of their time in trenches.

Britain's Prime Minister Boris Johnson taking part in the Remembrance Sunday ceremony at the Cenotaph on Whitehall in central London, on Nov. 10, 2019. Remembrance Sunday is commemorated on the Sunday closest to Armistice Day on Nov. 11.

President Woodrow Wilson reading the Armistice terms for World War I to Congress on Jan. 8, 1918.

can read autobiographies by such combatants as Eugene Sledge in his account of the war in the Pacific against the Japanese, "With the Old Breed," or novels like Anton Myrer's "Once an Eagle," which offers a broad account of the American wars of the 20th century. We can watch documentaries and Hollywood movies about these veterans and their wars, and discover the tremendous sacrifices some of them made and the horrible battles in which they fought

Whether we ourselves served in uniform for our country, we can teach our children the honor of doing so. We can give them heroes from our past—the drummer boy of Shiloh; the buffalo soldiers of the Western plains; Alvin York of Tennessee in World War I; Audie Murphy, the most highly decorated soldier of World War II; generals like Pershing, Dwight Eisenhower, Douglas MacArthur; and so many others in uniform who gave of themselves on battlefields around the world.

We can support a military prepared for conflict. We must never send into battle young men and women who find themselves inferior in training and equipment when facing an enemy. We must give them the tools they need to win and to keep our country safe.

Finally, we can pause on November 11, offer our own two minutes of silence and reflection, and express our gratitude that from our cities, towns, and countryside young patriots continue to believe in this republic and are willing to serve it under arms.

Let's Pause a Moment

My father, who died two years ago, spent his late teens as an infantryman in the 88th Division in Italy during World War II.

Over the years, Dad shared some stories from that time: the hardships of living in the open air, the afternoon when his platoon leader pushed ahead of him on a stairwell leading into a basement and lost his foot to a German mine, the morning when he and his squad captured a dozen Germans eating breakfast in a farmhouse.

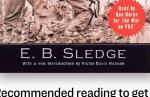
At one Thanksgiving Day gathering, my siblings and I gathered our children, most of them teenagers, around Dad and asked him to tell some of his stories. They listened attentively, asked many questions, and came away knowing a little more about one man's gift to his country.

All too often, many of us forget the meaning of the federal holiday we are celebrating. Memorial Day, for example,



World War I American infantry reenactors march in the Veterans Day Parade on Nov. 11, 2019 in New York City.





WITH THE

OLD BREED

At Peleliu and Okinawa

Recommended reading to get a sense of what veterans have endured for us.

(Above)

To honor veterans, we can listen to their stories. Pearl Harbor survivor Mickey Ganitch speaks during a Veterans Day celebration aboard the USS Hornet in Alameda, Calif., on Nov. 11, 2019.

means picnics and NASCAR races, Labor Day is a mini-vacation before the onset of fall and winter, and Presidents Day brings retail bargains and sales.

This year, Veterans Day falls on a Wednesday. Let's pause on that day to pay some sort of homage to our veterans who have protected our republic and our

Thank you, Dad, and all of you who have served our country.

Ieff Minick has four children and a growing platoon of grandchildren. For 20 years, he taught history, literature, and Latin to seminars of homeschooling students in Asheville, N.C., Today, he lives and writes in Front Royal, Va. See JeffMinick.com to follow his blog.

Sunshine, Rocks, and Cacti

WAYNE A. BARNES

Some pieces of art move me so that I am compelled to write about them—what they look like, but more often, how I see the scene in its own history. This is what the series "Taking You There" is about.

"At Noon on a Cactus Plantation in Capri," 1885, Peder Mork Monsted. Oil on canvas. 64 1/4 inches by 48 inches. Private Collection.



companies recovering numerous pieces of stolen art worth millions of dollars. I often search auction-house websites, cruising through them, even when not for a case. Lovers of fine art do this.

> A couple of years ago, I came upon a painting that truly captivated me and had the immediate urge to bid on it. This was 'At Noon on a Cactus Plantation in Capri," from 1885 by Peder Mork Monsted, a large piece, about 5 1/2 by 4 feet.

Monsted was born in Denmark in 1859 and had the good fortune to be the son of a prosperous shipbuilder. This enabled him not only to pursue his studies at the Royal Danish Academy of Fine Arts but also to travel through Europe painting landscapes. Most were garden or woodland settings, and wintry scenes with sleighs on snow-covered country roads. Almost all had brilliant sunlight illuminating the canvases. How could I not bid on this piece?

But finances were tight. Of five children, my two daughters, now out of college, had thousands of dollars in college loans, with the onus on my shoulders. Over years, the total due slowly wended its way down to around \$65,000, and the needed amount was sitting in a bank, intended to free me of this last financial burden.

