

Bijou
492 E. 13th 686-2458
For the week of July 2nd!
Sign-up for our weekly WebPage Update!
www.bijou-cinemas.com
Come in to buy advance tickets! Box office opens on weekdays—4:30 pm, weekends—11:40 am. (Sorry, no phone or internet sales.)

MICHAEL MOORE
FAHRENHEIT 9/11
4:50, 7:10 & 9:30 Nightly
Sat & Sun Mat 12:10 pm & 2:30 pm

SUPER SIZE ME
A FILM OF EPIC PORTIONS
NR
9:40 Nightly
Sat Mat 2:40 pm Sun Mat 12:30 pm

WHAT THE BLEEP DO WE KNOW?
5:00 & 7:20 Nightly **FINAL WEEK!**
Sat Mat 12:20 pm & Sun Mat 2:40 pm

Bijou LATENITE Fr-Sat \$4 Su \$3
Dizzy Gillespie leads a jazz ensemble composed of Gerry Mulligan, Max Roach, and 23 other jazz legends. **LATENITE JAZZ!**

DIZZY'S DREAM BAND
Fri, Sat, & Sun 11:50 pm *Soon: MAYOR OF SUNSET STRIP*

The Coen brothers' classic! **The Big Lebowski**
Jeff Bridges John Goodman
Fri, Sat, & Sun 11:40 pm *Soon: FLESH GORDON*

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

SCHEDULE FOR 7/2-7/8 • () = FRI-SUN & WED-THUR EARLY SHOWS

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

*SPIDER-MAN 2 - PG-13 11:30 2:30 5:30 8:30
*TWO BROTHERS - PG 1:10 3:45 6:20
*AROUND THE WORLD IN 80 DAYS - PG 8:45
*HARRY POTTER AND THE PRISONER OF AZKABAN - PG 11:50 2:55 6:00 9:00

KIDS' SUMMER MOVIE FUN 7/6 & 7/7 WITH "PETER PAN" @ 10:00

STARTS WEDNESDAY, 7/7: "KING ARTHUR"

ROSEBURG CINEMA 7 1750 NW Hughwood • 673-6604

*SPIDER-MAN 2 - PG-13 12:20 3:20 6:20 9:20
*NOTEBOOK - PG-13 12:30 3:30 6:10 9:00
*FAHRENHEIT 9/11 - R 1:20 4:00 6:35 9:10
*WHITE CHICKS - PG-13 3:10 5:50 8:30
*TERMINAL - PG-13 12:10 3:00 6:00 8:50
*DODGEBALL - PG-13 12:55 2:55 5:10 7:25 9:40
*CHRONICLES OF RIDDICK - PG-13 8:40
*GARFIELD - PG 1:00
*STEPFORD WIVES - PG-13 12:40 2:45 4:55 7:05 9:30
*SHREK 2 - PG 1:45 4:10 6:25

STARTS FRIDAY, 7/9: "SLEEPOVER",
WILL FARRELL IN "ANCHORMAN"

www.catheaters.com

AVALON CINEMA
2nd & Jackson • Corvallis

"A remarkable Italian drama that elevates a thriller to the artful level of deeply affecting drama."

I'm Not Scared
Also playing as a separate admission
"An accomplished, contemplative work rooted in the philosophy of Buddhism."

Italian/English Subtitles

SPRING SUMMER FALL WINTER ... AND SPRING
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 - 7/2-7/8
Digital Sound in ALL Auditoriums
PURCHASE TICKETS ONLINE AT CINEMARK.COM

SPIDER-MAN 2 PG13
9:30, 10:00, 10:40, 11:45, 12:25, 12:55, 1:35, 2:40, 3:20, 3:50, 4:30, 5:35, 6:30, 7:05, 7:40, 8:30, 9:25, 10:00, 10:35

