

Bijou ART CINEMAS Schedule for 8/28-9/3
 492 East 13th 686-2458
 www.bijou-cinemas.com
 Thurs-Sat \$7 Sun-Wed \$6 all shows before 6pm-\$4

THE HURT LOCKER
 Starts Friday, 8/28—4:45, 7:15 & 9:45
 Sat & Sun Mat 2:10

"The best British comedy in years! Scathingly funny...a smart sophisticated comedy."
 Peter Capaldi
 Tom Hollander
 Gina McKee
 James Gandolfini

Starts Friday, 8/28
 7:40 & 9:55 Nightly Sat & Sun Mat 2:40

Nominated for an Academy Award® for Best Foreign Language Film

In Japanese with English subtitles.

Departures

Starting Friday, 8/28—5:00 Nightly

COLD A/C 21 & OVER

TIX \$4

DAVID MINOR THEATER

BEER & WINE & PUB SINCE 2000

FOOD MENU

Adventur

THURS AUG 27 TO WED SEPT 2

ADVENTURELAND 7:55, 9:45

GOODBYE SOLO 4:25 MATINEE, 7:55

FERRIS BUELLER'S DAY OFF 6:00

I LOVE YOU, MAN 6:00

TRIPLETS OF BELLVILLE 4:25 MATINEE, 9:45

★ \$1 MATINEES ★

IN THE GALLERY ELLEN GABEHEART "HEAR THE MUSIC"

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We carry groceries from Holland, India, Pakistan and Polynesia

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OAK STREET

Sunrise

www.sunriseasianfood.com

M-Th 9am-7pm • F 9am-8pm • Sa 9am-7pm • Su 10am-6pm

70 W. 29th Ave. Eugene • 541-343-3295

CINEMARK

For advance tickets & showtimes visit **cinemark.com**
 or call 1-800-FANDANGO + Exp Code #