But the painting! The Monsted! It looked up at me from the auction website, crying out to be placed on my living room wall. The bidding would start at \$40,000 for this exquisite museum-quality piece. If the bids went up slowly, and a well-funded museum was not among the competitors, I might ust hold on to it.

Then I took a deep gulp. I was so close to paying off all those loans.

I came to my senses and got out my checkbook ... and paid off the loan.

When auction day arrived, the final bid of \$50,000 took home the prize. I heaved a sigh, knowing it was now out of my hands forever, yet in the balance there was something much more fulfilling. I emailed my daughters that the obligation was finally paid off, and they responded with glowing appreciation about what it meant to them to live without the grief that so many of their friends privately in South Florida.

ince retiring from the FBI, I have suffered—monstrous monthly payments worked privately for large insurance seemingly going on forever. Few days would make me feel more like a successful Dad.

Week 46, 2020 THE EPOCH TIMES

Taking You There

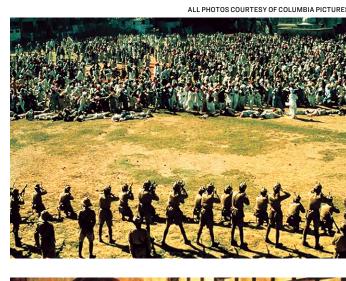
It is 1885, a dozen years before the turn of that century, and you find yourself on the Isle of Capri. It is scarcely populated, and mostly survives on flocks and farming, even though so hilly. Yet it has the perfect geology and climate for cacti, especially the prickly pear kind. They grow faster and stronger than almost anywhere else—enough to support a whole plantation's worth. Trails weave through them so you would love to take a stroll, even knowing the danger of the prickles is but inches away.

It is a sunshiny day with cottony balls of clouds in the sky. A mother speaks with her 12-year-old daughter, her toddler near her side. She is taking a well-deserved break from her daily routine. A midday meal is cooking in the white stucco house, and smoke puffs up from the chimney.

On a seemingly lazy morning, it is just another day in their lives. But this moment is suspended in time: the warmth of the scene, luxuriant vegetation, and slabs of strident and stark gray rocks—you can actually feel their hardness with your eyes shooting up from the ground, protecting the path. They help bake the hillside, stirring on the cacti to grow their arms up toward the heavens.

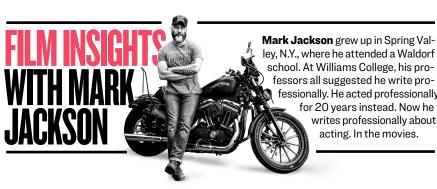
The image is balanced: a third sky and two-thirds landscape, diagonally slicing the scene, while the sparkling Mediterranean Sea peeks out in the distance from behind an olive tree. Italy is known for them, but here, the cactus is king and the family's yearly income. This small group tends their slowly growing crop, but it is a life enjoyed, tucked away in this secluded corner of the world. Marking this moment, a faraway clock strikes—"At Noon on a Cactus Plantation in Capri."

Wayne A. Barnes was an FBI agent for 29 years working counterintelligence. He had many undercover assignments, including as a member of the Black Panthers. His first spy stories were from debriefing Soviet KGB defectors. He now investigates





(Left) Mahatma Gandhi (Ben Kingsley, C) demonstrates to his fellow Indians how they can make their own salt to break the British monopoly on the industry. (Top right) The Amritsar massacre, in which unarmed men, women, and children were fired upon. (Bottom right) lan Charleson (L) and Ben Kingsley.



POPCORN AND INSPIRATION

Modeling Peaceful Protest, a Must-See for 2020

MARK JACKSON

saw "Gandhi" when it debuted in 1982. A recent viewing reveals today's stars in bit parts, such as Daniel Day-Lewis, L Colin Farrell, and John Ratzenberger. which has the interesting effect of making a nearly 40-year-old film feel cutting-edge.

Apart from its three-hour length and the somewnat more leisurely pacing of the pre computerized era, it's solid storytelling. And much like "Selma" and "12 Years a Slave," it provides a good history lesson in how to outlast and subjugate oppressive regimes using endurance and human kindness.

Spiritual communities claim that every so often a great enlightened being from a much higher dimension will incarnate as a human and facilitate a great change for the improvement of humanity. If that's indeed the case, all it takes is one viewing of "Gandhi" to have that penny drop, to register the plausibility of such a concept as truth. Watch "Gandhi" to restore hope, and then watch "Selma" to see Gandhi's principles of nonviolence updated for a later generation by Dr. Martin Luther King Jr.

Vision

"Gandhi" was director Sir Richard Attenborough's dream project for 20 years; it's clearly a labor of love, and Attenborough's crowning achievement. It's an oldfashioned epic with panoramic vistas, vast numbers of people running around, and great political tectonic shifts, which nevertheless manages to retain a sense of intimacy—in this case due primarily to Ben Kingsley's performance.

