

THE EPOCH TIMES
ARTS &
TRADITION

LUCA ROSSETTI



Singing With Love
An interview with Andrea Bocelli... **2**

MUSIC

SINGING WITH LOVE

An interview with Andrea Bocelli



MARK SELIGER/DECCA RECORDS



Matteo Bocelli (L) and his father, Andrea Bocelli, sing together on "Si."

ANGELA ANDERSON

NEW YORK—Andrea Bocelli returned to The Metropolitan Opera stage for the first time in seven years on Feb. 10 and 17, inspired by the theme of love.

Together with Aida Garifullina, Isabel Leonard, Nadine Sierra, Luca Pisaroni, members of the Met Orchestra, and guest conductor Eugene Kohn, the star performed iconic operatic pieces in a program showcasing "Three Centuries of Love."

Bocelli was met with throngs of fans afterward, signing over 2,000 autographs.

The Epoch Times caught up with the classical singer after the New York performances to discuss the concert, his recent album "Si," the art of singing, and family.

THE EPOCH TIMES: Please share with us your experience of singing the "Three Centuries of Love" performance at the Met Opera?

ANDREA BOCELLI: Returning to the Met stage, with both the responsibility and the duty of a musical flight inspired by love, in the biggest opera house in the world, was thrilling. It is an emotion that is difficult to put into words. Luckily, the audience showed their great appreciation on both dates, with a benevolence and a warmth that bewildered and warmed me.

THE EPOCH TIMES: When you are walking on the stage to perform and you are about to sing, what is running through your mind? What are your thoughts and feelings?

MR. BOCELLI: As I am an emotional person by nature, I still experience a kind of anxiety during those first few seconds on stage, due to my desire to give the best of me and out of my fear of being unable to do so.

However, I always try to turn this anxiety into something positive, converting my apprehension into positive energy.

THE EPOCH TIMES: Which was the most touching song you sang on the evening at the Met, and why?

MR. BOCELLI: It's difficult to select a particular song, because the program brought together some of the songs that I have always loved the most, including some of my absolute favorites.

If I had to choose an aria, but "primus inter pares" or first among equals, I would name "Ah, tout est bien fini... Ô, Souverain" from Massenet's "Le Cid," a song that I chose to perform to open the concert,

The project that inspired me to create the album is the common thread of love, yet perceived in a fuller, more complete way.

LUCA ROSSETTI



Andrea Bocelli.

both for its spiritual dimension and for its a cappella section at the beginning which, in the silence of the packed audience at the Metropolitan, was an extremely emotional opening, for myself first and foremost, and for the audience also, I hope.

THE EPOCH TIMES: Your album "Si" resembles you closely, and reflects the values that you believe in. Can you tell us more about what it is you are wanting to express to the audience, the inner meaning of your latest music?

MR. BOCELLI: The songs represent the result of an encounter, which always leads to change, between the performer and the listeners.

When a record is released, in a certain sense the songs on it are no longer my own. They lose their original identity and are free to take flight and belong to those who would like to make them their own... And everyone will experience them with different emotions, grasping original and unexpected nuances of meaning, depending on their own sensitivities and experiences.

The project that inspired me to create the album is the common thread of love, yet perceived in a fuller, more complete way: sensual love, a love for life, for beauty, for the fellowship that unites all of us who inhabit the world, and also for the one who made the world.

From a purely musical perspective, on the other hand, I feel that it is a rather courageous record, in the sense that it presents entirely original tracks, including some that are complex from a harmony perspective, while others feature a much more current sound, and some are difficult to pigeonhole.

Last but not least, I think that being able to bring together the power of artists from other generations, like Ed Sheeran, Dua Lipa, Josh Groban, and Aida Garifullina contributed to the strength, modernity, and success of the album.

THE EPOCH TIMES: Mr. Bocelli, you sing with your son for the first time on an incredibly soul-stirring song, "Fall On Me," that has shown the beauty of a father and son relationship. Tell us why this song meant so much to you and what you want the audience to get from it?

MR. BOCELLI: When it is time to close the concert and say goodbye, I've always enjoyed sharing the joyous feeling that fills the stage with my children. It's happened many times, first with Amos, my firstborn, then with Matteo, and in recent years, with

my littlest, Virginia.

However, you're right; it was this song that convinced me to bring forward Matteo's record debut. Matteo is, nevertheless, still a student at the moment, who is honing his talents at a conservatory.

When the possibility of singing "Fall On Me" came about, it was an experience that was extremely emotional for both of us, because the song—the Italian lyrics, which Matteo co-wrote—can be interpreted as the voice of a son who is growing up and facing life, and a parent who supports and reassures him.

I've always admired those fathers who've run businesses and had the privilege of being able to involve their children in the family business. I used to think that in the case of my work, it was impossible; however, life has pleasantly surprised me. And, I repeat, it is an immense joy to be able to have my son by my side on stage.

THE EPOCH TIMES: As a man who sings from the heart, when you first go on stage, what is running through your mind? Please share an experience when you felt the presence of God when you were singing.

MR. BOCELLI: The presence of our heavenly father can be felt by all of us, everywhere, and at all times in our lives. God is the miracle of love, he is the source of all that is good, he is synonymous with true beauty and the driving force of life itself.

I personally try to honor the talent that I have been gifted. And when I sing, I can take no credit other than that of striving to live up to the instruments that God has given me. I always want to perform to the fullest, to live up to expectations (which increase as the years go by).

I try to concentrate on the music and imagine a "one-on-one" relationship with each individual in the audience, and every time, I hope to enter the very hearts of those who are listening and convey positive emotions. When this happens, I have achieved my goal and I am happy.

THE EPOCH TIMES: If this was to be your last day on earth, what song would you want to sing to the world and why?

MR. BOCELLI: Probably I would sing a recent song that is special to me and that I love greatly, "Ave Maria Pietas."

It is a prayer set to music, a Marian invocation which, however, adds an extraordinarily powerful and current word to its title: "pietas," in the sense of compassion and respect for your neighbor, for those who are different, for those who are more vulnerable.

This interview has been edited for clarity and brevity.

ESSENCE OF CHINA



"Spring Outing of the Tang Court," 8th century, by Emperor Xuanzong-era artist Zhang Xuan.

An Ancient Chinese Story

Forfeiting the Chance to Become Immortal

The story of Prime Minister Li Linfu of the Tang Dynasty

ANONYMOUS

Li Linfu was a prime minister during the Tang Dynasty. As a child, he lived in the eastern capital of Louyang and loved to play all day long. Because he was always occupied with playing, he didn't learn how to read until he was 20 years old.

Linfu's hobbies included hunting, playing polo, and raising eagles and dogs. His favorite sport was playing polo on a donkey. When he became tired, he would dismount the donkey and lie on the ground to rest. One day, an ugly Taoist sitting nearby said to Li Linfu, "How is playing polo on a donkey fun? Is it a worthwhile interest?"

Linfu glared at the Taoist and retorted, "Mind your own business!" The Taoist then left.

