

The Knapsack

Raleigh Civil War Round Table

The same rain falls on both friend and foe.

Feb. 9th, 2026
Our 298th Issue



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Feb. 9th, 2026, Meeting Features Chris Mackowski, Ph.D., Speaking on “A Tempest of Iron and Lead: The Battle of Spotsylvania”

The Raleigh Civil War Round Table meets in the auditorium of Raleigh's Springmoor Life Care Retirement Community, located at 1500 Sawmill Rd., Raleigh, NC. This is in the northeast quadrant of the intersection of Sawmill Road and Creedmoor Road, aka NC Hwy 50. **Residents of Springmoor attend free of charge.**

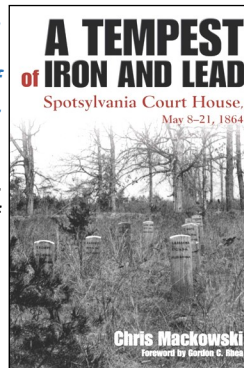


Chris Mackowski, Ph.D.

Our Feb. meeting at Springmoor is scheduled for **Mon., Feb. 9th, 2026**, starting at 6:30 p.m. with socializing and light refreshments. The program, which begins at 7:00 p.m. EST, features noted Civil War historian and speaker Chris Mackowski, Ph.D., speaking on ***A Tempest of Iron and Lead: The Battle of Spotsylvania***.

Chris's talk is based on his recent book ***A Tempest of Iron and Lead: Spotsylvania Court House, May 8–21, 1864*** (Savas Beatie, Oct. 15th, 2024). As an example, consider just one episode of the 14-day battle: *“For twenty-two straight hours, in torrential downpours, up to their knees in mud and blood, Federals and Confederates slugged it out in the most intense sustained hand-to-hand combat of the war. A panoply of horror, one soldier called it. A Saturnalia of blood. Hell's Half-Acre. The slaughter pen of Spotsylvania. Most remember it simply as the Bloody Angle.”*

Chris Mackowski, Ph.D., is the editor-in-chief and co-founder of ***Emerging Civil War*** and the series editor of the award-winning Emerging Civil War Series, published by Savas Beatie. Chris is a writing professor in the Jandoli School of Communication at St. Bonaventure University in Allegany, NY, where he also serves as associate dean for undergraduate programs.



Chris is also historian-in-residence at Stevenson Ridge, a historic property on the Spotsylvania battlefield in central Virginia. He has worked as a historian for the National Park Service at Fredericksburg & Spotsylvania National Military Park, where he gives tours at four major Civil War battlefields (Fredericksburg, Chancellorsville, Wilderness, and Spotsylvania), as well as the building where Stonewall Jackson died.

Chris has authored or co-authored nearly two dozen books and edited a half-dozen essay collections on the Civil War. His articles have appeared in all the major Civil War magazines. For a complete listing of his Civil War oeuvre, visit [his biographical web page](#) on the Emerging Civil War website.



Chris is an inaugural member of the Gettysburg History Council, and he serves as a Copie Hill Civil War Fellow at the American Battlefield Trust. He serves on the advisory board of the Civil War Roundtable Congress and the Brunswick (NC) Civil War Roundtable—the largest in the country—and he has formerly served on the board of directors for the Central Virginia Battlefields Trust. He is also a member of the Friends of Grant Cottage, the U. S. Grant Homestead Association, and the Antietam Institute.

Chris has been honored with the Houston (TX) Civil War Round Table's Frank Vandiver Award and the Scottsdale (AZ) Civil War Round Table's Ed Bears Award.

Chris is also a member of the Emerging Civil War Speakers Bureau. Of note, Chris's many roles entail a great number of responsibilities, so he has only a very limited availability for speaking engagements. As such, we are honored and privileged to have him present to us on Feb. 9th.

A Survey of the Highest-Rated Films About the Civil War: Part 1 of 2

Edited by Bob Graesser

The theme of last month's Knapsack Newsletter was a review of the best books about the Civil War published in 2025. This month's theme is in a similar vein: a survey of the highest-rated films about the Civil War, regardless of which year they were made.

The Civil War has been the subject of many films over the years, ranging from Oscar-winning biographical dramas by some of the greatest filmmakers the world has ever seen to sweeping historical epics depicting the horrific and bloody manner in which the war was fought and won. There is even a comedy classics from one of the silent era's most iconic stars.

I was able to find fourteen lists of the [*Best Civil War Films*](#). There were lists produced by historians which tended to lean toward having accurate historical details. There were lists produced by the general public which tended to value action and excitement above technical accuracy. Finally, there were lists produced by film critics, which tended to promote films having a balanced mix of accurate detail, action, and excitement.

[Table 2](#) on page 3 shows the compilation of data across the fourteen lists and the synthesis of the data into a single ranking of the average of each film's reviews. A key below the table explains the meaning of each column header as to the source of each list. The code for each list is hyperlinked to its internet source.

From the data, one can make the following observations:

- A total of 34 films made up the lists. *[Ed.: The first 17 are covered in this issue. The remainder will be covered next month.]* My criteria was that the name of each film had to appear on at least three of the fourteen lists. I made an arbitrary rule to discard the highest rank and the lowest rank of each film in order to eliminate outliers that would have skewed the results. Thus, for appearances in only three of the lists, one still had one ranking value to use when the two outliers were discarded.
- [*Glory*](#) and [*Gettysburg*](#) were the only films on all fourteen lists
- [*Gone with the Wind*](#) was on thirteen of the fourteen lists
- [*Lincoln*](#) was on twelve of the fourteen lists
- [*Cold Mountain*](#) and [*Ride with the Devil*](#) were each on eleven of the fourteen lists
- [*The Outlaw Josey Wales*](#) was on ten of the fourteen lists

Not surprisingly, these eight films were part of the top twelve in the rankings.

- American Heritage magazine and The Hollywood Reporter were the only lists without outliers (high and low rankings), indicating that they limited themselves to the most popular films.

Table 1: No. of Films About the Civil War By Decade

Decade	Films	TV Films	TV Series
1910's	42	n.a.	n.a.
1920's	22	n.a.	n.a.
1930's	22	n.a.	n.a.
1940's	23	1	n.a.
1950's	45	1	5
1960's	26	2	1
1970's	10	13	7
1980's	2	3	6
1990's	8	12	5
2000's	16	6	0
2010's	34	3	7
2020's	23	n.a.	2
TOTAL	273	41	33

A count of the films, TV films, and TV series about the Civil War, when grouped by decade ([Table 1](#)), is revealing. The number of films spiked in the decades of the 1910's, 1950's, and 2010's. It is no coincidence that these periods also reflected the 50th, ~100th, and 150th anniversaries of the Civil War, and the interest in this period of U.S. history that they generated. That more Civil War films were made in the 1950's than the 1960's could be due to attention caused by the civil rights movement in the 1950's and the damper in war films in general caused by the unpopularity of the 1960's Viet Nam War.