As the film is highly ambitious in scope,

Sir Richard Attenborough Ben Kingsley, Rohini Hattangadi, Candice Bergen, Edward Fox, John

Gielgud, Martin Sheen, Ian Charleson, Athol Fugard, Day-Lewis, Colin Farrell, John Ratzenberger

Running Time 3 hours, 11 minutes

Release Date

Director

Starring

Rated

Feb. 25, 1983

Ben Kingsley and

husband and wife.

Rohini Hattangadi play

Ben Kingsley as Mohandas Gandhi, a young lawyer speaking out against injustice, in South Africa. Attenborough swings for the fences, as opposed to Steven Spielberg's as well as Ava DuVernay's choices in, respectively.

"Lincoln," and "Selma," which pick smaller pieces of a character's history to focus on, thereby allowing one to get to know the iconic historical figure better. Attenborough gives us the whole life of Mahatma Gandhi and still lets you feel you've come to know the man well. The scope of the film encompasses India's

political upheaval, how it won its Gandhiled independence from British rule in 1947. the Hindu-Muslim divide that led to the partition of India into India and Pakistan, as well as Gandhi's assassination in 1948.

It's got powerful war set pieces, such as the brutal Amritsar massacre of at least 379 Indians (including women and children) killed by a platoon of native soldiers in an enclosed compound, commanded by British Brigadier General R.E. Dyer (Edward Fox).

There's also another confrontation between British-trained Indian soldiers who, under orders to protect the Dharasana Salt Works, ruthlessly beat hundreds of peaceful Indian protesters bloody with clubs. The heroic crowd willingly submits to the onesided violence, while resolutely refusing to vacate the premises.

However, if there was ever an actor born to play the biographical role of a historical figure, the British (half-Indian) Ben Kingsley was born to play Gandhi. And so the vast scope of the film is anchored by what feels like actor-channeling.

Kingsley portrays Mohandas Karamchand Gandhi from the time when, as a young London-trained barrister with a full head of hair, wearing Western-style suits, he incurs the racial slur of "kaffir" and is humiliatingly thrown off of a train in South Africa. If ever there was a call to take up the Hero's Journey, this is a striking example. Mohandas then begins his transforma-

tion into the Mahatma. (Mahatma means a person regarded with reverence or loving respect; a holy person or sage.) His is a lifelong peaceful mission to obtain freedom and dignity for every Indian man, woman, and child-regardless of color, nationality, creed, or caste—by antagonizing the British with a nonstop campaign of civil disobedience.

While Gandhi's courage and heroism is displayed in a near-constant comportment of humility, patience, and dignity, there's also a warrior-manliness-much like that in "Braveheart"—grounded in Gandhi's legal background, which renders him immune to being British law enforcement's hapless fool. He knows the law, and his philosophy of "nonviolent noncooperation" (peaceful insurrection, the passive resistance to political oppression) is buttressed by this.

Britain attempted throughout Gandhi's life (and throughout the film) to destroy his hero status by forever locking him up in prison, which only fed his fame and the devotion of his followers.

Ben Kingsley displays a quiet, humble, but incandescent charisma.

The film's greatest accomplishment, besides demonstrating the effectiveness of nonviolent noncooperation, is to depict (literally) the homespun side of Mahatma Gandhi: The little brown man who walked around in, basically, diapers was the original wearer of the round spectacles that John Lennon popularized as a hippie fashion statement, tended to his sheep and goats, and embraced indigenous Mother India by teaching himself to sit on the ground and spin wool.

Like all truly spiritually elevated individuals, or least most achieving such a designation, Gandhi had a great sense of humor. But "Gandhi" hints at his spiritual trials. At one point, the womenfolk marvel at his wife's relating that her husband, after a few failures, remained resolutely faithful to his lifelong vow of celibacy. Dr. King did not fare so well. Nor, actually, did Gandhi, if one takes a closer look at his actual history in this area. However, Gandhi's original intention, absolutely, was to remain chaste.

Kingsley

"Gandhi" is cast with an excellent lineup of elder British actors, such as theater royalty Sir John Gielgud, who stealthily undermine their characters' desperate attempts to clutch at receding dignity, with a whiff of ever-so-slightly Monty Python-esque ridiculousness.

But Kingsley's performance is jaw-dropping. He displays a quiet, humble, but incandescent charisma so magnetic that it's immediately self-evident how this little man, whose life was taken from him at age 78 by an assassin's bullet in 1948, managed to capture the hearts and imaginations of India's staggering population.

Best of all, much like "Selma," "Gandhi" underlines the importance of nonviolent demonstration at a time when America is in the clutches of a communist infiltration that is turning, unbeknownst to them, America's masses into "useful idiots" by fomenting and encouraging a terrorist mindset as the only way to express the desire for change.