The next day, the Taoist came again and repeated the same words. Linfu, being a bright young man, realized the Taoist was not an ordinary person. He quickly stood up and bowed to the Taoist.

"Although you are good at polo, sooner or later you will fall off the donkey. It will be too late for regret when you are hurt!" warned the Taoist.

Linfu promised that he would be careful in the future and no longer play polo on a donkey. The Taoist smiled and told him, "I will wait for you here in three days at 3 a.m."

Linfu agreed to the appointment. By the time Linfu got there on the agreed date, the Taoist was already waiting. The Taoist asked, "Why are you late?" Linfu quickly apologized, and then the Taoist asked to meet again in another three days at 3 a.m. For the second appointment, Linfu got there by midnight and waited a long time for the Taoist to arrive.

The Taoist was happy to talk to Linfu. "I've been in the human world for 500 years already. You are the only one of the heavenly fairies have on a name list, so someday you can fly to Heaven and become an immortal. But if you don't want to become an immortal, you can serve as a prime minister of the Tang Dynasty for 20 years. Think about it. I am going back today. I will meet you here again at 3 a.m. in three days."

Back home, Linfu thought, "I was born into a royal family. I have been bold and chivalrous since my youth. It would be wonderful to serve as prime minister for 20 years." When Li Linfu met the Taoist again, he confessed that he wanted to be a prime minister, not an immortal.

The Taoist pitied him and scolded, "I really did not think you were so vulgar! I have visited 500 talented people, and you are the only one with the ability to become immortal. You've really disappointed me. I pity you."

Linfu felt immense regret upon hearing this. He wanted to change his mind, but the Taoist told him that it was too late. The Gods in Heaven already knew his first choice. Before leaving, the Taoist warned

him, "You can be prime minister for 20 years, during which you will have total power over other people's lives. You cannot harm people through conspiracies. Try to save more people and kill as few as possible in order to accumulate virtue for your next life. By doing so, you will be able to fly to Heaven and become an immortal in another 300 years. Now, your good fortune is imminent. You may go to the capital and take an official post." A tearful Li Linfu said goodbye to the Taoist left.

Li Linfu's lineage went back to Li Yuan, the first emperor of the Tang Dynasty. He was the great-grandson of Li Yuan's cousin, Li Shulang. Li Linfu's uncle also worked as an official in the Tang court. When Linfu went to visit his uncle at the capital, the uncle was surprised and asked why he was there. Li Linfu told him, "I was wrong before when I only wanted to play and didn't like to read. I have come to you and am determined to change. If I make mistakes again, I am willing to be whipped by you, uncle." Linfu's uncle found this odd but didn't ask any more questions. He had Linfu read and then organize tableware after each banquet. Linfu always washed the tableware thoroughly and put everything in order and in the right place.

Linfu's uncle sometimes asked him to work outside during the bad winter weather. Linfu never refused, and despite having to trudge through deep snow, he completed his assignments well. The uncle grew more and more fond of him and often praised his nephew among other officials. With his uncle's help, Li Linfu received a position as an adviser. After 10 years, he was appointed prime minister.

Linfu was skilled at using his authority and also had a good understanding of what the Emperor wanted, so he eventually won the Emperor's favor. He later held total power during a period of the Tang Dynasty, and nearly every minister and citizen feared him.

As the saying goes, "Just as brine creates bean curd, all things may be subdued by something with more power." An Lushan, the army commander of three provinces, did not fear Emperor Xuanzong, yet he trembled with fear whenever he saw Li Linfu. He asked one of the Taoists he knew, "I'm not afraid when I see the Emperor. So how come I panic whenever I see Li Linfu?"

"You have 500 devils with copper heads and iron foreheads who act as celestial guards protecting you," the Taoist replied. "How can you be afraid of Li Linfu? Invite him to visit so I can see what happens when you two are together."

Thus, An Lushan held a banquet at his home and invited Linfu as a guest. The Taoist hid behind a curtain to watch them. After Linfu left, the Taoist told An Lushan, "Strange. When Linfu came, a boy in blue walked in front of him with a censor. The 500 devils following you were

frightened and escaped upon seeing the boy. I am not sure why. Perhaps Linfu was an immortal temporarily demoted to our mortal world."

Several years later, Li Linfu began to expel dissidents in order to strengthen his power and position. Many people were sent to prison, and many innocent people were killed. He had completely forgotten the Taoist's advice at this point.

Whoever wanted to meet Linfu had to dismount his horse far away and walk to his house. At noon one day, a person unrestrainedly knocked on Linfu's door. Surprised, the guard opened the door and saw a thin Taoist saying he wanted to see the Prime Minister. The guard loudly berated him and tried to drive him away, and then flogged him and took him to the authorities. The Taoist walked away with a smile.

The next day, the Taoist went to Linfu's residence again. This time, the guard reported the situation to Linfu. Linfu claimed he didn't remember ever knowing a Taoist, but nevertheless asked the Taoist to come in. When Li Linfu saw the Taoist, he suddenly remembered the advice from 20 years before. He was overcome with fear and shame, and suddenly felt at a loss. It dawned on him that the Taoist told him he would be the prime minister for 20 years, and it has been exactly 20 years now, yet he never followed the Taoist's advice. Linfu was so scared that he felt ill. He bowed to the Taoist who, in return, asked, "How have you been? You did not heed my advice. Instead of doing things with compassion, you killed many innocent people. All your crimes have been recorded in Heaven. Are you really not afraid of being punished by Heaven?" At a loss for words, Linfu just kept kowtowing.

Linfu sent the servants away and invited the Taoist to sleep on another bed in the same room. The Taoist only drank a bit of tea and asked for nothing else. At midnight, Linfu asked him, "You once said that I had the predestined relationship to become an immortal. Does that chance still exist?"

"Due to your misconduct these past years, you lost the chance to become an immortal in 300 years," answered the Taoist. "The time has been postponed to 600 years. In 600 years, you may become an immortal."

"I'm almost at the end of my life, and I've committed so many crimes. What is my future like?" asked Li Linfu.

"Follow me to Heaven if you want to find out," said the Taoist. Linfu quickly knelt and pleaded with the Taoist to take him to Heaven.

