

	THU Sept 22	FRI Sept 23	SAT Sept 24	SUN Sept 25	MON Sept 26	TUES Sept 27	WED Sept 28	THU Sept 29
	LIFE, ABOVE ALL ENDS TONIGHT! 8:45	SNOW FLOWER AND THE SECRET FAN						
	5:45 8:15	2:45 5:45 8:15	2:45 5:45 8:15	2:45 5:45 8:15	5:45 8:15	5:45 8:15	5:45 8:15	5:45 8:15
	LOUDER THAN A BOMB							
	6:00	4:45	4:45	4:45	4:45	4:45	4:45	4:45
	THE TRIP							
	4:45 7:10	7:00	2:15 7:00	2:15 7:00	7:00	7:00	7:00	7:00
	ANOTHER EARTH							
	9:30	9:20	9:20	9:20	9:20	9:20	9:20	9:20
	THE TERMINATOR (1984)							
	11:30 PM	11:30 PM	11:30 PM	11:30 PM	11:30 PM	11:30 PM	11:30 PM	11:30 PM
	TERMINATOR 2 JUDGMENT DAY (1991)							
	9:25	9:25	9:25	9:25	9:25	9:25	9:25	9:25

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BRIDESMAIDS 5:15, 9:35	HANNA 7:35	EVERYTHING MUST GO 7:35
WIN WIN 9:35	X-MEN: FIRST CLASS 5:15	COMING SOON HORRIBLE BOSSES & SUBMARINE VOTE: DMT BEST DOWNTOWN BUSINESS IN THE BEST OF EUGENE

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ABDUCTION (DIGITAL) PG-13 12:00, 2:35, 5:10, 7:45, 10:20 CAPTAIN AMERICA: THE FIRST AVENGER (DIGITAL) PG-13 1:55, 4:45, 7:35, 10:25 CONTAGION (DIGITAL) PG-13 11:55, 2:35, 5:15, 7:55, 10:30 COWBOYS & ALIENS (DIGITAL) PG-13 1:45, 4:35, 7:25, 10:15 THE DEBT (DIGITAL) R 11:50, 2:30, 5:10, 7:50, 10:30 DOLPHIN TALE (DIGITAL) PG 4:10, 9:50 DOLPHIN TALE (3D) PG SPECIAL EVENT PRICING: \$3.00 UPCHARGE ALL TICKETS 1:20, 7:00 DRIVE (DIGITAL) R 12:00, 2:30, 5:00, 7:30, 10:00 HARRY POTTER AND THE DEATHLY HALLOWS, PART 2 (DIGITAL) PG-13 1:20, 4:15, 7:10, 10:05 THE HELP (DIGITAL) PG-13 12:35, 3:50, 7:00, 10:20	I DON'T KNOW HOW SHE DOES IT (DIGITAL) PG-13 12:20, 2:35, 4:50, 7:05, 9:20 KILLER ELITE (DIGITAL) R 12:25, 1:50, 3:15, 4:40, 6:05, 7:30, 8:55, 10:20 THE LION KING (2011) (3D) G SPECIAL EVENT PRICING: \$3.00 UPCHARGE ALL TICKETS 11:50, 4:50, 7:20, 9:50 THE LION KING (2011) (DIGITAL) G 2:20 MONEYBALL (DIGITAL) PG-13 1:25, 4:25, 7:25, 10:25 RISE OF THE PLANET OF THE APES (DIGITAL) PG-13 1:55, 4:30, 7:00, 9:40 SPY KIDS: ALL THE TIME IN THE WORLD (3D) PG SPECIAL EVENT PRICING: \$3.00 UPCHARGE ALL TICKETS 12:10, 2:25, 4:40, 7:05, 9:20 STRAW DOGS (DIGITAL) R 12:05, 2:40, 5:15, 7:50, 10:25
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\$2 MOVIES 12

