

THE EPOCH TIMES LIFE & TRADITION

The fashion model is fearlessly exposing the persecution of Falun Gong in China.

**REBECCA FRIEDRICHS:
REFORMING
EDUCATION
THROUGH TRUTH
AND EMPATHY**

Page 6

**TEACHING
KIDS ABOUT
MONEY**

Page 2

**HOLIDAY
PLANNING:
MAKING YOUR LIST
AND CHECKING
IT TWICE**

Page 2

**Pooja
Mor**

A VOICE FOR THE VOICELESS

Page 3

A Childish Descent: 'The Fall of Phaeton'

ERIC BESS

In my social media feeds, I often see Picasso's famous quotes: "Every child is an artist. The problem is how to remain an artist once we grow up," or "It took me four years to paint like Raphael but a lifetime to paint like a child." Is Picasso right? Is art that tries to embody a child's mindset good for our culture?

Mythological tales have historically been intertwined with cultural teachings. Sharing myths was a way of continuing and strengthening the spiritual and moral aspects of a culture. In my pursuit to see if there were any images of myths that suggest the effect of a child's perspective on culture, I came across this image by Flemish artist Peter Paul Rubens titled "The Fall of Phaeton."

The story of Phaeton is as follows: A water nymph, Clymene, and the sun god, Helios, have a child named Phaeton. When Phaeton was a young boy, he was teased and his legitimacy was challenged by his playmates. Clymene told Phaeton to ask his father for guidance, and the boy asked his father to help prove his legitimacy. Helios agreed to give Phaeton anything to help.

Unfortunately, Phaeton requested to drive the sun chariot for a day. Helios tried to convince Phaeton that this was a terrible idea and that even Zeus himself was not properly equipped to drive the sun chariot. Phaeton insisted, however, and Helios kept his promise.

Phaeton stepped into the chariot and prepared to drive. The horses, however, were not used to his weight and thought the chariot was empty. The team became confused, reared, and Phaeton lost control.

The artist captures the moment just after Zeus has intervened.

Of course, the horses went wild and went off course. The earth froze when the horses carried the sun chariot too far from the earth, and it burned when they carried it too low. To prevent any more destruction, Zeus threw a thunderbolt at the chariot and Phaeton fell to his death.

Drama Through Composition

Rubens skillfully depicted the drama of Phaeton's fall. The artist captures the moment just after Zeus has intervened. Zeus is not present and neither is his thunderbolt, but Phaeton, along with the chariot and other figures, is seen falling to earth.

Rubens used compositional elements to heighten the drama of Phaeton's fall. The figures are so arranged that they form a strong diagonal line from top right to bottom left, and the rays of light from the top right reinforce this movement.

The drama is also increased through Rubens's use of light. The light at the top right of the painting illuminates the forms of the figures, horses, and carriage out of the surrounding darker environment, and this sharp contrast aids in depicting drama.

Rubens's understanding of composition, lighting, and narrative helped him to successfully communicate a complex design. The maturity of his complexity in no way resembles the work of childlike simplicity.

I would argue that it makes him a master of expression rather than a novice.

Avoiding a Childish Descent

The myth of Phaeton's fall as seen through Rubens's painting warns us that a child can also turn a circumstance of average hardship into an overly dramatic expression of

unrestrained emotion, and impulsive emotion can often have a negative effect on individuals and their environments.

Phaeton's fall occurs because of the drama that ensues when his feelings are hurt by his playmates, who are also children. It is likely that the boy wanted to show off for his playmates after they had humiliated him.

Of course, children can possess innocence, which may be what Picasso intended. But children also lack the wisdom of their parents and grandparents and can act impulsively.

Taking this analogy to art, do we want an art based on naive impulses?

Traditional methods of art, just like mythological tales, help transfer practices that communicate spiritual and moral wisdom to future generations. So a culture built on traditional methods of creating art can positively impact that culture.

Despite Picasso's claim otherwise, the practice of traditional methods of art requires and teaches patience, and patience can counteract—can tame—childish emotions. Rubens, for instance, had to practice considerable patience to create his masterpiece of compositional elements, the content of the story, and the accurate depiction of objects in order to create a coherent scene to communicate.

Effective communication, a foundation upon which all visual art and culture is built, is anything but childlike and is certainly not childish.

