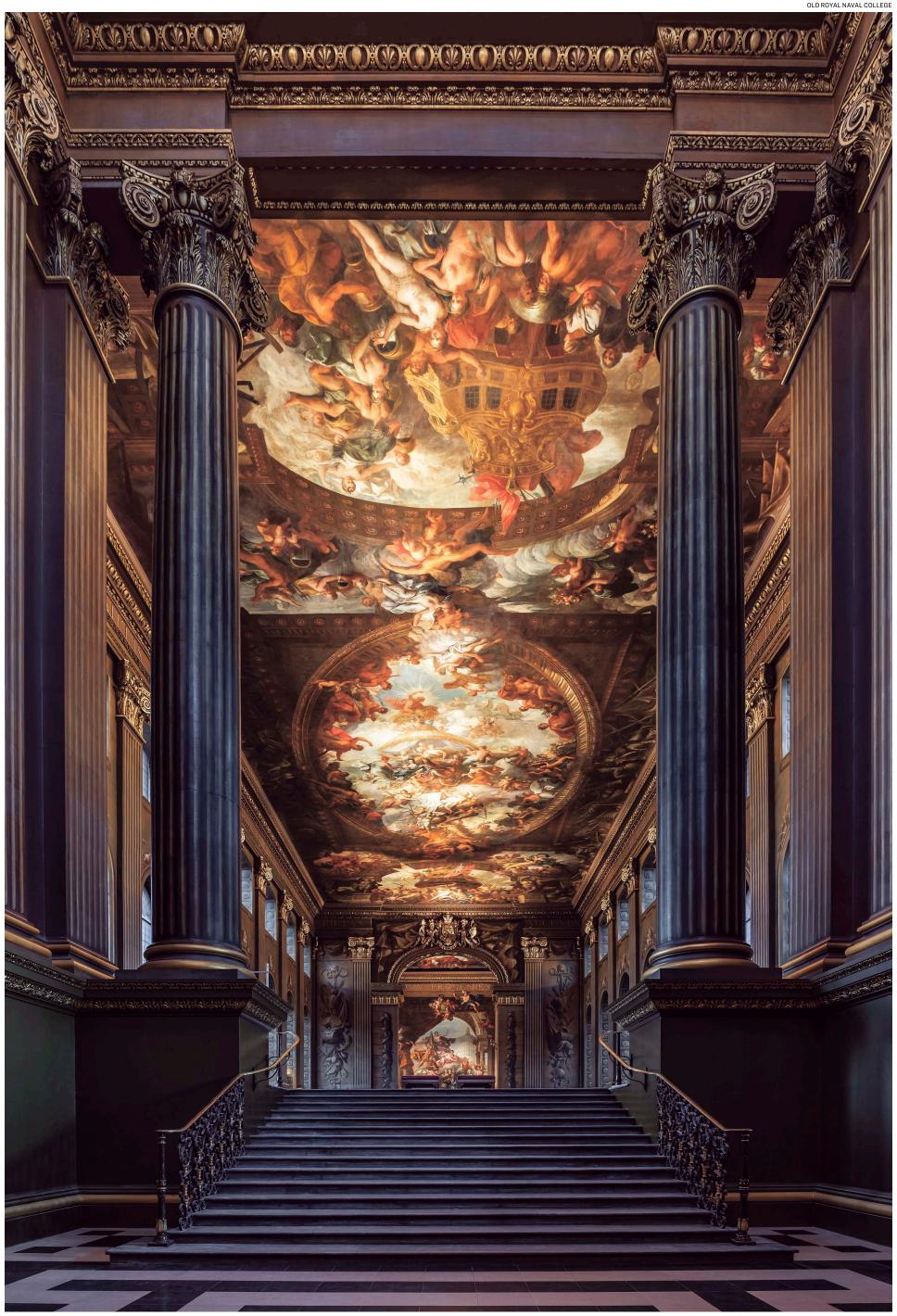
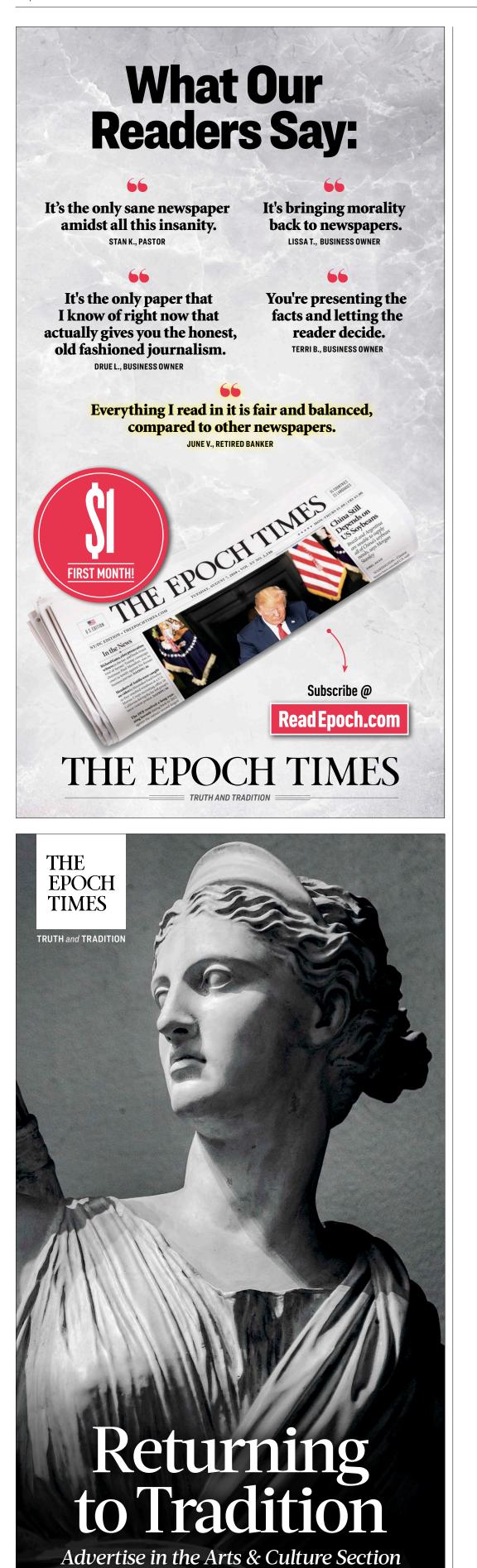
WEEK 33, 2020

# THE EPOCH TIMES ARTSS CULTURE

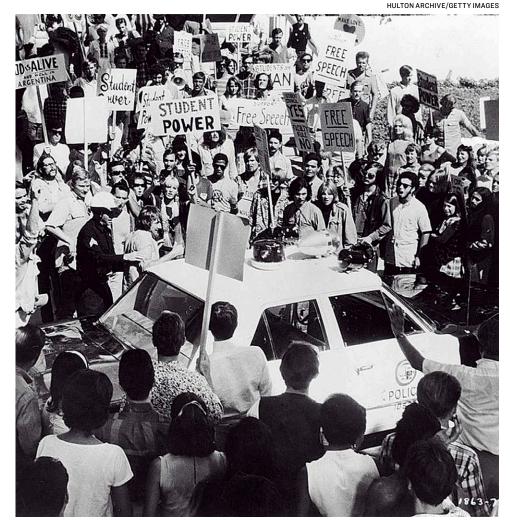


The Painted Hall at the Old Royal Naval College in Greenwich, London, where hundreds of figures feature in Sir James Thornhill's paintings celebrating Britain's monarchs and its naval and merchant might.

