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BIJOU CINEMAS

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Friday, 5/2! <http://bijou-cinemas.com>

Comedian Doug Benson has taken Morgan Spurlock's idea for **Super Size Me**, swapped McDonald's for pot, and filmed the results.

7:30 & 9:30 (no showings on Wed, 5/7)
Sat Mat 3:10 pm

Exposes how American voters were cheated during the 2004 and 2006 elections-and why it will likely happen in 2008

Q & A with Director, David Earnhardt!
Wednesday, 5/7 only! 6:45 & 9:00

"A work of entertainment that's also an honest-to-God work of art."

5:05, 7:15 & 9:35 Nightly
Sat & Sun Mat 2:45 pm

FLAWLESS
Demi Moore
Michael Cain
5:15 Nightly Sun Mat 3:00 pm
Wed, 5/7: 4:30 only

BIJOU LATENITE \$4 FRI & SAT

QUEER FILM FESTIVAL
UNIVERSITY OF OREGON

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EARLY BIRD SPECIAL M-F, 1ST MATINEE SHOWTIME \$5.00
ADULT MATINEE BEFORE 6PM \$5.50

IRON MAN PG13
10:05, 10:55, 11:45, 12:45, 1:30, 2:15, 3:05, 4:05, 4:50, 5:35, 6:25, 7:15, 8:05, 8:55, 9:45, 10:35
*DIGITAL SHOWTIMES

MADE OF HONOR PG13
11:30, 2:10, 4:55, 7:30, 10:10

BABY MAMA PG13
12:00, 2:35, 5:10, 7:45, 10:20

HAROLD & KUMAR ESCAPE FROM GUANTANAMO BAY R
10:50, 1:35, 4:20, 7:00 (EXCEPT TUES 5:6), 9:40

DECEPTION R
4:10, 9:50

FORBIDDEN KINGDOM PG13
10:35, 12:35, 1:25, 3:30, 4:15, 6:25, 7:15, 9:20, 10:05

EXPULSED: NO INTELLIGENCE ALLOWED PG
12:15, 2:45, 5:15, 8:00, 10:30

FORGETTING SARAH MARSHALL R
10:30, 1:20, 4:25, 7:25, 10:15

88 MINUTES R
1:50, 7:35

PROM NIGHT PG13
12:10, 2:40, 5:05, 7:30, 9:55

LEATHERHEADS PG13
1:15, 7:00

NIM'S ISLAND PG
12:20, 2:50, 5:20, 7:50, 10:20

21 PG13
10:10, 1:05, 4:00, 7:05, 10:05

HORTON HEARS A WHO G
12:05, 2:20, 5:30, 7:55, 10:15

\$1 MOVIES 12 \$1

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

27 DRESSES PG13
3:05, 10:00

THE BUCKET LIST PG13
[12:10] 2:30, 4:50, 7:10, 9:30

FOOL'S GOLD PG13
[12:25] 3:10, 7:30, 10:05

JUMPER PG13
[12:20] 2:35, 4:55, 7:25, 10:15

NATIONAL TREASURE: THE BOOK OF SECRETS PG
[11:50] 2:45, 6:55, 9:50

NEVER BACK DOWN PG13
[11:55] 2:40, 6:45, 9:25

THE OTHER BOLEYN GIRL PG13
[12:00] 2:55, 7:00, 9:40

PENELOPE PG
[12:15] 7:15

THE SPIDERWICK CHRONICLES PG
[11:45, 12:30] 2:10, 2:50, 4:30, 5:10, 6:50, 7:35, 9:20, 9:55

STREET KINGS R
[12:35] 3:15, 7:05, 9:45

VANTAGE POINT PG13
[12:05] 2:25, 4:45, 7:20, 9:35
[1] FRI THRU SUN ONLY

Cinéarts

UNDER THE SAME MOON PG13
4:45, 10:30

JUNO PG13
[12:40] 3:00, 5:20, 7:45, 10:10

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IRON MAN - DP (PG-13) ★ (1230 330) 630 930
IRON MAN (PG-13) ★ Fri. & Sat. (1000 1030 1100 100 130 200 400 430 500) 700 730 800 1000 1030 1100 Sun. (1000 1030 1100 100 130 200 400 430 500) 700 730 800 1000 1030

MADE OF HONOR (PG-13) (1045 135 440) 715 950
BABY MAMA (PG-13) (1055 145 425) 655 925
DECEPTION (R) - ID REQ'D (1040 125) 955

HAROLD & KUMAR ESCAPE FROM GUANTANAMO BAY (R) - ID REQ'D (1050 140 450) 740 1015
FORBIDDEN KINGDOM (PG-13) (1020 110 420) 720 1005
OC: 88 MINUTES (R) - ID REQ'D Fri. (1035) 745 Sat. (120) 1025 Sun. (1035) 1025 Fri. (120 455) 1025 Sat. (1035 455) 745 Sun. (120 455) 745

EXPULSED: NO INTELLIGENCE ALLOWED (PG) 710 940
FORGETTING SARAH MARSHALL (R) - ID REQ'D (1025 115 415) 725 1010 (505) 735

PROM NIGHT (PG-13) (1105 150 435) 705 935
NIM'S ISLAND (PG) (1010 105 350) 645 935
LEATHERHEADS (PG-13) (1005 1255 355) 650 945
21 (PG-13) (1110 155 410)

