

Films

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McAlister, and the two of them eventually married and were excommunicated from the Catholic Church. They had three children and remained committed activists throughout their 29-year marriage (Phillip died in 2002); they spent 11 of those years separated by prison for various acts of civil disobedience. Daniel wrote 50 books and continued a life of protest until his death in 2016.

The picture of these three activists presented in the film is offered largely through the voices of Phillip and Elizabeth's three children and also various people whom they inspired and influenced, including actor Martin Sheen and Daniel Ellsberg, who speaks of how their example influenced his decision to release the Pentagon Papers. What emerges is a picture of profound faith and unusually clear commitment; the Berrigans had a way of acting freely in the face of authority, with a remarkable lack of any inclination toward deference. A quintessential image of Daniel, handcuffed with his hand offering a peace sign, calmly smiling, captures an implacable determination that he shared with his brother and sister-in-law.

The activism of the Berrigans was much more consistent than their fame; they protested various wars and the implements of war long after public support for such protests had waned, and expressed consistent indictments of secular and ecclesiastic authorities, often with little support. Dan-



One of only a handful of African-American falconers in the country, Rodney Stotts is on a mission to build a bird sanctuary and provide access to nature for his stressed community. The story comes to life in "The Falconer," now showing at the Portland Film Festival.

iel, the more prolific public voice, wrote of discouragement, and of the challenges of speaking up for the truth when no one was listening. Yet they all persisted—as Phillip's and Elizabeth's children describe them, they were never caught up in the stream of American life, but rather functioned as rocks in the stream, always checking themselves against the gospel.

The partnership depicted in "The Falconer," the first feature film to be shot entirely in Oman, draws from a true story of two teenagers whose friendship traverses differences in class. Tariq, the son of a poor beekeeper, and Cai, a privileged Westerner who has spent many years living in Tariq's home village, share a companionship that feels lived in. But Tariq, more than Cai, is painfully aware of how their class differences impact how they experience the world. Cai can and does leave the village to travel from time to time, and is making plans to attend college in Can-

ada and to nurture his passion for endangered animals.

Tariq's more precarious life hits a crisis point when his sister Alia needs help to escape from an abusive marriage. Tariq devises a plan to steal animals from the zoo where he and Cai work and to sell them on the black market in order to raise the considerable sum necessary for Alia to obtain a divorce—and though Cai is reluctant at first, he goes along to help his friend, imposing his own ethical reasoning to which animals they can steal. Cai has himself already stolen a falcon, which he aims to train and, ultimately, to free, and the discussions between the two subtly highlight how Cai's seemingly more complex approach to moral choices actually mostly reflects his privilege; Tariq may be less concerned about justifying his choices, but is keenly aware of the lack of choices available to his sister and the far-more-than-theoretical stakes

that drive him to high stakes options that Cai would reject. Ultimately, their friendship is rocked and Cai's dedication to his stolen falcon becomes a catalyst for a collaboration that ever-so-slightly shifts the power dynamics between the two friends. The freedom of the falcon and freedom for Alia become connected.

The film is beautifully shot, and feels like an intimate view of life in a part of the world that Americans rarely see. And this is a film with little exposition; it mostly depicts, with sensitivity, dynamics of power that impact moral choices in ways we tend not to reckon with.

Darleen Ortega is a judge on the Oregon Court of Appeals and the first woman of color to serve in that capacity. Her movie and theater review column Opinionated Judge appears regularly in The Portland Observer. Find her review blog at opinionatedjudge.blogspot.com.

Miss Juneteenth

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1972, Peoples initiated Portland's annual citywide Juneteenth celebration with the help of the late beloved Mrs. Ora Green, officials said.

For more information about Juneteenth Oregon and the Miss Juneteenth Oregon Program, visit juneteenthor.com. The holiday is celebrated annually on June 19th, which marks the day in 1865 that the Emancipation Proclamation was read in Galveston, Texas.

Obituary

In Loving Memory

Devoter Marie Baker Lewis



A celebration of life and memorial service will be held for Devoter Marie Baker Lewis (Sunrise – Dec. 25, 1944 - Sunset – Oct. 22, 2021) at the Seed of Abraham Pentecostal Church, 246 Wells Ave. N., Renton, Wash., at 11 a. m. on Wednesday, Nov. 10. The service will be live-streamed from The Seed of Abrahams' Facebook page.

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