

CULTURE, *et cetera*

Defending 'Braveheart'

"One of the best Hollywood films ever made was *Braveheart*, the story of the Scottish patriot William Wallace, who fought the English for independence. Actor Mel Gibson was the director and star. . . .

"Out of a three-hour film, [homosexual activists] focused on one small scene . . . in which the English King Edward confronts his son about news that William Wallace has scored a military victory. The son, who has rather effeminate mannerisms, seems flustered by Wallace's victory and announces that he has appointed his 'friend' Philip as his 'high counselor' to plan strategy. Philip insists that he is a military strategist, a claim the King doesn't take seriously. The King then leads Philip to a window in the castle and proceeds to throw him out to his death.

"Homosexual militants see Philip as the homosexual lover of the King's son. They have taken offense that theater audiences have cheered when the King throws Philip to his death, and

they charge that Gibson is playing to the worst instincts of people who want to see homosexuals injured or killed.

"This demonstrates the paranoia of the gay rights lobby. People who may cheer that scene aren't being antihomosexual; they're showing their approval of the King's intolerance of cowardice and false bravado. In the end, of course, the main plot of the movie takes precedence. Wallace loses his life, but his compatriots win their battle for independence. This is the whole point of the film. It is a story about patriotism, not gay-bashing."

—Cliff Kincaid, writing in the March 28 issue of *Human Events*



King Edward (Patrick McGoochan) in "Braveheart" acts out of a loathing for cowards, not gays.