# Majesties, Myth, and Naval Might Galore in Britain's Painted Hall ...4



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



# A Mirror for Our Time

# **JEFF MINICK**



eet Laura Taninger. Laura is the heroine of Gen LaGreca's political thriller "Just the Truth," an investigative reporter and president of the news division of Taninger Enterprises.

Founded as a newspaper nearly 70 years ago by Laura's grandfather, Julius Taninger, the paper and the other media outlets of Taninger Enterprises have always abided by the motto engraved in stone over the entrance to its headquarters: "Find the truth wherever it hides." Laura's grandfather exemplified those words in his actions, his reporting, and his editorials, and passed that ideal of truth-telling, no matter the consequences, to his chil- and news division president.

### **Truth Versus Lies**

But changes in politics and journalism have brought Laura and her firebrand sister, Kate, editor of a conservative college newspaper, into conflict with their father and two siblings. All of them sit on the board of Taninger Enterprises. Under the threat of advertisers lost because of controversy and a behind-the-scenes government crackdown, Clark and two of his children, Irene and Billie, want Laura to retreat from her investigation of a major story.

And the story? Laura has become suspicious about the Voting Fairness Act, which gives the federal government the

power to take the place of states in tabulating votes for federal elections and to use an electronic system for counting those votes. As she digs into financial discrepancies of the money budgeted for this system, one of her sources is murdered, various divisions of Taninger Enterprises come under federal investigation, and Kate is the victim of threats both from a mob on campus and from college officials.

On her nightly news broadcast, "Just the Truth," Laura refuses to back down and continues to air the evidence she uncovers revealing possible fraud in the new voting system. Harassed by the government and other news media, Clark, Irene, and Billie eventually demand that Laura either abandon the story or step down from her positions as broadcaster

# A Mirror for Our Present Unrest

Meanwhile, young Kate Taninger is undergoing her own trial by fire. When Kate publishes an editorial in her college newspaper defending her sister's investigation, she finds herself set upon by violent protesters. These radicals are paid by a private group, but with the connivance of deep-state employees linked to the administration of Ken Martin, the United States president.

Collier University's other student newspaper, joined by mainstream news media, also launches an attack on Kate and Laura. Like her sister, Kate soon finds herself facing a life-changing choice: either retract and apologize for



Cancel Culture: A Chinese poster in late 1966 showing how to deal with a so-called enemy of the people during the Great Proletarian Cultural Revolution.



the university.

her editorial or risk being booted out of

Given the pandemic and the socialist

mobs that today dominate our news,

we must wonder what crystal ball

LaGreca consulted while writing her

novel. The plot and themes of "Just the

Truth" could not be more pertinent to

that news and our current unrest. Here

we see the corruption of our politics,

the machinations of the "deep state,"

the growing threat of federal agencies

to private enterprise, and the constant

calls to change our way of voting. Here

too we see the means by which mobs

"spontaneously" appear out of nowhere

to attack free speech and American lib-

erty, and the misinformation and some-

times downright deception provided to

By now, some readers may be scratch-

ing their heads and thinking: "OK, Jeff

The Breitbart Doctrine Add-On

us via "fake news."

COURTESY OF GEN LAGRECA UST THE **GEN LAGRECA** 

# Just the Truth' Gen LaGreca Winged Victory Press 238 pages, paperback

(Left) Author Gen LaGreca.

(Far Left) The unrest of the cultural revolution in America in the 1960s is the tide that informs today's events. Anti-Vietnam protesters surround a police car outside the 1968 Democratic National Convention in Chicago.

PUBLIC DOMAIN

Aleksandr Solzhenitsyn lost his Soviet citizenship because he spoke out against the evil empire.

Minick, we get the gist of this novel, written by an author unfamiliar to many of us, but what on earth does this book have to do with Arts & Culture?" Let's take a look.

Andrew Breitbart, a well-known conservative writer now deceased, was famous for his Breitbart doctrine, the notion that "politics is downstream from culture." By this he meant that our politics are shaped by popular culture. The culture of Weimar Germany helped bring about Nazism; the American culture of the 1960s and 1970s is the grandparent of our current political disorder.

But Breitbart's doctrine fails to recognize another development. To employ a different metaphor, let me suggest that when politics gains the saddle and seizes the reins, culture becomes the horse and not the rider. For the past century, whenever dictatorial governments came to power, culture has acted as a handmaiden of the state. In Hitler's Germany, Stalin's Russia, Mussolini's Italy, Castro's Cuba, and elsewhere, art and culture became tools of propaganda used to glorify the ruling party. In these cases, culture is downstream from politics.

In some instances, politics has sought to eradicate culture. The Chinese Cultural Revolution attempted to erase thousands of years of traditional Chinese arts and social practices. In the 1970s, the Khmer Rouge instituted the "killing fields" and tried to wipe out traditional Cambodian culture. In America today, we are witnessing "cancel culture" along with mobs intent on toppling statues of historic figures and wiping out wholesale certain men, women, and events from our history.

When politics governs culture, ordinary citizens become afraid to speak their minds. The Soviets imprisoned and then banished Aleksandr Solzhenitsyn, Thomas Mann fled Hitler's Germany, and millions of others in the last hundred years, most of them ordinary people, died in camps at the hands of fascists and communists, often for dissident viewpoints or "incorrect" thinking.

Here in the land of the free, we have created an American way to shut people down. The barbed wire and iron bars of our gulags are electronic, and we keep our fellow citizens in line through the threats of doxing, cancel culture, and savage mob attacks on platforms like Twitter. According to a recent Pew poll, 62 percent of Americans now practice self-censorship while at work or on social media, afraid to speak their minds for fear that assaults by others may cost them social status, friends, and even their jobs.

# What crystal ball did LaGreca consult while writing her novel?

# It Can Happen Here

Which brings us back to "Just the Truth." In LaGreca's tale, we see what happens when investigative journalists bring their political prejudices rather than objectivity to a story; we see how the left uses words like "bigot" and "racist" as weapons; we see the evil that occurs when truth goes out the window, when corrupt politicians arbitrarily exercise their power, and when citizens are bludgeoned into silence by the politically correct.

Surely, few of us ever believed that America could become a leftist dictatorship. Even now, when some of our governors and mayors issue rules and regulations as if they were all-powerful potentates, or allow riots to continue unchecked in places like Portland, many of us think it can't happen here. But it can happen here. It is happening here.

And we need more real-life Laura Taningers to find the truth wherever it hides and to keep the spotlight of that truth shining brightly on those out to destroy our culture, our country, and our liberty.

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.

# How to Share The Epoch Times With Your Friends and Family

As an Epoch VIP, you're passionate about the traditional journalism and in-depth reporting you get in The Epoch Times. You've even sent us ideas on how to spread the word. Here are some of the best suggestions from readers like you!

# **Request FREE Newspapers**

to Be Sent to Your Friends\* Submit the names and shipping addresses of your friends. You can request FREE newspapers for as many friends as you want. The Epoch Times will send the newspapers on your behalf for free.

# **Newspaper Sharing**

Simply pass your copy of The Epoch Times, or a section of it, to someone else after you've read it. Consider neighbors, friends, family, relatives, co-workers, teachers, golf buddies, and your boss.

# **Newspaper Placement**

Place a copy of The Epoch Times at places where people typically wait such as doctors' offices, dentists' offices, hotel lobbies, airline terminals, barbershops, and beauty salons. Also consider placing copies at community centers, company cafeterias, break rooms, coffee shops, gyms, churches, automobile dealerships, or in your car. Visit EpochShop.com.

# **Bumper Stickers**

Put a bumper sticker on your car plus ask friends and family to put stickers on their cars as well. Visit EpochShop.com.

Getting the Word Out

Word-of-mouth is always a great way

# THE EPOCH TIMES

to spread the news about The Epoch Times. Talk it up at your local library, meetings, birthday parties, special events, and with friends and family over the holidays.

