DAVID MINOR THEATER @Pak Since 2008

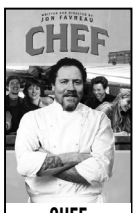
TIX $6 | $2 SUN | $2 TUES | MATINEE $2 | $1 OFF STUDSEN

ALL AGES BEFORE 7PM

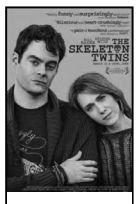
762-1700 | 180 E. 5TH AVE
DAVIDMINORTHEATER.COM

THUR JAN 1 - WED JAN 7

THE EQUALIZER
5:15


CHEF
5:15

MAGIC IN THE MOONLIGHT
7:35


SKELETON TWINS
7:35

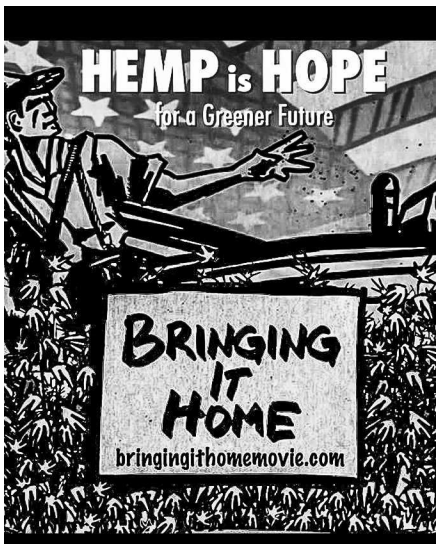
TUSK
9:20

22 JUMP STREET
9:20

CLOSED JAN 1ST

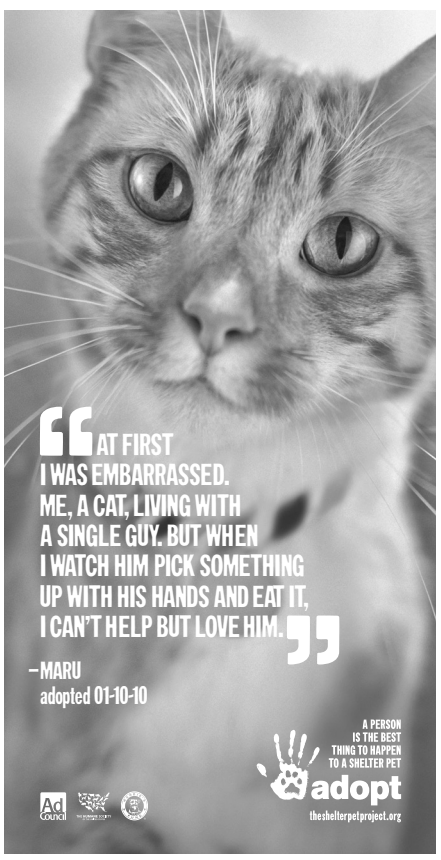
$2 SUNDAY'S + TUESDAY'S

HEMP is HOPE
for a Greener Future



THURSDAY, JANUARY 8TH
ENCIRCLE FILM SERIES
BIJOU ART CINEMA - 492 E 13TH
TIME: 6:00PM

Audience Discussion following the film with Longtime Political and Environmental Activist, PAM DRISCOLL, member of Oregonians for Industrial Hemp



BIJOU ART CINEMAS
Showtimes January 2 - 8
492 E. 13th Ave.
bijou-cinemas.com

THE IMITATION GAME		1:50, 4:25, 7:00, 9:30
THE INTERVIEW	Fri-Sat	8:00, 10:30
	Su-We	8:00
	Thu	8:30
THE THEORY OF EVERYTHING	Fri-We	2:40, 5:20
	Thu	2:40
Encircle: BRINGING IT HOME		Thurs only 6:00

Showtimes and info: 541-686-2458

BIJOU METRO
43 W. Broadway
bijou-cinemas.com

Ninkasi Brewing presents THE BABADOOK	Fri-Sun	12:00, 7:30, 10:15
	Mo-Thu	7:30, 10:15
BIRDMAN		1:40, 4:20, 7:00, 9:35
CITIZENFOUR		2:40, 5:10
FORCE MAJEURE	Fri-Sun	1:45, 4:25, 7:00
	Mo-Thu	1:45, 4:25, 7:00, 9:40
THE HOMESMAN	Fri-Sun	12:00, 2:05, 4:50, 7:40, 9:45
	Mo-Thu	2:05, 4:50, 7:40, 9:45
Izakaya Meiji Company presents Bijou Retro Anime: PORCO ROSSO (2003)	Fri-Sun	9:40 (subtitled)

Bijou Classic Series presents
QUENTIN TARANTINO:

NATURAL BORN KILLERS	*Jan 9-11*
FROM DUSK TILL DAWN	*Jan 16-18*
INGLOURIOUS BASTERDS	*Jan 23-25*
KILL BILL: VOLUME I	*Jan 30-Feb 1*
KILL BILL: VOLUME II	*Feb 6-8*

...and many more!