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(\$2 FRI/SAT AFTER 6PM) • \$1.25 WED ALL SHOWS
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BAD TEACHER R 12:00, 2:20, 4:35, 7:55, 10:15 BRIDESMAIDS R 12:40, 4:00, 7:10, 10:30 FINAL DESTINATION 5 R 12:20, 2:40, 5:00, 7:15, 9:30 HORRIBLE BOSSES R 12:05, 2:25, 4:45, 7:20, 9:45 KUNG FU PANDA 2 PG 12:15, 2:30, 4:50, 7:40, 9:50 MR. POPPER'S PENGUINS PG 12:25, 2:55, 5:15, 7:35, 10:10 PIRATES OF THE CARIBBEAN: ON STRANGER TIDES PG-13 12:45, 3:55, 7:00, 10:00	SUPER 8 PG-13 12:30, 4:05, 7:25, 10:20 TRANSFORMERS: DARK OF THE MOON PG-13 1:40, 2:45, 4:55, 6:00, 8:10, 9:15 TRANSFORMERS: DARK OF THE MOON (3D) PG-13 SPECIAL EVENT PRICING: \$2.00 UPCHARGE ALL TICKETS 12:35, 3:50, 7:05, 10:25 THE ZOOKEEPER (DIGITAL) PG 12:10, 2:35, 5:05, 7:30, 9:55
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KILLER ELITE (R) - ID REQ'D Fri. - Sun. (1200 250) 635 945
MONEYBALL (PG-13) Fri. - Sun. (1140 240) 630 930
MONEYBALL (PG-13) Fri. - Sat. (1230 400 700 1000
Sun. (1230 400) 700 1000

DOLPHIN TALE IN REAL D 3D - EVENT PRICING (PG) ★
Fri. - Sat. (1135 215) 445 725 1005
Sun. (1135 215 445) 725 1005
Fri. - Sun. (1235 PM 355 PM)

DOLPHIN TALE (PG)
ABDUCTION (PG-13) Fri. - Sat. (1145 1215 225) 405 500 640 730 940 1010
Sun. (1145 1215 225 405 500) 640 730 940 1010

KILLER ELITE (R) - ID REQ'D Fri. - Sat. (1130 210) 450 745 1030
Sun. (1130 210 450) 745 1030

OC: DRIVE (R) - ID REQ'D Fri. (1205 PM) 740 PM
Sat. (1245 PM) 1015 PM
Sun. (1205 PM) 1015 PM

DRIVE (R) - ID REQ'D Fri. (245 PM) 515 PM 1015 PM
Sat. (1205 PM) 515 PM 740 PM
Sun. (245 PM 515 PM) 740 PM

I DON'T KNOW HOW SHE DOES IT (PG-13) Fri. - Sat. (1210 235) 505 800 1035
Sun. (1210 235 505) 800 1035

THE LION KING (G) Fri. - Sun. (1155 AM)
THE LION KING IN REAL D 3D - EVENT PRICING (G) ★ Fri. - Sat. (205) 435 650 925
Sun. (205 435) 650 925

STRAW DOGS (R) - ID REQ'D Fri. - Sat. (1245) 430 720 955
Sun. (1245 430) 720 955

WARRIOR (PG-13) Fri. - Sun. 635 PM
CONTAGION (PG-13) Fri. - Sun. 935 PM

IMAX: CONTAGION (PG-13) ★ Fri. - Sun. 1150 220 455 735 1025
THE HELP (PG-13) Fri. - Sun. (1220 350) 655 1020
RISE OF THE PLANET OF THE APES (PG-13) Fri. - Sun. (1240 PM) 710 PM
CRAZY, STUPID, LOVE (PG-13) Fri. - Sat. 425 PM 950 PM
Sun. (425 PM) 950 PM

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DOLPHIN TALE IN REAL D 3D - EVENT PRICING (PG) ★
Fri. - Sun. 400 PM 700 PM 940 PM

DOLPHIN TALE (PG) Fri. - Sun. (100 PM)
KILLER ELITE (R) - ID REQ'D Fri. - Sun. (130) 440 740 1030
MONEYBALL (PG-13) Fri. - Sun. (120) 420 720 1020
ABDUCTION (PG-13) Fri. - Sun. (1250 350) 710 950
THE LION KING IN REAL D 3D - EVENT PRICING (G) ★ Fri. - Sun. (1240 340) 640 930
STRAW DOGS (R) - ID REQ'D Fri. - Sun. 410 PM 1010 PM
CONTAGION (PG-13) Fri. - Sun. (110) 430 730 1000
THE HELP (PG-13) Fri. - Sun. (1230 PM) 650 PM

