

BIJOU CINEMAS
Starts Friday, 2/8! 492 East 13th 686-2458
http://bijou-cinemas.com

**Academy Award Nominated-
Best Animated Feature!**

PERSEPOLIS
5:00, 7:00 & 9:20 Nightly
Sun Mat 2:55 PG-13

We have new ways to save money & see movies!
20 admission card: only \$100
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ACADEMY AWARD NOMINATED!
CATE BLANCHETT & THE LATE HEATH LEDGER
I'M NOT THERE
9:30 Nightly Sat Mat 2:05

4 Academy Award Nominations!
BEST DIRECTOR
BEST ADAPTED SCREENPLAY
BEST CINEMATOGRAPHY
BEST FILM EDITING
The Diving Bell and the Butterfly
4:50 & 7:10 Nightly Sun Mat 2:30

BIJOU LATENITE \$4 FRIDAY, SATURDAY & SUNDAY
Held over by popular demand!

POULTRYGEIST
NIGHT OF THE CHICKEN DEAD
midnight fri, sat & sun

KURT COBAIN
ABOUT A SON
11:25 fri, sat & sun
Sat Mat 2:55

CITY CLUB
OF EUGENE

THE BRAIN DANCE:
What Little Kids
Already Know

Rachael Carnes
Executive Director, Sparkplug Dance

FRIDAY, FEB 8th • 11:50 AM
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EARLY BIRD SPECIAL M-F, 1ST MATINEE SHOWTIME \$5.00
ADULT MATINEE BEFORE 6PM \$5.50

FOOL'S GOLD PG13
10:55, 12:15, 1:45, 3:15, 4:40,
6:10, 7:35, 9:00, 10:25

WELCOME HOME ROSCOE JENKINS PG13
11:05, 2:00, 4:50, 7:45, 10:40

VINCE VAUGHN'S WILD WEST COMEDY SHOW, 30 DAYS AND 30 NIGHTS R
11:30, 2:10, 4:45, 7:20, 9:55

HANNAH MONTANA & MILEY CYRUS: BEST OF BOTH WORLDS CONCERT NR
11:00, 1:10, 3:20, 5:30, 7:40, 9:50

THE EYE PG13
12:05, 2:40, 5:25, 7:50, 10:20

OVER HER DEAD BODY PG13
2:30, 7:50

STRANGE WILDERNESS R
12:20, 2:55, 5:40, 8:05, 10:35

RAMBO R
11:40, 2:20, 5:10, 7:40, 10:15

UNTRACEABLE R
11:50, 5:15, 10:40

MEET THE SPARTANS PG13
11:15, 1:35, 3:55, 7:05, 9:25

THERE WILL BE BLOOD R
11:35, 3:25, 7:00, 10:35

MICHAEL CLAYTON R
4:15, 9:50

CLOVERFIELD PG13
12:40, 3:05, 5:35, 7:45, 10:05

27 DRESSES PG13
1:20, 4:00, 6:50, 9:35

JUNO PG13
12:10, 2:45, 5:20, 7:55, 10:30

THE BUCKET LIST PG13
1:40, 7:10

NATIONAL TREASURE: THE BOOK OF SECRETS PG
1:05, 4:25, 7:35, 10:30

I AM LEGEND PG13
7:30, 10:25

ALVIN AND THE CHIPMUNKS PG
11:55, 2:15, 4:35

\$1 MOVIES 12 \$1
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\$1.50 ALL SHOWS • \$1 WED ALL SHOWS \$2 FRI / SAT AFTER 6PM

