

THE EPOCH TIMES

ARTS & CULTURE



NATIONAL COWBOY & WESTERN HERITAGE MUSEUM

Silversmith Scott Hardy and saddlemaker John Willemsma created this saddle with sterling silver filigree (soldered silver sterling beadwork) embellishments for the 2009 Traditional Cowboy Arts Exhibition & Sale at the National Cowboy & Western Heritage Museum in Oklahoma City.

FINE CRAFTSMANSHIP

The Earnest Cowboy Silversmith

How Scott Hardy honors and protects America's Western arts tradition

LORRAINE FERRIER

Canadian silversmith and cowboy Scott Hardy wants the world to see the beauty and elegance of Western craftsmanship. He feels blessed to honor his culture in this way.

Hardy's maternal grandparents raised him in Saskatchewan, after his parents divorced when he was 3 years old. He's the fifth generation in his family of ranchers and homesteaders.

Growing up in a small, rural town, Hardy learned about self-reliance and community. "You grew up understanding what it meant to build something, what it meant to be independent, [and] to rely on yourself and your neighbors rather than the government," he said by telephone.

Hardy believes that the West has always been a place of innovation and forward thinking, as people have had to adapt to survive.

Odd Jobs and a Silver Lining

Hardy met his wife, Leslie, during his time as a guide in Banff, Alberta. The couple set up a ranch in Alberta, and the only way they could afford to do so was if Hardy worked odd jobs. He worked on oil rigs, shod horses full time, and worked in a welding shop, to name a few—whatever it took to make their dream possible.

Hardy came home one night and found a newspaper cutting for a silver jewelry-making course that Leslie had saved for him.

Continued on Page 4

2022 NTD 8TH INTERNATIONAL CHINESE VOCAL COMPETITION



GOLD AWARD \$10,000
Merkin Hall-KMC
NEW YORK Sep. 2022

VOCAL.NTDTV.COM
REGISTER
+1-888-477-9228
VOCAL@GLOBALCOMPETITIONS.ORG

HUMOR

Wit and Anecdote: The Crème Chantilly of Culture

JEFF MINICK

Scheduled for publication in another 15 years or so, the next edition of the Oxford English Dictionary will contain over 600 definitions of the word “run.” To some of us, that figure seems impossible. We run in a footrace, yes, and we also “run to the store” while driving our car, a candidate “runs” for governor, Sally’s nose is “running,” and Wolftrap Run in Virginia is a stream. But hundreds of definitions?

To the consternation of those trying to learn English and to the delight of native speakers, many words in our eccentric tongue have multiple meanings. “Wit” is just one member of this boisterous crowd.

Ask a professor of 17th-century literature to define wit, and he will delve into metaphysical poetry, expound on conceits—there’s another word colored with several shades of meaning—and possibly point you to a poem like John Donne’s “Batter My Heart, Three-Person’d God” as an example of wit with its dissimilar and at times racy comparisons.

More familiar to us is wit when used as a synonym for raw or native intelligence. A progressive mom whose daughter has just announced that she intends to vote Republican in next week’s election runs (there’s that word again!) out of arguments to change the young rebel’s mind and so finds herself “at her wit’s end.” The guy with the disarming smile and ready charm who plays the horses at the track and hustles tourists in the Big Easy’s French Quarter lives “by his wits.”

a glimpse of his wife, about whom they were curious. Calling to her to make herself visible, the tall Lincoln said of his 5-foot-3-inch Mary Todd Lincoln, “Well, here’s the long and the short of it.”

This story about actress Zsa Zsa Gabor neatly sums up her sense of humor and her take on men:

“A women’s magazine once printed the replies of a number of famous women to the question: ‘What is the first thing you notice about a woman?’

‘Her way of speaking,’ was Agatha Christie’s reply.
‘Her hands,’ said Maria Callas.
‘Her husband,’ replied Zsa Zsa.

Anecdotes about the often-quoted—and often mis-quoted—Winston Churchill fill over four pages of this anthology. Here’s a lesser-known bit from his time as prime minister during World War II:

“Before the battle of El Alamein, he summoned General Montgomery and suggested he study logistics. Montgomery doubted that he should become involved in such technical matters. ‘After all, you know,’ he said, ‘they say that familiarity breeds contempt.’ Churchill replied, ‘I would like to remind you that without a degree of familiarity we could not breed anything.’”

Lit Wit

Perhaps because they daily submerge themselves in language arts, “Bartlett’s Book of Anecdotes” is filled to a considerable extent with bits from writers, critics, and editors. Famed for his epigrams, Oscar Wilde naturally resides in this community. “In 1882 Wilde went on a lecture tour of the United States. A New York customs official asked if he had anything to declare.

“No. I have nothing to declare”—Wilde paused—“except my genius.”

And another: “Wilde died of cerebral meningitis in a hotel in Paris. He was offered and accepted a drink of champagne, remarking as he did so, ‘I am dying beyond my means.’”

American writer Dorothy Parker is remembered today as much for her acerbic remarks as for her poems and short stories. Here’s a sample from “Bartlett’s” of that wit at work: “Dorothy Parker once collided with Clare Booth Luce in a narrow doorway. ‘Age before beauty,’ said Mrs. Luce, stepping aside. ‘Pearls before swine,’ said Dorothy Parker, gliding through.”

And here’s another: “Looking at a toothbrush in their hostess’s bathroom, a fellow guest said to Dorothy Parker, ‘Whatever do you think she does with that?’ ‘I think she rides it on Halloween,’ was the reply.”

Like Wilde, G.K. Chesterton was a master of the epigram in his writings and in his conversation. A man of considerable girth, he often poked fun at his weight: “Chesterton’s vast bulk afforded him certain consolations. He once remarked that it gave him opportunity for gallantry. ‘Just the other day in the Underground I enjoyed the pleasure of offering my seat to three ladies.’”

Short Short Stories

Then there are those people who, as my on-line dictionary puts it, possess “a natural aptitude for using words and ideas in a quick and inventive way to create humor.”

At my elbow is a copy of “Bartlett’s Book of Anecdotes,” a compendium of more than 700 pages of snapshot narratives taken from the lives of the famous and the not-so-famous. Many of these brief encounters, such as the ones centered on figures like Civil War general Robert E. Lee or American author Willa Cather, are somber in tone, indicative of the character of the speaker. We read, for instance: “After the Civil War, Lee was encouraged to write his memoirs. He refused: ‘I should be trading on the blood of my men.’”

But the majority of these entries sparkle with a wit that often brings a smile.

A Sampling

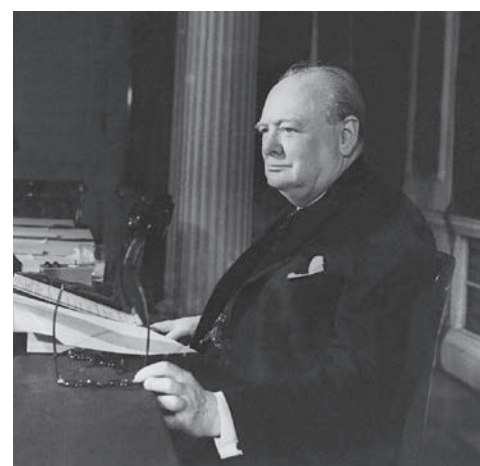
The editors of “Bartlett’s” offer a lavish smorgasbord of talented personalities who could turn a phrase into a chuckle. Politicians, military commanders, actors, artists, and athletes—if they possessed a silver tongue for repartee, they likely appear in this goulash of zingers and sly humor.