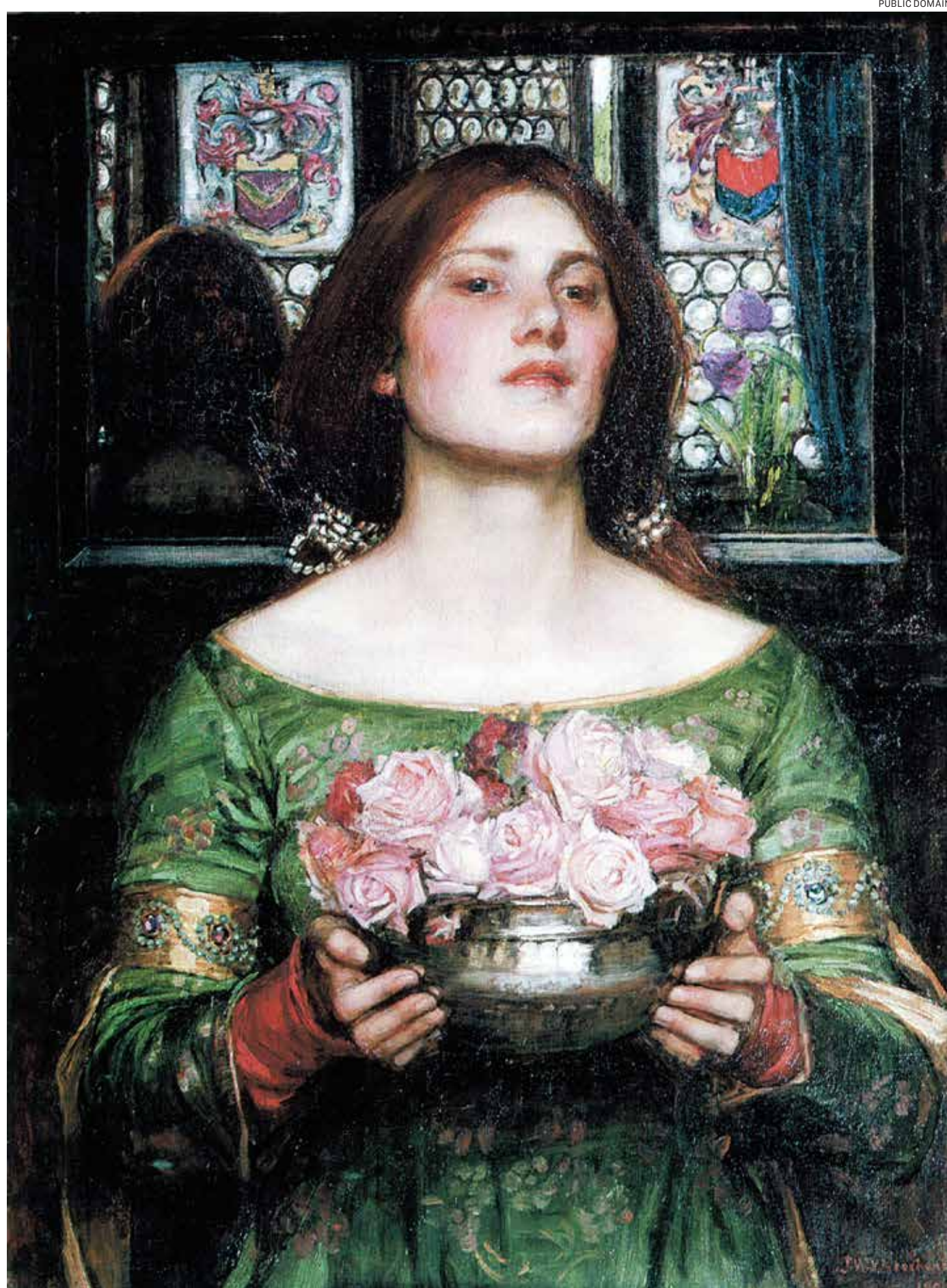
The Taoist told Linfu to clear his mind and make himself as still and tranquil as a dead tree before the Taoist would take him away. After a while, Linfu said he no longer had any thoughts. The Taoist got out of bed and told him, "Let's go!"

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THE ANTIDOTE: CLASSIC POETRY FOR MODERN LIFE

A READING OF 'TO THE VIRGINS, TO MAKE MUCH OF TIME'

BY ROBERT HERRICK



"Gather Ye Rosebuds While Ye May," 1908, by John William Waterhouse.

CHRISTOPHER NIELD

Tempus Fugit. Time flies. The flower blooms and withers. The sun rises and sets. Youth decays to the grim certainty of death. The basic truths of life never change, no matter our fractious desire for novelty.

One of poetry's great powers is to remind us of the obvious, while we distract ourselves with the merely sophisticated. In this deceptively simple yet teasing work, Herrick reminds a bevy of virginal maidens (no doubt imaginary) not to fritter away their irreplaceable youth but to make something of it.

It begins with a phrase so ringing, sweet, and essentially wise that it has now passed into the English language as a saying—perhaps the finest tribute that time can confer on any author. "Gather ye rosebuds while ye may..." What does this suggest? Is it telling us that we should seize each passing pleasure? Or is it warning us that pleasure is fleeting and thus should be put aside for contemplation?

Set against the virgins' beauty is the ancient figure of Time. Under his sway, every smiling rose turns sour. But does this refer to a flower or a woman? Perhaps when we see the dying flower, we also see a woman aged and sick, grimacing on her deathbed.

From flower to solar inferno. Even the almighty sun must come down a peg or two. Even as he reaches the top of the sky, he slides down again. Nothing is immune to the effects of time. This might seem rather trite, and lead us to dismiss the poem as no better than greeting card verse, but look again at the pointedly male "glorious lamp," suffering his humiliating passage of rise and fall. Does it remind you of anything? If so, then return to the image of the flower and ask yourself what it might also evoke...

Throughout, sly innuendo jostles with a sense of life's somber archetypes. Not even the title can be entirely trusted—its lofty tone hinting at a far more earthy meaning. The concluding line of each stanza also tartly undermines what we have just heard, insistently taking us from the sublime to the ridiculous. Herrick is, by turns, pompous, sad, serious, sardonic, and tongue-in-cheek. He is, of course, a lusty old goat, but he is no rake. We feel his desire and his wishfulness. We feel his concern too.

The third stanza threatens, however, to tip the poem into tragedy. Is it true "That age is best which is the first?" If so, we must forever be lost in bitterness and nostalgia. The general idea seems clear: When the warmth of "youth and blood" is "spent," life becomes an accumulating succession of darkening moments. But is this inevitable? The word

"spent" could easily carry a sexual connotation, one that describes the act as a physical release robbed of all romantic significance. Therefore, an alternative reading could be that it is not so much age as the spillage of sexual promise that leads to misery. Perversely sterile promiscuity is contrasted with the fertility of marriage.

The coyness mentioned in the final stanza is a sign these virgins are already beyond the days of natural naivety. Such coyness denotes the moment when, if held on for too long, innocence becomes a mask in the game of seduction. It belongs not to the green world and the blossoming of love and intimacy, but to the court and the courtesan, where "youth and blood" are "spent" in pursuit of pleasure, but nothing is returned.

A moment of decision has been reached. If it is ignored, the virgins will forever "tarry," forever playing catch-up as all the eligible suitors disappear over the horizon in search of other delights. Is this a misogynist myth or, in symbolic form, a universal predicament? Surely, all of us must either "use" time or be used by it. We must seize the day but not profane it.

Purity is no weakness but a vital preparation for the fullness of life, a life where sex becomes not an expression of animal lust but of divine creativity—where the flower and the sun triumph over annihilation.

HULTON ARCHIVE/GETTY IMAGES



English Cavalier poet and clergyman Robert Herrick.

Robert Herrick (1591–1634) was an ordained minister, who lived in Devon, England. He shared his house with an old servant nicknamed Prew, a spaniel called Tracey and, tradition says, a tame pig. His poems contain both erotic and religious themes. He died a bachelor.

