

THE EPOCH TIMES

LIFE &

TRADITION

LIVING HISTORY

A Witness to War and Surrender

100-year-old tells story of his World War II experience

By Dustin Bass

Not long before his 19th birthday, in January 1943, Luciano “Louis” Charles Graziano received an official letter in the mail from the U.S. government. He had been drafted into the U.S. Army. He was the youngest of his New York Sicilian family—a family composed of hairstylists and beauticians. After having to drop out of school after the eighth grade to help the family of seven, Mr. Graziano eventually joined the family occupation. But now the hairdresser would have to put away the comb and scissors and pick up a rifle.

He would spend months training at numerous camps, starting with Fort Hood in Texas, then back to New York at Camp Shanks, and then finally Fort Dix in New Jersey. Mr. Graziano would join thousands of troops aboard the Queen Mary to cross the Atlantic to reach England. The ship almost didn’t arrive for two reasons.

Reaching England

The ship found itself nearly capsizing after a storm tossed it to and fro. Along with escaping the storm, the Queen Mary made near escapes from the German U-boats that infested the waters near the coasts of the British Isles. The ship actually didn’t arrive at its appointed location, but arrived off the coast of Scotland. From Scotland, the troops were transported by train to Camp Weston in England.

Little did Mr. Graziano know he would be part of the largest amphibious invasion in military history. But before that, he had to survive in London, which was constantly firebombed by the German Luftwaffe.

“If I was walking down the street and the bombing came, I just laid down on the sidewalk and the bomb blew up,” Mr. Graziano said matter-of-factly.

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▲ Louis Graziano met Eula Estelle Shaneyfelt while in Reims, France. They were married for 62 years.



BIBA KAYEWICH

The Vault: Filling the Memory With Good Things

Memory is the beginning of knowledge

By Walker Larson

Not long ago, I wrote about the importance of memory in education. I said that we can learn important truths from the Greek myth of Mnemosyne, the goddess of memory, giving birth to the nine Muses, goddesses of the arts and sciences. This myth shows that memory is the mother of learning, not only on the individual level but also on the societal level.

In order to grow and thrive, we must remember as a society our cultural heritage, and a true education is, in large part, becoming familiar with and storing within us “the best that has been thought and said,” in Matthew Arnold’s famous phrase. Children and adults alike should be shaped by what has gone before them, which requires bringing it into their memories.

This article will carry that discussion forward

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The Vault: Filling the Memory With Good Things

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by offering suggestions on the specific types of material to store in memory.

We all know that we “are what we eat.” Everything we consume becomes a part of us. But we often neglect the corollary to this biological truth—that everything we take into our minds also becomes part of us and begins to shape us, for good or ill. So it’s important for students (and adults) to bring in positive influences that can be stored up in the memory like a vault of precious stones.

Here are some ideas of things to hold in the vault:

Poetry

Poetry memorization is the gold standard when it comes to strengthening the memory muscle. Not only does memorizing poetry develop a student’s sense of rhythm, meter, rhetorical devices, and even acting, but also it provides them with a treasury of some of the greatest wisdom our culture has to offer. Using both the sound and the sense of the words to create a single unit of meaning more complete than either by itself, poetry expresses certain truths in a way that nothing else can. Enfolded and borne aloft by beautiful language, these truths embed themselves in the heart.

In my own experience, there have been important or difficult moments in my life when the sound of a line of poetry has wafted through my mind and given me sudden strength and insight.

If you wish to memorize great poems, I recommend taking a look at

“The Classic Hundred Poems,” edited by William Harmon, which is a collection of the most anthologized poems of all time.

Songs

Many classic poems have been set to music (Robert Burns’s “Red, Red Rose” for example), while the lyrics of many folk songs are very poetic (“The Parting Glass”). Here, two great art forms meet.

There’s nothing quite like pulling out a guitar by a campfire or in a living room as daylight subsides and beginning to sing an old folk or country song—especially when those around you spontaneously join in. This leads us to another benefit of memorization: It allows you to share the beauty of what

Everything we consume becomes a part of us. Everything we take into our minds also becomes part of us and begins to shape us, for good or ill.

you know with others, even on the spur of the moment. You don’t have to carry sheet music with you all the time if you’ve memorized a few songs. Memory becomes a gift.

Aristotle believed music was fundamental to education. He said, “Music has a power of forming the character, and should therefore be introduced into the education of the young.” Good music forms good characters, and memorizing good music only enhances the process.

Passages From Literature

Like poetry, prose passages can carry a great measure of wisdom, beauty, and inspiration. Though poetry may be easier to memorize because of the rhythm and rhyme involved, it’s still possible to remember passages of prose—in the Middle Ages, for example, monks often memorized much or all of the New Testament. Schoolboys in the time of Shakespeare memo-

rizated texts by Roman historians.

While a passage from Herodotus may not appeal to you, what about, for example, the last paragraph of “The Road” by the late Cormac McCarthy? Who wouldn’t want to return again and again through the power of memory to this:

“Once there were brook trout in the streams in the mountains. You could see them standing in the amber current where the white edges of their fins wimpled softly in the flow. They smelled of moss in your hand. Polished and muscular and torsional. On their backs were vermiculate patterns that were maps of the world in its becoming. Maps and mazes. Of a thing which could not be put back. Not be made right again. In the deep glens where they lived all things were older than man and they hummed of mystery.”

Plants, Trees, and Animals

Memorizing plants, trees, animals, insects, and the like provides us with a richer experience of the natural world than we would otherwise have. I am constantly impressed by my wife’s ability to name a wide range of plants, flowers, and trees, while I struggle to identify something as common as a daisy—or is it a black-eyed Susan? In my defense, she doesn’t know the names of nearly as many dinosaur species as I do (I knew that obsession of my 10-year-old self would pay off eventually).

To name a thing is to know it in a deeper way. This is part of what makes us human. Our rational nature allows us to put words to ideas, concepts, and types, and in so doing, we are fulfilling a key property of our human potential, which is to make connections between things.

Constellations

We might say that all deep thought begins with looking up at the stars. Aristotle said, “It is through wonder that men now begin and originally began to philosophize; wondering in the first place at obvious perplexities, and then by gradual progression raising questions about the greater matters too, e.g. about the changes of the moon and of the sun, about the stars and about the origin of the universe.”

As stated above about plants and animals, when we give names to things, we enter into a deeper relationship



BIBA KAYEWICH

Knowing the names of the constellations deepens our sense of wonder and mystery.

with them. The same holds for the night skies. When we know constellations, we begin to see a certain order in the heavens and our place within it. Knowledge of the constellations’ connections to mythology will only deepen our sense of wonder and mystery.

Let me close with Ralph Waldo Emerson’s words on the value of memory:

“Memory performs the impossible for man by the strength of his divine arms; holds together past and present, beholding both, existing in both, abides in the flowing, and gives continuity and dignity to human life. It holds us to our family, to our friends. Hereby a home is possible. ... This is the companion, this the tutor, the poet, the

library, with which you travel.”

