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ADULT MATINEE BEFORE 6PM \$5.50

* No Passes or Classic Supersavers Accepted
MONDAY IS SENIOR DAY • SENIORS ALL DAY \$5

★ HELLBOY II: THE GOLDEN ARMY PG13 11:20, 12:40, 2:10, 3:30, 5:00, 6:30, 7:50 9:20, 10:40 ★ JOURNEY TO THE CENTER OF THE EARTH 3D PG 12:00, 2:30, 5:00, 7:30, 10:00 ★ MEET DAVE PG 12:20, 2:50, 5:20, 7:50, 10:20 ★ HANCOCK PG13 10:15, 10:55, 11:35, 12:45, 1:25, 2:05, 2:40, 3:15, 3:55, 4:35, 5:10, 5:45, 6:25, 7:00, 7:45, 8:15, 9:00, 9:35, 10:15 ★ KIT KITTREDGE: AMERICAN GIRL MYSTERY G 11:00, 1:45, 4:30, 7:10, 9:55 ★ WALL-E G 10:20, 11:40, 1:00, 2:25, 3:40, 5:05, 6:20, 7:55, 9:00, 10:40	★ WANTED R 11:05, 12:55, 1:55, 3:35, 4:40, 6:35, 7:25, 9:30, 10:15 ★ GET SMART PG13 11:10, 2:00, 4:55, 7:45, 10:35 ★ THE INCREDIBLE HULK PG13 10:10, 1:15, 4:20, 7:25, 10:30 ★ KUNG FU PANDA PG 11:30, 2:20, 4:50, 7:35, 10:05 ★ YOU DON'T MESS WITH THE ZOHAN PG13 11:45 AM ★ INDIANA JONES & THE KINGDOM OF THE CRYSTAL SKULL PG13 10:25, 1:20, 4:25, 7:30, 10:25 ★ NO PASSES/CLASSIC SUPERSAVER ACCEPTED
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\$1 MOVIES 12 \$1
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\$1.50 ALL SHOWS • \$1 WED ALL SHOWS \$2 FRI / SAT AFTER 6PM

THE HAPPENING R 12:00, 2:35, 5:10 7:45, 10:00 SPEED RACER PG 11:30, 12:15, 2:30, 4:10, 6:45, 7:25, 9:40, 10:20 MADE OF HONOR PG13 11:15, 1:45, 4:15, 7:00, 9:35 THE STRANGERS R 12:05, 2:50, 5:05, 7:40, 10:15 HAROLD & KUMAR ESCAPE FROM GUANTANAMO BAY R 11:20, 1:50, 4:20, 7:20, 9:50 FORBIDDEN KINGDOM PG13 11:25, 2:20, 4:55, 7:30, 10:05	WHAT HAPPENS IN VEGAS PG13 11:55, 2:15, 4:50, 7:15, 9:55 NIM'S ISLAND PG 11:40, 2:05, 4:25, 6:50, 9:20 FORGETTING SARAH MARSHALL R 11:50, 2:25, 5:00, 7:35, 10:10 BABY MAMA PG13 11:35, 1:55, 4:35, 7:05, 9:30 HORTON HEARS A WHO G 11:45, 2:10, 4:30, 7:10, 9:25
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CREDIT CARDS ACCEPTED
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Adv. Tix on Sale THE DARK KNIGHT (PG-13) ★
Adv. Tix on Sale X-FILES: I WANT TO BELIEVE (PG-13) ★

JOURNEY TO THE CENTER OF THE EARTH 3D (PG) ★ (1130 200 430) 700 930

HELLBOY II: THE GOLDEN ARMY (PG-13) ★ (1105 1135 145 215 425 455) 715 745 955 1025 (1145 210 445) 705 925

MEET DAVE (PG) (1140) 725
OC & DA: HANCOCK (PG-13) ★ Sat. (205) 950 Sun. (1140) 950

HANCOCK (PG-13) ★ Fri. (1210 135 205 235 410 450 510) 655 750 920 950 1015 Sat. (1140 1210 135 235 410 450 510) 655 725 750 920 1015 Sun. (1210 135 205 235 410 450 510) 655 725 750 920 1015

KIT KITTREDGE: AMERICAN GIRL (G) (1050 120 400)
WALL-E (G) (1035 1100 110 140 345 415) 640 710 915 945
WANTED (R) - ID REQ'D (1125 225 505) 755 1035
GET SMART (PG-13) (1110 150 435) 720 1000
THE INCREDIBLE HULK (PG-13) 650 935
YOU DON'T MESS WITH THE ZOHAN (PG-13) (1045) AM
KUNG FU PANDA (PG) (1055 130 405) 645 910
INDIANA JONES: THE KINGDOM OF THE CRYSTAL (PG-13) (1030 125 440) 730 1020
IRON MAN (PG-13) (1025 125 440) 735 1030

