

Wellness Centered Dentistry

Individual Care for Individual People



Rob Whicker DDS

*A Holistic Approach to
— Dental Care —*

541-868-2008
4725 Village Plaza Loop
Ste 101 • Eugene, OR

wcdentistry.com





TIX \$2 | SUN \$2 | MATINEE \$1 OFF STUDSEN

ALL AGES BEFORE 7PM

762-1700 | 100 E. 5TH AVE
DAVIDMINORTHEATER.COM

THUR JAN 22 - WED JAN 28



CHEF 3:50

THE EQUALIZER 3:50

KEEP ON KEEPIN' ON 6:05

THE BOXTROLLS 6:05*

LOVE IS STRANGE 7:50

LUCY 7:50

THE SKELETON TWINS 9:30

THE BOXTROLLS 9:30*

*OSCAR NOMINATED

\$2 SUNDAY'S, TUESDAY'S & MATINEES



Showtimes
Jan 23-29

492 E. 13th Ave.

bijou-cinemas.com

THE IMITATION GAME Fri-Sun 1:50, 4:25, 7:00, 9:30
Mon-Thu 4:25, 7:00, 9:30

THE THEORY OF EVERYTHING Fri 3:20, 6:00
Sat-Sun 6:00, 8:40
Mon 3:20, 6:00, 8:40
Tue 4:00, 9:45
Wed-Thu 3:20, 6:00, 8:40

NOBLE FIR Fri 9:00 (\$10/no passes)
Sun 2:00 (\$10/no passes)

THE THROWAWAYS Tue 7:00 (\$10/no passes)



43 W. Broadway
bijou-cinemas.com

Ninkasi Brewing presents
THE BABADOOK 7:45, 10:00
BIRDMAN Fri-Sun 1:00, 3:40, 6:20, 9:00
Mon-Thu 1:40, 4:20, 7:00, 9:40

BOYHOOD 4:20
FOXCATCHER Fri-Sun 1:40, 4:30, 7:25, 9:45
Mon-Thu 3:00, 4:30, 6:00, 9:00, 9:45

SON OF A GUN 2:00, 7:20
WHIPLASH 1:45

Bijou Classic Series presents
QUENTIN TARANTINO:
INGLOURIOUS BASTERDS 10:10 pm - Jan 23-25
KILL BILL: VOLUME I Jan 30-Feb 1
KILL BILL: VOLUME II Feb 6-8
TRUE ROMANCE Feb 13-15
SIN CITY Feb 20-22
...and more!