Walker Larson teaches literature at a private academy in Wisconsin, where he resides with his wife and daughter. He holds a Master’s in English literature and language, and his writing has appeared in The Hemingway Review, Intellectual Takeout, and his Substack, “TheHazelnut.”



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▲ Louis Graziano (R) with some of his men.

LIVING HISTORY

A Witness to War and Surrender

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“They would come over every day when I was there. They lasted about 15 to 20 minutes and then kept flying by.”

Mr. Graziano would soon garner the attention of his commanding officers, who identified his leadership capabilities. It was in England that Mr. Graziano, then a corporal, was promoted to sergeant in the utilities division. He was in charge of 35 soldiers who would tackle plumbing, electrical work, masonry, road building, and other construction projects. His knack

for leadership and figuring out how to accomplish projects, even when he had no experience in an area (which was a majority of them), would place him among the highest ranks of the U.S. military. But first, he had to survive D-Day.

D-Day: June 6, 1944

After waiting 24 hours for the inclement weather to pass, the Allies moved across the English Channel toward the beaches of Normandy. The Canadians would land at Juno Beach, the British would land at beaches Sword and Gold, and the Americans would land at Utah and Omaha. Mr. Graziano would be among the third wave that stormed the deadly Omaha Beach.

Mr. Graziano drove a gasoline truck. He drove it onto one of the landing ship tanks. He said it took about three days for all the ships to be loaded. Altogether, there were nearly 7,000 naval vessels carrying more than 130,000 soldiers and personnel.

When Mr. Graziano’s third wave arrived at Omaha Beach, he tried to maneuver as best he could to avoid the mines and the

gunfire. He drove closer to where he believed it was safest, especially for a truck full of gasoline.

“I got in underneath the cliff,” he said, referencing the 100-foot-high cliff of Pointe du Hoc.

He led his 35 men toward the cliff. Two were killed in the process. He noticed a machine gun above them and aimed to put it out of commission. He and another soldier grabbed the flamethrower and sent a massive flame skyward, setting fire to the machine gun nest and surrounding brush. “There was one more gun still up there, so I shot a flare up into the sky. I knew the Navy would know what I wanted,” he recalled. “They shot from the ship and got that gun out of the way.”

Reaching Reims

The following day would require climbing the 100-foot cliffs. He prepared his men as best he could.

“When they were getting in the water, they had to drop their guns otherwise they would drown because they had so much equipment. I said, ‘Go get yourself a gun from one of the dead soldiers and come follow me up the cliff,’” he recalled. “And that’s what they did.”

Over the second and third days, the Army Rangers worked to clear Pointe du Hoc of the German machine guns. Mr. Graziano and his men climbed the rope ladders 100 feet up to help in the effort. The heavy fire continued as the Rangers fought their way forward.

“It was a terrible thing to watch, but they just kept on going and fought their way up there,” he said. “We went up the cliff and we fought our way all the way to Saint-Lô’s.” From Saint-Lô’s, they reached Reims, France, where Mr. Graziano was put in charge of the city’s utilities, along with managing the “Little Red Schoolhouse,” which would become the Supreme Head-

quarters of the Allied Expeditionary Force and the temporary home of Gen. Dwight D. Eisenhower. It was also the place where the Germans signed their terms of surrender, a moment of which Mr. Graziano is the last surviving witness.

Building in Reims

“I was put in charge of the city of Reims and all the troops that were there. I had to put them all to work in different places around the city,” he said.

Just as he had done in England, he put his subordinates to work, building barracks, buildings, and even a 2,000-seat amphitheater. The theater would be a place to entertain troops. Jane Froman, the famous American singer and actress, performed for the troops at the amphitheater.

The fact is that Mr. Graziano had no idea how to construct a building, much less an amphitheater. But where others failed, he succeeded. To build the barracks and the mess hall in Reims, Mr. Graziano went so far as to conscript the German prisoners and used guards who could speak German and English to communicate with them.

“I just kept doing the things I was supposed to do. I didn’t have no experience,” he said. “I just figured it out and knew what I had to do.”

Mr. Graziano said he knew how to manage people and how to put them to work. He also knew how to meet the demands of his commanding officers, such as Gen. Charles Thrasher and Lt. Col. W.H. Boshoff.

The latter appreciated Mr. Graziano’s outstanding work ethic and know-how so much that he recommended him for promotion, writing in October of 1944: “Your hours have been long, your help few, material scarce, and difficulties abundant, but you have done well. I consider you as an example to the remainder of your non-commissioned officers. I find in you



▲ Louis Graziano with Mary Jean Eisenhower, the granddaughter of President Dwight Eisenhower.

a man who says little, but does much.”

Indeed, Mr. Graziano is a man of few words. His explanations of war memories, even those that are of historic significance, such as witnessing the German surrender, are brief.

One moment, however, gets a laugh out of Mr. Graziano, and a little more detail. It took place while building the amphitheater.

“My men found a wall while building the theater. I told them to make a hole and take a peek and see what’s in there,” he recalled. “They did. He said, ‘It’s a wine cellar.’ I said, ‘Well, make a bigger hole. And get some of that champagne. Get the ones with the most dust, that’ll be the best.’”

He said the locals reported it to his commanders. He and his men were told by the general that they would have their pays deducted in order to pay for the wine and champagne.



▲ “A Patriot’s Memoirs of World War II: Through My Eyes, Heart, and Soul” by Luciano “Louis” Charles Graziano.

“We didn’t care. We had a good time,” he said with a laugh.

Love in War

Mr. Graziano always found work for his men, but he was also fair to them. He provided nightly passes for the soldiers to venture into the city, as long as they returned in time for reveille. Mr. Graziano remembered one soldier, however, who abused the privilege and continued to arrive late. He told the soldier he was revoking the pass. The soldier decided to fight Mr. Graziano over it.

“He said, ‘Take off that shirt.’ They wouldn’t fight you with your shirt showing your rank,” Mr. Graziano said. “A lot of the boys knew I was a hairdresser and thought I wouldn’t go out there. I says, ‘All right, I’ll be right there.’ I took my shirt off, went outside, and beat the hell out of him.”

What the soldiers didn’t know was that Mr. Graziano had lived next to a boxing gym and had plenty of pugilistic experience. The issue of the revoked pass was settled.

World War II was life-changing for so many people in so many ways, but not always because of the battles. Mr. Graziano found love during wartime in Reims. He met Eula Lovest Shoneyfelt. She went by “Bobbie” because she didn’t like her real name. The two dated throughout the rest of the war and after the German surrender. Mr. Graziano had an engagement ring shipped to him from the States, and during a dance at the officers’ club in June 1945, he proposed. The two were married in October and would have an official Catholic wedding ceremony when they returned home. They were married for 62 years.

