

BIJOU
492 E 13th 686-2458
For the week of Friday, May 23rd!
Sign-up for our weekly WebPage Update!
www.bijou-cinemas.com

"An engaging, entertaining glimpse into the lives of musicians nestled in the titular Hollywood Hills enclave."
—Loren King, CHICAGO TRIBUNE

Frances McDormand
Christian Bale
Kate Beckinsale

Laurel Canyon
One Week Only! R
7:00 & 9:10 Nightly SUN MAT 3:00

"Facinating! It's magical, profound in its simplicity!"
—E. Gudeman, SPICERONICLE

RIVERS AND TIDES
ANDY GOLDSWORTHY WORKING WITH TIME
5:10 Nightly FINAL WEEK!
NEXT: THE GOOD THIEF

BEND IT LIKE BECKHAM 4:55, 7:10 & 9:25 Nightly
SOON: RUSSIAN ARK PG-13

Meet Korea in Eugene Film Festival
Chi-Hwa-Seon Sat, May 24-12:00pm \$3
Nowhere to Hide Sun, May 25-12:00pm \$3

BIJOU LateNite—\$4 Th-Sa, \$3 Su-We
11:40 nightly
The Princess Bride SAT MAT: 2:35
NEXT: SPUN PG
COWBOY BEBOP SAT MAT: 2:45
SOON: NIGHT OF 1000 CORPSES R

Coming Attractions Theatres
★ = No Passes / Group Tickets
Bargain Shows Before 5 pm

SCHEDULE FOR 5/22 - 5/29 • () = FRI - MON EARLY SHOWS

FLORENCE CINEMAS 1930 HWY 101 • Florence • 997-2727

THUR 5/22 - THUR 5/29 ONLY
() = THUR 5/22 - SUN 5/25 EARLY SHOWS
*BRUCE ALMIGHTY - PG-13 (1:45) 4:10 6:30 9:00
*IN-LAWS - PG-13 (1:30) 3:50 6:10 8:30
*MATRIX RELOADED - R (12:40) 3:30 6:20 9:10
DADDY DAY CARE - PG (2:00) 4:20 6:40 8:50
STARTS 5/30: DISNEY'S & PIXAR'S "FINDING NEMO"

HARVARD CINEMAS 3161 W. Harvard • Roseburg • 673-6604

THUR 5/22 - THUR 5/29 ONLY
() = THUR 5/22 - SUN 5/25 EARLY SHOWS
*MATRIX RELOADED - R (12:00) 3:10 6:20 9:30
LIZZIE MCGUIRE MOVIE - PG (1:30) 4:00 6:40 8:45
HOLES - PG (1:00) 3:40 6:30 9:00
STARTS 5/30: DISNEY'S & PIXAR'S "FINDING NEMO"

ROSEBURG CINEMA 7 1750 NW Hughwood • 673-6604

FRI 5/23 - THUR 5/29 ONLY
() = SAT 5/24 - SUN 5/25 EARLY SHOWS
*BRUCE ALMIGHTY - PG-13 (12:20) (2:35) 4:50 7:10 9:30
*IN-LAWS - PG-13 (1:30) 3:50 6:10 8:30
*ITALIAN JOB - PG-13 SNEAK SATURDAY 5/24 ONLY 8:20
*DOWN WITH LOVE - PG-13 (12:00) (2:10) 4:20 6:35 8:50
*TIME CHANGER - PG (1:45) 4:10 6:25 8:40
DADDY DAY CARE - PG (12:10) (2:20) 4:30 6:55 9:00
HOUSE OF 1000 CORPSES - R (3:10) 9:20
X-MEN 2 - PG-13 (12:30) 3:25 6:15 9:10
IDENTITY - R (1:00) 5:20 7:20
ANGER MANAGEMENT - PG-13 (1:20) 3:40 6:00 *8:20
(NO SAT 5/24 8:20 SHOWING DUE TO SNEAK)

www.catheaters.com

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the
GOOD THIEF

"With his haggard good looks and bearish presence, Nolte is the main event in this colorful three-ring circus of a heist picture."
— Jami Bernard, New York Daily News

Call or log on for showtimes

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Gateway Mall - Bellline @ Gateway 746-5202 - 5/23-5/29
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BRUCE ALMIGHTY* (PG-13)
11:05, 11:30, 1:00, 1:40, 2:10, 3:40, 4:20, 4:50, 6:35, 7:10, 7:40, 9:20, 9:55, 10:25

