

March 26 - April 1
THE LAST STATION

Fri 5:00* 7:15
Sat - Sun 2:00* 5:00* 7:15
Mon - Thurs 5:00* 7:15

Rated R for sexual situations and nudity – 112 minutes

Leo and Sofia Tolstoy were, in their time, a more tempestuous and hot-blooded union than the celebrity couplings we see nowadays. Count Tolstoy, author of towering masterpieces of Russian Literature that included *War and Peace* and *Anna Karenina*, was a global icon in the late 19th/early 20th century. He was worshipped by many, particularly members of a strange cult that took their beliefs from Tolstoy's neo-Christian theories of asceticism and non-violence. But like many idols with feet of clay, Tolstoy-the-Legend was easier to love than Tolstoy-the-Husband. Countess Sofia, however, didn't stand idly about as Leo espoused his views on vegetarianism, monastic living, extreme charity (*i.e.*, giving away his entire fortune), and his own interpretation of Christ's message; not without reminding him frequently about his drunken, womanizing past. As Count Tolstoy and Countess Sofia, Christopher Plummer and Helen Mirren bring volcanic energy of their own. Together, Plummer and Mirren make one of the most charismatic couples in contemporary film. Valentin Bulgakov (James McAvoy) is a Tolstoy disciple who comes to work for the Great Man as his new secretary—and reluctant spy for Vladimir Chertkov (Paul Giamatti), who's worried that the dying Tolstoy will leave his vast fortune to Sofia rather than the "people." Sofia is concerned about just the opposite. She fears that her husband is becoming a cult figure being consumed by his own worshippers. Christopher Plummer, who has illuminated both stage and screen with his aristocratic good looks, intelligence, and aura of unswerving integrity, is fantastic as Count Tolstoy; and Mirren matches him with her own sly humor and intensity. *The Last Station* is a great film, made even more memorable by two incomparable lead performances.

Films coming in April

April 2 - 8: SWEETGRASS

April 9 - 15: NINE

April 16 - 22: CREATION

Darwin discussion April 18 with Art Neuberger

April 23 - 29: THE WHITE RIBBON

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films

March 5 - April 1, 2010

CINEMA ADMISSION PRICES

Primetime Admission (before 6 pm): \$6*SAC members \$7*Non-members
Regular Admission (after 6 pm): \$7 SAC members \$8 Non-members

Membership card must be shown for discount.

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R or MA rating requires purchase of ticket by parent or guardian of person under 17.

in the Salina Art Center galleries...

TRUE GRIT

January 29 - April 18, 2010

TRUE GRIT examines the endurance, relevance, and drive underpinning the long, prolific careers of five American artists averaging 79 years of age.

Cocktail Conversations: Got Grit? Thursday, March 11, 5:30 - 6:30 pm

Savor an old-school libation and join Gerald Gillespie and Tom Reid at the Art Center for a discussion about what drives our desires to live life to its fullest.

Gallery Hours:
Wed-Sat: noon—5:00 pm
Sun: 1:00—5:00 pm

SALINAartcenter



March 5 - 11

A SINGLE MAN

| | | | |
|-------------|-------|-------|------|
| Fri | | 5:00* | 7:15 |
| Sat - Sun | 2:00* | 5:00* | 7:15 |
| Mon - Thurs | | 5:00* | 7:15 |



Rated R for some disturbing images and nudity/sexual content. – 101 minutes

A Single Man focuses on a day in the life of its titular hero, George Falconer, a professor of literature, an Englishman transplanted to the exotic, sunny climate of California, and a homosexual, at a time when no one dared to come “out.”

George’s emotional repression is a defense mechanism developed over a lifetime of fear and constant sense of alienation. The mask is brittle because George still grieves for his lover, who died eight months before; his grief is prolonged partly because he can’t express it. Oscar-nominated Colin Firth is absolutely terrific as George, creating a character whose façade seems believably “perfect” yet reveals glimmers of the emotional turmoil he actually feels. We sense that George could crack at any moment, but it isn’t overstated. The film is touched with such compassion that a potentially voyeuristic character study never becomes cruel. The limited 24-hour timeframe favored by Greek tragedy (plus the early appearance of a gun, favored by Chekhov) seem to foreshadow a bleak and violent conclusion, but the film is far more complex than that. The movie is not an overt political statement about the psychic damage that society has perpetrated on homosexuals by forcing them to lead double lives and deny their own feelings (though it’s definitely part of the subtext); the strength of *A Single Man* is that any moviegoer can identify with George’s isolation—Colin Firth makes his character’s sadness universal. Tom Ford’s debut film is visually beautiful, with just the right level of melancholy: an elegant, haunting meditation upon life, death, and the difficulty human beings have connecting with one another.