A few years ago, Mr. Graziano wrote his memoirs, titled “A Patriot’s Memoirs of World War II: Through My Eyes, Heart, and Soul.” He turned 100 years old on Feb. 6.

Dustin Bass is an author and co-host of The Sons of History podcast.



▲ "The Musicians," 1597, by Caravaggio. Oil on canvas. The Metropolitan Museum of Art, New York City.

FINE ARTS

If Music Be the Food of Art

By Michelle Plastrik

William Shakespeare wrote famously, "If music be the food of love, play on." That same sentiment can be applied to music as fuel and inspiration for fine art.

Music has been a muse for artists since antiquity, with musicians and singers depicted as raconteurs, as divinities, and in myths. Examining

a selection of historical artworks through a lens of music affords a unique understanding and appreciation of music and artistic periods.

The Cycladic Harpist

The Cycladic artwork "Marble seated harp player" is from the third millennium B.C. It is purported to have been found on the present-day Greek island of Naxos, which is historically renowned for the quality of its marble. This sculpture is one of the earliest

known representations of a musician. Originally, the marble artwork was painted with embellishments. Scientific analysis has revealed that marble sculptures of the Cycladic period were usually painted with mineral-based pigments, such as cinnabar (red) and azurite (blue).

The work shows a male figure seated on a high-backed chair playing a stringed, harp-like instrument. The harp is one of the oldest musical instruments in the world, with the earliest surviving example dating to about 2600 B.C. The careful modeling of the harp player's muscled arms and articulated fingers impresses upon the viewer his power as a musician. His right thumb is depicted in a raised position, which suggests that he is sounding a note. The musician appears to be singing while he accompanies himself, with his head tilted back and his lips drawn forward.

This engaging sculpture recalls the age of Homer, when, before writ-

ing, epic poems were composed and transmitted orally to accompanying music. This oral tradition served to preserve the mythic past. However, this sculpture was made an astonishing 20 centuries before Homer, which reinforces the longstanding and epic importance of the role of music in society. Perhaps, as The Metropolitan Museum of Art's online audio postulates, "this harp player also taught wisdom and history to his people, singing to them during long evenings while they sat around him."

Choir of Angels

In the 1400s, much of the art being produced in Europe was still in a medieval style. A group of Flemish artists was transitioning into the Renaissance and creating artworks with detailed realism, new and advanced artistic techniques, and complex symbolism. One of these Early Northern Renaissance painters was Jan van Eyck.

While scholars no longer consider van Eyck to be the inventor of oil painting, he did use and manipulate the medium to singular and spectacular effect. This can be seen in his monumental masterpiece "Ghent Altarpiece," commissioned for Saint Bavo's Cathedral in Ghent and still housed there today, despite centuries of plunder, theft, and near destruction.

This iconic first major oil painting in art history is rich with Catholic iconography and meticulous details. The altarpiece showcases exceptional artistic features and techniques, including the realistic depiction of contemporaneous fabrics, simulated faux stone and wood carvings, atmospheric perspective, and as many as 75 types of identifiable flowers, trees, and fruits ripe with Christian symbolism.

Two upper panels of the "Ghent Altarpiece" illustrate angels engaged in musical activity representing heavenly music. On the left, angels stand around an embellished lectern that holds an open manuscript. The few notes depicted are written in mensural notation, which is characteristic of polyphonic music (the simultaneous combination of two or more equally prominent melodic lines played at the same time). This type of music, with its otherworldly, transcendent sound, was popular in van Eyck's day. While experts cannot identify the exact piece of music the angels are singing, they can discern each angel's vocal pitch from the carefully modulated facial expressions and mouth positions.

On the right-side panel, forming an accompaniment to the singing angels, is a second group of angels playing instruments. The viewer can just make out an angel operating the organ's bellows. The organ, which dominates this panel, originated in antiquity and was used originally for secular music, becoming an important church instrument during the Middle Ages. The harp, also depicted in this panel, was popular in this era and was associated with the courtly love tales of troubadours (composers and performers of lyric poetry).

The harp in "Ghent Altarpiece" is so realistically portrayed that the viewer can differentiate between the instrument's thick and thin strings, which produce differing tones. Indeed, the artist paints the instruments so realistically that researchers can identify from what kind of wood they were made. Since few physical musical instruments from the time of van Eyck survive, paintings such as "Ghent Altarpiece" are an invaluable resource.

Caravaggio's Musicians

A painter inspired by earlier Flemish artists' mastery of oil paint was the undisputed genius of Southern Baroque (Italy and Spain) painting, Michelangelo Merisi da Caravaggio.

Caravaggio is one of the most influential artists in history. His dynamic



▲ Detail of angels in left and right panels from "Ghent Altarpiece," 1432, Hubert and Jan van Eyck. Saint Bavo's Cathedral, Ghent, Belgium.

early painting "The Musicians" uses a depiction of the mythic winged Cupid plucking grapes to establish the painting as an allegory of music and love. The artist combines this frame-

Caravaggio's work is distinctive for showing, for the first time in art, concert preparations instead of an actual performance.

work with contemporary influences, including late 16th-century musical performance styles and a self-portrait (second youth from the right). The art historian Andrew Graham-Dixon discusses in his artist biography, "Caravaggio: A Life Sacred and Profane,"

that this painting does not conform to archetypal 16th-century musical or Venetian-style pastoral paintings. The inspiration for this complex and ambiguous half-length, tightly compressed scene likely came from Caravaggio's patron Cardinal Francesco Maria del Monte. Cardinal del Monte was an active music and fine art supporter interested in new styles. He commissioned "The Musicians," which hung in a room in his Roman palazzo used specifically for private concerts.

This painting embodies the marked shift away from medieval polyphony, as performed by the angels in "Ghent



▲ "The Love Song," 1868-1877, by Sir Edward Burne-Jones. Oil on canvas. The Metropolitan Museum of Art, New York City.

"Ghent Altarpiece," to a 16th-century-and-beyond revival of the classical antiquity monodic style (a single vocal part). Mr. Graham-Dixon explains that the upcoming concert in "The Musicians" would feature a single voice accompanied by instruments, one being the prominently featured lute.

Jayson Kerr Dobney, curator in charge of The Met's Department of Musical Instruments, explained that the lute was at one time the most popular instrument in medieval Europe. "Originally, the lute was played by plucking the strings with a plectrum, but in the fifteenth century, lute players began using their fingers," Mr. Kerr Dobney wrote. This technique, which can be seen in Caravaggio's painting, allowed musicians to play more intricate music.

A Song of Love

The 19th-century Pre-Raphaelite Brotherhood was a group of British artists who sought to emulate the style of European artists before the time of Raphael. Their artworks, with exquisite detail and decorative beauty, frequently depict subjects from literature and poetry, often with a focus on the theme of love.

