

Rewind

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Christian Bale is Dan Evans, a down-on-his-luck rancher with a bum leg and a bum wife who is trying to keep it together in Bisbee, Ariz., in the late 1800s. Thanks to a drought, his cattle are dying off, which is fueling an already tense situation at home.

Though his youngest boy adores him, his eldest son, Will (Logan Lerman), and Dan's wife, Alice (Gretchen Mol), have lost faith in him — Will looks at him in disgust, Alice with pity, neither of which exactly makes Dan feel like the man he longs to be.

When into his life comes Russell Crowe's Ben Wade, an infamous outlaw with a string of robberies and murders behind him, Dan is faced with an opportunity to regain the respect he has lost when Wade is captured. A railroad official (Dallas Roberts) offers him \$200 to help bring Wade to justice.

Given the viciousness of Wade's posse, which is led by the chilling Charlie Prince (Ben Foster in an Academy Award-worthy supporting performance), it's a risky proposition, but Dan's desperation to turn his life around is so great, he nevertheless accepts it. Against his wife's wishes, he

joins the railroad official and his men (including Peter Fonda and Alan Tudyk) on a two-day trip to Contention City, where Wade will be placed on the 3:10 train to Yuma and meet his maker when he arrives there at the prison.

What ensues is just as action-packed and as disastrous as you'd expect — Wade's men want their leader back and they're skilled enough to get him — but what you might not expect is the odd bond that grows between Dan and Ben. With Dan choosing a life of good and Ben a life of evil, each becomes fascinated by the other, which allows Mangold to mine unexpected depths from a movie that, in the wrong hands, could have relied solely on action and thus wouldn't have allowed for the terrific performances Mangold pulls from Crowe and Bale.

In the end, if "3:10 to Yuma" doesn't find itself on the short list of Academy Award contenders, this film itself has been robbed.

Grade: A

On DVD

GRACIE, directed by Davis Guggenheim, written by Lisa Marie Petersen and Karen Janszen, 94 minutes, rated PG-13.

The soccer movie "Gracie" is a personal tale about one

teenage girl's struggle to come into her own in the wake of her brother's death.

The film comes from Davis Guggenheim, the Academy Award-winning director of the global-warming documentary "An Inconvenient Truth," and what he creates is something of a polished, fictionalized home movie.

"Gracie" is, after all, a family affair. Guggenheim conceived the story and co-produced it with his brother-in-law Andrew Shue. Together, they based their story on the formidable early years of Andrew's sister and Guggenheim's wife, Elisabeth Shue ("Leaving Las Vegas"), who as a young girl in New Jersey was the only female student to play in the then male-dominated sport.

The idea was to create a movie that honored Andrew and Elisabeth's brother Will, who died in 1988 after a tragic accident, as well as the family's love for soccer, which was fueled by their father, Jim, who now lives in Hampden and who captained the Harvard College team in 1958. What they have crafted is a solid movie that might ride the rails of formula, but which isn't afraid to veer off them in key moments that keep the movie appealingly off-center.

Set in 1978, the film follows

the rapidly dissolving relationship between Gracie Bowen (Carly Schroeder), her mother (Shue) and father (Dermot Mulroney) after Gracie's brother (Jesse Lee Soffer), a local star soccer player, dies in a car accident. When Gracie decides she has what it takes to join the boys team herself (with the help of Title IX), she endures the very discrimination that policy is there to protect against. It's her determination to see this effort through — not to mention her tumultuous relationship with her father — that nudges her toward athletic success.

Schroeder's winning performance makes the film — her convincing turn helps to quash the typical sports movie clichés the script courts. She proves a highlight in a story that will speak volumes to those who have been marked by discrimination, regardless of their age or gender, and who have overcome it to excel.

Grade: B

Visit www.weekinrewind.com, the archive of Bangor Daily News film critic Christopher Smith's reviews, which appear Mondays, Fridays and weekends in Lifestyle, as well as on bangordailynews.com. He may be reached at Christopher@weekinrewind.com.

Reality

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too often petty and jealous.

On Tuesday, I listened to a radio broadcast on my way to the ABC shoot that was recalling the events of the terrorist attacks of Sept. 11, 2001. I remembered how our country and our communities — our Maine people — came together to support one another.

