

BROADWAY

METRO

43 W. BROADWAY
(541) 686-2458
BUY TICKETS ONLINE AT
BROADWAYMETRO.COM
REGULAR ADMISSION
\$9 ADULTS
\$8 STUDENTS
\$6 SENIORS/CHILDREN
\$6 BEFORE 5 PM
OPEN EVERY DAY



CERTAIN WOMEN
NOW PLAYING

THIS WEEK AT THE METRO NOVEMBER 4-10

CERTAIN WOMEN

12:00 2:25 4:45 7:15 9:30

A MAN CALLED OVE
(EN MAN SOM HETER OVE)

11:30 2:00 4:30 7:00 8:55

MISS HOKUSAI (SUBTITLED)

12:00 4:30 9:30

DENIAL

FRI 11:45 2:15 7:05
SAT 7:05
SUN-TUE 11:45 2:15 7:05
WED 11:45 2:15
THU 11:45 2:15 7:05

HELL OR HIGH WATER

FRI-TUE 5:00 9:30
WED 9:30
THU 5:00 9:30

HUNT FOR THE WILDERPEOPLE (FINAL WEEK!)

2:10 6:35

METROARTS

PREMIUM EVENT PRICE

ROYAL SHAKESPEARE COMPANY: KING LEAR

SAT 11:00
WED 6:00

COMING SOON

MOONLIGHT THE HANDMAIDEN
NOCTURNAL ANIMALS LA LA LAND



Nov. 4 - 10
492 E. 13th Ave
541-357-0375

bijou-cinemas.com

MOVIES
THAT
MATTER

Serving the Eugene Community for Over 35 Years!

CHRISTINE (R)

In 1974, a female TV news reporter aims for high standards in life and love in Sarasota, Florida. Missing her mark is not an option. This story is based on true events.

Friday - Sunday 3:30, 6:00, 8:30

Monday - Thursday 1:00, 3:30, 6:00, 8:30

GIMME DANGER (R)

An in-depth look at the legendary punk band, The Stooges. Directed by Jim Jarmusch.

1:30, 4:00, 6:30, 9:00 (no 6:30 pm show on Tuesday)

MICHAEL MOORE IN TRUMPLAND (NR)

Friday - Sunday 1:45 pm

YARN presented by Cozy

Tuesday 6:30 pm

COMING SOON:

QUEEN OF KATWE (11/11) • AQUARIUS (11/11)
THE EAGLE HUNTRESS (11/23) • LOVING (11/23)

Local beer, wine and cider... & now kombucha on tap!

TICKET PRICES: MATINEE before 6pm \$5
ADULT \$8 | STUDENT \$7 | SENIOR 62+ \$5 CHILD age 12 & under \$5



TIX \$5 \$3
\$7 SUN TUES
STUDENT & SENIOR DISCOUNT

ALL AGES
762-1700 | 180 E. 5TH AVE
DAVIDMINORTHEATER.COM
\$3 TUESDAYS
FRI NOV 4TH - THUR NOV 10TH



SWISS ARMY MAN
5:05



DON'T THINK TWICE
5:15



STAR TREK BEYOND
6:50



SNOWDEN
7:00



CAPTAIN FANTASTIC
9:00



SAUSAGE PARTY
9:25



\$3.75*
SENIOR
MONDAY

CINEMARK 17
Gateway Mall
Beltline @ Gateway

*Visit cinemark.com for restrictions that apply.

THE ACCOUNTANT (DIG) (R)

12:30, 4:05, 7:10, 10:15

DOCTOR STRANGE (3D) (PG-13)

SPECIAL EVENT PRICING: \$3.00 UPCHARGE ALL TICKETS

9:55, 12:50, 3:40, 9:30, 10:30

DOCTOR STRANGE (DIG) (PG-13)

10:55, 1:55, 4:45, 6:35, 7:40

HACKSAW RIDGE (DIG) (R)

12:20, 3:30, 7:00, 10:10

INFERNO (DIG) (PG-13)

