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A DANNY BOYLE FILM
slumdog millionaire
 5:10, 7:45 & 10:20 Nightly
Sat & Sun Mat: 2:30 [R]
 Coming soon: CHE

Two for Tuesdays!
Buy one admission, get one free!

Directed by Gus Van Sant

SEAN PENN
MILK
 4:45, 7:25 & 10:05 Nightly
Sat & Sun Mat: 2:00 [R]
 Coming soon: FUEL

DAVID MINOR THEATER
 \$1 SUNDAY
 21 TUESDAY
 \$3 TICKETS



TUESDAY JAN. 6 - MONDAY JAN. 12:
SCREEN 1: BURN AFTER READING 5:30, 7:30 & 9:30
SCREEN 2: ANIMAL HOUSE 5:30, 7:30

FRIDAY JAN. 9:
SCREEN 2: THE WACKNESS 9:30

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STUDENT WITH ID \$6.50 CHILD/SENIOR \$5.50
BARGAIN ADULT \$5.75 EARLY BIRD \$5.00

*BRIDE WARS PG 12:35, 2:05, 3:00, 4:35, 5:35, 7:05, 8:00, 9:45, 10:25 *THE UNBORN PG13 12:40, 3:05, 5:30, 7:55, 10:20 GRAN TORINO R 1:10, 4:20, 7:25, 10:35 *BEDTIME STORIES PG 12:50, 2:10, 3:15, 4:50, 6:10, 7:30, 8:50, 10:10 *THE CURIOUS CASE OF BENJAMIN BUTTON PG13 DIGITAL 12:15, 4:45, 8:15 THE CURIOUS CASE OF BENJAMIN BUTTON PG13 1:35, 5:25, 9:30 *DOUBT PG13 2:20, 5:00, 7:40, 10:25 *MARLEY AND ME PG 12:10, 2:25, 4:15, 5:15, 7:15, 8:05, 10:05, 10:40	METROPOLITAN OPERA: LA RONDINE NR ONLY ON SAT 1/10 AT 10 AM THE SPIRIT PG13 10:00PM VALKYRIE PG13 1:30, 4:30, 7:25, 10:20 SEVEN POUNDS PG13 12:55, 3:50, 7:05, 10:05 THE TALE OF DESPEREAUX G 12:00, 2:30, 4:55, 7:30 YES MAN PG13 1:25, 4:10, 7:00, 9:40 THE DAY THE EARTH STOOD STILL PG13 4:05, 9:45 TWILIGHT PG13 1:05, 6:45 ≈ Cinéarts ≈ THE READER R 12:25, 3:25, 7:10, 10:10
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ZACK AND MIRI R [11:55] 2:20, 5:10, 7:55, 10:25 W PG13 [12:35] 4:30, 7:25, 10:15 HIGH SCHOOL MUSICAL 3: SENIOR YEAR G [1:00] 3:50, 6:55, 9:45 AUSTRALIA PG13 [12:20] 4:00, 8:00 ROLE MODELS R [12:10] 2:40, 5:20, 7:50, 10:10 BEVERLY HILLS CHIHUAHUA PG [11:40, 12:40] 2:00, 2:55, 4:20, 5:30, 6:45, 7:45, 9:25, 10:00	EAGLE EYE PG13 [12:50] 4:50, 7:35, 10:20 IGOR PG [12:00] 2:30, 5:00, 7:15, 9:35 ≈ Cinéarts ≈ RELIGIOUS R [11:45] 2:10, 4:40, 7:20, 9:50 APPALOOSA R [12:25] 4:10, 7:05, 10:05 CHANGELING R [12:30] 3:40, 6:50, 9:55 [] = FRI THRU SUN ONLY
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BRIDE WARS (PG)	Fri. - Sun. (1145 210) 435 710 935
GRAN TORINO (R) - ID REQ'D	Fri. - Sun. (1210 1240) 415 445 700 730 945 1020
THE UNBORN (PG-13)	Fri. - Sun. (1200 220) 455 735 955
OC & DA: MARLEY AND ME (PG)	Fri. (1220 PM) 645 PM Sat. (400 PM) 930 PM Sun. (1220 PM) 930 PM
MARLEY AND ME (PG)	Fri. (1130 205 400) 715 930 Sat. (1130 1220 205) 645 715 Sun. (1130 205) 400 645 715
VALKYRIE (PG-13)	Fri. - Sun. (1230) 420 720 1015
THE CURIOUS CASE OF BENJAMIN BUTTON (PG-13)	Fri. - Sun. (1150 325) 630 705 1005 1035
DOUBT (PG-13)	Fri. - Sun. (1135 215) 500 740 1025
BEDTIME STORIES (PG)	Fri. - Sun. (1130 155) 425 655 925
THE SPIRIT (PG-13)	Fri. - Sun. 1010 PM
SEVEN POUNDS (PG-13)	Fri. - Sun. (1215 355) 650 945
YES MAN (PG-13)	Fri. - Sun. (1125 200) 440 715 950
THE TALE OF DESPEREAUX (G)	Fri. - Sun. (1125 AM 145 PM) 405 PM
TWILIGHT (PG-13)	Fri. - Sun. (1205 345) 640 940
BOLT 3D - \$2.50 CHARGE FOR 3D (PG) ★	Fri. - Sun. (1155 AM)
THE DAY THE EARTH STOOD STILL - DP (PG-13)	Fri. - Sun. (225) 455 725 955

