

BIJOU ART CINEMAS 6/30-7/6
 492 E. 13th Ave
 541-357-0375

MOVIES THAT MATTER

bijou-cinemas.com

Serving the Eugene Community for Over 35 Years!

BEATRIZ AT DINNER (R)
 Friday - Tuesday
 12:00, 2:00, 4:00, 6:00, 8:00
 Wednesday & Thursday
 2:00, 4:00, 6:00, 8:00

PARIS CAN WAIT (PG) FINAL WEEK!
 1:00, 5:30

TRUMAN (NR)
 Back by Popular Demand for One Week Only!
 3:00 pm

MY COUSIN RACHEL (PG-13) FINAL WEEK!
 7:45 pm

COMING SOON:
 STOP MAKING SENSE (One Night Only on July 19)
 THE BEGUILLED
 THE BIG SICK
 MAUDIE
 DETROIT
 MARIE CURIE
 LOST IN PARIS

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

BROADWAY JUNE 30-JULY 6

METRO

43 W. BROADWAY
 (541) 686-2458

REGULAR ADMISSION \$9
 ADULTS \$9
 STUDENTS \$8
 SENIORS \$6
 BEFORE 5 PM \$6
 OPEN EVERY DAY

THE HERO
 DAILY 11:45 2:30 5:00 7:20 9:30

THE BAD BATCH
 FRI 11:50 9:20
 SAT 9:20
 SUN-THU 11:50 9:20

MANIFESTO
 DAILY 2:40 7:30

THE WEDDING PLAN (LAAVOR ET HAKIR)
 DAILY 11:50 2:00 4:30 7:00

CHASING TRANE: THE JOHN COLTRANE DOCUMENTARY
 FRI-TUE 12:10 5:10 9:35
 WED 12:10 5:10
 THU 12:10 5:10 9:35

IT COMES AT NIGHT
 DAILY 9:20

PLANK TOWN BREWING CO. PRESENTS
baby&me
 MATINEE SHOWS FOR PARENTS WITH INFANTS
THE WEDDING PLAN OR THE HERO
 WED 10:00

METROARTS
 PREMIUM EVENT ADMISSION
ROYAL SHAKESPEARE COMPANY:
ANTONY AND CLEOPATRA
 SAT 11:00
 WED 6:00

COMING SOON
 BAND AID MOKA
 THE EXCEPTION THE LITTLE HOURS
 AN INCONVENIENT SEQUEL: TRUTH TO POWER

BUY TICKETS ONLINE AT
BROADWAYMETRO.COM

DAVID MINOR THEATER TIX \$7 \$5 SUNDAYS \$3 TUESDAYS STUDENT & SENIOR DISCOUNT ALL AGES

762-1700 | 180 E. 5TH AVE
 DAVIDMINORTHEATER.COM
\$3 TUESDAYS
 FRI JUNE 30TH - THUR JULY 6TH

NORMAN 5:00
I AM NOT YOUR NEGRO 5:10
GET OUT 6:50

ALIEN COVENANT 7:05
ZOOKEEPER'S WIFE 8:45
DEAN 9:15

CLOSED JULY 4TH

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

Fourth of July Special
OPEN JULY 4TH

10% OFF EVERYTHING IN THE STORE!
 *Excluding case prices and rice 10lbs and up. Offer expires 7/5/17

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

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 & Bellline
 Crown Club Members \$5.50 Tuesday
 3D up-charges/holidays excluded

BEGUILLED [CC,DV] (R) Fri. - Sat. (1135 210) 450 720 955
HOUSE [CC,DV] (R) Fri. - Sat. (1220 250) 520 750 1020
BABY DRIVER [CC,DV] (R) Fri. - Sat. (150) 440 610 740 900 1030

ALBANY 7 Next to Fred Meyer

DESPICABLE ME 3 [CC,DV] (PG) ★ Fri. - Sat. (200) 430 700 930
DESPICABLE ME 3 3D [CC,DV] (PG) ★ Fri. - Sat. (1245 315) 545 815
HOUSE [CC,DV] (R) Fri. - Sat. (130) 400 735 1000
BABY DRIVER [CC,DV] (R) Fri. - Sat. (100) 445 720 1015
TRANSFORMERS: LAST KNIGHT [CC,DV] (PG-13) ★ Fri. - Sat. (1200 PM) 645 PM
TRANSFORMERS: LAST KNIGHT 3D [CC,DV] (PG-13) ★ Fri. - Sat. (345 PM) 1005 PM
CARS 3 [CC,DV] (G) Fri. - Sat. (1230 PM) 630 PM
CARS 3 3D [CC,DV] (G) ★ Fri. - Sat. (345 PM) 915 PM
WONDER WOMAN [CC,DV] (PG-13) Fri. - Sat. (1215 330) 615 945

REGmovies.com

Lead paint poisoning affects over one million children today.