A MIGHTY WIND (PG-13)
7:25, 10:00

LIZZIE MCGUIRE MOVIE (PG)
1:45, 4:15

THE IN-LAWS* (PG-13)
10:55, 1:35, 4:30, 7:15, 10:05

IDENTITY (R)
3:50, 9:40

DOWN WITH LOVE* (PG-13)
11:10, 1:55, 4:35, 7:45, 10:25

HOLES (PG)
12:20, 3:45, 7:20, 10:15

MATRIX RELOADED* (R)
11:00, 11:25, 12:10, 12:45, 2:15, 2:40, 3:30, 4:00, 5:50, 6:30, 7:05, 7:35, 9:05, 9:45, 10:20, 10:50

ANGER MANAGEMENT (PG-13)
1:20, 6:55

DADDY DAY CARE (PG)
11:15, 11:50, 1:50, 2:25, 4:25, 5:00, 7:10, 7:40, 9:45, 10:20

X-MEN 2 (PG-13)
11:40, 12:15, 12:55, 2:50, 3:25, 4:05, 6:25, 7:00, [7:30], 9:15, 10:10, 10:40

*NO PASSES OR SUPERSAVERS
[] NO SHOWING ON SATURDAY
SNEAK PREVIEW:
ITALIAN JOB (PG-13) 7:30

MOVIES 12 - SPRINGFIELD
Gateway Mall - Bellline @ Gateway 741-1231 - 5/23-5/29
Bargain Shows: \$1.50 - Early Bird: \$1.00 - Wednesday all shows: \$1.00

ADAPTATION (R)
11:40, 2:20, 5:00, 7:40, 10:20

PHONE BOOTH (R)
11:55, 4:55, 9:55

BOAT TRIP (R)
12:35, 2:55, 5:15, 7:35, 10:00

PIGLET'S BIG MOVIE (G)
12:40, 2:40, 4:40, 7:00

BRINGING DOWN THE HOUSE (PG-13)
11:35, 2:05, 4:35, 7:05, 9:40

SHANGHAI KNIGHTS (PG-13)
11:30, 2:10, 4:45, 7:25, 10:05

HOW TO LOSE A GUY IN 10 DAYS (PG-13)
11:30, 2:15, 5:00, 7:45, 10:35

TEARS OF THE SUN (R)
2:00, 7:10

JUNGLE BOOK 2 (G)
12:25, 2:50, 5:05

THE HOURS (PG-13)
9:30

KANGAROO JACK (PG)
12:10, 2:30, 5:10, 7:15, 9:35

THE HUNTED (R)
7:45, 10:15

LORD OF THE RINGS: TWO TOWERS (PG-13)
12:30, 4:30, 8:30

WHAT A GIRL WANTS (PG)
11:45, 2:25, 4:50, 7:20, 9:50

OLD SCHOOL (R)
12:15, 2:45, 5:20, 7:50, 10:25

STEREO SURROUND SOUND IN ALL AUDITORIUMS
4-DAY ADVANCE TICKET SALES - NO PASSES - NO SUPERSAVERS
SHOWTIMES AVAILABLE AT CINEMARK.COM

REGAL CINEMAS
A REGAL ENTERTAINMENT GROUP COMPANY

DIG = DIGITAL SOUND BARGAIN SHOWS IN ()
★ Pass / Discount Ticket Restrictions Apply
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★ = TICKETS AVAILABLE ONLINE AT FANDANGO.COM
Charge Tickets by Phone 800-FANDANGO

CINEMA WORLD 8 - EUGENE
Valley River Center 541-342-6536

BRUCE ALMIGHTY (PG-13) DIG ✓ (1210 235 455) 715 950

THE IN-LAWS (PG-13) DIG ✓ (1235 255 515) 735 955

MATRIX RELOADED (R) - ID REQ'D DIG ★ ✓ (100 130 400 430) 700 730 1000 1030

DOWN WITH LOVE (PG-13) DIG ★ ✓ (1230 250 510) 740 1010

DADDY DAY CARE (PG) DIG (1220 240 450) 710 940

X2: X-MEN UNITED (PG-13) DIG (1200 300) 645 945

HOLES (PG) DIG (115 410) 650 930

ALBANY CINEMAS 7
Next to Fred Meyer 541-928-7469

BRUCE ALMIGHTY (PG-13) ✓ (1145 220 500) 735 1015

THE IN-LAWS (PG-13) ✓ (1155 210 445) 720 945

DOWN WITH LOVE (PG-13) ★ ✓ (1220 245 510) 730 950

MATRIX RELOADED (R) - ID REQ'D ★ ✓ (100 400) 700 1000

DADDY DAY CARE (PG) (1210 230 450) 710 930

X2: X-MEN UNITED (PG-13) (1230 330) 630 935

IDENTITY (R) - ID REQ'D 940

HOLES (PG) (1245 345) 645

9TH ST. CINEMAS 4-CORVALLIS
Behind Skippers 9th St 541-928-7469

THE ITALIAN JOB (PG-13) DIG ★ ✓ Sat. 730

BRUCE ALMIGHTY (PG-13) DIG ✓ (1200 220 440) 720 940

MATRIX RELOADED (R) - ID REQ'D DIG ★ ✓ (100 400) 700 1000

X2: X-MEN UNITED (PG-13) DIG Fri., Sun. (110 410) 710 1010

Sat. (110 410) 1010

BEND IT LIKE BECKHAM (PG-13) DIG (1210 240 500) 730 950

Times For 5/23 - 5/25 ©2003www.regalcinemas.com

movies BY LOIS WADSWORTH



Neo (Keanu Reeves) shows his ability as a warrior.

