

**Bijou Cinemas** Schedule for 1/22-1/28  
 492 East 13th 686-2458  
 www.bijou-cinemas.com  
 Thurs-Sat \$7 Sun-Wed \$6 all shows before 6pm-\$4

Penélope Cruz in  
 Pedro Almodóvar's  
**BROKEN EMBRACES**  
 Starting Friday, 1/22—  
 4:40 & 7:20 nightly **must end soon!**

**THE IMAGINARIUM OF DOCTOR PARNASSUS**  
 Starting Friday, 1/22—  
 5:00, 7:30 & 10:00 nightly

**THE YOUNG VICTORIA**  
**must end soon!**  
 Starting Friday, 1/22—  
 Sat & Sun Mat 12:00 & 2:35

**GOLDEN GLOBE WINNER! Mo'Nique—  
 BEST SUPPORTING ACTRESS**  
**PRECIOUS**  
 Starting Friday, 1/22—9:50 Nightly  
 Sat & Sun Mat 11:45am & 2:20

**EUGENE'S ONLY DOWNTOWN THEATER**

**DAVID MINOR THEATER**  
 Tickets: Thrifty Thursday \$1 Sunday 2 for 1 Tuesday  
 TIX \$4  
 21 & OVER  
 BEER & WINE  
 PUB SINCE 2000  
 FOOD MENU  
 HANGOVER  
 MOON  
 THURS JAN 21 - WED JAN 27

**MOON** 5:15, 9:45  
**INGLOURIOUS BASTERDS** 7:05  
**THE HANGOVER** 9:45  
**(500) DAYS OF SUMMER** 5:15  
**THE HURT LOCKER** 7:05

**"TEXT-A-BEER" 541-913-5733**  
 ORDER DRINKS & FOOD RIGHT FROM YOUR SEAT  
 "NO LONGER SNEAKING BEER INTO THE MOVIES SINCE 2008"  
 762-1700 | 180 E. 5TH AVE | DAVIDMINORTHEATER.COM

**พิศมัย Tasty Thai Kitchen**  
 Authentic Thai Cuisine

**TRADITIONAL AMERICAN BREAKFAST**  
 Saturday & Sunday starting at 9:30am, \$5.95  
 Authentic Thai Cuisine Daily Delivery 4:30-9:00pm  
 Lunch & Dinner Specials  
 All Organic Spices, Greens & Tofu  
 Vegetarian & Vegan Options  
 Wine & Cocktails  
 Beer on Tap  
 Bubble Tea & Smoothies

11am-9:30pm MON-FRI  
 9:30am-9:30pm SAT & SUN  
 80 E. 29th & Willamette • 302-6444

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

**CINEMARK SPRINGFIELD**  
 Gateway Mall - Bellline @ 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

**TOOTH FAIRY PG**  
 12:15, 1:30, 2:45, 4:00, 5:15, 6:30, 7:45, 9:00, 10:15  
**LEGION R**  
 12:30, 1:45, 3:00, 4:15, 5:30, 6:45, 8:00, 9:15, 10:30  
**EXTRAORDINARY MEASURES PG**  
 11:55, 2:30, 5:05, 7:40, 10:15  
**THE BOOK OF ELI R**  
 12:25, 1:50, 3:15, 4:40, 6:05\*, 7:30, 8:55\*, 10:20  
 \*EXCEPT WED 1/27  
**THE LOVELY BONES PG13**  
 1:20, 4:20, 7:20, 10:20  
**THE SPY NEXT DOOR PG**  
 12:15, 2:35, 4:55, 7:15, 9:35  
**IT'S COMPLICATED R**  
 2:05, 4:45, 7:25, 10:05  
**AVATAR 3D PG13**  
**SPECIAL EVENT PRICING: \$3.50 UPCHARGE ALL TICKETS**  
 12:00, 3:30, 7:00, 10:30  
**AVATAR PG13**  
 1:45, 5:15, 8:45

**THE METROPOLITAN OPERA: DER ROSENKAVALLER ENCORE NR**  
 ONLY ON WED 1/27 AT 6:30 PM  
**EDGE OF DARKNESS R**  
 ONLY ON THURS 1/28 AT 12:01AM  
**DAYBREAKERS R**  
 4:40, 7:10, 9:40  
**LEAP YEAR PG**  
 2:45, 7:55  
**SHERLOCK HOLMES PG13**  
 1:00, 4:00, 7:00, 10:00  
**ALVIN AND THE CHIPMUNKS: THE SQUEAKUEL PG**  
 12:05, 2:25, 4:35, 7:05, 9:25  
**UP IN THE AIR R**  
 12:10, 5:20, 10:25  
**THE BLIND SIDE PG13**  
 1:35, 4:30, 7:35, 10:35  
**PRINCESS AND THE FROG G**  
 2:00