Eric Bess is a practicing representational artist. He is currently a doctoral student at the Institute for Doctoral Studies in the Visual Arts (IDSVA).



"The Fall of Phaeton," circa 1604/1605, by Sir Peter Paul Rubens, probably reworked circa 1606/1608. Oil on Canvas, 38.75 inches by 51.63 inches. National Gallery of Art, Washington D.C.

'Joker': No Laughing Matter

It isn't the first film to raise concerns by highlighting murder

TIFFANY BRANNAN

In September, Robbie Collin of the Telegraph asked Joaquin Phoenix a pointed question about his starring role in the then-upcoming film "Joker": "Aren't you worried that this film might pervasively end up inspiring exactly the kind of people it's about, with potentially tragic results?" In response, the actor muttered, "Why? Why would you ...? No ... no," and then he stood up and walked out the door. After an hour-long conference with a PR agent, Phoenix returned to the interview and explained that he had "panicked ... because the question genuinely hadn't crossed his mind before." However, the question had crossed thousands of minds leading up to the DC Films release.

On Oct. 4, Warner Bros. released its latest Batman-themed film, "Joker," about the franchise's villain, the "Clown Prince of Crime." In it, Arthur Fleck (Joaquin Phoenix) is an unsuccessful comedian with a mental illness that makes him laugh uncontrollably. Eventually, Gotham City's cruelty makes him go insane and become the murderous Joker.

This standalone film contains new concepts, as a IGN.com article suggests. The Joker's facial coloring, for example, comes from makeup and dye, not from acid discoloration. His permanent smile is painted, not frozen by insanity or knife wounds. Although he commits a murder in a clown costume, and when pushed too far becomes the evil Joker, he is just an ordinary man.

If he is just an ordinary man, mightn't a wider audience identify with him? That is, is "Joker" dangerous for society, or were the concerns around the movie unfounded?

A Dangerous Joke

On July 20, 2012, James Holmes, 24, entered the midnight premiere of "The Dark Knight Rises" at Century Aurora 16 Multiplex Theater in Colorado, wearing black protective gear, a gas mask, and bright orange hair. He opened fire, killing 12 people and injuring 70 others. Police apprehended him at his car, where, although some dispute this, he reportedly said that he was "The Joker."

"Joker" has revived frightening memories. Sandy Phillips, whose daughter died in the Aurora shooting, told The Hollywood Re-



Joaquin Phoenix in "Joker."

While the story was meant to raise awareness about mental illness, it implies that anybody could be only one bad day away from becoming a homicidal maniac.

porter, "My worry is that one person who may be out there—and who knows if it is just one—who is on the edge, who is wanting to be a mass shooter, may be encouraged by this movie." She added, "I don't need to see a picture of Holmes; I just need to see a 'Joker' promo and I see a picture of the killer."

Because of these concerns, five relatives of Aurora shooting victims penned a letter to Warner Bros on Sept. 24, asking the company to advocate gun control. Warner Bros. responded: "Neither the fictional character Joker, nor the film, is an endorsement of real-world violence of any kind. It is not the intention of the film, the filmmakers or the studio to hold this character up as a hero." Director Todd Phillips said that "Joker" "makes statements about a lack of love, childhood trauma, lack of compassion in the world. I think people can handle that message."

Despite denials that Fleck is a role model, many feared he could be perceived as a tragic hero. The greatest concern was that Fleck's transformation to the Joker would inspire an incel mass shooting. "Incel" stands for "involuntary celibate," an unattractive, romantically unsuccessful man. After the Venice Film Festival, Time Magazine called Phoenix's Joker "the patron saint of incels" and said the film "lionizes and glamorizes"

the "misunderstood savant," who we are "supposed to think" is "kind of great."

In recent years, inceldom has gone from an advice forum to a violent misogynist group. Since the online subculture breeds and praises killers, people have feared, as Vox states, that glorified incel Arthur Fleck could inspire real-life violence.

This isn't the first Warner film to raise concerns by highlighting murder. In the early 1930s, people feared that gangster films would corrupt children. No crimes were directly linked to these violent films, yet criticism persisted.