Christopher Nield is a poet living in London.

To the Virgins, to Make Much of Time

Gather ye rosebuds while ye may,
Old Time is still a flying,
And this same flower that smiles today
Tomorrow will be dying.

The glorious lamp of heaven, the sun,
The higher he's a getting,
The sooner will his race be run,
And nearer he's to setting.

That age is best which is the first,
When youth and blood are warmer;
But being spent, the worse, and worst
Times still succeed the former.

Then be not coy, but use your time,
And while ye may, go marry:
For having lost but once your prime,
You may forever tarry.

CRAFTSMANSHIP

CELEBRATE UK HERITAGE CRAFTS

NEW 'RED LIST OF ENDANGERED CRAFTS' PUBLISHED

LORRAINE FERRIER

What do watchmaking, commercial papermaking, piano making, and scissor making all have in common? They're all traditional heritage crafts that are practiced in the UK, and each one of them has been deemed critically endangered according to a newly published report: "The Heritage Crafts Association Red List of Endangered Crafts 2019 Edition."

The HCA is an independent UK charity set up in 2009 by craftspeople and supporters of crafts, as a direct response to a perceived lack of recognition and support for traditional craftsmanship in the UK.

On March 9, an updated version of the 2017 "HCA Red List of Endangered Crafts" was published. The new list includes 212 crafts categorized as "viable," "endangered," "critically endangered," or "extinct." Fifty percent of those crafts have been classified as "critically endangered" or "endangered"—that's 36 and 70 crafts respectively. Four of the 212 crafts are now extinct.

But it's not all doom and gloom.

"The main objective of the 'Red List' is just to draw people's attention to the fact that these crafts are disappearing without anybody noticing. So it's to promote that public debate of what we feel is an important part of our culture and heritage," said HCA research manager Daniel Carpenter in a recent Epoch Times interview. Carpenter was responsible for updating the 2017 list.

The 2017 "Red List" did indeed shine a light on heritage crafts, and as a direct result of its publication, two artisans have taken up the craft of sieve and riddle making, which had been extinct. Sieves and riddles are beechwood and wire mesh hoops used to sort and filter material, and they are used in industries such as agriculture, fishing, mining, and catering.

Another 37 heritage crafts have been added to the 2019 edition, bringing more exposure to those crafts in order to ensure their safekeeping for future generations.

Rather than be sad that these heritage crafts are in danger of dying out, we need to celebrate those that are thriving, the 2019 report suggests.

"In an age of hyper-digitization, these skills can offer a viable alternative workplace and a lifestyle that can bring a sense of accomplishment and increased well-being. As examples of tacit knowledge that cannot easily be passed on in written form, they survive only through practice and the transmission of skill from one person to another," said Julie Cravshaw, director of the Heritage Crafts Association, in a press release.

The obvious way to safeguard these heritage crafts is to buy, commission, and spread the word about traditional craftsmanship.

To find out more about "The Heritage Crafts Association Red List of Endangered Crafts 2019 Edition" visit HeritageCrafts.org.uk



ALISON JANE HOARE



ALISON JANE HOARE



JONNY WILSON



JONNY WILSON

1. Commercial papermaker Jim Patterson at Two Rivers Paper in Somerset, England. 2. Apprentice papermaker Zoe Collis hangs paper at Two Rivers Paper. 3. Measuring watch components. 4. Master watchmaker Craig Struthers of Struthers Watchmakers in his studio in Birmingham, England. Watchmaking is a critically endangered heritage craft.

ESSENCE OF CHINA



An Ancient Chinese Story

Forfeiting the Chance to Become Immortal

The story of Prime Minister Li Linfu of the Tang Dynasty

Continued from Page 3

Linfu's body automatically followed the Taoist. Once they approached the gate of the capital city, Chang'an, the gate opened for them. Linfu became too tired to continue after walking for about three miles, so the Taoist allowed him to rest. They sat on the side of the road.

A bit later, the Taoist gave Linfu a bamboo pole and told him, "Ride on this. It will automatically stop once we reach our destination. But your eyes must be closed!" Once Linfu began riding on the bamboo pole, he immediately felt his body flying upward. He could hear the sounds of the sea and wind. An hour later, the movement suddenly stopped. They landed in front of the huge gate of a city. Several hundred soldiers stood outside the gate, and they warmly welcomed the Taoist and bowed to Linfu.

Past the gate, more soldiers lined both sides of the road. The Taoist and Linfu went up some stairs and entered a richly decorated large hall that contained luxurious beds. Linfu was suddenly sleepy and wanted to nap there, but the Taoist quickly stopped him, saying, "If you sleep here, you won't be able to re-

turn to the human world. This will mean your death."

"If I can come here after I die, I will be satisfied enough," replied Linfu. The Taoist smiled and said, "This place is not as perfect as you imagine. You can still get sick, get into trouble just the same, and suffer here." He handed Linfu the bamboo pole and they left that place.

Li Linfu returned home to find his body sitting on a bed with both eyes shut. The Taoist called, "Prime Minister Li! Prime Minister Li!" Linfu went back into his body and opened his eyes. He tearfully thanked the Taoist.

The Taoist bid farewell the next day. Li tried to give him gifts of gold and silk, but he refused. He waved his hand and said, "Do your best and I'll see you in 600 years." Then he disappeared.

In the 11th year of Tianbao (the last period of Emperor Xuanzong's reign), Li Linfu died. He was said to have been involved in the rebellion that followed, so all his family property was confiscated and his children were exiled.

Translated by Dora Li into English, this story is reprinted with permission from the book "Treasured Tales of China," Vol. 1, available on Amazon.



PUBLIC DOMAIN

Taoist Immortal, 10th century. High-leaded bronze. Gift of Abby Aldrich Rockefeller, 1942. The Metropolitan Museum of Art

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.



When actress Haley Lu Richardson feels joy, you feel joy.



Stella (Haley Lu Richardson) and Will (Cole Sprouse), both suffering from cystic fibrosis, are supposed to stay six feet apart, in "Five Feet Apart."

'Five Feet Apart'

Why We Love to Hate Teenage Love Tragedies

MARK JACKSON

"Ugh! Another sappy teen romance, and it didn't even have a happy ending!" said the 16-year-old girl behind me, at the conclusion of "Five Feet Apart."

We Americans love to hate what I call Dying Girl Movies. But actually? We really love them; that's why there are a million of these things. We're kind of a sappy, romantic nation, with a puritanical underpinning. In reality, we love sad things, sad songs, especially sad country songs. (Is there any other kind?) And we love sad teen romance movies. We just can't admit it to ourselves. So this nonsense needs to be called out.

We don't admit it, do we? We like to go into denial; we like to pretend, instead, that someone else is doing this to us. We are victims of sad teen romances. They are foisted upon us. We have no say in the matter. We think, "It jerked my tears! How dare it do that? I myself had nothing to do with the situation." I'd like to put one of those big eyes-rolled-upward emoticons right here.

