

THU	FRI	SAT	SUN	MON	TUE	WED	THU
	1:00 4:15	1:00 4:00 8:30	1:00 4:15	WUTHERING HEIGHTS			
	5:15 7:40	3:45 6:10	3:45 6:10	THE SESSIONS			
	6:25	1:30	1:30	SEARCHING FOR SUGAR MAN			
	8:30	SMASHED		6:00 9:20	9:20	9:20	9:20
THE QUEEN OF VERSAILLES	7:00	7:00	7:00	FLYING LESSONS			
4:10 ENDS TONIGHT!	Valtari Film Experiment featuring Sigur Rós 8:30		THE FOUND FOOTAGE FESTIVAL	COMING: OLD COATS			
			8:00 \$10 no passes	SAVING GRACE B. JONES			
				A LATE QUARTET BILL W.			

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HOPE SPRINGS 5:15	LAWLESS 5:15	MOONRISE KINGDOM 7:15
PARANORMAN 7:15	DARK KNIGHT RISES 9:00	SAFETY NOT GUARANTEED 9:00

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THE COLLECTION (DIGITAL) R 1:05, 3:15, 5:25, 7:35, 9:45	RED DAWN (DIGITAL) PG-13 12:20, 1:35, 2:50, 4:05, 5:20, 6:35, 7:50, 9:05, 10:20
END OF WATCH (DIGITAL) R 12:10, 2:45, 5:20, 7:55, 10:30	RISE OF THE GUARDIANS (DIGITAL) PG 1:10, 3:40, 6:10, 8:40
FLIGHT (DIGITAL) R 1:10, 4:15, 7:20, 10:25	RISE OF THE GUARDIANS (3D) PG SPECIAL EVENT PRICING: \$3.00 UPCHARGE ALL TICKETS 11:55, 2:25, 4:55, 7:25, 9:55
KILLING THEM SOFTLY (DIGITAL) R 12:00, 2:25, 4:50, 7:15, 9:40	SKYFALL (DIGITAL) PG-13 12:55, 2:30, 4:05, 5:40, 7:15, 8:50, 10:25
LIFE OF PI (DIGITAL) PG 2:55, 8:35	TWILIGHT SAGA: BREAKING DAWN, PART 2 (DIGITAL) PG-13 12:40, 2:05, 3:30, 4:55, 6:20, 7:45, 9:10, 10:30
LIFE OF PI (3D) PG SPECIAL EVENT PRICING: \$3.00 UPCHARGE ALL TICKETS 12:05, 1:30, 4:20, 5:45, 7:10, 10:00	WRECK-IT-RALPH (DIGITAL) PG 1:45, 4:25, 7:05, 9:50
LINCOLN (DIGITAL) PG-13 11:45, 3:45, 7:00, 10:15	
PLAYING FOR KEEPS (DIGITAL) PG-13 11:45, 2:20, 4:55, 7:30, 10:05	

MOVIES 12 Gateway Mall - Beltline @ Gateway • Exp Code 1428#

ALEX CROSS PG-13 12:10, 2:40, 5:10, 7:45, 10:15	THE MAN WITH THE IRON FISTS R 12:05, 4:35, 10:05
BRAVE (3D) PG SPECIAL EVENT PRICING: \$2.00 UPCHARGE ALL TICKETS 1:30, 3:50, 6:15, 8:35	THE ODD LIFE OF TIMOTHY GREEN PG 12:35, 2:55, 5:15, 7:40, 10:00
THE DARK KNIGHT RISES PG-13 12:20, 4:00, 8:00	PARANORMAN PG 12:15, 2:35, 4:50
FINDING NEMO (2012) (3D) G 11:55, 2:25, 4:55, 7:25, 9:55	PITCH PERFECT PG-13 12:40, 4:05, 7:05, 7:35, 9:45, 10:20
ICE AGE: CONTINENTAL DRIFT PG 12:00, 2:10, 4:45, 7:30, 9:40	SEVEN PSYCHOPATHS R 11:50, 2:15, 4:40, 7:15, 9:50
LOOPER R 12:45, 3:55, 7:00, 9:35	TAKEN 2 PG-13 12:30, 2:20, 2:50, 5:10, 7:20, 7:50, 10:10

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Adv. Tix on Sale LES MISERABLES
Adv. Tix on Sale LORD OF THE RINGS MARATHON - EVENT PRICING
LORD OF THE RINGS MARATHON - EVENT PRICING (PG-13) ★ Sat. 11:15 AM

