For show schedule information, visit:

Davenport 53rd 18 + IMAX , Davenport

Nova 6 Cinemas , Moline

Putnam Museum , Davenport

Regal Moline Stadium 14 , Moline

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After Earth **(PG-13, Davenport 53rd 18 + IMAX, Regal Moline Stadium 14)** - It takes a truly special talent to make Will and Jaden Smith as thoroughly unappealing on-screen as they are here, and in his direction of this sci-fi adventure's father-and-son team, M. Night Shymalan may have actually set a new (low) bar for himself.

Before Midnight **(R, Davenport 53rd 18 + IMAX, Regal Moline Stadium 14)** - Richard Linklater's second sequel to 1995's
Before Sunrise
is a scathing, hilarious, achingly affecting work that explores long-term commitment with a brutal honesty rarely attempted in American movies.

The Big Wedding **(R, Nova 6 Cinemas)** - A wheezing sex farce for AARP members that manages to trash nearly all the goodwill generated by its mostly esteemed and beloved cast.

within its first minutes, director/star Ben Affleck's *Argo* – based on a recently declassified chapter of the Iranian hostage crisis of 1979-80 – registers as terrifically, nerve-rackingly authentic, even if the film's most enjoyable elements are, in truth, as Hollywood as they come. - See more at: http://www.rcreader.com/movies/rescue-mission-impossible-argo/#sthash.VfQAwLrW.dpuf

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The Croods **(PG, Nova 6 Cinemas)** - Fast-paced, colorful, and graced with a lovely, spunky voice-over performance by Emma Stone, this animated entertainment is cheerful and sweet, even if its tiresome storyline feels downright prehistoric.

Epic **(PG, Davenport 53rd 18 + IMAX, Regal Moline Stadium 14)** - In visual terms, *Epic* pro ves the right moniker for director Chris Wedge's outing, a marvelously detailed, gorgeously colorful family entertainment that makes up in eye-popping grandeur what it lacks in dramatic interest.

Fast & Furious 6 **(PG-13, Davenport 53rd 18 + IMAX, Regal Moline Stadium 14)** - You know just what you're gonna get from this action thriller, and in copious quantities: car chases, shoot-outs, fistfights, generous closeups of female-extra backsides, and Vin Diesel

grumbling in that fathoms-deep baritone that sounds like a sustained belch.

Flight of the Butterflies 3D **(not rated, Putnam Museum)** - Mike Slee's 45-minute outing looks lovely, is filled with fascinating educational tidbits, and features a climactic mass exodus of winged creatures that's enough to make you believe in God – or, at the very least, in the gods of nature docs.

The Hangover Part III **(R, Davenport 53rd 18 + IMAX, Regal Moline Stadium 14)** - This latest and purportedly last Wolf Pack adventure is a strange, and strangely unsatisfying, piece of work. Not only is it not very funny; it doesn't appear *designed* to be funny.

Identity Thief **(R, Nova 6 Cinemas)** - A woefully unamusing, unsatisfying road-trip-slapstick-with-"heart" that insults Melissa McCarthy, makes Jason Bateman look bereft of personality, and even manages to sink the seemingly unsinkable Eric Stonestreet.

The Internship **(PG-13, Davenport 53rd 18 + IMAX, Regal Moline Stadium 14)** - If you did an "I'm feeling lucky" Google search on the phrase "pleasant, toothless buddy comedy," you might be led directly to the movie's IMDb page.

Iron Man 3 **(PG-13, Davenport 53rd 18 + IMAX, Putnam Museum, Regal Moline Stadium 14)** - The opener immediately suggests that this second sequel to 2008's effects-laden blockbuster will be both deathly serious and happily insouciant. And it is. I'm just not completely convinced that that's a *good* thing.

Man of Steel **(PG-13, Davenport 53rd 18 + IMAX, Regal Moline Stadium 14)** - A glum,

heavy-spirited, and oppressive superhero entertainment, the movie that takes itself and its stilted, prosaic dialogue so strenuously seriously that I, for one, had little choice but to chuckle at it.

MET Summer Encore: *Carmen* (not rated, Davenport 53rd 18 + IMAX) - Wednesday, June 19, 7 p.m.

Now You See Me **(PG-13, Davenport 53rd 18 + IMAX, Regal Moline Stadium 14)** - There's so little breathing room between the performers' lines, and their speedy banter is so aggressively, self-consciously "clever," that the movie appears to be running on autopilot even before the start of its formulaic, if wildly implausible, chase-flick narrative.

Oblivion **(PG-13, Nova 6 Cinemas)** - About 40 minutes into this mind-numbing sci-fi bore, I felt an urge to yell at the screen, "Start the damned movie already!" I kind of felt like yelling that when the end credits rolled, too

Oz the Great & Powerful **(PG, Nova 6 Cinemas)** - James Franco's unmotivated readings and vaguely confused expressions imply that he'd rather be anywhere else than Oz, or *Oz*, and not long into Sam Raimi's film, I started to feel much the same way.

Peeples **(PG-13, Nova 6 Cinemas)** - Filled with obvious contrivances, forced slapstick encounters, and subplots that don't lead anywhere significant, but at least this comedy takes full advantage of actor Craig Robinson's singular, bad-ass-teddy-bear charms.

The Purge **(R, Davenport 53rd 18 + IMAX, Regal Moline Stadium 14)** - If you blended *The*

Hunger Games,
David Fincher's
Panic Room
, and Shirley Jackson's classic short story "The Lottery"
with generous helpings of ice, you'd wind up with this underwhelming yet bluntly effective scare-flick smoothie.
□

Space Junk 3D **(not rated, Putnam Museum)** - A swift, informative, and mostly fascinating piece of work, narrated by Tom Wilkinson with just the right mixture of solemnity and awe.

Star Trek: Into Darkness **(PG-13,□□ Davenport 53rd 18 + IMAX, Regal Moline Stadium 14)** - J.J. Abrams' sci-fi adventure will occasionally feel forced or formulaic or merely generically "thrilling," but nearly every time it does, the movie then comes through with some marvelously clever flourish or inventive touch or unexpected development that shifts the storyline in subtle yet profound ways.
□

This Is the End **(R, Davenport 53rd 18 + IMAX, Regal Moline Stadium 14) -** The momentary dead spots are handily outweighed by dozens upon dozens of cackle-worthy lines and clever fringe touches, and against all odds, the film finally proves as touching as it is hysterical.

a sprightly, fast-moving, and visually breathtaking endeavor that's blessedly free of the traditional nature-doc corn – the narration, especially, is admirably straightforward – and that the we're-killing-the-planet-but-

don't-worry-kids-everything-will-be-fine moralizing is pretty much kept to a minimum.