

BIJOU
492 E. 13th 686-2458
For the week of June 4th!
Sign-up for our weekly WebPage Update!
www.bijou-cinemas.com
1000's OF POSTERS NOW AVAILABLE! SEE LIST AT COUNTER!
"The film's viewpoint on these sad characters and their sordid behavior has an allure that's hard to refute."
—MINNEAPOLIS TRIBUNE, Jeff Sisker
"It's a movie drama with a surface so bleak and an interior so hot with eroticism that it twists your guts to watch it."
—CHICAGO TRIBUNE, Michael Wilmington
Ewan McGregor Tilda Swinton
YOUNG ADAM
9:20 Nightly Sun Mat 3:00 pm [NC-17]
OFFICIAL KOREAN ENTRY—2004 ACADEMY AWARD FOR BEST FOREIGN LANGUAGE FILM
SPRING, SUMMER, FALL, WINTER...AND SPRING
In Korean with English subtitles.
5:05 & 7:15 Nightly Sun Mat 2:50 pm [R]
Sells out regularly! Come in to buy advance tickets for any show!
WHAT THE BLEEP DO WE KNOW?!
4:50, 7:10 & 9:25 Nightly Sat & Sun Mat 2:30
BIJOU LATENTITE Fr-Sat \$4 Su \$3
Eugene's most notorious punk bands
BLOODSTAINS ACROSS EUGENE 2
Fri, Sat, & Sun 11:40 pm
*BONUS SHORT FILM "INZOMIAC"
Soon: MAD MONKEY KUNG FU
farantino's classic! samuel l. jackson
PULP FICTION john travolta
Fri, Sat, & Sun 11:20 pm bruce willis
uma thurman
Soon: KILL BILL 1

Coming Attractions Theatres
★ = No Passes / Group Tickets
Bargain Shows Before 5 pm
SCHEDULE FOR 6/4-6/10 • () = FRI-SUN & WED-THUR EARLY SHOWS
HARVARD CINEMAS 3161 W. Harvard • Roseburg • 673-6604
***HARRY POTTER AND THE PRISONER OF AZKABAN - PG**
(11:40) 2:50 6:00 9:10
***DAY AFTER TOMORROW - PG-13**
(12:45) 3:35 6:30 9:20
TROY - R
(1:30) 5:10 8:45
KIDS' SUMMER MOVIE FUN BEGINS 6/15 & 6/16 WITH "CAT IN THE HAT" 10:00
ROSEBURG CINEMA 7 1750 NW Hughwood • 673-6604
***WHAT THE BLEEP DO WE KNOW? - NR**
(2:00) 4:25 6:55 9:20
***RAISING HELEN - PG-13**
(12:20) 3:10 5:55 8:35
***DAY AFTER TOMORROW - PG-13**
(12:55) 3:45 6:45 9:30
SHREK 2 - PG
(12:40) 1:45 3:00 4:10 5:25 6:30 7:45 8:50
MEAN GIRLS - PG-13
(1:50) 4:00 6:15 8:25
MAN ON FIRE - R
(12:30) 3:20 6:10 9:00
VAN HELSING - PG-13
(12:45) 3:30 6:25 9:10
STARTS FRIDAY, 6/11: "GARFIELD", NICOLE KIDMAN IN "STEPFORD WIVES", AND VIN DIESEL IN "CHRONICLES OF RIDDICK"
DAILY MATINEES BEGIN JUNE 9TH!
www.catheaters.com

AVALON CINEMA
2nd & Jackson • Corvallis
"Marvelously entertaining, and occasionally brilliant, political satire."
GOODBYE LENIN
German with Australian Subtitles
Also playing as a separate admission
WHAT THE BLEEP DO WE KNOW?!
Call or log on for showtimes
DOLBY STEREO SURROUND SOUND
\$6.50 General • \$5.50 Student • \$4.50 SC, Matinee & Wed.
752-4161
avaloncinema.com

