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Costner

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Here, Kevin discusses his latest film, *Black or White*, a courtroom drama where he plays a grandfather caught up in a legal fight for custody of his biracial granddaughter with the black side of her family.

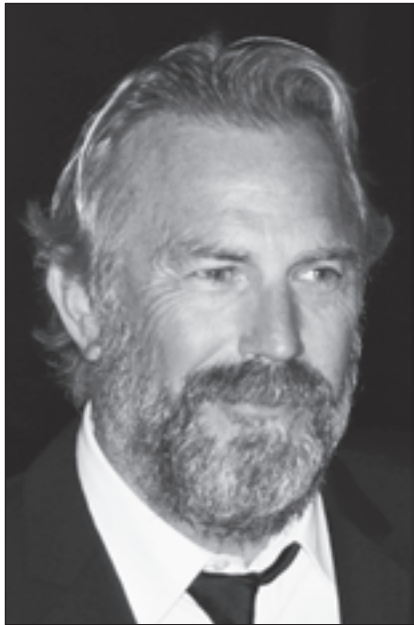
Kam Williams: Hi Kevin, thanks for the interview. I'm honored to have this opportunity.

Kevin Costner: You can call me Kevin, Kam.

KW: Thanks! I told my readers I'd be interviewing you, so I have a lot of questions for you from fans. Children's book author Irene Smalls asks: What attracted you to this project, and do you think the plot is relevant, given the evolution of race relations in America?

KC: That's what attracted me to the project. It reminded me of one of the things I like about movies. I remember how, after I read the script for *Dances with Wolves*, I just knew that I had to make it, when not everybody else wanted to. But I did end up making it. Similarly, *Bull Durham* and *Fields of Dreams*, didn't strike people as giant movies, but I think the hallmark of all three of those pictures is that they have traveled through time and become classics. And when I read *Black or White*, I had the exact same feeling. I said, "Oh my God! This is about the moment that we're living in right now. And this was before Ferguson, and all this stuff. You know, our problems didn't just start in August. I've been living with this my entire life. But I thought there was a level of genius in the writing that I thought would make everybody rush to make this movie also. Unfortunately, that didn't happen, and so the journey of this project has been very much like the journey of others that I've had to push uphill. But I didn't think *Black or White* had any less value, so I decided I would pay for it, and make this movie because I just thought it had a chance to be a classic, and because it said some things I think a lot of people need to hear and would even perhaps say themselves, if they could string the words together.

KW: Sangeetha Subramanian says: *Black or White* looks like a great movie, Kevin. Did you give your on-



Kevin Costner

screen granddaughter, Jillian Estell, any acting advice on the set?

KC: No I didn't. I just tried to lead by example by the way I behaved on the set, and she understood. She's a little girl, and I always had to keep that in mind. But she gave us the performance that we really needed. This movie depended on her being really good, which she was!

KW: Harriet Pakula-Teweles says: *Field of Dreams*' message was, "If you build it, he will come." What's the takeaway built into *Black or White*?

KC: I guess the message of *Field of Dreams*, ultimately, was about things that go unsaid between people who really love each other, and about how it's important that you try to say those things while you're still alive, so that they have that level of meaning, that level of value, that you can carry with you for the rest of your life.

Field of Dreams, to me, was always about things that go unsaid that need to be talked about. I don't know what the takeaway for *Black or White* is, but I do know that if you're going to make a movie, and it's going to deal with race, you have to make it authentic, and not pull any punches. You have to use the language that's appropriate. And I thought this movie was a miracle because writer/director Mike Binder was able to just be authentic in dealing

with race. These were things that wanted to be said, so I knew that I would have a kind of a role of a lifetime in *Elliot Anderson*.

KW: Director Larry Greenberg says: *Black or White* touches on how alcoholism and addiction impact parenting. Is this an issue that you feel needs more attention?

KC: Well, obviously, you were able to see the movie, Larry, and for that I'm grateful. The hope is that, if the movie did touch you, you'll continue to tell other people about it. But alcohol, used in any excess, is always going to put a veil over how we behave... clouding our judgment... and affecting our ability to love and to be responsible. And certainly, in this instance, it's pretty clear that what was driving the drinking was the loss of the love of his life, his wife, and the loss of his child seven years earlier. The discussion of alcohol, and where he is in terms of it, is pretty unique in this film, because at one point he suggests that maybe he isn't an alcoholic, but just an angry person. And that clouds his judgment when he's backed into a corner. Also, the movie deals with addictions on both sides, which makes it very balanced and enjoyable to watch.

