

Bijou
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For the week of January 2nd!
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Premiere
"ENCHANTING!"
-Berni Korny
Official Selection
Sundance Film
Festival

From Jim Sheridan, The Director of
MY LEFT FOOT and IN THE NAME OF THE
FATHER, comes his most personal story.
5:10, 7:20 & 9:30 nightly
Sat & Sun Mat 2:50
coming: THE COOLER PG-13

GRAMS SEAN PENN
BENICIO
DEL TORO
NAOMI
WATTS

FROM THE DIRECTOR OF THE
ACADEMY AWARD NOMINATED
AMORES PERROS
They say we all lose 21 grams at
exact moment of our death...
5:00, 7:30 & 10:00 nightly
Sat & Sun Mat 2:30
returning: THE CREATURE FROM
THE BLACK LAGOON in 3D!!

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

SCHEDULE FOR 1/8-1/15 • [] SATURDAY-SUNDAY ONLY

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

*CHASING LIBERTY - PG-13 (1:40) 4:15
6:45 9:10
PETER PAN - PG (12:45) 3:25 6:05 8:45
LORD OF THE RINGS: RETURN OF
THE KING - PG-13 (12:00) 4:05 8:10
STARTS 1/16: "TEACHER'S PET"

ROSEBURG CINEMA 7 1750 NW Hughwood • 673-6604

*BIG FISH - PG-13 (12:55) 3:40 6:25 9:10
*CALENDAR GIRLS - PG-13 (1:40) 4:20 6:50
9:20
COLD MOUNTAIN - R (1:50) 5:10 8:30
LAST SAMURAI - R (1:30) 5:20 8:40
MONA LISA SMILE - PG-13 (12:40) 3:25 6:15
9:00
CHEAPER BY THE DOZEN - PG (1:10) 3:35
5:55 8:15
SOMETHING'S GOTTA GIVE - PG-13
(12:30) 3:15 6:05 8:50
PAYCHECK - PG-13 (2:00) 4:30 7:00 9:30
STARTS 1/16: "ALONG CAME POLLY",
"TORQUE"

www.catheaters.com

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CINEMA**
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"Award-winning
caliber performances
from the entire
cast and stellar
writing/direction
from Sheridan.
What a wonderful
film!"

"No one has ever
told an immigrant
story quite
like this."

**IN
AMERICA** PG-13

Also playing as a separate admission
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movies BY LOIS WADSWORTH



PHIL BRAY, MIRAMAX, 2003.
INMAN (JUDE LAW) AND
ADA (NICOLE KIDMAN)
MEET IN COLD MOUNTAIN,
NORTH CAROLINA, BEFORE
THE WAR.

Surviving War

At home and on the road home.

COLD MOUNTAIN: Directed and written by Anthony Minghella, based on the novel by Charles Frazier. Produced by Sydney Pollack, William Horberg, Albert Berger and Ron Yerxa. Executive producer Iain Smith. Cinematography, John Seale. Film Editor, Walter Murch. Production design, Dante Ferretti. Costumes, Ann Roth. Composer, Gabriel Yared. Music producer, T-Bone Burnett. Starring Jude Law (Inman), Nicole Kidman (Ada) and Renée Zellweger (Ruby). With Eileen Atkins (Maddy), Brendan Gleeson (Stobrod), Philip Seymour Hoffman (Veasey), Natalie Portman (Sara), Donald Sutherland (Reverend Monroe), Giovanni Ribisi (Junior), Ray Winstone (Teague), Kathy Baker (Sallie Swanger), James Gammon (Esco Swanger), Jack White (Pangle), Charlie Hunnam (Bosie). Miramax Films, 2003. R. 154 minutes.

Anthony Minghella's screen adaptation of Charles Frazier's lyrical novel *Cold Mountain* is an elegy for the Civil War — the bloodiest war this country has ever fought. One man survives the war and walks a thousand miles to find the woman he left behind, and a plucky woman lives through hard times with the help of unlikely female comrades. Their stories are told in parallel.

In a good year, at least one film affects me so deeply that I can't shake off the spell it casts, and this year it is *Cold Mountain*, which shows the deep suffering of the people of Appalachia during the Civil War, as well as realistic battle scenes and the random killings war masks.

War not only dissolves the fragile infrastructure of society but also the sense of common welfare that cements communities together. The war happened long ago, but the film is made now, in our newly uncertain world. Life changes drastically in war — no currency, nothing to barter or sell; food production halted; armed vigilantes roaming the country; no transportation. Social bonds of tolerance, sharing and helping others fray when people struggle to survive each day, yet pulling together is the only way to make it through.

During the Siege of Petersburg, Virginia, in what is known as the Battle of the Crater, a horrific scene begins as

Union soldiers dig a tunnel under Confederate defenses and explode it on July 30, 1864. The blast creates a crater 135 feet in diameter and kills many Confederates. In the chaos that follows, Union soldiers charge into the crater, instead of around it, where 4,000 of them are picked off by surviving enemy troops.

Inman (Jude Law) is seriously wounded in the battle. He wakes in a military hospital to realize he will be sent back to the front. Before his wounds are healed he receives a letter from Ada (Nicole Kidman), whose picture he carries. Ada asks Inman to come to her, to help her. Inman deserts, knowing he'll pay with his

nearly starves to death before Ruby (Renée Zellweger) arrives. A tough-talking, self-reliant mountain woman without a home, Ruby teaches Ada to build a fence, the first practical thing that cultured, city-bred Ada has ever made. Ada, her friend Sallie (Kathy Baker) and Ruby form a community of civility. Itinerant musicians, fiddler Stobrod (Brendan Gleeson) and Pangle (Jack White), bring music to their lives, but the women are terrorized by Home Guard head honcho, Teague (Ray Winstone), and his kill-for-fun sidekick, Bosie (Charlie Hunnam).

The simple beauty of Frazier's timeless story, the superior performances by each



PHIL BRAY, MIRAMAX, 2003.
RUBY (RENÉE ZELLWEGER)
IS A SELF-RELIANT
MOUNTAIN WOMAN.

life if he runs into Union soldiers or the marauding armed men who claim to "protect" the civilian population.

Inman's journey across Appalachia, like that of Odysseus before him, brings him closer to the natural world, which is neutral regarding his survival, as well as a few amazing people. Among them: a man of the flesh passing as a man of the cloth, Veasey (Philip Seymour Hoffman); a wild, carnal man who pimps his wife and her sisters, Junior (Giovanni Ribisi); a hermit healer, Maddy (Eileen Atkins); and a homesteader widow with a sick baby, Sara (Natalie Portman).

Meanwhile, Ada writes to Inman and

actor, landscapes made more magical through John Seales' cinematography, and Anthony Minghella's overarching vision bring *Cold Mountain* into the best picture of 2003 range.

Ignore critics who tell you not to go. They're just pissed at Harvey Weinstein and Miramax Pictures' annual Oscar push and too cowardly to admit it. They serve the public poorly. If you love the movie, as I do, read or re-read the book for its lucid, unforgettable language. Now playing at Cinemark and Cinema World, *Cold Mountain* gets my very highest recommendation. **EW**