Sir Edward Burne-Jones, a member of the group, was especially inspired by medieval art, myths, and religion. His painting "The Love Song," a theme and composition which he explored multiple times over the course of 15 years, depicts a scene of music-making and was inspired by an old French song with the lyrics "Alas, I know a love song, / Sad or happy, each in turn."

In contrast to Caravaggio's "The Musicians," Burne-Jones emulates richly colored and sensual Venetian Renaissance pastoral scenes in "The Love Song." Curator Emerita Katharine Baetjer, in The Met's online audio, explains that the composition of this painting, with three figures in the foreground, is reminiscent of a medieval stained-glass window.

In front of this trio lies a border of flowers representative of bitterness and love. The lovesick knight, perhaps a surrogate for Burne-Jones, is seated on the left. A pipe-organ-playing maiden seems oblivious to her admirer. Once again, the inclusion of Cupid, who in this artwork wears a medley of antique drapery and a sling of unused arrows as he squeezes the organ's bellows, represents the allegorical connection between music and love.

One can enjoy how beautiful and significant each of these four artworks is separate from their music components. However, identifying a bit of the musical context can attune one to a richer experience of the art.

Michelle Plastrik is an art adviser living in New York City. She writes on a range of topics, including art history, the art market, museums, art fairs, and special exhibitions.

DOCUMENTARY REVIEW

The COVID-19 Vaccines Put Under the Microscope

Giving a voice to the COVID-vaccine injured

By Ian Kane

Nominated for best documentary at the Festival of Cinema NYC, "The Unseen Crisis: Vaccine Stories You Were Never Told" gives viewers a glimpse into lives that were forever changed by the COVID-19 vaccines, and not in a positive way.

Front line victims, as noted in the documentary, have been "abandoned by everyone" except their families and a small group of doctors who are "brave enough to say we're facing a new disease: vaccine injury."

The documentary, an NTD Original production in association with The Epoch Times, begins with the writer, director, and host of the film, Cindy Drukier, asking some basic questions: Why is there still so much disagreement around vaccines? Why do some doctors consider vaccines a crisis, while others "don't see a problem at all?"

Throughout the film, Ms. Drukier travels to different locales to meet with validated whistleblowers, medical experts, and those harmed by the

vaccines—adding governmental statistics as well.

Ms. Drukier's first stop is Milford, Ohio, where she meets with the de Garay family, headed by Patrick and Stephanie. One of their three children, Maddie, took the Pfizer vaccine as part of the Pfizer vaccine trial, which she joined because her brother's friend and then her brother joined.

After the second vaccine dose in January 2021, as her parents describe, Maddie came home from school one day "screaming in pain." Her symptoms included heart, feet, and stomach pains, convulsions, sharp electrical pain up and down her spine and neck, and a host of

▶ Maddie de Garay (L) being fed through a tube by her mother, Stephanie, in "The Unseen Crisis."



other problems.

She's now so ill that she's confined to a wheelchair and needs constant care from her parents. She also requires to be fed all of her daily nutrition in the form of a sludge-like paste via a feeding tube.

Since that initial 2021 episode, Maddie has been taken to the emergency room numerous times and has experienced more than 35 serious adverse effects. Stephanie de Garay explains that neither Pfizer, the Food and Drug Administration (FDA), nor the Centers for Disease Control and Prevention (CDC) have ever reached out to the family.

Next, we meet Ernest Ramirez from

Edinburg, Texas, whose 16-year-old son, Ernest Jr., took the Pfizer shot on April 19, 2021. Five days later, Ernest Jr. went out with some friends; in retrospect, Mr. Ramirez recalls saying his last goodbye to his son.

Later in the day, Mr. Ramirez received a call notifying him that something was wrong with his boy, who had been playing basketball, and that he was being picked up by an ambulance. When Mr. Ramirez arrived at the hospital, a doctor informed him that Jr. had died.

As mentioned, Ernest Jr.'s death occurred just days after taking the Pfizer vaccine and was officially attributed to cardiomegaly, or an enlarged heart. An enlarged heart is associated with myocarditis, which the CDC and FDA acknowledge can be caused by COVID-19 vaccines.

Rushing the Process

A news clip shows President Donald Trump as he announces his urgent vaccine push titled "Operation Warp Speed" on May 20, 2020, with Dr. Anthony Fauci behind him wearing two masks. Mr. Trump talks about manufacturing a coronavirus vaccine and rolling it out as quickly as possible in

order to get it out to the masses "prior to the end of the year."

Ms. Drukier reveals that, although normal vaccine development typically occurs over the course of 10 years, the Warp Speed COVID-19 vaccine development timeline was whittled down to mere months. The phases of development under this plan were also carried out at the same time, in parallel, instead of per the normal process, which is sequential in order to make sure each phase is safely vetted before proceeding to the next one.

Pharmaceutical companies often subcontract out their clinical research. As Ms. Drukier explains, the Ventavia Research Group was hired by Pfizer to run some of their COVID-19 vaccine trials. A clinical trial expert, Brook Jackson, was subsequently hired by Ventavia and worked as manager of quality control at two of its trial sites in the Dallas area.

Ms. Jackson describes how she immediately noticed the "unusual speed" at which the Ventavia Pfizer trials were running. She recalls how Pfizer was pushing the Ventavia staff to enroll more and more patients in the trials, which were the most problematic she'd ever seen. She adds that many of the patients' signatures on the trial's informed-consent forms didn't match, and the company's principal investigator's signature was missing on some forms as well.

Ms. Jackson says that Ventavia didn't always carry out patient physical exams and didn't report all adverse effects—many of them quite serious.

In her 20 years as an auditor, Ms. Jackson says, she's never seen such falsification and fraud. When she brought her concerns to her superiors, the company reportedly took no corrective action. It fired her when she followed up by complaining to the FDA, which, she says, also did nothing with her alarming information.

Soon after, Pfizer announced that it had successfully developed vaccines that were "95 percent effective" and applied for Emergency Use Authorization (EUA). With this moniker, pharmaceutical companies pushed out the vaccines, despite, as the film shows, having a less-than-proven risk-to-benefit ratio.

The film also makes the point that the government agencies that are supposed to be the safety watchdogs (FDA, CDC) are also the vaccine sponsors, so there was a serious conflict of interest.

A Glimmer of Hope

Despite these disturbing revelations, however, this film offers a ray of light at the end of the dark tunnel. It doesn't just identify the issues but shows some of the good things (no spoilers) that are currently happening to help those now suffering.

People such as Dr. Paul Marik and Dr. Pierre Kory (co-founders of Front Line

'The Unseen Crisis' is a well-researched documentary that moves at a brisk pace.