12:40, 3:50, 7:15, 10:20

JACK REACHER: NEVER GO BACK (DIG) (PG-13)

10:25, 1:35, 4:25, 7:35, 10:25

MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN (DIG) (PG-13)

12:10, 3:20, 7:05, 10:05

STORKS (DIG) (PG)

10:05, 10:45, 1:25, 4:15, 7:30, 10:00

TROLLS (3D) (PG)

SPECIAL EVENT PRICING: \$3.00 UPCHARGE ALL TICKETS

4:35, 9:55

TROLLS (DIG) (PG)

10:15, 11:05, 1:45, 7:25

SHOWTIMES SUBJECT TO CHANGE • VALID FOR FRIDAY ONLY

 Assistive Listening & Captioning System Avail 

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: DOCTOR STRANGE 3D [CC,DV] (PG-13) ★
Fri. - Sat.130 430 730 1030

DOCTOR STRANGE [CC,DV] (PG-13) ★
Fri. - Sat.(1130 230) 530 610 830 910

DOCTOR STRANGE 3D [CC,DV] (PG-13) ★
Fri. - Sat.(1230 330) 650 950

HACKSAW RIDGE [CC,DV] (R) Fri. - Sat.(1250) 400 710 1020

TROLLS [CC,DV] (PG) ★
Fri. - Sat.(1150 120 220) 450 720 1000

TROLLS 3D [CC,DV] (PG) ★
Fri. - Sat.(1240 310 350) 540 630 810

INFERNO [CC,DV] (PG-13) ★
Fri. - Sat.(1200 300) 600 900

JACK REACHER: NEVER GO BACK [CC,DV] (PG-13)
Fri. - Sat.(1220 320) 620 920

KEEPING UP WITH THE JONESES [CC,DV] (PG-13)
Fri. - Sat.930 PM

OUIJA: ORIGIN OF EVIL [CC,DV] (PG-13)
Fri. - Sat.(140) 420 700 940

TYLER PERRY'S BOO!: A MADEA HALLOWEEN [CC,DV] (PG-13)
Fri. - Sat.(1140 220) 505 750 1035

THE ACCOUNTANT [CC,DV] (R) Fri. - Sat.(1130 240) 550 900

THE GIRL ON THE TRAIN [CC,DV] (R) Fri. - Sat.1010 PM

MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN [CC,DV] (PG-13)
Fri. - Sat.(1225 PM 330 PM) 640 PM

STORKS [CC,DV] (PG) Fri. - Sat.(110 PM 340 PM)

THE MAGNIFICENT SEVEN [CC,DV] (PG-13)
Fri. - Sat.520 PM 840 PM

SULLY [CC,DV] (PG-13) Fri. - Sat.(1210 PM 245 PM)



EMILY

The choice is

SEMPL

Democrat • City Council

“Semple’s community experience and positions on environmentalism, sustainability, homelessness and neighborhood protection resonate with our members.”

– Lane County Pacific Green Party

www.EmilySemple.org

Paid for by Emily Semple for City Council

MOVIES



CHRISTINE, STARRING REBECCA HALL AND BASED ON THE REAL-LIFE TRAGEDY OF NEWSCASTER CHRISTINE CHUBBUCK, OPENS FRIDAY, NOV. 4, AT BIJOU ART CINEMAS

HUNT FOR THE WILDERPEOPLE

Hunt for the Wilderpeople by Taika Waititi is about an unlikely pair of outcasts — 12-year-old Ricky Baker (Julian Dennison) and Uncle Hec (a wonderfully grouchy Sam Neill) — who scamper into the New Zealand backcountry to escape the bumbling clutches of a nationwide manhunt. The film is derivative, predictable, grandiose and utterly sentimental. It is also smart, funny, big-hearted and disarmingly adorable, and it juggles these absurd qualities with dexterity and a winking charm that is almost impossible to deny. Waititi is a sure-footed and savvy director, dropping various genre elements and pop references into a giddy, romping narrative that sails along on a warm breeze of pure fun. Like the recent Netflix hit *Stranger Things*, which joyously ravages the closet of '80s Hollywood blockbusters, *Hunt for the Wilderpeople* borrows liberally and unashamedly from cinema's wardrobe — the absurdist storybook formalism of Wes Anderson, the heightened neo-pulp drama and slapstick action of early Spielberg, the lush naturalism and anti-civilizing sentimentality of Peter Weir. *Hunt for the Wilderpeople* is cinematic escapism at its best — the sort of generous, fizzy celebration of boon companionship at which Hollywood once excelled but no more. If you're looking for a break from this season of discontent and despair, look no further than the portly figure of Ricky Baker and his grumpy Uncle Hec. They're a total hoot. (Playing just one more week after a long summer run at *Broadway Metro*)