The ancient Greeks figured out long ago how to keep the theatergoing public from jumping up like that girl and complaining after seeing the tragedies by Aeschylus and Euripides. The playwrights would write a short comedy to follow the tragedies: a comedy chaser to balance out the emotions.

Because not just Americans, but humans in general love to revel in tragedy, and cry tears, and wring their hands. Aristotle named this "catharsis." But you can't send them home all catharted like that. You've got to balance the crying with laughing, which is why the universal symbol for theater is the happy/sad masks.

So from henceforth, every Dying Girl Movie (like the "Avengers" movies' post-credit-roll teasers) should have a post-credit, hilarious cartoon. And then the post-cinematic experience will be, "Oh, it was so great, first I bawled, and then I hooted, and now I feel so peaceful."

What Goes On?

"Five Feet Apart" tells the tragic tale of two teens, Stella (Haley Lu Richardson) and Will (Cole Sprouse, Jughead on TV's "Riverdale") who both have cystic



Cole Sprouse as Will.

These movies are about reminding us that every second of life is precious.

'Five Feet Apart'

Director
Justin Baldoni

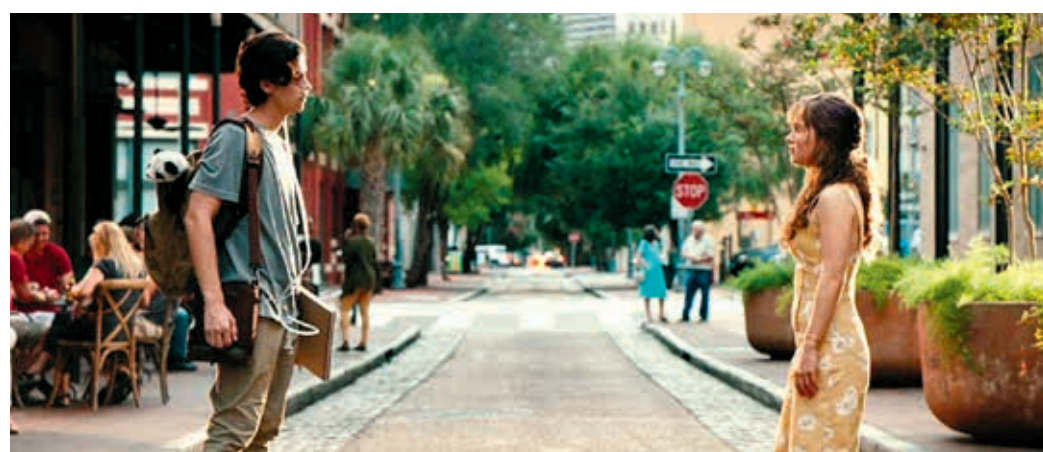
Starring
Haley Lu Richardson,
Cole Sprouse, Claire
Forlani, Moises Arias,
Kimberly Hebert
Gregory

Running Time
1 hour, 56 minutes

Rated
PG-13

Release Date
March 15

★ ★ ★ ★ ★



Cole Sprouse and Haley Lu Richardson in "Five Feet Apart."

fibrosis. They meet in classic, teens-who-at-first-snark-at-each-other fashion, in a hospital ward.

He's a wan, sarcastic bad boy who draws cartoons, and she's an effervescent angelic type with a YouTube channel, who obsesses compulsively about how her pill containers are lined up on her hospital tray. And then also starts obsessing about the fact that he's not only sloppy with his pill-tray aesthetics, but also with his pill-taking schedule. She must make a schedule for him. To feel at peace with herself.

Will and Stella must also always stay six feet apart at all times, to keep from infecting each other.

There are other friends/patients with the same disease in neighboring rooms, and there's the nurse who learned her lesson by once letting two such afflicted teens have a kiss, on her watch, and paid the price, and she's now the ward's six-feet-apart nazi.

"Five Feet Apart," refers to the fact that, while they really should be six feet apart, they're going to live on the edge and savor the rebelliousness of stepping right up to death's face and reclaiming one single, solitary foot of space.

Stella's got about 50 percent lung capacity. A lung transplant would be nice, but one cannot snap one's fingers and have some new lungs. So will the 11th-hour car crash that yields a pair of organ-donated lungs take? Will her body reject them?

Will Will's experimental, new pharmaceutical routine take? Will Will and Stella have their love?

Up-and-comer Haley Lu Richardson, recently seen in "Support the Girls," "Split," and "The Edge of Seventeen," is a rising star on a powerful trajectory. She's deeply truthful. She cries—you cry. She feels joy, and you will too. She's not quite in Amy Adams's league of the Ultimate Portrait of the Visage of Devastating Anguish, but she's very close.

Richardson is given a very close run for her money by the brooding, dreamy-eyed Sprouse. And director Justin Baldoni, who acts in "Jane the

ALL PHOTOS BY ALFONSO BRESICIAN/CBS FILMS/LIONSGATE

THEATER REVIEW

ALL PHOTOS BY DEEN VAN MEER



Molly Gordon and Colton Ryan as the leads in "Alice by Heart."



SHUTTERSTOCK

Production Falls Too Far Down the Rabbit Hole



(Foreground L-R) Molly Gordon, Andrew Kober, Noah Galvin, Grace McLean, and behind them the cast of MCC Theater's "Alice by Heart."



Molly Gordon in MCC Theater's "Alice by Heart."

JUDD HOLLANDER

NEW YORK—One of the greatest joys of fantasy is the escape it brings from the everyday world. But when flights of fancy become a desperate attempt to fend off reality, truth can appear in the most unexpected places. This is the underlying theme of the new Off-Broadway musical "Alice by Heart," presented by the MCC Theater.

In 1941 London, during attacks by the German air force, teenage Alice Spencer (Molly Gordon), along with dozens of others, takes nightly shelter in an underground tube station. Their hiding place has been converted into a makeshift hospital and refugee camp, with inhabitants that include shell-shocked veterans, doctors, and nurses with no time for cheerfulness, and people wondering what, if anything, will await them when they emerge the next morning.

With pain and fear all around her, Alice's only refuge is in the pages of her favorite storybook, Lewis Carroll's "Alice in Wonderland." Alice has read the work so many times, she intimately knows each scene and character.

On this particular night, Alice is shocked to learn that her dear friend Alfred (Colton Ryan), whom she has known from childhood, is dying from tuberculosis and has been moved to a quarantine ward. Refusing to let Alfred be taken from her, Alice makes her way to his bedside and transports him into Carroll's tale, a place the two have visited many times before in happier days.

Once there, Alice attempts to stop the forward motion of the story to ensure the two will remain safely within its pages forever, untouched by events in the world beyond. (Alice's attempts to straddle her past and present are also reflected in the fact that she is physically becoming a woman, a change that causes her to see Alfred in a new light.)

Yet, it's not long before the characters in the novel begin to rebel against what Alice has been trying to do. Some accuse her of no longer caring about them. Others point out how she doesn't belong in the story anymore, now that she is growing up.