Hackers and Heroes

Special effects abound.

THE MATRIX RELOADED: Written and directed by the Wachowski Brothers. Produced by Joel Silver. Executive producers, Andy Wachowski, Larry Wachowski, Grant Hill, Andrew Mason and Bruce Berman. Cinematography, Bill Pope. Production design, Owen Paterson. Editor Zach Staenberg. Music, Don Davis. Special effects, John Gaeta. Costumes, Kym Barrett. Choreography, Charles Moulton. Fight Choreography, Yuen Wo Ping. Starring Keanu Reeves, Laurence Fishburne and Carrie-Anne Moss, with Hugo Weaving, Jada Pinkett Smith and Gloria Foster. Also, Monica Bellucci, Randall Duk Kim, Harry Lennix, Harold Perrineau, Adrian Rayment and Neil Rayment. Warner Bros. Pictures, 2003. R. 138 minutes.

So much hype, so many words and such ubiquitous images have swamped the 'Net, TV and the print world about the Wachowski Brother's second of three futuristic films that I am reluctant to add to the glut.

But I could do a snappy literature review and suggest that you read, for example, Jane Dark's thoughtful analysis of Matrix phenomena in the May 14 issue of the *Village Voice*. Dark is willing to explore the film's fans' quasi-spiritual obsession with what Laurence Fishburne describes to her as "spiritual fucking voodoo fucking mumbo jumbo kind of shit."

Or for the inside look at the special effects in *The Matrix Reloaded*, go to *The New York Times* of May 11 for a story by David Edelstein that includes an interview with visual effects supervisor John Gaeta. "I guarantee you your brain will work harder than any action movie you've ever seen in your entire life," Gaeta predicted.

Or check in with John Powers' (*L.A. Weekly*, May 16-22 issue), who hits the nail on the head with his observation that Keanu Reeves' character, Neo, in the first *Matrix* (1999) "hit the millennial Zeitgeist with the explosive accuracy of a smart bomb." As Powers notes, "Reloaded doesn't have anything truly meaningful to say about race, but its proud swirl of colors underscores a huge cultural shift. ... nonwhite style is what's happening."

I know I've said this before, but I do have to say it again. The only science fiction that interests me is about the human experience. Spielberg's *A.I.: Artificial Intelligence* (2001) and *Minority Report* (2002) challenged that principle. In *A.I.* a child robot is introduced to take the place of a lost child; in *Minority Report*, a sensitive human woman is forced to become a robot who foresees criminal violence before it happens. I had to see *A.I.* a second time to love the child who could only love; it became one of my top films of 2001. Second viewing of Samantha Morton's incredible performance as an imprisoned em-

pathic and Tom Cruise as a grieving father made *Minority Report* also about loss, family and love. Likewise, Steven Soderbergh's sublime, underrated *Solaris* (2002), is also about love, loss and an unknowable fate. These three films spoke to me through themes that resonate throughout human culture.

The Matrix Reloaded shows very little about the human experience, although Neo's love for Trinity (Carrie-Anne Moss) saves him from losing his humanity in a world populated by machines and heartless projections from the computer illusion of the Matrix.

But the highly stylized warfare envisioned, the mechanistic nature of the future world imagined and the tightly choreographed violence of the balletic-like skirmishes Neo must fight with 100 simulacra of Agent Smith (Hugo Weaving) leave me cold. The 14-minute freeway car-chase extravaganza expresses no human values that I recognize, but it is clever and smartly done. To battle the non-humans of the Matrix, must the few humans become machine-like as well?

I was let down by the limited creativity that went into the rave scene in Zion. Music and drumming can induce ecstatic dance, but here the Wachowskis pander to some of the film's devotees at the risk of looking foolish to everyone else.

The intellectual conundrum that this installment offers — *Matrix* being about choice — centers around old questions that a religious concept called predestination raises. The master program that controls everyone in the Matrix, which earlier generations might have called God, knows every possible outcome of any set of actions. Therefore, does free will exist? Is there such a thing as Fate or Destiny? If the program knows that Neo will rebel in a specific situation, is his rebellion programmed as well?

Stick around for the answers. Or at least for more questions. The third installment opens in theaters this fall. Right now, you can see this one at Cinema World and Cinemark in six theaters.

Does free will exist? Is there such a thing as Fate or Destiny?