

## AUGUST 6-19

### Winter's Bone

FRI 5:00 7:10  
SAT & SUN 2:00 5:00 7:10  
MON-THURS 5:30 ONLY

*Rated R for drug material, language, and violent content; 100 minutes*

It's a bleak, unforgiving world that director Debra Granik presents in *Winter's Bone*, a devastating adaptation (by Granik and Anne Rosellini) of the novel by Daniel Woodrell. The premise is simple: 17-year-old Ree Dolly (Jennifer Lawrence) has one week to find her father, who was arrested for selling meth but skipped bail. He put up the house as collateral for the bond, and if he isn't found—dead or alive—Ree Dolly and her family will be forced out. Like their rural Ozark neighbors, the family has lived in poverty for generations; their house is the only thing that keeps them from hitting absolute rock bottom. Ree Dolly begins an odyssey through parts of America that most of us have never seen or wanted to see, but there's an undercurrent of hope that keeps the story from becoming too depressing. Ree Dolly herself has extraordinary faith in others, and many of the down-and-out people she encounters on her journey seem to respond to that faith, revealing their own better selves after some initial reluctance. The exception is Teardrop, Ree Dolly's drug-addicted, hateful uncle, played with live-wire intensity by John Hawkes. Granik creates a strange, edgy underworld that mixes elements of Southern Gothic, the nihilism of Jim Thompson novels, and the lurid appeal of "white trash" crime stories. Ree Dolly's world is tough, brutal, and unsympathetic. Even the smallest roles are extremely vivid and complex, making this unfamiliar world more real to us. Critics have noted that what many of them consider the best American film of the year happens to have been directed by a woman, only a year after Kathryn Bigelow broke the gender barrier by winning the Best Director Oscar for *The Hurt Locker*. It shouldn't be needed, but here is proof that female filmmakers can tell stories that are just as gritty, tough-minded, and unsentimental as their male counterparts—and with a great deal of humanity and real concern for the characters we see onscreen. Whether or not this proves to be the beginning of a "female New Wave" of American cinema remains to be seen, but if the result is more films as spellbinding and unforgettable as *Winter's Bone*, it's a trend that audiences will readily welcome.

## AUGUST 20-26

### Cyrus

FRI 5:00 7:00  
SAT & SUN 2:00 5:00 7:00  
MON-THURS 5:30 ONLY

*Rated R for language and some sexual material; 92 minutes*

"Mumblecore" is a term currently in vogue, referring to a type of independent film that's shot fast and very cheaply, usually on digital video, featuring non-professional actors, improvisation, disregard for traditional plotting, handheld camerawork, and often uncomfortable insights into relationships and psychology. Like a lot of labels, this one tends to ignore any attempts at growth—which is a shame, because writer-directors Mark and Jay Duplass have successfully expanded the genre, making it more accessible without losing its spontaneity, honesty, and unique

insights. Marisa Tomei plays Molly, who's trying to play peacemaker between her new boyfriend John (John C. Reilly) and her grown son Cyrus (Jonah Hill). John is amiable enough, but the infantile Cyrus is overcome with nearly incestuous jealousy. It's a situation that other comedies might play for very politically incorrect laughs, but the Duplass brothers don't use the premise for cheap punch lines. The "plot" is freeform, much like real life. The performances are universally excellent—not overly-polished in a scripted way, but not meandering and banal like improvisation can become when reaching too hard for "verisimilitude" (a stereotype that unfortunately keeps many moviegoers away from mumblecore films). Tomei continues to surprise us with the depth of her talent, playing the attractive single mom who has a tendency to avoid seeing trouble. Without resorting to bubblehead caricature, Tomei makes Molly sympathetic, appealing, and believably clueless. Jonah Hill is a fascinatingly maladjusted hero, playing silly tricks to undermine the relationship between Molly and sad sack John, verging on creepiness but never quite going past the point where he repulses the audience. He's incredibly watchable even though his pale, Charlie Brown-like face rarely registers emotion. Cyrus is smarter than he first appears, and Hill makes us constantly wonder what he's thinking. John C. Reilly and Catherine Keener (as his ex-wife) are great as always, and the Duplass brothers never condescend to these characters, even when they're at their most childish, stubborn, and frustrating. Refreshingly different and entertaining, *Cyrus* is a good introduction to the mumblecore aesthetic for the curious and an excellent comedy on any terms.