Filmographical Information and Synopsis of Each of the Highest Ranked Films About the Civil War

In the headings below, under Response, the **Rotten Tomatoes** % has two scores: the [Tomatometer](#) (professional critics) on the left, and the [Popcornmeter](#) (verified audience members) on the right. The **Metacritic** has two scores: the [Metascore](#), a weighted avg. of professional critics on the left, and the [User Score](#), an avg. from the public on the right.

Rel. Rank	Film Title	Year	Director	Starring	Response		Award(s)	
					Rotten Tom. %	Meta-critic	Nom.	Won
1	Glory	1989	Edward Zwick	Matthew Broderick, Denzel Washington, Cary Elwes, Morgan Freeman	95 / 93	78 / 7.0	5	3



[*Glory*](#) (1989) is a critically acclaimed epic historical Civil War drama film about the 54th Massachusetts Volunteer Infantry Regiment, the first all-Black regiment to fight for the Union. It is one of the best Civil War films of all time and one of the nation's greatest pictures of the 1980s. Often cited by historians as the most powerful film about the Civil War, this film delves deep into the lives and battles faced by these pioneering soldiers and their White commander, exploring themes of prejudice, unity, and the courage required to break down barriers in a time of strife.

Table 2: A Compilation and Synthesis of Fourteen Lists of the Highest-Rated Films About the Civil War, Regardless of Year Filmed

Relative Rank	Film Title	Year	2024 EW	2024 H+CWS	2019 CWM-H	2019 CWM-M	2024 IMDb	2025 Ranker	2024 SR	2025 TL	2025 DT	2024 IMDb-U	2024 CWTI	2024 AH	2016 HWR	2022 GGH	Average Rank	Number of Lists	Relative Rank
1	Glory	1989	5	1	4	3	7	2	5	1	4	2	1	1	3	1	2.67	12	1
2	Gone With the Wind	1939	1	9	1		3	9	2	3	2	1	2	2	1	5	2.82	11	2
3	The Good, the Bad, and the Ugly	1966	2				1	8		4	1	3				20	3.60	5	3
4	The Civil War	1990		7	3										4		4.00	1	4
5	Gettysburg	1993	14	2	5	5	9	1	6	2	5	4	3	4	7	9	5.08	12	5
6	The Red Badge of Courage	1951	6	6	7			5	4	6		9			5	4	5.57	7	6
7	Lincoln	2012	12	3		2	10	4	1	10	7	10	9		2	7	6.30	10	7
8	The General	1926	4				5	41		5	8	6	8	10		2	6.57	7	8
9	The Searchers	1956	8									67	5	6			7.00	2	9
10	The Outlaw Josey Wales	1976	15	13	6		8		7	9	6	5			6	3	7.50	8	10
11	Cold Mountain	2003	7	5		4	13	14	10	7	9	11	10		8		8.89	9	11
12	Ride With the Devil	1999	11	4	8		17	15	9	8	11	8			9	6	9.44	9	12
13	The Horse Soldiers	1959			10			7	13	12	14	7	7	8		14	10.14	7	13
14	Dances With Wolves	1990	10				6	12	3	20	3	110				13	10.67	6	14
15	Shenandoah	1965		11		8	11	6	12	11	13	15					11.00	6	15
16	Friendly Persuasion	1956						25		17			6	7			12.00	2	16
17	Birth of a Nation	1915		10	2	7		36	14	14	15	17			10		12.43	7	17
18	Andersonville	1996		12			12		11	15	12	19				15	13.00	5	18
19	How the West Was Won	1962	13									68				11	13.00	1	19
20	Free State of Jones	2016		14			15	21	8	16	10	20					15.00	5	20
21	Major Dundee	1965				9		22				12				18	15.00	2	21
22	The Beguiled	1971				6		44		13		21				22	16.33	3	22
23	Ironclads	1991						17				44				17	17.00	1	23
24	Field of Lost Shoes	2014						10				18				25	18.00	1	24
25	Gods and Generals	2003						3		19		40				21	20.00	2	25
26	The Conspirator	2010					14	24				75				16	20.00	2	26
27	The Beguiled	2017	16					30				22					22.00	1	27
28	The Undefeated	1969						23				70				23	23.00	1	28
29	Alvarez Kelly	1966						60		23						19	25.00	1	29
30	Rio Lobo	1970					16	29				73					29.00	1	30
31	Journey to Shiloh	1968			10			50				35					35.00	1	31
32	Seraphim Falls	2006					18	35				82					35.00	1	32
33	The Keeping Room	2014						54		18		36					36.00	1	33
34	Santa Fe Trail	1940						49				110				8	49.00	1	34

TL: Top List
DT: *Deep Thought*, a history-of-war podcaster
IMDb U: [IMDbUserOnLine](#)
CWTI: Civil War Times Illustrated
AH: American Heritage magazine, Vol. 55, No. 4
HWR: The Hollywood Reporter
GGH: Dr. Gary Gallagher, prof. of history

EW: Entertainment Weekly
H+CWS: Historians and Civil War Scholars
CWM-H: Civil War Monitor, Matthew Christopher Hulbert, Ph.D.
CWM-M: Dr. James Marten, prof. of history at Marquette U.
IMDb: IMDb's Ranked List of the 15 Greatest Civil War Films
Ranker: Ranker Community
SR: ScreenRant.com

Rule 1: Eliminate all films with less than 3 mentions
Rule 2: Throw out the highest and lowest rankings for a film to minimize the effects of outliers (highlighted in yellow)

Glory stars Matthew Broderick as Colonel Robert Gould Shaw, who's put in charge of the 54th. Fictional characters are played by Morgan Freeman as a wizened older gravedigger and Denzel Washington as a young escaped slave who enlists to fight for the Union.

The film depicts the soldiers of the 54th from the formation of their regiment to their heroic actions at the Second Battle of Fort Wagner, and illustrates for the first time the major contributions and sacrifices of Black soldiers to the Union war effort. While the 54th takes on menial work initially, the soldiers under Shaw strive to prove themselves in the heat of battle.

The Second Battle of Fort Wagner was fought on July 18th, 1863, some two weeks after the Battle of Gettysburg. Union Army troops commanded by Brig. Gen. Quincy Gillmore launched an unsuccessful assault on the Confederate fortress of Fort Wagner, which protected Morris Island, south of Charleston Harbor, SC. The battle occurred one week after the First Battle of Fort Wagner. Although it was a Confederate victory, the valor of the Black Union soldiers was widely praised. This had long-term strategic benefits by encouraging more Black men to enlist, allowing the Union to utilize a manpower resource that the Confederacy could not match for the remainder of the war.

Glory has remained a classic for nearly 40 years, and a classroom favorite, through its precise, rather brilliant combination of history lesson and Hollywood blockbuster. There have been few other films that have wed the two as seamlessly as director Edward Zwick does here, with the help of a talented cast at the height of their powers.

Widely considered the finest Civil War film by many historians, it is praised for its "raw and realistic" depiction of the 54th. It successfully shifts the narrative from "brother against brother" to the struggle for emancipation and citizenship. It also highlights the systemic prejudice Black soldiers faced from both the Confederacy and their own Union commanders. The film's climax at the Second Battle of Fort Wagner is praised for its tactical realism and emotional weight. With unforgettable performances and a stirring score, **Glory** stands as an incredible tribute to the sacrifices made by these brave men and their fight for freedom.