**\$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

**MORE THAN A GAME PG**  
 12:05, 2:35, 5:00, 7:25, 10:00/  
**2012 PG13**  
 12:15, 4:15, 8:00  
**A CHRISTMAS CAROL PG**  
 11:40, 2:05, 4:25, 7:05, 9:30  
**NINJA ASSASSIN R**  
 12:00, 2:25, 4:50, 7:45, 10:25  
**PLANET 51 PG**  
 12:30, 2:45, 5:15, 7:50, 10:10  
**WHERE THE WILD THINGS ARE PG**  
 11:45, 2:30, 5:10, 7:40, 10:15  
**LAW ABIDING CITIZEN R**  
 12:40, 4:10, 7:00, 9:55

**CLOUDY WITH A CHANCE OF MEATBALLS PG**  
 12:10, 2:20, 4:40, 7:30, 9:40  
**THE FANTASTIC MR. FOX PG**  
 12:25, 2:50, 5:05, 7:20, 9:35  
**COUPLES RETREAT PG13**  
 12:35, 3:10, 7:10, 9:45  
**ZOMBIELAND R**  
 11:50, 2:15, 4:45, 7:55, 10:20

**Cinéarts**  
**THE MEN WHO STARE AT GOATS R**  
 11:55, 2:10, 4:30, 7:35, 9:50

◆ NO PASSES-NO CLASSIC SUPERSAVERS

**REGAL CINEMAS**  
 A REGAL ENTERTAINMENT GROUP COMPANY  
 Bargain Shows In ( ) ✓No Bargain Night Specials  
 \*Pass / Discount Restrictions Apply

**VALLEY RIVER CENTER STADIUM 15**  
 Delta Hwy. between I-5 & Bellline  
 ALL DIGITAL SOUND! 800-FANDANGO 1764#

Adv. Tix on Sale **EDGE OF DARKNESS**  
**AVATAR IN REALD 3D - EVENT PRICING (PG-13) ★**  
 Fri. - Sun.(1200 330) 700 1030

**TOOTH FAIRY (PG)** Fri. - Sun.(1130 215) 445 715 945  
**LEGION (R) - ID REQ'D** Fri. - Sun.(1155 230) 500 800 1040  
**EXTRAORDINARY MEASURES (PG)**  
 Fri. - Sun.(1220) 415 745 1015

**THE BOOK OF ELI (R) - ID REQ'D ★**  
 Fri. - Sun.(1205 200 340) 450 705 735 955 1025

**THE SPY NEXT DOOR (PG)** Fri. - Sun.(1205 220) 440 725 950  
**YOUTH IN REVOLT (R) - ID REQ'D** Fri. - Sun.(205 PM) 940 PM  
**DAYBREAKERS (R) - ID REQ'D** Fri. - Sun.1005 PM  
**LEAP YEAR (PG)** Fri. - Sun.(1145 AM) 425 PM 645 PM  
**OC: THE LOVELY BONES (PG-13)** Fri. (1210 PM) 710 PM  
 Sat.410 PM 1010 PM  
 Sun.(1210 PM) 1010 PM

**THE LOVELY BONES (PG-13)** Fri. 410 PM 1010 PM  
 Sat.(1210 PM) 710 PM  
 Sun.410 PM 710 PM

**IT'S COMPLICATED (R) - ID REQ'D** Fri. - Sun.(1240 335) 635 935  
**SHERLOCK HOLMES (PG-13)** Fri. - Sun.(1220) 420 720 1020  
**ALVIN AND THE CHIPMUNKS: THE SQUEAKUEL (PG)**  
 Fri. - Sun.(1140 210) 430 650

**AVATAR (PG-13)** Fri. - Sun.(1230) 400 730 1000  
**THE PRINCESS AND THE FROG (G)** Fri. - Sun.(1135 AM)  
**UP IN THE AIR (R) - ID REQ'D** Fri. - Sun.(1150 225) 630 930  
**THE BLIND SIDE (PG-13)** Fri. - Sun.(1245 PM) 405 PM 655 PM

**ALBANY 7**  
 Next to Fred Meyer 800-FANDANGO 309#

**LEGION (R) - ID REQ'D** Fri. - Sun.(110) 450 730 1000  
**TOOTH FAIRY (PG)** Fri. - Sun.(130) 400 700 930  
**AVATAR (PG-13)** Fri. - Sun.(120 PM) 500 PM 900 PM  
**THE BOOK OF ELI (R) - ID REQ'D ★**  
 Fri. - Sun.(100) 430 720 1010  
**THE LOVELY BONES (PG-13)** Fri. - Sun.(1255 350) 650 950  
**THE SPY NEXT DOOR (PG)** Fri. - Sun.(200) 420 640 920  
**ALVIN AND THE CHIPMUNKS: THE SQUEAKUEL (PG)**  
 Fri. - Sun.(150 PM) 410 PM 630 PM  
**SHERLOCK HOLMES (PG-13)** Fri. - Sun.910 PM

