



THU 8 JUN 9

GROUNDS FOR RESISTANCE 7:15 Q & A w/ Director

WINTER IN WARTIME ENDS TONIGHT! 5:00 7:30

WEEK'S CUTOFF ENDS TONIGHT! 9:30

LEGEND OF THE FIST: THE RETURN OF CHEN ZHEN 9:45

I AM ENDS TONIGHT! 5:45

FRI 9 JUN 10

MIDNIGHT IN PARIS 5:25 7:45

POTICHE 4:45 7:00

13 ASSASSINS 9:15

LEGEND OF THE FIST: THE RETURN OF CHEN ZHEN 10:00

THE BEST AND THE BRIGHTEST 10:00

SAT 11 JUN 11

3:00 5:25 7:45

2:25 4:45 7:00

9:15

10:00

SUN 12 JUN 12

3:00 5:25 7:45

2:25 4:45 7:00

9:15

10:00

MON 13 JUN 13

5:25 7:45

4:45 7:00

9:15

10:00

TUES 14 JUN 14

5:25 7:45

4:45 7:00

9:15

10:00

WED 15 JUN 15

5:25 7:45

4:45 7:00

9:15

10:00

THU 16 JUN 16

5:25 7:45

4:45 7:00

9:15

10:00

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BRIDESMAIDS (DIGITAL) R 1:30, 4:30, 7:30, 10:30

THE HANGOVER 2 (DIGITAL) R 11:15, 12:10, 2:00, 2:55, 4:45, 5:40, 7:30, 8:25, 10:15

JUDY MOODY AND THE NOT BUMMER SUMMER (DIGITAL) PG 12:05, 2:25, 4:45, 7:05, 9:25

KUNG FU PANDA 2 (3D) PG SPECIAL EVENT PRICING: \$3.00 UPCHARGE ALL TICKETS 11:30, 2:00, 4:30, 7:00, 9:30

KUNG FU PANDA 2 (DIGITAL) PG 1:10, 3:40, 6:10, 8:40

MIDNIGHT IN PARIS (DIGITAL) PG-13 11:00, 1:15, 3:30, 5:45, 8:00, 10:20

PIRATES OF THE CARIBBEAN: ON STRANGER TIDES (3D) PG-13 SPECIAL EVENT PRICING: \$3.00 UPCHARGE ALL TICKETS 1:00, 4:15, 7:20, 10:45

PIRATES OF THE CARIBBEAN: ON STRANGER TIDES (DIGITAL) PG-13 10:50, 11:55, 2:05, 3:10, 5:20, 6:25, 8:35, 9:40

SUPER 8 (DIGITAL) PG-13 10:45, 12:10, 1:35, 3:00, 4:25, 5:50, 7:15, 8:40, 10:05

THOR (3D) PG-13 SPECIAL EVENT PRICING: \$3.00 UPCHARGE ALL TICKETS 11:25, 2:10, 4:55, 7:40, 10:25

THOR (DIGITAL) PG-13 1:15, 4:00, 6:45, 9:30

X-MEN: FIRST CLASS (DIGITAL) PG-13 10:20, 11:25, 12:30, 1:35, 2:40, 3:45, 4:50, 5:55, 7:00, 8:05, 9:10, 10:15

LORD OF THE RINGS: THE FELLOWSHIP OF THE RING DIRECTORS CUT TUES 6/14 7:00

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ADJUSTMENT BUREAU PG-13 12:15, 2:45, 5:15, 7:45, 10:20

BATTLE: LOS ANGELES (DIGITAL) PG-13 7:10, 9:50

GNOME0 AND JULIET G 1:45, 3:55, 6:10, 8:15, 10:25

GNOME0 AND JULIET (3D) G SPECIAL EVENT PRICING: \$2.00 UPCHARGE ALL TICKETS 12:40, 2:50, 4:55

HANNA (DIGITAL) PG-13 12:45, 3:25, 7:00, 9:40

HOP PG 11:50, 2:25, 4:40, 7:20, 9:45

I AM NUMBER FOUR PG-13 12:05, 2:35, 5:05, 7:35, 10:05

LIMITLESS PG-13 12:20, 2:55, 5:25, 7:55, 10:30

MARS NEEDS MOMS PG 11:55, 2:20, 4:45

PAUL R 12:10, 2:40, 5:10, 7:40, 10:15PM

RANGO PG 12:00, 1:15, 2:30, 3:45, 5:00, 6:15, 7:30, 8:45, 10:00

SCREAM 4 R 7:05, 9:55

SOURCE CODE PG-13 12:25, 3:00, 5:20, 7:50, 10:10

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SUPER 8 (PG-13) ★ Fri. - Sat. (1200) 400 645 930 Sun. (1200 400) 645 930

SUPER 8 (PG-13) ★ Fri. - Sun. (1100 145) 430 715 1000

JUDY MOODY AND THE NOT BUMMER SUMMER (PG) Fri. - Sun. (1120 150) 415 640 925

CAVE OF FORGOTTEN DREAMS IN REALD 3D-EVENT PRICE (G) ★ Fri. - Sun. (1125 200) 440 655 935

X-MEN: FIRST CLASS (PG-13) ★ Fri. - Sun. (1150 1220 250 355) 630 700 940 1010

X-MEN: FIRST CLASS (PG-13) ★ Fri. - Sun. (130) 425 730 1040

KUNG FU PANDA IN REALD 3D - EVENT PRICING (PG) ★ Fri. - Sun. (1135 155) 420 650

KUNG FU PANDA: THE KABOOM OF DOOM (PG) Fri. - Sun. (1205 230) 450 720 945

THE HANGOVER 2 (R) - ID REQ'D Fri. - Sat. (1145 210) 445 710 955 Sun. (1145 210 445) 710 955