Although **Glory** doesn't completely avoid romanticizing the contributions of Black soldiers, it remains a moving narrative of sacrifice and ideology. It's particularly effective in presenting the ambiguity in the relationships between the Union army's White officers and Black common soldiers.

The film was nominated for five Academy Awards and won three, with Washington winning Best Supporting Actor in addition to receiving the corresponding Golden Globe, while Freddie Francis was nominated for the BAFTA Award for Best Cinematography. The film won awards from the Kansas City Film Critics Circle, the Political Film Society, and the NAACP Image Awards.

In 2025, **Glory** was selected for preservation in the United States National

Film Registry by the Library of Congress as being "culturally, historically or aesthetically significant."

On Rotten Tomatoes, the film holds an approval rating of 95%, based on 60 reviews. The site's consensus states: "Bolstered by exceptional cinematography, powerful storytelling, and an Oscar-winning performance by Denzel Washington, **Glory** remains one of the finest Civil War films ever made."

Rel. Rank	Film Title	Year	Director	Starring	Response		Award(s)	
					Rotten Tom. %	Meta-critic	Nom.	Won
2	Gone With the Wind	1939	Victor Fleming	Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Havilland, Hattie McDaniel	90 / 92	97 / 8.2	13	10



Arguably the most famous of all Civil War films, **Gone with the Wind** (1939) is an unparalleled achievement in filmmaking and storytelling. A monumental epic of all epics that uses the Civil War as the platform for one of cinema's greatest love stories, **Gone With the Wind** remains a quintessential classic for its scope and engagement with the conflict. It follows Scarlett O'Hara (Vivien Leigh), a Southern belle who struggles to keep her family together throughout the tumultuous years of the Civil War, forming a romance with roguish playboy Rhett Butler (Clark Gable) as the society she knows crumbles around her.

An unparalleled achievement in filmmaking and storytelling, **Gone with the Wind** endures as a timeless classic that continues to captivate audiences with its romance, drama, and historical spectacle.

Rich with character drama, sweeping shots of the South, and a searing central romance, **Gone With the Wind** is full of passion, tragedy, and the tumult of changing times. It also highlights the devastation the Civil War brought upon the nation and how poorly the South handled the "Reconstruction Era" in the years following.

Those who are a bit sniffy about older films will be surprised at how modern and dangerous this feels. Its techniques are still breathtaking today, richer and more substantial than any images that came before and many that followed. As such, it continues to captivate audiences with its romance, drama, and historical spectacle.

Of course, there are elements of this nearly 100-year-old film that don't hold up to modern scrutiny; but it remains impossible not to be swept away by the grandiose storytelling, the classical melodrama, and the cinematic derring-do

In tandem with [Margaret Mitchell's novel](#) (1936), which was an international sensation in its own right, Victor Fleming's magnum opus has unquestionably done—and continues to do—more to influence the way multiple generations of Americans remember the Civil War and its causes than any other piece of popular fiction. Unfortunately, that influence involved propagating the idea of happy, loyal slaves and caricatured, untrustworthy Yankees in the lead-up to the civil rights movement.

Thus, historians do not praise [Gone with the Wind](#) as well as the 17th ranked [Birth of a Nation](#) (1915), for their historical accuracy. Instead, these films are studied intensely for how they shaped the "Lost Cause" mythology—a distorted historical lens that downplayed the role of slavery, romanticized the Confederacy in the American psyche for decades, and affected the 20th-century perception of the Old South.

Rel. Rank	Film Title	Year	Director	Starring	Response		Award(s)	
					Rotten Tom. %	Meta-critic	Nom.	Won
3	The Good, the Bad, and the Ugly	1966	Sergio Leone	Clint Eastwood, Eli Wallach, Lee Van Cleef	97 / 97	90 / 9.2	0	0



Set against the backdrop of the Civil War, [The Good, the Bad, and the Ugly](#) (1966) is a master-class in filmmaking by director Sergio Leone. The story follows three gunslingers who form shifting alliances and betrayals in their search for a buried cache of Confederate gold amid the chaos of the conflict. The film marked Leone's third collaboration with Eastwood and his second with Van Cleef.

The film stars Clint Eastwood (the "Good") as a confident mysterious bounty hunter (officially, "the Man with No Name" but known here as "Blonde") who breezes into a Southwest town beset by Civil War atrocities and forms an unlikely alliance with an outlaw named "Tuc" (played by Eli Wallach, the "Ugly") to take on a group of Union soldiers who have buried a fortune in stolen gold in the desert. Lee Van Cleef (the "Bad") plays "Angel Eyes", a ruthless, confident, sadistic mercenary who takes pleasure in killing and always finishes a job for which he is paid, usually tracking and assassination. He is also after the gold and completes the trio.

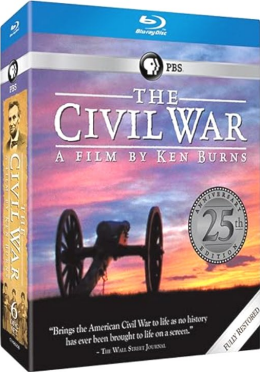
Frequent Leone collaborator Ennio Morricone produced the iconic score. The main theme, resembling the howling of a coyote (which blends in with an actual coyote howl in the first shot after the opening credits), is a two-pitch melody that is a frequent motif, and is used for the three main characters. A different instrument was used for each: flute for Blondie, ocarina for Angel Eyes, and human voices for Tuc.

The film is noted for Leone's distinctive visual style, characterized by extreme wide shots, tight close-ups, and a highly stylized approach to violence, tension, and gunfights. Although an Italian production, it was filmed primarily in Spain.

While their personal quest forms the central narrative, the wider conflict of the Civil War provides an atmospheric and compelling backdrop that enhances the overall impact of the film. [The Good, the Bad, and the Ugly](#) is a genre-defining classic that transcends its period setting and remains an unforgettable cinematic experience.

Perhaps an early progenitor to slow cinema, [The Good, the Bad, and the Ugly](#) remains one of the finest examples of the Western genre and one of Eastwood's very best performances. It paints a vibrant but not over-simplified vision of a war-torn country, with much of the plot predicated upon the desperate measures to which men will resort when they find their masculinity, and their stature in society, threatened by changing winds.

Rel. Rank	Film Title	Year	Director	Starring	Response		Award(s)	
					Rotten Tom. %	Meta-critic	Nom.	Won
4	The Civil War	1990	Ken Burns	Shelby Foote, Sam Waterston, Jason Robards, Morgan Freeman	100 / 98	x / 8.5	2E	2E



[The Civil War](#) (1990) is an epic American television documentary nine-episode miniseries created by the award-winning documentary filmmaker Ken Burns and produced in conjunction with WETA, Washington, D.C. It was the first broadcast to air on PBS for five consecutive nights, from Sept. 23rd to 27th, 1990.

