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FIRST MATINEE SHOWTIME (7 DAYS A WEEK) \$5.00
ADULT MATINEE BEFORE 6PM \$5.75
SENIORS DAY - ALL DAY MONDAY \$5.00

***NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSONIAN PG**
 10:10, 11:00, 11:40, 12:25, 12:50, 1:35, 2:25, 3:05, 3:40, 4:20, 5:00, 5:45, 6:20, 7:00, 7:40, 8:30, 9:00, 9:40, 10:25

***TERMINATOR SALVATION PG13**
 10:15, 10:40, 12:15, 1:10, 1:45, 3:20, 4:10, 4:40, 6:25, 7:10, 7:45, 9:25, 10:10, 10:40

***DANCE FLICK PG13**
 10:00, 12:30, 2:50, 5:10, 7:30, 9:50

***ANGELS AND DEMONS PG13**
 11:35, 12:35, 1:00, 2:55, 3:50, 4:15, 6:25, 7:05, 7:35, 9:40, 10:20, 10:45

STAR TREK PG13
 10:25, 11:25, 12:20, 1:40, 2:45, 3:35, 4:55, 6:05, 7:40, 8:10, 9:15, 10:45 - DIGITAL AT 7:05 & 10:20

X-MEN ORIGINS: WOLVERINE PG13
 10:05, 10:30, 1:05, 4:00, 4:30, 7:00, 10:00, 10:30

17 AGAIN PG13
 1:30, 7:30

MONSTERS VS ALIENS 3D PG
 11:05, 2:00, 4:25

\$2 MOVIES 12 \$2
 Gateway Mall - Bellline @ Gateway • Exp Code 1428#
 \$1.50 BEFORE 6PM • \$1.75 AFTER 6PM (\$2 FRI/SAT AFTER 6PM) • \$1.25 WED ALL SHOWS

RACE TO WITCH MOUNTAIN PG
 [11:40, 12:45] 2:05, 3:05, 4:25, 5:25, 6:50, 8:00, 9:25, 10:25

I LOVE YOU, MAN R
 [11:55] 2:35, 5:00, 7:30, 9:55

THE HAUNTING IN CONNECTICUT PG13
 [11:50] 2:10, 4:35, 7:10, 9:40

FIRED UP PG13
 [12:10] 2:30, 4:55, 7:40, 10:05

FAST AND FURIOUS (2009) PG13
 [11:30, 12:30] 2:00, 3:00, 4:30, 5:30, 7:00, 8:10, 9:30

KNOWING PG13
 [12:25] 3:15, 6:55, 9:45

GRAN TORINO R
 [12:50] 4:15, 7:15, 10:00

TAKEN PG13
 [12:40] 2:55, 5:10, 7:55, 10:15

PAUL BLART MALL COP PG
 [12:00] 2:20, 4:45, 7:25, 9:50

Cinéarts
 ADVENTURELAND R
 [12:15] 2:45, 5:20, 7:50, 10:20

[] = FRI THRU SUN ONLY
 ◆ NO PASSES-NO CLASSIC SUPERSAVERS

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 A REGAL ENTERTAINMENT GROUP COMPANY
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Adv. Tix on Sale UP
 Adv. Tix on Sale DRAG ME TO HELL
 Adv. Tix on Sale LAND OF THE LOST

NIGHT AT THE MUSEUM II (PG) ★
 Fri. - Sun. (1100 1130 1200 135 205 235) 405 435 505 645 715 745 920 955 1025

TERMINATOR SALVATION (PG-13) ★
 Fri. - Sun. (1045 1115 1145 125 155 225) 415 445 515 700 730 800 945 1015 1045

DANCE FLICK (PG-13)
 Fri. - Sun. (1215 230) 455 710 935

OC: ANGELS AND DEMONS (PG-13) ★
 Fri. (1225 PM) 750 PM
 Sat. (440 PM) 1055 PM
 Sun. (1225 PM) 1055 PM

ANGELS AND DEMONS (PG-13) ★
 Fri. (1150 340) 410 440 650 720 1000 1030 1055
 Sat. (1150 1225 340) 410 650 720 750 1000 1030
 Sun. (1150 340) 410 440 650 720 750 1000 1030

STAR TREK - DP (PG-13)
 Fri. - Sun. 630 PM 930 PM

STAR TREK (PG-13)
 Fri. - Sun. (1140 1220 355) 425 705 735 1005 1035

GHOSTS OF GIRLFRIENDS PAST (PG-13)
 Fri. - Sun. (1210 240) 510 740 1010

X-MEN ORIGINS: WOLVERINE (PG-13)
 Fri. - Sun. (1120 210) 450 725 1020

OBSESSED (PG-13)
 Fri. - Sun. (1155 AM)

MONSTERS VS. ALIENS 3D - SPECIAL EVENT PRICING (PG) ★
 Fri. - Sun. (1125 AM 150 PM) 410 PM

ALBANY 7
 Next to Fred Meyer 800-FANDANGO 309#

Adv. Tix on Sale UP
 Adv. Tix on Sale LAND OF THE LOST

TERMINATOR SALVATION (PG-13) ★
 Fri. - Sun. (1120 100 200 340) 440 640 730 940 1030

NIGHT AT THE MUSEUM II (PG) ★
 Fri. - Sun. (1100 1240 140 330) 420 630 720 920 1010

ANGELS AND DEMONS (PG-13) ★
 Fri. - Sun. (1250 350) 700 1000

STAR TREK (PG-13)
 Fri. - Sun. (120) 410 650 950

X-MEN ORIGINS: WOLVERINE (PG-13)
 Fri. - Sun. (150) 450 710 1020

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

TERMINATOR SALVATION (PG-13) ★
 Fri. - Sun. (100 130) 400 430 700 730 1000 1030

DANCE FLICK (PG-13)
 Fri. - Sun. (120) 410 710 930

X-MEN ORIGINS: WOLVERINE (PG-13)
 Fri. - Sun. (110) 420 720 1015

Times For 05/22 - 05/24 © 2009 www.REGmovies.com

BIBOU ART CINEMAS "B.O.O." 1986-2009
 492 East 13th 686-2458
 www.bijou-cinemas.com
 Thurs-Sat \$7 Sun-Wed \$6 all shows before 6pm \$4
 Alec Baldwin Kieran Culkin Rory Culkin Jill Hennessy

Deserves recognition as one of the best independent films released so far in 2009.
 No 9:00 on 5/22.

