

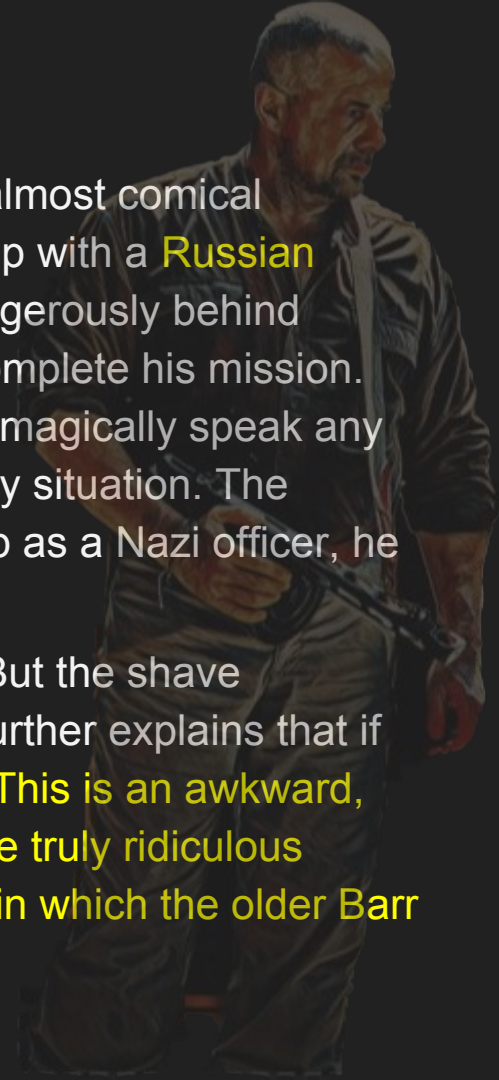


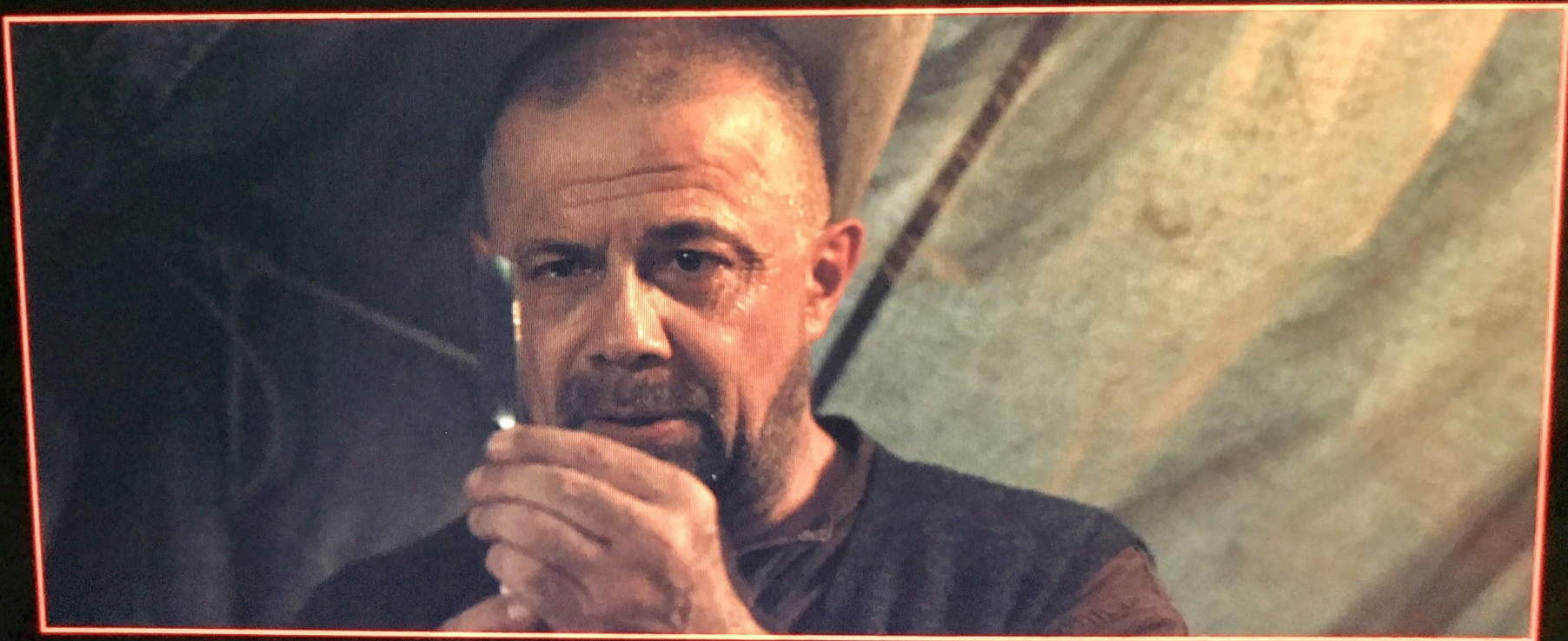
The Man Who Killed Hitler and then The Bigfoot

