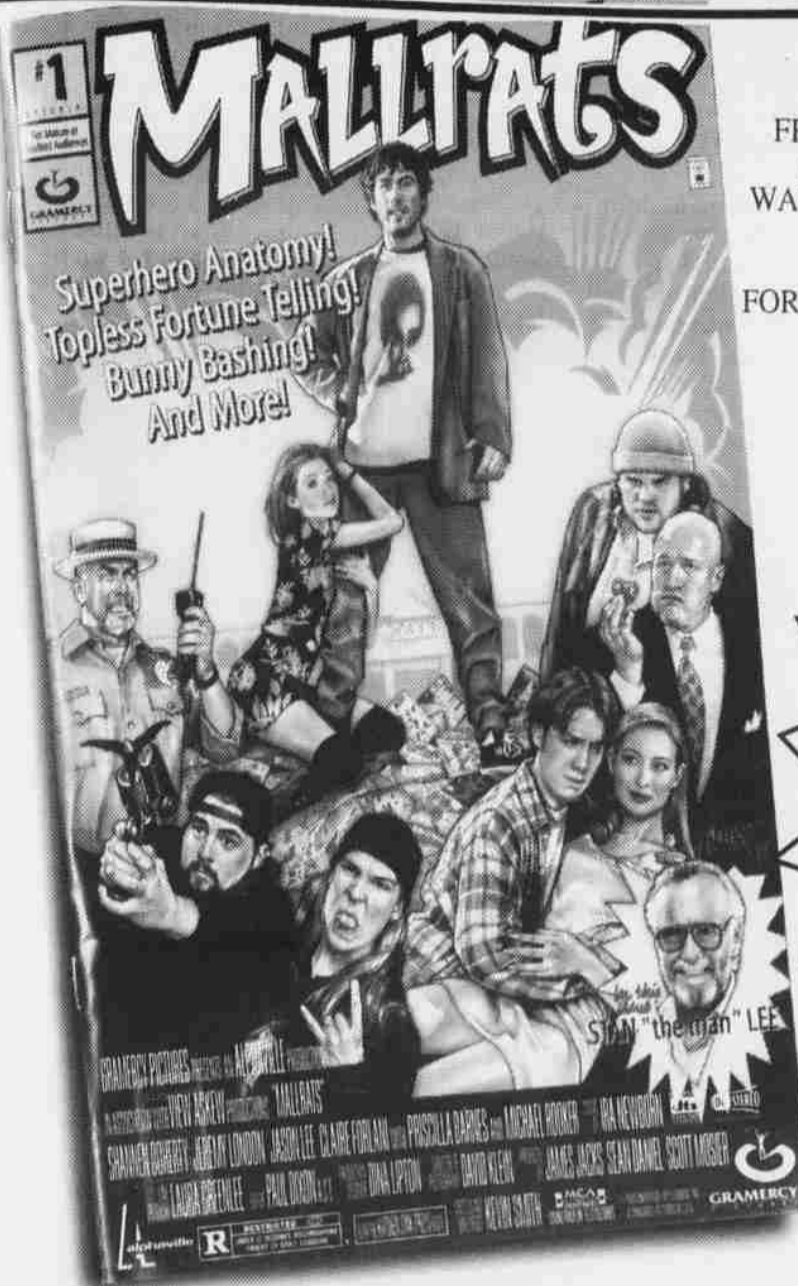


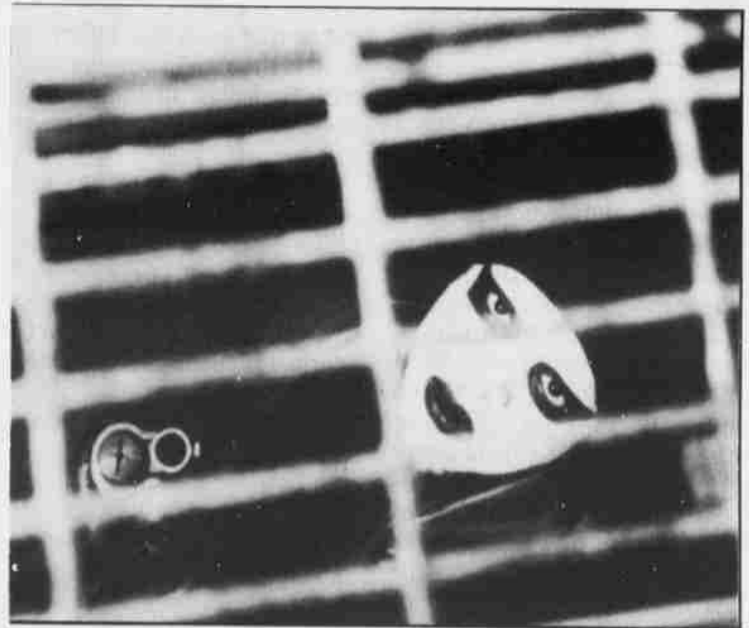
The Rebel Yell ... It's easier to read than homework



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Concealed behind whiteface, Tony (Larenz Tate) is poised to hold up an armored car filled with "dead presidents."

## Dead Presidents: Perfect 'til the end

THE SILVER SCREEN  
BY JAN WILLIAMS

Dead Presidents  
Drama

While the editing, special effects, acting and screenplay were superbly compelling, *Dead Presidents*, shown in a special screening last Thursday at the Rancho Santa Fe Theater, just didn't have an end to justify the overall brilliant means of the film.

Don't get me wrong. The film kept me in my seat the entire time, despite the unusual amount of profanity it sported. Not that the language wasn't warranted. The Hughes Brothers and Michael Henry Brown appropriately portrayed how life was for an African American in the late '60s, early '70s.

I have never felt the depths of both compassion and contempt that I experienced watching this film. The warmth and goodness that flowed freely from Larenz Tate in his portrayal of the troubled Anthony Curtis touched my soul; the horrible injustices suffered by the character and the people of the time, especially the way Vietnam Vets were treated, gave rise to a surge of contempt for my country. I was almost ashamed

to be an American. But that's another column.

The opening of the movie was powerful, from the suspenseful music, the haunting, painted faces of the characters with gun in hand, to the special effects.

The blending of music with the showing of currency is superb, as is the burning of the money by denominational order, starting with Washington until all the "dead presidents" are incinerated. Only fire and more burning money are left to fill the screen.

We are then hurled to the Bronx in 1968, where the boys break into a barrage of swear-

See Dead, pg. 8

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