

the glory of God. "Where's leniency?" a priest asks the leader of the jihadis. "Where's forgiveness? Where's piety? Where's God in all of this?" **PG-13** JOHN LOCANTHI. *Living Room Theaters*.

Unbroken

B+ Merry Christmas, Mr Lawrence meets *Chariots of Fire* in Angelina Jolie's "meh" directorial debut. **PG-13**. *Academy Theater, Vancouver*.

Unfinished Business

The latest Vince Vaughnedy. **R**. *Showing at most Portland-area theaters*.

WU **What We Do in the Shadows**

B+ The last thing pop culture needs is another vampire flick. The second-to-last is more reality TV. Leave it to a pack of Kiwis—including Jemaine Clement of *Flight of the Conchords* fame—to give us both and somehow make vampires and reality TV feel fresh. *What We Do in the Shadows* follows four vampires as they prepare for the annual Unholy Masquerade. Viago (Taika Waititi, who shares writing and directing credits with Clement) explains his nighttime ritual to the camera and then leaves to wake his flatmates. Deacon (Jonathan Brugh) is the youngest and lives in the closet. Viago awkwardly interrupts the severe-looking Vladislav (Clement) in the middle of a Coppola-esque threesome. Peter, a hairless 2,000-year-old vampire, lies in a stone coffin in the basement. They then sit down for a meeting to confront Deacon about his unwillingness to do the dishes. These are not oversexed, unholy demigods; these are petty, childish people who just happen to be vampires. They want blood, preferably virginal. "Think of it this way: If you were going to eat a sandwich, you would enjoy it more if you knew nobody had fucked it," Vladislav explains. While other monster films often get bogged down explaining their mythology and origin stories, *What We Do in the Shadows* trusts you already know this shit. "It's this big, homoerotic dick-biting club." You'd be hard-pressed to find a more biting and accurate critique of vampiredom. JOHN LOCANTHI. *Cinema 21*.

WU **Whiplash**

B+ *Whiplash* clefts music from dance, love and spirituality. What's left is muscle, red and raw, beating faster and faster against a drum. Damien Chazelle's beautiful but troubling film centers on a battle of egos and tempos, as Andrew (Miles Teller) must decide how much of himself and his sanity he's willing to give to music. Teller gives a close-to-the-chest performance. J.K. Simmons is certainly horrifying as his instructor. And here's where *Whiplash* is most troubling: It views the abusive instructor as a necessary evil for creating great art. This flies in the face not just of morality but of history. **R**. JAMES HELMSWORTH. *Bridgeport, Fox Tower, Movies on TV*.

WU **Wild**

A- Reese Witherspoon trudges north in *Wild*, the film adaptation of Portlander Cheryl Strayed's best-selling memoir about hiking 1,100 miles from scorched California to soggy Oregon. *Eastport, Living Room Theaters, Bridgeport*.

AP FILM STUDIES



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PERFECT MURDER



Strangers on a Train may be Hitchcock's most prescient work.

Of all the classics in Alfred Hitchcock's repertoire, 1951's *Strangers on a Train* (*Academy Theater; March 13-19*) might be the most enduring.

When you look at Hitchcock's filmography, it's difficult to find a relatable character. Can you put yourself in the shoes of a cross-dressing psychopath, a rich man mistaken for a secret agent or a woman trapped in a gothic mansion?

But it's pretty easy to identify with Guy Haynes (Farley Granger), an ordinary man with a cheating wife who refuses to grant him a divorce. On a late-night train ride, he meets the eerily charming Bruno (Robert Walker), and the two begin a morbid conversation in which Bruno casually lays out his "perfect murder": a swap in which motiveless strangers handle each other's problems.

Guy laughs it off and forgets—until his wife is murdered and Bruno reappears, demanding Guy uphold their deal by murdering Bruno's father. Propelled by Raymond Chandler's dynamite script (adapted from a Patricia Highsmith novel), shadow-drenched cinematography and one of the golden age of cinema's most arresting murder scenes, *Strangers* is ageless. It masterfully prompts readers to ponder what they'd do in the same situation.

"Everyone has somebody that they want to put out of the way," Bruno observes—that's truer than most of us admit.

Even in the company of Hitchcockian legends, *Strangers on a Train* isn't just a masterpiece; it's that rare film that only gets better with time. AP KRYZA.

ALSO SHOWING:

Toby Froud—aka the baby from *Labyrinth*—visits OMSI's Reel Science series to host the Jim Henson classic, talk about his puppet-fabrication work at Laika and endure repressed memories of David Bowie's bulge. *OMSI Empirical Theater. 6:30 pm Wednesday, March 11*.