PS I LOVE YOU PG13
[12:05] 3:55, 7:05, 9:55

IN THE NAME OF THE KING PG13
12:40, 4:00, 7:25, 10:15

AWAKE R
12:30, 2:50, 5:10, 7:35, 9:40

PIRATES WHO DON'T DO ANYTHING G
[12:25] 2:30, 4:40, 7:00, 9:20

THE GOLDEN COMPASS PG13
[12:50] 4:10, 7:15, 9:50

CHARLIE WILSON'S WAR R
[12:20] 2:45, 5:15, 7:40, 10:10

AUGUST RUSH PG
[12:35] 4:05, 6:55, 9:30

THE GAME PLAN PG
[12:55] 4:15, 7:30, 10:00

DAN IN REAL LIFE PG13
[12:10] 2:35, 5:00, 7:45, 10:05

MR. MAGORIUM'S WONDER EMPORIUM G
[12:00] 2:15, 4:35, 7:10, 9:25

BEE MOVIE PG
[12:15] 2:40, 4:55, 7:20, 9:35

ACROSS THE UNIVERSE PG13
[12:45] 3:50, 6:50, 9:45

[] FRI THRU SUN ONLY

CREDIT CARDS ACCEPTED
◆ NO PASSES-NO CLASSIC SUPERSAVERS ♿

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Adv. Tix on Sale VANTAGE POINT (PG-13) ★
HANNAH MONTANA CONCERT 3D (G) ★ Fri. 1050 100 310 520 730 940
Sat. & Sun. 840 1050 100 310 520 730 940

FOOL'S GOLD (PG-13) ★ Fri. (1130 215 500) 745 1030
Sat. & Sun. (845 1130 215 500) 745 1030

WELCOME HOME ROSCOE JENKINS (PG-13) (1100 145 430) 715 1000

THE EYE (PG-13) Fri. (1155 225 455) 725 955
Sat. & Sun. (925 1155 225 455) 725 955

OVER HER DEAD BODY (PG-13) Fri. (1140 210) 915
Sat. & Sun. (915 1140 210) 915

STRANGE WILDERNESS (R) - ID REQ'D Fri. (1115 150 405) 645 930
Sat. & Sun. (900 1115 150 405) 645 930

OC & DA: MEET THE SPARTANS (PG-13) Fri. (1145) 655
Sat. (200) 920
Sun. (1145) 920

MEET THE SPARTANS (PG-13) Fri. (200 415) 920
Sat. (930 1145 415) 655
Sun. (930 200 415) 655

JUNO (PG-13) Fri. (1120 155 420) 700 925
Sat. & Sun. (855 1120 155 420) 700 925

27 DRESSES (PG-13) (1055 140 425) 705 945

THERE WILL BE BLOOD (R) - ID REQ'D (1125 300) 635 1005

ATONEMENT (R) - ID REQ'D Fri. (1205 415) 735 1025
Sat. & Sun. (910 1205 415) 735 1025

NO COUNTRY FOR OLD MEN (R) - ID REQ'D Fri. (1210 410) 720 1015
Sat. & Sun. (920 1210 410) 720 1015

BUCKET LIST (PG-13) Fri. (1135 205 440) 710 935
Sat. & Sun. (905 1135 205 440) 710 935

UNTRACEABLE (R) - ID REQ'D Fri. (1110) 750 1020
Sat. & Sun. (840 1110) 750 1020

RAMBO (R) - ID REQ'D Fri. (1200 230 505) 740 1010
Sat. & Sun. (935 1200 230 505) 740 1010

CLOVERFIELD (PG-13) (435) 650

NATIONAL TREASURE: BOOK OF SECRETS (PG) (150 450)

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Adv. Tix on Sale VANTAGE POINT (PG-13) ★

FOOL'S GOLD (PG-13) ★ (1135 215 455) 735 1015

THE EYE (PG-13) (1145 205 435) 700 925

UNTRACEABLE (R) - ID REQ'D (1210 240 510) 755 1020

MEET THE SPARTANS (PG-13) (1215 235 515) 745 955

27 DRESSES (PG-13) (1140 210 440) 710 940

BUCKET LIST (PG-13) (200) 715

NATIONAL TREASURE: BOOK OF SECRETS (PG) (420) 935

JUNO (PG-13) (1225 245 505) 725 945

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Behind Skippers 9th St 800-FANDANGO 312#

JUNO (PG-13) Fri. (230 450) 720 1020
Sat. & Sun. (1200 230 450) 720 1020

UNTRACEABLE (R) - ID REQ'D Fri. (210 430) 700 950
Sat. & Sun. (1150 210 430) 700 950

MEET THE SPARTANS (PG-13) Fri. (300 520) 730 1010
Sat. & Sun. (1240 300 520) 730 1010