THE HANGOVER 2 (R) - ID REQ'D Fri. (240 PM) 515 PM 1025 PM Sat. (1215 PM) 515 PM 740 PM Sun. (240 PM) 515 PM 740 PM

OC & DA: THE HANGOVER 2 (R) - ID REQ'D Fri. (1215 PM) 740 PM Sat. (240 PM) 1025 PM Sun. (1215 PM) 1025 PM

PIRATES OF THE CARIBBEAN: ON STRANGER TIDES (PG-13) Fri. - Sun. (1105 245) 735 1035

PIRATES OF THE CARIBBEAN IN REALD 3D-EVENT PRICE (PG-13) ★ Fri. - Sun. (1155) 405 705 1005

BRIDESMAIDS (R) - ID REQ'D Fri. - Sun. (1230) 410 725 1020

THOR (PG-13) Fri. - Sun. 915 PM

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THE HANGOVER 2 (R) - ID REQ'D Fri. - Sun. (120) 430 730 1010

KUNG FU PANDA IN REALD 3D - EVENT PRICING (PG) ★ Fri. - Sun. (1230 245) 500 715 930

PIRATES OF THE CARIBBEAN: ON STRANGER (PG-13) Fri. - Sun. (1250 350) 650 955

BRIDESMAIDS (R) - ID REQ'D Fri. - Sun. (1245) 400 710 1000

THOR (PG-13) Fri. - Sun. (110) 440 720 1020

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Mutant and Proud, Sorta Maybe

Well, it's better than *X-Men 3*

X-MEN: FIRST CLASS: Directed by Matthew Vaughn. Screenplay by Ashley Miller, Zack Stentz, Jane Goldman and Matthew Vaughn. Story by Sheldon Turner and Bryan Singer. Cinematography, John Mathieson. Editors, Eddie Hamilton and Lee Smith. Music, Henry Jackman. Starring James McAvoy, Michael Fassbender, Kevin Bacon and Jennifer Lawrence. 20th Century Fox, 2011. PG-13. 132 minutes.

X-Men: *First Class* is a lot of things jammed into two-plus hours: alternate history, awkward social commentary, love/hate story, semi-reboot of a successful franchise that yielded *X2*, one of the best superhero films. Director Matthew Vaughn's *First Class* digs into the roots of the long-running ideological clash between upper-class telepath Charles Xavier (James McAvoy) and angry, vengeful Erik Lehnsherr (Michael Fassbender), whose ability to control metal manifests when, as a boy, he's separated from his family by Nazis. Charles just wants to get along with humanity, and maybe help them out from time to time. Erik has a less peaceful relationship in mind.

First Class opens in the 1940s with a familiar sequence from the first *X-Men*: Young Erik, mentally tearing down the gate that blocks him from his parents. Where the first film cut to the present, Matthew Vaughn (*Kick-Ass*)'s film sticks around to introduce Sebastian Shaw (campy Kevin Bacon), a Nazi with a particular interest in Erik's abilities. Worlds away, Charles Xavier meets a woman in his kitchen who looks — but doesn't act — like his mother. When she morphs into a young blue girl, Charles welcomes her warmly. There's room in Charles' cushy life for Raven Darkholme, later known as Mystique, who hides her natural blue, spiky appearance in the leggy blonde form of Jennifer Lawrence. But she doesn't dominate his life like Shaw dominates Erik's. A few decades later, Charles is a successful academic, but Erik is hell-bent on destroying Shaw.

And Raven? She's a waitress. Never mind that Charles refers to her as his little sister, and that she was clearly taken in by the Xavier family. She's not at Oxford with Charles, nor is she enjoying the perks of his privileges: wealthy, brilliant, able to pass as a non-mutant without an iota of effort. Elsewhere, Angel Salvatore (Zoe Kravitz)

hides her abilities while working as a stripper; telepathic Emma Frost (January Jones) is bland and sullen as Shaw's henchwoman; and Moira McTaggart (Rose Byrne), downgraded from geneticist (in the comics) to CIA agent, endures the dismissal of her colleagues.

None of this is the point of the film, but it's impossible to ignore, as is the fate of Darwin (Edi Gathegi), a black mutant on whose face the camera awkwardly lingers after another character speaks of being enslaved by humanity. *X-Men: First Class* is hiding some smart and interesting ideas under its shiny tale of two men, their glorious powers and their violent falling out. It just can't help but file off the pointy edges of those ideas, rendering the film a philosophical mess.

Somewhere between the Cuban Missile Crisis and Mystique's yearning to be accepted as she is (which manifests as a need to be desired), there's a sharp, unflattering take on Charles Xavier. Was the future Professor X an oblivious young man who lacked the ability to understand the pain of those less privileged than him? If *First Class* could bring that idea to the fore, it would be fascinating and apt that ultimately, Charles' team is largely white and male, with little room for those who don't have such an easy time fitting in and playing the game as it's been laid out. But three other films have already given us the future, in which Charles leads the heroes and Erik, now called Magneto, is the humanity-destroying villain. *First Class* delves further into Magneto's fury, but it still isn't sure how to get around the established idea that vengeance is the province of weak minds. Forgiveness is required of the good. Be nice, or you're evil.

First Class isn't entirely a waste of time for X-Men fans; McAvoy and Fassbender have glorious chemistry (though the film works very hard to remind you that they are, of course, entirely straight), and as a reboot, it works passably well even as it feels needlessly soon, and needlessly hurried. It's only been 11 years since *X-Men*; by the end of *First Class*, our archenemies are exactly as we know them in that previous film's timeline. Why the rush? They couldn't have palled around a little longer?

EW