

DAVID MINOR THEATER
Since 2008

TIX \$6 | \$2 | \$2 | MATINEE \$2 | \$1 OFF STUDSEN

ALL AGES BEFORE 7PM

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

THUR FEB 12 - WED FEB 18

ROSEWATER 3:25	LUCY 3:25	FURY 5:15	THE BOXTROLLS 5:15*
ROSEWATER 7:35	DEAR WHITE PEOPLE 7:35	NIGHTCRAWLER 9:30*	LUCY 9:30

***OSCAR NOMINATED**

♥ VALENTINE'S DAY SPECIAL ♥
\$20 RESERVE NOW

CINEMARK 17
Gateway Mall
Beltline @ Gateway

\$3.50*
SENIOR
MONDAY

AMERICAN SNIPER (DIG) (R)
12:35, 3:45, 7:00, 10:10

BLACK OR WHITE (DIG) (PG-13)
12:30, 3:40, 7:05, 10:35

FIFTY SHADES OF GREY (DIG) (R)
11:15, 12:15, 2:15, 4:15, 5:15, 7:15, 8:20, 10:15, 11:20

HOBBIT: THE BATTLE OF THE FIVE ARMIES (DIG) (PG-13)
12:05, 3:50, 7:10, 10:25

THE IMITATION GAME (DIG) (PG-13)
11:05, 1:50, 4:40, 7:30, 10:40

INTO THE WOODS (DIG) (PG)
1:35, 10:20

JUPITER ASCENDING (3D) (PG-13)
SPECIAL EVENT PRICING: \$3.00
UPCHARGE ALL TICKETS
11:10, 2:20, 5:20, 8:25, 10:05

JUPITER ASCENDING (DIG) (PG-13)
12:25, 3:55, 7:00

KINGSMAN: THE SECRET SERVICE (DIG) (R)
10:50, 12:20, 2:05, 4:20, 5:25, 7:25, 8:30, 10:50

PADDINGTON (DIG) (PG)
11:15, 1:40, 4:10, 6:50, 9:15

PROJECT ALMANAC (DIG) (PG-13)
11:00, 1:45, 4:35, 7:20, 10:00

SEVENTH SON (3D) (PG-13)
SPECIAL EVENT PRICING: \$3.00
UPCHARGE ALL TICKETS
11:25, 2:00, 10:55

SEVENTH SON (DIG) (PG-13)
4:50, 7:35

STRANGE MAGIC (DIG) (PG)
10:45, 4:45, 7:50

THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (3D) (PG)
SPECIAL EVENT PRICING: \$3.00
UPCHARGE ALL TICKETS
10:55, 1:30, 5:10, 9:00, 10:45

THE SPONGEBOB MOVIE: SPONGE OUT OF WATER (DIG) (PG)
12:00, 2:25, 4:05, 6:30, 7:45

THE WEDDING RINGER (DIG) (R)
11:20, 1:55, 4:55, 7:40, 10:30

*Visit cinemark.com for restrictions that apply.

CC Assistive Listening & Captioning System Avail

gluten-free options • vegetarian-friendly • no dairy • no msg

TARARIN
thai cuisine

thank you for voting us eugene's
BEST THAI
in eugene weekly's best of eugene
for six years in a row
2008–2014

serving you in two locations

eugene 1200 oak street 541.343.1230	springfield 1410 mohawk blvd. 541.505.8987
--	---

open seven days a week

mon-fri: lunch 11am to 3pm
dinner 4:30pm to 9pm springfield / 10pm eugene

sat-sun: 12 noon to 9pm springfield / 10pm eugene

www.tararinthai.com

Showtimes
Feb 13-19

492 E. 13th Ave.
bijou-cinemas.com

STILL ALICE Fri-Sun 2:30, 4:45, 7:00, 9:15
Mon-Thu 4:45, 7:00, 9:15

THE IMITATION GAME Fri-Sun 3:00, 5:30, 8:00
Mon-Wed 5:10, 7:45
Thu 5:10

UO Cultural Forum presents
HOT TUB TIME MACHINE 2 Thu 7:30 (tickets free at door)

Forbidden Fruit presents
THE ROCKY HORROR PICTURE SHOW Fri-Sat only
(\$10/Adv, \$12/Door - 18+ only - Doors 10:45, Preshow 11:00)

Showtimes and info: 541-686-2458

43 W. Broadway
bijou-cinemas.com

A MOST VIOLENT YEAR Fri-Sun 5:00, 10:30
Mon-Thu 8:30

BIRDMAN Fri-Sun 2:40, 5:20, 8:00, 10:30
Mon-Thu 4:30, 7:10, 9:45

FOXCATCHER Fri 2:25, 7:45
Sat 2:25
Sun 7:45
Mon-Thu 6:05

2015 OSCAR NOMINATED SHORT FILMS

ANIMATION Fri-Sun 12:20, 5:00, 9:40
Mon-Thu 5:00, 9:40

LIVE ACTION Fri-Thu 2:20, 7:00

THEORY OF EVERYTHING Fri-Sun 12:00
Mon-Thu 1:45

TWO DAYS, ONE NIGHT Fri-Sun 12:30, 2:45, 5:30, 7:50
Mon-Thu 1:45, 3:55, 6:20, 9:00

WHIPLASH Fri-Sun 12:00
Mon-Thu 1:40, 4:00

Jewish Film Festival presents
HAG: STORY OF THE HASIDIC ACTORS' GUILD Sun 3:00

Bijou Classic Series presents
QUENTIN TARANTINO:

TRUE ROMANCE Fri and Sun at 10:15
Saturday Valentine's Day shows at 7:45 & 10:15
...up next **SIN CITY** and **PULP FICTION!**