Remembering George Butterworth, Composer and a Hero of the Somme

MICHAEL KUREK

ecause the repertoire of classical music is like a web or **J** a maze that can be entered at any point and followed through any path of happy accidents to completion (were it possible to complete), I tell people who ask me where to begin, "Just jump in anywhere you like and see where it leads." It may lead perhaps first to other pieces by the same composer of a piece you like, and then to other composers of a similar style, and from main roads to side roads and back, through and around the maze. Or if you prefer, just be a kid in a candy shop. So it happened that my Anglophilia led me into the English corner of the music maze by means of a portal from another daunting maze, British cooking shows!

George Butterworth's pieces sound as fresh today, after over 100 years, as when they were written.

I found a wonderful program, "Two Fat Ladies," about these two who ride all over England on a 1996 Triumph Thunderbird motorcycle with a sidecar and cook for people. (Saveur magazine has called it "the best cooking show ever made.") The show plays wonderful English classical music during long shots of the ladies' motorcycle cruising through the gorgeous English countryside to that week's destination.

One week, I found one of these pieces of music so charming that I had to hunt it down to hear again. It turned out to be composer George Butterworth's "Two English Idylls" (1911). I had never heard his name before. Yet I recognized in this work an instant kindred spirit, like a person you meet and instantly know will become your good friend.

This piece led me, in turn, to the best known of Butterworth's three works for orchestra, "The Banks of Greenwillow" (1913), equally

And then it was on to the third one, no less lovely, a rhapsody on "A Shropshire Lad" (1912). All three pieces form the most beautiful soundtrack to the English countryside you will ever hear, this side of Ralph Vaughan Williams.

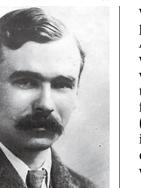
Composers at War

But why did this fellow compose only three orchestral works, I asked? I wanted more of them! soon learned that Butterworth lived only 31 years, from July 1885 to August of 1916, when he was shot in action by a sniper in the World War I trenches at the Battle of the

I had already breathed a sigh of relief for those who survived that battle, like writers J.R.R. Tolkien and C.S. Lewis, and composer Ralph Vaughan Williams. It turns out that Vaughan Williams had been a close friend of Butterworth and was greatly grieved by his death, in some ways for the rest of

Far from the stereotype of an idyllic folk-tune composer, as in his "Fantasia on Greensleeves," Vaughan Williams worked through some very dark pains in many of his





(Above) A photograph first published in the George Butterworth Memorial Volume, privately printed in the UK in 1918. (Below) An inscription honoring George Butterworth at the Pozières Memorial.

works, especially his fourth symphony. Even his lovely "The Lark Ascending" is full of poignancy, when you listen to it aware that it was written in loving memory of those killed in battle. Likewise, the fourth movement of his "Pastoral" (third) symphony, with its hauntelegy to Butterworth and all who

Butterworth and Vaughan Williams had been close friends as students, traveling into the countryside together to collect and catalog English folksongs and record many of them on a phonograph, to be sure they were preserved. Butterworth himself cataloged over

450 songs, most in Sussex. Butterworth had found his way as a student at Eton College to Trinity College, Oxford, where he became the president of the University Music Club and also became an expert folk dancer. Before the war, he wrote the three important orchestral works mentioned above and also a number of lovely songs, still frequently performed, plus a few choral and chamber works.

Known by his peers as one of the most talented young English composers of his generation, it is

IN MEMORY OF LT GEORGE SAINTON KAYE BUTTERWORTH MC 13 BATTALION DURHAM LIGHT INFANTRY DIED 5TH AUGUST 1916, AGED 31 WITHIN SIGHT OF THIS MEMORIAL COLLECTOR OF ENGLISH FOLK SONGS AND MORRIS DANCER GREAT IN WHAT HE ACHIEVED. GREATER STILL IN WHAT HE PROMISED ONE OF "THE LADS THAT WILL DIE IN THEIR GLORY AND NEVER BE OLD"

frequently speculated that Butterworth might be even more celebrat ed today than Vaughan Williams, had he survived the war and been able to achieve the potential that was cut so tragically short.

Butterworth enthusiastically enlisted in the army at the outbreak of the war and was continually promoted up to the rank of lieutenant, finally leading a platoon of rough miners at the Somme who came to respect him enough to name a trench after him. For his bravery in battle in July 1916, during which ing, wordless soprano, is a moving he was wounded, he was awarded the Military Cross. He did not live long enough to receive the actual ribbon, being taken by a sniper's bullet in August. His men buried him straightaway out of respect, but the grave location was lost and his body never recovered.

