



PALO ALTO

Like her niece and grandfather, Gia Coppola is a filmer of moments — dreamy, impressionistic sequences that are interesting and gorgeous to look at, but which leave psychology on the surface of things. *Palo Alto*, starring James Franco and Emma Roberts, is an admirable film about the anomie of suburban youth, and it contains passages of exquisite beauty, but it's not as good as it strives to be. It seeks to depict the druggy, sexed-up confusion of kids, but in the end it falls prey to a kind of surreal romanticism, all shadows and fog. *[Bijou Metro]*

BELLE

In *Belle*, director Amma Asante and screenwriter Misan Sagay take some liberties with what's known about the real Dido Belle — the illegitimate, biracial daughter of a British navy admiral born into complicated circumstances — but strict accuracy isn't the point of Asante's lush, Jane Austenesque film, which belongs fully to Belle [Gugu Mbatha-Raw]. *[Bijou Metro]*

THE GRAND BUDAPEST HOTEL

This European adventure set between two world wars is a visual delight directed by Wes Anderson. Memorable characters are played by top-notch actors you might not recognize at first: Ralph Fiennes, Adrien Brody, Jeff Goldblum, Harvey Keitel, Jude Law, Bill Murray and many more. *[Bijou Metro]*

HER

In Spike Jonze's latest movie, a sad man named Theodore [Joaquin Phoenix] falls in love with his new operating system, Samantha [voiced by Scarlett Johansson]. The palpable loneliness of *Her* is as much Samantha's as it is Theodore's: She may be hyper-intelligent, but she can never sit on a rooftop watching the sunrise. If Jonze occasionally misses a beat, by the end, *Her's* sympathy is for everyone. *[David Minor Theater]*

MOVIES BY MOLLY TEMPLETON



PUNK ISN'T DEAD

Sweden's *We Are the Best!* magically captures the ups and downs of teenagedom

Fifteen years ago, Lukas Moodysson's feature debut, *Show Me Love* (limply retitled from the evocative *Fucking Åmål*), gave us a beautifully honest, complicated and lovely tale about small-town teenage life and love. Moodysson's latest, *We Are the Best!*, is another gloriously told tale about Swedish teens — though they can barely claim the word.

It's 1982, and Bobo (Mira Barkhammar) and Klara (Mira Grosin) are barely 13. They're old enough to be horrified by their parents but too young to shut them out completely: Bobo's sympathy for her single mom is as clear as Klara's affectionate frustration with her dorky, playful dad, who she is forever pushing out of her little bedroom.

Our heroines, sporting plaid shirts, striped tights and Sharpied-up T-shirts to serve as DIY band shirts, have fallen for punk, and they don't accept the verdict of older, would-be cool kids. Punk isn't dead. Punk is listening to its headphones in a Stockholm apartment, waiting for inspiration to strike.

Inspiration soars in with defiance: When the dudes in a teen metal band mock Klara and Bobo, they retaliate by forming

their own band, claiming valuable time in a community practice space. They lure in Hedvig (Liv LeMoyné), a shy classical guitarist whose competent, cautious personality is just the right addition to their pairing. Like so many best friends, Klara and Bobo have fallen into roles that suit charismatic, feisty Klara just fine, but cause quietly sharp Bobo to chafe against her friend's mostly benevolent rule.

We Are the Best! feels as natural and spontaneous as Klara and Bobo's band, but every piece is carefully layered. Swedish punk fuels the soundtrack; every room looks worn and lived-in; the actresses are sullen and giddy in perfect turns. Moodysson's great magic lies in capturing the uneven rhythms of teenage affections and passions (here he shares credit with his wife, on whose comic *Never Goodnight* the movie is based). The girls clash, then come together again in service of their band, which stops being a joke when they realize — after meeting punk rock boys who aren't as fantastic as they seem in magazines, and enduring well-intentioned men who give them help they don't need — that it's something worth fighting for. In the end it's just three girls on a stage, together, and they really are the best. ■

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BLENDED (DIG) (PG-13)
10:35, 1:35, 4:40, 7:35, 10:30

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7:30, 9:25

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10:00, 1:00, 4:05, 7:05, 10:05

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MALEFICENT (3D) (PG)
5:00

MALEFICENT (DIG) (PG)
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THINK LIKE A MAN TOO (DIG) (PG-13)
10:05, 12:45, 3:55, 7:00, 9:45

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11:05, 1:30, 4:00, 7:15, 9:40

LEGO (PG)
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MONUMENTS MEN (PG-13)
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MR. PEABODY AND SHERMAN (PG)
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THE OTHER WOMAN (DIG) (PG-13)
3:40, 9:25

RIDE ALONG (PG-13)
11:15, 1:40, 4:05, 7:20, 9:45

RIO 2 (3D) (G)
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RIO 2 (DIG) (G)
10:45AM

ROBOCOP (2014) (PG-13)
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A MILLION WAYS TO DIE IN THE WEST [CC,DV] (R) Fri. - Sat.(1210) 410 700 1015

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MALEFICENT (PG) Fri. - Sat.(1205 PM) 405 PM 635 PM

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Sat-Thu 3:15, 8:15

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Sat-Sun 1:00, 6:00
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5:30

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7:20

HER
7:20

NON STOP
9:30

THE DOUBLE
9:30

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