“Our 16th president, for instance, was renowned for his folksy wit. After his election in 1861, Lincoln spoke to a crowd at Pennsylvania Station in Washington, who were anxious to catch

The majority of ‘Bartlett’s’ entries sparkle with a wit that often brings a smile.



Lincoln once made a witty remark about his wife’s petite stature. Mary Todd Lincoln, 1861, in a photo portrait by Matthew Brady.



Winston Churchill, a fan of “Bartlett’s Familiar Quotations,” wrote: “It is a good thing for an uneducated man to read books of quotations... The quotations when engraved upon the memory give you good thoughts. They also make you anxious to read the authors and look for more.”



Enter the wit! A detail from “The Italian Comedians,” circa 1720, by Jean-Antoine Watteau. Oil on canvas. National Gallery of Art, Washington.

Twit-Wit, Anyone?

In Joseph Epstein’s recent collection of essays, “The Ideal of Culture,” he includes “Wit,” a piece with C.S. Lewis’s notion that wit as currently employed “means that sort of mental agility or gymnastic which uses language as the principal equipment of its gymnasium.” Epstein embellishes this description, describing wit as “all verbal cleverness. Pun, epigram, repartee, amusing paradox, surprising juxtaposition—these are among the verbal machines on which, to stay with Lewis’s gymnasium metaphor, wit works out.”

While introducing us to a few such gymnasts, Epstein reminds us that some who are known for their verbal thrusts, especially television talk show hosts and comedians, most often hire a squad of writers to come up with their material. Their guests, too, often pre-

pare for their appearance by devising in advance answers to questions they may be asked.

Epstein then wonders whether “dazzling wits are possible in our day” and concludes in the affirmative. He then remarks that Twitter might be the ideal vehicle for such amusements. He himself does not tweet—“to do so would be unseemly in a man of my august age”—but he makes a good point. As Shakespeare rightly noted, “Brevity is the soul of wit,” and tweets, limited as they are to 140 characters, should encourage those given to glittering aphorisms to become the Oscar Wilde of cyberspace. Such wordsmiths, Epstein suggests, might be called “twit-wits.”

Unexpected Pleasures

Calculated wit is one thing, but the spontaneous spoken gem and its offspring,

the memorable anecdote, appear to be rare commodities, and the writers who put these stories into print can increase their value by attention to style and detail. In “Bartlett’s,” for instance, the elegance and simplicity employed by the editors provide worthy frames that complement the artful witticisms.

Here in this anecdote of Benjamin Franklin is a final example of this spare, exquisite prose:

“When Franklin was in France, he frequently used to play chess with the elderly Duchess of Bourbon. On one occasion Franklin put her king in check and then took it. ‘We do not take kings so,’ remonstrated the duchess. ‘We do in America,’ replied Franklin.”

While most of us may lack such a ready store of linguistic pyrotechnics as these

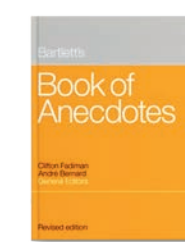


English author Gilbert Keith Chesterton in the garden of his home in Beaconsfield, England.

famous wits, we can take our pleasure secondhand by reading books like “Bartlett’s,” an encounter that blends learning, amusement, and even wisdom. In his Introduction to this volume, editor Clifton Fadiman, who died at the age of 95 before this manuscript arrived at the publisher, explains this sensation. He writes that anecdotes and the wit and wisdom they contain can “shake us out of our quotidian rut, minister a slight and salutary shock of surprise or delight. At its finest, an anecdote signals the intervention of the unexpected. It mounts a small-scale assault on the banality of normal intercourse.”

In other words, the gift of ready wit may belong to a select few, but we can all enjoy the unwrapping of the package.

Jeff Minick has four children and a growing platoon of grandchildren. For 20 years, he taught history, literature, and Latin to seminars of homeschooled students in Asheville, N.C. He is the author of two novels, “Amanda Bell” and “Dust On Their Wings,” and two works of non-fiction, “Learning As I Go” and “Movies Make The Man.” Today, he lives and writes in Front Royal, Va. See JeffMinick.com to follow his blog.



“Bartlett’s” offers a lavish smorgasbord of talented personalities who could turn a phrase into a chuckle.

DONATE YOUR CAR

To a media that stands for TRUTH and TRADITION

Your old vehicle can support The Epoch Times’ truthful journalism and help us get factual news in front of more readers.

WHY DONATE TO US?

- Accept cars, motorcycles, and RVs
- Free vehicle pick-up
- Maximum tax deduction
- Support our journalists

Donate Now:
www.EpochCar.org
1-800-822-3828

Our independence from any corporation or holding company is what ensures that we are free to report according to our values of Truth and Tradition. We’re primarily funded through subscriptions from our readers—the stakeholders that we answer to, who keep us on the right track.

THE EPOCH TIMES



THE REAL STORY OF
JAN. 6
AN EPOCH TIMES DOCUMENTARY

IN-DEPTH INVESTIGATION

What Really Happened on Jan. 6, 2021?

It’s been over a year since Jan. 6, 2021, and the events that happened at the Capitol that day have once again been brought before the court of public opinion. However, in many discussions of the events, key information is omitted. The Epoch Times takes a look at the whole story, from

the origins of the chaos to the police’s use of force against protesters, in an effort to present an objective view of what truly transpired. Watch the documentary now on EpochTV.com and share it with your family and friends.

EPOCH TV



Watch Now at EPOCHTV.COM

FINE CRAFTSMANSHIP

The Earnest Cowboy Silversmith

How Scott Hardy honors and protects America's Western arts tradition

Continued from Page 1

He signed up for the class to supplement their ranching income.

But it didn't go as planned. He fell in love with silversmithing, so much so that the couple sold most of their herd (and they now have a small herd of about a dozen cows).

Instead of making jewelry, Hardy wanted to make horse ornaments (for instance, silver works for saddles and bridles) and objects like buckles that had meaning to the North American West.

Most people don't wear jewelry in the West, but they do wear buckles, he explained. It's part of the Western identity: Rodeo cowboys wear buckles for the competitions they've won, and ranch cowboys wear buckles that signify ranching. (They may wear a three-piece set called a ranger set, similar to what Roy Rogers wore.)

The rodeo gave birth to the Western buckle in the late 1800s and early 1900s, Hardy explained. Rodeo cowboys wore big, wide belts (kidney belts) to protect their backs when their horses bucked. As the rodeos became more competitive, the cowboys began to wear their competition prize plaques on the back of their belts to show what they'd won. Over time, they moved these plaques to the front of their belts and they became the buckles we know today.

The Mountain of Craftsmanship

Hardy searched for four years to find a teacher, while teaching himself more silversmith skills. Most of the silversmiths he met were unwilling to pass on their trade, and they were secretive and protective of their work.

But Hardy did find the help he sought. He was creating horse jewelry and also spurs in the 1980s when he met two master silversmiths. Over a drink, they shared their work and advice. Each concentrated on one area of Western works. One of them said to Hardy: "Pick a profession and become the best you can be at it. You owe that to the materials."

From that day on, Hardy chose to make silver and gold work his profession, and he made it his mission to read and learn all he could about the methods and materials of his trade.

Hardy sees each of his accomplishments as a tool in a toolbox. The more he learns, the more tools he has. He likens learning to climbing one part of a mountain and then reaching a lush meadow, where one can choose to rest after conquering a skill or choose to keep improving one's skills to reach higher levels. Hardy always chooses to climb. Now, after 41 years of working at perfecting his trade, he takes smaller steps but they're no less significant.