CINEMARK SPRINGFIELD

Gateway Mall - Beltline @ Gateway • Exp Code 1131#

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

*FINAL DESTINATION: DEATH TRIP 3D R
 SPECIAL EVENT PRICING: \$3.50 UPCHARGE ALL TICKETS
 12:00, 2:20, 4:40, 7:00, 9:20

*FINAL DESTINATION: DEATH TRIP R
 1:10, 3:30, 5:50, 8:10, 10:30

*HALLOWEEN 2 (2009) R
 12:15, 2:50, 5:25, 8:00, 10:35

*TAKING WOODSTOCK R
 1:30, 4:20, 7:10, 10:00

*INGLOURIOUS BASTERDS R
 12:10, 1:55, 3:40, 5:30, 7:10, 8:55, 10:40

*SHORTS PG
 12:20, 2:35, 5:00, 7:15

POST GRAD PG13
 2:00, 7:05

DISTRICT 9 R
 11:50, 2:30, 4:25, 5:10, 7:50, 9:15, 10:30

PONYO G
 12:10, 2:40, 5:10, 7:40, 10:10

THE TIME TRAVELER'S WIFE PG13
 11:55, 2:25, 5:05, 7:40, 10:15

THE GOODS: LIVE HARD, SELL HARD R
 9:30 PM

G.I. JOE: THE RISE OF COBRA PG13
 2:05, 4:55, 7:45, 10:35

JULIE & JULIA PG13
 1:25, 4:15, 7:05, 9:55

HARRY POTTER AND THE HALF BLOOD PRINCE PG
 12:00, 3:25, 7:00, 10:25

THE UGLY TRUTH R
 12:55, 3:15, 5:35, 7:55, 10:15

THE HANGOVER R
 12:05, 2:45, 5:15, 7:45, 10:20

\$2 MOVIES 12 \$2

Gateway Mall - Beltline @ Gateway • Exp Code 1428#

\$1.50 BEFORE 6PM • \$1.75 AFTER 6PM (\$2 FRI/SAT AFTER 6PM) • \$1.25 WED ALL SHOWS

UP PG
 11:20, 12:40, 1:50, 3:05, 4:20, 5:40, 6:50, 8:05, 9:40, 10:30

MY SISTER'S KEEPER PG13
 11:40, 2:10, 4:40, 7:25, 9:55

FUNNY PEOPLE R
 11:10, 12:50, 2:20, 4:00, 5:35, 7:10, 8:45, 10:25

A PERFECT GETAWAY R
 11:50, 2:40, 5:00, 7:45, 10:10

PUBLIC ENEMIES R
 12:20, 3:50, 7:15, 10:20

ICE AGE: DAWN OF THE DINOSAURS PG
 11:15, 12:30, 1:40, 2:55, 4:10, 5:20, 7:05, 8:15, 9:45

STAR TREK PG13
 11:30, 12:55, 2:30, 4:05, 5:30, 7:00, 8:20, 9:50

NIGHT AT THE MUSEUM: BATTLE OF THE SMITHSONIAN PG
 12:00, 2:25, 4:50, 7:35, 10:00

[] = FRI THRU SUN ONLY

◆ NO PASSES-NO CLASSIC SUPERSAVERS

REGAL CINEMAS

A REGAL ENTERTAINMENT GROUP COMPANY

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FINAL DESTINATION: DEATH TRIP 3D - EVENT PRICING (R) - ID REQ'D ★ Fri. - Sun.(1210 220) 435 715 930

HALLOWEEN 2 (R) - ID REQ'D Fri. - Sun.(1155 230) 510 745 1030

TAKING WOODSTOCK (R) - ID REQ'D Fri. - Sun.(100) 420 710 1005

INGLORIOUS BASTERDS (R) - ID REQ'D ★ Fri. - Sun.(1200 1230) 330 400 700 730 1020

POST GRAD (PG-13) Fri. - Sun.(1150 210) 430 650 915

SHORTS (PG) Fri. - Sun.(1205 225) 445 720

PONYO (G) Fri. - Sun.(1145 215) 450 725 955

THE TIME TRAVELER'S WIFE (PG-13) Fri.(355 PM) 935 PM Sat.(1235 PM) 640 PM Sun.(355 PM) 640 PM

OC: THE TIME TRAVELER'S WIFE (PG-13) Fri.(1235 PM) 640 PM Sat.(355 PM) 935 PM Sun.(1235 PM) 935 PM

DISTRICT 9 (R) - ID REQ'D Fri. - Sun.(1255) 425 735 1025

JULIE & JULIA (PG-13) Fri. - Sun.(1245 350) 645 945

G.I. JOE (PG-13) Fri. - Sun.(1225 345) 635 925

500 DAYS OF SUMMER (PG-13) Fri. - Sun.(1240) 405 630 920

HARRY POTTER: HALF BLOOD PRINCE (PG) Fri. - Sun.(1215 335) 655 1015

HANGOVER (R) - ID REQ'D Fri. - Sun.(1205 225) 500 740 1010

THE GOODS: LIVE HARD, SELL HARD (R) - ID REQ'D Fri. - Sun.940 PM

ALBANY 7
 Next to Fred Meyer 800-FANDANGO 309#

FINAL DESTINATION: DEATH TRIP (R) - ID REQ'D Fri. - Sun.(100) 430 740 945

HALLOWEEN 2 (R) - ID REQ'D Fri. - Sun.(1240) 440 710 1020

INGLORIOUS BASTERDS (R) - ID REQ'D ★ Fri. - Sun.(1220 330) 640 1000

DISTRICT 9 (R) - ID REQ'D Fri. - Sun.(110) 450 730 1010

SHORTS (PG) Fri. - Sun.(130) 410 630 930

THE TIME TRAVELER'S WIFE (PG-13) Fri. - Sun.(1250) 400 635 935

G.I. JOE (PG-13) Fri. - Sun.(120) 420 700 940

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

INGLORIOUS BASTERDS (R) - ID REQ'D ★ Fri. - Sun.(1245) 400 715 1030

G.I. JOE (PG-13) Fri. - Sun.(115) 410 700 1000

AWAY WE GO (R) - ID REQ'D Fri. - Sun.(130) 430 730 1015

500 DAYS OF SUMMER (PG-13) Fri. - Sun.(100) 420 650 945

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movies BY JASON BLAIR

Eli Roth and Brad Pitt in *Inglourious Basterds*

Dogs on the Run

Quentin Tarantino returns with a vengeance

INGLOURIOUS BASTERDS: Written and directed by Quentin Tarantino. Cinematography, Robert Richardson. Starring Brad Pitt, Mélanie Laurent, Christoph Waltz, Diane Kruger and Michael Fassbender. Universal Pictures, 2009. R. 153 minutes. ★ ★ ★ ★ ☆