PLAYING FOR KEEPS [CC,DV] (PG-13) Fri. - Sat. (1200 230) 500 730 1000

ANNA KARENINA [CC] (R) Fri. - Sat. (1220) 420 720 1020

KILLING THEM SOFTLY (R) Fri. - Sat. (1155 235) 510 745 1025

THE COLLECTION (R) Fri. - Sat. (225 PM) 715 PM

RED DAWN [CC,DV] (PG-13) Fri. - Sat. (1210 240) 505 725 950

LIFE OF PI 3D [CC,DV] (PG) ★ Fri. (1145 1215) 410 710 940 1010 Sat. (1215) 410 710 1010

RISE OF THE GUARDIANS [CC,DV] (PG) Fri. - Sat. (1245 PM) 415 PM 645 PM

LIFE OF PI [CC,DV] (PG) Fri. (245 PM) 640 PM

RISE OF THE GUARDIANS 3D (PG) ★ Fri. - Sat. 920 PM

TWILIGHT SAGA: BREAKING DAWN, PART 2 [CC,DV] (PG-13) Fri. - Sat. (1240) 450 740 1030

SKYFALL [CC,DV] (PG-13) Fri. - Sat. (1130 250) 630 945

LINCOLN [CC,DV] (PG-13) Fri. - Sat. (1140 300) 650 1005

IMAX: SKYFALL [CC,DV] (PG-13) ★ Fri. - Sat. 1205 350 700 1015

WRECK-IT RALPH [CC,DV] (PG) Fri. - Sat. (1225) 400 655 935

FLIGHT [CC,DV] (R) Fri. - Sat. (1135 255) 635 945

ARGO [CC,DV] (R) Fri. - Sat. (1230) 405 705 955

END OF WATCH [CC,DV] (R) Fri. - Sat. (1150 AM) 440 PM 930 PM

ALBANY 7 Next to Fred Meyer 800-FANDANGO 309#

Adv. Tix on Sale LES MISERABLES
Adv. Tix on Sale THE HOBBIT: AN UNEXPECTED JOURNEY IN REALD 3D

RED DAWN (PG-13) Fri. - Sat. (130) 430 730 950

RISE OF THE GUARDIANS (PG) Fri. - Sat. 420 PM 915 PM

LIFE OF PI 3D (PG) ★ Fri. - Sat. (100) 400 700 955

RISE OF THE GUARDIANS 3D (PG) ★ Fri. - Sat. (140 PM) 650 PM

TWILIGHT SAGA: BREAKING DAWN, PART 2 (PG-13) Fri. - Sat. (120) 410 715 1000

LINCOLN (PG-13) Fri. - Sat. (100 PM) 500 PM 830 PM

SKYFALL (PG-13) Fri. - Sat. (145 PM) 530 PM 900 PM

WRECK-IT RALPH (PG) Fri. - Sat. (110 345) 640 920

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

PLAYING FOR KEEPS (PG-13) Fri. - Sat. (115) 415 715 935

KILLING THEM SOFTLY (R) Fri. - Sat. (145) 430 700 945

SKYFALL (PG-13) Fri. - Sat. (130 PM) 500 PM 830 PM

ARGO (R) Fri. - Sat. (100 355) 640 925

Times For 12/07 - 12/08 © 2012 www.REGALMOVIES.COM

MOVIES BY MOLLY TEMPLETON



ALL THE WORLD'S A STAGE

Joe Wright's *Karenina* is a pretty player

ANNA KARENINA: Directed by Joe Wright. Screenplay by Tom Stoppard, based on the novel by Leo Tolstoy. Cinematography, Seamus McGarvey. Editor, Melanie Oliver. Music, Dario Marianelli. Production designer, Sarah Greenwood. Starring Keira Knightley, Jude Law, Aaron Taylor-Johnson, Matthew Macfadyen and Kelly Macdonald. Focus Features, 2012. R. 129 minutes. ★ ★ ★ ☆ ☆

The first half hour of *Atonement* director Joe Wright's *Anna Karenina* is such a joy to watch, I began to doubt my expectations of the story. This has a tragic ending, doesn't it? Terrible things are going to happen? For that matter, unfortunate things *are* happening in the first act, but the clever way they've been pieced together is a magical distraction, and appropriately so. Anna (Keira Knightley)'s brother, Oblonsky (Matthew Macfadyen, hidden under one hell of a moustache) has cheated on his wife, the pretty, sweet Dolly (Kelly Macdonald), and Dolly doesn't want to forgive him — so in swoops Anna, a cheery presence despite her loveless marriage to Karenin (Jude Law). Anna tells Dolly that if she doesn't choose to forgive, she will make herself and Oblonsky miserable. Their happiness is in her hands; never mind that she did nothing to deserve that choice.

This *Karenina* is not exactly subtle. Wright sets nearly all of the action inside a worn theater; the stage is a bedroom, a racetrack, a ballroom. For the first act, this makes a marvel: Actors walk through doors into other settings without regard to the time that must have passed from one scene to the next; the theater's seating area becomes a train station or Oblonsky's office, where rows of men stamp papers with mechanical precision as Oblonsky walks through, changing coats as he goes, talking to idealistic Levin (Domhnall Gleeson) all the while. All that movement and magic makes *Karenina* begin like a musical without singing, carefully choreographed and bursting with energy that has nowhere to go.

But two things let down this enrapturing first act: The theater setting starts to fall aside, to become less key, and cuts between scenes become more traditional, less dependent on clever sets and ingenious, compelling transitions. The magic seeps out; you can still see the footlights, but the sense of containment has been handed over to the late-19th century society, and even someone who's never read *Karenina* can see that this is far more obvious, and far less interesting.

Also less interesting is poor Anna, and her poor, meant-to-be-ever-so-handsome Vronsky (Aaron Taylor-Johnson), whose silly mop of blonde hair gives him a disconcerting resemblance to a prettier Borat. Taylor-Johnson is rather miscast; his sultry expressions provide little heat, and he lacks chemistry with Knightley, who's wound so tightly that you expect her to go off more dramatically than she eventually does. Their burning desire for one another is far less convincing than society's disdain for Anna's choice. The quiet flame that Levin holds for Kitty (Alicia Vikander), the young girl who grows into a kind woman, is so much more effective that Levin becomes even more sympathetic than intended.

Partly, perhaps, Knightley isn't quite up to the task at hand, but Tom Stoppard's adaptation fails her, fails to make Anna into a human and not just a symbol for society's tight constraints on women (Oblonsky's affair is between him and his wife, but Anna's is the talk of the town). *Anna Karenina* drags in the middle and rushes to its ugly end — one too heavily foreshadowed by the frost-covered trains that race into scenes — but the sets, the choreography, the glorious costumes and the secondary characters (including a brilliantly cool Olivia Williams as Countess Vronsky) are pieces of a superior film. ■