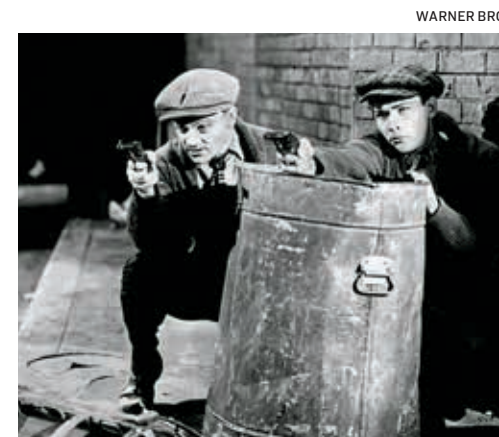
School for Crime

In the early 1930s, gangster films seemed like a school for crime. From 1930 to 1933, America's unemployment rate soared from 8.7 percent to 24.9 percent. Meanwhile, outlaws Bonnie and Clyde and John Dillinger became folk heroes for robbing banks. It wasn't a wise time to glorify men whose reward for stealing, bootlegging, and killing was riches, power, and women, according to the book "The Dame in the Kimono."

However, the films of the times did just that. Gangsters played by actors James Cagney, Edward G. Robinson, and Paul Muni made crime look so glamorous that it was worth early death. Mark Vieira, in his book "Sin in Soft Focus," cites censor James Wingate as saying, "Children applaud the gang leader as a hero," adding that they "see a gangster riding around in a Rolls-Royce and living in luxury, and even though some other gangster gets him in the end, the child unconsciously forms the idea that he will be smarter and get away with it."

Hollywood insisted the evil just provided contrast to decency, but crime seemed to overshadow punishment.

Anti-heroes date to Hollywood's beginnings. From Western outlaws to the "Phantom of the Opera," early films frequently sympathized with villains by showing their pathetic backgrounds. The Phantom, like earlier Joker incarnations, was a criminal because of his appearance. While we can



James Cagney (L) and Edward Woods in 1931's "The Public Enemy."

pity phantoms, we can't imitate them, since incidents of unusual misfortunes had corrupted them.

However, "Joker" turned this phantom into a gangster. While previous acid-induced disfigurements were unrelatable hardships, anyone could experience the unkindness and bullying that drives Arthur Fleck insane. While the story was meant to raise awareness about mental illness, it implies that anybody could be only one bad day away from becoming a homicidal maniac.

More Than Entertainment

When no tragedy haunted the opening of "Joker," earlier concerns were ridiculed. Twitter users who saw the film joked about not being shot. Memes depicted the media desperate for a tragedy to validate their predictions. And "Joker" was deemed a poignant, successful film.

Is this evaluation true? Since a crazed incel hasn't shot up a screening, is "Joker" harmless? As radicalization expert Robert Evans explains, predictions of violence increased this movie's security. A potential gunman would have to be completely insane, which most incels aren't, to strike in such guarded areas.

This movie has subtler dangers. Jokes about shootings show how macabre and twisted our society has become. This insensitivity is not formed just from "Joker," but from the thousands of similar films. Certainly, movies like this make you wonder: Would society improve if Hollywood ensured that right and wrong were always clear? When the lines blur, our youth get caught in the crosshairs.

Tiffany Brannan is an 18-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 Production Code.



Paul Muni in "Scarface."

Gangsters played by actors James Cagney, Edward G. Robinson, and Paul Muni made crime look so glamorous that it was worth early death.

American Values. Traditional Journalism.

“
It’s the only sane newspaper
amidst all this insanity.”
Stan Krzyston, pastor



ReadEpoch.com
(917) 905-2080

THE EPOCH TIMES

TRUTH AND TRADITION



It’s not only about singing. It’s about personally holding themselves to the highest standards.

St. Thomas Choir School boys continue the tradition that aims for the highest standards for music at St. Thomas.

MUSIC

Noble Singing

at Saint Thomas Choir School, 100 Years On

North America’s only choral boarding school

LORRAINE FERRIER

One block south of New York’s Central Park, a 1,000-year-old choral tradition is thriving at Saint Thomas Choir School. The chorister boarding school is one of only three such schools worldwide, which include Westminster Abbey Choir School in London and Escolania de Montserrat near Barcelona, Spain. Englishman Thomas Tertius Noble (1867–1953) founded Saint Thomas Choir School in 1919 in

order to create the best musical standards for Saint Thomas Episcopal Church on Fifth Avenue, in New York City. In 1913, Noble was the organist and choirmaster of York Minster cathedral in England when the rector and vestry of St. Thomas invited him to become the organist and choirmaster at St. Thomas. York Minster had a choir school, and Noble made it a condition of his appointment at St. Thomas that a choir school must be established. In St. Thomas Choir School’s inaugural year, 21 boys enrolled. Noble taught at the school until 1943. This year, on Nov. 7, as part of the choir’s 100-year celebrations, it will hold a concert, “Saint Thomas Choir School at 100,” with the Orchestra of St. Luke’s.