WILY MELIFEW
 7:00 & 9:00 Nightly
 Sun & Mon Mat: 2:30

Sugar is an exceptionally-crafted film -- part sports flick, part immigrant tale -- with touching and poignant drama highlighted by splendid performances.

SUGAR
 7:10 & 9:35 Nightly
 Sun & Mon Mat: 2:40

MICHAEL CAINE
IS ANYBODY THERE?
 Final week! 5:05 Nightly

SIN NO ABRE
 In Spanish with English subtitles.
 Final week! 4:50 Nightly

directed by local independent filmmaker, Henry Weintraub
 Shot entirely in Oregon!
MELVIN
 "Melvin's dead... You're next."
 9:00, 10:25 pm Friday, 5/22

HI-DEF 21 & OVER
 TIX \$4
 BEER & WINE
 NEW FOOD MENU
 SINCE 2000

DAVID MINOR THEATER

MY BLOODY VALENTINE 3D
 7:45, 9:30
 133" HD SCREEN
 FREE 3D GLASSES!

THEATER 1: TAKEN
 6:00

THEATER 2: THE CURIOUS CASE OF BENJAMIN BUTTON
 6:15

TAKEN
 9:30

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Ellary Porterfield and Algenis Perez Soto in *Sugar*

The Great Escape

Quiet baseball drama is a champ

SUGAR: Written and directed by Anna Boden and Ryan Fleck. Cinematography, Andrij Parekh. Music, Michael Brook. Starring Algenis Perez Soto, Rayniel Rufino and Andre Holland. Sony Pictures Classics, 2009. R. 96 minutes. ★★☆☆☆

Sugar, the new film by the directors of *Half Nelson*, begins and ends with our hero atop a pitcher's mound. Tucked in between is a minor league season, one that elapses with all the boredom and fury you'd expect from a modern baseball drama. But baseball is a side attraction in *Sugar*, as mature and empathetic as any sports flick in recent memory. In the era of *Eastbound and Down* — HBO's terrific spoof of a clueless ex-pro baseballer — we can expect a glut of baseball satire, given what the game has done to itself. Meanwhile, *Sugar* has other scores to settle. It's about how easily undone are the dreams of being among the best at something, and how to in order to be the best, it can be necessary to leave those we love behind. *Sugar* works as an immigrant saga, a coming of age story and a coming-down-to-earth cautionary tale. In short, *Sugar* is pure and honest, which is more than we can say for baseball itself.

is already washed up. What Miguel can't see is that he's one misfortune away from a fate such as this. The passage is lyrical, even mournful, as Miguel immediately regrets the comment while the offended Miguel then teases a younger prospect, who chases him into the ocean. Crisis averted. Lesson learned?

Eventually, Miguel gets the call. He lands in Iowa in the minor league system as a boarder in a family home. Surrounded by corn, strip malls and bushels of farmers' daughters, Miguel, always a disciplined player, allows himself a few distractions. Up to this point, *Sugar* avoids the kinds of clichés that undo typical sports films, which tend to overdramatize the temptations and simplify the outcomes. But the film hits a cliché patch as Miguel faces adversity for the first time. After its careful, convincing setup, *Sugar* accelerates through its rising action like a pitcher scrambling through his windup. Following a leg injury, Miguel inexplicably loses his velocity; no longer dominant, Miguel appears finished only days after looking pitching fiercely. Naturally, we cut to a quiet corner of the clubhouse, where a tubby white guy slips

Sugar accelerates through its rising action like a pitcher scrambling through his windup.

Sugar begins in San Pedro in the Dominican Republic, a modest town that has produced more than 30 professional baseball players. In the baseball academy of the Kansas City Knights, Miguel "Sugar" Santos (Algenis Perez Soto) awaits a phone call from America. Drafted when he was 16, he's been in the system for three years. The early scenes of *Sugar* are loose and authentic, moving quickly from classroom language lessons — "fly ball," "line drive" — to shots of Miguel hurling strikes. The film doesn't pause for breath until Miguel returns to his grimy neighborhood, at which point we realize exactly what he's up against: His friends already consider him the next Pedro Martinez. Even his mother can't sleep until Miguel turns pro. Then something remarkable happens: While playing dominoes, Miguel insults a former top prospect who, while clearly still young,

pills to Miguel. "You didn't get these from me," he says, the line thudding like a dropped fly ball. The pills give Miguel his best start — and worst finish. However briefly, the clichés come marching in. The coaching staff abandons him. He loses his cool, then recovers himself to make a crucial decision, one that will determine the rest of his life. The surprise move sets up a strong third act, taking *Sugar* from ordinary to extraordinary.

A moving film about an aspect of professional sports we rarely see — its development of foreign players — *Sugar* is among the better sports films in a long while. Its use of non-actors overturns the conventional thinking (which the recent *Gran Torino* solidified) that only professionals can be convincing. As *Sugar*, Perez Soto is a natural, as is this terrific film. **EW**

Sugar opens Friday, May 22, at the Bijou.