

BIJOU ART CINEMAS 10/13-10/19
492 E. 13th Ave
541-357-0375

MOVIES THAT MATTER

bijou-cinemas.com

Serving the Eugene Community for Over 35 Years!

PROFESSOR MARSTON AND THE WONDER WOMEN (R)
The unconventional life story of Harvard psychologist Dr. William Marston and the relationships that inspired the creation of the iconic super heroine Wonder Woman.
Starring Luke Evans, Rebecca Hall, Bella Heathcote.
1:00, 3:30, 6:00, 8:30

FACES PLACES (VISAGES, VILLAGES) (PG)
In French with English Subtitles
Legendary filmmaker Agnès Varda and photographer JR travel the French countryside and encounter people and places that become the subjects of their public art installations. 100% RT.
1:30, 5:45, 8:00

WALK WITH ME (NR)
A meditative film about a community of Zen Buddhist monks and nuns who have dedicated their lives to mastering the art of mindfulness with their world-famous teacher Thich Nhat Hanh. Narrated by Benedict Cumberbatch.
3:45 pm

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

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

BROADWAY OCTOBER 13-19

METRO

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

THE UNKNOWN GIRL (LA FILLE INCONNUE)
FRI 2:15 4:45 7:15
SAT-SUN 11:45 2:15 4:45 7:15
MON-THU 2:15 4:45 7:15

TROPHY
ONE WEEK ONLY
FRI 2:40 5:00 7:25
SAT-SUN 12:15 2:40 5:00 7:25
MON-THU 2:40 5:00 7:25

DOLORES
FRI 2:45 5:00 7:15
SAT-SUN 12:30 2:45 5:00 7:15
MON-TUE 2:45 5:00 7:15
WED 2:45 5:00 7:15*
THU 2:45 5:00

*WED 7:15: SPECIAL SCREENING TO BENEFIT SISTER DISTRICT PROJECT. FOR INFO AND TICKETS, VISIT [HTTP://BIT.LY/2Y4FVJ4](http://bit.ly/2Y4FVJ4).

MOTHER!
DAILY 7:10

NEITHER WOLF NOR DOG
FINAL WEEK
FRI 2:15 4:45
SAT 4:45
SUN 11:45 2:15 4:45
MON-THU 2:15 4:45

METROarts: NATIONAL THEATRE: ANGELS IN AMERICA PART I
PREMIUM EVENT ADMISSION
SAT 11:00
THU 7:00

BUY TICKETS ONLINE AT BROADWAYMETRO.COM



RYAN GOSLING
IN *BLADE RUNNER 2049*

DAVID MINOR THEATER ALL AGES
762-1700 | 180 E. 5TH AVE
DAVIDMINORTHEATER.COM
\$3 TUESDAYS
FRI OCT 13TH - THUR OCT 19TH

TIX \$7 | \$5 SUNDAYS | \$3 TUESDAYS
STUDENT & SENIOR DISCOUNT

THE BIG SICK 4:30
SPIDER-MAN: HOMECOMING 4:45
WONDER WOMAN 6:40

LUCKY LOGAN 7:10
BABY DRIVER 9:10
DUNKIRK 9:20

CINEMARK
\$4.50* SENIOR MONDAY
CINEMARK 17
Gateway Mall
Beltline @ Gateway

AMERICAN MADE (DIG) (R)
10:30, 1:35, 4:25, 7:15, 10:05

THE BATTLE OF THE SEXES (2017) (DIG) (PG-13)
10:00, 1:05, 4:05, 7:20, 10:20

BLADE RUNNER 2049 (3D) (R)
SPECIAL EVENT PRICING: \$3.00
UPCHARGE ALL TICKETS
3:20, 10:40

BLADE RUNNER 2049 (DIG) (R)
10:20, 11:30, 12:45, 2:05, 4:30, 6:05, 7:00, 8:15, 9:50

FLATLINERS (DIG) (PG-13)
10:25, 1:15, 5:00, 7:50, 10:30

THE FOREIGNER (DIG) (R)
10:35, 1:25, 4:20, 7:25, 10:15

HAPPY DEATH DAY (DIG) (PG-13)
11:35, 2:10, 4:50, 7:45, 10:25

THE HITMAN'S BODYGUARD (DIG) (R)
10:05, 12:55, 3:45, 6:50, 9:45

IT (2017) (DIG) (R)
10:10, 12:30, 1:30, 3:40, 4:40, 7:05, 8:05, 10:15

KINGSMAN: THE GOLDEN CIRCLE (DIG) (R)
9:45, 1:00, 4:15, 7:30, 10:45

THE LEGO NINJAGO MOVIE (DIG) (PG)
9:50, 11:20, 2:00, 4:45, 7:35, 10:10

THE MOUNTAIN BETWEEN US (DIG) (PG-13)
10:45, 1:40, 4:35, 7:40, 10:35

MY LITTLE PONY (DIG) (PG)
9:55, 10:40, 1:20, 4:10, 6:55, 9:40

PROFESSOR MARSTON AND THE WONDER WOMAN (DIG) (R)
10:15, 1:10, 3:50, 7:10, 10:00

THE STRAY (DIG) (PG)
11:25, 1:55, 4:55, 7:55, 10:25

SHOWTIMES SUBJECT TO CHANGE • VALID FOR FRIDAY ONLY

CC Assistive Listening & Captioning System Avail

Full Access
Sponsored by **GOODWILL INDUSTRIES**

10TH ANNUAL Sprout Film Festival
OCTOBER 19-21, 2017

Featuring unique films by people with disabilities that are sure to break stereotypes, promote greater acceptance of differences and build awareness of similarities!