> As painful as it feels to miss George Butterworth and the great music he might have composed, I am thankful that at least he did leave some enchanting works for us to enjoy. They sound as fresh today, after over 100 years, as when they were written. Perhaps I will listen to them, in honor of him and all who were lost in that terrible war, on this Remembrance Day, or "Poppy Day," celebrated in the

American composer Michael *Kurek is the author of the recently* released book "The Sound of Beauty: A Composer on Music in the Spiritual Life" and the composer of the Billboard No. 1 classical album "The Sea Knows." The winner of numerous composition awards, including the prestigious Academy Award in Music from the American Academy of Arts and Letters, he has served on the Nominations Committee of the Recording Academy for the classical Grammy Awards. He is a professor emeritus of composition at Vanderbilt University. For more information and music, visit MichaelKurek.com

Femininity During Adversity

4 feminine women during wartime



TIFFANY BRANNAN

o you long for the days when Hollywood showed that women could be cheerful, helpful, loving, and kind, and they were appreciated for these qualities?

Hollywood productions during 1934-1954, when the Motion Picture Production Code's strong enforcement ensured all films' decency for everyone, did just that. Traditional role models and values were featured in these classic films, and marriage and the family were defended and glorified. Today, seeing feminine characters in Code Era films is a breath of fresh air.

How did some of these characters play familial roles? While many Code films feature positive feminine characters who are mothers, sisters, or daughters, others feature all three in one film! "Since You Went Away" (1944) is one such film. Set during World War II on the American home front, it focuses on the ladies in a Midwestern family's household.

While the unseen father, Tim, is at war, his wife and their two high-school-age daughters endure The Hilton women: Anne Hilton (Claudette Colbert, C) and her daughters, Jane (Jennifer Jones, L) and Bridget (Shirley Temple).

To survive, they must summon spiritual, and sometimes even physical strength within themselves.

trials and tribulations as wartime civilians. They exhibit the greatest feminine virtues as they keep the home fires burning.

A Virtuous Woman

Virtuous women are, ideally, righteous wives and mothers who selflessly serve their husbands, children, and God. Anne Hilton (Claudette Colbert) in "Since You Went Away" matches this description very closely. When her husband joins World War II before the film begins, she is left alone to keep their family running as comfortwar effort.

Their finances are strained, so she must discharge their faithful maid, Fidelia (Hattie McDaniel), and keep house herself. Anne later sacrifices her room to a boarder, the curmudgeonly Colonel William Smollett (Monty Woolley), whom she serves uncomplainingly. After months of rationing, collecting scraps, helping soldiers, planting victory gardens, and writing encouraging letters to her husband, she declares that she isn't doing enough and becomes a shipyard welder.

Anne displays wonderful feminine traits of helpfulness, gentleness, compassion, love, and loyalty. Despite Col. Smollett's initial disagreeableness regarding breakfast, she tries to win him over by tenderly making lunch. She gently helps mend his rift with his grandson, Cpl. Bill Smollett 2nd (Robert Walker).

Week 46, 2020 THE EPOCH TIMES

She is always compassionate to friends, family, and even strangers. She is loving toward everyone she encounters, especially her daughters. She reassures the girls' doubts, respects their feelings, shares in their joys, and helps through their tragedies.

Annie is unswervingly loyal while Tim is gone for months, but family friend Tony Willett (Joseph Cotten) is a frequent houseguest, offering considerate help. Although he clearly has loved her for years, he knows she is eternally faithful to Tim, giving her daughters a wonderful example of fidelity.

Wife, mother, friend, and citizen Anne Hilton is someone every woman should emulate. She only wants to care for her daughters, make her husband proud, and serve her country. She is brave, industrious, and hard-working, yet she never allows these strong qualities to make her unfeminine. She is still beautiful, delicate, and feminine in her appearance as well as her spirit. She cries to herself, but she always offers her daughters a strong shoulder.

At one point she befriends a fellow welder, an immigrant woman named Zofia Koslowska (Alla Nazimova). She welcomes Zofia into her home for Christmas, making her one of the family and soothing her loneliness through sisterly love. Zofia says to her, "You are what I thought America was," and viewers couldn't agree more.

The Other Women

There are three other women in the Hilton household. Jane (Jennifer Jones), the 17-year-old daughter, grows a lot during this film, maturing from a somewhat naive girl into a brave young woman. Jane is initially kind to Bill Smollett because he is a soldier, but she gradually develops deep, unselfish love for him, vowing to wait while he is overseas and marry him afterward even if he is injured. She also is kind to other servicemen, encouraging jealous Bill to help her befriend a lonely sailor (Guy Madison).

Eager to do more for the war effort, she begs her mother to let her be a nurse's aide during the summer. When a snobby neighbor, Mrs. Hawkins (Agnes Moorehead), criticizes her having this job, Jane boldly declares: "Please don't worry if our precious, well-bred hands come in contact with those mangled bodies. We'll survive! Even if they don't!" She bears personal tragedy nobly, persevering to help a shell-shocked soldier (Craig Stevens) find new meaning in life.