An Epiphany and Tiffany's

Hardy had been silversmithing for around 15 years when he had an epiphany at the world's largest horse show: Equitana, in Germany. Horse people from around 42 countries go to the show to demonstrate their talents. He and his cousin (a saddlemaker) were invited to represent Alberta and Saskatchewan, respectively.

On the opening night, Hardy remembers thinking how charming the attendees looked in their national costumes. That's when he realized that he, too, must wear a charming outfit! Only when he took himself out of the West did he realize that he was part of a culture, whereas before it was just a way of life and who they were: men wearing boots and hats, working and living off the land. From then on, instead of thinking that he was part of the silversmith trade, he thought: "This is how I can honor the people behind me and take it forward."



Silversmith Scott Hardy's entry for the 2022 Traditional Cowboy Arts Exhibition & Sale at the National Cowboy & Western Heritage Museum in Oklahoma City. Buckle, 2022, by Scott Hardy. Sterling silver buckle with sterling silver flower and scroll overlays, 14-karat green-gold flower centers, 14-karat red-gold trim, and 14-karat gold twist rope.

Growing up in a small, rural town, Hardy learned about self-reliance and community.

Silversmith Scott Hardy loves to show the beauty and elegance of fine Western craftsmanship.



NADINE LEVIN

Hardy told his grandma about his realization and also how it annoyed him that Hollywood's idea of the cowboy seemed cemented in people's minds. "I was frustrated, because the world looked at the Western culture like it was rough, crude, and rude, and I wasn't raised that way and neither were the people around me," he said.

Not long after their talk, his grandma sent him the book "Tiffany's 150 Years," by John Loring. Hardy learned about Tiffany's humble beginnings selling pens and paper, and how the company grew after introducing fine craftsmanship from around the world.

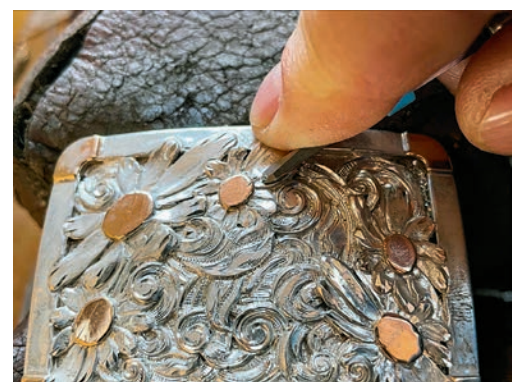
What struck Hardy about Tiffany's was the lack of Western craftsmanship. He also wondered why Western crafted objects weren't held in the same high esteem as Tiffany's glass or leadlight lamps. From then on, Hardy made it his mission to show people the beauty and elegance of Western craftsmanship.

Creating Heirlooms

Hardy hopes his creations become revered family heirlooms, rather than remembered as Scott Hardy pieces. For instance, a man might wear one of Hardy's buckles his entire life, it becomes part of his identity, and when he dies his son might inherit the buckle. As it's passed down the generations, it's then known as dad's buckle or grandpa's buckle, and the artist is forgotten. Hardy believes that's the way his craft should be; it's about the material and the creation itself, not the artist and his or her ego.

Hardy looks to the past and also to other crafts for inspiration. For example, he loves how gun engravers make fine scrolls and flowers in the gun metal. He had to tweak the process for silver because due to the nature of the silver, the design would easily rub off. "The cowboy way of thinking is, you bring all these elements together to make something for you," he said.

Hardy carves by hand, although he started using a pneumatic graver to engrave with after he got injured five years ago. He prefers to sculpt directly into the gold or silver, and rarely casts metal.



Silversmith Scott Hardy hand-sculpting a sterling silver buckle.

A pair of bridle conchos (round silver ornaments), 2020, by Scott Hardy. Sterling silver filigree (goldered sterling silver beadwork) with 14-karat gold flower centers.



Calgary Stampede

In 2012, Hardy handmade 100 buckles to celebrate the 100th anniversary of the Calgary Stampede, an annual rodeo. To make the design, he studied buckles from 1912 and also Calgary Stampede art from Western artists such as Charles Marion Russell (known as the "cowboy artist") and Edward Borein, who were at the first show. For the center of his buckle design, Hardy chose Borein's famous drawing "I See You" of a rider on a bucking horse.

Hardy explained that the horse Borein depicted had been owned by the U.S. Cavalry, but it kept bucking the riders and so was branded "ICU," meaning that it was condemned to death. The founder of the Calgary Stampede saved the horse and put it in his Wild West show that toured the world. Every time the horse bucked, it had a habit of looking back at the rider, hence the name "I See You."

Hardy took two and a half years to finish all 100 buckles, and each one was engraved by hand, with each figure sculpted by hand. A Canadian postage stamp even features his buckle, the first buckle to be so honored.

Traditional Cowboy Arts Association

In 1998, Hardy, along with other master craftsmen, formed the Traditional Cowboy Arts Association (TCAA) to uphold and protect their cowboy trades (of raw-hide braiding, silversmithing, saddlemaking, and bit and spur making).

Only masters can enter the TCAA, as it's not as simple as a craftsman creating fine work. Becoming a master is more than technique; it's developing the head and heart, and that takes time. Hardy explained that they're looking for ambassadors: "Your ego has to stand aside from your profession."

A big part of the TCAA mission is to show the brilliance of Western craftsmanship and for bona fide masters to teach the trades.

For the past 23 years, TCAA members have exhibited in the Traditional Cowboy Arts Exhibition & Sale at the National Cowboy & Western Heritage Museum. Hardy said that the show aims to stretch members' skills and to introduce collectors and young aspiring craftspeople alike to the beauty and elegance of Western craftsmanship.

Hardy finds it satisfying, looking back over his past exhibits, to see his progress. For this year's TCAA show, it took him around 700 hours to create his five entries. The time he took to make each piece varied. For instance, he took around 500 hours to make a decanter, while he took around 90 hours to create a buckle in sterling silver with three types of colored gold. He's quick to stress that it's not about getting the piece done or the time it takes to complete it. He believes that it's about creating it properly and being mentally present at every stage.

One of Hardy's mentors continued to make great works when he was 78 years old. Hardy hopes to do similarly. But essentially, he and his peers at TCAA are building a Western craftsmanship legacy. "We're trying to build something that lasts way past any of us," he said.

Hardy works in his shop every day—he has been for the past 41 years. But he's quick to add that he's still a cowboy, and there's never a day without a horse.

"In the beginning, I thought I could pay homage to the West by being a cowboy. [In the end,] I felt I could do more for the West through silver and gold than I could on the back of a horse," he said.

Hardy's a constant ambassador for his trade, and his Western works are admired nationally and internationally. Among his many commissions are those from well-known figures. For instance, in 2005 he was commissioned to make monogrammed buckles for the 13 Canadian premiers. Among the many Western roles he's taken, he was the president of the TCAA for three years, and in 2011 he was inducted into the Stetson Craftsman's Alliance. He's taught hand-engraving and silver fabrication across North America, and he has frequently lectured on the history of American West craftsmanship at the National Cowboy & Western Heritage Museum.

Every piece that Hardy makes is important to him, whether it's a chalice for the Catholic church, a table set for a child, or a flask for a cowboy. "It's about people understanding the culture of the North American cowboy. It's about honoring my family, and honoring the materials," he said.

