

**Bijou**  
492 E. 13th 686-2458  
For the week of July 9th!  
Sign-up for our weekly WebPage Update!  
www.bijou-cinemas.com

"A thoughtful, beautifully acted story about feeling alive before it's too late to feel anything."  
—Jam Bernard, NEW YORK DAILY NEWS

**THE MOTHER**  
7:20 Nightly Sat Mat 2:40 pm  
NEXT: THE CLEARING (ROBERT REDFORD) [R]

The #1 Smash Hit from France!  
*Love me if you dare*  
"Wickedly Delicious...an unbridled, mad-love masterpiece!"  
In French with English subtitles. ONE WEEK ONLY!  
9:40 Nightly Sun Mat 2:40 pm

Come in to buy advance tickets! Box office opens on weekdays—4:30 pm, weekends—2:10 pm. (Sorry, no phone or internet sales.)  
**MICHAEL MOORE** [R]

**FAHRENHEIT 9/11**  
4:50, 7:10 & 9:30 Nightly Sat & Sun Mat 2:30

**WHAT THE BLEEP DO WE KNOW?**  
5:00 Nightly **FINAL WEEK!**

**BIJOU LATENITE Fr-Sat \$4 Su \$3**  
**Flesh Gordon (1974)**  
A parody of the serial Flash Gordon with a strong sexual campy flavor!  
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: DEAD OR ALIVE [R]

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

SCHEDULE FOR 7/9-7/15 • ( ) = FRI-SUN & WED-THUR EARLY SHOWS

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

\***KING ARTHUR - PG-13** 12:25 3:20 6:15 9:10  
\***SPIDER-MAN 2 - PG-13** 11:30 2:30 5:30 8:30  
**HARRY POTTER AND THE PRISONER OF AZKABAN - PG** 11:50 2:55 6:00 9:00  
KIDS' SUMMER MOVIE FUN 7/13 & 7/14 WITH "SINBAD" @ 10:00

**ROSEBURG CINEMA 7** 1750 NW Hughwood • 673-6604

\***ANCHORMAN - PG-13** (STARTS FRI, 7/9) 12:40 2:45 4:55 7:10 9:30  
\***SLEEPOVER - PG** (STARTS FRI, 7/9) 12:15 2:25 4:35 6:45 8:50  
\***SPIDER-MAN 2 - PG-13** 12:20 3:20 6:20 9:20  
**NOTEBOOK - PG-13** (7/7 - 7/8) 12:30 3:30 6:30 9:30  
**FAHRENHEIT 9/11 - R** 1:20 4:00 6:35 9:10  
**WHITE CHICKS - PG-13** (7/7 - 7/8) 3:10 5:50 8:30 (7/9 - 7/15) 5:50 8:30  
**TERMINAL - PG-13** (7/7 - 7/8) 12:10 3:00 6:00 8:50 (7/9 - 7/15) 12:10 3:00 5:50 8:40  
**DODGEBALL - PG-13** 12:55 2:55 5:10 7:25 9:40  
**CHRONICLES OF RIDDIK - PG-13** 8:40 (ENDS THURS)  
**GARFIELD - PG** 1:00 (ENDS THURS)  
**STEPFORD WIVES - PG-13** 12:40 2:45 4:55 7:05 9:30 (ENDS THURS)  
**SHREK 2 - PG** (7/7 - 7/8) 1:45 4:10 6:25 (7/9 - 7/15) 1:10 3:40

www.catheaters.com

**AVALON CINEMA**  
2nd & Jackson • Corvallis  
"A marvellous tale about sex, love, age and family."

**The Mother**  
NOT RATED

Also playing as a separate admission  
"Connects everything in a lovely and terrifying way."

**I'M NOT SCARED**  
ITALIAN/ENGLISH SUBTITLES [R]

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 - 7/9-7/15  
Digital Sound in ALL Auditoriums  
PURCHASE TICKETS ONLINE AT CINEMARK.COM

**ANCHORMAN PG13**  
9:50, 11:30, 12:15, 1:55, 2:45, 4:20, 5:10, 7:00, 7:50, 9:25, 10:15

**WHITE CHICKS PG13**  
10:15, 1:05, 3:55, 7:10, 9:55

**SLEEPOVER PG**  
11:50, 2:10, 4:35, 7:30, 10:10

**THE TERMINAL PG13**  
9:35, 12:45, 4:00, 7:10, 10:15

**KING ARTHUR PG13**  
9:40, 10:10, 12:40, 1:10, 3:40, 4:10, 7:05, 7:45, 10:05, 10:45

**DODGEBALL PG13**  
11:05, 1:40, 4:05, 7:15, 9:55

**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

**SHREK 2 PG**  
11:25, 2:00 4:25, 6:55, 9:30

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

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

**FAHRENHEIT 911**  
10:05, 1:15, 4:15, 7:35, 10:35

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

**STEPFORD WIVES PG13**  
7:55, 10:20

**TWO BROTHERS PG**  
9:45 AM

\*NO PASSES/NO SUPERSAVERS

**MOVIES 12 - SPRINGFIELD**  
Gateway Mall - Bellline @ Gateway 741-1231 - 7/9-7/15  
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