Choir alumni reminisce about their school days in the 2015 documentary “T. Tertius Noble & the Saint Thomas Choir School: The First Century.” Tom Carroll, a chorister in the class of 1945, remembers Noble as “the most soft-spoken, loving director” and a “surrogate father to his whole choir.” “We learned a lot from him; it was extraordinary,” he said. “He was impeccable in his playing, in his compositions, and his directing of the choir,” said John Papps, a member of the class of 1944. Papps believed that if Noble had stayed in England, he could have been in the “pantheon of Romantic Victorian composers. ... They were all in the same category of great composers of Anglican Church music—and they did some beautiful compositions.”

Excerpts of Noble’s cantata “Gloria Domini” will be performed at the Nov. 7 concert to commemorate this rare choral tradition that remains in the heart of Manhattan. “For a third grader, we look for a good ear, an interest in music, a trainable voice, and that spark,” Vanasco said. The higher the grade, the higher the entry standards, due to the limited amount of time for training the older boys before their voices change, she explains. When a boy’s voice breaks and he is no longer able to sing as a treble, he becomes an acolyte who assists in the church service. Acolytes continue with all aspects of choir school and sing in the chamber ensemble. “What It Takes to Be a St. Thomas Chorister Today, 29 boys live and study at the school. To be a student at St. Thomas Choir School requires a certain kind of “sparkiness,” said Victoria Vanasco, director of admissions, in an email. Boys enroll at the school from the third to fifth grades, and besides their having the obvious “interest and aptitude for music,” Vanasco said that prospective students need to be energetic, with a natural curiosity to try new things and to challenge themselves. That’s the spark she’s looking for.

Not all applicants need to have learned an instrument or been in a church choir, although that obviously helps. “We tend to emphasize musical potential rather than polish,” she said. “For a third grader, we look for a good ear, an interest in music, a trainable voice, and that spark,” Vanasco said. The higher the grade, the higher the entry standards, due to the limited amount of time for training the older boys before their voices change, she explains. When a boy’s voice breaks and he is no longer able to sing as a treble, he becomes an acolyte who assists in the church service. Acolytes continue with all aspects of choir school and sing in the chamber ensemble.

Continued on Page 16



THE EPOCH TIMES

ARTS & TRADITION

To advertise, call 212-292-8359 or email advertise@epochtimes.nyc

POETRY

My Literary Dig

An exploration of 'The Best Loved Poems of the American People'

JEFF MINICK

The past is a foreign country; they do things differently there.
--L.P. Hartley, "The Go-Between"

There it sat on my sister's bookshelves, a duplicate of the book I'd thumbed through frequently in my teenage years, "The Best-Loved Poems of the American People." I pulled the anthology from the shelf, noted the yellowing of the top edge, opened it, and read the inscription: "Merry Christmas, Penny, 1970. Mom and Dad."

Skimming the Table of Contents, I found many poets and poems I recognized: John Keats's "La Belle Dame Sans Merci," Christina Rossetti's "Up-Hill," Edgar Allan Poe's "Annabel Lee," Joyce Kilmer's "Trees," Elizabeth Barrett Browning's "Sonnet From the Portuguese," and other familiar names. Even Rudyard Kipling, now banned by the politically correct, appeared at least twice among these makers of verse.

The majority of these poets, however, were strangers to me, long gone to the grass of graveyards. Who was this John Bennett, author of the lovely "In a Rose Garden"? Who was Alice Carey, who wrote so tenderly of her little brother's death in "Among the Beautiful Pictures"? Why were we unfamiliar with Louisa Fletcher's "The Land of Beginning Again," whose words might yet assuage sadness and regret?

As I held that book with its golden cover adorned by peacocks and American flags, an idea came to me. I would treat "The Best Loved Poems of the American People"—referred to below as "Best Loved Poems"—as if I were an archaeologist on a dig who, having just discovered a buried palace, sets out to learn its past and unlock its meaning. My tools would be the anthology I held in my hand and the internet. Here are some of my findings.