# Using Email and Social Media

Use technology to share stories from The Epoch Times. Forward our daily email MORNING BRIEF to friends and family. Share postings from our Facebook site and YouTube channel. Simply copy the URL and then send it with a brief note such as: "Here's a story I thought you'd like to read."

# **Displaying Your Poster**

The Epoch Times SPYGATE poster has become legendary—so consider posting it on a wall at your home or office. When friends or business associates ask, explain what the poster is about and how they can get their own copy.

> Not a subscriber yet? Visit ReadEpoch.com to learn more

\* (1) Please log into your account at TheEpochTimes.com (2) Click your name to manage your account (3) Click "Request Free Papers" on the left menu bar and follow steps





**FINE ARTS** 

# Majesties, Myth, and Naval Might Galore

# in Britain's Painted Hall

(Above) The upper hall of the Painted Hall in Greenwich, London, depicts King George surrounded by his family to show the strength of his reign and the solidity of the Protestant line.



Astounding architecture can be seen inside the Painted Hall at the Old Royal Naval College in Greenwich, London, the majority of it being actual paintings. Decorative painter James Thornhill used a technique called "trompe l'oeil" ("trick the eye") to give the illusion of architectural features such as these columns.



The proscenium arch connects the lower and upper Painted Hall. On the arch's ceiling are the allegorical signs of the zodiac representing the constellations the seamen used for navigation.

### LORRAINE FERRIER

GREENWICH, London—Just as to the Painted Hall at the Old Royal history.

Decorative artist James Thornhill was commissioned to paint the grand dining hall for the Royal Hospital for Seamen, now known as the Old Royal Naval College. He painted a scheme that showed Britain's growing wealth, prosperity, and naval might.

Thornhill "was the only British painter of his day to understand and successfully to emulate the **History Painting** European formulas for wall and ceiling painting and was the only native English painter who could challenge on their own ground the many foreign decorative painters then at work in England," according to the Oxford Dictionary of Art. Thornhill's 40,000 square feet of paintings in the Painted Hall, and his paintings in the dome of London's St. Paul's Cathedral—all within two iconic buildings by preeminent architect Sir Christopher Wren—are considered Thornhill's masterpieces.

#### The Importance of History Painting

In 18th-century Britain, history paintings (like those in the Painted Hall) were considered the highest genre of painting.

"As to paint a History, a Man ought to have the main qualities of a good Historian, and something more; he must yet go higher, and have the Talents requisite to be a good poet; the rules for the Conduct of a Picture being much the same with those to be observed in writing a poem," notes art historian William Vaughan in his book "British Painting: The Golden Age." Vaughan quotes from Jonathan Richardson's 1715 "Essay on the Theory of Painting."

Homer and Virgil told.

ture" by William Harmon and C. Hugh Holman. An epic is "a long seamen looked to the heavens to narrative poem in elevated style navigate their sea voyages, visitors presenting characters of high position in adventures forming an reigns: those of King William III Naval College can look up at the organic whole through their rela- (1689–1702) and Queen Mary II any righteous rule—to extend the painted ceiling and walls to navi- tion to a central heroic figure and (1689–1694), Queen Anne (1702– empire and to uphold goodness. te Britain's early 18th-century through their development of episodes important to the history of a nation or race."

> Each epic painting in the Painted Hall is a proclamation of Britain's Protestant rule, with the central heroic figure or figures being the monarchy, and every detail reinforces the importance of these great reigns.

# The Need for British

In the early 18th century, Britain didn't have a strong tradition of history painting to follow because, Vaughan says, there was no training or patronage to sustain a school. Protestant Britain didn't have a rich tradition of royal court painters, nor did it have patronage from the church as Catholic countries did. British painting began to change in the early 18th century when the Protestant monarchy needed to convey its strength.

The late 17th and early 18th centuries were times of immense change for England. In 1688, William of Orange (the Dutch prince) took the throne as William III (along with his wife, Princess Mary) from his Catholic father-inlaw, King James II. William and Mary jointly ruled Britain. And from their reign onward, as Parliament stipulated in the 1689 Bill of Rights, Roman Catholics were forbidden to ascend the throne because "it hath been found by experience that it is inconsistent with the safety and welfare of this protestant kingdom to be governed by a papist prince."

William's priority overseas was to contain the expansion of Britain's powerful enemy: France. The two countries differed in their beliefs. France was an absolute Catholic The poetry Richardson refers monarchy and Britain a Protestant to are the epic poems like those constitutional monarchy. England and Holland fought together in the The elements of epic poetry that Nine Years' War against France relate to history painting can be from 1689–1697. The painting of

found in "A Handbook to Litera- the Painted Hall began just after this tumultuous period.

Over the 19 years that Thornhill painted the hall, between 1707 and 1726, Britain experienced three 1714), and King George (1714–1727.)

# 'The Triumph of Peace

and Liberty Over Tyranny' William and Mary are celebrated as the founders of the Royal Hospital for Seamen, as depicted in the lower hall paintings. Set in an ellipse, the lower hall's central painting and everything in it reinforces the glory of the monarchy as related to its title: "The Triumph of Peace and Liberty Over Tyranny." The king and queen take center stage in the ellipse. Queen Mary confidently holds a staff and looks directly out of the painting. Peace, dressed in white with two doves by her side, tentatively approaches William, who takes the olive branch from her hand. Both Peace and William use their right hands, echoing the tradition of the handshake.

Under William's right leg Louis XIV, king of France, cowers as he holds a broken sword and appears to be crushed. France was the most powerful country in continental Europe at the time, an enemy that Britain feared.

William holds the red cap of Liberty (the Phrygian cap) in his left hand. Europe, who kneels on William's left side, reaches out toward the cap, which could suggest that William believes he is freeing Europe from France's tyranny. And perhaps the fact that William takes the olive branch from Peace first indicates that peace must be accepted before freedom can be declared.

Mythological figures surround the monarchs, all to highlight their strength. In the top third of the ellipse, the Greek sun god Apollo stands in his chariot in the heavens, bringing light to the curate. world and to the painting as he ter jug that represents the morning dew.

joyed founding towns and cities and establishing civil constitutions. Additionally, Apollo protects the kingdom by warding off evil and helping those in need. All these are important qualities for

Below Apollo and just above the royals are the four cardinal virtues: Justice holds a sword, Prudence holds a mirror, Temperance holds the golden jug, and Fortitude holds a stone column.

At the bottom of the painting, the Greek mythological warriors Hercules (with his club) and Pallas Athena (decked in her helmet, shield, and staff), together use their strength and wisdom to protect the virtue of the kingdom by expelling vices.

### British Naval Might:

18th-Century Past and Present On either side of the central ceiling painting, "The Triumph of Peace and Liberty Over Tyranny," are two scenes showing Britain's naval strength. Naval power was of the utmost importance to Britain's expanding empire.

The lower hall's east painting shows a captured Spanish galleon with the spoils of war, symbolic of Britain's capture of Gibraltar in 1704 in the War of the Spanish Succession. In the painting, the moon goddess Diana, who oversees the tides, hands down the necessary tidal knowledge to the royal seamen. Thornhill also painted allegories of Britain's important trade rivers.

