

HERE'S A THOUGHT:
 "Keep your mouth shut,
 your eyes open."
 — Japanese proverb

New host just first of Emmy issues

Academy neglects 'The Wire,' 'Lost'

BY RICK KUSHMAN
 MCCLATCHY NEWSPAPERS

Every season, the Emmys are a mixed bag of weird expectations because of the always-odd nominations, and this year's Emmy broadcast on Sunday night has the bonus weirdness of an odd pick for host.

The 59th annual Emmy Awards (at 8 p.m. Sunday on Fox) will be hosted by Ryan Seacrest. He's the best master of ceremonies Fox could come up with from its own stable, but since he's not technically a comic, he already has drawn some criticism.

But Seacrest, the ringmaster on "American Idol" (and, seemingly, a billion other shows), actually has some genuine hosting skills. He's smooth, just glib enough, and he knows how to get things started and when to get out of the way. The bet here is he'll do plenty fine.

Besides, save the criticism for the nominations. Once again, the Academy of Television Arts and Sciences missed some startlingly obvious nominations, including anything for HBO's brilliant drama, "The Wire," television's most consistently piercing, nuanced and flat-out dazzling series.

The academy also neglected NBC's sterling drama, "Friday Night Lights," and its terrific lead actors, Kyle Chandler and Connie Britton. There were other omissions, most of them, oddly enough, in the drama categories, where the nominations usually look better.

Part of the problem is that many Emmy voters cast their ballots for friends or their studios or just shows they hear about. "The Wire" is shot and produced in Baltimore, far from Hollywood circles and buzz. "Friday Night Lights" is shot in Texas. "Lost," another neglected drama, is shot in Hawaii.

But that's only a piece of the situation. Many academy members

See Emmy, Page C7



Ryan Seacrest will host the 59th annual primetime Emmy Awards from 8 to 11 p.m. Sunday on Fox.

Penobscot Theatre Company tackles issues of tolerance, aging and love in new production of 'Driving Miss Daisy'



Sofia Wilder and Joseph Lane star in the Penobscot Theatre Company's production of "Driving Miss Daisy."

PHOTOS COURTESY OF BILL KUYKENDALL

An Autumn Tale

BY KRISTEN ANDRESEN
 OF THE NEWS STAFF

Joseph Lane sits in the rehearsal room at the Bangor Opera House, grasps an invisible steering wheel and puts a nonexistent car into park during a recent run-through of Penobscot Theatre Company's "Driving Miss Daisy." He turns to Sofia Wilder, who's sitting in the "back seat," with a look of resignation.

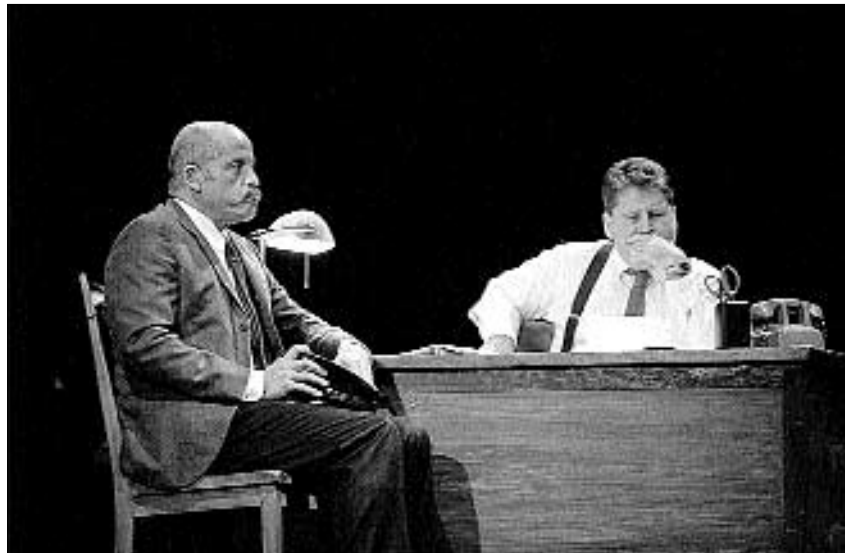
"Things changin,' but they ain't change all that much," Lane draws, and the words sound like melted butter.

It's hot in the third-story loft, and the tension between these characters — Daisy, a wealthy Jewish widow, and Hoke, her African-American chauffeur-turned-best friend — is tangible. That one sentence, one small line, crystallizes the central struggle in Alfred Uhry's play.