DENIAL

A sturdy yet affecting courtroom drama, *Denial* is about a lot of things, including a man's desire to be bigoted and racist without being called on for bigotry and racism. The first time we see David Irving (Timothy Spall), he's theatrically interrupting a lecture by professor Deborah Lipstadt (Rachel Weisz). With a stack of cash in one fist, belligerently shouting down Lipstadt at her own appearance, he insists that no one can show him proof of the Holocaust. If someone could, he'd give them a thousand dollars. Lipstadt is the centerpiece of the film, and of the trial that unfolds when Irving sues her in a British court. As the defendant, she must prove that her description of Irving as a Holocaust denier was not libelous, but true. And to prove that Irving is a Holocaust denier, she in essence must prove the Holocaust happened. What elevates *Denial* from being simply a smart but dry courtroom drama is Weisz's performance, her characterization of Lipstadt as an opinionated, sometimes argumentative, intense woman who believes fiercely in herself and her sense of justice. It isn't a perfect film, but in an election season

where untruths go unchallenged and absurd rhetoric is par for the course, it's a satisfying reminder that hatred doesn't always win. (*Broadway Metro*)

HELL OR HIGH WATER

From its starkly gorgeous cinematography and atmospheric Western soundtrack to its top-notch cast and propulsive narrative, *Hell or High Water* is a heartbreaking movie that hums with the undeniable weight of tragedy. A pair of busted-out brothers in west Texas, Tanner (Ben Foster) and Toby (Chris Pine) begin robbing small banks, stealing just enough to pay off the reverse-mortgage that is holding the family's property hostage. As their crime spree escalates, the brothers are pursued by a crusty Texas marshal approaching retirement (Jeff Bridges) and his partner (Gil Birmingham). But beneath the suspenseful cat-and-mouse story, *Hell or High Water* evokes a deep and complex sense of inevitability. If *The Big Short* revealed to us exactly how the banks screwed the middle class from the top, *Hell or High Water* shows us what getting fiscally fucked looks like at the ground level, in backwater towns where generations of ranchers watch helplessly as their hereditary holdings go up on the auction block of blatant corruption. (*Broadway Metro*)

MASCOTS

Dear Christopher Guest. Wha happened?! The yellow-brick road you paved from your exquisitely daft performance as Nigel Tufnel in *This Is Spinal Tap* to your directorial (and actor) credits for the wonderfully silly *Waiting for Guffman*, *Best in Show* and even *A Mighty Wind*, has seemingly come to a dead, stale end with *Mascots*. Made in the same “mockumentary” vein as his other films, *Mascots* is about the world of competitive sports *mascotting* — yes, like everything these days, it's a verb — where the best fight it out to win the World Mascot Association's Gold Fluffy Award. It's basically a rehashed *Best in Show* — Guest's film about competitive dog shows à la Westminster — but much less funny and with a cast that just can't find its chemistry. The humor feels altogether dated this time around; perhaps Guest is finally showing his baby boomer stripes. For one, there's quite a bit of groping, like the pervy fist mascot played by Chris O'Dowd (who finally broke his typecast and is decidedly uncharming), who mimes screwing the wife of the owner of his team in the stands while she objects in horror. In a time of Donald Trump's “grab her by the pussy” rhetoric, this feels incredibly tone-deaf, and a cheap joke at that. (Netflix)