

Arts & Entertainment

FILM REVIEW: Traffic Stop Death Triggers Revolt in 'Black'



'Black'

By Kam Williams
For The Skanner News

Joseph Grant (Toussaint Morrison) was riding in a car with his brother Cole (Malick Ceesay) and BFF Derek (Geoff Briley) one afternoon when they suddenly found themselves being tailed by a police cruiser. Although they hadn't violated any rules of the road, they were inexplicably pulled over by a couple of overly zealous cops (Addison Pennington and Matt Cedarberg), ostensibly for merely "driving while Black."

Sitting in the back seat, Cole asked the officers for an explanation for the stop, if they weren't being profiled. Their response was that he matched the description of a suspect they were looking for.

After being asked for his ID and ordered him out of the car, Cole lost his temper. The next thing you know, he wound up on the ground with a pistol to his head. And the bigot with a badge in control of whether he lived or died yelled, "What you looking at, boy?" before callously pulling the trigger.

Witnessing the senseless shooting of his only brother leaves Joe traumatized and Derek is understandably shaken, too. But the two have distinctly different feelings about what to do next.

The former has no faith in the criminal justice system, given the long history of police being found not guilty for the deaths of unarmed African Americans. So, he would just like to get some guns, recruit an army, and lead a violent revolution against the U.S.

By contrast, Derek is interested in mounting a traditional protest, like a Black Lives Matter march; he has no confi-

dence Joe will be able to find any. The ensuing debate of how to respond to Cole's untimely demise sits at the center of "Black," a thought-provoking morality play written and directed by David J. Buchanan.

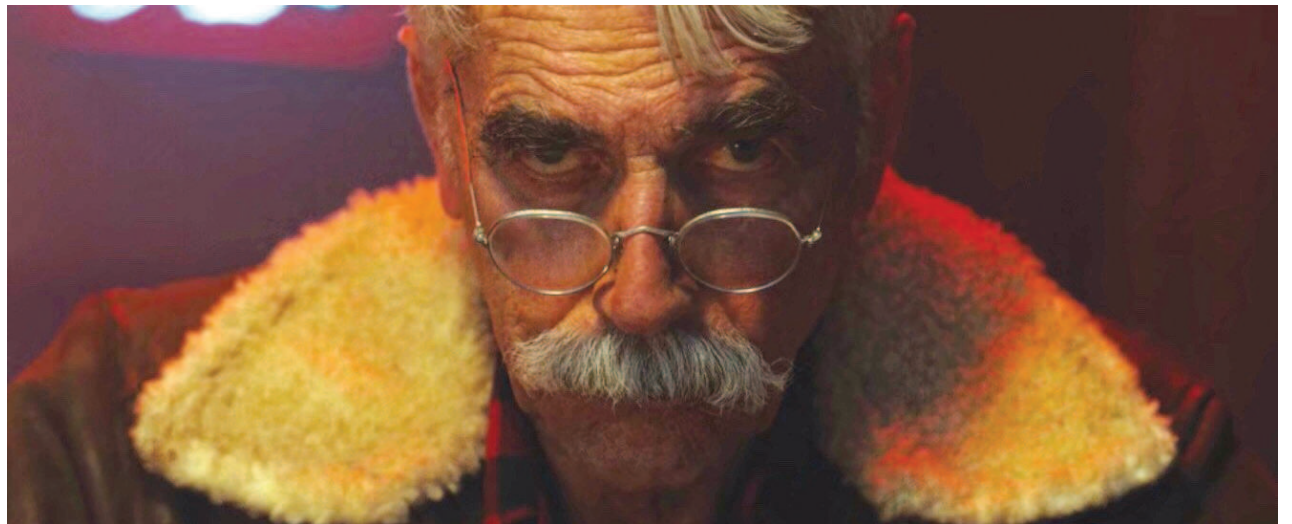
Besides the badinage between the buddies, the film intermittently takes a break from the drama for brief, revealing tete-a-tetes with real-life Black folks about their first encounters in life with the cops. The heartfelt recollections shared in these mini-documentaries combine to paint a widespread pattern of discrimination and abuse on the part of the police.

A compelling polemic revolving around a grief-stricken sibling's relentlessly making his case, like a latter-day Nat Turner, for armed insurrection!

Excellent ★★★★★
Unrated
Running time: 80 min.
Production Studio: BLACK Productions
Studio: We-Co Films

To see a trailer for Black, visit TheSkanner.com.

FILM REVIEW: WWII Vet Plays Hero Again in 'The Man Who Killed Hitler and Then The Bigfoot'



Sam Elliott plays Calvin Barr, the World War II vet who supposedly assassinated Hitler, and decades later tracks Bigfoot in 'The Man Who Killed Hitler and Then The Bigfoot.'

By Kam Williams
For The Skanner News

Every now and then, a film turns history on its head. For example, "Abraham Lincoln: Vampire Hunter" made more than \$100 million dollars at the box office by suggesting that the 16th President of the United States was also a legendary stalker of the undead. And Quentin Tarantino's "Inglourious Basterds," which had Hitler dying in a movie theater fire rather than by committing suicide, made three times as much money.

Playing fast and loose with the truth can be pretty profitable in other arenas as well. Donald Trump sealed the Republican

“ We have a film that contradicts conventional wisdom not once, but twice

presidential nomination by parroting the National Enquirer's patently ridiculous assertion that JFK assassin Lee Harvey Oswald hadn't acted alone but with the help of Senator Ted Cruz's father, Rafael.

Well, in "The Man Who Killed Hitler and Then The Bigfoot," we have a film that contradicts conventional wisdom not once, but twice. The picture stars Sam Elliott as Calvin Barr, the World

War II vet who supposedly successfully assassinated the Fuhrer on a top secret mission.

This picture unfolds decades later when an aging Calvin is coaxed out of retirement by an FBI agent (Ron Livingston) to track down the legendary Bigfoot (Mark Steger) that is rumored to be living deep in the Canadian forest. It seems that the mythical beast is responsible for a deadly plague that is threatening to decimate the population.

Turning down an array of 007-level, state of the arts gadgets, Calvin stoically sets out with just a rifle, a scope and a Bowie knife. He doesn't even don goggles, gas mask and a protective suit to prevent his prey from infecting him. Sam Elliott plays it straight, here, but you can't help but wonder whether the veteran thespian's embarrassed by the fact that this campy B-flick has been released right when he's

been nominated for an Oscar for the first time in his career.

An amusing mix of fantasy and revisionist history bordering on cheesy that's strictly for the very gullible!

Good ★★
Unrated
Running time: 98 minutes
Production Companies: Epic Pictures Releasing / Title Media
Distributor: RLJE FILMS

To see a trailer of the movie, visit TheSkanner.com.

FINAL WEEK!!

PASSINART
A THEATRE COMPANY
presents

Hazardous Beauty

by Portland playwright **Bonnie Ratner**
Directed by **Josie Seid**

featuring local artists, **Quigley Provost-Landrum and Trish Egan**

JAN. 25 - FEB. 17, 2019 • Fri/Sat 7:30 pm & Sundays 3 pm
Interstate Firehouse Cultural Center (IFCC), 5340 N Interstate Ave, Portland

During the 2016 Fertile Ground Festival, audiences called Hazardous Beauty "Wonderfully provocative, witty, complex and brilliant. It was awesome to see two strangers meet and peel through the world's stereotypes and misconceptions to reveal the hearts of two such richly talented, yet scarred individuals. Brava!"

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