The Book Itself

In 1936, Doubleday editor Hazel Felleman and writer Edward Frank Allen published "Best Loved Poems." Publication constituted an act of enormous hope and optimism, for the audience at which they aimed this hefty volume of 575 poems and 670 pages was suffering through the Great Depression, with an unemployment rate that year of 16.9 percent. There is something touching and noble in Doubleday's risky venture, something ineffably American to bring out such a book when so many were struggling to put food on the table.

In his Introduction, Edward Allen writes "In a sense, this book has been edited by the American people who love poetry." Those same people demonstrated that love of poetry by buying the book—not just then, but up to our own time. "Best Loved Poems" remains in print after 83 years and has sold more than 1,500,000 copies.

Peacocks and flags adorn the cover of a book of American poetry.



The collection contains works by well-known poets, such as John Keats.

It has 182 customer ratings on Amazon, with the great majority of them positive. (The negative ones criticize the damaged condition of the book received.) Here is part of one of those reviews:

"When the courtship started with my wife her attitude was 'flowers are nice, but if you're really interested in me then read poetry with me.' So was set in motion a precedent throughout our marriage that she would recite poetry to me from this book. Thus, it was in her final months of brain cancer, when she could not speak or feed herself, that myself and my mother would sit at her bedside and read to her from this book (that has her inscription, in her own writing, in it from 1974). If you're in love with someone, buy this book."

Virtue, Form, Tradition
I next mulled over the organization of "Best Loved Poems," which the editors had grouped by topics, and realized that some of the titles of these sections suggested radically different values from our own. "Faith and Reverence," "Home and Mother," and "Patriotism and War" come from a time when faith, home, motherhood, and patriotism were not topics for debate or institutions in decline, but instead bespoke traditional American virtues with no need for further justification.

The poems themselves wear this face of confident tradition. In this collection, we find no modernists like T.S. Eliot or Ezra Pound, no free verse, no experiments with form and language. No—the writers featured in "Best Loved Poems" work within the framework of verse, using as their templates meter, rhyme, and rhythm. And unlike so many of our moderns, these poets aim to stir our hearts, not to make us fret and puzzle over the meaning of a line or verse. Here, for instance, is the last stanza of John Bennett's "In a Rose Garden":

A hundred years from now, dear heart,
We'll neither know nor care
What came of all life's bitterness,
Or followed love's despair.
Then fill the glasses up again,
And kiss me through the rose-leaf rain;
We'll build one castle more in Spain,
And dream one more dream there.

Here are the opening lines of Louisa Fletcher's "The Land of Beginning Again":

I wish that there were some wonderful place
Called the Land of Beginning Again
Where all our mistakes and all our heartaches
And all of our selfish grief
Could be dropped like a shabby old coat by the door
And never put on again.

Our Common Humanity

My archaeological adventures also uncovered a quality running through "Best Loved Poems" that beggars any one-word



These are the sort of poems our not-so-distant ancestors, men, women, and young people once read aloud in the evenings in the family parlor.

description. Whatever the topic—romance, death, love of country, motherhood—these poems, even the ones some might deride as overly sentimental, have the power to rouse emotions and thoughts common to all. These are the sort of poems that our not-so-distant ancestors, men, women, and young people once read aloud in the evenings in the family parlor, both for the pleasure of the rhyme and beat of the verse, and because the poems go to the roots of who and what we are. Which of us, for example, has not experienced the regrets expressed by Mary Carolyn Davies in "If I Had Known"?

If I had known the trouble you were bearing;
What griefs were in the silence of your face;

I would have been more gentle and more caring;
And tried to give you space.
I would have brought more warmth to the place,
If I had known.

If I had known what thoughts despairing drew you;
(Why do we never try to understand?)
I would have lent a little friendship to you.
And slipped my hand within your hand,
And made your stay more pleasant in the land,
If I had known.

Finally, through the wonders of our electronic world, I discovered that most of these



A portrait of Christina Rossetti, September 1866, by her brother Dante Gabriel Rossetti.

forgotten artists and many of their other poems could be found on the internet. These poets may have faded from living memory, but devotees of their work have kept them alive online, where they patiently await our coming and our homage. The Amazon reviewer mentioned above wrote, "If you're in love with someone, buy this book." I would add: If you're a lover of words and verse, of tradition, and of America, buy "The Best Loved Poems of the American People."