With "Alice by Heart," bookwriters Steven Sater and Jessie Nelson have set out to create a morality tale that shows, while you can't hide in the memories of childhood forever, it is possible to take those experiences and use them to shape the future. Alice learns this herself as she bonds with others in the shelter as they wait for the bombs to stop falling.

Notwithstanding an insert in the show program that explains the different Lewis Carroll characters, the audience really needs to have a firm grasp of "Alice in Wonderland" to really appreciate this account.

What's more, the elements of the musical don't come together as cleanly as they

should. Parts of the show feel rather rushed and uneven.

While the entire cast is enjoyable, with many other than Alice and Alfred playing multiple roles, none are particularly fleshed out, with the fantasy sequences in particular often failing to connect on an emotional level.

This fault turns out to be ironic, as it is in these make-believe sequences that Alice learns the lessons that prepare her for what she is trying to deny. It's as if the show's creative team invested so much in the framing sections of the story to get the audience ready for Alice's journey, that they failed to give the journey the same weight.

Gordon is excellent as Alice, a girl who wants nothing more than to save the one person nearest and dearest to her. Her pain and hope provide an invitation for the audience to follow her on a voyage of self-discovery.

Ryan is fine as Alfred, at times a polar opposite of Alice: too deeply caught up in the reality of his situation to even consider an alternative.

Kim Blanck is fun as the mysterious Cheshire Cat, a creature with a long-lasting grin and couched words of wisdom for those who take the time to listen. She also works well as Tabatha, one of the people Alice interacts with in the tunnels.

Also striking a good note is Wesley Taylor as a wounded soldier.

The music by Duncan Sheik is enjoyable, if not memorable, though after a while it's hard not to feel the sameness of it all. The music is not aided by the miked instruments, which, at times, drown out Sater's lyrics.

Jessie Nelson's direction works nicely, especially in the more emotional early and final scenes. Edward Pierce's set design, particularly that of the underground tube, is well done, as are the costumes by Paloma Young.

"Alice by Heart" is a story about the importance of remembering the past while not hiding away in it. Sadly, the production does not leap off the page, at least not yet.

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

'Alice by Heart'

MCC Theater
511 W. 52nd St.
New York

Tickets
646-506-9393 or MCCTheater.org

Running Time
1 hour, 30 minutes (no intermission)

Closes
April 7

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PHOTOGRAPHY

How PHOTOGRAPHY

Evolved From Science to Art



(Left) The earliest reliably dated photograph of people, taken by Louis Daguerre in 1838.

(Middle) Photography portraits were becoming as popular as calling cards in the late 19th century. R.W. Thripp.

(Right) "The Pond—Moonlight," 1904, by Edward Steichen. Multiple gum bichromate print. 1. Yale Visual Resources Collection.



ALL PHOTOS IN THE PUBLIC DOMAIN

(Above) This photograph won first place in an amateur photography competition and was considered the only spontaneous work in the competition. "The Last Joke" ("Bellagio"), 1887, by Alfred Stieglitz. (Bottom) Self-portrait, 1886, of photographer Alfred Stieglitz. National Gallery of Art, Washington, D.C.

NANCY LOCKE

Much like a painting, a photograph has the ability to move, engage, and inspire viewers. It could be a black-and-white Ansel Adams landscape of a snow-capped mountain reflected in a lake, with a sharpness and tonal range that bring out the natural beauty of its subject. Or it could be Edward Weston's close-up photograph of a bell pepper, an image possessing a sensuous abstraction that both surprises and intrigues. Or a Robert Doisneau photograph of a man and woman kissing near the Paris city hall in 1950, a picture that has come to symbolize romance, postwar Paris, and spontaneous displays of affection.

No one would question that photographs such as these are works of art. Art historians can explain the technical and artistic decisions that elevate photographs by the masters, whether it's Weston's use of a tiny aperture, Adams's printing techniques, or Doisneau's distinctive aesthetic. It's clear that Pepper No. 30 belongs in a museum, even if a selfie posted on Facebook doesn't.

Oddly enough, it was not always this way. Photography has not yet celebrated its 200th birthday, yet in the medium's first century of existence, there was a great deal of debate over its artistic merit. For decades, even those who appreciated the qualities of a photograph were not entirely sure whether photography was—or could be—an art.

Science or Art?

In its first incarnation, photography seemed to be more of a scientific tool than a form of artistic expression. Many of the earliest photographers didn't even call themselves artists: They were scientists and engineers—chemists, astronomers, botanists, and inventors. While the new form attracted indi-

viduals with a background in painting or drawing, even early practitioners like Louis Daguerre or Nadar could be seen more as entrepreneurial inventors than as traditional artists.

Before Daguerre invented the daguerreotype (an early form of photography on a silver-coated plate), he had invented the diorama, a form of entertainment that used scene painting and lighting to create moving theatrical illusions of monuments and landscapes. Before Nadar began to create photographic portraits of Parisian celebrities like Sarah Bernhardt, he'd worked as a caricaturist. (An aeronaut, he also built the largest gas balloon ever created, dubbed "The Giant.")

One reason early photographs were not considered works of art was because, quite simply, they didn't look like art: No other form possessed the level of detail that they rendered. When the American inventor Samuel F.B. Morse saw the daguerreotype shortly after its first public demonstration in Paris in 1839, he wrote, "The exquisite minuteness of the delineation cannot be conceived. No painting or engraving ever approached it."

A photograph of a haystack, with its thousands of stalks, looked visually staggering to a painter who contemplated drawing each one so precisely. The textures of shells and the roughness of a wall of brick or stone suddenly appeared vividly in photographs of the 1840s and 1850s.

For this reason, it's no surprise that some of the earliest applications of photography came in archaeology and botany.

The medium seemed well-suited to document specimens that were complex and minutely detailed, like plants, or archaeological finds that needed to be studied by faraway specialists, such as a tablet of hieroglyphics. In 1843, Anna Atkins pro-



duced "Photographs of British Algae: Cyanotype Impressions," considered the first book illustrated with photographs.

Finally, the genesis of a painting, drawing, or sculpture was a human hand, guided by a human eye and mind. Photographers, by contrast, had managed to fix an image on a metal, paper, or glass support, but the image itself was formed by light, and because it seemed to come from a machine—not from a human hand—viewers doubted its artistic merit. Even the word "photograph" means "light writing."

Critics Weigh In

Before the photograph, painted portraits had almost always flattered the client and conformed to the fashions of the day; meanwhile, the earliest photographic portraits didn't.

Elizabeth (Lady) Eastlake, one of the foremost 19th-century writers on photography, listed many of the photograph's shortcomings when it came to rendering the female face. In a black-and-white photograph, blue eyes looked "as colorless as water," she wrote, blond and red hair seemed "as if it had been dyed," and very shiny hair turned into "lines of light as big as ropes." Meanwhile, she noted that the male head, with its rougher skin and beard or moustache, might have less to fear, but still suffered a distinct loss of beauty in the photographic portrait. To Lady Eastlake, the photograph, "however valuable to relative or friend, has ceased to remind us of a work of art at all."