To find out more about silversmith Scott Hardy, visit ScottHardy.com



ALL PHOTOS BY LESLIE HARDY UNLESS OTHERWISE NOTED

Calgary Stampede 100th anniversary buckle, 2012, by Scott Hardy. Sterling silver, hand-engraved with hand-sculpted figure, and 10-karat gold.

A set of six shot glasses, 2019, by Scott Hardy. Sterling silver, lined with 18-karat gold; decorated with sterling silver scroll and flower overlays, with 14-karat gold flower centers.

A decanter (28 oz.), 2015, by Scott Hardy. Sterling silver decanter with sterling silver scroll overlays and 14-karat gold flower centers. Sterling silver funnel and stand.

Three-piece buckle set, 2018, by Scott Hardy. Sterling silver fully overlaid with sterling silver and three colors of 14-karat gold.

A pair of bridle conchos (round silver ornaments), 2019, by Scott Hardy. Sterling silver engraved and sculpted, with sterling silver scroll and monogram overlays.

A Western child's table set, 2013, by Scott Hardy. Sterling silver with sterling silver decorative overlays.

THEATER

A 'Lear' That's Timely While Honoring Tradition

Lear's laughter is music to my famished ear

DAVID DUDLEY

CEDAR CITY, Utah—We're often repulsed by the laughter of those we believe to be mad.

In the Utah Shakespeare Festival's performance of "King Lear," which eschews gimmicky revisions in favor of a more traditional approach, Lear's laughter reveals his humanity, even if we don't understand why he laughs.

"The great challenge of this role is to make Lear human," said Anthony Heald in an interview, whose turn as Lear is all too human.

As Lear contends with his fall from power and the inability to make peace with his daughters Goneril, Regan, and Cordelia, Heald's nuanced performance reveals a man who laughs as he tries to make sense of a strange new world. He laughs at the absurdity of his situation, even as it becomes increasingly dismal, as we all do when the only other option is to weep.

The 80-year-old Lear's journey begins as his youngest daughter, Cordelia, refuses to play the game of "who doth love us most." He's plunged into a darkness reserved for parents who no longer understand and thus can no longer communicate with their offspring.

The rules of good form dictate that Cordelia, played by Kendall Cafaro, should follow suit and employ florid language and exaggerated sentiments to express her love for her father. But, as Cafaro plays it, she's too smart, sensitive, and pure for such fake stuff. She refuses to play the game. In return, she's cast out of her father's heart, as well as his will.

After learning that Cordelia will not inherit a portion of the kingdom, the Duke of Burgundy withdraws his proposal of marriage. Lear, who passed his authority to his daughters along with their shares of the kingdom, finds himself vulnerable to their disingenuous actions.

It's a heart-wrenching tale of what happens when parents war with their children.

What Does 'Lear' Have to Say Now?

Though written between 1605 and 1606, the story feels urgent and timely. Shakespeare's London was struggling to survive a plague. And the Gunpowder Plot, an attempt to assassinate King James I and blow up Parliament in order to end the persecution of Roman Catholics, was fresh in the minds of Londoners. Without being preachy or prescriptive, the play offers a window into current events through which we may pause and reflect.

As in many tragedies that have come down to us through the ages, the problems of society are visited upon the family. For director Vince Cardinal, families in crisis—child against father, and sibling against sibling—are at the heart of the play.

"Having recently lost my mother to Alzheimer's," Cardinal said by email, "I connect to Lear's struggle to make sense of his condition, and his daughters' imperfect, and ultimately tragic, reactions to their father's

“The great challenge of this role is to make Lear human.”

Anthony Heald, actor

Anthony Heald plays King Lear. He considers the map that shows which parts of his kingdom will be given to each of his three daughters, in Shakespeare's "King Lear."



UTAH SHAKESPEARE FESTIVAL

unreasonable demands."

In this production, Heald's Lear is at pains to make sense of his daughters' choices. After Cordelia flees to marry the king of France, Goneril and Regan refuse to take Lear into their homes. Alone and exposed to the elements, he's forced to face the consequences of his actions.

In Shakespearean tragedy, the gods are in control. No matter how one might try to control the world, fate will run its course. And this leaves Lear, along with the rest of us, with few choices. On one hand, he must contend with his disingenuous daughters, Regan and Goneril, who take what they can get. On the other hand, the silent, sincere Cordelia is left in the end with nothing but her love for her father, an imperfect man.

Lear finds that there is no escape from his past. But this staging of "King Lear" never falls into the trap of taking itself too

seriously or, worse, leaning into the lugubrious aspects of the play.

Heald's performance charts the descent of Lear, but it feels as though he may turn a corner at any moment and make things right again.

Cardinal's direction keeps the pace driving, while taking care to highlight the pathos in comedy and the humor in tragedy. Though the characters come from traditional stock types, Cardinal's direction and the players' interpretations lend depth to the roles.

And Cardinal never loses sight of the plot's twists and turns, even as the language remains one step ahead of the audience. "Even deep in his loftiest verse, Shakespeare attended to entertainment value."

David Dudley is a Southern Utah-based journalist, educator, and playwright. Drop him a line at daviddudley@gmail.com

LITERATURE

The Power of a Newspaper

KATE VIDIMOS

The press connects us to a community that we don't often acknowledge. It enables us to look beyond our own individual lives to notice the lives and actions of those around us.

O. Henry's short story "A Newspaper Story" shows how a newspaper on a certain day has power beyond its printed pages to do good.

The newspaper in Henry's story begins its journey at 8 o'clock in the morning, when a disheveled young man, Jack, shoves the newspaper into his back pocket with his gloves. As he hurries along, he doesn't notice that the paper and gloves fall from his pocket. When he finally realizes his gloves are gone, he irritably turns back to look for them.

The newspaper has placed itself (with the gloves) on a street corner where Jack finds them. But he forgets the gloves and paper, for he finds himself "holding two little hands ... and looking into two penitent brown eyes." He does not know how he came to be with the lady he loves, but he is thankful that the newspaper has brought him here at this exact time.

Carried on the Wind

The newspaper helps not only Jack but

also young Bobby, who longs for the affections of a certain young lady. It rides on the wind until it throws itself into the face of Bobby's skittish horse. The horse spooks and throws Bobby to the ground in front of a certain house.

As he sits there, a young lady runs out and exclaims: "Oh, it was you; it was you all the time, Bobby! Couldn't you see that?" The newspaper has deposited Bobby in front of his love's home and helps to win her love.

After reconciling and reconnecting two young couples, the newspaper moves with the wind to help another. It travels until policeman O'Brine stops it "as a character dangerous to traffic."

As he straightens the pages and reads the headline, "The Papers to the Front in a Move to Help the Police," Danny, the head bartender at Shandon Bells Cafe, calls O'Brine in for a drink. Refreshed, O'Brine steps back out, ready and willing to perform his duties. Whether the bartender read the article supporting the policemen or not, the newspaper plays its part in supporting this policeman.

Officer O'Brine helps the newspaper on its journey by tucking it under the arm of little Johnny, who is on his way home.

Used in Other Ways

The newspaper comes to Johnny's house where it is picked up by his sister, Gladys. This pale, dull, discontented-looking girl has been searching for the key to beauty. As she prepares to go out, she wrinkles a couple of pages and pins them under her dress to imitate the

sound of real silk, and it gives her confidence.

Gladys walks past her neighbor, who is envious of Gladys's dress and says something mean but which Gladys ignores. This encourages Gladys and, as she walks on, her eyes sparkle, her cheeks blush, and a beautiful, triumphant smile lifts her face. The newspaper inspires beauty in her.

