Confronted by the stalemate in Iraq and the growing strain in our relationship to the world of Islam, Americans (and counterterrorism experts in the Pentagon) looked for understanding in the classic 1965 film The Battle of Algiers. Made by the Italian filmmaker Gillo Pontecorvo, with the support of the then-Communist Algerian government, the film showed how ruthless military suppression, including torture by French paratroopers, had won the battle but lost the war for Algeria. Although Pontecorvo believed he was portraying a Marxist revolution, what one sees in his film today is the rise of Arab solidarity and militant Islam.

Pontecorvo at 84 remains a dedicated man of the left, his political vision and understanding shaped by World War II. He is one of three famous brothers from a large Italian-Jewish family in Pisa. All three suffered under the anti-Semitic restrictions of Benito Mussolini's regime and fled Italy. Bruno, a protege of Enrico Fermi, was a world-class physicist whose work contributed to the making of the atom bomb. He defected to the Soviet Union in 1950. Guido, one of Italy's leading geneticists, escaped to Britain, where, ironically, he was interned as an enemy alien. He eventually became a professor, then the head, of the genetics department at Glasgow University and was pre-eminent in his field. Gillo, the youngest of the three, was a leader of the Milan Resistance during World War II and helped to organize a network of communists against fascism. Like many in his generation, he believed that communism was the only cure for fascism-the cancer of humanity. After the war, he worked as a functionary in the Italian Communist Party.

When the Soviets invaded Hungary in 1956, Pontecorvo resigned from the party but did not abandon Marxist politics. He brought his political commitment and his many talents-photography, journalism and music composition-to filmmaking. The Italian neo-realism of Roberto Rossellini inspired him. His goal as a director was to be three parts Rossellini and one part Soviet filmmaker Sergei Eisenstein. In his third film, The Battle of Algiers, he succeeded.

In his next, Queimada (1969)-translated as Burn! in the 1970 U.S. release-he would attempt to dig deeper into Europe's destructive colonial history. Princeton historian Natalie Zemon Davis recognized how much of this film, which Pontecorvo set on the imaginary island of Queimada, alluded to actual historical events "from Brazil, Saint-Domingue, Jamaica, Cuba, and elsewhere [in the Caribbean]." One of Pontecorvo's most appreciative and thoughtful critics, Davis described Pontecorvo's project in Slaves on Screen: Film and Historical Vision (2000; Harvard University Press) as a "fictional parable of linked historical transitions from slave regime to free labor; from old imperial colony to independent nation dominated by foreign capital." Pontecorvo's costumes and other details established an authentic link with the African cultures and religions (voodoo and Islam) that helped establish the solidarity of actual slave revolutions.

Although the film is set in the 19th century, the plot of Queimada, which means "burnt," depends upon events meant to have...
"The Last Battle" is the sixth episode of the animated television series Star Wars Rebels' third season. It is the forty-third episode of the series overall. It aired on October 22, 2016 on Disney XD. In the search for arms and artillery, Captain Rex brings the rebels to an old abandoned base from the Clone Wars. They quickly find that they're not alone, however, and must once again face enemies from the past.

The Last Battle is a high fantasy novel for children by C. S. Lewis, published by The Bodley Head in 1956. It was the seventh and final novel in The Chronicles of Narnia (1950–1956). Like the other novels in the series, it was illustrated by Pauline Baynes and her work has been retained in many later editions. The Last Battle is set almost entirely in the Narnia world and the English children who participate arrive only in the middle of the narrative. The novel is set some 200 Narnian years after The