The age's great astronomers and scientists feature in the painting, such as Isaac Newton with his "Principia," principles of natural philosophy. And the first royal astronomer, John Flamsteed (1646-1719), the founder of the Greenwich Observatory, holds an astronomy chart predicting a future solar eclipse (painted before the predicted date). Fortunately, Flamsteed's prediction was ac-

The other lower-hall painting chases off a cherub holding a wa- displays Britain's emerging naval strength. The HMS Blenheim, a British Man-of-War, is seen with In Greek mythology, Apollo en- the winged figure Victory. Galileo

# ARTS & CULTURE 5

ALL PHOTOS BY OLD ROYAL NAVA





The central painting in the lower Painted Hall, titled "The Triumph of Peace and Liberty Over Tyranny," features King William III (1650-1702) and Queen Mary II (1662–1694), the founders of the Royal Hospital for Seamen. On either side of the central painting are scenes of Britain's naval might.

stands in his chariot as he chases off a cherub, which represents the morning dew, to bring light to the world, in a detail of the painting "The Triumph of Peace and Liberty Over Tyranny."

**Perhaps the fact** that William takes the olive branch from **Peace first** indicates that peace must be accepted before freedom can be declared.

> Queen Mary II and King William III surrounded by allegories indicative of a successful reign, in a detail from the painting "The Triumph of Peace and Liberty Over Tyranny," at the Painted Hall in Greenwich, London.

features here, for his astronomical iar to the seamen as they navigatdiscoveries and work in improving the telescope.

The City of London is represented by a handsome woman with a sword and shield. London is supported by a man, who symbolizes the River Thames, and a woman, the River Isis, the upper part of the Thames. Below them, the River Tyne pours coal into a golden bowl: The Royal Hospital was reliant on coal tax, and London was reliant on coal brought by sea from the Tyne.

# A Show of Strength

On the ceiling of the proscenium arch that connects the lower hall and upper hall are the allegorical signs of the zodiac. The figures represent the constellations famil-

ed by the stars on their voyages.

It's in the upper hall that the three generations of Protestant monarchs come together, almost in a show of strength, as if to say that George, then king, appreciated all that came before him.

Throughout the Painted Hall but particularly in the upper hall, Thornhill impressively used graytone paintings called grisaille to imitate stone sculptures, and also painted the most spectacular "trompe l'oeil" ("trick the eye"), where astounding classical architecture appears as if solid.

On the west wall, Thornhill painted splendorous classical architecture that stretches up to the heavenly realms. An inscription in Latin from Virgil's "Ec- of the realm.

logues" appears on the top stone announcing: "A new generation has descended from the heavens," introducing the new Hanoverian dynasty led by George I. George Queen Anne died heirless, despite 50 Catholics who were in line to the throne before him.

display of strength, George is surrounded by his family, the future successors to the throne, showing the solidity of the Protestant line. George's mother, Sophie of Hanover, who died just two months ing the city or its boundaries) in-

Everything in this painting indicates Britain's future wealth under George's reign. A figure leans on a cornucopia overflowing with gold; the iconic St. ascended to the throne after Paul's Cathedral, designed by Wren and the dome painted by Thornhill, features prominently in the background. A figure to In the painting, in a deliberate the right holds a trident, symbol of the sea, and points to a scroll naming all the naval victories from the Spanish Armada in 1558 to the defeat of the Spanish fleet in 1718.

And to the right, Thornhill puts prior to Queen Anne's death, is himself in the painting, gesturing honored in the painting with a as if to introduce the whole scene. mural crown (a crown represent- Before he'd even finished the commission, he gained knighthood, dicating that she's the protector becoming Sir James Thornhill, the first artist to receive this honor.

To find out more about the Painted Hall at the Old Royal Navy College, take the virtual tour at VirtualTour.ORNC.org

MIGUEL HERMOSO CUESTA CC BY-SA 4.0

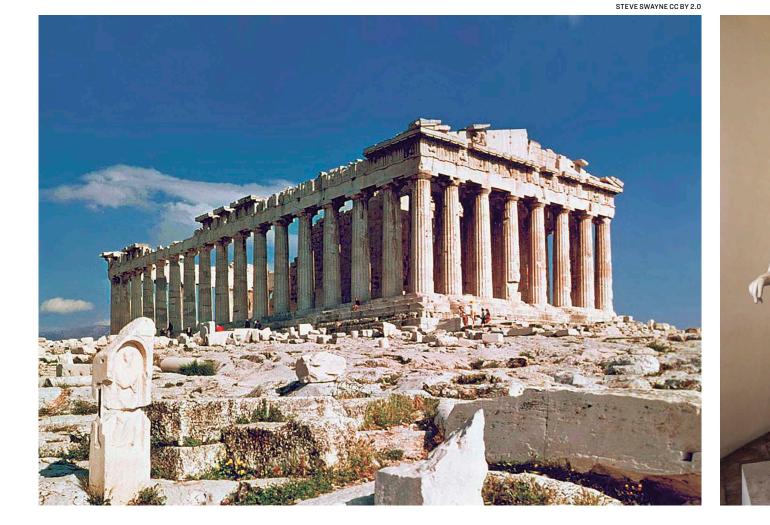
(Left) The Parthenon in Athens,

(Right) One of the many versions of the

lost statue of Athena created for the

Parthenon. National Roman Museum.

Greece, in a 1978 photo.



ARCHITECTURE

# The Golden Ratio in Ancient Architecture

Ancient architects designed buildings to connect people with divinity

# J.H. WHITE

"The good, of course, is always beautiful, and the beautiful never lacks proportion." —Plato

lato's words continue to echo truth to this day. Architects, for example, must carefully map out their creations in an orderly fashion. While there are endless ways to do that, ancient architects knew of a hidden code: the Golden Ratio, also called the Golden Mean or the Divine Proportion, and related to the Golden Rectangle, the Golden couldn't remain a secret forever. Triangle, and other, similar terms.

Architects applied this proportion Ancient Egypt throughout history, creating the world's greatest architectural feats, such as the pyramids in Egypt and the Parthenon in Athens.

"The Golden Ratio runs deeply through the fabric of creation as it manifests here in this physical realm," architect and architectural photographer James H. Smith told me in a phone interview.

The Golden Ratio can be understood visually if you study a special rectangle, a Golden Rectangle. The Golden Ratio is the proportion of the short to the long side, or 1: 1.618.

When you place a square inside the Golden Rectangle, it forms a new smaller Golden Rectangle (rotated vertically). Add a square within that new Golden Rectangle, and it forms a new even smaller Golden Rectangle. That pattern repeats endlessly.

"A fascinating aspect of the Golden Rectangle is the fact

that a spiral can be drawn on the interior stands to reason, even for a mathematiby connecting strategic points of each progressively larger square. The spiraling shape is identical to that found in nature," Doug Patt says in "The Golden Rectangle," part of his online course "The Architect's Academy."

You can see that same proportional spiral in the Milky Way, a hurricane, nautilus shell, sunflower head, and even our DNA.

"The proportion continues infinitely smaller (to the microcosm) and larger (to the macrocosm), as shown in the rectangle as it rotates and spirals smaller," Smith says. Plato would have described it, as Smith interprets him, as a "shadow of a higher truth."

"In higher realms," Smith continues, "everything is very finely ordered in proportion. This proportion, or Golden Ratio, underpins what we perceive to be beautiful ... That's why classical architects employed it into their buildings (creations), for us to be in harmony with nature and the divine." But it's not just a grid to slap over any random design. It's a sacred ratio.

"The ancients knew that it's reserved for special creations," Smith says. "As a designer and creator, I have yet to employ it because I don't feel like I'm quite there yet. I don't feel like I've earned that realm." Smith speculates that the classicists also may not have broadcast their usage of the Golden Mean.

"It's a secret, a heavenly secret, possibly only known and employed by those who had the wisdom to know where and how to use it," he says.

But with clues to its existence imprinted into the fabric of all of life, the Golden Ratio

Built in Egypt around 2560 B.C., the Great Pyramid of Giza is one of the earliest examples of the Golden Ratio in architecture. In fact, the Golden Number appears throughout the structure's geometry. For example, the surface area of the four faces divided by the surface area of its base is 1.618.