FAHRENHEIT 9/11
10:05, 1:15, 4:15, 7:35, 10:35

NOTEBOOK PG13
9:45, 12:50, 3:45, 7:15, 10:10

TWO BROTHERS PG
10:50, 1:30, 4:20, 7:25, 10:05

WHITE CHICKS PG13
10:15, 11:00, 1:05, 3:55, 5:00, 7:10, 9:55, 10:30

THE TERMINAL PG13
9:35, 10:10, 12:45, 3:40, 4:00, 7:10, 9:20, 10:15

DODGEBALL PG13
11:05, 1:10, 1:40, 4:05, 6:50, 7:15, 9:55

HARRY POTTER 3: PRISONER OF AZKABAN PG
11:40, 3:10, 7:00, 7:30, 10:20, 10:45

AROUND THE WORLD IN 80 DAYS
9:40, 12:40, 3:35

SHREK 2 PG
11:25, 2:00, 2:30, 4:25, 7:00, 7:45, 9:30

GARFIELD PG
9:55, 12:20, 2:50, 5:15

STEPFORD WIVES PG13
9:50, 12:15, 2:45, 5:20, 7:55, 10:20

CHRONICLES OF RIDDICK PG13
7:05, 10:00

*NO PASSES/NO SUPERSAVERS
MOVIES 12 - SPRINGFIELD
Gateway Mall - Bellline @ Gateway 741-1231 - 7/2-7/8
Bargain Shows: \$1.50 - Early Bird: \$1.00 - Wednesday all shows: \$1.00
No children under age 6 will be admitted to any R-rated feature after 6:00 PM

50 FIRST DATES PG13
11:30, 4:25, 10:00

ELLA ENCHANTED PG
12:10, 2:30, 5:00, 7:20, 9:40

ENVY PG13
12:20, 2:50, 5:15, 7:50, 10:25

HELLBOY PG13
11:15, 2:05, 4:55, 7:45, 10:30

HILDAGO PG13
12:05, 3:15, 6:50, 9:55

HOME ON THE RANGE PG
11:20, 1:25, 3:30, 5:30, 7:35, 9:45

KILL BILL VOL. 2 R
11:50, 3:00, 7:10, 10:20

SCOOBY DOO 2 PG
11:55, 2:15, 4:40, 7:15, 9:35

STARSKY & HUTCH PG13
1:55, 7:00

THE ALAMO PG13
11:40, 2:45, 6:55, 10:05

THE DAY AFTER TOMORROW PG13
11:00, 1:45, 4:35, 7:25, 10:15

THE LADYKILLERS R
11:25, 4:30, 10:10

THE PUNISHER R
1:30, 7:05

VAN HELSING PG13
12:00, 3:05, 6:45, 9:45

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 V Films
ADVANCE TICKETS AT FANDANGO.COM & 800-FANDANGO

CINEMA WORLD 8 - EUGENE
Valley River Center 541-342-6536
Adv. Tix on Sale! ROBOT (PG-13) ★

SPIDER-MAN 2 (PG-13) ★ DIG ✓ (1000 1030 100 130 405 435) 710 740 1015 1045

THE NOTEBOOK (PG-13) DIG ✓ (1210 430) 720 1010

TWO BROTHERS (PG) DIG ✓ (1220 315) 650 930

DODGEBALL: A TRUE UNDERDOG STORY (PG-13) DIG (1015 1225 245 500) 730 945

THE TERMINAL (PG-13) DIG (1200 330) 700 1000

THE STEPFORD WIVES (PG-13) DIG (1230 250 510) 740 1015

HARRY POTTER: PRISONER OF AZKABAN (PG) DIG (1205 310) 645 950

ALBANY 7 541-928-7469
Next to Fred Meyer 800-FANDANGO 309#
Adv. Tix on Sale! ROBOT (PG-13) ★

SPIDER-MAN 2 (PG-13) DIG ✓ ★ (930 1000 1240 110 140 350 420 450) 700 730 800 1010 1040 1110

THE NOTEBOOK (PG-13) DIG ✓ (1050 140 430) 720 1020

WHITE CHICKS (PG-13) DIG (940 1210 245 515) 745 1025

AROUND WORLD IN 80 DAYS (PG) DIG (1030)

HARRY POTTER: PRISONER OF AZKABAN (PG) DIG (925 1230 335) 640 945

SHREK 2 (PG) DIG (955 1215 235 455) 715 935

9TH ST. CINEMAS 4 541-928-7469
Behind Skippers 9th St 800-FANDANGO 312#

FAHRENHEIT 9/11 (R) - ID REQ'D (1020 110 410) 710 1010

DODGEBALL: A TRUE UNDERDOG STORY (PG-13) (1050 120 400) 700 945

THE TERMINAL (PG-13) (1040 140 440) 735 1035

HARRY POTTER: PRISONER OF AZKABAN (PG) (1030 130 430) 730 1030

Times For 7/2 - 7/4 ©2004 www.REGmovies.com



As Dubya Says, 'Access is power.'