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HELLBOY II: THE GOLDEN ARMY (PG-13) ★ (1115 200 445) 730 1015

MEET DAVE (PG) (1205 240 515) 740 1005
HANCOCK (PG-13) ★ (1145 1215 230 455 525) 720 750 945 1025
WANTED (R) - ID REQ'D (1140 210 440) 710 940
WALL-E (G) (1105 145 425) 700 930
GET SMART (PG-13) (1110 140 415) 650 925
KUNG FU PANDA (PG) (220) PM

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Adv. Tix on Sale THE DARK KNIGHT (PG-13) ★
WALL-E (G) (1140 1200 210 250 440 510) 710 940
WANTED (R) - ID REQ'D (1130 200 430) 700 930
SEX AND THE CITY (R) - ID REQ'D (1150 330) 650 950
YOU DON'T MESS WITH THE ZOHAN (PG-13) 730 1000

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Lost Art

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THE RAPE OF EUROPA: Written and directed by Richard Berge, Nicole Newman and Bonni Cohen. Cinematography, Jon Shenk. Music, Marco D'Ambrosio. Narrated by Joan Allen. Actual Films, 2008. Unrated. 117 minutes. ★★★★★☆

There is a story well-known to art historians regarding the origins of the Second World War. During the early 1900s, three young Austrian artists were applying to the country's top art academies. Two of them, Egon Schiele and Oskar Kokoschka, were accepted and went on to become masters, while Adolf Hitler, then a young bohemian painter, was rejected — not once, but twice. Years later, Kokoschka imagined world events had Hitler been accepted and Kokoschka rejected. "I would have run the world quite differently," Kokoschka is reported to have said, while Hitler's greatest offense would have been a lifetime of bad art.

This anecdote gets a passing mention in *The Rape of Europa*, a remarkable documentary on the "plundering bureaucracy" created by the Germans before and during WWII. For 12 years, the Nazis looted or destroyed more than one million works of art, a staggering number that amounts to one-fifth of the artworks of Europe. The purge began in Germany, where paintings Der Führer found "degenerate" — modernist treasures by Van Gogh and Matisse, for example — were removed from museums and sold at auction, almost for free. Then in Austria, the organized looting of Jewish property began, including the collections of the country's most prominent Jewish families. These paintings required experts to sort and catalogue them, work which inspired ever more ambition on Hitler's part, including a "hit list" of prized foreign art that appears to have influenced Germany's invasion strategy.

The scale and coordination of the pillaging was astonishing. Since antiquity, societies at war with one another have attempted to debase, if not erase, their opponents' culture. But never before was organized plundering so broadly systematic. Crate upon crate of seized foreign art was secreted by train to remote

locations — alpine castles, underground salt flats — which became, almost overnight, the great illicit art institutions of the world. Yet emotionally, *Europa* is at its best when it isolates individual families and their losses, including their individual works of art: paintings hidden in walls, for example, or in the case of the *Mona Lisa*, an ambulance. Or the Raphael masterpiece, *Portrait of a Young Man*, which remains missing to this day.

The triumph of *Europa* is its remarkable period footage, which puts you inside burned libraries, bombed castles and shelled churches. The effect is an intimacy of the grotesque — not the grotesque of singed bodies or torn limbs, mind you, but of treasures as old as civilization itself being manhandled, stolen or outright destroyed. While the loss of modern art is the focus of *Europa* — in Russia alone, Tolstoy's and Tchaikovsky's estates are destroyed, seemingly on the same day — you may pale, as I did, during the American shelling of the Cassino monastery in Italy, a sixth-century structure sacrificed to the Allied cause. Such was the complexity, morally and strategically, of the effort to beat back the Germans while at the same time trying to avoid inflicting the same damage the Nazis did.

The recovery phase of *Europa* is perhaps the documentary's strongest, focusing as it does on the "Monuments Men," many of whom survive today. Monuments Men were the American art experts sent to the front lines to coordinate the paintings' recovery once the German retreat began. Many of these men went on to lead the great museums of the world, but during WWII, they helped redress the greatest art crime ever committed. One castle alone contained 49 truckloads' worth of art, which took over a year to empty. An adaptation and extension of the 1995 book by Lynn Nicholas, *The Rape of Europa* is a moving chronicle of a process of destruction, recovery and redistribution that continues to this day.

EW

The Rape of Europa shows at 7 pm July 11 and 12 and 1 pm July 13 at DIVA. \$6.