Another example can be seen if you take a cross section of the pyramid, which reveals two right triangles. One triangle's

hypotenuse, or the pitch that runs up the pyramid's face to its apex, is 186 m (610 feet); the distance from the ground center (half

of the base) is 115 m (377 feet). And if you divide 186 m by 115 m, the result, again, is 1.618.

"We meet [the Golden Number] so often that the probability of it being due to chance is nil. It is infinitesimal to me; frankly, it's like zero," says mathematician and architect Claude Genpher James H. Smith. zling in the documentary "The COURTESY OF JAMES H. SMITH Revelation of the Pyramids." "It

> cian, meaning someone who can assess probability, that the volume of that pyramid with its numerous possibilities was picked to reveal through it the Golden Number."

# **Ancient Greece**

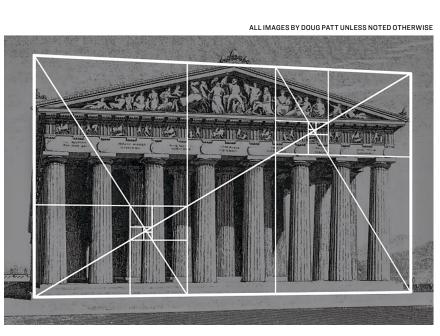
Architect and archi-

tectural photogra-

This sacred ratio became known as Phi (or  $\Phi$ ), named after the fifth-century B.C. sculptor, painter, and architect Phidias. Phidias employed its use in the creation of the Parthenon and also in the statue of the goddess Athena, whom the temple honored.

In "The Elements of Dynamic Symmetry," Jay Hambridge supports the premise that Phidias incorporated the Golden Ratio in his designs. For example, Hambridge explains that the Parthenon's building elevation is based on the Golden Rectangle proportions.

"Architecture is a great place to explore the use of the Golden Rectangle because buildings are made of rectangular shapes like windows, doors, rooms, and facades,"



The Golden Rectangle

1.618

(Top) The Parthenon's

design also relies on the

from part of Doug Patt's

Architect's Academy."

(Above right) Cross

section of a pyramid,

as seen in "The Golden

Rectangle," from Doug

Architect's Academy."

66

We meet

the Golden

Number so

often that the

probability of

it being due to

chance is nil.

Claude Genzling,

mathematician

and architect

Patt's online course "The

Golden Rectangle.

(Above left) "The

Golden Rectangle,'

online course "The

says Patt in his online course "The Golden

Rectangle." To further tie devotees to divinity, Phidias also sculpted the statue "Athena Parthenos" inside the temple to these divine proportions. For example, from the head to the waist is 1, and from the waist to the feet is 1.618.

Centuries later, Leonardo da Vinci also illustrated the human anatomy's relationship to the Golden Ratio in his sketchings, such as the "Vitruvian Man." The Golden Spiral can be seen in a person's ear, for example; or the hand to the forearm matches the ratio of 1: 1.618. Even your fingers are separated in a decreasing series of sections, each proportion matching Phi.

"Having observed the Golden Ratio in our own makeup and in nature, the architects of the day understood it as the nature of creation," Smith says.

"They had much reverence and awareness of the divine in those times. They would employ that ratio within the building systems and proportions so that they too were designing in harmony with the nature of creation, reserving divine proportion to the design of significant buildings, such as temples. These places became sacred, places to connect with higher realms, divine realms."

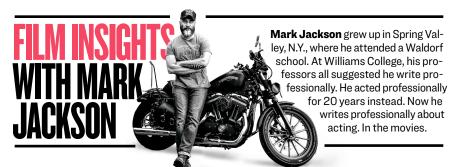
"This proportional fabric isn't as prevalent in architecture today; these eternal truths are missing from the built environment," Smith says, and then asks a question before making a profound statement:

"Could it be that the return of beautiful classical architecture may just be one of the answers to realign with higher realms, a higher order? With this, beauty will flourish again and reconnect us with a higher truth."

J.H. White is an arts, culture, and men's fashion journalist living in New York.



Emergency physicians working in L.A. County Hospital's C-Booth, from the documentary "Code Black."



#### **POPCORN AND INSPIRATION:** FILMS THAT UPLIFT THE SOUL

Documentary: Emergency Room Doctors' Cry for Help

# **MARK JACKSON**

reviewed "Code Black" in 2014 when it came out, the same year my brother got brain cancer. Soon after writing the review, I flew from New York to California to take care of him. The doctor showed us a golf-ball-sized tumor. It needed to come out. More on this later.

### **Code Black**

In 1986, in what can only be described as a move toward communism, Congress passed legislation declaring that hospital emergency rooms have to take in everyone. Public ERs therefore became our lowincome health safety net.

As a consequence, ER waiting rooms are bursting at the seams. Praise be to our ER doctors who do what they do out of a deep sense of service. Because it's a war zone.

Imagine emergency-room gunshot and stab-wound stress; then imagine working an 80-hour week, running on fumes, all while filming the whole experience. That's what physician, filmmaker, and recovered Ryan McGarry

Starring Danny Cheng

Rated Not Rated **Running Time Release Date** 

June 20, 2014





lymphoma patient Dr. Ryan McGarry did. And that's "Code Black."

Actually, "code black" is the Los Angeles County Hospital color code for an overflowing ER waiting room. "Code blue" is low volume. If 1 is a heart attack and 4 is a common cold, today's hospital waiting rooms are packed with 2's who all have to

wait hours for treatment. Hospital staff are at their limit. Which is why these super-docs crafted this superb documentary. It's a cry for help. Our U.S. health care system is at the breaking point.

# **Birth of Emergency Medicine**

"Code Black" grants us a doc's-eye view of America's ground-zero emergency department: L.A. County Hospital's "C-Booth." It's where, according to McGarry, more people have died and been saved than in almost any other square footage in America.

First, we meet a team of young ER physicians. Dr. Dave Pomeranz has an adrenaline-junkie hobby: mountaineering.

And there's Jamie Eng, M.D. She always wanted to be like the cool senior staff in the trauma ward, who had it all under control. Danny Cheng, M.D., says that as an Asian immigrant, his choices in life were doctor, lawyer, or world-class pianist. Dad subscribed to "Where there's a will, there's an 'A.'" Otherwise, it was spanking time. Regardless of Danny's parental pressure, all these type-A doctors share a deep desire to serve.

Due to the earthquake code, the 1930sbuilt L.A. County General Hospital was forced to rebuild, and so we meet these young doctors as they transition to a more spacious, state-of-the-art facility-but not before we're exposed to a viewing of the full-on onslaught of the original C-Booth. C-Booth is "ER" on steroids in the sense that no TV show can capture the realdeal noise, highly organized commotion, ripped-apart (sometimes dead) human bodies, blood-soaked scrubs and shoes of exhausted doctors, and repeated calling out of times of death.

C-Booth is an emotional gut-punch. If we hadn't already had our sensibilities blunted by "ER," "Chicago Hope," "Grey's Anatomy," endless gruesome "CSI" episodes, and the long lineup of cinematic ER situations over the last 20 years, C-Booth would be slightly unbearable.

But we have, and are thereby freed, in a sense, to focus on the complex topics, controversies, problems, and debates presented here.

### White-Collar Red Tape

In the wake of the rebuilding, a new ER culture rises; policies, documentation, and crushing regulations encroach like strangling vines. Doctors are forced to log in, ad infinitum. As McGarry says, "I feel like I should log in to go to the bathroom."

In the words of one senior staff physician, "The regulations have come home to roost." And quality care sailed out the window. Paperwork is white-collar work. ER doctors and adrenaline-fueled special-forces



(Left) Dr. Jamie Eng in "Code Black." (Above) Dr. Danny Cheng in "Code Black."

military warriors speak similarly about the fact that their professions really consist of blue-collar grunt work.