Bridget, called Brig (Shirley Temple), is the younger daughter. Like her mother and sister, Brig endures sadness, loneliness, and want during the war. However, possessing an indefatigably cheerful personality, she is friendly, helpful, and joyful.

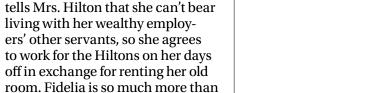
When Colonel Smollett moves into the Hiltons' home, Anne and Jane want to make him comfortable, but Brig decides to befriend him. She reads him her father's letters, talks to him, asks questions, and arranges for her mother to cook his meals. Although he likes being unsociable, she helps pierce his gruff exterior. She is also devoted to helping Gladys (Jane Devlin), her friend who is too shy to talk or socialize, eventually encouraging her to say "Merry Christmas" to a group!

Brig also helps the war effort. She and Gladys grow a victory garden and run a drive for scrap rubber. Brig also encourages her mother to rent one of their rooms as patriotic duty, reasoning that they would want strangers to show their father similar consideration. Although still a girl, Brig exhibits wonderful feminine qualities, promising to someday become a wonderful wife and mother herself.

The story's fourth feminine woman is Fidelia, the Hiltons' maid, who, although not a blood relative, is truly part of the family. When Tim leaves, Anne sadly discharges Fidelia, unable to pay her, so she reluctantly gets another job.

A studio portrait of Shirley Temple, circa 1945.

HULTON ARCHIVE/GETTY IMAGES



However, she refuses to let the

Hiltons struggle without her. She

a servant; she is just what her name

confidant to Mrs. Hilton during her

hardest times. Anne must be strong

for Jane and Brig but can confide in

Like the other women, Fidelia is

virtuously humble, acknowledging

ways she can grow. When prepar-

ing for Christmas, Fidelia is humbled by the Hiltons' faith in Tim's

return. She confesses: "Mrs. Hilton,

I guess I just ain't on the right side

of the Lord. I just ain't had the right

kind of faith. But I will have. From

These days, many associate femi-

ninity with weakness, uselessness,

and repression, while women's

to feminism. The ladies in this

"there's a war on," Anne, Jane,

Brig, and Fidelia endure hard-

they must summon emotional,

spiritual, and sometimes even

physical strength within them-

less feminine, though. They are

above all, virtues.

always very feminine in their ap-

pearance, carriage, manners, and,

"Since You Went Away" is a mas-

terpiece that is always inspiring.

However, the message of cour-

age during trying times is very

stretches on indefinitely.

appropriate for 2020, when, like

World War II, the current adversity

Right now, America needs con-

cerned, patriotic citizens like these

characters. This movie encourages

Americans to let faith sustain them

selves. This never makes them any

strong characteristics are linked

film disprove these ideas. Because

ships, challenges, and ordeals that

they never imagined. To survive,

now on, I'll be a true believer."

An Example for Us

means, faithful. She is a second

mother to Jane and Brig and a

Fidelia.

Set during World War II on the **American home** front, it focuses on the ladies in a Midwestern family's household.





Hattie McDaniel ARCHIVE PHOTOS/GETTY IMAGES



Bernadette," the same year that she starred in "Since You Went Away."

Actress Jennifer

for "The Song of

Jones with her 1944

Best Actress Oscar



A studio portrait of American actress Claudette Colbert, circa 1936.

lated by a minister's (Lionel Barrymore) moving quote from the final stanza of "The Star-Spangled Banner:"

"Oh! thus be it ever, when freemen shall stand Between their loved home and the war's desolation! the heav'n rescued land and preserved us a nation. cause it is just,

Tiffany Brannan is a 19-year-old opera singer, Hollywood historian, travel writer, film blogger, vintage fashion expert, and ballet writer. In 2016, she and her sister founded the Pure Entertainment Preservation Society, an organization dedicated to reforming the arts by reinstating the Motion Picture Pro-

during difficult times, encapsu-

Blest with victory and peace, m Praise the Power that hath made Then conquer we must, when our And this be our motto: 'In God is our trust.'"

duction Code.

PUBLIC DOMAI

REACHING WITHIN: WHAT TRADITIONAL ART OFFERS THE HEART

Elevating Above and Beyond: 'St. Simeon Stylites in Egypt'

ERIC BESS

imeon Stylites (circa 390-459) endured the unimaginable in order to elevate himself and get closer to God. At a young age, he heard a sermon on the Beatitudes and decided to devote his life to being pure in heart so that he would be one of the blessed ones close to God.

It wasn't long before Simeon entered a monastery to practice severe self-discipline and self-deprivation, a personal brand of asceticism, to purify his heart. The other monks, however, found his type of asceticism too extreme and exiled him from the monastery.