More than 39 million viewers tuned in to at least one episode, and viewership averaged more than 14 million viewers each evening, making it the most-watched program ever to air on PBS. It was awarded more than 40 major television and film honors. A companion book to the documentary was released shortly after the series aired.

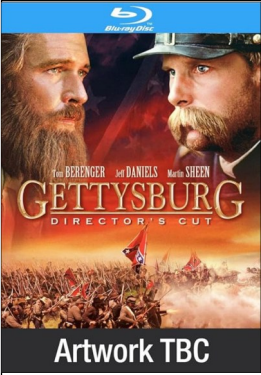
The series made Shelby Foote a household name, introduced David McCullough's now iconic voice to television history, and combined new—but ironically quite simple—camera techniques with an unforgettable soundtrack to change what Americans expect from historical documentaries.

Despite its flaws and charges of Lost Cause-ism, [The Civil War](#) was a TV phenomenon that has stood the test of time; it remains the gold standard of Civil War documentaries. Though a documentary series, it is almost always

included in "best of" lists. Ken Burns' work changed how Americans imagined the conflict by blending archival photos with personal letters and a haunting soundtrack.

The film's production techniques were groundbreaking for the time, and spawned film techniques such as the Ken Burns effect. Its theme song, "Ashokan Farewell" is widely acclaimed. The series was extremely influential, and serves as the main source of knowledge about the Civil War to many Americans. However, some historians have criticized the film for not delving into the subsequent, racially contentious Reconstruction era.

Rel. Rank	Film Title	Year	Director	Starring	Response		Award(s)	
					Rotten Tom. %	Meta-critic	Nom.	Won
5	Gettysburg	1993	Ronald F. Maxwell	Tom Berenger, Jeff Daniels, Martin Sheen, Sam Elliott	81 / 89	69 / x	0	0



An epic Civil War film of monumental proportions, [Gettysburg](#) (1993) boasts a runtime of over four hours as it focuses on the war's decisive battle. With a true ensemble cast featuring the likes of Martin Sheen (Confederate Gen. Robert E. Lee), Jeff Daniels (Union Col. Joshua Chamberlain), Sam Elliott (Union Cavalry Brig. Gen. John Buford), Tom Berenger (Confederate Lt. Gen. James Longstreet), Stephen Lang (Maj. Gen. George Pickett), Richard Jordan (Confederate Brig. Gen. Lewis Armistead), and many more, it follows commanders on both sides of the conflict as the Union and Confederate forces converge on Gettysburg, PA, in 1863 to engage in one of the most important battles of the conflict.

The extensive runtime gave [Gettysburg](#) ample opportunity to cover plenty of characters on both sides of the war, delving into the philosophies and ideologies of soldiers on both sides of the battlefield. While some critics took issue with the film's portrayal of Southern figures as being overly sympathetic, it was universally celebrated for the execution of its battle sequences and its commitment to historical accuracy.

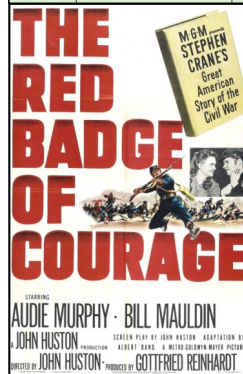
Based on Michael Shaara's Pulitzer Prize-winning novel [The Killer Angels](#) (1974), this film captures some of the charm of its source novel—especially in the personalities of the main characters—and overcomes a great deal of earnest speechifying to give us a sense of why men fought and how a major Civil War battle might have looked, complete with its moving parts and gory results. Regarded as an "absolute epic" and a "gold standard" for military history, this film is lauded for its scale, use of real reenactors, and stunning visuals of the war's most decisive battle.

Ronald F. Maxwell's gorgeously crafted epic charts the battle from its strategic planning to its three-day execution. While [Gettysburg](#) dramatizes Confederate soldiers' points of view without outwardly sympathizing with them, the same cannot honestly be said of Maxwell's late-era prequel, 25th-ranked [Gods and Generals](#) (2003), which featured many returning cast members. [Gettysburg](#), in contrast, is a colossal achievement, a rich and impactful film that unfurls with the patience and depth of a great novel.

Originally filmed as a miniseries for TNT, [Gettysburg](#) received a limited theatrical release from New Line Cinema under the direction of Ted Turner, who owned both entities. At four hours and 14 minutes, it is the longest film released theatrically by a major film studio in the United States.

It is often used as a teaching tool for its depiction of 19th-century military tactics. It illustrates the transition from traditional Napoleonic warfare to the devastating reality of rifled muskets and long-range artillery. It provides a balanced (if sometimes overly romantic) look at the leadership on both sides, particularly the internal conflicts of figures like James Longstreet and Joshua Lawrence Chamberlain.

Rel. Rank	Film Title	Year	Director	Starring	Response		Award(s)	
					Rotten Tom. %	Meta-critic	Nom.	Won
6	The Red Badge of Courage	1951	John Huston	Audie Murphy, Bill Mauldin, Andy Devine	86 / 72	n.a.	0	0



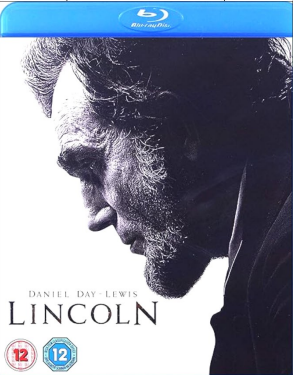
A cinematic adaptation of [Stephen Crane's classic novel](#) (1895), and directed by Hollywood legend John Ford, [The Red Badge of Courage](#) (1951) is often called a top Civil War film for its visceral infantry's-eye view of combat. It follows the journey of young Union soldier Henry Fleming as he grapples with his fear and desire for glory amidst the horrors of war. Fleming is played by Audie Murphy (who happened to be the most decorated American veteran of World War II) as a soldier struggling to cope with cowardice (he flees during his first battle) and the ferocity of Civil War combat.

Fleming lies to those closest to him, feigning injury but humiliated by his own cowardice. After discovering that the infantry is mounting an attack on Southern forces, he considers the chance to clear his name and finally fight for his country.

As an emotionally charged film that accurately captures the psychological impact of the Civil War on its soldiers, the film is lauded for its raw performances and authentic intensity. As a thought-provoking exploration of bravery and human nature in the face of battle, [The Red Badge of Courage](#) is an enduring and poignant production that remains relevant even today.

John Huston's spectacular, understated epic is one of the director's most heartfelt and visceral pictures. Edited to its current 69-minute running time by impatient distributors, *The Red Badge of Courage* is considered by many to be something of a lost masterpiece. While Huston's original vision has never seen the light of day, this iteration is still an undeniable piece of Huston's oeuvre.