Reviews of Nikolai Tsankov
as the
“Russian”

Now, onto that shaving scene. The aspect of a shave forms a critical, almost comical moment in the film. The young Barr is shown during the War meeting up with a **Russian Officer (Nikolai Tsankov)**. In a full beard, young Barr has traveled dangerously behind enemy lines and is now face-to-face with the man who can help him complete his mission. Their conversation is telling. Apparently, Barr is extremely unique, can magically speak any language, and has the ability to unassumingly insinuate himself into any situation. The Russian Officer knows all this already. And before he helps Barr suit up as a Nazi officer, he asks Barr if he can give him a shave.

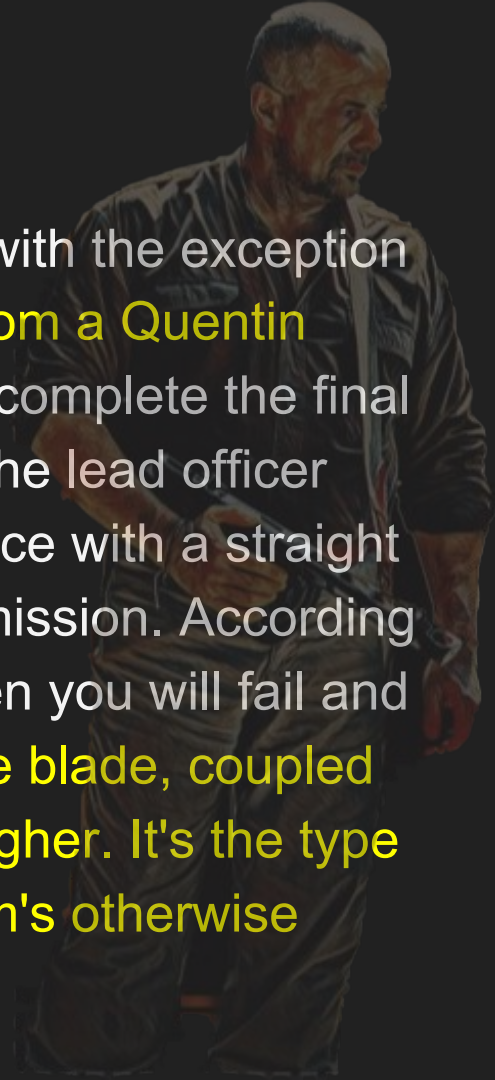
The utter absurdity of this request is written on the young Barr's face. But the shave proceeds, and the Russian explains that his mother was a gypsy. He further explains that if Barr is cut during the shave, he will complete his mission and survive. **This is an awkward, but darned interesting, superhero origin moment. And Tsankov sells the truly ridiculous nature of the scene extremely well. It sets the stage for later moments in which the older Barr is approached by his government for one last mission.**