COMING SOON

BOYHOOD
FOXCATCHER
A GIRL WALKS HOME
A MOST VIOLENT YEAR
NOBLE FIR
PONYO
OSCAR NOMINATED SHORTS
MR. TURNER
LEVIATHAN
FOOD CHAINS

REGAL CINEMAS
(CC,DV) = Personal Closed Captioning and Descriptive Devices Available Upon Request
Bargain Shows In ( ) ✔No Bargain Night Specials
★Pass / Discount Restrictions Apply

VALLEY RIVER CENTER STADIUM 15
Delta Hwy. between I-5 & Beltline
Crown Club Members $5.50 Tuesday
3D up-charges/holidays excluded

IMAX: HOBBIT: THE BATTLE OF THE FIVE ARMIES 3D [CC (PG-13) ★	1230 345 700 1020
THE WOMAN IN BLACK 2: ANGEL OF DEATH [CC,DV] (PG-13)	700 PM 930 PM
BIG EYES [CC,DV] (PG-13)	(1205 350) 650 930
INTO THE WOODS [CC,DV] (PG) ★	(1225) 400 655 1000
THE GAMBLER [CC,DV] (R) ★	(1055 140) 430 715 1005
UNBROKEN [CC,DV] (PG-13)	(1215 325) 640 950
ANNIE [CC,DV] (PG)	(1100 150) 440 735 1030
NIGHT AT THE MUSEUM: SECRET OF THE TOMB [CC,DV] (PG) ★	(1145 220) 450 720 955
HOBBIT: THE BATTLE OF THE FIVE ARMIES [CC,DV] (PG-13) ★	(1200 245 315) 630 915 945
HOBBIT: THE BATTLE OF THE FIVE ARMIES 3D [CC,DV] (PG-13) ★	(1130 AM) 600 PM
EXODUS: GODS AND KINGS [CC,DV] (PG-13) ★	(1140 AM) 625 PM
EXODUS: GODS AND KINGS 3D [CC,DV] (PG-13) ★	(305 PM) 1000 PM
TOP FIVE [CC,DV] (R)	725 PM 1010 PM
WILD [CC,DV] (R)	(1125 215) 500 745 1025
HORRIBLE BOSSES 2 [CC,DV] (R)	945 PM
THE PENGUINS OF MADAGASCAR [CC,DV] (PG) ★	(1110 AM 135 PM) 410 PM
HUNGER GAMES: MOCKINGJAY, PART 1 [CC,DV] (PG-13)	(1150 330) 645 940
BIG HERO 6 [CC,DV] (PG)	(1105 145) 425 705
INTERSTELLAR [CC,DV] (PG-13)	(1135 AM 340 PM) 740 PM

ALBANY 7 — Next to Fred Meyer

INTO THE WOODS [CC,DV] (PG) ★	(1215 345) 705 1000
UNBROKEN [CC,DV] (PG-13)	(1230 350) 700 1010
ANNIE [CC,DV] (PG) ★	(1245 330) 630 930
NIGHT AT THE MUSEUM: SECRET OF THE TOMB [CC,DV] (PG) ★	(100) 420 720 950
HOBBIT: THE BATTLE OF THE FIVE ARMIES [CC,DV] (PG-13) ★	(1200 PM) 1005 PM
HOBBIT: THE BATTLE OF THE FIVE ARMIES 3D [CC,DV] (PG-13) ★	(320 PM) 645 PM
EXODUS: GODS AND KINGS [CC,DV] (PG-13) ★	650 PM 1010 PM
HUNGER GAMES: MOCKINGJAY, PART 1 [CC,DV] (PG-13) ★	(1230 345) 655 955
BIG HERO 6 [CC,DV] (PG)	(105 PM 355 PM)

9TH ST. CINEMAS 4 — 541-928-7469
Behind Skippers 9th St
Crown Club Members $5 Tuesday
3D up-charges/holidays excluded