CLOVERFIELD (PG-13) Fri. (250 510) 740 1000
Sat. & Sun. (1220 250 510) 740 1000

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Son of a Gun

Kurt Cobain, in his own words

KURT COBAIN: ABOUT A SON: Directed by AJ Schnack. Cinematography, Wyatt Troll. Music, Steve Fisk and Ben Gibbard. Narrated by Kurt Cobain. Balcony Releasing, 2007. R. 96 minutes. ★★☆☆☆

For as long as there have been documentary filmmakers, history has been their sandbox. If you want to understand the many lives of Artie Shaw, say, or the building of the Brooklyn Bridge, you can bet there exists a documentary film on the subject. But while the best documentaries make the familiar new again (*When We Were Kings*) or the unfamiliar seem universal (*Murderball*), a restlessness has crept into documentaries recently, a stretching of the format that I hope to see continue. I think it's possible we're in a golden age of documentary film, a period of great redefinition for the genre. While technical advances help explain the shake-up — without technology, *Winged Migration* wouldn't exist, nor would most of *An Inconvenient Truth* — I'm talking about a trend in the opposite direction: old-fashioned technique being pressed into service in highly subversive ways. Known as much for their daring as their excellence, films like *Borat* and *Super Size Me* have changed the way audiences experience documentary film. To this list of genre-rattling documentaries I would add *Kurt Cobain: About a Son*.

Kurt Cobain: About a Son is the story of the Nirvana guitarist and lead singer who became, during the early 1990s, the unwilling spokesman for Generation X. *About a Son* is significant for everything it doesn't contain, such as sit-down interviews, recovered videos or, most noticeably, images of Cobain, at least until the closing moments of the film. Instead, like a *Baraka* for Nirvana junkies, the film is a present-day video record of places of significance — to Cobain, those would be Aberdeen, Olympia and Seattle, Washington — over which Cobain's recorded voice discusses various aspects of his life. In this addition-by-subtraction format, Cobain's reedy voice changes depending upon how and when it was recorded, while images of bookstores, coffee shops and back alleyways predominate. If it sounds tedious, like a glorified slide show, it isn't,

in part because the music is so propulsive. While the imagery isn't consistently dynamic, director AJ Schnack (*Gigantic*) gets as much ambience out of Aberdeen as anyone ever could.

Aberdeen, in fact, provides the film's most poignant moments. There are striking images of snarling logging equipment, for example, but I prefer the slow-motion imagery of a wrestling match at Cobain's high school, or a lonely-looking student in a tracking shot as he arrives at school for another day. Meanwhile, Cobain speaks frankly and coherently about early influences, like his Hawaiian guitar and his fondness for the Beatles. The effect is an oddly soothing, if contradictory, portrait of an artist, not unlike the jumbled *Joe Strummer: The Future is Unwritten*, a similarly inventive if less subtle documentary from earlier this year. What emerges as we leave Aberdeen (for a short but colorful stint in Olympia, then Seattle) is that Cobain was a victim, to one degree or another, of bipolar disorder, compulsive behavior, paternal neglect, scoliosis, paranoia and the abundant homogeneity of his home town. He was a profoundly sensitive, profoundly deformed kid who feared being average more than anything else.

After a brief return to innocence in the (relatively speaking) deeper waters of Olympia, Cobain achieves his lifelong goal of moving to Seattle. At this point, Cobain's interviews — recorded in late 1992 and early 1993 — turn toward the situation that gripped him at the end of his life: namely, his very public drug addiction and the relentless crush of journalists who pestered him about it. He confesses to being a "firm believer in revenge." Along with Cobain, the film veers into a bitter, angry place, something cinematographer Wyatt Troll tries to compensate for, if unevenly, by seeking out the neutrality of random strangers, who pose for *About a Son* with oddly blank faces. Late in the film, while Cobain briefly meditates on the early days, the fantastic Band of Horses, Seattle's most recent Next Big Thing, relax backstage before a concert. The implication couldn't be more apt: Let's avoid a repeat performance.

EW

About a Son opens Friday, Feb. 8 at the Bijou.