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MONEYBALL (PG-13) Fri. - Sun. (100) 400 420 700 720 1000 1020
DRIVE (R) - ID REQ'D Fri. - Sun. (110) 430 730 1030
CONTAGION (PG-13) Fri. - Sun. (120) 410 710 1010
OUR IDIOT BROTHER (R) - ID REQ'D Fri. - Sun. (130 PM)

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Driven to Extremes

Ryan Gosling centers a violent fairytale

DRIVE: Directed by Nicolas Winding Refn. Written by Hossein Amini, based on the novel by James Sallis. Cinematography, Newton Thomas Sigel. Editor, Mat Newman. Music, Cliff Martinez. Starring Ryan Gosling, Carey Mulligan, Bryan Cranston, Albert Brooks, Christina Hendricks, Ron Perlman and Oscar Isaac. FilmDistrict, 2011. R. 100 minutes ★ ★ ★ ☆ ☆

You might come to the conclusion, based on Nicolas Winding Refn's last three movies, that the director has a knack for making smart, violent, fascinating films about characters with whom you would want to spend absolutely zero time. Tom Hardy's turn as the title character in *Bronson*, about Britain's most violent prisoner, was magnetic and cheerily horrifying, his mad laughter cutting off mid-syllable, transforming into a ferocious appreciation for violence. Refn's *Valhalla Rising* is a bizarre Viking movie — sort of — which follows the mute, brutal One Eye (Mads Mikkelsen), a longtime prisoner who finds himself in a bloody New World. Driver (Ryan Gosling), in Refn's new film *Drive*, is a different kind of creature, though still one with a talent for violence. In an elegant opening sequence, Refn and screenwriter Hossein Amini, working from the book by James Sallis, set up their nameless lead as an efficient but distant man who has a nebulous relationship with the law. But holy shit, the kid can drive. He supplements his more traditional income from a job as a stunt driver with midnight capers in which he belongs to his clients for five minutes. No more, no less, no questions.

The driver, the kid — he's nameless, lacking history, context, personality. He speaks in brief phrases that communicate only the most essential information and drives with a preternatural calm that's as beautiful as it is disquieting. Even a detail that seems like a snippet of personal information turns into part of his exquisite plan; he's not listening to the Clippers game because he cares about the outcome. But that's not to say he's heartless. Driver takes

an interest in the pretty girl next door, Irene (Carey Mulligan, with too little to do), and her son, Benicio (Kaden Leos). Irene conspicuously wears a wedding ring but is quick to say yes when Driver, gnawing a toothpick and smiling an unreadable smile, asks if she wants to see something.

Drive is saturated with synth-pop and dotted with too-brief, tightly controlled car chase scenes. The initially incongruous soundtrack, by Cliff Martinez, is a wonder, an immersive thing that gives the film a dreamlike quality to match its sleek atmosphere and the pared-down quality of Gosling's taut performance. A sweet, crystalline song that insists, "You have proved to be a real human being / and a real hero" plays as if only for Driver, the soundtrack to his triumph and his failures. Like a glossy pop song, *Drive* is on one level all style and flash, a meta-movie with a movie character for a lead, and on another a reflection of its time and influences — '80s love stories, '70s car movies, enigmatic antiheroes and the kind of person whose personal soundtrack says an awful lot about his emotional landscape.

Refn and Gosling have both spoken of *Drive* as a fairy-tale film, which explains the archetypal feel of the characters — the monsters, the princess, the hero — and the familiar elements of the violence-dappled and relatively thin plot. The princess character is unsurprisingly underdeveloped, but the hero, intriguingly, isn't really anything of the sort. Driver sees himself as the hero when he sees Irene as needing his protection; he envisions and enacts a story in which he focuses all his effort on saving the girl and the day. Is the path he chooses that of a hero, or that of a sociopath? Is *Drive* another movie in which a relatively good, decent man takes a violent turn in order to do the right thing, or a commentary on the kind of man who idealized those stories? Plan your movie night with plenty of time to discuss this one with your friends afterwards. **EW**

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