Debate over photography's status as art reached its apogee with the pictorialist movement at the end of the 19th century. Pictorialist photographers manipulated the negative by hand; they used multiple negatives and masking to create a single print (much like compositing in Photoshop today). They applied soft focus and new forms of toning to create blurry and painterly effects, and they rejected the mechanical look of the standard photograph. Essentially, they sought to push the boundaries of the form to make photographs appear as "painting-like" as possible—perhaps as a way to have them taken seriously as art.

Pictorialist photographers found success in gallery exhibitions and high-end publications. By the early 20th century, however, a photographer like Alfred Stieglitz, who had started out as a pictorialist, was pioneering the "straight" photograph: the printing of a negative from edge to edge with no cropping or manipulation. Stieglitz also experimented with purely abstract photographs of clouds. Modernist and documentary photographers began to accept the medium's inherent precision instead of trying to make images that looked like paintings.

"Photography is the most transparent of the art mediums devised or discovered by man," wrote critic Clement Greenberg in 1946. "It is probably for this reason that it proves so difficult to make the photograph transcend its almost inevitable function as document and act as work of art as well."

Still, well into the 20th century, many critics and artists continued to view photography as operating in a realm that was not quite fine art—a debate that even continues today. But a look back to the 19th century reminds us of the medium's initial shocking—and confounding—realism, even as photo portraits printed on calling cards ("carte de visites") were becoming as fashionable and ubiquitous as Facebook and Instagram today.

Nancy Locke is an associate professor of art history at Pennsylvania State University. This article was first published on *The Conversation*.



Portrait of French actress Sarah Bernhardt, around 1864, by Félix Nadar.



(Above) Ceylon/Fern, 1854, by Anna Atkins. Cyanotype. The J. Paul Getty Museum, Los Angeles.

(Left) Few today would question whether a photo by Ansel Adams is a work of art. Close-up of leaves from directly above, "In Glacier National Park," taken in Montana. From the series "Ansel Adams Photographs of National Parks and Monuments," compiled 1941–1942. National Archives.

The Panda

Now a Symbol of China's Dark Secret

Czech artist Barbora Balkova is on a crusade

MILAN KAJINEK

PRAGUE—One day, an artist from central Europe heard a news story about Chinese prisoners of conscience being used as living donors for organ transplants—without their consent. After her own research, she uncovered reports of abuse in China that inspired her to create a unique artistic project that has drawn international attention.

"When I heard about this issue in a Czech Radio broadcast in 2015, I started looking for more information," says Czech artist Barbora Balkova, a graduate of the Academy of Fine Arts in Prague. "The fact that some people are locked up in prison and then serve as a living organ bank was really overwhelming information for me. My first inclination was not to believe it, but then I started to learn about the details from sources at home and abroad, and that became a strong impetus for the panda project," the artist said. "As soon as I heard about it, I knew I wanted to react."

Balkova has traveled all over Europe with her exhibitions, which she lists on her website. Her work, among other things, is in reaction to both historical and contemporary events in the world that deeply influence society.

Wanting to attract attention and raise consciousness about China's large-scale system of involuntary organ harvesting, she decided to use the panda bear for her new project.

"I wanted to take their symbol of this protected animal and show the absurdity of how unimportant human life is for them, as compared to the strictly protected bear," she said.

Making the Bears

"For the production of panda bears, I used an imitation of human skin made of silicone." Silicone used as skin is a powerful visual medium used to tell the viewer that the artist is talking about living human sacrifices. "I've shown the pandas as a very positive and well-known Chinese symbol, but in a totally different context, one which the Chinese regime is trying to conceal."

The fact that the bears' bodies are made of imitation human skin indicates that something is not entirely right. The artist uses obvious cuttings and stitchings on each panda to symbolize the transplant surgery abuse.

The art project, called "Communism With a Panda's Face," contains 150 bears. Each one represents 1,000 human victims. The production of one bear takes 14 hours. Balkova spent a full 150 days to make the bears.

Getting Attention

Her exhibition drew the attention of Chinese surgeon Enver Tohti, one of the few to give direct testimony on how he personally carried out an organ transplant from a prisoner in China who was still alive. He was commanded to do so by his chief physician, so he had hoped that everything was "legal" and "ethical."

"When you live in a communist regime such as China, you can't think independently. You have to follow orders," Tohti said in his testimony to the British Parliament in 2015.

After spending years in England, he realized he had committed a crime. Then, like artist Barbora Balkova, he learned that the abuse of prisoners for transplants in China is widespread, and that his experience was only one of a thousand others. In 2014, he stepped out to publicly testify about what he had personally witnessed. He met with the artist and her pandas in Prague in 2017.

The exhibition also attracted the attention of Canadian lawyer David Matas, who lectured in Prague in 2017 at a congress organized by the Faculty of Law of Charles University in Prague. Matas is one of the first investigators of abusive transplant surgery in China.

Through Tohti and Matas, the story of Balkova's panda bears came to England. From there, it traveled through Ms. Yukari Werrell, the manager of the Japan Initiative at The International Coalition to End Transplant Abuse in China, to Japan.

In Japan, one Japanese nongovernmental initiative, Stop Medical Genocide (SMG), decided to use her panda bear in its logo.

The Japanese SMG Initiative originated in the Chamber of Governors of Japan at the beginning of 2018. Since then, its work has been supported by 26 national and 28 prefectural councils. The chairman



A poster of the Japanese initiative Stop Medical Genocide, 2018.



COURTESY OF BARBORA BALKOVA

The panda bear has been used by the Chinese regime to enhance its image. Czech artist Barbora Balkova has repurposed the panda to symbolize that something terrible is going on in China: Her panda is made from imitation human skin, with a scar on its body.



Barbora Balkova with (L-R) Pavel Porubiak of Human Rights Without Borders, Czech Minister of Culture Daniel Herman, and Canadian human rights lawyer David Matas, in Prague in 2017.

of the initiative is a Japanese journalist and human rights expert on China, Hataru Nomura.

"What is happening today in China seems to me to be a parallel to what was happening during the Second World War in Europe in Nazi Germany," Balkova said. "I always wonder how it was possible that it was happening, and that the world did not stand up against it," she said. "No one wanted to believe it. Only after the concentration camps had opened were the shocking atrocities shown."

The credibility of reports about state-supported organ removal from prisoners of conscience was confirmed in 2013 by the European Parliament and by the U.S. House of Representatives in 2016. Five reports or books have already been published: Bloody Harvest, The Slaughter, WOIPFG, B.H.S. An

Update, and State Organs. The most abused groups are, according to the conclusions of the investigative reports, Falun Gong practitioners (a peaceful meditation practice), the Uyghurs, the House Christians, and the Tibetans. "I don't know what further evidence will be needed to change things fundamentally, as a result of public pressure or diplomatic ties," Balkova said. "I would definitely be happy if my project could contribute to a wider awareness that hundreds of thousands of people are dying in China just [so someone can profit from] their organs," she said. The artist intends to continue creating the bears, as she says, until "organ harvesting in Chinese prisons definitely ends."