▶ "The Unseen Crisis: Vaccine Stories You Were Never Told"

Director
Cindy Drukier
Running Time
1 hour, 30 minutes
MPAA Rating
Not Rated
Release Date
May 19, 2023
★★★★★

COVID-19 Critical Care Alliance), Dr. Robert Malone (mRNA vaccine pioneer), and Dr. Peter McCullough (chief scientific officer of The Wellness Co.) have stepped forward to help. As a result, however, the doctors have either been ostracized, ignored, or vilified for revealing concerns about the vaccines, their pharmaceutical company creators, and much of the medical-industrial complex as a whole.

"The Unseen Crisis" is a well-researched documentary that moves at a brisk pace. Yet it takes complex information and skillfully manages to dispense it in an easy-to-understand fashion—thanks in no small part to Ms. Drukier's excellent writing, filmmaking, and research abilities.

The film's illuminating whistleblower testimony, interviews with the vaccine injured, and additional information supplied by medical experts will provide viewers with an enlightening experience—one that may linger in their minds for a while.

"The Unseen Crisis" is available on Epoch TV.

Ian Kane is an 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.

NOSTALGIA

Songs Shouldn't Need Subtitles or a Translator

Reflections on old music versus the new

By Randy Tatano

Recently, I was at an elementary school for a special ceremony in which the principal honored the students who had read the most books during the year. Kids walked on a red carpet, enjoyed a special lunch, and then danced to some of their favorite songs. Of course, for those "of a certain age," the poor diction of rap and hip-hop made the lyrics unintelligible. Not that there's a message in that genre anyway.

Then, suddenly, a familiar song filled the room. Neil Diamond's "Sweet Caroline." I figured a teacher snuck that one into the playlist, until the students began singing along. I asked a girl seated nearby, "You guys know this song?"

"Sure!" she said. She went back to singing with her classmates, who all of a sudden sounded like crazed Red Sox fans.

*Pennies in a stream
Falling leaves a sycamore
Moonlight in Vermont
Icy finger waves
Ski trails on a mountain side
Snowlight in Vermont*

Others just spiked your adrenaline:

*Come fly with me, let's fly, let's fly away
If you can use some exotic booze
There's a bar in far Bombay*

And listening to Bobby Darin's "Mack the Knife" inspired me to learn how to snap my fingers.

Songs usually told a story and had a message. Sure, there were a few outliers:

*There she was just a-walking
down the street
Singin' doh wah diddy diddy
dam diddy doh*

But they were still fun. And you could understand



▲ Listening to pleasant music with meaningful lyrics creates a relaxing environment.

the words, even if they made no sense. And then there were songs that really made no sense. To me, anyway:

*I am the egg man
They are the egg men
I am the walrus
Goo goo g'joob*

In 2006, things went downhill off a ski jump at the Academy Awards, when "It's Hard Out Here for a Pimp" took home the Oscar for Best Original Song. It kinda stuck out on the list of previous winners, which included "The Way You Look Tonight." In one night, we went from:

*Someday, when I'm awfully low
When the world is cold
I will feel a glow just thinking of you
And the way you look tonight*

To these classy lyrics:

*That's the way the game goes,
gotta keep it strictly pimping
Gotta keep my hustle tight, making
change off these women*

(Note: I had to do an internet search for the lyrics to the latter, since I couldn't remotely understand them. As for the song's message, maybe ask a bail bondsman or a public defender.)

Curiously, country music singers seem to have embraced good diction and storytelling, and those lyrics are pretty easy to understand.

So why does most everything else in today's music have to be impossible to understand, with a "message" (if you even want to call it that) that isn't exactly something most parents want to impress on their children?

Still, there's hope. If a bunch of elementary school children can enjoy a song from my generation, it might be a clue to songwriters and singers that it's time for music to go back to its roots—with beautiful lyrics, perfect diction, and a story.

In the meantime, I'll put on a stack of old 45s. They sound scratchy on the record player, but I can still understand them. It's simply a musical time machine from the days when songs actually meant something. As Sinatra sings, I can close my eyes and almost smell the pasta sauce.

Randy Tatano is a former local television reporter and network producer who now writes political thrillers as Nick Harlow. He grew up in a New York City suburb and lives on the Gulf Coast with his wife and four cats.

Growing up in the '50s in an Italian household, the air in our home was filled with the smell of pasta sauce and the sounds of Frank Sinatra.

I was surprised that children not only knew the words to a 1969 song but also actually seemed to like it. And it made me think.

How have song lyrics gone from those of my childhood to what passes for music today?

Growing up in the '50s in an Italian household, the air in our home was filled with the smell of pasta sauce and the sounds of Frank Sinatra. By the time I was 7, I knew the lyrics to his songs by heart. Even the tunes of other singers were so easy to understand that they were soon burned into your brain. Songs had a theme, a message, even. They were simple but catchy and memorable. Some, so beautifully written, were poetry set to music:

EDUCATION

'Tell Me a Story': History With a Personal Touch

For young readers, a primer on how to conduct oral interviews

By Jeff Minick

"Daddy, tell me that story again about the time the pigs chased you and your friend across a field." "Grandma, I'm bored. What did you do in the summer for fun when you were 14?"

Most kids—and adults, for that matter—get a kick from the stories told to them by relatives about their younger days. Often humorous or nostalgic, these tales often become a part of family lore. No doubt even our distant ancestors shared their yesterdays in this same way with their children around a fire or over a meal of pottage and rye bread, providing some entertainment while passing along some history and local customs.

It was into this reservoir of knowledge and experience that I tapped when I used to teach U.S. history to seminars of homeschooling students. Nearly every year, I asked them to interview someone older than their parents: a grandparent, an aunt or uncle, or a family friend. They were to seek details about the that person's childhood, schooling, occupations, and interests, and, when possible, connect those memories to past events. A grandmother who

was a child during World War II, for example, might offer insights into life on the home front.

These interviews strengthened the bonds between the younger and the older generation and helped history come alive. Reading about the Vietnam War's Tet Offensive, for example, gives a student context and dates, but listening to an uncle who fought there as a Marine has a much more dramatic impact. In addition, these exchanges frequently transported students deeper into the past than they had originally imagined. A high school sophomore listening to her 70-year-old grandmother reminisce about her own grandmother might suddenly find herself time-traveling back to the late 19th century.

It's great fun and educational, so if any of my young readers decides to become an amateur journalist bent on conducting interviews such as these, here are some pointers to get you started. These tips are gleaned from the dozens of interviews I myself have conducted in the past seven years.

Do Your Research

First, review the basics of 20th century U.S. history. If Great-Aunt Mary is 75 years old, then you should bring some knowledge of events such as World War II, the Cold War, the civil rights movement, and the Apollo space program to the interview.

Prep Your Questions

Write out a list of questions beforehand

to keep the interview on track and to cover all the bases. Ask personal questions—"What was it like living in Wyoming back then?" "Why did you decide not to go to college?"—but aim others at the broader society and culture, such as "What did you think of Jimmy Carter as president?" and "Do you remember what you were doing when the planes hit the Twin Towers?" If you need more questions, or if you're afraid you'll forget something important, search online for "students interviewing relatives about history," and you'll find some great helps.