ALBANY 7
 Next to Fred Meyer
541-928-7469 800-FANDANGO 309#

BRIDE WARS (PG)	Fri. - Sun. (1215 235) 500 730 1000
MARLEY AND ME (PG)	Fri. - Sun. (1055 130) 415 700 940
THE CURIOUS CASE OF BENJAMIN BUTTON (PG-13)	Fri. - Sun. (1140 310) 640 1010
BEDTIME STORIES (PG)	Fri. - Sun. (1205 225) 450 720 950
SEVEN POUNDS (PG-13)	Fri. - Sun. (1125 210) 455 740 1030
YES MAN (PG-13)	Fri. - Sun. (1120 150) 420 650 930
GRAN TORINO (R) - ID REQ'D	Fri. - Sun. (1100 140) 425 710 1020

9TH ST. CINEMAS 4
 Behind Skippers 9th St
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VALKYRIE (PG-13)	Fri. 420 PM 710 PM 1000 PM Sat. - Sun. (130) 420 710 1000
BEDTIME STORIES (PG)	Fri. 440 PM 720 PM 940 PM Sat. - Sun. (200) 440 720 940
THE SPIRIT (PG-13)	Fri. 430 PM 730 PM 1010 PM Sat. - Sun. (150) 430 730 1010
SEVEN POUNDS (PG-13)	Fri. 410 PM 700 PM 950 PM Sat. - Sun. (100) 410 700 950

Times For 01/09 © 2009 www.REGmovies.com



As You Wish

Reading aloud to Kate Winslet

THE READER: Directed by Stephen Daldry. Written by David Hare, based on a book by Bernhard Schlink. Cinematography, Roger Deakins and Chris Menges. Music, Nico Muhly. Starring Kate Winslet, Ralph Fiennes, David Kross and Lena Olin. The Weinstein Company, 2008. R. 123 minutes. ★★☆☆☆

Spoilers ahead, folks, and not just the kind that reveal plot: *The Reader* is an artful but morally confused film that is unwilling to confront its subject matter directly. Expertly photographed by Roger Deakins (*No Country for Old Men*) and starring the remarkable Kate Winslet — the only actress I can think of whose beauty deserves *more* attention — *The Reader* is specifically engineered to scoop up awards by virtue of, well, its sense of virtue. Winslet plays, of all things, a former Auschwitz guard named Hanna, now on trial for her role in mass murder. When the film asks us to reward her barbaric acts with pity, it does so without persuasively connecting Hanna to her crimes, raising the question of how we forgive what hasn't been properly confessed. It's a contradiction that cheapens the main concern of *The Reader*, which seems to be how we confront the past during the present. By not avoiding it, for one thing.

The Reader cuts back and forth between three periods: 1958, when Hanna, now a tram ticket-taker, begins an affair with a young student Michael (David Kross); 1966, when Michael, now in law school, witnesses Hanna's trial; and 1995, when Michael, now played by Ralph Fiennes, comes to terms with the role Hanna played in his life. While their affair only lasts one summer, Hanna's sexual frankness and childlike wish to be read to clearly make an impact on Michael. But not enough, it seems, for him to intervene when he

realizes, during her trial years later, that he knows something that might favorably impact her case. As a grown man, he attempts to reconcile his withholding, not realizing that he is in many ways another of her victims, albeit one who survived.

Scenes from the early period are so highly sexualized, the bathtub might be said to have a starring role. Prior to sex, Michael reads to Hanna from Homer and Twain — but not, in a terrific moment, from D.H. Lawrence, whom Hanna rejects on moral grounds. Still, even during this relatively uncomplicated time together, Kross is slow and unexpressive, out of step with Winslet. Winslet's Hanna is unapproachable, shifty and intense, like a cloak under which terrible memories stir. Her reticence is utterly convincing; his devotion is not. It gives their pairing a sudden, lurching feel that never quite clicks.

Both slick and sentimental, *The Reader* is a well-made film for which it's possible to feel very little. That is, until Ralph Fiennes takes over; if he overplays the sadness a touch, he can still exhibit more emotion in a glance than can Kross in an entire scene. *The Reader*'s only true and moving moments come late — Hanna learning to read the word "the" in prison, to name one — and the film closes with the elder Michael paying a visit to an Auschwitz survivor, played with incandescent focus by Lena Olin. Minute for minute, Olin's is the best performance I saw this year, so confident and measured is her expression of vast sadness. Unfortunately, she provides Michael a correction in the form of a lecture — a beautifully delivered lecture, but one that contradicts the sentimentality of the film. It's a sharp reminder of the flawed nature of *The Reader*, which gives too little and asks too much. **EW**