OPERA

'Dido and Aeneas' at the Met Museum

Handel and Haydn Society returns to New York

CATHERINE YANG

Henry Purcell's Baroque masterpiece "Dido and Aeneas" is one of the most famous English operas. The last aria, "Dido's Lament," is a showstopper.

The heartbreak and outpouring of emotion as the Queen of Carthage parts with Aeneas, who must continue on toward Rome, is not just incredibly moving, but memorable.

When Purcell wrote this piece around 1688 to be first performed by a girl's boarding school, he could not have known this all-sung opera would come to be adapted, recorded, and performed countless times centuries later.

The opera's story comes from Virgil's "Aeneid," which follows the Trojan warrior Aeneas after the fall of Troy on his journey toward Italy to become, as the gods ordained, the first hero of Rome. Nahum Tate's short libretto covers the tragic love story of Dido and Aeneas.

With just three acts, running under an hour, the piece is sometimes referred to as a chamber opera because of its small scale.

Housed in the dramatic Temple of Dendur space at The Metropolitan Museum on Fifth Avenue, the intimate Baroque opera can really turn into a transportive event. It's a solemn, even haunting space, with soaring acoustics, and demands quite an engaging performance in order to fill it.

On March 30, the Handel and Haydn Society returns to New York with "Dido and Aeneas" presented by MetLiveArts. Two years ago, the early music specialists performed a sold-out Monteverdi program in the space on their first visit to the city in 20 years.

"Everything about it was just what we want to do, presenting the music in a venue like that in a way that engages you; that was ideal," said David Snead, the president and CEO of the Handel and Haydn Society, by phone. The Society brought up the "Dido and Aeneas" program and was promptly invited back.

The Handel and Haydn Society

The Handel and Haydn Society, based in Boston, specializes in masterworks largely from the Baroque and Classical eras. The Society itself has been performing since the late classical era, and gave its first performance in 1815. It is America's longest continuously performing

Monteverdi's "Vespers" at the Temple of Dendur at The Metropolitan Museum in 2017.



STEPHANIE BERGER

Henry Purcell could not have known this all-sung opera would come to be adapted, recorded, and performed countless times centuries later.

classical music ensemble.

There is both a chorus and an orchestra, whose musicians perform on period instruments with historically informed techniques. The goal is to bring the music to life, just as it would have been heard in the time it was written.

These past 10 years, under the artistic direction of Harry Christophers, the group has expanded its reach within and outside of Boston, and has completed 12 commercial recordings.

Recently, he announced he would step down at the end of the 2020-2021 season.

"It has been a very difficult decision to hand over the baton, to step aside and allow someone else to take on the role of artistic director. However, the time is right," he wrote on the Society's website.

"I believe that arts organizations need to re-invent themselves every five to 10 years," he said.

This and next season, Christophers has programmed many of his favorite masterworks. He will also be leading the ensemble in the upcoming Met Museum

performance.

"Working with Harry has been fantastic. He's extremely inspiring, collaborative, fun, intelligent, and also has high standards. And I think that really has infused the whole organization with a real energy, from the board to the musicians and staff, everyone. ... In the audience, that makes that pretty exciting," Snead said.

In recent years, early music has become a regular part of programming in the city. There are a number of music series that bring in ensembles from all over the world, which are experts in interpreting the music as it was once heard and translating it to the audience.

"I think the music-making approach here is really about connecting the listener to the composer and the spirit of the music as powerfully as possible so that when you hear H-H at its best, I think you'll experience the music as if it was brand new," Snead said.

This year, the Handel and Haydn Society will also perform a second program in New York on April 8 around Vivaldi's work in Venice, at the Morgan Library.

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TRUTH AND TRADITION

FILM REVIEW

The Only Successful Escape

From a Nazi Camp

ALL PHOTOS BY LUKAS SALNA

JOE BENDEL

It was hard being a hero of the Soviet Motherland.

Alexander Pechersky's service during World War II was indeed truly heroic. The Jewish Red Army officer-conscript was instrumental in leading the mass escape from the Sobibor concentration camp.

In later years, Pechersky wanted to continue to fight against his National Socialist captors, but the Soviet Union denied him exit permission to testify against any accused war criminals, including the celebrated Eichmann trial. He was also dismissed from his position during the anti-Semitic "Rootless Cosmopolitan" campaign.

It is worth keeping the frustrations of his later life in mind when viewers revisit the triumph of the uprising he sparked in Konstantin Khabensky's "Sobibor," which screened as Russia's official foreign language Oscar submission, as part of Russian Film Week in New York.

As a Russian, Pechersky was considered suspect by the rest of the Jewish prisoners, especially when they learned of the disastrous revolt he led in Minsk. Nevertheless, he had the right combination of military experience and practical know-how to lead the camp's resistance cell. The group had been working on various escape schemes, but Pechersky insisted on an everybody-or-nobody approach, based on the reprisals he witnessed in Minsk. Of course, the actually planning and execution was still confined to the core group.

Obviously, Khabensky's "Sobibor" depicts the same historical events chronicled in the TV movie "Escape from Sobibor," starring Rutger Hauer and Alan Arkin, which was quite respectable, especially by the standards of its day.

Frankly, Khabensky's film is not as strong in terms of characterization, but it captures the horrors of the camp with far more visceral intensity. Especially disturbing is a night of SS revelry that might be

one of the most nightmarishly surreal sequences ever recorded on film over the last several years.

However, the greatest surprise in this "Sobibor" is Christopher Lambert (of "Highlander"), who is nearly unrecognizable playing camp commandant Karl Frenzel. If anyone ever writes a book-length survey of his career, this film will factor significantly in it. Instead of trying to outdo Ralph Fiennes's ragingly demonic performance in "Schindler's List," Lambert takes it the other way. His Frenzel is emotionally detached and socially awkward, even with his

own colleagues.

There is also an aspect of self-loathing to his persona that manifests itself in truly horrific ways. It shows range that we rarely get to see from the generally dependable genre star.

Khabensky himself (primarily known as a thespian in "Wanted" and the "Night Watch" franchise) is also witheringly intense as Pechersky. He definitely has the right hardened battle-veteran presence (much like Hauer). The entire ensemble is quite credible, but they mostly blend in, looking like they belong in the grim environment, whereas Khabensky and Lambert stand out.

It is a shame the film overlooks Pechersky's difficulties during the Soviet years, but admittedly, Khabensky and the trio of screenwriters chose a logical ending point. In fact, one could argue it is one of the few Holocaust films that has a partially positive ending (but "happy" is still too strong a term).

Respectfully recommended, "Sobibor" opens in the United States on March 29.

Joe Bendel writes about independent film and lives in New York. To read his most recent articles, visit JBSpins.blogspot.com



Maximilian Dirr in "Sobibor."



Kacper Olszewski in a scene from "Sobibor."

'Sobibor'

Director
Konstantin Khabensky

Starring
Mariya Kozhevnikova

Running Time
1 hour, 50 minutes

Release Date
March 29



Konstantin Khabensky (foreground) in a scene from "Sobibor."