COMING SOON
A MOST VIOLENT YEAR
OSCAR-NOMINATED SHORT FILMS
TWO DAYS, ONE NIGHT
QUEER FILM FESTIVAL

MR. TURNER
STILL ALICE
A GIRL WALKS HOME ALONE
LEVIATHAN



\$3.50*
SENIOR
MONDAY

CINEMARK 17
Gateway Mall
Beltline @ Gateway

AMERICAN SNIPER (DIG) (R)
11:05, 12:35, 2:15, 3:45, 5:25, 7:00, 8:35, 10:10

BIG HERO 6 (DIG) (PG)
12:25, 3:55

BIRDMAN (DIG) (R)
7:15, 10:10

BLACKHAT (DIG) (R)
12:30, 4:10, 7:35, 10:35

THE BOY NEXT DOOR (DIG) (R)
11:40, 2:30, 5:10, 7:55, 10:20

HOBBIT: THE BATTLE OF THE FIVE ARMIES (3D) (PG-13)
SPECIAL EVENT PRICING: \$3.00
UPCHARGE ALL TICKETS
12:05, 10:25

HOBBIT: THE BATTLE OF THE FIVE ARMIES (DIG) (PG-13)
3:50, 7:10

THE IMITATION GAME (DIG) (PG-13)
11:05, 1:50, 4:35, 7:30, 10:15

INTO THE WOODS (DIG) (PG)
12:15, 3:40, 7:05, 10:00

MORTDECAI (DIG) (R)
11:10, 2:05, 4:45, 7:25, 10:05

NIGHT AT THE MUSEUM: SECRET OF THE TOMB (DIG) (PG)
11:30, 2:00, 4:40

PADDINGTON (DIG) (PG)
11:15, 1:40, 4:05, 6:50, 9:15

SELMA (DIG) (PG-13)
12:10, 3:35, 7:05, 10:30

STRANGE MAGIC (DIG) (PG)
11:35, 2:25, 5:00, 7:50, 10:20

TAKEN 3 (DIG) (PG-13)
11:25, 2:20, 5:05, 7:45, 10:30

THE THEORY OF EVERYTHING (DIG) (PG-13)
4:00, 10:15

UNBROKEN (DIG) (PG-13)
12:20, 7:00

THE WEDDING RINGER (DIG) (R)
11:20, 1:55, 4:55, 7:40, 10:25

WHIPLASH (DIG) (R)
6:55, 9:55

WILD (DIG) (R)
11:00, 1:45, 4:30, 7:20, 10:05

*Visit cinemark.com for restrictions that apply.

CC Assistive Listening & Captioning System Avail



(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

MORTDECAI [CC,DV] (R) Fri. - Sat.(1145 220) 455 740 1020

STRANGE MAGIC [CC,DV] (PG) Fri. - Sat.(1135 205) 435 705 935

THE BOY NEXT DOOR [CC,DV] (R) Fri. - Sat.(1210 230) 500 720 955

ALBANY 7 Next to Fred Meyer

MORTDECAI [CC,DV] (R) Fri. - Sat.(125) 420 720 1000

STRANGE MAGIC [CC,DV] (PG) Fri. - Sat.(1235 315) 700 930

BLACKHAT [CC,DV] (R) Fri. - Sat.(1230 PM) 940 PM

PADDINGTON [CC,DV] (PG) Fri. - Sat.(115 340) 640 910

THE WEDDING RINGER [CC,DV] (R) Fri. - Sat.(135) 430 730 1010

TAKEN 3 [CC,DV] (PG-13) ★ Fri. - Sat.(100 350) 645 950

AMERICAN SNIPER [CC,DV] (R) Fri. - Sat.(1245) 410 710 1015

INTO THE WOODS [CC,DV] (PG) ★ Fri. - Sat.(330 PM) 630 PM

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

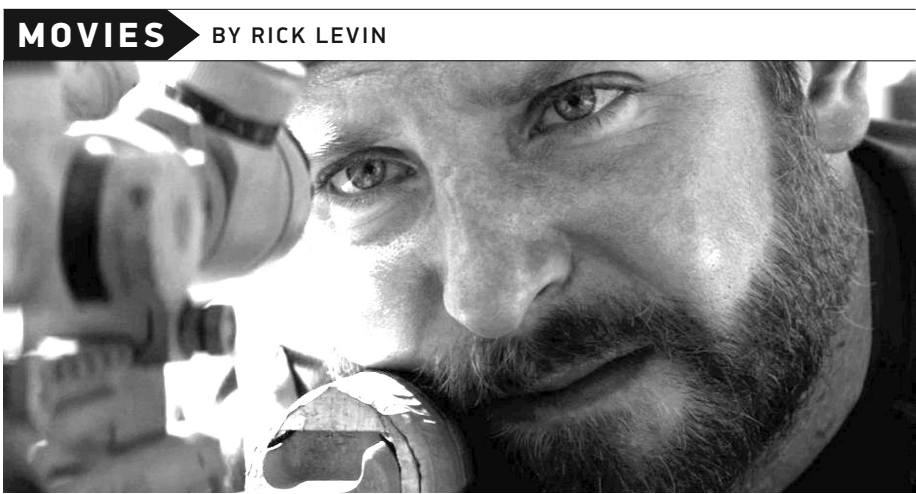
THE WEDDING RINGER [CC,DV] (R) Fri. - Sat.(145) 430 720 1005