Be Flexible

But don't get too hung up on your list of questions. It's when people ramble off topic that some remarkable revelations may occur. When asked about the 1960s, Aunt Mary may suddenly become all excited about someone named Twiggy and the miniskirt craze. You may have never heard of Twiggy, but she was one of the first international models and played a role in creating a revolution in the world of fashion.

Take Notes

Record the conversation if you like. If you decide instead to take notes on your laptop or by hand, keep in mind that jotting down just a few details will usually fix an entire description or scene in your memory. If you're taking down a quote, that's the time to aim for accuracy.



When children interview their elders, it strengthens the bonds between the younger and the older generations and helps history come alive.

Go Above and Beyond

If you're looking for a bigger project, say for a history paper at school, feel free to widen the scope of your interviews. Several of my students once worked with a group in Asheville, North Carolina, interviewing veterans at the VA hospital. A senior citizens center is also a perfect place to find older people who are willing to share their histories.

Follow Up With Gratitude

Follow up your interviews with a thank you, even one delivered by phone or email, and even if it's just to Grandpa.

Have Fun

Finally, shake off that stress you may be feeling and have some fun with this activity. You'll find that most people like to talk about themselves. You'll also find that many older people are pleased and flattered by your invitation.

Don't Forget Yourself

Other than discovering more about the past, there's one more important lesson you'll learn from these interviews. Many people think of history in the past tense, some long ago event, but in reality history is what happened in the world one minute ago. So take a lesson from this interview, and remember that every day, you too are a part of history.

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. He is the author of two novels, "Amanda Bell" and "Dust On Their Wings," and two works of nonfiction, "Learning As I Go" and "Movies Make The Man." Today, he lives and writes in Front Royal, Va.

FOR KIDS ONLY

THE EPOCH TIMES

Sand-Between-The-Toes

By A. A. Milne

I went down to the shouting sea,
Taking Christopher down with me,
For Nurse had given us sixpence each—
And down we went to the beach.

We had sand in the eyes and the ears and the nose,
And sand in the hair, and sand-between-the-toes.
Whenever a good nor' wester blows,
Christopher is certain of
Sand-between-the-toes.

The sea was galloping grey and white;
Christopher clutched his sixpence tight;
We clambered over the humping sand—
And Christopher held my hand.

We had sand in the eyes and the ears and the nose,
And sand in the hair, and sand-between-the-toes.
Whenever a good nor' wester blows,
Christopher is certain of
Sand-between-the-toes.

There was a roaring in the sky;
The sea-gulls cried as they blew by;
We tried to talk, but had to shout—
Nobody else was out.

When we got home, we had sand in the hair,
In the eyes and the ears and everywhere;
Whenever a good nor' wester blows,
Christopher is found with
Sand-between-the-toes.



**To myself
I am only
a child playing on the
beach, while vast oceans
of truth lie undiscovered
before me.**

SIR ISAAC NEWTON (1643-1727),
ENGLISH SCIENTIST AND MATHEMATICIAN

**WHY DID THE
DACHSUND HURRY OFF
THE BEACH?**

HE WAS A HOT DOG.

This Week in History

AN UNSCHEDULED PRESIDENCY

On Aug. 9, 1974, Gerald R. Ford was sworn in as the 38th president of the United States.

Minutes earlier, his predecessor President Richard M. Nixon, in response to the political scandal known as Watergate, officially ended his term and departed the White House with his family via helicopter. Mr. Nixon is the only U.S. president to ever resign from office.

When Mr. Ford first addressed the nation as president, he declared, "My fellow Americans, our long national nightmare is over."



President Gerald Rudolph Ford.



▲ President Richard Nixon (R) and Vice President Gerald Ford face each other in the Oval Office of the White House on the day Nixon resigned.

By Aidan Danza

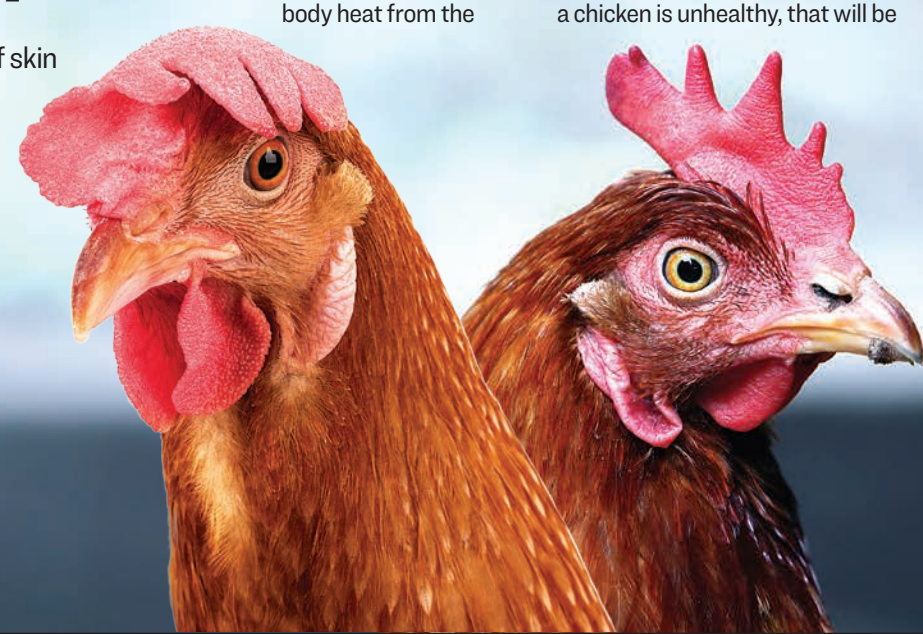
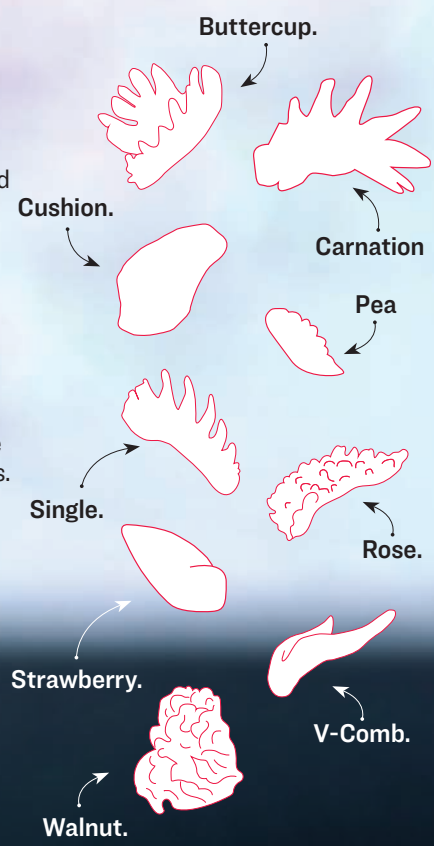
THE CHICKEN COMB

Chickens are almost unique among birds in that they have a bit of skin on the crown of their head called a comb. While it looks like just a stylish accessory, the comb is actually a vital part of a chicken's life.