Neither group has any interest in status or money. Navy SEALs fight to the death, and ER doctors fight for life. Both situations are a bloody war, both require an elite set of talents and skills, and the bonds between teammates are similarly powerful.

The day of the "cowboy ER doctor" the flying by the seat of one's scrubs, on sheer talent, fearlessness, and adrenaline—is over, in part, due to a desire for privacy and dignity. It's a valid point. A male nurse agonizes quietly about the fact that he had to show a woman her recently deceased mother stationed on a gurney for lack of space, in a room containing used urinals and bedpans, with a psychotic patient screaming obscenities in the next room.

In 2013, "Code Black" won for Best Documentary at both the Los Angeles Film Festival and the Hamptons International Film Festival. It's a crying shame that this fine film had such minimal distribution. It should have been a blockbuster. "The Incredible Hulk," released at the time, was far more popular than the incredibly horrendous state of U.S. health care. Had it been promoted at blockbuster scale in 2014, would we possibly have more answers as to how to deal with a pandemic today?

A four-star rating means I was on the edge of my seat. Five stars means I look forward to multiple viewings. There won't be a second viewing of "Code Black," but it's definitely edge-of-the-seat material. It gets five stars for being an outstanding labor-of-love project, having beginner'sluck brilliance in its ability to captivate, and for containing in-depth subject matter of great importance.

Clearly, the legislation favoring a more socialist stance regarding ERs is making the patients suffer. It is also overtaxing the talents of an elite type of physician, the only kind capable of handling this mess; but the stress can eventually lead to burnout. The question remains: What is the best possible situation for doctors to be able to apply their trade?

# In 2013, 'Code Black' won for Best Documentary at both the Los Angeles **Film Festival and the Hamptons International Film Festival**.

# **A Curious Coincidence**

As I mentioned at the outset of this article, I reviewed "Code Black" in 2014 when it came out, the same year my brother got brain cancer. The doctor showed us a golfball-sized tumor. My brother needed a major operation, but he refused, citing the fact that he was a qigong practitioner and would eliminate the tumor with gigong.

Qigong (or chi kung) is a millennia-old Chinese energy-enhancement practice, closely related to tai chi and kung fu. Note the closely related names: tai-chi, chi-gong, gong fu. It is said to be good for one's health.

So we went home. He got worse. We took him to a second hospital, closer by. The waiting line was extremely long. The head of surgery told him that he'd be dead in hours if he didn't have the surgery. I made the decision to operate for him.

While he was recovering in post-op, I mentioned to the nurse on duty that I'd gotten déjà vu in the waiting room because I'd just reviewed a new documentary called "Code Black," which was about packed waiting rooms.

The nurse said: "Actually, honey, the real reason you were getting déjà vu is because this is the actual Code Black hospital. We're it. You're here."

Despite the Code Black doctors (not the ones from the movie cast) informing me to prepare myself for the fact that my brother would basically be a vegetable and need intensive care for at least six months none of their predictions came to pass. Lance Jackson came to the realization that he hadn't been truly committed to his gigong practice, and decided he was now going to do the practice correctly. He put his heart into it.

On his third day of recovery, he said, "You know what? I'm good." And he proceeded to get up out of his hospital bed and walk home. And he started working a heavy construction job soon after, like nothing had happened.

If that's not inspiring in the time of CO-VID, I don't know what is.

And so the moral of the story is, we can wait for America to fix our hospitals. Or we can maybe start practicing qigong.

# 'Code Black' Director

Ryan McGarry, Dave Pomeranz, Jamie Eng,

1 hour, 18 minutes

 $\star$   $\star$   $\star$   $\star$ 

Dr. Dave Pomeranz (front

L) and Dr. Ryan McGarry

(C) in "Code Black."

# Leaving Evil Behind 'The Destruction of Sodom and Gomorrah'

# ERIC BESS

t's hard to deny that there are consequences for our actions. The consequences of a person's actions can affect not only the person who commits the action but the person's immediate environment as well. Our home, family, and friends can

all be affected by how we decide to behave. Multiply the consequences of one person's actions by the actions of a community, and a whole city, state, or country can we will see how dark be affected. The story of the cities Sodom and Gomorrah are examples of when the behavior of two communities, because to the brightness of their wicked nature, leads to those com munities' destruction.

### **Cities of Evil**

Sodom and Gomorrah are well-known for their sinfulness. God wanted to destroy Sodom and Gomorrah for their inhabitants' sins, but Abraham prayed on their behalf. He asked God to spare the lives of the righteous, and God agrees to spare all if 10 righteous people can be found.

God sends two angels to Abraham's ants. Lot's wife looks back to witness the

nephew, Lot. Lot accepts the angels into his home with hospitality, but a wicked mob gathers outside of Lot's house and demands that he hand the angels over to them. Lot offers his daughters instead, but the mob insists on taking the angels. The angels respond by striking the mob with blindness.

# If we squint at the image, the cities are compared the yellow flames that suggest intense heat.

It is at this point that God, witnessing no one with a righteous heart except for Lot and his family, finds cause to destroy the cities. The angels instruct Lot and his family to leave and not look back. Sulfur and fire fall on the city and its wicked inhabit-

carnage, and she is turned to a pillar of salt.

# John Martin

John Martin was a 19th-century painter who was best known for his religious landscapes and cityscapes. In his painting "The Destruction of Sodom and Gomorrah," Martin shows the moment in which Lot and his family are leaving the burning cities.

The left side of the composition displays the burning cities in the background. If we squint at the image, we will see how dark the cities are compared to the brightness of the yellow flames that suggest intense heat.

The high contrast between the darkness of the cities and the bright fire adds a dynamism that would otherwise be absent. Smoke overhangs the cities as if it is a chamber in which the fire can burn even brighter. This smokey cloud swoops from left to right and also increases the energy of the composition.

At the bottom of the cities, splitting the composition in half, we can see Lot's wife. She is shown looking back at the burning cities, and lightning strikes toward her from the upper-right quadrant of the composition.

At the lower-right quadrant, the rest of



Lot's wife turns to look back at the evil and perishes. (Above Right) A detail of "The Destruction of Sodom and Gomorrah," 1852, by John Martin.

# BOOK REVIEW: 'THINK LIKE A ROCKET SCIENTIST' Onward and Upward

# LINDA WIEGENFELD

n September 1962, President John F. Kennedy stood before a packed Rice University stadium and pledged to land a man on the moon and return L him safely to Earth before the decade was out. Why did Kennedy choose this mission? He wanted to beat the Soviet Union to the moon, but at the same time, he wanted to unite the nation in an inspirational way. Launch: Varol's excellent advice begins

The idea of inspiring hope is prevalent throughout Ozan Varol's new book "Think Like a Rocket Scientist: Simple Strategies You Can Use to Make Giant Leaps in Work and Life." Varol points out that when Kennedy gave his speech, he asked the nation to do something remarkable. He said, "We choose to go to the moon in this decade and do the other things, not because they are easy, but because they are hard."

# Although not everyone aspires to calculate burn-rate coefficients or orbital trajectories, we all encounter complex and unfamiliar problems in our daily lives.

Ozan Varol

Varol encourages us to see challenges as opportunities, not crises, and argues that how people react to challenges makes a huge difference in their lives.

A former rocket scientist himself, Varol manages to find parallels between how rocket scientists think and how to achieve success:

"The world is evolving at dizzying speed, and we must continuously evolve with it to keep pace. Although not everyone aspires to calculate burn-rate coefficients or orbital trajectories, we all encounter **Reaching for the Impossible** complex and unfamiliar problems in our In addition to presenting excellent strate-

daily lives. Those who can tackle these problems—without clear guidelines and with the clock ticking—enjoy an extraordinary advantage."