"I think tolerance takes on many different forms," said Scott Levy, producing artistic director for Penobscot Theatre Company.

Tolerance, diversity and acceptance are themes Levy has consistently explored since he moved to Bangor from New York in 2005.

With "The Laramie Project" and "I Am My Own Wife," he tackled issues of sexuality. "Spinning into Butter" dealt with racism. And with last winter's "Santalaland Diaries," Levy pointedly



Joseph Lane and Arthur Morison share a scene in "Driving Miss Daisy." Lane, a Washington, D.C.-based actor, says the play is "a positive, human-spirit story in a great way."

brought a Jewish elf to the stage at Christmastime.

Though the script is short and the cast consists of only three characters, "Daisy" covers a lot of ground — racial issues, tolerance, religious discrimination, aging and the nature of friendship and love.

"It just goes to show how human beings can have a loving spirit and actually care about and for each other," said Lane, a Washington, D.C.-based actor who has a lengthy background in regional theater and television, including HBO's "The Wire" and NBC's "Homi-

cide: Life on the Streets." "I think it's a positive, human-spirit story in a great way."

Though many are familiar with the 1989 film version of "Driving Miss Daisy," Uhry's play made its debut in New York in 1987.

"It's a very cinematic play," Levy said.

And the props reflect that. PTC's resident designer, Lex Liang, created a pared-down set with a "portal" to mark the interior scenes. Two stools represent the car. A color theme of golds and browns symbolizes Daisy's golden years, the autumn of her life.



Who: Penobscot Theatre Company
Where: Bangor Opera House
When: Through Sept. 23
Tickets: \$15 and up.
Contact: 942-3333, (877) PTC-TIXX, or www.penobscottheatre.org.

Set in Atlanta, the play uses dialogue and dialect — rather than elaborate sets and action — to move the story forward. Though it spans 25 years, the story moves forward at a steady clip.

"There's something very wonderful about September in Maine — this is the most gorgeous weather, so why

See Daisy, Page C7

Powerful '3:10 to Yuma' an Oscar contender

In theaters

3:10 TO YUMA, directed by James Mangold, written by Halsted Welles, Michael Brandt and Derek Haas, 117 minutes, rated R.

The new James Mangold movie, "3:10 to Yuma," follows Kevin Costner's "Open Range" and Clint Eastwood's "Unforgiven" in that it comes to the genre having learned plenty from all that came before it. In Mangold's case, that also meant studying the 1957 original on which his film is based, which happens to be a plus since the movie is a classic.

CHRISTOPHER SMITH
 WEEK IN REWIND

This beautifully acted, expertly staged film is infused with the sense that there still is more to be discovered in the Old West.

Given the enthusiasm with which he directs, it's clear that Mangold ("Walk the Line") came to the material charged with the sense that he could manipulate familiar stock Western conventions and make



AP PHOTO BY RICHARD FOREMAN

them appear fresh again so long as he had the story, the characters and the cast to back up his bravado.

That he does is an understatement. "3:10 to Yuma" is one of the more exciting, engrossing movies to come along in a while.

Based on Elmore Leonard's short story,

itself inspired by the 1952 movie "High Noon," the film's plot is as lean and as simple as you'd expect from Leonard, but none of that simplicity translates to the characters, who are complex and human in ways that make for a satisfying, emotionally rich narrative.

See Rewind, Page C7

Jealousy over reality show an ugly reality in Maine

I have to admit that I'm shocked and perhaps more naive than I thought. The last time I checked, Maine was a place we prided for its people. We are described by ourselves and outsiders as hardworking, stubborn (sometimes to a fault), caring, and most important, neighborly.

Growing up in a small Maine community, and now living in another one, I value being able to drive down the road and wave to the people I pass. In larger cities, it's easy to live one Sheetrock panel away from your neighbors, yet not know their names.

AIMEE DOLLOFF
 REALITY BITES

In Maine, we are fortunate that although we often live a field, an acre, or several fence posts away, we can count on our community.

It's true that we don't all like one another, but I don't think you have to like someone to be happy that something nice is happening to them and their family.

I am shocked at some of the behavior I have witnessed and comments I have read in the last week while visiting the filming of ABC's "Extreme Makeover: Home Edition" in Milbridge.

Some questioned how the family could afford to adopt a child from China if they're in such dire financial straits. Others hinted at hidden family wealth. Still others sniped that there were more deserving families in the area. The tone was

See Reality, Page C7