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

**EXTRAORDINARY MEASURES (PG)**  
 Fri. - Sun.(115) 400 720 950

**THE BOOK OF ELI (R) - ID REQ'D ★**  
 Fri. - Sun.(130) 415 700 940

**YOUTH IN REVOLT (R) - ID REQ'D** Fri. - Sun.(145) 430 710 920

**IT'S COMPLICATED (R) - ID REQ'D** Fri. - Sun.(100 350) 650 930

Times For 01/22 - 01/24 © 2010 www.REGmovies.com

**movies** BY MOLLY TEMPLETON



**View from Above**

A murder victim hovers in purgatory

**THE LOVELY BONES:** Directed by Peter Jackson. Screenplay by Jackson, Philippa Boyes and Fran Walsh, based on the novel by Alice Sebold. Cinematography, Andrew Lesnie. Editor, Jabez Olsson. Music, Brian Eno. Starring Saoirse Ronan, Mark Wahlberg, Stanley Tucci, Rachel Weisz, Susan Sarandon and Rose McIver. Dreamworks/Paramount, 2009. PG-13. 135 minutes. ★★☆☆☆

It seemed like a strange yet appropriate match: Peter Jackson — he of *Lord of the Rings*, of course — and Alice Sebold's bestselling novel about a murdered girl looking back on her life and her family. Jackson has an expansive vision that had the potential to beautifully stretch Sebold's intimate story across a cinematic framework; let us not forget his previous film involving teenage girls and death, *Heavenly Creatures*. When Saoirse Ronan (*Atonement*), with her narrow, intense face, was cast as poor dead Susie Salmon, *The Lovely Bones* became a film to look forward to.

But *Bones* is a hollow, rattling disappointment. With its fixation on serial killer George Harvey (Stanley Tucci) and the bright, shifting, ever-so-meaningful in-between — the place where Susie finds herself after her off-screen murder — the film bogs down in showiness. The story, adapted from Sebold's novel by Jackson and his writing partners Philippa Boyes and Fran Walsh, is too loosely stitched together, its brief stronger pieces connected by narrow threads. Apart from Susie, a wide-eyed teen discovering an interest in photography, a first crush and the ability to sass her parents, the characters are limited to one key expression and hobby apiece: Susie's father (Mark Wahlberg) meticulously builds ships inside bottles and frowns heartbrokenly as he tries to solve Susie's case when he feels the police aren't doing enough. Her mother (Rachel Weisz) spends her too-rare screen time reading voraciously from feminist texts, looking fragile and pushing her husband to move on. Susie's moppet of a little brother makes childlike pronouncements about the afterlife; her sister mostly just goes running.

And then Susan Sarandon, as Grandma Lynn, sweeps in on a cloud of cigarette smoke and whiskey fumes, ostensibly to put the family back together. Instead, the Salmons fragment further, and Sarandon's big moment, a montage of cleaning mishaps, plays out as a desperate attempt at levity in the least appropriate place. All the while, Susie is running around the in-between, where certain symbolic images crop up repeatedly: a lighthouse, a gazebo, a blooming red flower, the penguin from a snowglobe she had as a child. From time to time, Susie seems to stare through a window in the in-between, watching the goings-on back on earth as her sister and father get closer and closer to pegging Harvey as the vicious creep he is.

In some circles, much has been made of Jackson's choice to avoid depicting Susie's fate. There's no mention of rape in the film, and we don't see the murder; Susie's ghost bolts from the scene of the crime. The grisly truth of her demise is slipped between the frames, where neither we nor she have to look at it. It was the right choice to skip showing the murder, but it somehow needed to *feel* present in order for this story to mean much of anything. Jackson leans too heavily on Tucci's creepy George Harvey to provide a sense of danger and the reminder of mourning; we watch Harvey making his deadly plans and see the threat he poses, but it's oddly disconnected from what happened to Susie.

*The Lovely Bones* is about what happens to a family after a terrible loss, but Jackson's focus is on everything but the repercussions for Susie's family — and her spirit, hovering in a purgatory of her own devising. It's all well and good to dream up a lovely afterworld in which we're given the time to come to terms with leaving our loved ones behind, but Jackson avoids facing the horrors that sent Susie to that world, opting instead for a mushy-sweet suggestion that everything will be fine if we just move on. Everyone, mystically, will get what's coming to them.

EW