Scientists consider the chicken comb to be an organ with many functions. The primary function of the comb and wattles is temperature control, like built-in air conditioning for a chicken. The chicken can actually diffuse some body heat from the

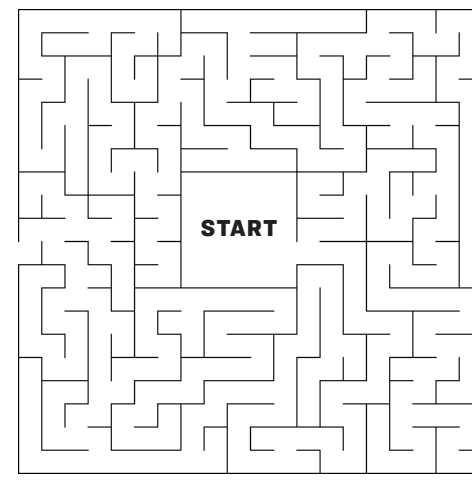
comb in hot weather, and retain heat in cold weather. Chickens also use the comb as a display piece: a big, vibrantly colored comb signifies a healthy chicken in the prime of its life for both its flock mates and its human caretaker. If a chicken is unhealthy, that will be

reflected in the comb, and it will shrink in size, flop over, or change colors. An unusual comb is often the first noticeable indication in a chicken that something is wrong, and it often acts as a cry for help. There are nine different types of chicken comb: the single comb, the rose comb, the strawberry comb, cushion comb, the buttercup comb, the pea comb, the v-shaped comb, the walnut comb, and the carnation comb. The vast majority of chicken breeds have red combs, but there are a few that have black or purple combs.



COMB TYPES

AMAZING ESCAPES!



USE THE FOUR NUMBERS IN THE CORNERS, AND THE OPERANDS (+, -, AND X) to build an equation to get the solution in the middle. There may be more than one "unique" solution but, there may also be "equivalent" solutions. For example: 6 + (7 X 3) + 1 = 28 and 1 + (7 X 3) + 6 = 28

Easy puzzle 1

4	6		
26			
3	4		
+	-	x	÷

Solution For Easy 1
7 - 6 = (7 + 6)
7 + 6 = 13

Medium puzzle 1

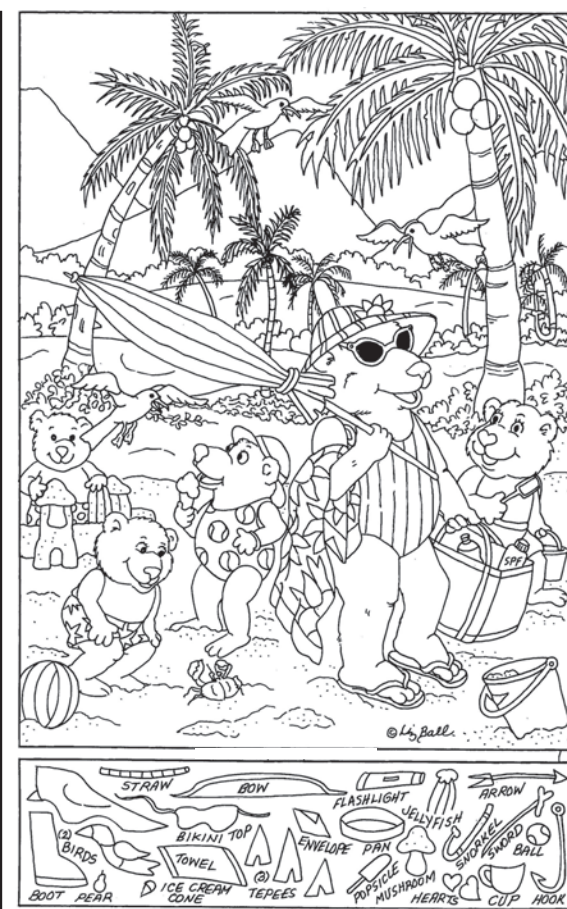
17	19		
17			
3	17		
+	-	x	÷

Solution for Medium 1
21 x (61 - 6 + 21)

Hard puzzle 1

19	26		
53			
3	22		
+	-	x	÷

Solution for Hard 1
92 - 22 + 6 = 61



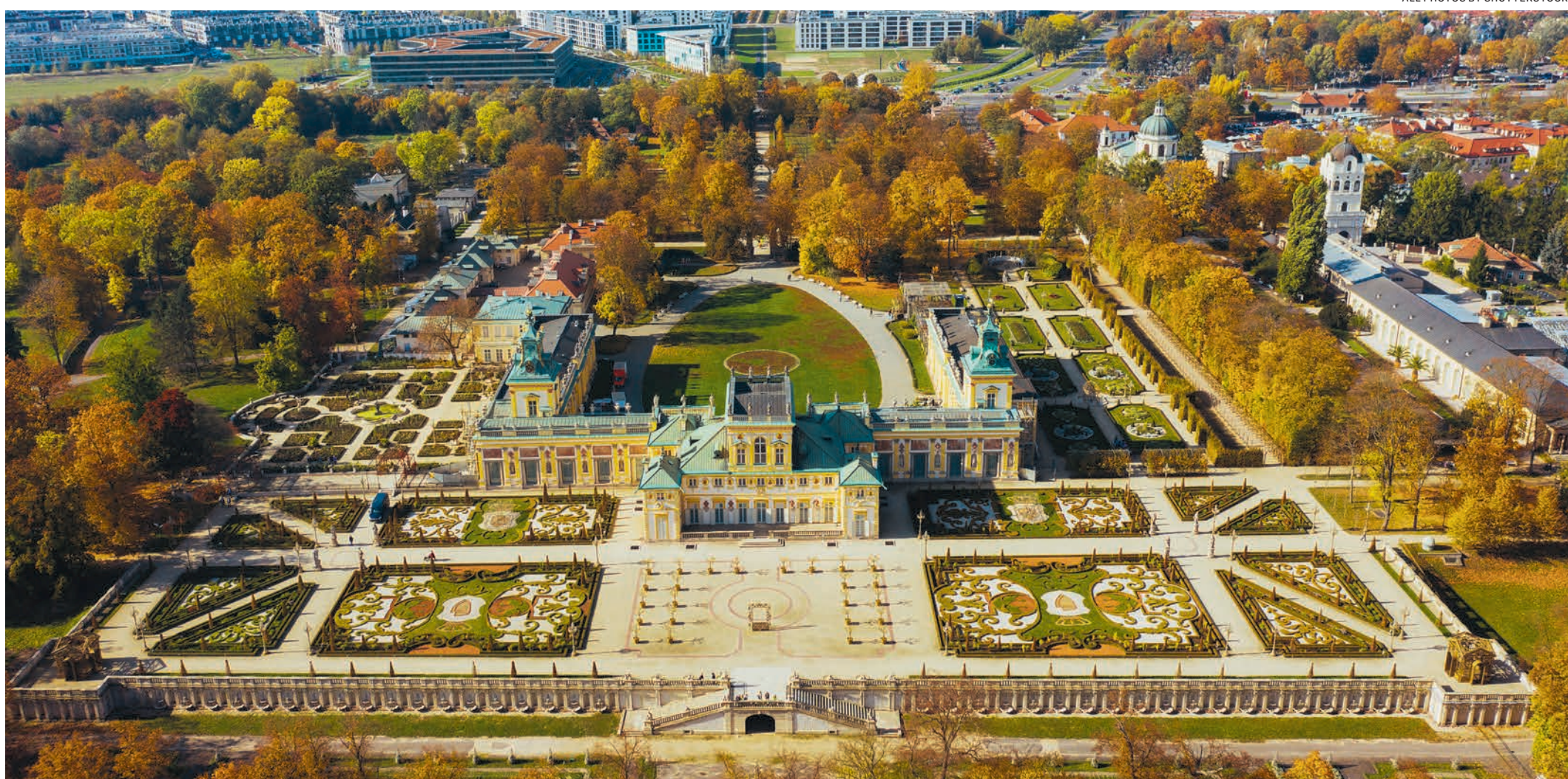
WORD SEARCH: Let's Go to the Beach!