A newspaper on a certain day has power beyond its printed pages to do good.

The newspaper passes from the beautiful Gladys to her father, who is a labor leader at work. He has been provoking the workers to strike. But that day, instead of going to work, the newspaper's puzzles distract and divert him for hours. Because he does not come to work, the workers are appeased, and a strike is prevented.

The last pages of the newspaper make one more helpful contribution.

Just like Gladys, Johnny takes a couple pages for his own use. Expecting punishment from his teacher, Johnny places the pages in his clothes so that they reduce his corporal punishment. There, the newspaper plays its part very well.

For young and old, in love and in work, the newspaper helped everyone it encountered.

In his collection of essays "Fancies Versus Fads," G.K. Chesterton takes another view, citing newspapers that don't help



PUBLIC DOMAIN

"Reading the Newspaper," 1912, by H.A. Brendekilde.

people: "It seems impossible to exaggerate the evil that can be done by a corrupt and unscrupulous press."

While Chesterton is correct, Henry's story shows that even though we do not see or agree with everything in a paper, a good newspaper, and perhaps even a bad one, can build a community in a way we might not see and could not have done ourselves.

"A Newspaper Story" shows us the power and potency of the press. A newspaper may bring people together, inspire, bring confidence, and help divert disasters.

Kate Vidimos is a 2020 graduate from the liberal arts college at the University of Dallas, where she received her bachelor's degree in English. She plans on pursuing all forms of storytelling (specifically film) and is currently working on finishing and illustrating a children's book.

FILM INSIGHTS WITH MARK JACKSON



Mark Jackson grew up in Spring Valley, N.Y., where he attended a Waldorf school. At Williams College, his professors all suggested he write professionally. He acted professionally for 20 years instead. Now he writes professionally about acting in the movies.

A Marine and a Feminist Walk Into a Bar ...

MARK JACKSON

Rotten Tomatoes: "Purple Hearts": 22—Audience: 88

The small, liberal, film-critic community is pontificating from a tiny island isolated in the ocean of America's largely conservative Silent Majority, via the huge megaphone of Rotten Tomatoes. The numbers don't lie: Moviegoing America loves patriotic and military themes, and the critics hate them and think they can change America by giving conservative content a big thumb's down.

Meanwhile, the right is boycotting Disney's new wokeness. (This I support; no sex education and gender hyperawareness for 5-year-olds in my world, thank you very much.) Conservatives are also generally boycotting cinematic art based on actors' and directors' liberal politics, regardless of whether or not these highly trained show-business professionals are technically skilled at storytelling in politically neutral movies. They hope to thereby stop the Hollywood juggernaut in its tracks and change America that way.

Left and right, both of the above are forms of attempted cancel culture; both sides are fervent and dug in, and such is the state of America's movie landscape today. "Purple Hearts" embodies this selfsame political schism.

Diametrically Opposed

Based on the 2017 novel by Tess Wakefield, "Purple Hearts" is about very liberal feminist Cassie (Sophia Carson), an up-and-coming musician-waitress at Billy's Breakwater dive bar in California. She's struggling to pay the stack of medical bills that come with her Type-1 diabetes. When the counter girl tells her that the insurance won't cover a refill, and that'll be \$500 out of pocket, please—you appreciate Cassie's hatred of Big Pharma medical corporations.

On the other end of the spectrum is Luke (Nicholas Galitzine), a legacy Marine trying to get clean and sober, via the Marine Corps, from a strung-out addict past that's trailing an accruing monetary debt. He's not entirely gung-ho, but his buddies are. Directors Ben Lewin and Elizabeth Allen Rosenbaum appear to have intentionally cast his semper fi brothers as stereotypically loud, meat-headed jarheads for the purpose of creating diametrically opposed worlds, where never the twain shall meet. A story line needs tension, after all.

The directors succeed in making both the left and the right equally irritating at first—Cassie's rainbow and BLM flags flying from her apartment balcony and her disdainful attitude, and Luke's fellow Marines' dog-barking and hollering "Let's go kill Arabs!"

However, you know you're living in a country that's leaning heavily toward socialism and communism when both sides start trying to game the system.

Sticking It to Uncle Sam

Luke and Cassie meet in a bar, immediately loathe each other, but eventually figure out that if they enter into a marriage of convenience, solely based on reaping military benefits (Marines receive extra pay and spouses receive health benefits), they can game the system. Lord knows, they both need the money: She needs insulin, and he needs to avoid getting shot by his creditors.

And why game the system? Why, in this

It's fun that 'Purple Hearts' applies the 'opposites attract' concept to the extreme distance between the sides of today's American politics.



"Purple Hearts" shows that love could overcome our country's political division.

'Purple Hearts'

Directors: Ben Lewin, Elizabeth Allen Rosenbaum

Starring: Sofia Carson, Nicholas Galitzine, Sarah Rich, Chosen Jacobs, Kat Cunning, Linden Ashby, Anthony Ippolito, John Harlan Kim, Scott Deckert

MPAA Rating: TV-14

Running Time: 2 hours, 2 minutes

Release Date: July 29, 2022

★ ★ ★ ★ ★



ALL PHOTOS BY NETFLIX

Luke (Nicholas Galitzine) and Cassie (Sophia Carson) experiencing some highly unexpected chemistry, in "Purple Hearts."



Cassie (Sophia Carson) is a musician-waitress just trying to get by.

country of freedom and abundance, are people on both sides of the liberal-conservative fence willing to start stealing from Uncle Sam? Because Uncle Sam has become The Who's wicked Uncle Ernie from "Tommy," fiddling with our freedoms and abusing us.

And so that's what they do. Luke and Cassie need to act up a storm, though, selling themselves as a real couple to their friends and family. But you know how it goes—a couple of those fake kisses have a bit of thoroughly unexpected zing, for both parties involved.

But eventually, of course, tragedy strikes in the form of an improvised explosive device, maybe a limb gets lost (I won't say for sure), and the pH balance in their fake chemistry begins to slowly but inexorably shift.

Nicholas Sparks?

"Purple Hearts" is definitely in the Nicholas Sparks genre. Which, don't get me wrong, is not a bad genre at all. "Purple Hearts" is just highly, highly predictable. And predictability itself is not a bad thing either; there are just different versions. It's possible to create a paradoxical situation in film where the predictability can contain lots of surprises. This is not really that film.

This is mostly due to the quality of the acting. Or casting, rather. Nicholas Galitzine as Luke is a bit too wholesome and all-American (more than a little Tom Brady here) to pull off the kind of juvie who gets strung out on drugs to the degree the story claims he did.

Or maybe not. Anybody who's read Navy SEAL Adam Brown's biography knows that all-American heroes can have very shady, out-of-control pasts, but this is acting we're talking about, and Galitzine tries hard but can't really sell it.

However, the audience at 88 percent is not splitting hairs about this. And let's be honest, there's not a young woman—there's not any woman anywhere in Amer-

ica—who's going to split hairs about the quality of the acting here.

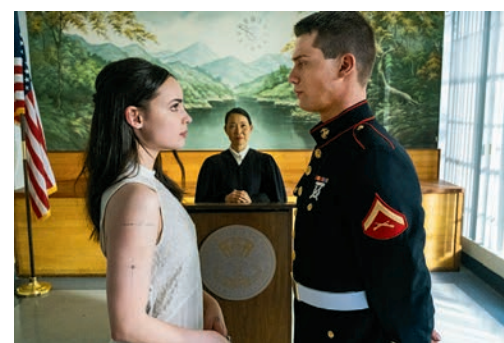
Sofia Carson's breathy musical stylings elevate the film somewhat, and her acting is fine, but I couldn't help thinking that this was miscasting as well. There's a ringer lurking in the cast: Cassie's sister-in-law Hailey, played by Sarah Rich, would have been pretty magical casting for the lead. I've seen Rich onstage; she's a high-powered thespian rocket just waiting for the right role to come along and light her fuse to stardom.

