

BROADWAY **MAY 12-18**

METRO

RISK
 FRI 2:25 5:00 7:50 9:50
 SAT 11:45 2:25 5:00 7:50 9:50
 SUN 11:45 2:25 5:00 7:50
 MON-WED 2:25 5:00 7:50
 THU 5/18 2:25 5:00

TRACKTOWN
 FILMMAKER Q&A FOLLOWING SAT 7:15 SHOW
 FRI-SAT 2:50 7:15 9:45
 SUN-WED 2:50 7:15
 THU 5/18 2:50 7:15 9:45

THE DINNER
 FRI 4:40
 SAT-SUN 11:45 4:40
 MON-THU 4:40

COLOSSAL
 FRI 2:30 5:00 7:30 9:30
 SAT 11:45 5:00 7:30 9:30
 SUN 11:45 2:30 5:00 7:30
 MON-WED 2:30 5:00 7:30
 THU 5/18 2:30 5:00 7:30 9:30

THE LOST CITY OF Z
 FRI 2:00 5:00 7:10
 SAT-SUN 11:45 2:00 5:00 7:10
 MON-WED 2:00 5:00 7:10
 THU 5/18 2:00 5:00

ALIEN: COVENANT
 SNEAK PREVIEW
 NO PASSES OR DISCOUNTS
 THU 5/18 7:15 7:45 9:45 10:10

43 W. BROADWAY
 (541) 686-2458
 REGULAR ADMISSION \$9 ADULTS \$8 STUDENTS \$6 SENIORS \$6 BEFORE 5 PM
 OPEN EVERY DAY

BUY TICKETS ONLINE AT BROADWAYMETRO.COM

5/12-5/18
 492 E. 13th Ave
 541-357-0375

MOVIES THAT MATTER

bijou-cinemas.com

Serving the Eugene Community for Over 35 Years!

THEIR FINEST (R)
 Friday - Sunday 12:30, 3:00, 5:30, 8:00
 Monday - Thursday 2:30, 5:00, 7:30
 *2:30 pm show on Wednesday will be played with open captions

GIFTED (PG-13) ONE WEEK ONLY!
 Friday - Sunday 1:00, 3:30, 6:00, 8:30
 Monday - Thursday 3:00, 5:30, 8:00

COMING SOON:
 NW ANIMATION FESTIVAL (5/19 - 5/20)
 CHUCK (5/26)
 OBIT (6/2)
 MY COUSIN RACHEL (6/9)
 I, DANIEL BLAKE (6/9)
 PARIS CAN WAIT (6/16)
 MAUDIE (7/21)

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

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



GEMMA ARTERTON
 IN *THEIR FINEST*

TIX \$7 **\$5 SUNDAYS** **STUDENT & SENIOR DISCOUNT**
\$3 TUESDAYS **ALL AGES**

762-1700 | 180 E. 5TH AVE
DAVIDMINORTHEATER.COM
\$3 TUESDAYS
 FRI MAY 12TH - THUR MAY 18TH

HIDDEN FIGURES 4:20
KONG: SKULL ISLAND 4:35
LA LA LAND 6:35

GET OUT 6:45
JOHN WICK 2 8:40
I AM NOT YOUR NEGRO 8:50

Sunrise
 Asian Food Market

Largest Selection of Asian Groceries
 Seaweed, rice, noodles, frozen products, deli, snacks, drinks, sauces, spices, produce, housewares, and more.

We carry groceries from Holland, India, Pakistan and Polynesia
 Sushi & Asian deli take-out

Mother's Day Special
OPEN MOTHER'S DAY 10AM - 6PM

10% OFF EVERYTHING IN THE STORE!
 * Excluding case prices and rice 10lbs and up. Offer expires 5/17/17

www.sunriseasianfood.com
 M-Th 9am-7pm • F 9am-8pm • Sa 9am-7pm • Su 10am-6pm
 70 W. 29th Ave. Eugene • 541-343-3295

CINEMARK
\$4.50* SENIOR MONDAY
 *Visit cinemark.com for restrictions that apply.

CINEMARK 17
 Gateway Mall
 Beltline @ Gateway

BEAUTY AND THE BEAST (2017) (DIG) (PG)
 9:45, 12:45, 4:05, 7:15, 10:15

BORN IN CHINA (DIG) (G)
 9:35, 11:45, 2:10, 4:25

THE BOSS BABY (DIG) (PG)
 9:15, 11:50, 2:25, 5:05, 7:40

THE CIRCLE (2017) (DIG) (PG-13)
 10:10, 1:05, 3:45, 6:45, 9:40

THE DINNER (DIG) (R)
 10:10

THE FATE OF THE FURIOUS (DIG) (PG-13)
 9:25, 12:40, 3:55, 7:10, 10:25

GIFTED (DIG) (PG-13)
 6:50, 9:30

GOING IN STYLE (DIG) (PG-13)
 9:20, 11:55, 2:35, 5:10, 7:45

GUARDIANS OF THE GALAXY VOL. 2 (3D) (PG-13)
 SPECIAL EVENT PRICING: \$3.00
 UPCHARGE ALL TICKETS
 11:25, 2:50, 4:10, 10:25