KW: Professor/director/author Hisani Dubose says: You have such a broad range of movies, which I think is great. What attracts you to a script? Is there a unifying factor?

KC: Sometimes, it's the chance to say something I want to say for myself. Other times, it's having an opportunity to say something that I feel everyone in the world would like to say. And *Black or White* really matches up with that. There are some things said in this movie that I know people have wanted to say for a long time. I was given the speech of a lifetime in the courtroom, and I'm gratified to hear that audiences have been clapping when I'm done. A lot of people would never think that's possible, given the movie, but I've seen it in theaters night after night. That's been very pleasing to me.

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Book

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from? They're a product of the eugenics movement that was openly white supremacist ideology, that was about saying White males are the smartest, women are lesser, immigrants are lesser, and Black people are at the bottom.

And it was that eugenics movement which developed these tests to prove their White supremacy and then grafted them on schools in the early 1800s. And that's why some of the most well-known Black intellectuals in American history were the first test resisters.

You have people like WEB Dubois who spoke out

against these fake intelligence tests, and that's the tradition we stand in. Because today they're using these tests to primarily label schools in Black neighborhood failing like in Chicago where they closed 50 schools—mostly in the Black neighborhoods right? So we see high-stakes standardized testing also as part of the school-to-prison pipeline.

There's a recent study from Boston University which reveals that the number one outcome of attaching high stakes to high school graduation is increased incarceration

rates. And so, high stakes standardized testing is part of the institutional racism in our country, and that's why if we're going to defeat high stakes standardized testing our movement needs to take up the #BlackLivesMatter movement as well and we need to see it coming together with the two.

And that's why I was so proud when I came to Portland to speak at Powell's. #DontShootPDX came and had their meeting in Powell's beforehand and they all came to my book reading and we were able to make that connection. Then I heard that the following

week they went to the school board meeting and basically shut it down and so I was really proud to contribute to those activists' understanding and I hope to travel across the country with that message.

My message this spring is going to be about joining together this movement against corporate education reform with the movement for #BlackLivesMatter.

To purchase "More Than A Score" and to find Hagopian's other works, visit his website: www.iamaneducator.com/.

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Movies

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white supremacist (Joe Anderson) who kills a police officer and takes a black family hostage with the help of his girlfriend (Dawn Olivieri) on the day of his parole from prison. With Julie Benz, Mahershalla Ali and Jenica Bergere.

Timbuktu (PG-13 for violence and mature themes) Oscar-nominated drama (in the Best Foreign Film category) about the occupation of Timbuktu in 2012 by Islamic jihadists known as the Ansar Dine. Starring Ibrahim Ahmed,

Abel Jafri and Toulou Kiki. (In French, Arabic, Bambara, English and Songhay)

Wild Card (R for profanity, sexuality, nudity and graphic violence) Jason Statham stars in this action thriller about a bodyguard bent on revenge after his friend (Dominik Garcia-Lorido) is sadistically beaten by the son of a powerful mob boss. Ensemble includes Sofia Vergara, Milo Ventimiglia, Jason Alexander, Hope Davis, Stanley Tucci, Anne Heche and Max Casella.

MANAGER

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2-4-15

SUB-BIDS REQUESTED

Pendleton School District #16R

New Washington Elementary School & Sherwood Heights Elementary School

Bid Date: Tuesday, Feb. 10, 2015 @ 2:00 PM

KNCC is requesting subcontractor and supplier proposals to complete all scopes of work for two new elementary schools in Pendleton, Oregon. Both schools share the same floor plan and are approximately 63,000 SF each.

There will be a non-mandatory pre-bid meeting held at 11:00am on Tuesday, January 27, 2015 at the KNCC Construction Trailer located at 415 SW 12th St., Pendleton, OR 97801.



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Bid documents can be viewed at <http://bidroom.net/knccbend/psdelem.html> and may also be viewed at the Hermiston Plan Center, Central Oregon Builders Exchange, Spokane Regional Plan Center, Yakima Plan Center, Tri-City Construction Council, Oregon Contractor Plan Center, DJC Plan Center.

KNCC is an equal opportunity employer and encourages all interested firms including tribal, women, disadvantage, minority, disabled veterans, and emerging small business to submit bids.

1-28-15