Rel. Rank	Film Title	Year	Director	Starring	Response		Award(s)	
					Rotten Tom. %	Meta-critic	Nom.	Won
7	Lincoln	2012	Steven Spielberg	Daniel Day-Lewis, Sally Field, David Strathairn, Joseph Gordon-Levitt	89 / 80	87 / 7.4	12	2



Lincoln (2012) is an epic biographical historical Civil War drama film directed by Steven Spielberg and starring Daniel Day-Lewis as President Abraham Lincoln. Its screenplay by Tony Kushner was loosely based on Doris Kearns Goodwin's biography *Team of Rivals: The Political Genius of Abraham Lincoln* (2005), and covers the final four months of Lincoln's life. The film focuses on the life and political career of America's 16th president, particularly on Lincoln's efforts in Jan. 1865 to abolish slavery and involuntary servitude by having the 13th Amendment to the U.S. Constitution passed by the U.S. House of Representatives.

The film portrays the remarkable struggle to end slavery and bring a divided nation back together. With the Civil War nearing a bloody conclusion, President Abraham Lincoln searches to find a way to resolve the conflict peacefully while also engaging in political skirmishes as he strives for emancipation and the abolition of slavery.

Under Steven Spielberg's ever-magnificent direction, and featuring an outstanding, even definitive, performance by Daniel Day-Lewis, this dramatic masterpiece shines a light on the complexities of Lincoln's moral and political dilemmas, while also exploring the personal toll of his leadership. Undoubtedly one of the finest portrayals of its eponymous character, *Lincoln* is a captivating and majestic cinematic achievement that conveys the significance of the man and his era in history.

Spielberg's film treats President Lincoln reverentially, but he doesn't spare any procedural detail in scenes showing how politicians accomplish their goals. In a terrifically non-preachy way, *Lincoln* lets audiences in on the inner workings of governmental warfare.

Day-Lewis portrays Abraham Lincoln not as a marble statue, but as a pragmatic, sometimes manipulative politician. The film captures the political reality of the era—showing that ending slavery required backroom deals, compro-

mise, and immense moral courage. The production design and Daniel Day-Lewis's portrayal are often cited as the closest we will ever get to seeing the actual 16th President.

For his lead performance, Daniel Day-Lewis garnered his third Academy Award and made *Lincoln* into one of the greatest political biopics ever made. This he did by offering the kind of Lincoln that Americans want to believe in, and that most historians found palatable. One historian has suggested that the depiction of Lincoln's high pitched voice, somewhat awkward mannerisms, and even how he walked was remarkably accurate. (Day-Lewis had done his homework, gleaning contemporary, first person accounts of Lincoln's voice and mannerisms.)

The phenomenal cast also includes Sally Field (in one of her best roles) as Mary Todd Lincoln; Joseph Gordon-Levitt as Robert Lincoln, the couple's son; and Tommy Lee Jones, absolutely tearing down the house as Republican congressman Thaddeus Stevens. David Strathairn as Sec. of State William H. Seward, James Spader as William N. Bilbo, a lobbyist for the 13th Amendment, and Hal Holbrook as Francis P. Blair, who helped establish the Republican party and served as an advisor to Lincoln, all have important supporting roles.

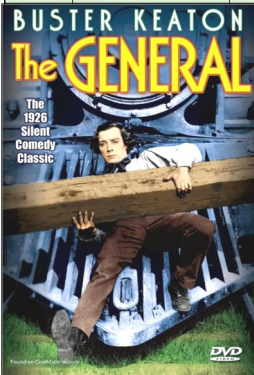
While a slow-paced film, *Lincoln* is undeniably gripping, especially as momentum starts to build ahead of the vote on the 13th amendment in the House of Representatives. It is dignified, engaging, powerful, and informative, offering an engrossing story of an essential chapter in American history, and doing so in a way that is largely faithful to the real events Lincoln is focusing on.

The renowned John Williams composed and conducted the score. It was recorded by the Chicago Symphony Orchestra and the Chicago Symphony Chorus. The *soundtrack album* was released by Sony Classical on Nov. 2nd, 2012.

All music was composed by Williams except "Battle Cry of Freedom," which was written in 1862 by American composer George Frederick Root (1820–1895) during the Civil War. Williams composed Track 6, "With Malice Toward None", for Chris Martin, principal trumpeter of the Chicago Symphony Orchestra at the time.

Lincoln was acclaimed by critics, who lauded its acting (especially Day-Lewis'), Spielberg's direction, and its production values. It was nominated for seven Golden Globe Awards, including Best Motion Picture – Drama, Best Director, and winning Best Actor (Motion Picture – Drama) for Day-Lewis. At the 85th Academy Awards, it received twelve nominations, including Best Picture and Best Director; it won for Best Production Design and Best Actor for Day-Lewis, his third in the category. It was also a commercial success, grossing over \$275 million at the box office. It has since been ranked as one of the best films of Spielberg's career and one of the greatest films of the 21st century.

Rel. Rank	Film Title	Year	Director	Starring	Response		Award(s)	
					Rotten Tom. %	Meta-critic	Nom.	Won
8	The General	1926	Buster Keaton, Clyde Bruckman	Buster Keaton, Marion Mack	92 / 92	n.a.	n.a.	n.a.



A silent comedy, *The General* (1926) is widely regarded as being the greatest film of Buster Keaton's career, and frequently appears on "best ever" lists for its pioneering stunts and historical setting. The silent star leads the film as Johnnie Gray, a train engineer who is rejected from joining the Confederate Army on account of his unique and essential skills, which leads to him losing the love of his life (Marion Mack). However, a year later, when his beloved locomotive is stolen by Union spies, Johnnie becomes his love's last hope when she is accidentally abducted in the train robbery.

Keaton gives pursuit in a variety of vehicles during a series of increasingly elaborate set pieces. One of the most rousing action-comedies ever made, and one that possesses an undeniable heft in its practical effects, *The General* builds beautifully off of its premise to create a handful of cinema's most dizzying, entertaining chase sequences.

Combining slapstick comedy with thrilling action sequences, the film is an entertaining and engaging exploration of love, loyalty, and the extraordinary lengths to which ordinary people will go to protect their homes and families.

Keaton is at his comedic best with his unbelievable physicality warranting laughs aplenty from the unlikely, unassuming hero. In addition to the timeless comedic value which has aged gracefully over the course of a century, *The General* also features one of the biggest train stunts in cinematic history. As a delightful and innovative look at the human experiences that shaped this tumultuous era, *The General* remains an enduring favorite among fans of Civil War cinema.

Buster Keaton's iconic silent film paved the way for every weekend serial that came after, not to mention laying the groundwork for Steven Spielberg's Indiana Jones films.

Keaton's film was actually based loosely upon a real event! The Great Locomotive Chase was a military raid that occurred April 12th, 1862, in northern Georgia during the American Civil War. Volunteers from the Union Army, led by civilian scout James J. Andrews, commandeered a steam locomotive, *The General*, and took it northward toward Chattanooga, TN, doing as much damage as possible to the vital Western and Atlantic Railroad line from Atlanta to Chattanooga as they went. They were pursued by Confederate forces, led by the train's conductor, William Fuller, at first on foot, and later on a succession

of locomotives, including *The Texas*, for 87 miles.