Jeff 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.

Become a Published Author with Dorrance.
We want to read your book!

Trusted by authors for nearly 100 years, Dorrance has made countless authors' dreams come true.

DORRANCE PUBLISHING CO., INC. EST. 1920

Our staff is made up of writers, just like you, and we are dedicated to making publishing dreams come true.

Complete Book Publishing Services

FIVE EASY STEPS TO PUBLICATION:

1. Consultation
2. Book Production
3. Promotion
4. Distribution
5. Merchandising and Fulfillment

Call now to receive your **FREE Author's Guide**
877-655-4006 or www.dorranceinfo.com/epoch

THE WALLET PEN®

Oprah's Favorite Thing!

Now, you always have a pen.

Actual Size *Sterling Silver*

Made in Vermont

www.THEwalletpen.com

WEAR A PIECE OF HEAVEN | WWW.YUNBOUTIQUE.COM

Discover the timeless elegance of traditional Chinese culture with Yun Boutique, connecting past to present and heaven to earth.

IRA LIPPKE



1

MUSIC

Noble Singing

at Saint Thomas Choir School, 100 Years On

Continued from Page 13

Some, if selected, join the gentlemen's choir and sing as altos, tenors, and basses.

Musically, the boys are being shaped as professionals from an early age: The students prepare over 450 music pieces a year and spend over 20 hours a week in rehearsals, services, and performances. The boys also have scheduled, individual voice and instrument lessons and practice.

"It has made me into a better musician, both in vocal and instrumental capacities," said 13-year-old Jonathan Bolena, an acolyte, from Staunton, Virginia, as he and a current chorister, Quinn Vanasco, responded by email.

The school encourages the boys to "try your best and do your best," said 11-year-old Quinn, from Buffalo, New York. "It makes me less afraid to be up front [and] to be willing to do things I may never have imagined doing," he said.

Resilience, no doubt, is a key quality for a St. Thomas Choir School student, because not only is there that solid foundation in sacred music, but the school also has rigorous academic and sports programs. Then, of course, the boys board at the school, living away from home at an early age.

Family and 'The Band of Brothers'

Except for the third graders, all the boys at St. Thomas Choir School board full-time at the school, along with the core teaching staff.

Of course, the boys are homesick; they are young, after all. Tom Carroll said that boarding wasn't easy in the beginning, "but you come through it a bigger and better person than you were before."

All students, past and present, seem to speak of the boarding experience as one that strengthens and develops their character as young men.

The students affectionately call themselves "The Band of Brothers." Quinn and Jonathan both say that boarding has made them better prepared for life after St. Thomas Choir School, when they go off to high school and college.

"It has changed my perception of different cultures and made me more accepting of the people around me," said Jonathan, who enrolled when he was in fourth grade and is now an acolyte in eighth grade.

"The school has made me adept at solving my own problems and made me a more socially active person since I am around my friends and faculty so much," said Quinn, now in seventh grade.

Victoria Vanasco stresses to parents that boarding school is not about dropping your child off in September and not seeing him until June. There's time for family: "everything from coming to the weekly Sunday lunch and hanging out together in the rec

Excerpts of choir founder Thomas Tertius Noble's cantata 'Gloria Domini' will be performed at the Nov. 7 concert to commemorate this rare choral tradition that remains in the heart of Manhattan.



6



2



3

The students prepare over 450 music pieces a year and spend over 20 hours a week in rehearsals, services, and performances.

The students affectionately call themselves 'The Band of Brothers.'

room, to Christmas Eve dinner, to the annual pilgrimage to camp for parent's day," she said. Current students hail from eight states, yet she says the families all feel like one extended family.

Vanasco should know, as she has the benefit of being both a parent and a staff member at St. Thomas Choir School. Her son Quinn started in fifth grade, and when he was in seventh grade, she began working at the school.

"I see him becoming this remarkably capable person ... who now knows on a very real level what it takes to become world-class at something, how to be resilient. He will carry that with him wherever he goes from here," Vanasco said.

A Sacred Responsibility: Preparing for Evensong

Five times a week, the boys put their musical training into practice when they sing Evensong at St. Thomas. The boys continue the tradition that Noble set back in 1919 when he founded the school, aiming for the highest musical standards for their sacred music.