We Can Only Hope

So, will Cassie and Luke stay together? Or fall apart just as quickly as they met? It's not rocket science. But it's fun that "Purple Hearts" applies the "opposites attract" concept to the extreme distance between the sides of today's American politics, and tells a story about that. And it's wordplay: The purple heart medal is for warriors wounded in battle, and, if conservative red and liberal blue fall in love—the color of that combined heart is purple.

But seriously, an oorah Marine falling in love with a pink-hat-wearing, Trump-hating feminist? Is that not wishful thinking? It'd be nice if America could get a whole bunch of these types of romances going and heal our national rift that way. America needs healing. But while "Purple Hearts" is unrealistic, America can dream, can't it?

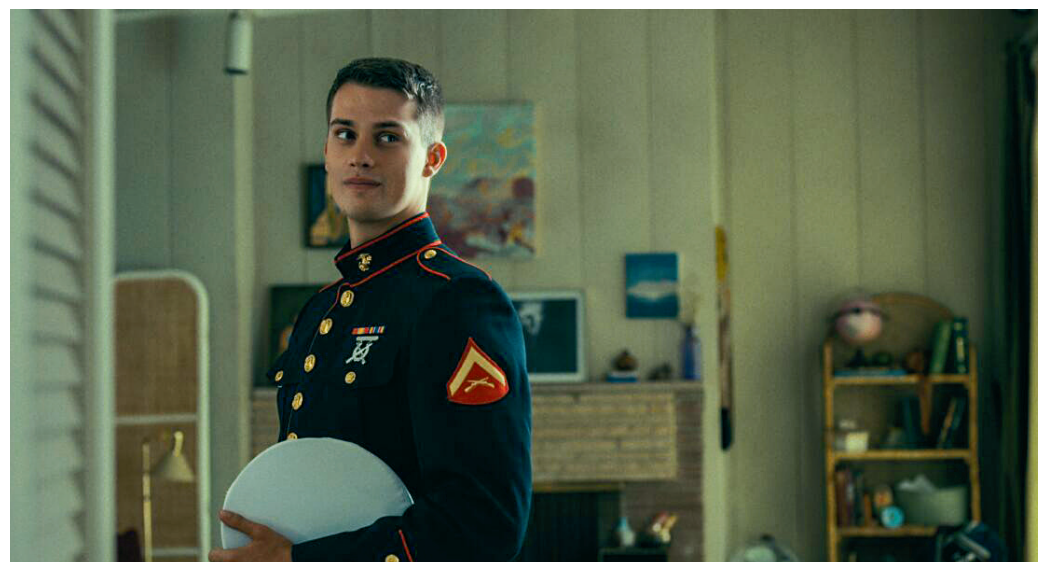
"Purple Hearts" began streaming on Netflix on July 29, 2022.



Cassie (Sophia Carson) and Luke (Nicholas Galitzine) decide that marrying is in their best interests.



Cassie (Sophia Carson) and Luke (Nicholas Galitzine) definitely don't "meet cute."



Luke (Nicholas Galitzine) preparing himself for marriage.



During midlife, man hopes to survive life's turbulence, in a detail from "The Voyage of Life: Manhood," 1842, by Thomas Cole. Oil on canvas. National Gallery of Art, Washington.

TRADITIONAL CULTURE

What Is the Connection Between Modern Motivation and Age-Old Hope? *Part 1*

JAMES SALE

Is there a connection between motivation and hope? And do we need to know about it?

Let's immediately dismiss ideas like that found in a Russian proverb: "In the kingdom of hope there is no winter." We needn't talk about hope as being mere wishful thinking. Let's talk about something much more powerful and essential. The Greek myth of Pandora had it just about right: When Pandora disobeyed and opened the box (or jar) letting out all the evils of the world, only—after she had shut the box—did hope remain.

The word that the ancient Greek poet Hesiod uses for "hope" is "elpis," which can mean "hope" but is often also translated as "expectation." We will come back to this point.

Hope

Hope is something essential to human life according to this myth, for without it we would be lost in despair and depression; we would give up on life. This scenario is not merely fanciful. The world expert on optimism, American psychologist Martin Seligman, who is the Zellerbach Family Professor of Psychology at the University of Pennsylvania, said in his book "Authentic Happiness": "Optimism and hope cause better resistance to depression when bad events strike, better performance at work, particularly in challenging jobs, and better physical health." Vaclav Havel, former president of the Czech Republic observed that "hope is not the conviction that something will turn out well, but the certainty that something makes sense, regardless of how it turns out." In other words, meaning is central to having hope, for if there is not meaning, then what do we hope for?

Also, hope is positive, as even the left-wing political philosopher Ernst Bloch noted in his book "The Principle of Hope" (1959, 1986): "Hope is in love with success rather than failure."

And if we consider fiction (keeping in mind the astute observation of professor Charles Singleton, an expert on Dante, that the greatest fiction of Dante's "Divine Comedy" is that it is not fiction), we recall that the gate to hell has a sign above it that includes the following message: "Abandon hope all ye who enter here." Hell is a place where there is no hope.

If we have read the whole of the "Inferno" and met all the characters that Dante encounters there, we see that the damned



"Mercy's Dream," 1858, by Daniel Huntington. Oil on canvas. Metropolitan Museum of Art, New York.



In the Greek myth, Pandora let evil escape into the world; only hope remained in her box. "Pandora," 1873, by Alexandre Cabanel. Oil on canvas. Walters Art Museum, Baltimore.

have no meaning to their lives and no motivation, either. Instead, each person is locked in self-destructive and repetitive behaviors. These behaviors reflect how they lived, only now without the possibility of change. Their existence is robotic in the extreme: All possible human joy has been completely lost to them.

St. Paul describes the three greatest virtues as faith, hope, and love. Love is the greatest of these, but we notice that in describing the qualities of love, he says that love "bears all things, believes all things, hopes all things, endures all things" (1 Corinthians 13.7). In other words, hope is an integral aspect or facet of love itself.

Motivation is not mentioned by St. Paul, and the word is not used elsewhere in the Bible either, but I think it is pretty clear that if there is hope, then there is motivation, too.

Motivation

But why isn't the word "motivation" used in the Bible? "Hope" is an ancient Anglo-Saxon word (Old English: "hopian," which suggests the basic idea of "a leaping, or to leap, with expectation"). As a concept, it goes further back still to the Greek language and the Bible.

"Motivation," as a word, is a relatively recent phenomenon, first occurring in the early 20th century in 1904. This is astonishing, if you think about it, given its ubiquity now. A Google search for the word produces about 1,380,000,000 results—that's over a billion! But lest

ter." Dreaming, even daydreaming, surely is exactly that: a liberation of pressure from the external world, which is why we like to indulge in it.

But as the authors also observe, citing the pedagogic expert Freema Elbaz (1992): Hope "seems to be a disposition which lies outside of the technological rationality of modern culture." And they further add, "Hope also appears to lie outside the disillusionment of the post-modern era."

In short, we have a situation where "hope" is avoided in the 20th century as a serious topic: It's far too positive, has too many theological connotations, and so is not—or more accurately, perhaps, cannot be—scientific. "Motivation," on the other hand, can comfortably fill the gap, since it hasn't acquired all the historical connotations of "hope."