### **Strategies for Rocket Thinking**

Varol cleverly divides his strategies into three stages of action: to launch, accelerate, and achieve.

with how to ignite your thinking. This will involve making the most out of uncertainty. You will need to know some answers before you can begin, but asking the right questions is more important.

Remember, conventional thoughts lead to conventional results. Don't be constrained by what you or others did in the past; rely on curiosity and divergent thinking to generate creative ideas. Ultimately, you will get things right by cutting out unnecessary steps and aiming for simplicity.

Accelerate: Once you've generated some original ideas in the first stage, it's time to propel your ideas forward. Reframe your initial questions to get even better answers. Take some time to determine whether the problem you're trying to solve is actually the problem that needs solving.

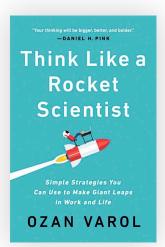
Be careful to stop your personal beliefs from distorting the facts—that means to never become overly attached to any answer. Remember: We undervalue evidence that contradicts our beliefs and overvalue evidence that supports it.

Finally, make sure you are able to respond to worst-case scenarios.

Achieve: The final stage involves unlocking your full potential. While you needn't celebrate failure, you shouldn't let it get in your way. Without the ability to be wrong, after all, you can never be right. Treating failure as an option is the key to originality. Then, even with success within your grasp, push the boundaries. Research shows that success and complacency go hand-in-hand.



Author Ozan Varol.



Ozan Varol's latest book, "Think Like a Rocket Scientist: Simple Strategies You Can Use to Make Giant Leaps in Work and Life."

'Think Like a Rocket Scientist: Simple Strategies You Can Use to Make Giant Leaps in Work and Life'

PublicAffairs 368 pages, hardcover

Ozan Varol

gies, Varol's book presents a magnificent view of science. His discussion of the first mission to the moon is mesmerizing. It was a mission that turned the impossible into the possible, and is a shining example of vhat can happen when Americans unite to reach a goal. Other science stories that Varol features in his book will add to readers' insights and appreciation of space exploration.

Varol's book is heartening when we reflect on the situation today. Now science is often politicized, especially as social media often take sides on science issues instead of allowing the free flow of ideas.

### More Inspiration

Varol's book deserves applause for its rich language (there are terrific descriptions of cutting-edge science such as rovers and a balloon-powered internet), and the quotes from scientists he includes were, for the most part, new to me and quite profound:

Elon Musk: "If things are not failing, you are not innovating enough." Carl Sagan, explaining "Occam's razor" or

"law of parsimony" said: "When faced with two hypotheses that explain the data equally well," you should "choose the simpler."

Albert Einstein: "When I examine myself and my methods of thought, I come to the conclusion that the gift of fantasy has meant more to me than my talent for absorbing positive knowledge."

### **Can-Do Attitude**

Especially enjoyable is reading about America's can-do attitude of the past. As I write this, the nation is suffering from deep sadness and fear caused in large part by simultaneously struggling with a pandemic, associated lockdowns, economic recession, and riots. So many of the struggles America faces now are purposely being exaggerated to make citizens feel powerless. It seems that Pandora's Box has truly been opened.

But reading this encouraging book is one small way to help counter a downward trend and enrich America's psyche. Today, America longs for people with this very can-do attitude.

Varol's optimistic look at the past can become America's present and future. Read this book for inspiration, and think big.

*Linda Wiegenfeld is a retired teacher* with 45 years' experience teaching children. She can be reached for comments or suggestions at LWiegenfeld@aol.com

PUBLIC DOMAIN

Lot's family is shown escaping to safety. They keep their heads down and their eyes forward. The environment to which they escape contains less and less contrast.

Keeping Our Spirit Bright and Leaving **Evil Behind** 

When looking at Martin's "The Destruction of Sodom and Gomorrah," I immediately think what this might mean for my inner

world, my heart and mind, my character. For me, the cities are representations for the consequences of my actions—not only to my environment but also my soul.

A soul, like a city, is built and destroyed by one's actions. Virtuous character leads to a thriving and prosperous soul. Wicked character leads to violence and destruction. Virtuous character acts in accordance with the well-being of all, and wicked char-

acter destroys selfishly with base desires. Which of these, virtue or vice, constitutes the current makeup of our souls, the makeup of our hearts and minds? Maybe both are present, and if both, which is dominant?

Martin's composition depicts the cities as very dark compared to the flames that destroy them. This high-contrast scene makes me consider the stark difference between



virtue and vice, and that the flames, representing virtue, always have the ability to engulf and destroy the evil of vice. Evil stands no chance in the presence of righteousness.

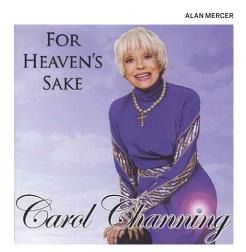
And righteousness requires that we leave evil behind for good. We must leave evil behind and never look back lest we lose our souls to a wickedness that makes our souls as frail as a pillar of salt. Maybe, with our backs turned to evil, the high-contrast conflict between righteousness and evil will settle into an inner calm, representative of our closeness to God.

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. He is currently a doctoral student at the Institute for Doctoral Studies in the Visual Arts (IDSVA).



American actress and singer Carol Channing poses for a photocall outside the Drury Lane Theatre in London, wearing her costume from the musical "Hello, Dolly!" on Aug. 20, 1979.



"For Heaven's Sake" was originally released in 2009.

Channing once estimated that she played Dolly over 5,000 times over more than three decades.

# Remembering an Icon Through Her Music: Carol Channing

2 albums re-released digitally

# JUDD HOLLANDER

MUSIC

EW YORK-Most younger people probably remember Carol Channing (1921-2019) as someone with a larger-than-life persona

and a somewhat raspy, but all too distinctive voice. These made her a subject ripe for parody-something she herself took joy in. She once entered a Carol Channing look-alike contest and came in third! However, Ms. Channing was far more.

An undisputed star of the Broadway stage, she created two of the most enduring characters in the history of musical theater: Lorelei Lee in "Gentleman Prefer Blondes" (1949) and Dolly Gallagher Levi in "Hello, Dolly" (1964). Channing once estimated that she played Dolly over 5,000 times over more than three decades.

She earned three Tony Awards, including one for her performance in "Dolly," was inducted into the American Theater Hall of Fame in 1981, and received the Oscar Hammerstein Award for Lifetime Achievement in Musical Theatre in 2004.

Though Channing's professional home base may have been Broadway, she was quite active in other media. She received a Golden Globe Award and an Academy Award nomination for her work in the 1967 film "Thoroughly Modern Millie," and in 1970 become the first celebrity to perform during the halftime of the Super Bowl.

Time Life is currently helping to reintroduce another side of this performer through the digital reissue of her final two albums: "For Heaven's Sake" and "True to the Red, White, and Blue." The albums were originally released in 2009 and 2011, respectively.

# Love of This World and the Next With a clear spiritual bent, Channing's

delivery in "For Heaven's Sake" (18 tracks) calls to mind a veteran storyteller. She recounts a tale told many times before, yet she still makes the performance uniquely her own. This effect is clearly evident in the song "Leaning on the Everlasting Arms," the words and music creating the image of a baptismal ceremony taking place beside a quietly running river. Other numbers calling forth a similar feeling include "He Ain't Never Done Me Nothin' But Good" and "Joshua Fit' the Battle of Jericho."

Channing also embodies a person at peace with her existence, with no fears about the life that is to come. "Swing Low, Sweet Chariot" and "Old Time Religion" make this point.