For the choristers, it's not only about singing. It's about personally holding themselves to the highest standards, having that reverence and professionalism. Jonathan believes it's important to "set an example, whether kneeling or sitting, not talking, showing respect for whoever is [there], and showing that you really care about what you do and how you do it."

"While not everyone considers this possibility, we not only lead the choir in the music but also mentally and spiritually," Jonathan said. "One of the many ways to calm people into a spiritual state of mind is through our music. It is the most powerful gift we have," he said.

"The music we sing really conveys the message that the priests and church are trying to give to people," Quinn said. We understand that message through practicing and rehearsing the piece of music, he explained. "We try to convey the meaning by feeling the emotions ourselves and hopefully the congregation feels it too."

Before Jonathan sings, he imagines himself sitting in the congregation and asks himself how he would like to feel having those "beautiful melodies float right past" him. Now, as an acolyte, he loves watching the congregation. "When they listen to the music, you know their mood has changed. You know that it has brought them into a worshipful state," he said.

To find out more about the "Saint Thomas Choir School at 100" concert on Nov. 7, visit SaintThomasChurch.org

1. Jonathan Bolena (bottom L) puts himself in the shoes of the congregation before he sings. He asks himself, "How would I like to feel being led to worship?"

2. Chorister Quinn Vanasco (2nd L) sings. It's at rehearsals that the boys learn how the music relates to a religious text so that when they sing they can truly convey its meaning.

3. The St. Thomas Choir School of 2019, 100 years after the school's founding.

4. Saint Thomas Episcopal Church on Fifth Avenue, New York.

5. The founder of St. Thomas Choir School, a mustachioed Dr. T. Tertius Noble (back C) stands with his choristers in a photo taken in the late 1930s.

6. The boys of St. Thomas Choir School live and learn in the heart of New York City.



IRA LIPPKE

COURTESY OF ST. THOMAS CHOIR SCHOOL



5

FILM REVIEW

Naomie Harris Shines as Ethical Rookie Cop

SONY PICTURES ENTERTAINMENT INC.

MARK JACKSON

British actress Naomie Harris stars in “Black and Blue,” a powerful addition to the gritty, high-tension, dimly lit, dirty-cop thriller genre, which includes Kurt Russell in “Dark Blue,” Denzel Washington in “Training Day,” and Richard Gere in “Internal Affairs.”

Alicia West (Harris) is a New Orleans rookie cop. She’s Black. She’s a cop—and that’s your movie title right there. Why’s that interesting? In America, being “biracial” in this particular sense will put you in a world of hurt when you have to police the neighborhoods you grew up in, being perceived as a traitor.

Young Alicia, at age 17, broke out of the New Orleans ghetto by signing up with Uncle Sam’s Army. Two tours in Afghanistan, she’s already a battle-hardened vet when she returns to join her hometown law enforcement team. Which means she can be bullied by veteran cops as a rookie only so far. She might not know the ropes just yet, but do not tread on her.

Narcs and Drug Dealers

Alicia hits two birds with one stone: working out by jogging to her recently deceased mom’s grave and leaving fresh flowers. On the way home, in a well-to-do neighborhood, two white police officers roll up on her, slam her against an iron fence, and pat her down with undue hostility.

When they realize she’s blue too, they lamely explain the racial profiling and unnecessary force: She fit the description. A highly unapologetic apology is reluctantly offered.

She’s soon pulling a double shift with highly intimidating vet officer Deacon Brown (James Moses Black) as her shift squad-car partner. Brown spells out the racial rules

of black and blue: You think you black? You think those your people? Well, they not. ... You blue now.”

They cruise around a little bit, and then Brown pulls up a’t an abandoned factory. He tells her to stay put. You can see her wondering how it is that he gets to talk to her the way he does.

However, there’s an irresistible copper-colored Chevelle with white racing stripes sitting in front of the squad car, and when a random street guy starts trying to break into it in broad daylight, right in front of a squad car, no less, she’s bound and determined to do some police work. She runs the would-be perp off, but immediately hears gunfire coming from the factory.

Upon investigation, she witnesses a narcotics team, headed up by Terry Malone (Frank Grillo), owner of the Chevelle, blow away a black drug dealer. Her body-cam witnesses it too, recording everything, along with her getting fired upon herself by the narc boys, because they notice the body-cam.