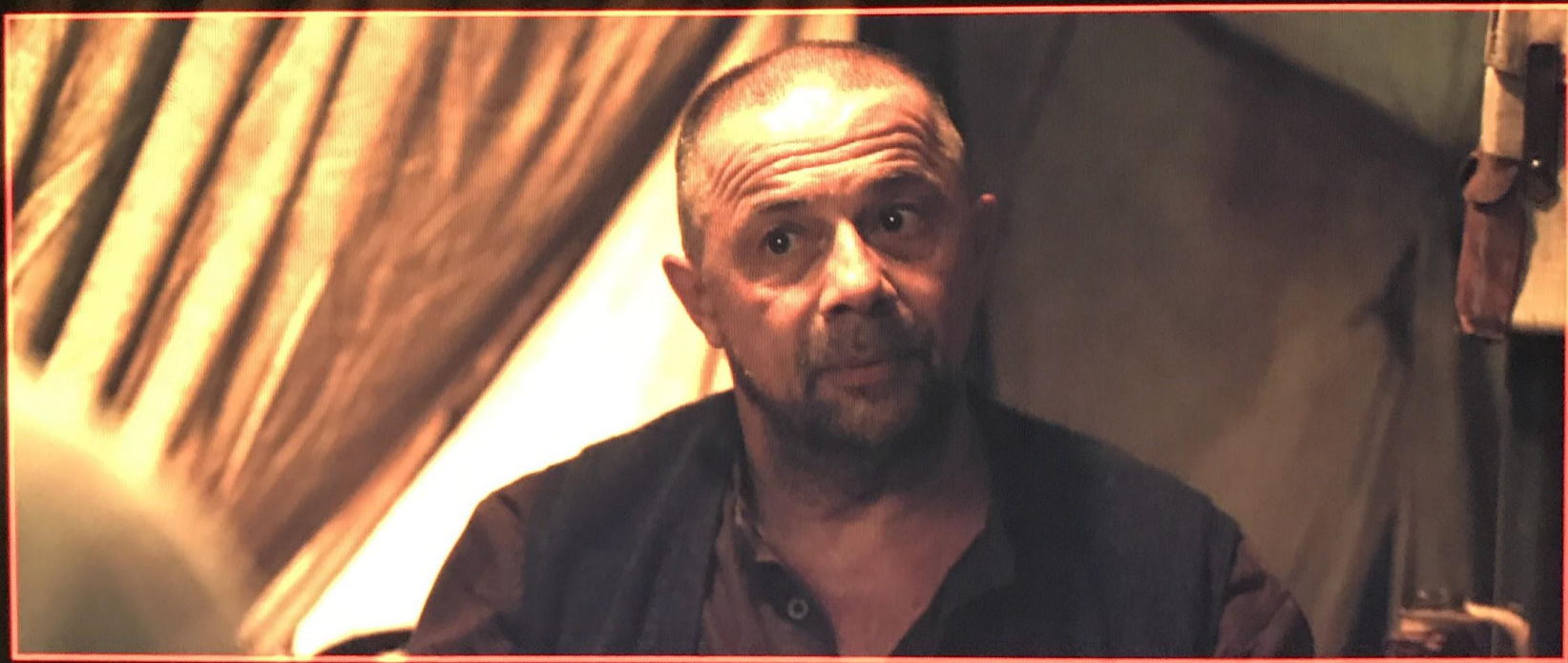




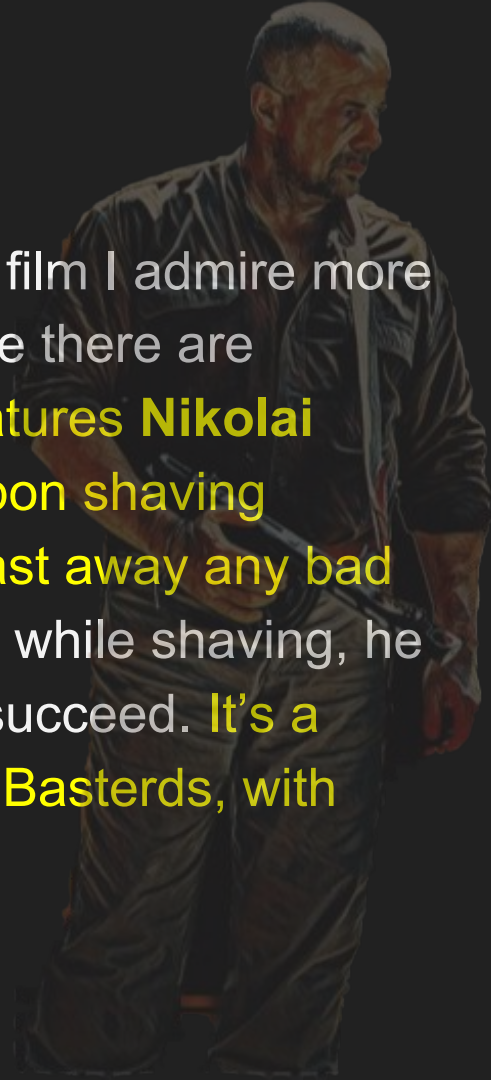
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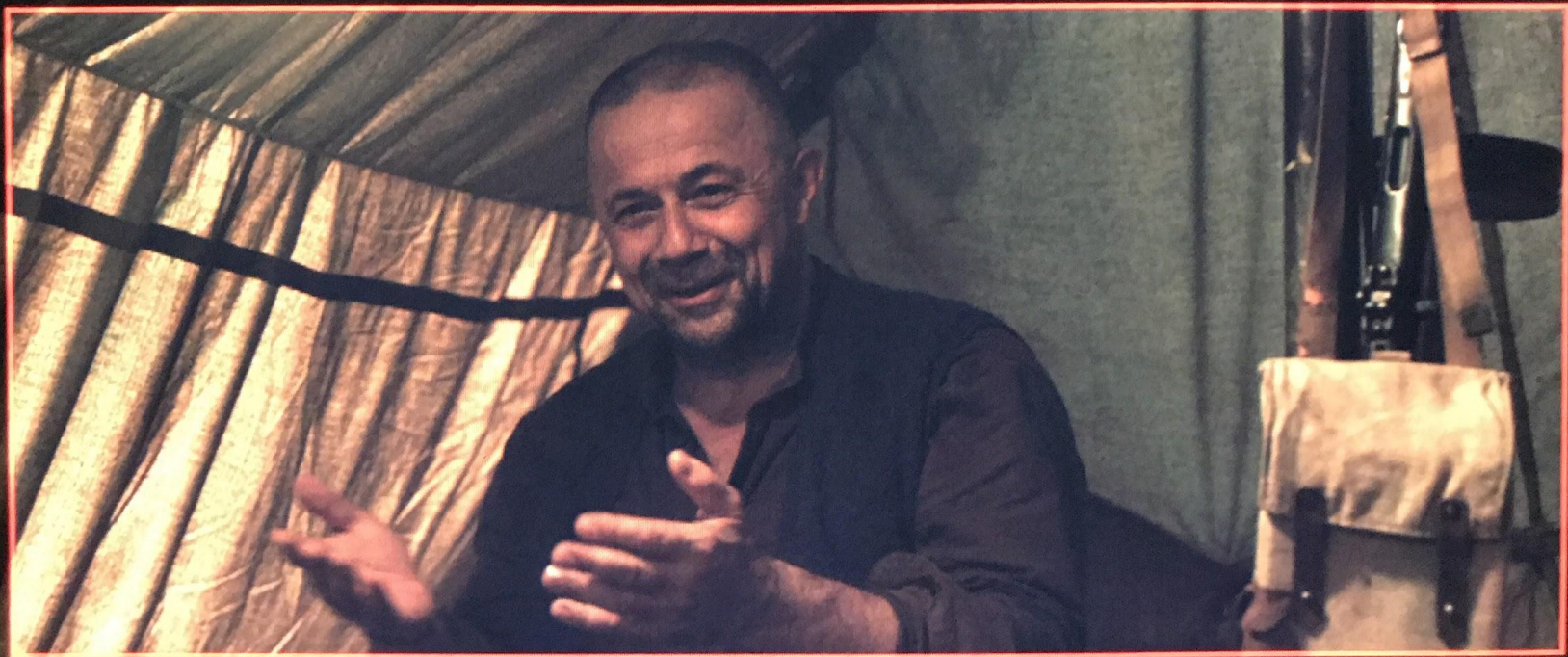
"...Many of these scenes fail to distinguish themselves, with the exception of one bravura sequence that could be ripped straight from a Quentin Tarantino film. Young Calvin needs a Russian escort to complete the final leg of his quest to find Hitler. First, he must stare down the lead officer (**Nikolai Tsankov**), who insists upon shaving Calvin's face with a straight razor as part of a ceremony to divine omens about the mission. According to legend, "If the shave is perfect and I don't cut you, then you will fail and you'll die," he warns Calvin. Each agonizing stroke of the blade, coupled with some pitch-perfect dialogue, ratchets the tension higher. It's the type of scene that crawls under your skin and disrupts the film's otherwise languid pacing..."