Of her connections to this life, Channing reveals her deep connection to the city of New Orleans, which is represented in the tracks "Do You Know What It Means to Miss New Orleans?" and "Saint James Infirmary."

The album is also a declaration of Channing's love for her husband, Harry Kullijian. Former classmates in middle school, the two renewed their acquaintance after 70 years, married in 2003, and remained together until his death eight years later. Channing refers to him by name several times and also offers a musical salute to the place they both called home in "Modesto, You're My Hometown!"

Few Broadway tunes are on this album, but some of the renditions are reminiscent of those roots. The hopeful and forward-looking "I'm Just an Old Chunk of Coal" shows links to and provides an interesting counterpart to the far more materialistic "Diamonds Are a Girl's Best Friend" from "Gentlemen Prefer Blondes." The track "Roll Jordan Roll" calls to mind the jaunty "Blow, Gabriel, Blow" from Broadway's "Anything Goes." Channing also does great work with "Razzle-Dazzle," a cynical number from the Broadway hit "Chicago."

# Love of Country

Matters turn patriotic in "True to the Red, White, and Blue" (11 tracks). Channing's interpretation of "Battle Hymn of the Republic" and "America the Beautiful" are particular highlights, with both songs starting softly and gaining in strength and emphasis as they progress.

At the same time, the world of show business is also quite evident. "Grand Old Flag," "Yankee Doodle Dandy," and "Over There" are each linked to performer and songsmith George M. Cohan, himself a Broadway mainstay in the early part of the 20th century.

There's also the show stopper "Before the Parade Passes By," which Channing first sang in "Hello Dolly." The number illustrates one woman's determination to get off the sidelines of life and get back to the business of living. Another enjoyable offering is the World War II tune "Don't Sit Under the Apple Tree," originally popularized first by Glenn Miller and soon after, the Andrew Sisters. Channing also returns to matters more spiritual with a lovely rendition of "Amazing Grace."

A particularly enjoyable aspect of both albums is that listeners are treated to a wide variety of musical motifs. The styles range from zydeco and jazz to marches and choral pieces. The instruments range from banjo to kazoo. There's even an a cappella number included.

A must-have for any Carol Channing fan, these albums provide a welldeserved salute to a classy star of the theatrical stage.

Available on all major digital and streaming platforms.

Judd Hollander is a reviewer for Stagebuzz.com and a member of the Drama Desk and the Outer Critics Circle.

#### **REWIND, REVIEW, AND RE-RATE**

# A BEAUTIFULLY CRAFTED NOIR CLASSIC

#### IAN KANE

onsidered by many to be one of the greatest film noir classics of all time, "The Maltese Falcon" disappointed me when I first saw it as a kid. Scenes seemed to drag on forever with just too much dialogue to endure. Its dense, twisty plot confused my youthful brain. As an adult, I appreciate exactly what makes this seminal cinematic work so special.

For one thing, it was the first film directed by legendary filmmaker John Huston. His 1941 film was actually a remake of a 1931 version with the same name. The 1931 version was produced before the Motion Picture Production Code (which ran from 1934 to 1968) cleaned up the raciness and smut associated with cinema before and after its enforcement.

Huston, who'd only written screenplays up to that point, wanted to make a big splash in the film industry. In this effort, he pulled out all the stops and used some unique techniques, such as meticulously setting up each shot until he deemed it perfect.

In the film, Humphrey Bogart plays the hard-nosed private detective Sam Spade, who owns a P.I. agency along with his partner, Miles Archer (Jerome Cowan). While Spade is sitting in his San Francisco-based office one day, a mysterious woman named Ruth Wonderly (Mary Astor) walks in pleading for help. Apparently, her sister has recently been seduced by a local fellow named Floyd



Thursby and has gone missing. Archer walks into the office while she's filling in the details, and he volunteers to track down her sister, despite her warning the two private detectives that Mr. Thursby is a menacing man prone to fits of violence. The only information she has is a possible location where her sister and Thursby might be meeting later.

When Archer shows up on a darkened street corner near the purported location where Wonderly's sister and Thursby were to meet, he is suddenly gunned down by an unknown assailant.

After his partner's murky demise, Spade becomes involved in the plots by multiple criminal elements who are hunting for an avian statuette known as the Maltese Falcon, an insanely valuable artifact. Indeed, as the film states:

"In 1539, the Knight Templars of Malta, paid tribute to Charles V of Spain, by sending him a Golden Falcon encrusted from beak to claw with rarest jewels—but pirates seized the galley carrying the priceless token and the fate of the Maltese Falcon remains a mystery to this day."

No wonder everybody wants to get their grubby mitts on the Maltese Falcon! Everybody includes the calculating criminal Kasper "Fat Man" Gutman (Sydney Greenstreet) and an equally bad dude, the mercenary cutthroat Joel Cairo (Peter Lorre). As Spade tries to outwit these bad guys, he also has to stay one step ahead of the local San Francisco cops, who (L–R) Mary Astor, Humphrey Bogart, and Jerome Cowan in "The Maltese Falcon."

#### 'The Maltese Falcon'

**Director** John Huston

**Starring** Humphrey Bogart, Mary Astor, Gladys George, Peter Lorre, Sydney Greenstreet

**Running Time** 1 hour, 40 minutes

Not Rated Release Date

Oct. 18, 1941 (USA) ★ ★ ★ ★ ★

# The Maltese Falcon was the first film directed by legendary filmmaker John Huston.

suspect him of Archer's murder. Huston also wrote the intriguingly complex screenplay, which holds the film firmly together for its entire 100-minute runtime. It is filled to the brim with all sorts of plot twists and turns, reversals of fortune, and dastardly doublecrosses. In fact, there were so many interesting subplots—such as Archer's widow, Iva (Gladys George), trying to put the moves on Spade-that I wouldn't have minded the film's being a half hour or so longer to further develop or resolve them.

The acting is profoundly excellent. Bogie was perfectly cast as a highly resourceful detective with a sensitive heart somewhere beneath his tough veneer. His character would later become an archetype that many actors would emulate.

Mary Astor is fantastic as a seemingly vulnerable bombshell with some dark secrets. And a special mention must go to Sydney Greenstreet, who made his film debut here at the tender age of 61 and was even nominated for an Academy Award (Best Actor in a Supporting Role) for his outstanding performance.

Although some critics consider "The Maltese Falcon" to be overrated, I think it is the opposite. With its unique confluence of masterful writing and directing and exceptional acting performances, I think the film is underrated if anything: After all—it didn't win any Oscars.

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

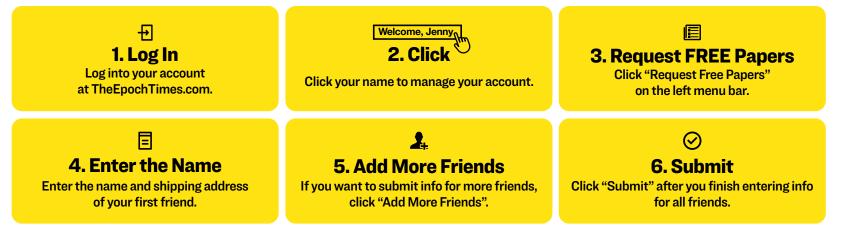
# Send FREE Newspapers to Your Friends

Are you looking for a way to introduce The Epoch Times to your friends?

Thousands of subscribers asked us to send free copies of the paper to their friends and family. Now we can!

# Let's spread the news!

If you're currently a subscriber to The Epoch Times, simply follow these steps:



# Request as many as you'd like—there's no limit!

For any questions, please visit **ReadEpoch.com/Help** or call **(917) 905-2080.** 

# THE EPOCH TIMES