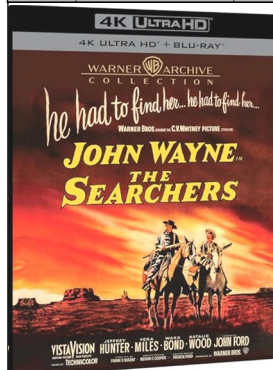
Because the Union men had cut the telegraph wires, the Confederates could not send warnings ahead to forces along the railway. Confederates eventually captured the raiders when they ran out of fuel for the locomotive's boiler. Some of the captives were quickly executed as spies, including Andrews; some others were able to flee. The surviving raiders were the first to be awarded the newly created Medal of Honor by the U.S. Congress for their actions. As a civilian, Andrews was not eligible.

Both *The General* and *The Texas* survived the war and have been preserved in museums. *The General* is located at the Southern Museum of Civil War and Locomotive History, in Kennesaw, Georgia, close to where the chase began. *The Texas* is at the Atlanta History Center.

In 1956, Walt Disney Productions released the dramatic film *The Great Locomotive Chase*, based on one of the surviving raider's memoir. The film starred Fess Parker as Andrews and Jeffrey Hunter as Fuller and filmed on the Tallulah Falls Railway in North Carolina.

[Ed.: Incidentally, I devoted part four of my 12-part series on Locomotive Transportation in the Civil War to the Great Locomotive Chase. For those interested in more in-depth coverage, this article can be found in the Aug. 9th, 2021, issue of the Raleigh CWRT's Knapsack Newsletter (Vol. 21, No. 8). This can be found under the "The Knapsack" Newsletter link on our Round Table's website (<http://www.raleighcwrt.org>).]

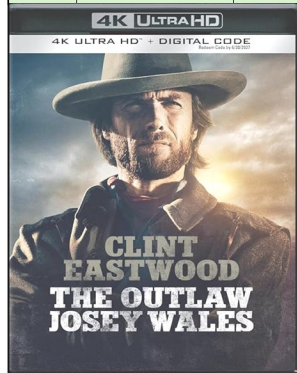
Rel. Rank	Film Title	Year	Director	Starring	Response		Award(s)	
					Rotten Tom. %	Meta-critic	Nom.	Won
9	The Searchers	1956	John Ford	John Wayne, Jeffrey Hunter, Vera Miles, Ward Bond	87 / 88	94 / 7.6	0	0



The Searchers (1956), John Ford's spectacular chase picture, stars John Wayne as Ethan Edwards, a former soldier who returns from the battlefield and becomes a Comanche tracker hoping to find his kidnapped family members.

Ford's airtight thriller marks some of the finest work done by those on either side of the camera, blending breathless thrills and effortless character work. It's a film that feels authentic and lived in, yet is as swift and exciting as the best blockbuster entertainment. Wayne's understated charisma (he never did light up the screen) is put to fine use here as he plays an older, more regretful, and therefore richer version of his patented gunslinger.

Rel. Rank	Film Title	Year	Director	Starring	Response		Award(s)	
					Rotten Tom. %	Meta-critic	Nom.	Won
10	The Outlaw Josey Wales	1976	Clint Eastwood	Clint Eastwood, Chief Dan George, Sondra Locke, Bill McKinney	91 / 91	69 / 7.9	1	0



[The Outlaw Josey Wales](#) (1976) is a revisionist western starring Clint Eastwood as a Civil War era farmer-turned-guerrilla; it is often cited as one of the greatest films set during the era, as it presents a popular depiction of the lawlessness in the border states following the war.

Clint Eastwood's iconic role as a Missouri farmer-turned-bushwhacker showed another side of the Civil War: It introduced millions of American filmgoers to the guerrilla conflict. The film does get quite a bit right about irregular violence and its aftermath. It was later revealed that the book upon which the

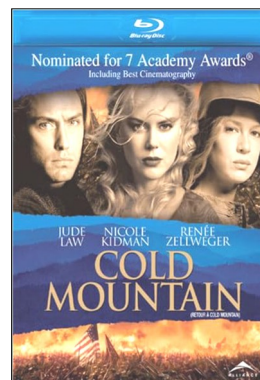
film was based had been penned by none other than exiled segregationist Asa Earl Carter, who had borrowed significantly from the little-known historical account of real-life bushwhacker William Wilson.

Eastwood directs himself in this guns-blazing actioner about a Confederate soldier who goes after a group of Union men who murdered his family. After the war ends, Wales starts a new life in Texas, but his old demons are on their way back to haunt him.

Eastwood's picture is neither politically balanced nor insightful, but it uses the Union and Confederate sides to essentially tell a classic cowboy tale. Combined with a fierce score by Jerry Fielding and a handful of thrilling set pieces, [The Outlaw Josey Wales](#) is a consistently rewatchable piece of popcorn entertainment.

Rel. Rank	Film Title	Year	Director	Starring	Response		Award(s)	
					Rotten Tom. %	Meta-critic	Nom.	Won
11	Cold Mountain	2003	Anthony Minghella	Jude Law, Nicole Kidman, Renée Zellweger, Eileen Atkins	69 / 77	73 / 7.5	7	1

Based on [Charles Frazier's acclaimed epic romantic novel](#) (1997), [Cold Mountain](#) (2003) follows the perilous journey of W. P. Inman, a wounded Confederate soldier (Jude Law), who abandons his post and embarks on a desperate trek back to his home in North Carolina to be with his young wife Ada (Nicole Kidman) during the chaos of the Civil War as it enters its final stages.

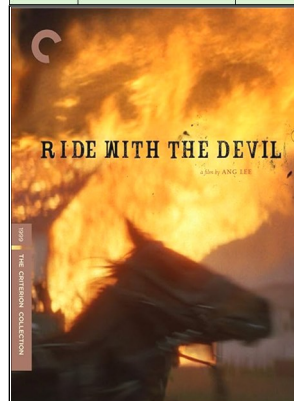


Renée Zellweger has an important supporting role as a spirited drifter who teaches Ada the trade of her family's farm. For this, Zellweger received an Academy Award. Director Anthony Minghella provides a stunning vision which was as horrific as it was vast.

The film's interests lie not so much in depicting the horror of battle but rather the toll of war, with Inman's journey seeing him come across many people whose lives have been impacted by the conflict, while the film also explores the hardships faced by those who stayed home through Ada's story. Beneath the romantic allure, there is a ferocious criticism-of the needlessness of war and the way in which it brings out the worst in humanity.

[Cold Mountain](#) is noted for its spectacular opening depiction of the Battle of the Crater, and for depicting the hardships of families left behind, the internal decay of the Southern home front toward the end of the war, and the plight of deserters. As a visually stunning and deeply moving portrayal of the human toll of war, this film provides an unforgettable cinematic experience.