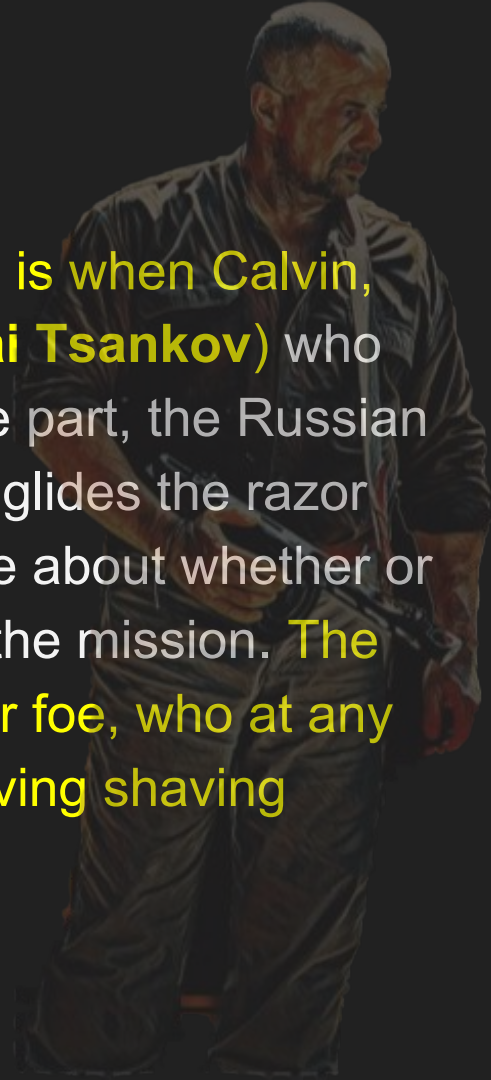


"...The Man Who Killed Hitler and Then The Bigfoot is a film I admire more than I love. That's not to say it isn't entertaining, because there are moments that truly do shine. **One of the best scenes features Nikolai Tsankov playing a Russian double agent who insists upon shaving Calvin's face with a straight razor as part of a ritual to cast away any bad omens.** According to the legend, if he doesn't cut Calvin while shaving, he will fail in his mission, but if Calvin sheds blood, he will succeed. **It's a scene worthy of comparisons to Tarantino's Inglourious Basterds, with each stroke of the blade building tension...**"





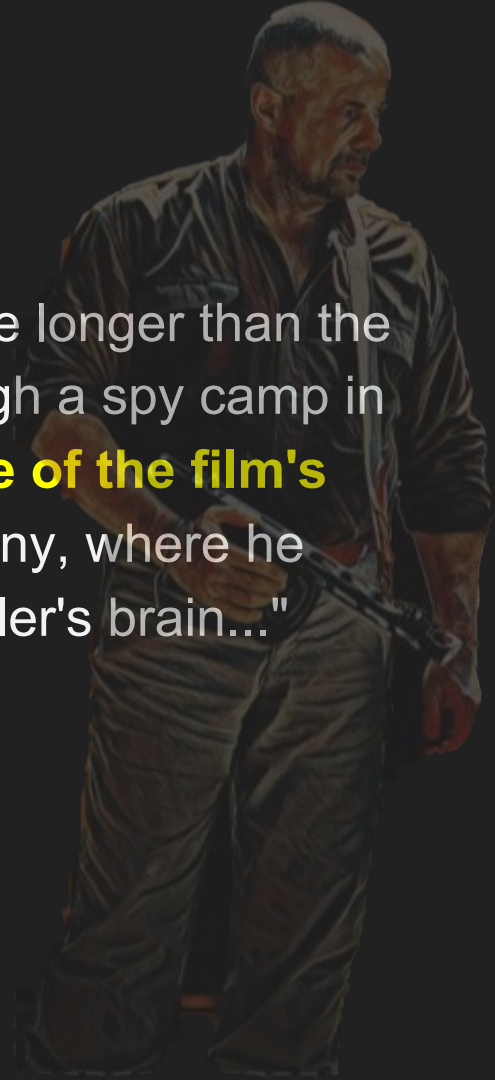
"...One particular scene that made an impression on me is when Calvin, as a young soldier, meets with a Russian officer (**Nikolai Tsankov**) who aids him in infiltrating the Nazi ranks. In order to look the part, the Russian must shave Calvin's beard using a straight razor. As he glides the razor across Calvin's skin, the Russian goes into a monologue about whether or not it will draw blood, which will indicate the success of the mission. The whole act had me wondering if the officer was a friend or foe, who at any moment could slit Calvin's throat. It was the most unnerving shaving scene I have ever seen..."