For festival lineup & tickets, go to fullaccess.org/events

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

IMAX: BLADE RUNNER 2049 [CC,DV] (R) ★
Fri. - Sat. 11:00 2:45 6:30 10:15

FOREIGNER [CC,DV] (R) Fri. - Sat. (1130 225) 510 750 1035

HAPPY DEATH DAY [CC,DV] (PG-13)
Fri. - Sat. (1140 215) 450 720 950 1040

BLADE RUNNER 2049 [CC,DV] (R) Fri. - Sat. (1130 315) 700 915

BLADE RUNNER 2049 3D [CC,DV] (R) ★
Fri. - Sat. (1245 PM) 430 PM 815 PM

CITY OF ROCK NR Fri. - Sat. 7:30 PM 10:30 PM

MOUNTAIN BETWEEN US [CC,DV] (PG-13)
Fri. - Sat. (1120 205) 500 740 1020

MY LITTLE PONY [CC,DV] (PG)
Fri. (1110 1250 155 335) 440 620
Sat. 1030 (1110 1250 155 335) 440 620

AMERICAN MADE [CC,DV] (R) Fri. (100 355) 650 940
Sat. (110 355) 650 940

FLATLINERS [CC,DV] (PG-13) Fri. - Sat. (120) 410 700 1000

VICTORIA AND ABDUL [CC,DV] (PG-13)
Fri. - Sat. (1100 145) 430 710 1005

BATTLE OF THE SEXES [CC,DV] (PG-13)
Fri. - Sat. (1150 305) 600 900

KINGSMAN: THE GOLDEN CIRCLE [CC,DV] (R)
Fri. - Sat. (1140 255) 610 1035

LEGO NINJAGO MOVIE [CC,DV] (PG)
Fri. - Sat. (1200 235) 520 800 930

IT [CC,DV] (R) Fri. - Sat. (1210 325) 640 955

REGmovies.com

THE FUTURE IS PAST

Dennis Villeneuve's *Blade Runner 2049* is a tidy but unsatisfying sequel to Ridley Scott's cult classic

Will we reach a moment in time when the real world looks more science-fictional than movies? Or does it already?

Ridley Scott's *Blade Runner*, released in 1982, was set in 2019 — just 15 months from now. They have flying cars and replicants; we have tiny computers that go everywhere with us, digital cameras, drones and a constant connection to people around the world.

It's always interesting what science fiction predicts and what it doesn't. "We're almost always wrong," William Gibson has said of writers' takes on the future. The *Blade Runner* movies, though, borrow plenty of cues from the past — these stories are driven by questions of who has autonomy, who's fully human and what that means.

Or maybe it's the present we're talking about.

Blade Runner 2049 picks up the thread 30 years after Scott's cult favorite. On the perpetually damp, occasionally snowy, deeply cavernous streets of Los Angeles, K (Ryan Gosling) hunts replicants — the bad ones, not the good, obedient ones like him. He stumbles onto a secret that could "break the world" according to his boss, Lt. Joshi (the underused Robin Wright), who wants him to erase all evidence of this secret.

Quest mode: activated!

K exists because a new tech guru, Niander Wallace (Jared Leto, enunciating hard), has created a new line of (supposedly) fully obedient replicants. But that's not enough for Wallace, who cloaks his messianic garbage behind notions of improving the world. He wants them to breed.

Wallace's desire and K's secret are, of course, connected, because in this gorgeous new *Blade Runner*, the narrative slots neatly together in a way that's tidy but unsatisfying. There are few surprises, and some moments in which you might wish director Denis Villeneuve (*Arrival*) and screenwriters Hampton Fancher and Michael Green would trust their audience just a teensy bit more and not beat us about the head with overlong scenes, some of which lead to obvious reveals (and, in one case, an unwatchably drawn-out death).

That time might've been better spent digging into some of the ideas that hover in the background, present yet unexamined. *2049* isn't without philosophical questions, but they're like pop-up video bubbles that appear and quickly dissipate. What are the hierarchies of artificial intelligence? Can believing you're special make you a different person? Is giving something up — your family, your life — for a better future the most noble, most human thing you can do? What does it mean when we trust our memories to technology in one way or another?

And then there are the unasked questions: What does it mean to tell a story about autonomy and slavery that's so intensely white? Why does this view of the future have such a heavy Asian influence and so few Asian characters? And why, especially in a story about bodies creating life, do the female characters revolve so fully around the men?

2049 is a breathtakingly beautiful movie; perhaps cinematographer Roger Deakins will finally get that Oscar. Villeneuve excels at depicting human forms in overwhelming spaces: tiny men under towering holograms, statues, cityscapes, looming concrete walls — lonely places that both isolate characters and remind us how vital they are, how much they want to live and how difficult that living can be.

A generous reading might view the film as a warning about how society functions when self-aggrandizing white men have all the power — of course K gets to investigate his humanity, but Luv (Sylvia Hoeks), Wallace's right-hand replicant, doesn't get that freedom to invest in herself.

Science fiction is as much about the past as the future, but shouldn't the best of it suggest something more, something other than a neon-streaked, whitewashed vision of now? ■