ALBANY 7

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IRON MAN (PG-13) ★ (1000 1030 100 130 400 430) 700 730 1000 1030

MADE OF HONOR (PG-13) (1150 220 450) 720 950
BABY MAMA (PG-13) (1140 210 440) 710 940

HAROLD & KUMAR ESCAPE FROM GUANTANAMO BAY (R) - ID REQ'D (1145 215 500) 750 1020
FORBIDDEN KINGDOM (PG-13) (1100 135 410) 645 920
FORGETTING SARAH MARSHALL (R) - ID REQ'D (1135 205 445) 740 1015

9TH ST. CINEMAS 4

Behind Skippers 9th St 541-928-7469 800-FANDANGO 312#

Adv. Tix on Sale **SPEED RACER (PG) ★**
FORGETTING SARAH MARSHALL (R) - ID REQ'D Fri. (210 440) 720 1000 Sat. & Sun. (1140 210 440) 720 1000

88 MINUTES (R) - ID REQ'D Fri. (200 430) 710 940 Sat. & Sun. (1130 200 430) 710 940

21 (PG-13) Fri. (330) 700 950 Sat. & Sun. (1210 330) 700 950

STREET KINGS (R) - ID REQ'D Fri. (220 500) 740 1010 Sat. & Sun. (1150 220 500) 740 1010

Times For 5/2 - 5/4 ©2008 www.REGmovies.com



Michelle Williams and Ewan McGregor in *Deception*

Zero Sum Game

Jackman and McGregor play with numbers

DECEPTION: Directed by Marcel Langenegger. Written by Mark Bomback. Cinematography, Dante Spinotti. Music, Ramin Djawadi. Starring Hugh Jackman, Ewan McGregor and Michelle Williams. Twentieth Century Fox, 2008. R. 108 minutes. ★★☆☆☆

Forgive me for sounding coarse, but if a film sets out to chronicle a shy accountant's plunge into a sex club, that film better contain some pretty darn convincing accounting. Accountants, after all, are the goats of the financial world, always crunching numbers here, gnashing pencils there, digesting everything in sight, but in *Deception* they come off as shallow and distracted, putting the fragile conceit — bashful bean counter gets in deep — dangerously close to confabulation. As to whether *Deception's* Jonathan (Ewan McGregor) is all that retiring a fellow, I'm unconvinced, what with the way he executes some very un-Jonathan like moves during his first sexual encounter. Then again, the *real* scandal is his demeanor at work the following day, when very little actual work takes place other than Jonathan staring at his computer, as if, God forbid, it's all he can do to get through the day before his next mattress-crushing sexual peccadillo. I ask you: What accountant behaves like that?

Deception commences when Jonathan, our stumblebum auditor, is invited by Wyatt (Hugh Jackman) to join a secret sex club called "the List"— here I thought lists were for simpler pleasures, like buying yogurt and sending holiday cards — after which Jonathan experiences a drastic change of fortune. Actually, Wyatt doesn't invite Jonathan as such: He switches their cell phones when Jonathan isn't looking. Soon after, Jonathan receives a call from a very assertive prostitute. This phone is a datalink to the world's hottest women, all of whom receive Jonathan's calls with breathy interest, despite the fact that Jonathan sounds nothing like Wyatt and looks like a skinnier version of Emilio Estevez. Jonathan keeps the phone perpetually unholstered and in use, but before long Wyatt comes calling for it, bringing with him a terrifying proposal: If Jonathan doesn't divert money to Wyatt during his next corporate audit, Wyatt is going to kill

"Sunbeam" (Michelle Williams), a List-employed prostitute to whom Jonathan has pledged his heart. I kept waiting for Jonathan to utter "zero sum game," but as I've mentioned, it appears Jonathan is a sex addict with a numbers problem, not the more chaste reverse.

Some of you may remember the great line from *The Princess Bride* when Inigo, flustered, says to the recently dead Westley, "Let me explain. No. There is too much. Let me sum up." Of *Deception's* many flaws, I can provide but a brief overview, including a preposterous initial encounter involving Wyatt, Jonathan and a joint of marijuana; the way Wyatt's every move, including the phone swap, is telegraphed, or better yet, pre-digested and then spooned to us, as if we were comatose; or how it never occurs to Jonathan that "Sunbeam" is hardly the ray of light she appears to be and may just be in cahoots with Wyatt. The film's fatal wound, however, is the one most self-inflicted: *Deception* opts to reveal Wyatt as a con man almost immediately — to the audience, but not to Jonathan. This technique works under highly controlled circumstances, *The Departed* being a recent example, but in *Deception* the dramatic irony implodes the film. There is almost a complete lack of suspense to *Deception*; what's more, the film lacks a backstory to sustain our interest. McGregor's Jonathan never escapes his dull, namby-pamby setup, since *Deception* requires him to play the easy target until very, very late in the film.

Deception is director Marcel Langenegger's debut; his next move should be to let someone else choose his material. He was fortunate to land Michelle Williams, who shows signs of becoming a great actress, but I suspect he misled McGregor, who seems too keen, too directed, like he's in a movie from the silent era. Jackman, a respected stage actor, looks the part of a polished con man, but reveals very little. Despite references to his sexual prowess, he mostly gropes at women impotently, a fitting motif for a film that undresses itself clumsily and can't manage a proper climax.

EW