Simeon remained undeterred and continued to practice his self-deni-

three years, he left his hut and lived out in the desert as a recluse. Here, out in the open, is where he felt he could sincerely practice. People began to hear about Sime-

on's extreme form of asceticism and came to see him as a holy man. Many began pilgrimages either to follow him, to ask him about God, for advice, or to be healed. However, the time Simeon spent

with these followers interfered with his time spent purifying his heart in devotion to God. Simeon noticed a pillar of an ancient ruin; inspired, he built a pillar that would elevate him above the followers so that he could continue his practice in

His first pillar was only four yards high, but many followers supported al by himself in a small hut. After his spiritual endeavor, and it wasn't

in front of his

His hands

are clasped

heart, and die in prayer. his mouth is gently open as if each breath is infused with love.

long before they helped him build a pillar reaching 15–20 yards off the ground. The followers would wait for him to share his heavenly wisdom and would even bring food up the pillar for him.

Simeon would spend the rest of his life atop his pillar, purifying his heart with his ascetic ways in an attempt to get closer to God. He would

'St. Simeon Stylites in Egypt' Louis Frédéric Schützenberger's creation "St. Simeon Stylites in Egypt" shows Simeon on his pillar in deep devotion. He stands just right of center with his hands clasped and his eyes closed, and he dons the hooded

cloak of a Christian monk. On the top of the pillar, hanging from the ledge, are several items. One might be a rosary that Simeon may have used in prayer. The other appears to be a bag of food that followers would have brought him from time to time.

Below, in the bottom left corner, can be seen pillars of ancient ruins. Schützenberger employed little contrast in these elements; they do not capture our attention and so play only a supporting role to the focal

Simeon faces the upper left of the composition, where a light shines bright. His upper body does not have any background elements to compete with for our attention; it's just him and the light he faces.

The Kingdom of Heaven Within Here, Simeon's appearance reminds me that transcendence, as a purified relationship with God, comes To me, Simeon's body language

expresses deep and sincere feelings. His hands are clasped in front of his heart, and his mouth is gently open as if each breath is infused with love. Simeon's eyes are closed and he

can't see the light that he faces, but it looks as if he can still deeply feel the light's warmth. The furrow of his brow suggests the intensity of what he feels.

The pillars of the ancient ruins the very things that inspired him to build a pillar for himself—are off in the distance and only play a supporting role. Simeon seems spiritually far beyond what the pillars of the ancient ruins would have first represented for him.

I can't help but think that these ancient pillars in the background represent upright, ancient traditions. Such traditions can serve as an initial step to elevate us above the mundane, but they are no replacement for a sincere and pure relationship with God.

Though the food and rosary are at his feet, Simeon does not seem concerned with them. Like the ancient pillars, the rosary may have initially been used by Simeon as a catalyst to spiritually elevate himself, but now the rosary rests at his feet. Though he still eats, having spent years fasting for months on end, he seems to care little for food.

Has Simeon's relationship to God become so pure that he no longer needs the very things that once assisted him? Is it that he no longer has hunger, thirst, or the need for material help—what the ancient pillars, rosary, and food may represent—but becomes whole in his relationship with God?

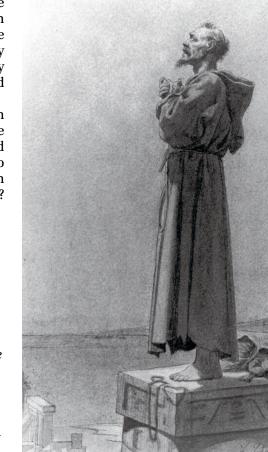
It seems that initially, Simeon tried to actually elevate his body to get closer to God, but at some point his further spiritual growth required that his elevation occur within him: that he not only endure pain, but that he also purify himself, that he cleanse away the mundane things from his heart and mind to get closer to God.

Maybe we too must learn the value of purifying ourselves from within, of elevating ourselves above and beyond the material world by cleansing our spirits so that we may be worthy of being close to God and God's light

Maybe by purifying the kingdom of heaven within ourselves—like preparing our homes for a respected guest—we are being hospitable to God's love. What better guest can we welcome to our kingdom within?

Art has an incredible ability to point to what can't be seen so that we may ask "What does this mean for me and for everyone who sees it?" "How has it influenced the past and how might it influence the future?" "What does it suggest about the human experience?" These are some of the *questions I explore in my series* "Reaching Within: What Traditional Art Offers the Heart."

Eric Bess is a practicing representational artist.



lites in Egypt," 1868, by Louis Frédéric Schützenberger Watercolor with pen and ink, ink wash, and graphite on paper; 10.25 inches by 6.875 inches. The Walters Art Museum,

Baltimore, Md.