In the sense that WWII provides him an immense historical framework, Quentin Tarantino is in new territory with *Inglourious Basterds*, a revisionist epic in which a band of Jewish avengers hunt down Nazi soldiers. Set in and around Paris, the film exploits the high anxiety of Vichy France, a milieu made more credible by the appearance of actors who, while unfamiliar outside Europe, make unforgettable contributions. But credibility and verisimilitude are slippery things in the hands of Tarantino, a director for whom, according to Ella Taylor, “derivation is the sincerest form of flattery.” In fact, *Inglourious Basterds* is vintage Tarantino, and quite possibly the director’s masterpiece. The historical context gives the fitful director a massive canvas on which to work, providing his usual strokes and flourishes a more comfortable, lasting home.

Brisk *Inglourious Basterds* isn’t. The film, which contains at least four storylines, is elegant in structure but languid in pace, the action slowly converging on a small Parisian theater for the premiere of a German propaganda film. The first chapter, “Once Upon a Time ... in Vichy France,” nods to the spaghetti Westerns of Sergio Leone, suggesting both a primer for reading subsequent chapters — *Basterds* is a film about the influence of film — as well as a reminder that Tarantino is at the top of his powers. The opening chapter of *Basterds* also introduces the film’s villain, Col. Hans Landa (Christoph Waltz), a cruel and calculating but clownish man referred to as the “Jew hunter.” Landa’s visit to a small French dairy farmer, a man he suspects of harboring Jews, is chilling and absurdly tense. Waltz is so mesmerizing as Col. Landa that he has no natural equal in *Inglourious Basterds*; the Basterds’ commander, Col. Aldo Raine (Brad Pitt), is intended to rival the Nazi, but Pitt’s performance is rigid and

accent-driven, a problem that befell Leo DiCaprio in *Blood Diamond*.

Hiding on that dairy farm was Shosanna (Mélanie Laurent), a beautiful girl who emerges a few years later in Paris as Emmanuelle, the owner of a small Parisian cinema. A German officer named Zoller (Daniel Brühl) falls for Emmanuelle, insisting she host a major premiere at her theater, which eventually brings her back into contact with Col. Landa. (Their painfully tense reunion is already referred to as the “strudel scene.”) Emmanuelle hatches a plan to burn down the theater with the German brass inside, a plan the Basterds — unaware of Emmanuelle — plan to duplicate. In an allusion only Tarantino could make, Emmanuelle inserts a film of her own — inspired by the German classic *Metropolis* — into the film reel, after which she intends to set fire to the film stock. (The voice of Samuel Jackson, in an odd irruption of narration, reminds us that film burns faster than paper.) Meanwhile, Aldo sneaks into the premiere as the escort of Bridget von Hammersmark (Diane Kruger), a German film star. As self-aware as ever, Tarantino is asking the movies to kill fascism. The question is: Can the movies oblige him?

Inglourious Basterds is not without problems. Like Spike Lee, Tarantino is his own worst enemy, seemingly unable to rein himself in when reins are needed. The line between intensity and exhaustion, between compelling and overwrought, seems obscure to the gifted director. During one completely useless bar scene, I began to wonder just how, not to mention if, *Basterds* would pull out of the spiral. It does. After years of silly experimentation, Tarantino is finally serious again, creating a tightly fitted revenge fantasy which takes its cues from Westerns as easily as from classic cinema. For the first time since *Jackie Brown*, I felt Tarantino making a *film*, not merely an association of scenes to suit himself and his cinephile friends. Made by a director other than Tarantino, *Basterds* would be hailed universally as a masterpiece. I’m not ready to say it isn’t one; neither, I expect, is Tarantino. **EW**