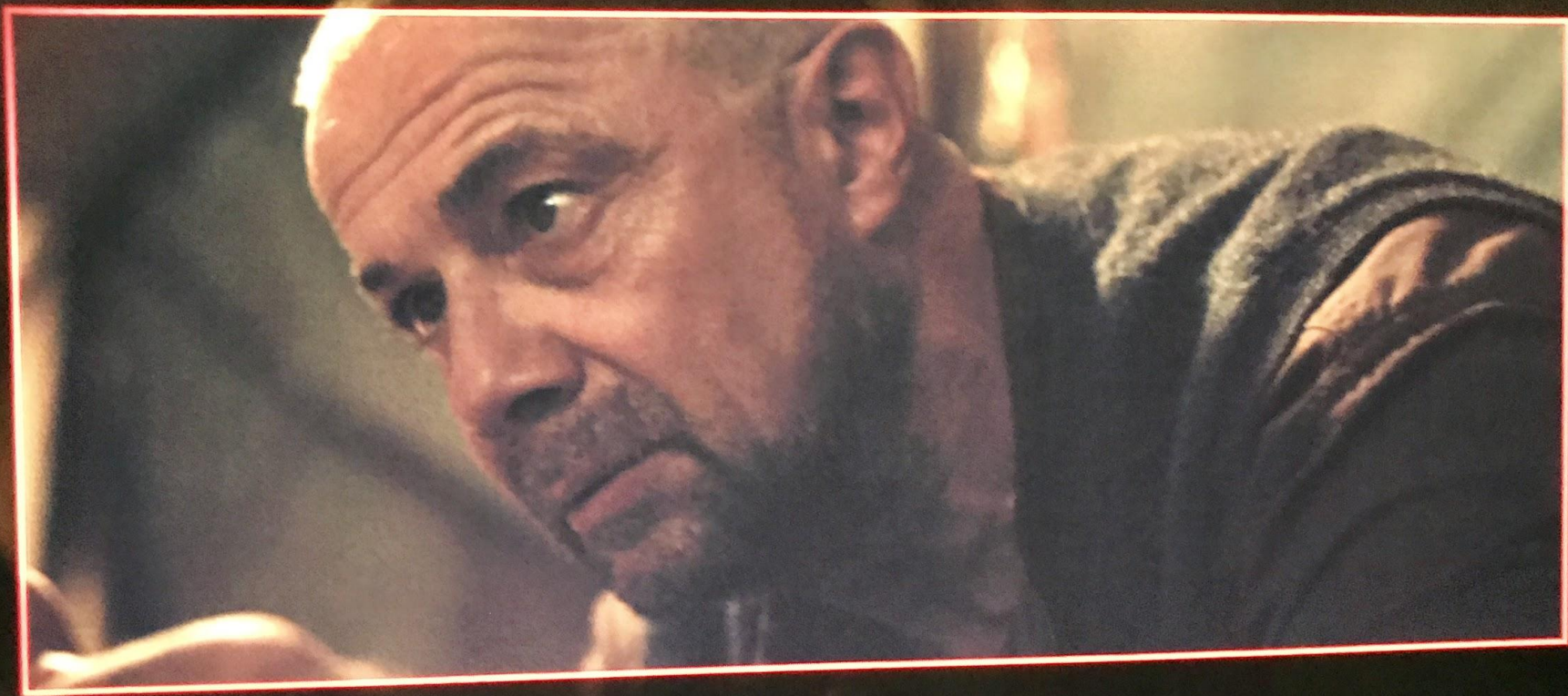




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"...Although the Hitler assassination plot line is only a little longer than the Bigfoot one, it's actually engaging: we track Calvin through a spy camp in Russia (**as well as a tense straight razor scene that's one of the film's best**), across mountains and lakes, all the way to Germany, where he dresses up as a Gestapo and covertly puts a bullet in Hitler's brain..."





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"...*Hitler/Bigfoot* had me transfixed by a handful of character interaction scenes laced throughout the story that occur in the past and present. There's a scene where a Russian resistance leader (**Nikolai Tsankov**) concludes an interview with a bearded Calvin by shaving the operative's face with a straight razor. It's an interesting way to test Calvin's mettle prior to his mission while subverting audience expectations. In the present, there's a seemingly random scene in which Calvin returns a winning gambling ticket he found on the ground to a convenience store clerk (Ellar Coltrane *Boyhood*) which highlights our protagonists sense of honor and handling of lucky circumstance. These two scenes [...] resonate the most, and that may surprise those who came to the film hoping for something strange and crazy."