FAHRENHEIT 9/11: Nonfiction. Written and directed by Michael Moore. Produced by Moore, Jim Czarnecki, Kathleen Glynn. Cinematography, Mike Desjarlais. Editor, Kurt Engfehr, Christopher Seward and T. Woody Richman. Music, Jeff Gibbs. Released by Lions Gate Films, IFC Films and the Fellowship adventure Group, 2004. R. 116 minutes. **Winner Palme d'Or at Cannes, 2004.**

Filmmaker Michael Moore has chosen to exercise restraint, and his new nonfiction film is the better for it. The lack of in-your-face intimidation, blustering or swaggering, as well as fewer and smarter commentaries made me more comfortable. I already know Moore's position on the issues. The film is most powerful in its first half hour, which goes fast, and its most heartfelt later when Moore interviews Lila Lipscomb in Flint.

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In the early part of the film, Moore uses his newfound self-control to avoid the trap of picturing the planes crashing into the two towers, for which I am personally and professionally grateful. We hear the responses of people at the scene, but the screen stays dark. It's a highly effective way to draw our attention to the images burnt onto our personal memory screens, while acknowledging the stress we all experienced from visual overload of the horror. Moore's blackout also refrains from exploiting the images for commercial or artistic reasons, an example I wish others would follow.

Another of the film's strengths is to remind us of important political events that may have slipped past during the stunned five weeks in 2000 following the country's closest and most controversial presidential election. (Popular vote: Bush 50,456,002 and Gore 50,999,897.) Moore draws the connection between the Fox newscaster who first "broke" the news that Bush had won Florida's 25 electoral votes, at a time when Gore was predicted winner by all the major networks. Turns out the guy's a Bush relative.

Also, I don't recall seeing footage of the enormous number of protestors who lined the streets as George W. Bush's inaugural cavalcade passed on the way to his swearing-in ceremony. There were so many protestors that Bush didn't follow the custom of walking the last stretch but stayed put in his bul-

letproof, tinted-glass limo for the ride.

Likewise, I appreciated Moore's well-edited archival footage showing, one-after-another, African American Congressional representatives protesting the Florida election before the U.S. Senate. As president pro tem of the Senate, Vice-President Al Gore ironically had to preside over these congress members' failed attempt to protest the political disenfranchisement of Florida's black voters. Gore ruled that because none of the protests carried the required signature of a member of the Senate, they could not be admitted into the record. I don't recall a public uprising against the Senate for that body's shameful behavior.

I am less enamored of Moore's heavy-handed cutting from scenes of injured Iraqi

children to Bush golfing, for instance. Such juxtaposed images work, but they cheapen the children's sacrifice by using them to make a point unrelated to their suffering. Moore still needs a lighter touch.

The business relationships of the Bush and bin Ladin families as well as that of Bush father and son with the Saudi royal family could be an interesting film on its own. But Moore doesn't develop the issue deeply enough. I, too, think the buddy-buddiness smacks of deal-making and secret agendas, but what exactly is the deal? Moore's too vague on this point.

The emotional center of the film, Lila Lipscomb, is an articulate, reasonable woman who supports the military. Her daughter served in Desert Storm, and when we first meet Lipscomb, her son is in Iraq. When she loses him, her sense of betrayal is deep and real. After the film was over, I ran into a friend in the hallway. She was crying, and I put my arms around her and held on when she told me her son is in Iraq right now. As a former Air Force mom for more than 20 years, I understand the terrible conflict families face as the war drags on — loyalty and pride in your grown son or daughter mixed with fear for their safety and anger at the Bush administration for its blundering and lying.

See this film, now playing at the Bijou and Cinemark. And vote, dammit. Very highest recommendations. **EW**