TAKEN 3 [CC,DV] (PG-13) ★ Fri. - Sat.(130) 415 710 955

INTO THE WOODS [CC,DV] (PG) ★ Fri. - Sat.(100 355) 650 945

BIRDMAN [CC,DV] (R) Fri. - Sat.(115) 405 700 1000

Times For 01/23 - 01/24© 2015 www.REGmovies.com



THE SCOPE OF WAR

Eastwood takes aim at the wages of violence in *American Sniper*

I’ve been to hundreds of movies over the years, but I’ve never experienced anything remotely like the solemnity that settled over the audience at the end of Clint Eastwood’s latest film, *American Sniper*. Absolute quiet. Not a person rose to leave. It wasn’t until the real-life footage of the memorial motorcade for murdered Navy SEAL Chris Kyle bled into a stream of rolling credits that the souls in that movieplex rose, still in silence, and filed out like a funeral procession.

At 84, Eastwood as a filmmaker has achieved the hard, flinty grace of a haiku master. On the surface, his movies are visions of brutal economy, wrapping us up in the swift dynamo of expert storytelling; below that, they are all tangle and howl. Since *The Unforgiven* (1992), Eastwood has been returning, over and over again, to the subject of violence — a subject he seems at once to celebrate and complicate by a kind of cinematic jujitsu, in which he turns aggression back upon itself until its wages are fully felt.

In *American Sniper*, Eastwood has found a subject that perfectly suits his considerable talents. Based on Kyle’s autobiography of the same name, the film tells the story of the deadliest sniper in U.S. military history, a man who found his calling, as well as his damnation, in four tours of duty in Iraq before returning home to attain some semblance of normality, however brief. Eastwood tells Kyle’s story with a precision that belies the emotional carnage increasingly taking place in the soul of this killer, played with furious restraint by Bradley Cooper.

Cooper’s Kyle is a simple, decent man — God, country and family is his mantra — who, pulled into service by a sense of duty, quickly becomes legendary among his peers for his preternatural ability as a sniper. The performance is tight, bristling, aggrieved; Cooper portrays a soldier suffering a personal form of mission creep, as his certainty degenerates into a manic attempt to keep faith in what he does so well. As his wife Tanya (Sienna Miller) implores him to come home and stay home, Cooper’s bright blue eyes glaze over, telegraphing a world of repressed grief. It is all he can do to maintain.

Eastwood’s tone throughout this film is blunt yet elegiac. *American Sniper* is no more a pro-war movie than *Million Dollar Baby* is a pro-euthanasia movie. The silence that reigned at the end of the screening felt to me like shock. With consummate craft, Eastwood inverts the form itself, creating a captivating war movie while calmly infecting you with a virus of moral ambiguity and ambivalence. ■

MOVIE CAPSULES

Selma

Selma follows Martin Luther King Jr. (David Oyelowo) at the start of 1965, in the months leading up to the passage of the Voting Rights Act. Director Ava DuVernay’s movie has a gloriously broad scope; she sticks close to King while keeping one eye on the horizon. The filmmakers create a sense of something bigger than King, bigger than Selma, Alabama, and bigger than one brief span of time. Here’s Lyndon B. Johnson, trying to push off King’s concerns in favor of his own timeline; here’s George Wallace, making useless arguments about the way things have always been; here’s a doomed pastor, a fiery student, a woman who tries again and again to register to vote, even though every time, she’s shot down. This would be a compelling film at any time, but right now, it’s more than that. It’s vital. (*Regal Valley River & Cinemark 17*)

Wild

Graceful yet unsatisfying, director Jean-Marc Vallée’s adaptation of *Wild* works hard to fit in all the things — an imploding marriage, rage, grief, losing your way or letting go — that Strayed laid out so beautifully, so carefully, in her bestselling memoir about hiking solo more than 1,000 miles on the Pacific Crest Trail. The hike was process, penance, challenge and more, a physical journey that forced an interior one. The facts

are heavy, gritty and undeniable, but the film never stays with them very long. *Wild* is still a good movie — and, as a film entirely about a young woman and her decisions, something of a rare bird. This isn’t a competitor to the book so much as a companion piece, a way to revisit the story with a glorious visual element. (*Regal Valley River & Cinemark 17*)

Birdman

Birdman rests squarely on the shoulders of one put-upon fellow: Actor-writer-director Riggan 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*)