



THU

Nov 24

FRI

Nov 25

SAT

Nov 26

SUN

Nov 27

MON

Nov 28

TUES

Nov 29

WED

Nov 30

THU

Dec 1

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WED NOV 23 - WED NOV 30

WED 11/23

5:30 BEGINNERS

5:30 HORRIBLE BOSSES

7:25 EDWARD SCISSORHANDS

7:25 WATER FOR ELEPANTS

9:30 BRIDESMAIDS

9:30 CRAZY, STUPID, LOVE

THURS 11/24

CLOSED THANKSGIVING DAY

FRI 11/25 - WED 11/30

5:25 SUPER 8

5:25 WATER FOR ELEPANTS

7:35 CRAZY, STUPID, LOVE

7:35 BEGINNERS

9:40 HORRIBLE BOSSES

9:40 SUPER 8

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Adv. Tix on Sale SHERLOCK HOLMES: A GAME OF SHADOWS

Adv. Tix on Sale MISSION IMPOSSIBLE: GHOST PROTOCOL

IMAX: HAPPY FEET 2 3D (PG) ★

Fri. - Sun. 1115 155 445 715 945

THE MUPPETS (PG) ★

Fri. (1050 1120 130 200) 400 430 640 710 910 940

Sat. (1120 130 200) 400 430 640 710 910 940

Sun. (1050 1120 130 200) 400 430 640 710 910 940

ARTHUR CHRISTMAS (PG)

Fri. - Sun. (115 PM 350 PM) 930 PM

ARTHUR CHRISTMAS IN REAL D 3D - EVENT PRICING (PG) ★

Fri. - Sun. (1035 AM) 650 PM

HUGO IN REAL D 3D - EVENT PRICING (PG) ★

Fri. - Sun. (110) 420 720 1010

HUGO (PG)

Fri. (1040 AM 140 PM) 450 PM

Sat. (940 AM 1240 PM 350 PM)

Sun. (1040 AM 140 PM) 450 PM

HAPPY FEET 2 IN REAL D 3D - EVENT PRICING (PG) ★

Fri. - Sun. 645 PM 915 PM

HAPPY FEET 2 (PG) ★

Fri. - Sun. (1045 AM 125 PM) 415 PM

THE TWILIGHT SAGA: BREAKING DAWN - PART 1 (PG-13) ★

Fri. (1030 1100 120 150 220) 410 440 700 730 920 950 1020

Sat. (1030 1100 120 150 220) 410 440 630 700 730 950 1020

Sun. (1030 1100 120 150 220) 410 440 630 700 730 950 1020

THE TWILIGHT SAGA: BREAKING DAWN PART 1 (OC,DV) (PG-13) ★

Fri. (1130 AM) 630 PM

Sat. (220 PM) 920 PM

Sun. (1130 AM) 920 PM

IMMORTALS (R) - ID REQ'D

Fri. - Sun. 425 PM 725 PM

IMMORTALS IN REAL D 3D - EVENT PRICING (R) - ID REQ'D ★

Fri. - Sun. (1055 AM 140 PM) 1015 PM

JACK AND JILL (PG)

Fri. - Sun. (1140 230) 500 750 1005

J. EDGAR (R) - ID REQ'D

Fri. - Sun. (1145 355) 655 1000

TOWER HEIST (PG-13)

Fri. - Sun. (1125 210) 510 740 1030

PUSS IN BOOTS (PG)

Fri. - Sun. (1110 135) 405 635

PUSS IN BOOTS IN REAL D 3D - EVENT PRICING (PG) ★

Fri. - Sun. 905 PM

IN TIME (PG-13)

Fri. 740 PM 1025 PM

Sat. 1025 PM

Sun. 740 PM 1025 PM

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Sat. 700 PM

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JACK AND JILL (PG)

Fri. - Sun. (100) 425 715 1010

IN TIME (PG-13)

Fri. - Sun. (210) 450 800 1040

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12:20, 2:50, 5:20, 7:40, 10:25