**BREAKIN ALL THE RULES PG13**  
11:40, 1:55, 4:25, 6:55, 9:25

**MEAN GIRLS PG13**  
11:20, 2:00, 4:30, 7:00, 9:30

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

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

**ENVY PG13**  
11:05, 4:45, 10:35

**THE ALAMO PG13**  
1:30, 7:30

**HELLBOY PG13**  
11:15, 2:05, 4:55, 7:45, 10:20

**THE CHRONICLES OF RIDDIK PG13**  
11:25, 2:10, 4:55, 7:40, 10:25

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

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

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

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

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

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! ROBOT (PG-13) ★

**ANCHORMAN (PG-13) ★ DIG ✓** (1230 250 510) 735 1005

**SPIDER-MAN 2 (PG-13) DIG ★ ✓** (100 130 405 435) 710 740 1015 1035

**KING ARTHUR (PG-13) DIG ✓** (1220 315) 705 955

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

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

**THE TERMINAL (PG-13) DIG** (1200 300) 655 1000

**HARRY POTTER: PRISONER OF AZKABAN (PG) DIG** (1205 310) 650 950

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

**ANCHORMAN (PG-13) DIG ✓ ★** (950 1220 250 520) 750 1020

**SLEEPOVER (PG) DIG ✓** (920 1150 220 450) 720 950

**KING ARTHUR (PG-13) DIG ✓** (1040 140 440) 740 1040

**SPIDER-MAN 2 (PG-13) ✓ DIG ★** (1000 1030 100 130 400 430) 700 730 1000

**WHITE CHICKS (PG-13) DIG** 1030

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

**SHREK 2 (PG) DIG** (945 1205 225 445) 710 930

**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 7/9 - 7/11 ©2004 www.REGmovies.com

**movies** BY LOIS WADSWORTH

**Spider-Man (Tobey Maguire) comes to rescue Mary Jane (Kirsten Dunst).**

**Two Years Later**  
Spidey and MJ in limbo

MELISSA MOSELEY, COLUMBIA PICTURES, 2004.

**SPIDER-MAN 2:** Directed by Sam Raimi. Written by Alvin Sargent, based on screen story by Alfred Gough, Miles Millar, Michael Chabon. Based on Marvel Comic Book by Stan Lee, Steve Ditko. Produced by Laura Ziskin, Avi Arad. Executive producers, Joseph M. Carraciolo, Stan Lee, Kevin Feige. Cinematography, Bill Pope. Production design, Neil Spisak. Editor, Bob Murawski. Visual effects designer, John Dykstra. Costumes, James Acheson, Gary Jones. Music, Danny Elfman. Starring Tobey Maguire and Kirsten Dunst, with James Franco, Alfred Molina and Rosemary Harris. With Donna Murphy, J.K. Simmons, Dylan Baker, Bill Nunn, Willem Dafoe. Columbia Pictures, 2004. PG-13. 110 minutes.

In *Spider-Man 2*'s opening credits, the splintered screen reveals some of the original Marvel Comics drawings by Steve Ditko, CGI characters from the movies, and a photo of Kirsten Dunst, who plays Mary Jane Watson. I would have liked a photo of Tobey Maguire as well, because if Dunst is the heart of the film, he's the soul. Maguire brings a sensitive, inward-looking thoughtfulness to the character of Peter Parker, showing him to be vulnerable, confused, guilty and mildly depressed — a condition heroes are rarely allowed to exhibit. Maguire and Dunst raise the film out of its genre, making it a story of human conflict — duty to others? or duty to self?

While the questions are particularly apt for Spidey's generation at this time in our history, the choice between doing good in the world and the real need for personal happiness and love is a conflict between responsibilities, which underlies difficult choices at different times in our lives. The powerful image of Spider-Man's costume half-in and half-out of a garbage speaks to the wish for an easy fix.

Dunst endows MJ with a strong inner compass that she follows, which allows her to express her feelings, even when they make her uncomfortable. MJ spends a lot of time dithering about Peter, as if she were plucking flower petals — he loves me, he loves me not. But when Mary Jane knows her true mind, she acts on it, and through her certainty Peter finds his own.

Character development and the love story are set in a reality recognizable as our

own, sort of. But surrounding this island of daily life — going to work in a pizza shop, dodging the rent 'til payday, taking care of Aunt May (Rosemary Harris) — is the vaster universe of super-heroes and super-villains.

Peter dons a homemade, weblike costume and assumes supernatural strength. Then he flies around, stopping bad people from doing worse things. But despite his good intentions, Spider-Man cannot halt deranged scientist, Dr. Octavius (Alfred Molina), from building a doomsday fusion device. Nor can he stop Peter's friend, Harry Osborn (James Franco), from wanting to kill whoever killed his late father, Norman Osborn (Willem Dafoe), aka the Green Goblin. Peter's relationship with Harry is tough, because Spidey knows who did it but won't say.

Once the fantastical takes over the story, I have to work extra hard not to just check out. Unless, that is, the new reality is more compelling than ordinary life — as is the case with the best film of 2004 so far, *Eternal Sunshine of the Spotless Mind*.

But in comic book villainy, the bad guys are so unrelentingly evil they're uninteresting. Not so with Dr. Octavius, whose mind has been hijacked by the four tentacle-like arms attached to his body. The doctor was in love with his wife, Rosalie (Donna Murphy), who is killed through his actions, and the monster he becomes still holds a vague memory of her, a vulnerability through which he may be turned from evil. Meanwhile, he kills and destroys with abandon.

It's the film's use of graphic brutality and senseless fury that keeps me from wholly endorsing *Spider-Man 2*. The mayhem struck me wrong. It was too real, and I couldn't file it away as comic book action. What does such violence accomplish except to numb us to real suffering? *Spider-Man 2*, now playing at Cinemark and Cinema World, attracts and repels. Most of it is quite wonderful, but the ultra-violence is obnoxious.