BIG EYES [CC,DV] (PG-13)	(115) 415 715 955
INTO THE WOODS [CC,DV] (PG) ★	(1245 345) 700 1000
NIGHT AT THE MUSEUM: SECRET OF THE TOMB [CC,DV] (PG) ★	(100) 400 645 930
HORRIBLE BOSSES 2 [CC,DV] (R) ★	(130 PM) 725 PM
BIRDMAN [CC,DV] (R)	430 PM 1005 PM

Times For 01/01 © 2015 www.REGmovies.com

MOVIES BY MOLLY TEMPLETON

AMY ADAMS IN *BIG EYES*

BLIND EYES

Tim Burton's biopic Big Eyes *lovingly, and eerily, captures a real-life pop-art swindle*

Tim Burton's *Big Eyes* falls firmly into the you-can't-make-this-stuff-up camp, which seems appropriate for a director best known for making all kinds of wonderful things up.

In the '60s, Keane paintings of waiflike children with saucer-sized eyes became all the rage. Creepy and affecting, they were scorned by critics and embraced by people who bought countless cheap posters and prints. The images are familiar even if you've never heard the name Keane before; they call to mind everything from those gooey Precious Moments figurines to the Powerpuff Girls to posters of big-eyed cats in adorable predicaments.

But when the Keane star was on the rise, it was attached to the wrong name. Walter Keane (Christoph Waltz), a conniving would-be artist, convinced his painter wife, Margaret (Amy Adams), that no one would be interested in a woman's art. They had to claim the paintings as his, he said, and then he appeared to prove it, tirelessly selling the art with an almost brutal charm.

In broad strokes and small details, family drama and art-world slyness, *Big Eyes* explores how this could happen. Screenwriters Scott Alexander and Larry Karaszewski (who also wrote *Ed Wood* and should clearly be in charge of all Hollywood biopics) neatly balance their tale: We can desperately want Margaret to leave, to stand up for herself, while seeing how Walter built a world that requires him in the spotlight — and how they both lived in a time where Margaret could truly believe she didn't have much choice.

Waltz puts Walter's charisma and bluster on slightly too much display; Adams carries herself with a taut uncertainty — confident and straight-backed only in front of an easel. But *Big Eyes* isn't just the story of Margaret and Walter; it's also the story of Margaret and her perceptive, eventually sullen daughter, Jane, to whom Margaret hated lying. Their relationship, though it has less screen time, is no less central. Burton's shiny, eerie, loving film is earnest and wry, its tone a cinematic reflection of the pop allure and moodiness of Margaret's paintings.

Margaret Keane was wildly successful, critically loathed and totally unknown at the same time; she was a misunderstood loner whose sincere art was both popular and not for everybody. She's a perfect Tim Burton character, and he didn't even have to make her up. ■

The Babadook

Who — or, rather, what — is the Babadook? And why is it that, once you let the Babadook in, you can never get rid of it? The story, which draws on Victorian horror themes of domestic strife and loss of identity as well as from classic scary movies like *Let the Right One In* and *Rosemary's Baby*, is fairy-tale simple: A struggling single mother, Amelia (the excellent Essie Davis), is losing her grip on life. As Amelia reads to her son Samuel from a previously unnoticed book on their bookshelf — *Mister Babadook* — a sinister threat takes hold of mother and child: The pop-up storybook, about an insidious shadow creature who stalks the darkness, seems to immediately insinuate itself into the fabric of their lonely lives. With *The Babadook*, director Jennifer Kent taps a primal vein of parental anxiety — can I protect my child? And, worse, can I protect my child against my own darkest impulses? *(Bijou Metro)*

Birdman

Birdman rests squarely on the shoulders of one put-upon fellow: Actor-writer-director Riggin Thomson (Michael Keaton) is struggling to open a Broadway adaptation of Raymond Carver's "What We Talk About When We Talk About Love." He's got all the normal problems — needy actors, budgetary concerns — as well as an alter ego that speaks to him in the form of Birdman, the superhero character with which he made his name (as Keaton himself did with *Batman*), years ago. Foul-mouthed and hateful, Birdman is that voice in your ear that tells you you're a failure, a fraud, washed-up, worn-out, worthless; that this arty stuff isn't what anyone cares about. But the false dichotomy of art versus entertainment is just a distraction, a spare idea the film tosses in and then leaves alone. The only conflict it's really interested in is one man versus himself: the part that soars and the part that's always looking down, aware how far there is to fall. *(Bijou Metro)*