CINEMARK
The Best Seat In Town
CINEMARK - SPRINGFIELD
Gateway Mall - Bellline @ Gateway 746-5202 - 6/4-6/10
Digital Sound in ALL Auditoriums
PURCHASE TICKETS ONLINE AT CINEMARK.COM
HARRY POTTER 3: PRISONER OF AZKABAN PG
10:30, 11:10, 11:50, 12:10, 1:50, 2:40, 3:10, 3:40, 5:10, 6:30, 7:00, 7:30, 8:45, 9:50, 10:20, 10:50
DAY AFTER TOMORROW PG13
10:00, 10:45, 12:05, 1:00, 1:55, 3:05, 4:00, 4:55, 6:45, 7:25, 8:30, 9:45, 10:25
RAISING HELEN PG13
10:15, 1:15, 4:15, 7:20, 10:25
SOUL PLANE R
11:35, 2:15, 4:40, 7:40, 10:00
SHREK 2 PG
10:05, 11:00, 11:25, 12:00, 12:30, 1:35, 2:00, 2:20, 3:00, 4:05, 4:25, 5:00, 5:30, 6:35, 7:00, 7:30, 8:00, 9:05, 9:30, 10:00, 10:30
*NO PASSES/NO SUPERSAVERS

MOVIES 12 - SPRINGFIELD
Gateway Mall - Bellline @ Gateway 741-1231 - 6/4-6/10
Bargain Shows: \$1.50 - Early Bird: \$1.00 - Wednesday all shows: \$1.00
50 FIRST DATES PG13
[11:30], 2:05, 4:50, 7:30, 10:00
CHEAPER BY THE DOZEN PG
[12:15], 2:45
COLD MOUNTAIN R
[11:20], 2:40, 6:40, 10:00
HILDAGO PG13
[12:05], 3:15, 6:50, 9:55
JERSEY GIRL PG13
[11:55], 2:25, 5:05, 7:40, 10:20
JOHNSON FAMILY VACATION PG13
[11:25], 2:00, 4:30, 7:00, 9:40
MAN ON FIRE R
[11:40], 3:00, 6:55, 10:10
SECRET WINDOW PG13
[11:50], 2:10, 4:40, 7:05, 9:35
STARSKY & HUTCH PG13
[11:45], 2:20, 4:45, 7:10, 9:50
THE PASSION OF CHRIST R
[12:20] 3:20, 6:45, 9:45
THE PRINCE AND ME PG
[11:35], 2:15, 4:55, 7:35, 10:15
THE WHOLE TEN YARDS PG13
[12:15], 2:45, 5:10, 7:45, 10:25
WALKING TALL PG13
5:00, 7:15, 9:50
[] FRIDAY, SATURDAY, SUNDAY ONLY
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
Monday-Discount Shows All Day excluding Films
ADVANCE TICKETS AT FANDANGO.COM & 800-FANDANGO
CINEMA WORLD 8 - EUGENE
Valley River Center 541-342-6536
Adv. Tix on Sale THE STEPFORD WIVES (PG-13) ★
Adv. Tix on Sale CHRONICLES OF RIDDICK (PG-13) ★
Adv. Tix on Sale CHRONICLES OF RIDDICK (MIDNIGHT) (PG-13) ★
HARRY POTTER: PRISONER OF AZKABAN (PG) DIG ★ ✓ Fri.
(1000 1030 110 140 420 450) 730 800 1040 1110
Sat. & Sun. (1000 1030 110 140 420 450) 730 800 1040
DAY AFTER TOMORROW (PG-13) DIG ★ ✓ (1045 1210 150 300 440) 710 740 1010 1030
RAISING HELEN (PG-13) DIG ✓ (1220 410) 700 940
SHREK 2 (PG) DIG ✓ (1015 1100 1230 120 250 400 500) 645 715 920 950
ETERNAL SUNSHINE OF THE SPOTLESS MIND (R) - ID REQ'D
DIG (1200 240 510) 745 1015
ALBANY 7 541-928-7469
Next to Fred Meyer 800-FANDANGO 309#
Adv. Tix on Sale CHRONICLES OF RIDDICK (PG-13) ★
HARRY POTTER: PRISONER OF AZKABAN (PG) DIG ★ ✓ (900 1145 1215 310 340) 630 700 950 1020
DAY AFTER TOMORROW (PG-13) DIG ★ ✓ (1040 135 430) 735 1030
RAISING HELEN (PG-13) DIG ✓ (1110 155 440) 725 1005
SHREK 2 (PG) DIG ✓ (935 1005 1200 1230 225 255 450 520) 715 745 940 1010
MEAN GIRLS (PG-13) DIG (930 1155 220 445) 710 935
9TH ST. CINEMAS 4 541-928-7469
Behind Skippers 9th St 800-FANDANGO 312#
Adv. Tix on Sale THE STEPFORD WIVES (PG-13) ★
HARRY POTTER: PRISONER OF AZKABAN (PG) ★ ✓ (1000 110 420) 730 1040
SHREK 2 (PG) ✓ (1020 1250 320) 700 930
DAY AFTER TOMORROW (PG-13) ★ Fri. (1030 120 410) 710 1010
DAY AFTER TOMORROW (PG-13) ★ ✓ Sat. & Sun. (1030 120 410) 710 1010
TROY (R) - ID REQ'D (1100 230) 650 1015
Times For 6/4 - 6/6 ©2004 www.REGmovies.com

movies BY COLE SMITHEY



Sand and Blood

Hollywood makes status quo sword-and-sandal epic.