Rel. Rank	Film Title	Year	Director	Starring	Response		Award(s)	
					Rotten Tom. %	Meta-critic	Nom.	Won
12	Ride With the Devil	1999	Ang Lee	Tobey Maguire, Skeet Ulrich, Jewel, Jeffrey Wright	65 / 66	69 / 7.2	0	0



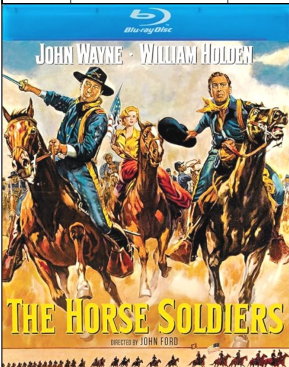
[Ride with the Devil](#) (1999) revisionist Western film directed by Ang Lee and starring Tobey Maguire, Skeet Ulrich, Jeffrey Wright, Jewel in her feature film debut, Simon Baker, Jonathan Rhys Meyers, James Caviezel, Thomas Guiry and Jonathan Brandis. Based on the novel [Woe to Live On](#) (1987), by Daniel Woodrell, the film, set during the Civil War, follows a group of men who join the First Missouri Irregulars, also known as the Bushwhackers—guerrilla units loyal to pro-Confederacy units of the state—and their war against Northern Kansas Jayhawkers, a battalion allied with the Union army, in the Missouri-Kansas borderlands.

A gripping tale of love, betrayal, and survival, the film, at nearly three hours long, follows a group of Southern bushwhackers, led by Jake Roedel (Tobey Maguire) as they navigate the brutal guerrilla warfare of the Civil War's Western theater, and spill blood with real-life Confederate guerilla William Quantrill (John Ales).

Ride with the Devil is noted for its thematic exploration of politics, violence and war. It presents a refreshing perspective on the complexities of loyalty and honor during this tumultuous era. With its vivid imagery and captivating characters, the film offers a powerful exploration of the human cost of war.

Ride with the Devil has been noted for its thematic exploration of politics, violence and war. In 2010, The Criterion Collection released a restored high-definition digital transfer for the home media market, featuring an extended 148-minute director's cut of the film. Frequently a "historian's favorite," this film is uniquely praised for its accurate portrayal of the brutal guerrilla warfare and complex loyalties along the Missouri-Kansas border.

Rel. Rank	Film Title	Year	Director	Starring	Response		Award(s)	
					Rotten Tom. %	Meta-critic	Nom.	Won
13	The Horse Soldiers	1959	John Ford	John Wayne, William Holden, Constance Towers	81 / 75	n.a.	0	0



In *The Horse Soldiers* (1959), John Wayne, as Lt. Col. John Marlowe, and William Holden, as Maj. Henry 'Hank' Kendall, army surgeon, star in a thrilling Civil War film about a Union cavalry brigade sent deep into Confederate territory to sabotage supply lines. Directed by the legendary John Ford, this classic war film expertly combines pulse-pounding action with rich character development, examining the camaraderie and rivalry between officers and their troops.

The Horse Soldiers abandons the darker elements of the war to focus on the glories of soldiering and the romance of reunion. It features comedic breaks in the form of drunken Irish sergeants and boy-soldiers spanked on the battlefield, daring cavalry charges (which Wayne's horse did not appear to appreciate), and melodramatic backstories. The film's conclusion involves Wayne's character, a colonel in the Union cavalry, falling in love with a southern belle, Constance Towers as Miss Hannah Hunter of "Greenbriar" plantation, creating a complicating sociopolitical alliance. Former Black tennis pro, Althea Gibson has a supporting role as Lukey, Miss Hunter's enslaved maid.

The screenplay was loosely based on the Harold Sinclair 1956 novel of historical fiction of the same name, a fictionalized version of the famous Grierson's Raid by federal cavalry in April–May 1863, riding southward through Mississippi and around the Mississippi River fortress of Vicksburg during the Vicksburg campaign to split the southern Confederacy by Union Army Maj. Gen. Ulysses S. Grant.

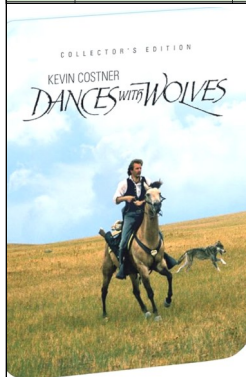
Though based loosely on Grierson's Raid, *The Horse Soldiers* is a fictional account that departs considerably from the actual events. The real-life

protagonist, a music teacher named Benjamin Grierson, becomes railroad engineer John Marlowe in the film. Hannah Hunter, Marlowe's love interest, has no historical counterpart. Numerous other details were altered as well, "to streamline and popularize the story for the non-history buffs who would make up a large part of the audience."

Dr. Erastus Dean Yule, the real-life surgeon counterpart of Maj. Hank Kendall, actually did volunteer to stay behind and get captured by the Confederates with the casualties who were too wounded to continue. The raid actually took place about a year before the notorious Andersonville POW camp was built, and he was eventually exchanged after several months as a POW.

As an engrossing tale of heroism amidst the chaos of war, *The Horse Soldiers* remains an enduring favorite for fans of Civil War cinema.

Rel. Rank	Film Title	Year	Director	Starring	Response		Award(s)	
					Rotten Tom. %	Meta-critic	Nom.	Won
14	Dances With Wolves	1990	Kevin Costner	Kevin Costner, Mary McDonnell, Graham Greene, Rodney Grant	87 / 87	72 / 8.1	12	7



Dances with Wolves (1990), Kevin Costner's seminal epic film, follows Lt. John Dunbar, a Civil War veteran soldier (Costner) who, after surviving a heroic suicide mission, is allowed to pick his next posting and opts to serve on the western frontier. While there, he forms a bond with the indigenous Lakota Indians and becomes infatuated with their monastic lifestyle.

As Dunbar is welcomed into the tribe, he falls in love with a white woman raised amongst them (Mary McDonnell in a fabulous role) and joins the people in a fight for their land and way of life when Union soldiers arrive.

One of *Dances with Wolves*' greatest aspects is how it explores the indirect impact the Civil War had on Native Americans. Granted, it's not flawless in its engagement with such ideas, but its endeavor remains good-natured and effective. *Dances with Wolves*' depictions of Civil War violence also still stand as some of the best ever put to screen.

Costner has arguably devoted his career to these heartfelt American epics, this one being a deeply felt, absolutely thrilling film that remains largely unrivaled. Though many thought *Dances With Wolves* would flop, it instead captivated audiences and won seven Academy Awards, including Best Picture and Best Director for Costner.

Rel. Rank	Film Title	Year	Director	Starring	Response		Award(s)	
					Rotten Tom. %	Meta-critic	Nom.	Won
15	Shenandoah	1965	Andrew V. McLaglen	James Stewart, Doug McClure, Glenn Corbett, Patrick Wayne	100 / 80	n.a.	1	0



Featuring a captivating performance by James Stewart in one of his most authoritative roles, [Shenandoah](#) (1965) tells the story of Virginia farmer Charlie Anderson attempting to maintain neutrality during the chaos of the Civil War, only to find his family drawn into the conflict when his youngest son is taken captive by Union troops after being mistaken for a Confederate. Charlie and his other sons are then forced to trek across northern lines on a crucial mission to bring him back home. Stewart does a classic slow burn as the doggedly determined, apolitical farmer whose family is nearly destroyed by the conflict.