The Oregon Historical Society presents *Far From Home*, a series of short films that have nothing to do with Oregon, but somehow ended up in its archives. *7 pm Wednesday, March 11*.

In 1973's *Werewolf of Washington*, a White House press secretary moonlights as a reporter-eviscerating lycan. So, basically, Josh Earnest's Fox News fantasy. *Joy Cinema. 9 pm Wednesday, March 11*.

Church of Film returns with *The Pumpkin Eater*, a stylish 1964 drama deconstructing the marriage of a bourgeois couple. *North Star Ballroom. 8 pm Wednesday, March 11*.

In the 1963 psychedelic Czech film *When the Cat Comes*, a feline dons magical sunglasses that can reveal people's true character. *5th Avenue Cinema. 7:30 pm Friday, March 13*.

The Laurelhurst is making it possible to watch a *Back to the Future* marathon by showing all three movies, but at different times throughout the week. The space-time continuum may never recover. *Laurelhurst Theater. March 13-19*.

The Portland Geek Council takes the inevitable step of presenting *Monty Python and the Holy Grail*. *Clinton Street Theater. 2 pm Sunday, March 15*.

Continuing a banner week for Portland theaters and Czech surrealism, the Hollywood presents *The Scarlet Flower*, a baroque retelling of *Beauty and the Beast*. *Hollywood Theatre. 9:30 pm Monday, March 16*.

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Cinderella (2015) XD (PG) 11:45AM 2:30PM 5:15PM 8:00PM 10:45PM	Still Alice (PG-13) 11:10AM 1:50PM 4:30PM 7:10PM 9:50PM
Run All Night (R) 11:10AM 2:00PM 4:50PM 7:40PM 10:30PM	The Duff (PG-13) 11:30AM 2:05PM 4:50PM 7:30PM 10:05PM
Second Best Exotic Marigold Hotel, The (PG) 11:00AM 1:50PM 4:40PM 7:30PM 10:20PM	Chappie (R) 10:50AM 12:20PM 1:50PM 3:20PM 4:50PM 6:20PM 7:50PM 9:20PM 10:40PM
Project Almanac (PG-13) 11:25AM 2:10PM 5:00PM 7:35PM 10:20PM	Cinderella (2015) (PG) 10:45AM 12:35PM 1:30PM 3:20PM 4:15PM 6:05PM 7:00PM 8:50PM 9:45PM
Unfinished Business (R) 12:30PM 3:00PM 5:30PM 7:55PM 10:30PM	American Sniper (R) 12:40PM 3:50PM 7:05PM 10:10PM 12:25PM
McFarland, USA (PG) 10:45AM 1:45PM 4:45PM 7:45PM 10:45PM	Kingsman: The Secret Service (R) 1:00PM 4:10PM 7:20PM 10:25PM
The SpongeBob Movie: Sponge Out of Water 3D (PG) 7:00PM	A La Mala (PG-13) 11:20AM 2:00PM 4:35PM 7:15PM 9:55PM
The SpongeBob Movie: Sponge Out of Water (PG) 11:05AM 1:35PM 4:20PM 9:30PM	Jupiter Ascending 3D (PG-13) 1:45PM 7:45PM
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Second Best Exotic Marigold Hotel, The (PG) 11:00AM 12:25PM 1:55PM 3:20PM 4:50PM 6:15PM 7:45PM 9:10PM 10:35PM	The Lazarus Effect (PG-13) 11:00AM 10:00PM
Run All Night (R) 11:30AM 2:15PM 5:00PM 7:45PM 10:30PM	Chappie (R) 11:00AM 12:25PM 1:50PM 3:15PM 4:40PM 6:05PM 7:30PM 8:55PM 10:20PM
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Run All Night (R) 11:10AM 2:00PM 4:50PM 7:40PM 10:30PM	Chappie (R) 11:10AM 12:35PM 2:00PM 3:25PM 4:50PM 6:15PM 7:40PM 9:05PM 10:30PM
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Unfinished Business (R) 11:20AM 1:45PM 4:20PM 6:55PM 9:45PM	Kingsman: The Secret Service (R) 12:45PM 3:55PM 7:15PM 10:25PM
McFarland, USA (PG) 12:30PM 3:45PM 7:05PM 10:05PM	American Sniper (R) 1:30PM 6:50PM
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The Lazarus Effect (PG-13) 11:15AM 4:35PM 10:10PM	Focus (R) 11:30AM 2:05PM 4:45PM 7:25PM 10:15PM

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