KING ARTHUR: LEGEND OF THE SWORD (DIG) (PG-13)
 9:50, 1:00, 6:15, 7:20, 9:25

KONG: SKULL ISLAND (DIG) (PG-13)
 10:20

THE LOST CITY OF Z (DIG) (PG-13)
 12:35, 6:40

MOTHER'S DAY (DIG) (PG-13)
 9:40, 3:50, 10:00

SMURFS: THE LOST VILLAGE (DIG) (PG)
 9:30, 12:00, 2:30, 5:00, 7:25, 9:55

SNATCHED (DIG) (R)
 9:10, 10:20, 11:35, 12:55, 2:05, 3:30, 4:35, 6:05, 7:05, 8:35, 9:35,

SHOWTIMES SUBJECT TO CHANGE • VALID FOR FRIDAY ONLY

CC Assistive Listening & Captioning System Avail

VLT
88th SEASON!

The Very Little Theatre presents in STAGE LEFT:

Time Stands Still
 by Donald Margulies
 James Aday, Director

A photojournalist and a foreign correspondent forge a relationship in the world's conflict zones.

May 11-13 7:30 pm
 + added performance: **May 20**

Tix: \$12 General Admission
 Box office open 2:00-6:00
 Wed.-Sat., 2350 Hilyard St.
 Tix on-line at TheVLT.com

541-344-7751

UNDER A BOMBER'S MOON

About a team of British filmmakers during the Blitz, *Their Finest* is a movie for people who love the movies

Some movies make me talk, others shut me up good. After watching Lars von Trier's *Melancholia*, for example, I couldn't talk for two hours. Total silence. Couldn't find a word.

On the other hand, director Lone Scherfig's new movie, *Their Finest*, made me giddy. Walking out of the Bijou, full of fellow feeling, I impulsively chatted up the older couple on the sidewalk in front of me. "They just don't make movies like that anymore," I said at one point. The woman turned to me with a smile. "I know," she said. "But they just did."

Indeed. Based on the 2009 novel by Lissa Evans, *Their Finest* tells the story of Catrin Cole (Gemma Arterton), a Welsh woman hired by the British Ministry of Information to help write the screenplay to an "authentic" but optimistic film that will revitalize the war effort in 1940s London, which is getting bombed by Germany on a regular basis.

In short, Catrin is enlisted to write propaganda to boost public morale, by providing the "slop" of female dialogue.

Married to a wounded painter (Jack Huston) who can't seem to land an exhibition, Catrin starts to work on a screenplay based, rather loosely, on a real-life story of two sisters who hijacked their father's boat to aid in the Dunkirk evacuation. Romantic tensions ensue with her handsome bully of a co-writer Tom Buckley (Sam Claflin), and she also butts heads with aging actor Ambrose Hilliard (the wonderful Bill Nighy), who gets penned by Catrin into the script as the sisters' drunken uncle.

The film is funny and romantic and tragic and thrilling in nearly equal measure. And yet, it is neither a typical period piece nor a feminist rescuing of prestige nor even a romantic comedy with British bite. In part, it is a film-within-a-film, as Scherfig brilliantly weaves in scenes from the final cut of *The Nancy Starling*, the fictional movie everyone is struggling to make to push against the Nazi onslaught.

More than anything, however, *Their Finest* is a celebration of movies themselves — the people who make them and the people who love them. What I meant when I said they don't make them like this anymore is this: The film captures, with uncommon charm and a distinct lack of cynicism, an era when movies were made with naive faith in their own transformative power to move the masses.

Which is not to say that the film is uncritical and overly sentimental. *Their Finest* oozes smarts and a wry sense of its own artifice, and it grounds itself in the realpolitik of wartime England. But it never loses an exuberance of its own movie-ness; like the classics of the '40s and '50s (it recalls the work of British directors as diverse as Michael Powell, David Lean and Alfred Hitchcock), the film glows with the promise of big-screen transcendence, something at once innocent and forever besieged life outside the magical setting of the studio.

As they say, there's no business like show business. With its excellent cast and intelligent writing and direction, *Their Finest* harkens back to a time — before everyone alive wanted his 15 minutes of fame — when show business was an insular and joyful endeavor, generated by a tight clutch of silly, talented dreamers who believed movies could change the world.

Stylized directors like Wes Anderson and the Coen Brothers consistently mine mid-century Hollywood for its twee postmodern value, but in *Their Finest*, the golden age of movies is recreated without a touch of irony in a spirit of generosity and humanity that gives escapism a good name. (*Bijou Art Cinemas*)