A heart-rending tale that emphasizes the devastating impact of war on ordinary people, the film presents a powerful, humanized perspective on one of the darkest periods in American history. The Andersons are affected by the Civil War's outcomes, whether they agreed with the conflict or not. Though it features heartbreaking moments of loss and despair, the film also conveys a powerful message about the importance of family and perseverance as audiences follow Charlie and his brood throughout their desperate journey to ensure their family's survival.

With its evocative storytelling and emotive acting, [Shenandoah](#) is a memorable and moving addition to the canon of Civil War cinema.

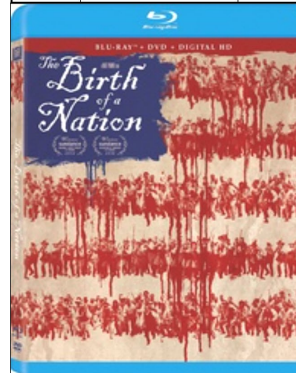
Rel. Rank	Film Title	Year	Director	Starring	Response		Award(s)	
					Rotten Tom. %	Meta-critic	Nom.	Won
16	Friendly Persuasion	1956	William Wyler	Gary Cooper, Dorothy McGuire, Anthony Perkins, Richard Eyer	73 / 81	n.a.	5	0

An introspective and evocative look at the challenges faced by a Quaker family during the turmoil of the Civil War, [Friendly Persuasion](#) (1956) features outstanding performances from Gary Cooper and Dorothy McGuire as they navigate the complexities of faith, love, and duty. As a thoughtful exploration of the moral concerns involved in taking up arms, the film offers a unique perspective on the impact of the conflict on those who sought to maintain their beliefs amidst the chaos of war.



With its heartfelt storytelling and emotional resonance, [Friendly Persuasion](#) is a haunting and unforgettable exploration of the human experience during this troubled era.

Rel. Rank	Film Title	Year	Director	Starring	Response		Award(s)	
					Rotten Tom. %	Meta-critic	Nom.	Won
17	The Birth of a Nation	1915	D. W. Griffith	Lillian Gish, Mae Marsh, Henry B. Walthall, Miriam Cooper	91 / 40	n.a.	n.a.	n.a.



A landmark film in the history of American cinema, D.W. Griffith's epic [The Birth of a Nation](#) (1915) tells the story of two families torn apart by the Civil War and their subsequent struggle to rebuild their lives during the Reconstruction era. Despite its controversial handling of race and its overtly racist themes, the film remains significant for its groundbreaking achievements in filmmaking and storytelling. As a historical artifact, [The Birth of a Nation](#) offers a complex and challenging glimpse into the tumultuous events that shaped America during the Civil War and its aftermath.

Following a private screening at the White House, President Woodrow Wilson allegedly said that D.W. Griffith's blockbuster was "like writing history with lightning" and lamented that the film's plot—which included black rapists, incompetent black politicians, avaricious Yankee villains, and heroes decked in the regalia of the Ku Klux Klan—was "all so terribly true." Despite its gross historical inaccuracies, the film served as a rallying cry for proponents of Jim Crow segregation and spawned false understandings of Reconstruction that continue to reverberate.

The film's tech. sophistication (for its time), complicated story line (with more nuanced versions of the relationship between the North and South than many films), impressive battle scenes, and sweeping narrative almost balance out its appalling racism. But even that provides somber teachable moments for those studying the racial politics and culture of not only the Civil War and Reconstruction but also the era in which the film was made.

News of the RCWRT



Upcoming 2026 RCWRT Meetings

Meetings are held in the auditorium of the Springmoor Life Care Community, located at 1500 Sawmill Road in north Raleigh, NC. Light refreshments starting at 6:30 p.m. EST will precede the program, which starts at 7:00 p.m.

Date	Speaker(s)	Topic
Feb. 9 th , 2026	Chris Mackowski	A Tempest of Iron and Lead: The Battle of Spotsylvania
Mar. 9 th , 2026	Jim Hessler	Sickles Gets Away with Murder (via Zoom)
April 13 th , 2026	Aaron Siever	1862 Shenandoah Valley Campaign
May 11 th , 2026	Robert Dunkerly	Surrenders of the Civil War
June 8 th , 2026	Mark Laubacher	A Surgeon's Life Aboard the USS Monitor

Althea Gibson, Black Sportsperson & Actress

Althea Gibson was one of the first Black athletes to cross the color line of international tennis. In 1956, she became the first Black player to win a Grand Slam tennis event (the French Open). The following year she won both Wimbledon and the US Nationals (precursor of the US Open), then won both again in 1958 and was voted Female Athlete of the Year by the Associated Press in both years. In all, she won 11 Grand Slam tennis titles: five singles titles, five doubles titles, and one mixed doubles title. In late 1958, having won 56 national and international singles and doubles titles, Gibson retired from amateur tennis. Prior to the Open Era there was no prize money at major tournaments, and direct endorsement deals were prohibited. Players were limited to expense allowances, strictly regulated by the USTA.

[Ed.: This being Black History month, when I came across the following, I deemed the tie-in to be noteworthy.] Due to her sports fame, Althea Gibson was cast as the slave Lukey in the film *The Horse Soldiers* (1959), ranked 13th in the list of Best Civil War films. Her performance was notable for her refusal to speak in the stereotypic "Negro" dialect mandated by the script.

In the early 1960s, Gibson also became the first Black player to compete in the Ladies Professional Golf Association. In 1964, at the age of 37, Gibson became the first Black woman to join the Ladies Professional Golf Association (LPGA) tour. Although she was one of the LPGA's top 50 money winners for five years, and won a car at a Dinah Shore tournament, her lifetime golf earnings did not exceed \$25,000.

The Knapsack



is the official newsletter of the RCWRT and is published around the 1st of each month.

January 2026 Circulation: 384

Bob Graesser, Editor

Contributors: Griff Bartlett

Readers are encouraged to submit photos, events, & articles for publication to Bob Graesser, Editor, RaleighCWRT@yahoo.com

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Andrew Ballard	Facebook Page Editor
Bob Graesser	Knapsack Newsletter Editor/Webmaster
Lynda Turbeville	Program Committee Member
Phil Farrell	Board Member
JoAnna McDonald	Board Member

Paying Memberships / Total Members: 118 / 143

No new members came on board during Jan. 2026.

CWRT Congress News & Events

Mike Movius is the founder and president of the CWRT Congress. He is also the former president of the Puget Sound CWRT in Seattle, WA. Mike publishes a monthly emailing of Civil War-related News & Events. The most recent issue (02-13-2026) can be accessed from your internet browser at the following URL: <https://mailchi.mp/cwrtcongress.org/cwrtcongress-news-events-15966015?e=09bb052ae9>.



The Raleigh Civil War Round Table was formed on March 12th, 2001 and is a 501(c)(3) "tax exempt organization."

We meet on the second Monday of each month. Annual membership dues are \$30 (individual and family) and \$10 for teachers. Student membership is free. Half-year memberships are available March through May for \$20. Dues should be submitted to Griff Bartlett, Treasurer, 908 Kinsdale Drive, Raleigh, NC 27615-1117 by **Sept. 15th** each year.