S	A	N	D	A	L	S	A	L	W	H	A	R	F	B
V	C	B	A	T	H	I	N	G	S	U	I	T	I	M
C	O	A	S	T	A	V	M	S	S	E	L	S	T	
S	N	L	P	H	T	P	E	L	I	C	A	N	H	
S	C	I	L	N	E	C	H	L	B	E	A	C	H	
L	H	Y	A	E	K	R	L	K	R	O	A	T	R	
S	A	E	V	L	E	M	A	P	Y	A	A	E		
B	C	G	L	A	D	B	L	I	M	I	O	T	N	
O	S	L	O	L	V	L	A	P	T	B	E	U	F	K
D	K	U	A	O	O	E	L	E	C	D	R	F		
D	I	R	D	N	P	S	I	L	F	R	A	I		
O	O	V	F	A	G	M	E	H	H	A	S	N		
C	S	N	E	C	T	O	W	E	L	S	V	E	B	S
K	A	A	O	B	I	C	A	R	D	W	A	L	K	Z
S	W	I	M	B	I	K	I	N	I	W	A	T	E	R

Bathing Suit	Fins	Shark	Volleyball
Bay	Fish	Shell	Water
Beach	Frisbee	Ship	Waves
Bikini	Gull	Surf	Wharf
Boardwalk	Hat	Swim	Yacht
Boat	Hermit Crab		
Boogie Board	Kelp		
Cape	Lagoon		
Clam	Mussels		
Coast	Ocean		
Conch	Pelican		
Coral	Pier		
Dive	Reef		
Dock	Sand Dollar		
Dune	Sandals		

HIDDEN TREASURES by Liz Ball
www.HiddenPicturePuzzles.com

ALL PHOTOS BY SHUTTERSTOCK



▲ An aerial view of Warsaw's Baroque Wilanow Palace, where Polish royals once lived. Visitors to the Baroque palace can enjoy a stroll through the vast grounds and myriad garden styles, including Italian, English, and Chinese.

LARGER THAN LIFE: Art that inspires us through the ages

Poland's Versailles: Wilanow Palace

By Lorraine Ferrier



▲ The Wilanow Palace artists created decorative themes that honored ancient Roman tradition and glorified the king's reign. A triumphal arch incorporated into a façade of the king's apartments announces his heroic deeds, as he drives a Roman chariot followed by a cavalcade of prisoners of war (seen in an adjacent bas-relief).

WARSAW, Poland—Wilanow Palace, on the outskirts of Warsaw, stands as testimony to Polish patriotism and the country's hard-won battles for independence.

In 1677, King Jan III Sobieski, monarch of the Polish-Lithuanian commonwealth, made his private home at Wilanow and kept his official residence in the heart of Warsaw at the Royal Palace.

The king commissioned architect Agostino Vincenzo Locci to first build him a manor house that, over a period of nearly 20 years, he expanded into a palace. The main palace expansion happened in 1683, after the king's victory in the Battle of Vienna against the Ottomans.

Architects and artists combined baroque and ancient styles throughout the royal estate, creating what many see as Poland's Versailles. In Wilanow we can see elements of the Polish manor house, the Italian villa, and the French palace.

Having traveled across Europe, the king was well-versed in war, politics, and foreign diplomacy. His penchant for the arts and science, and his successful military leadership can be seen throughout the Baroque palace architecture and decorative themes.

Architects divided the palace into King Jan III's apartments and Queen



▲ Genoa-style velvet patterned wallpaper lines the walls of the queen's bedroom. A reconstructed bed, based on a design by Daniel Marot (a draftsman who served king Louis XIV), features a red-and-gold canopy topped with two feather plumes. Putti and sphinxes feature throughout the ceiling stucco work, along with springtime frescoes quoting and illustrating Virgil's "Georgics." Spring motifs also run around the large Regency mirror frames, reflecting the opulent room.



▲ Genoa-style velvet wallpaper hangs in the king's bedroom. The art and decorative work throughout the room reflect allegories of summer, such as the painting above the door frame (and the queen's bedroom reflects springtime scenes). Eighteenth-century French furniture fills the room, including Louis XIV stools and a copy of a chest of drawers made in the workshop of preeminent French cabinet-maker André-Charles Boulle for Louis XIV's chief minister, Cardinal Mazarin.

Marie Casimire's apartments, with each of the building's façades and interiors reflecting masculine and feminine virtues, respectively. For instance, artists created ancient mythological scenes that exemplified the queen's beauty, such as the Horae (Greek goddesses representing the four seasons) in a meadow. And motifs across the palace façades charted the king's triumphs and foretold of the fortunes that his reign hoped to bring to the commonwealth.

In 1720, aristocrat Elzbieta Sieniawska purchased the palace and built an or-

angery and two neoclassical-style side wings, creating the courtyard that we can see today.

Between 1730 and 1733, the king of Poland, Augustus II the Strong lived at the palace. After he died, Sieniawska's daughter Maria Zofia Czartoryska inherited the palace, later passing it on to her daughter Izabela Lubomirska. Lubomirska's daughter Aleksandra and son-in-law Stanislaw Kostka Potocki founded one of Poland's first public museums at the palace, for everyone to enjoy for free, a tradition that continues every Thursday.

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