Learning disabilities, hearing loss, speech delays, violent behavior and, in rare cases, seizures and even death: these are just some of the effects lead paint poisoning has on young children. If your home was built before 1978, lead paint on your walls, doors, windows and sills may be dangerous. And it's not just large paint chips that can cause damage. In fact, three granules of lead dust are enough to poison your child. Let's make all kids lead-free kids. To learn more about the simple steps you can take to safeguard your family, log on to **LEADFREEKIDS.org** or call **800-424-LEAD**.

Ad Council EPA

MOVIES BY MOLLY TEMPLETON



SUKI WATERHOUSE IN THE BAD BATCH

DYSTOPIA BLUES

Survival at all costs is key in The Bad Batch

Are there still interesting stories to be mined from the notion that we all do — or would do — shitty things to survive? Umpteen seasons of *The Walking Dead* harp on this note; dystopia as a trend is very much interested in what survival is, what it looks like, what it takes. “Survival is insufficient” reads the Star Trek-inspired tattoo in Emily St. John Mandel’s *Station Eleven*.

There must be more than just surviving. But what if there isn’t? That’s a question *The Bad Batch* might have asked, if it were interested in such questions. Part prison movie, part dystopia and, altogether, a muddle of frowns and numbing violence, *The Bad Batch*, directed by Ana Lily Amirpour, sits on the opposite end of the spectrum from Amirpour’s debut, *A Girl Walks Home Alone at Night*. *Girl* also borrowed from genres, creating a moody mashup of violent drifting and connecting. But where *Girl* built characters, *Batch* coasts on tone, with middling results. The tropes of dystopia, or of any genre, grow well worn over the years. Hyperspace travel and intriguing alien species are no guarantee you’re going to make *Star Wars*; harsh desert wastelands and misbehaving loners are no guarantee you’re heading down a *Mad Max* road (or even a *Tank Girl* road).

As optimistic writers sometimes say, a story might have been told before, but only you can tell your version of that story. Amirpour’s version focuses on a young woman, Arlen (Suki Waterhouse), who for unknown reasons gets sent to the empty desert that serves as a prison in an unspecified future. She’s joined the bad batch, which presumably consists of all the people deemed unfit to live in whatever is left of society.

We are likely meant to believe that being put into the bad batch has been a self-fulfilling prophecy: The desert is full of cannibals (presumably out of necessity); a moderately safe haven is a sort of breeding ground for a rather self-important man (Keanu Reeves in full pornstache); Giovanni Ribisi and Jim Carrey wander and scavenge; Diego Luna silently spins records, which he transports in a giant boom box that is one of the movie’s rare delightful images.

Arlen wanders through this landscape, getting revenge and/or misdirecting her rage in turn. She disrupts (to put it mildly) the family unit of Miami Man (Jason Momoa), with whom she develops a connection built largely on their shared ability to squint attractively. There is a terrible rave (in the future all parties are terrible raves), a lot of violence and even more worn-out cynicism.

What might it look like — what might a lot of our narratives about displacement and the rejects of societies look like — if we imagined it was cool (“cool” in air quotes, like “edgy”) to imagine empathy rather than a cynical squint? These stories are starting to all sound the same: Person does terrible things to survive; we care about them anyway.

Amirpour gives us little reason to care (apart from Miami Man’s nice portraits of his daughter, maybe) and so, instead, I wondered: What if a person tried not to do terrible things? What if a lot of people thought that way? What if hope could be cool? What would that look like? Why are the challenges in creating a less shitty outsider society so much less interesting?

What if we’re not all assholes, in the end? (*Broadway Metro*) ■