While positive in itself, motivation can also manifest in the negative as with the word "demotivation." There is no word like "de-hope," only "hopelessness," which implies the absence of hope; we don't have it. We register a zero value for it, and so it is not a negative number (or "positive" aversion) as in "demotivation." The importance of this point is, of course, that since there is no negative number for hope, then clearly we all should have it; it has a "value" and its absence therefore means a deficit in us. But a deficit in us would be, in modern thinking, judgmental, and we can't have that.

Whereas, if we have a negative number for the word "motivation," then being "motivation negative" about any thing, topic, or value can be just the way things are. No judgment need be implied (although we understand that being motivated generally is better than not being so).

With these preliminary thoughts in mind, then, what is the further difference between motivation and hope and how else are they connected? Part 2 of this article will explore these ideas further.

James Sale has had over 50 books published, most recently, "Mapping Motivation for Top Performing Teams" (Routledge, 2021). He has been nominated for the 2022 poetry Pushcart Prize, won first prize in The Society of Classical Poets 2017 annual competition, performing in New York in 2019. His most recent poetry collection is "HellWard." For more information about the author, and about his Dante project, visit EnglishCantos.home.blog

BOOK REVIEW

'The Bodies of Others: The New Authoritarians, COVID-19 and The War Against the Human'

LINDA WIEGENFELD

Dr. Naomi Wolf, in her new book, "The Bodies of Others: The New Authoritarians, COVID-19 and The War Against the Human," writes a fascinating account of her experiences, fears, and challenges during the COVID period of 2020 through the beginning of 2022.

Her main concern in the book is the erosion of American freedoms and basic human rights. She feels that extraordinary powers have been given to elitist minorities and global bodies. She talks about how American freedoms are vanishing.

The New Authoritarians

Many of the new authoritarians are from metanational organizations founded after World War II, such as the World Trade Organization and the United Nations. These groups have created a global elite of policy-makers, nonprofit leaders, and bureaucrats who don't have American core values at heart and operate on a global scale beyond a unitary culture.

Wolf says America has been hurt. She talks about a blueprint that the new authoritarians have put into action to crush Western economies, and to steal the assets of the working and middle classes.

Wolf asserts that mass vaccination with a substance that was incompletely tested helps this plan because it facilitates control of the masses and leads to the imposition of vaccine passports. Individuals having to show their papers everywhere they go is what is done in police states. These passports represent a digital identity system similar to that used in communist China.

COVID-19

Wolf writes extensively about how disease outbreaks in the past were always handled differently than the COVID-19 crisis was. For all the devastation that past crises wrought, civilization and commerce were not brought to a standstill. Nor were fear and misinformation disseminated in the past. Lockdowns were nonexistent.

She also discusses the enormous psychological toll that lockdowns and masking have taken. These actions resulted in fear, cabin fever, generations piled on top of one another in a small space, and alienation engendered by computer screens.

Add to this, the problem of having to wear a mask just to go out in the fresh air and exercise outside the house. As a result, many people grew pale, fearful, obsessive, phobic, and sad. Others got sick and some died.

She states that the tech community reared its ugly head by trying to replace what is real with a fake virtual version of

reality. Social media took the place of real talking. Amazon persuaded people that it was not fun or worthwhile to go the local supermarket or just window shop. Etsy and Craigslist were competing with the excitement of country drives and finding real garage sales. Nintendo replaced playing sports.

The wellbeing of children and how they are affected is very concerning. The lockdowns and masks have limited children's opportunities to play, and restricted their capacity to see faces and interact socially. They shy away from touch. They have been kept from school. The youngest generation has paid a disastrous price, and it is not over. Parents who step up to question these limitations are called terrorists.

The War Against Humans

I feel that the best part of the book comes when Wolf talks to the reader, human to human, about the dehumanizing of society. She sees clearly the authoritarians' intention to divide and, even worse, dissolve human society.

Identity politics caused a rapid acceleration to reach the goal of pitting people against each other. Then came a new twist: medical apartheid. Mainstream media (MSM) hailed the vaccinated as heroes; they were seen to be superior. Despite the so-called vaccine's deteriorating efficacy, MSM began a rigorous marketing campaign for "boosters."

All aspects of daily life became increasingly complicated for the unvaccinated. Companies fired some, agencies restricted their opportunities for travel and entertainment, and their friends left them. Some people went as far as to call for denying the unvaccinated medical procedures and care.

Not vaccinated for medical and personal reasons, Wolf was subjected to the segregation. Among the indignities she experienced was not being allowed to participate in social events that she had participated in before, having a close friend of 40 years refuse to sit with her in a restaurant, exclusions from organizations, and not being able to go to the graduation of a loved one. Wolf says, "Cruelty became as contagious as any disease."

Two stories tell of the cruelty she experienced. When Wolf was in New York, she ate in places reserved for the vaccinated. She was questioned and made to feel very uncomfortable. She was not penalized, but it was a real possibility.

On another occasion during the lockdown, Wolf decided she did not want to do weekly Shabbat services by Zoom. She had just moved and didn't know the members of her synagogue. She asked if they could

SUMMER READING

The Buoyant, Free-Spirited, Action-Packed Extravaganza, 'Tarzan of the Apes'

SEAN FITZPATRICK

The distinction between what is "great" and what is "good" is significant when it comes to literature. "Tarzan of the Apes," written by American author Edgar Rice Burroughs in 1912, is not a great book by any means—but it's a thumping good read.

Even if "Tarzan of the Apes" is just a pulp page-turner, as the first of 25 increasingly outlandish sequels, it possesses every feature that a reader could hope for in a novel. There is nothing in the surprisingly rich and graceful prose of Burroughs that fails to satisfy, making "Tarzan of the Apes" a perfect book for summer.

Tarzan: Stereotype for a Reason

Tarzan has suffered from stereotyping over the years, but there is good reason he became a stereotype to begin with. There is appeal in the story of the English lord of Greystoke orphaned in Africa as a baby, and whose parents' deaths caused him to be raised by apes. There is triumph in his mastering the shrewdness of apes. There is humor in his haunting a tribe of natives.

There is intrigue as Tarzan, with remarkable ingenuity, pieces together both his history and his humanity. There is delight as

he finds other castaway Englishmen and falls in love with the beautiful Jane Porter.

There is exhilaration as he repeatedly rescues her and her companions from jungle dangers. There is poignancy as he is introduced to civilization, and in the contrast between modern culture and Tarzan's noble savagery.

The exhilarating and suspenseful episodes are straightforward like a beeline, like a dash for victory, or a visceral reaction to danger and delight. Very little about Tarzan is circuitous or implied, and the book is as direct as its hero. From fighting brutes to falling in love, Tarzan is a protagonist who gets to the point with a pace and a precision that is breathless and beautiful.

Brutal and Beautiful

The incongruities, inconsistencies, and inconceivable bits in this book's heart-pounding events do not matter in the least. The reader doesn't worry about physics when Tarzan is swinging from tree to tree chasing an ape that has just swept Jane off to his filthy lair. There are greater things at stake than gravity in situations like this. Nor is it bothersome that Tarzan kills Sabor, the lioness who comes on the scene on multiple occasions, as she is a worthy antagonist, and readers are always happy to find her back only to be slain again by Tarzan.

