

TIX \$6
SUN
\$3
\$2 TUES
\$1 OFF STUDENT
NEW ALL AGES

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DAVIDMINORTHEATER.COM

FRI JUNE 17TH - THUR JUNE 23RD

HAIL, CAESAR!
5:10

VAXXED
5:20

DEADPOOL
7:00

MIDNIGHT SPECIAL
7:05

HAIL, CAESAR!
8:50

A HOLOGRAM FOR THE KING
9:05

\$2 TUESDAYS

CINEMARK®

\$3.75*
SENIOR
MONDAY

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*Visit cinemark.com for restrictions that apply.

ALICE THROUGH THE LOOKING GLASS (DIG) (PG)
10:40, 1:30, 4:40, 7:45, 10:30
THE ANGRY BIRDS MOVIE (DIG) (PG)
10:50, 2:15, 4:45, 7:30, 10:00
CAPTAIN AMERICA: CIVIL WAR (DIG) (PG-13)
11:45, 6:50, 10:10
CENTRAL INTELLIGENCE (DIG) (PG-13)
10:30, 1:15, 4:20, 7:40, 10:25
THE CONJURING 2 (DIG) (R)
12:15, 3:25, 7:10, 10:20
FINDING DORY (3D) (PG)
SPECIAL EVENT PRICING: \$3.00
UPCHARGE ALL TICKETS
10:05, 1:10, 3:35, 4:05, 5:15, 7:15, 10:00, 10:35
FINDING DORY (DIG) (PG)
11:00, 11:55, 12:50, 1:45, 2:35, 3:05, 4:30, 6:20, 7:55, 9:05
THE JUNGLE BOOK (2016) (DIG) (PG)
10:25, 1:20, 4:10, 7:25, 10:10

ME BEFORE YOU (DIG) (PG-13)
10:15, 1:00, 4:15, 6:55, 9:50
THE NICE GUYS (DIG) (R)
10:20, 7:15, 10:15
NOW YOU SEE ME 2 (DIG) (PG-13)
11:50, 3:20, 7:20, 10:20
TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS (DIG) (PG-13)
10:35, 12:10, 1:25, 3:15, 4:35, 6:05, 7:35, 8:55, 10:30
WARCRAFT (3D) (PG-13)
SPECIAL EVENT PRICING: \$3.00
UPCHARGE ALL TICKETS
10:10, 4:00, 10:05
WARCRAFT (DIG) (PG-13)
1:05, 7:00
X-MEN: APOCALYPSE (DIG) (PG-13)
10:45, 12:05, 2:25, 3:40, 6:10, 7:05, 9:35, 10:25

SHOWTIMES SUBJECT TO CHANGE • VALID FOR FRIDAY ONLY

CC Assistive Listening & Captioning System Avail

June 17-23

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DARK HORSE (PG)
Residents in a poor Welsh mining village pool their resources to compete in the "sport of kings" with a racehorse they would breed and raise
12:00, 2:00, 4:00, 6:00, 8:00

LOVE & FRIENDSHIP (PG)
Jane Austen's epistolary novel LADY SUSAN has been transformed into a brisk and cutting comedy of manners
Friday - Sunday 2:15, 4:15, 6:15
Monday 12:15, 2:15, 4:15
Tuesday - Thursday 2:15, 4:15, 6:15

WEINER (R)
A thorough examination of modern politics, the 24-hour news cycle and the grind of the campaign trail
2016 Sundance Grand Jury Prize: Documentary (Winner)
Friday - Sunday 12:15, 8:15
Monday 9:15 pm
Tuesday - Thursday 2:15, 8:15

TICKET PRICES: MATINEE before 6pm \$5
ADULT \$8 | STUDENT \$7 | SENIOR 62+ \$5
CHILD age 12 & under \$5

CLOWN
FRI-THU
10:20 PM

JUNE 17 - JUNE 23

BROADWAY
METRO

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DHEEPAN 11:30 2:10 4:50 7:30 10:10
MAGGIE'S PLAN 12:10 2:10 5:00 7:20 9:30
THE LOBSTER 11:40 2:20 5:00 7:40 9:40
THE MAN WHO KNEW INFINITY
FRI 11:40 4:30 7:00
SAT 4:30 7:00
SUN-THU 11:40 4:30 7:00
SING STREET 2:30 PM
CLOWN 10:20 PM
METROarts PRESENTS:
THE ROYAL BALLET IN THE SLEEPING BEAUTY
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ALMOST HOLY
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HUNT FOR THE WILDERPEOPLE

HUNGER
READS
THE
MORNING
PAPER,
TOO.