Running From the Blue and the Black

Alicia is suddenly and desperately on the lam, but as bad as it gets, she deeply knows right from wrong and virtue from vice, and that body-cam—by golly—is going to get delivered to her police precinct, on her watch, or she’s going to die trying. It’s a fine display of courage and righteousness.

Alicia’s shot up; she needs to apply some Afghanistan-learned, improvised field dressing. In need of shelter and assistance, she hunts down an old acquaintance, Milo “Mouse” Jackson (Tyrese Gibson). He’s in I-don’t-want-any-trouble mode, but she eventually wins him over with her combination of vulnerability, truthfulness, and wanting to do the right thing.



Naomie Harris as a cop with high morals in “Black and Blue.”

The dirty narc boys want her six feet under as soon as possible. And when the local gang shot-caller Darius (Mike Colter) pulls up in a black suburban, wafting prodigious shaved-head menace, and finds out his nephew just got executed (and, as the narcs pin it on Alicia), he immediately wants her tremendously dead—yesterday. So now, she’s on the run from the blue cops and the black neighborhood.

Performances

Frank Grillo (“Warrior”) plays excellent, fabulous-head-of-hair, mean-as-a-snake bad guys. Reid Scott plays Alicia’s well-meaning but weak partner. Unfortunately, his character arc is slightly too predictable.

Tyrese Gibson of “Fast & Furious” fame is normally an action guy, but

here he puts on some weight as Milo and does a solid dramatic turn.

Oscar-nominated former Bond girl Naomie Harris nails her first leading role here, and herewith joins the rarefied crew (which includes Eamonn Walker and Idris Elba) of feted British black actors who can come over here and get so seamlessly African-American in accent and body language that it’s uncanny. Idris Elba likes to relate stories of men on the street in Baltimore coming up to him, wanting to congratulate him on his role in “The Wire,” and freaking out when he’d reply in his native British accent. Harris is likewise gifted.

This is a rip-roaring, fast-paced thriller, with much action and no gratuitous violence. It may be shot in muted blues, browns, and grays, but throughout, Alicia’s no-

holds-barred attempt to uphold the law shines a light in the dark. The racial overtones might be a bit heavy-handed, but it never hurts to have America have another look at race issues.

‘Black and Blue’

Director
Deon Taylor

Starring
Naomie Harris, Tyrese Gibson, Frank Grillo, Mike Colter, Reid Scott, Nafessa Williams, James Moses Black

Running Time
1 hour, 48 minutes

Rated
R

Release Date
Oct. 25

★★★★☆

EARTHLINK INTERNET**HIGH SPEED INTERNET**

Enjoy big-time Internet speeds without spending big bucks!

Get Connected for as low as

\$14.95/mo.

For the first 3 months (Offers vary by speed & location)

HyperLink™ High-Speed Internet

Connection speeds up to 75 Mbps*

- 50X faster than DSL!***
- High speed with fiber optic technology
- Fast download time for streaming videos, music and more!

Get Connected for as low as

\$49.99/mo.

first 12 months

Satellite Internet

What you get with HughesNet Satellite Internet:

- Fast speeds up to 25 Mbps
- Available everywhere
- Larger data allowance (up to 50 GB per month)

CONTACT YOUR LOCAL AUTHORIZED RETAILER**855-402-6500**

Speed performance allowing you to stream & download shows, music, photos, large files and more on multiple devices

Authorized Dealer

HughesNet is a registered trademark of Hughes Network Systems, LLC, an EchoStar company. The HughesNet Gen5 service plans are designed to deliver download speeds of 25 Mbps and upload speeds of 3 Mbps, but individual customers may experience different speeds at different times of the day. Speeds and uninterrupted use are not guaranteed and may vary based on a variety of factors including: the configuration of your computer, the number of concurrent users, network of internet congestion, the capabilities and content of the websites you are accessing, network management practices as deemed necessary, and other factors. When you connected to HughesNet service using Wi-Fi, your experience will vary based on your proximity to the Wi-Fi source and the strength of the signal.

*Speeds may vary depending on distance, line quality and number of devices used concurrently. Subject to availability. Some prices shown may be introductory offers. Equipment fees, taxes and other fees and restrictions may apply.

***Speed comparison based on 15 Mbps DSL.