"St. Simeon Sty-

REWIND, REVIEW, AND RE-RATE

Greed, Gold, and Good Intentions During the Franco-Mexican War

IAN KANE

exico: the year 1866. The American Civil War has recently concluded, but the Franco-Mexican War is still in full sway. Napoleon III of France plans to establish colonies in the Americas, and to those ends, has established Maximilian Habsburg-Österreich as Maximilian I, the newly minted Emperor of Mexico.

It is against this highly turbulent backdrop that director Robert Aldrich spins his fast-paced Western yarn "Vera Cruz." The plot revolves around two American gunslingers hungry for adventure and fortune in Mexico. In the film's opening scenes, we meet Civil War veteran Benjamin Trane (Gary Cooper), who comes across Joe Erin (Burt Lancaster) in Mexico.

A clear distinction is made early on between the more gentlemanly Southerner, Ben, and the ruthless and conniving wild man, Joe.

After lots of gun-wagging (mainly at each other), the two settle into an uneasy alliance, with Ben joining Joe and his gaggle of grubby bushwhackers, which includes Tex (Jack Elam), Donnegan (Ernest Borgnine), and Pittsburgh (Charles Bronson). These are mercenaries who aim to join the Mexican Revolution fighting to expel the French from their relatively new country. Ben, with motives of his own, hooks up with this bunch, figuring that he's got better chances of survival with Joe's outfit, however scurrilous they may seem.

Their initial plan is to locate and join up with Mexican rebel forces, led by General Ramírez (Morris Ankrum). However, after running into Marquis Henri de Labordere (Cesar Romero) and his detachment of soldiers representing Emperor Maximilian (George Macready), they decide that the money that Labordere is offering to employ them is just too good to pass up.

During this encounter, Ben saves the life of a local (and beautiful) pickpocket named Nina (Sara Montiel), who takes a particular liking to him.

'Vera Cruz' is a surprisingly weighty film, anchored by strong performances.

After meeting Emperor Maximilian himself at his opulent palace, the roughneck mercenaries—now jointly led by Ben and Joe-show off their gun skills and are hired on the spot to carry out a special mission. They are tasked with escorting a VIP, in this case, the Countess Marie Duvarre (Denise Darcel) to the city of Vera Cruz.

Ben and Joe are more than a little suspicious because of how fast they've been entrusted with such an important errand. Nonetheless, the compensation



Gary Cooper (L) and Burt Lancaster play mercenaries with very different goals, in "Vera Cruz."

for their outstanding marksman skills convinces them to take the risky job.

A stunning beauty of royal lineage, Countess Duvarre soon becomes the object of Ben and Joe's amorous intentions. However, since Labordere is already romantically linked to her, the three men take turns trying to win her affections (although she assures Labordere that he has nothing to worry about).

During their journey, Nina shows up and manages to weave her way into the caravan. Eventually, she also weaves her way into Ben's heart despite his hardened exterior. He's embittered about losing everything in the Ameri-

can Civil War. During one of their pit stops, Ben and Joe discover that Countess Duvarre's carriage is secretly hauling a large cache of gold intended to support the French war effort. When Duvarre and Labordere become aware of the men's knowledge, the four engage in a deadly game of shadowy intrigue and shifting allegiances, with a healthy dose of backstabbing on display.

As they navigate through the treacherous landscape fraught with rebel ambushes, Duvarre begins to suspect that she's merely an ornamental distraction for Labordere from the real treasure: the gold. She reluctantly forms a slippery alliance with Joe in the hopes that he'll bolster her in her increasingly dire circumstances.

Meanwhile, Nina, revealed to be part of the rebellion, breaks through to Ben's inner goodness, and he decides that a just cause is more important than gold. But will he realize this in time to thwart the many dangerous forces closing in on them?

One of the things that I really enjoyed about this film is that, despite its overall peppy pace, Aldrich used lengthy facial closeups. Through his director's lens, we get to fully appreciate the oftcomplex expressions of its characters. For instance, Joe's perpetual grin seems to hide a barely contained malevolence, whereas Ben's withdrawn countenance speaks to a war-weary man who is looking for a purpose. He has surprisingly humble goals; he wants to make enough money to restore his plantation back home in the South.

Despite some over-the-top

action sequences—including legions of men getting mowed down—"Vera Cruz" is a surprisingly weighty film, anchored by strong performances from Cooper, Montiel, Lancaster, and Darcel. It not only carries a positive message about altruistic motives trumping material ones, but should also inspire those curious to learn more about a lesserknown historical conflict—the Franco-Mexican War.

Ian Kane is a filmmaker and author based out of Los Angeles. To learn more, visit DreamFlightEnt.com

'Vera Cruz'

Director

Robert Aldrich

Gary Cooper, Burt Lancaster,

Denise Darcel **Running Time**

1 hour, 34 minutes

Not Rated

Release Date Dec.25, 1954 (USA)