ABDUCTION PG-13

12:30, 3:00, 5:30, 8:00, 10:30

CONTAGION PG-13

12:15, 2:45, 5:15, 7:45, 10:15

COWBOYS & ALIENS PG-13

12:35, 3:40, 7:15, 9:55

DRIVE R

12:25, 2:55, 5:25, 7:50, 10:20

THE HELP PG-13

12:40, 3:50, 7:00, 10:10

JOHNNY ENGLISH REBORN PG

12:05, 2:35, 5:05, 7:30, 10:05

THE LION KING (2011) (3D) G

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2:30, 7:25

SARAH'S KEY PG-13

12:10, 2:40, 5:10, 7:35, 10:00

THE SMURFS PG

1:15, 3:45, 6:15, 8:45

THE SMURFS (3D) PG

SPECIAL EVENT PRICING: \$2.00

UPCHARGE ALL TICKETS

12:00, 5:00, 9:50

THE THREE MUSKETEERS (3D) PG-13

SPECIAL EVENT PRICING: \$2.00

UPCHARGE ALL TICKETS

12:50, 4:00, 7:05

THE THREE MUSKETEERS (DIGITAL) PG-13

9:40

WHAT'S YOUR NUMBER? R

12:45, 3:55, 7:10, 9:45

◆ NO PASSES

Assistive Listening or Captioning System Avail

Tw i-Hard With a Vengeance

Sex and consequences in *Breaking Dawn*

BREAKING DAWN, PART I: Directed by Bill Condon. Written by Melissa Rosenberg, based on the novel by Stephenie Meyer. Cinematography, Guillermo Navarro. Editor, Virginia Katz. Music, Carter Burwell. Starring Kristen Stewart, Robert Pattinson and Taylor Lautner. Summit Entertainment, 2011. PG-13. 117 minutes. ★★☆☆☆

Technically, there was only one scene in *Breaking Dawn* when I was helplessly waving my hands and whisper-shouting “WHY IS THIS HAPPENING?” to my giggling friends. It just felt like there were more. Bill Condon (*Gods and Monsters*) has done something I wasn’t sure was possible: made a *Twilight* movie that’s even more ridiculous than the book on which it is based.

Breaking Dawn, though it’s only part one, has a lot to get through, and our heroic screenwriter, Melissa Rosenberg, doesn’t waste time. Witness the wedding of 18-year-old Bella Swan (Kristen Stewart) to the supposedly beautiful but overly made-up vampire Edward Cullen (Robert Pattinson)! Enjoy the semi-drunken speeches, one of the film’s rare moments of on-purpose humor! Consider Bella’s dress, the back of which resembles a giant lace tramp stamp, and the weirdness of Iron & Wine crooning “Flightless Bird, American Mouth” as the newlyweds kiss! Follow the pair to Rio, where they visit their new island (a wedding gift) and get down to business! *Sexy* business.

Vampire-human sex, though pretty tame by cinematic standards, is apparently truly outstanding. Edward destroys the bed; Bella says she can’t imagine it getting any better (sex, not the bed), which is odd, since we never really see Bella enjoying herself. (Then again, we never really see evidence of Bella and Edward’s timeless love, so this is par for the course.) Regardless, Edward has left bruises, and he refuses to have sex again.

Bella’s subsequent attempts to seduce Edward are incredibly awkward but oddly refreshing. She had sex, she liked it, she wants more, and she isn’t afraid of being judged for her desire, despite the actions of her overprotective husband. Edward is disdainful of her wishes. The movie, however, seems to have more sympathy for Bella, stuck in a pretty, dull, sexless

honeymoon full of chess games and chaste nights. More trouble in paradise comes when Bella realizes her period is late. Vampires can’t make babies! OR CAN THEY?

Bella’s unexpected pregnancy divides the Cullens. Edward wants to do away with the “thing” before it kills his wife. Alice (Ashley Greene) carefully calls it a fetus and is met with a withering glare from Rosalie (Nikki Reed), who insists that it’s A BABY. Bella loves her deadly half-vampire fetus and enlists Rose, who always wanted a child, to help her protect it, which mostly involves standing near Bella as she sits on the sofa growing thinner and paler.

Meanwhile, the werewolves — including surly Jacob (Taylor Lautner) — are cranky about everything. In human form, they have heavy-handed discussions about love and “imprinting,” a magical kind of werewolf bonding; in wolf form, they convene a pack discussion that looks like it’s lifted out of a B-grade ’80s kids’ movie. Over epic CGI snarling and cowering, the wolves, their human voices heavily laden with effects, mentally shout at each other about what must be done. There is no more absurd scene in this film — and it’s a film in which a vampire has to tear his child from the womb with his own supersharp teeth.

Breaking Dawn is more like a theme park ride than a movie; you giggle and shriek your way through it and leave with a vague desire to experience it again, possibly under the influence of mind-altering substances, even if it made you a touch queasy.

But I have to give Condon and Rosenberg a modicum of credit for making a film that’s a veritable Choose Your Own Adventure of morality. Is Bella’s determination to keep her child an argument for a woman’s right to choose, no matter what she’s choosing? Is her deadly pregnancy a toast to righteous mamas everywhere, who put the lives of their fetuses above their own? Is Edward a good man who won’t hurt his wife, or a withholding creep who doesn’t trust her to make her own decisions? Whichever door you choose, the story stays the same; it just takes on different shading.

Alternately, it’s just a future camp classic about monster pregnancies and vampires in bad wigs. Not that there’s anything wrong with that.

EW

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