March 12 - 18

THAT EVENING SUN

| | | | |
|-------------|-------|-------|------|
| Fri | | 5:00* | 7:15 |
| Sat - Sun | 2:00* | 5:00* | 7:15 |
| Mon - Thurs | | 5:00* | 7:15 |

Rated PG-13 for brief strong language, some violence, sexual content and thematic elements – 110 minutes

Hal Holbrook is more than an actor: he’s an American icon. Over a career spanning more than 50 years, on stage and television and movie screens, Holbrook has played a variety of elder statesmen, historical figures, attorneys, military officers, and literary personages. Holbrook’s recent cinematic resurgence is capped off by *That Evening Sun*, which he absolutely dominates. As Abner Meecham Holbrook is an elderly Tennessee farmer who walks out of an assisted care facility and returns to his farmhouse, only to discover that his son now rents it out to the Choat family, whom Meecham considers “white trash.” Appalled at being displaced by these lazy, worthless youngsters now living in his cherished home, Meecham moves into a nearby cabin and wages a battle of nerves with the alcoholic, abusive patriarch Lonzo (Ray McKinnon) to see who ultimately gets to rule the roost. First-time director Scott Teems keeps the narrative within the realm of the believable, heightening the tension and providing greater depth and meaning.

The Choat clan represents the “new South,” which has driven out the older, conservative values of its elders; Abner Meecham represents the last gasp of a dying order that clings to the importance of hard work, plain talking, and standing on one’s own two feet. We admire Abner’s toughness and resolve, but his character has a darker side, and Holbrook’s too honest an actor to hide it. Holbrook the actor is “ornery,” but in a good way: his tough-minded, straight-shooting approach doesn’t beg for audience sympathy; it only demands respect. And gets it. At the age of 84, Holbrook’s at the top of his game in *That Evening Sun*, playing a complex “hero” that novelist William Faulkner might have created. He delivers one of the greatest performances of the year.

March 19 - 25

CRAZY HEART

| | | | |
|-------------|-------|-------|------|
| Fri | | 5:00* | 7:15 |
| Sat - Sun | 2:00* | 5:00* | 7:15 |
| Mon - Thurs | | 5:00* | 7:15 |

Rated R for language and brief sexuality – 111 minutes

As down-and-out Country singer “Bad Blake,” Jeff Bridges looks and seems as weathered as a piece of well-worn leather—not just physically due to his character’s age and alcoholism, but from the accumulation of a lot of life experience. *Crazy Heart* provides Bridges with one of his greatest roles, as a broken-down wreck of an entertainer whose glory days are long behind him. Gone are the boyishly handsome good looks, the youthful glow and innocence we remember of the actor’s characters from years past—here, Bridges is utterly convincing as a man who’s spent a lifetime on the road and is now paying the price for those “good times.” Bad Blake has lost his passion for life and doesn’t know where to find it—outside a bottle. Trying to help him are Jean Craddock (Maggie Gyllenhaal), a journalist who becomes romantically attached to him; Tommy Sweet (Colin Farrell), a now-famous performer who toured with Blake as a kid; and bartender Wayne (Robert Duvall), an old friend and confidante. Writer-director Scott Cooper, adapting the novel by Thomas Cobb, avoids flashy technique, allowing the story and the characters to hold our interest. Every detail feels authentic, including the original songs written by T-Bone Burnett and Stephen Bruton. Bridges does his own singing, too, and has the look and sound of a genuine honkytonk veteran. *Crazy Heart* is a film about redemption and the late development of a moral consciousness. It’s a tough-minded, mature film, bolstered by an unforgettable lead performance; critic Nick Pinkerton of *The Village Voice* rightly calls it “a well-done, adult American movie—that is to say, a rarity.” A rarity well worth seeking.

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