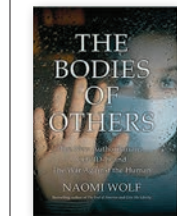
Tarzan's story is simple, but that doesn't mean it's simplistic. The infamous (and misquoted) grunt, "I Tarzan, you Jane," is the oversimplification of what is, in truth, wonderfully simple—even eloquent.

In "Tarzan of the Apes," reality becomes as suspended as Tarzan himself upon his never-failing vines, and it is enchanting. Peril abounds, make no mistake, as fangs and nails slice through flesh and muscle to the bone.



Protesters march through downtown Washington during the Stop Watching Us Rally protesting surveillance by the U.S. National Security Agency, on Oct. 26, 2013. The rally ended in front of the U.S. Capitol building with speakers such as author Naomi Wolf.

What Naomi Wolf describes in her book is a spiritual battle where 'one side is wrestling for the human soul.'



'The Bodies of Others: The New Authoritarians, COVID-19 and The War Against the Human'

Author
Naomi Wolf

Publisher
All Seasons Press

Date
May 31, 2022

Hardcover
350 pages

set up folding chairs at a respectable social distance from one another in the parking lot outside the temple. She thought this was reasonable, as Jewish life had survived for more than 4,000 years under the most hostile of conditions. Her wish was not granted.

In the end, what Wolf describes in her book is a spiritual battle where "one side is wrestling for the human soul by targeting the human body that houses it, a body made in God's likeness: the temple of God."

Wolf attended Yale, where she received a bachelor's degree, and Oxford University, where she obtained her doctorate. According to the description on LinkedIn, she is a CEO of DailyClout, a data-driven civic and news company. She is also a nonfiction writer who has written eight international and New York Times bestsellers. She has had four syndicated columns.

Wolf gained national recognition as an outspoken feminist with "The Beauty Myth" (1991) and once supported high-level Democratic politicians. Despite penning many books, many of which were bestsellers, Wolf does not live in an ivory tower. She often speaks out on her website, DailyClout, and publicly joins protests on issues she cares about.

I recommend readers check out Wolf's DailyClout for latest information about the released Pfizer documents that give the full story on the COVID non-vaccine.

Linda Wiegenfeld is a retired teacher. She can be reached for comments or suggestions at lwiegenfeld@aol.com



The wonderful book by Edgar Rice Burroughs has been made into movies many times. Maureen O'Sullivan and Johnny Weissmuller starred in the 1932 film "Tarzan the Ape Man."

Get Away With Tarzan

After reading "Tarzan of the Apes," Rudyard Kipling said that Edgar Rice Burroughs desired only to "find out how bad a book he could write and get away with it." Mr. Burroughs dancingly dodges this criticism and got away with "Tarzan of the Apes." The unabashed force with which the story plunges through the plot is a rush of wonder and a sheer pleasure.

For all of its over-the-top subject matter, this story by Burroughs is a charming study of the noble savage and the inherent grandeur of man. It imparts a pride of nature as it romps and rushes in terrific and tribal glory. Tarzan clings to a quest to find what it truly means to be human, and his adventures and discoveries are a joy to share, especially in the jungle heat of summer days.

Sean Fitzpatrick serves on the faculty of Gregory the Great Academy, a boarding school in Elmhurst, Pa., where he teaches humanities. His writings on education, literature, and culture have appeared in a number of journals, including Crisis Magazine, Catholic Exchange, and the Imaginative Conservative.

POPCORN AND INSPIRATION

A Portrait of Hesitancy and Heroism in War

IAN KANE

Compared to World War II and the Vietnam War, equally important conflicts such as the American Civil War (1861–65) aren't covered as much—at least in the realm of cinema. But back in 1951, visionary director John Huston made a film about a detachment of young Civil War soldiers: "The Red Badge of Courage."

It's a raw, unflinching film that is gorgeously shot by cinematographer Harold Rosson, and features some excellent performances by both its main and supporting cast. The film is based on author Stephen Crane's 1895 novel of the same name.

The film opens during the spring of 1862 as a regiment of the Union Army is performing drills in an encampment near the Rappahannock River in Virginia. A young soldier named Tom Wilson (Bill Mauldin) discovers that the entire regiment might be planning to move out the next day in order to ambush "some Rebs."

Henry Fleming (Audie Murphy) is writing a letter to his parents when Wilson excitedly enters his tent to share the news of the purported battle. Immediately, it becomes clear by Fleming's expression that he isn't exactly thrilled about going into battle.

Fleming even asks another older soldier, Jim Conklin (John Dierkes), if he thinks any men from their regiment will turn and run as deserters when the fighting starts. Conklin ultimately tells Fleming that he'll stay and fight just as long as most of their fellow soldiers "stand and fight."

That night while patrolling the fringes of his regiment's encampment, Fleming comes to a beautiful swirling river sparkling in the moonlight. A Confederate soldier on the other side of the river warns Fleming that he's an easy target standing in the moonlight and to turn back to his encampment, lest he gets a "red badge" (bloody wound) before the expected battle has even started. Fleming quickly obliges and backs away.

The next morning, after the regiment has finished performing some drills, Fleming expresses his growing contempt for the seemingly endless drills, as he walks with Conklin. Fleming tells Conk-

Ironically, real-life World War II combat hero Audie Murphy plays Fleming, a man struggling to conquer his cowardice.



Audie Murphy was one of the most decorated American soldiers in World War II.



METRO-GOLDWYN-MAYER

lin that he wants to rush into battle and smell gun smoke. But when news arrives that the regiment is indeed going into battle a little later, Fleming again looks less than enthused.

When the regiment finally enters their first major battle with the Confederate regiment that they planned to attack, Fleming loses his nerve and flees. But as his friend Wilson later tells him, since the battle was so chaotic, nobody noticed Fleming's desertion.

However, Fleming now believes himself to be somewhat of a coward, and much of the rest of the film is about him redeeming himself and becoming a man.

2 Who Served Our Country

Ironically, real-life World War II combat hero Audie Murphy plays Fleming, a man struggling to conquer his cowardice. Murphy does an outstanding job conveying the conflicting emotions of his character, which oscillate between fear and courage. It was also a pleasure to watch Bill Mauldin as Tom Wilson, Fleming's steadfast friend.

Interestingly, Mauldin also served in World War II. But instead of fighting in combat, he supported overall American troop morale as a top editorial cartoonist and creator of the wildly popular "Willie and Joe" comic strip.

Unfortunately, due to an internal power struggle at MGM, "The Red Badge of Courage" was cut down from its original two hours to a mere 69 minutes. But that doesn't seem to have impacted this fascinating film about hesitancy and eventual heroism in the face of war. Perhaps its brevity has helped it become distilled into a more visceral cinematic experience.

Ian Kane is a U.S. Army veteran, author, filmmaker, and actor. He is dedicated to the development and production of innovative, thought-provoking, character-driven films and books of the highest quality. You can check out his health blog at IanKaneHealthNut.com

A line of Union soldiers, in 1951's "The Red Badge of Courage."

'The Red Badge of Courage'

Director: John Huston
Starring: Audie Murphy, Bill Mauldin, Douglas Dick
Not Rated
Running Time: 1 hour, 9 minutes
Release Date: Oct. 11, 1951

★★★★☆



THE 6TH NTD INTERNATIONAL FIGURE PAINTING COMPETITION

Reviving the pure authenticity, beauty, and goodness in art

June 2023 | New York City

Call for Global Entries / Deadline : 1/15/2023 / US\$25,000+ in Awards

NTD 1-888-477-9228 | Oilpainting@globalcompetitions.org
OILPAINTING.NTDTV.COM