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: JUPITER ASCENDING 3D [CC,DV] (PG-13) ★ 400 PM 705 PM

IMAX: SEVENTH SON 3D [CC,DV] (PG-13) ★ 1230 PM 1015 PM

FIFTY SHADES OF GREY [CC,DV] (R) ★ 800 830 900 930 1000 1055 1125 1201

KINGSMAN: THE SECRET SERVICE [CC,DV] (R) ★ 800 PM 1100 PM 1201 AM

JUPITER ASCENDING [CC,DV] (PG-13) (315 PM) 630 PM

JUPITER ASCENDING 3D [CC,DV] (PG-13) ★ (1215 PM) 930 PM

SEVENTH SON [CC,DV] (PG-13) (1145 AM) 445 PM 945 PM

SEVENTH SON 3D [CC,DV] (PG-13) ★ (215 PM) 715 PM

SPONGEBOB SQUAREPANTS: SPONGE OUT OF WATER [CC,DV] (PG) (1100 1200 130) 400 625 920

SPONGEBOB SQUAREPANTS: SPONGE OUT OF WATER 3D [CC, (PG)] ★ (230) 500 725 950

BLACK OR WHITE [CC,DV] (PG-13) (1235) 405 700 1010

PROJECT ALMANAC [CC,DV] (PG-13) (1155 235) 510 740 1020

THE LOFT [CC,DV] (R) (330 PM) 940 PM

PADDINGTON [CC,DV] (PG) (1140 205) 425 645 935

THE WEDDING RINGER [CC,DV] (R) (1240) 455 735 1025

AMERICAN SNIPER [CC,DV] (R) (1210 1245 310 345) 650 730 1000 1025

INTO THE WOODS [CC,DV] (PG) (1225 325) 625 925

SELMA [CC,DV] (PG-13) (1150 AM) 635 PM

HOBBIT: THE BATTLE OF THE FIVE ARMIES [CC,DV] (PG-13) (1205 320) 640 1005

WILD [CC,DV] (R) (1235) 415 710 955

ALBANY 7 Next to Fred Meyer

FIFTY SHADES OF GREY [CC,DV] (R) ★ 800 PM 900 PM 1000 PM

KINGSMAN: THE SECRET SERVICE [CC,DV] (R) ★ 800 PM 1000 PM

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

SEVENTH SON [CC,DV] (PG-13) 415 PM 1000 PM

SEVENTH SON 3D [CC,DV] (PG-13) ★ 715 PM

PROJECT ALMANAC [CC,DV] (PG-13) 405 PM 700 PM 950 PM

THE WEDDING RINGER [CC,DV] (R) 425 PM 725 PM 1005 PM

INTO THE WOODS [CC,DV] (PG) 645 PM

BIRDMAN [CC,DV] (R) (355 PM) 940 PM

Times For 02/12 © 2015 www.REGmovies.com



CRACKED

The Imitation Game *crafts an unfinished portrait of codebreaker Alan Turing*

If you know anything about Alan Turing — anything at all, including, say, what you might have gleaned from reading Neal Stephenson’s excellent doorstop of a novel *Cryptonomicon* — *The Imitation Game* is unlikely to surprise you. As a tidy, glossy, good-for-you awards-season film about important Brits, it’s entirely watchable, and not much more.

Benedict Cumberbatch, intense and neatly clad, plays Turing as an impatient, rather anxious genius, though the film does a lot more telling than showing where that brilliance is concerned. (It has this in common with *The Theory of Everything*, which provided no insight into Stephen Hawking’s work.)

During WW II, Turing built a machine that cracked the vital Nazi code called Enigma, and much of *The Imitation Game* focuses on Turing and a small staff as they work frantically to decipher a code that changes every day. The work consists largely of pushing buttons and throwing pieces of paper; the drama is of the office-conflict variety, as the socially awkward Turing infuriates everyone, but is so smart they begrudgingly respect him anyway. The only person he’s nice to is bright young Joan Clarke (Keira Knightley); neither of them care much for gender-based social norms. Briefly, the two get engaged, which conveniently keeps Clarke at work and Turing’s sexuality under wraps.

The Imitation Game plays it incredibly safe where Turing’s personal life is concerned, pushing anything remotely revealing to flashbacks (where young Turing crushes on a classmate) and a framing sequence set in 1951. During the heroic part of the movie, he has no attractions, no affections, no urges, only work. (Matthew Goode, as his prettiest colleague, gets to joke about sex, but no one else so much as considers it.)

Eventually, of course, Turing and his machine crack the Enigma, and for a brief moment the codebreakers face the resulting horrible realization: They can’t use all the decoded information without giving away their success to the Nazis. The moral quandary this poses is given a too-neat movie treatment that tidily encapsulates the movie’s overall weakness: Everything difficult or complex is oversimplified, smoothed out, burnished to a golden, Oscar-like hue — including Alan Turing, and the ugliness that awaited him.

Some years after the war, when his work was still secret, Turing was prosecuted for being gay. Forced to choose between prison and chemical castration, he chose the latter. *The Imitation Game* doesn’t know what to do with this part of Turing’s story; it tucks it in hurriedly at the end.

It’s impossible not to be furious at what happened to Turing, and to wonder what the world would be like had he stayed in it. This isn’t a movie with any ideas about that. It just wants to portray the Turing that beat Enigma, and in that it does a perfectly reasonable job. ■

MOVIE CAPSULES

American Sniper

At 84, Clint 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. In *American Sniper*, Eastwood has found a subject that perfectly suits his considerable talents. Based on Navy SEAL Chris 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. 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. 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. (*Regal Valley, Cinemark 17 & Carmike 12*)

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*)