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Ad

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(CC,DV) = Personal Closed Captioning and Descriptive Devices Available Upon Request
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VALLEY RIVER CENTER STADIUM 15
Delta Hwy. between I-5 & Beltline
Crown Club Members \$5.50 Tuesday
3D up-charges/holidays excluded

ME BEFORE YOU [CC,DV] (PG-13)
Fri. - Sat. (1115 200) 450 730 1030
FINDING DORY [CC,DV] (PG) ★
Fri. - Sat. (1100 1200 135 235) 410 510 645 745 920
FINDING DORY 3D [CC,DV] (PG) ★
Fri. - Sat. (1030 1130 205 340) 440 615 715 950 1020
THE CONJURING 2 [CC,DV] (R) ★
Fri. - Sat. (1210 315) 625 935
ALICE THROUGH THE LOOKING [CC,DV] (PG)
Fri. - Sat. (1050 AM 145 PM) 955 PM
THE JUNGLE BOOK [CC,DV] (PG)
Fri. - Sat. (1040 140) 420 705 945
X-MEN: APOCALYPSE [CC,DV] (PG-13)
Fri. - Sat. (1140 305) 640 1005
IMAX: WARCRAFT 3D [CC,DV] (PG-13) ★
Fri. - Sat. 1205 330 700 1000
TEENAGE MUTANT NINJA TURTLES 2 [CC,DV] (PG-13)
Fri. - Sat. (1110 150) 445 735 1025
WARCRAFT [CC,DV] (PG-13) Fri. - Sat. (1135) 300 630 930
CAPTAIN AMERICA: CIVIL WAR [CC,DV] (PG-13)
Fri. - Sat. (1120 255) 635 1010
NOW YOU SEE ME 2 [CC,DV] (PG-13)
Fri. - Sat. (1150 250) 620 940
THE ANGRY BIRDS MOVIE [CC,DV] (PG)
Fri. - Sat. (115 PM) 925 PM
CENTRAL INTELLIGENCE [CC,DV] (PG-13) ★
Fri. - Sat. (1145 225) 505 750 1035
ALICE THROUGH THE LOOKING 3D [CC,DV] (PG) ★
Fri. - Sat. 435 PM 710 PM

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MOVIES

BY RICK LEVIN

KALIEASWARI
SRINIVASAN
IN DHEEPAN

WAR ALL THE TIME

Sri Lankan refugees fight to survive the slums of France in the excellent Dheepan

War is hell, no doubt. But for all those nameless, faceless refugees escaping the war at home, the realities of relocation can plunge them into a new kind of nightmare, one almost as bloody and chaotic.

In Jacques Audiard's latest film, *Dheepan*, a trio of refugees fleeing war-torn Sri Lanka wind up in a French slum, where they are forced, literally, to fight for their lives. At once excruciatingly suspenseful and tenderly intimate, this film — which won the 2015 Palme d'Or at Cannes — takes a geopolitical crisis and humanizes it in ways that are revealing and moving.

The film opens on a scene of brutal devastation: Dheepan (Antonythasan Jesuthasan), a vanquished insurgent, lays palm fronds over the bodies of fallen soldiers, who are then burned wholesale. Along with other Tamil Tigers, Dheepan is forced into a refugee camp, where he forms a quick alliance with Yalini (Kalieaswari Srinivasan), a woman who, to gain asylum, poses as the mother of Illayaal (Claudine Vinasithamby), a 9-year-old orphan. Together, these three strangers form a makeshift family, eventually landing in Le Pré-Saint-Gervais, a kind of Cabrini Green-style housing project north of Paris.

Dheepan, a tragic man whose quiet dignity belies the surging agonies of PTSD, is made caretaker of the housing project, which doubles as a haven for thugs and drug runners. Illayaal enters school, and Yalini reluctantly takes on the role of wife and mother, though she's torn by a constant urge to leave this new hellhole for London. Eventually, their lives tangle up with Brahim (Vincent Rottiers), a recently released convict desperate to re-establish his kingpin control over the projects.

Dheepan moves with tense, relentless momentum toward an explosive conclusion that is no less shocking for being inevitable. And yet, for all its implied and explicit violence, the film finds the real source of its power in the transformation of a ramshackle immigrant family whose survival gives rise to something that looks a lot like love.

Audiard has a beautiful eye for the telling details of immigrant life (which, after all, is just life). At one point, Dheepan confesses to Yalini that he completely fails to understand French humor, and as she ribs him about this, we witness a kind of thaw — the warmth of two strangers finding a common humanity, which leads to an erotic recognition that is inseparable from their growing sense of place. Moments such as these make *Dheepan* a special movie, indeed; the undeniable politics of the situation, so complex and heartless, are nonetheless subsumed to serve the universal drama of human beings searching for identity amid the mess of everyday life, no matter how shitty that is.

And that, really, is why *Dheepan* is such an important film right now. As the vicious clamor of pampered politicians and xenophobic reactionaries rises to a din that threatens to drown out all reason, this film puts truth to the lie that hordes of invading foreigners are the problem, and that the threat to society always comes from without. It's a cold, cowardly heart that would take a look at a man like Dheepan and call him the real enemy. (*Broadway Metro*) ■