## AUGUST 27-SEPTEMBER 2

### Living in Emergency

FRI 5:00 7:00  
SAT & SUN 2:00 5:00 7:00  
MON-THURS 5:30 ONLY

*Not rated; contains mature themes, some graphic medical content; in English, Swahili, and French with English subtitles; 93 minutes*

#### **Sunday, August 29, 4 pm at the Salina Art Center Conversation with Dr. Charles Livingston**

Dr. Livingston has volunteered as a surgeon seven times to lesser-developed and/or war ravaged countries, traveling with several different organizations, including Doctors Without Borders.

If Mark Hopkins's documentary did nothing more than tell audiences about Médecins Sans Frontières (Doctors Without Borders), this would still be one of the most inspiring, riveting films of the year. But *Living in Emergency* is not just a tribute to this organization's underappreciated volunteer work in Third World countries: it's a moving tale about how human beings, with all their frailties and weaknesses, still manage to find within themselves courage, altruism, dedication, and selflessness. It's a valuable reminder that most heroism is performed by "ordinary" people who have to respond to extraordinary situations. Hopkins's film takes us to places—Liberia and the Congo—more impoverished, disease-ridden, war-torn, unsanitary, unsafe, and brutal than any we can imagine. But like the four doctors who are the focal point of the film, we gradually become used to (but never fully accept) the grim reality. The four doctors come from different countries

(the U.S., Italy, Australia) and vary in their levels of experience. The American (Tom Krueger) and one of the Australians (Davinder Gill) are first-timers. The Italian doctor (Chiara Lepora) is their supervisor, and the other Australian (Chris Brasher) is a veteran who seems to be burning out. The conditions under which they work make the surgical unit in M\*A\*S\*H seem like the John Hopkins Hospital or the Mayo Clinic. Hopkins noted that his film was a "journey that explores the limits of idealism," and *Living in Emergency* makes some sobering points about how far these doctors have progressed from their initial optimism and energy to a more somber, realistic perspective on what they can and cannot do. The film doesn't make them saints or martyrs. It would be easy for a filmmaker to adopt a tone of bitterness, pointing fingers at various governments and agencies that won't support or subsidize the work of the MSF to the extent it needs. But no one gets on a soapbox here: when lives are at stake every minute, the sick and injured and wounded pouring in, there's no time to complain. That pragmatic attitude illustrates what makes *Living in Emergency* so compelling despite subject matter that many of us won't want to see. There's righteous anger, but it's tempered by unsentimental honesty about the difference between talking about doing good work and actually rolling up one's sleeves and doing it. These doctors don't always show grace under pressure, but they make a valiant effort—and at the end of this powerful film, audiences will have seen more true heroism than all the James Bond and Jason Bourne movies put together.

#### UPCOMING FILMS

- *I Am Love*
- *Micmacs*
- *The Girl Who Played with Fire*
- *Dirt! The Movie*
- *Manhattan Shorts Film Festival*



www.salinaartcenter.org  
 150 S. Santa Fe  
 785.452.9868  
 cinema@salinaartcenter.org

## films August 6-September 2

#### CINEMA ADMISSION PRICES

Primetime Admission: (before 6pm)	\$6.00 SAC members \$7.00 non-members
Regular Admission: (after 6pm)	\$7.00 SAC members \$8.00 non-members

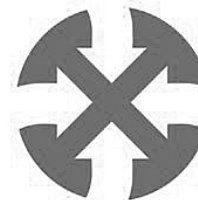
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 Sorry, we do not accept debit or credit cards.  
 R or MA rating requires purchase of ticket  
 by parent or guardian of person under 17.*

### in the Salina Art Center galleries...

PHOTOGRAPHIC  
 ANNE COLLIER & MELANIE SCHIFF

Be sure not to miss this exhibition  
 before it closes on **AUGUST 8**

artistExchange



**August 27 thru October 10**  
*Opening Reception*  
**Thursday, August 26, 5:00–7:00 pm**

*In Dialogue: A Conversation with the Artists*  
**Friday, August 27, noon**

Works by six Kansas artists who have participated in this year's Artist Exchange program:  
 Shin-hee Chin (McPherson), Priti Cox (Salina), Matthew Hilyard (Andover), Michael Krueger (Lawrence), Michelle Meade (Abilene), and Debbie Wagner (Bennington).

**Gallery Hours:**  
**Wed–Sat: noon–5:00 pm**  
**Sun: 1:00–5:00 pm**



FOR LATEST FILM INFORMATION, GO TO:

www.salinaartcenter.org