TROY. Warner Bros. Pictures, A Radiant Production. Directed by Wolfgang Petersen. Starring Brad Pitt, Eric Bana, Orlando Bloom, Diane Kruger, Brian Cox, Sean Bean, Brendan Gleeson, Peter O'Toole. Cinematography by Roger Pratt, music by James Homer. Rated R. 165 minutes.

Hollywood's historic sword-and-sandal epic genre gathers no fresh momentum in director Wolfgang Petersen's lukewarm production of David Benioff's (*The 25th Hour*) acutely imperfect script. Inspired by Homer's *The Iliad*, the 1200 B.C. story straddles a line between history and myth with Brad Pitt portraying the Greek god-like Achilles, the world's greatest mercenary, interested only in immortality via securing his name in history. Paris, prince of Troy (Orlando Bloom), steals Helen, Queen of Sparta (Diane Kruger), away from Spartan King Menelaus (Brendan Gleeson) during a peace negotiation, and incites the Trojan War in which Achilles is called upon to lead Greece's soldiers. Brad Pitt's impressive mano y mano battle scenes are exquisitely executed, but don't resonate with thematic license due to lacking subtext in his beefcake characterization of Achilles. The story's inherent romance and lust are mere set dressings to the impotent spectacle of tame battles and repetitive dialogue.

Troy delivers the price of admission in its first battle between dueling warriors. Achilles and an enormous gladiator, who looks strong enough to kill Achilles by just pinching him, face off in front of their respective armies for a decisive fight. When Achilles takes a running start at his gigantic opponent, we soon discover the trick of his trade. With a magnificent side-twisting leap Achilles plants his sword deep in his enemy's shoulder blade killing him in a single stroke of well-rehearsed combat precision (created by stunt coordinator Simon Crane). But this singular moment encompasses all that we will learn about Brad Pitt's egotistic character throughout the movie. This Achilles is a solitary specialist in combat who has refined the art of sword-and-shield battle to allow him a rarefied brand of exemption from civilian concerns. At heart, Achilles is an conceited anarchist. There's no love loss between Achilles and the Mycenaean King

Agamemnon (Brian Cox — *Hidden Agenda*), and their strained relationship does more to inflame the movie than does the doomed love affair between Paris and Helen.

Orlando Bloom stands out as *Troy*'s greatest casting liability. However much Paris is a naïve dog with a loud bark and no ability to bite, Bloom reduces the role to an effete boy/man disguising his subordinate sexuality and lacking combat skills with a bluster that is tedious to endure. Bloom brings no depth or surprise to a primary role that brims with possibilities. In fairness, Bloom gets little support from Diane Kruger's limply sexual Helen. Again the filmmakers forfeit an opportunity to cast an actor capable of bringing layers of behavior and physical attraction to a principal role. For the face that "launched a thousand ships" *Troy* needed an exotic and knowing beauty like Eva Green (*The Dreamers*) to command Helen's insurgent comeliness.

Still, *Troy* has moments of spectacle that, however reminiscent of the Hollywood epics that your parents adored, capture your imagination. The most notable being the fabled Trojan horse that enables the Greeks to invade Troy at the climax of the story. Petersen's Trojan horse is a ramshackle affair made of ragged pieces of dried wood that you might pay a removal service to transport away. But the strange object's curiosity factor is tangible, and the moment when Greek soldiers begin crawling out of the monstrosity in the dead of night rings with the mythic proportions of the story.

Ironically, it's Peter O'Toole's brief performance as Troy's King Priam that imbues the movie with its most dramatically powerful apex. O'Toole, who knows the epic form far better than most from his memorable work in *Lawrence of Arabia* and *The Last Emperor*, steals the movie when King Priam goes to Achilles to beg than he be allowed to bury his son's body. The pathos of the scene is hair-raising and gives a potent glimpse at the overall dramatic potential of the story. *Troy* is not be the summer blockbuster that audiences have hoped for, but if you go expecting to be bored for most of the movie then you'll be rewarded with a few fleeting moments of pure dramatic magic. **EW**