Whether we had a grudge that had lasted for years, or were upset that our neighbors hadn't mowed their lawn in weeks, we put aside our petty differences and helped one another.

A colleague referred to the house build under way in Milbridge as an old-fashioned barn raising. It's members of the

community coming together to help one of their own.

I never imagined that a television show could rip a community apart.

We all admit that reality TV is far from reality. After all, it's a business, and ratings count.

We all know there are deserving families everywhere, in Maine and "from away," who could use a new house, a new car, or simply a good meal.

The reality of it is, ABC is producing a television show, not running a soup kitchen.

"Extreme Makeover" runs into controversy and negativity on almost every build, according to production officials. I suppose we shouldn't be surprised that the controversy came to such a small Maine town, but rather discouraged that we've portrayed ourselves in a way that may make others think perhaps Maine isn't the way life should be.

TV briefs

"The View" is getting a visit from a prominent alum. No, not THAT one. Meredith Vieira, the show's moderator before being briefly replaced by Rosie O'Donnell — who was replaced by Whoopi Goldberg — is returning to the daytime chat show Oct. 8. It will be her first guest appearance since leaving the ABC show. Vieira, 53, will talk about her experiences as co-host of

NBC's "Today" show, and is hawking a new "Who Wants to Be a Millionaire" DVD game that will be released next month. She is host of the game show. She spent nine seasons as moderator of the Barbara Walters-invented ABC talk show before leaving in June 2006. During that time, she dressed as a hot dog and dominatrix, sang "Take Me Out to the Ball Game" while tap dancing and gave Wesley Snipes a lap dance. (AP)

Emmy

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bers try to be conscientious and open-minded, but they're required to base their votes on only a few episodes, or in many cases, just one episode.

That's the academy management's choice. The idea is to ease the workload on voters, who would otherwise have to watch a whole season's worth of shows. You know, like regular viewers. The streamlining is a good move from an efficiency standpoint, but it's like judging the outcome of a baseball game based on one inning.

Still, all the categories have deserving candidates, so things might turn out well anyway on Sunday. Maybe.

In any case, here're my picks for who should win in the major categories. If the TV academy votes differently, well, it's the TV academy.

• Outstanding drama: "Boston Legal" (ABC), "Grey's Anatomy" (ABC), "Heroes" (NBC), "House" (Fox), "The Sopranos" (HBO).

Rick's pick: Anything but "Boston Legal" would be a start.

(It's a perfectly fine show, but not one of TV's top five.) The obvious choice is "The Sopranos," for its complexity, its power and because it nearly stopped American culture this year.

• Outstanding comedy: "Entourage" (HBO), "The Office" (NBC), "30 Rock" (NBC), "Two and a Half Men" (CBS), "Ugly Betty" (ABC).

Rick's pick: When "The Office" comes on, I get happy. It is pure, rich, intelligent comedy and was even better than in last year's Emmy-winning season.

• Outstanding reality competition:

"The Amazing Race" (CBS), "American Idol" (Fox), "Dancing With the Stars" (ABC), "Project Runway" (Bravo), "Top Chef" (Bravo).

Rick's pick: These are all wildly entertaining shows, despite some knee-jerk reality-hating out there. As a food guy, I love "Top Chef," and I can see how the spectacularly filmed "The Amazing Race" wins every year. But "American Idol" is a cultural phenomenon for real reasons and it deserves an Emmy.

• Outstanding actress, drama: Patricia Arquette, "Medium" (NBC); Minnie Driver, "The Riches" (FX); Edie Falco, "The

Sopranos;" Mariska Hargitay, "Law & Order: Special Victims Unit" (NBC); Kyra Sedgwick, "The Closer" (TNT); Sally Field, "Brothers & Sisters" (ABC).

Rick's pick: Notice there are six nominees. This happened in a handful of categories. The academy hasn't said why, but figure there is some kind of tie in the twisted nomination process. Sedgwick would be a good choice, because she carries her show. A better choice would be Field, whose mix of force and vulnerability helped change her series from lightweight soap to seriously good drama.

• Outstanding actor, drama: James Gandolfini, "The Sopranos;" Hugh Laurie, "House;" Denis Leary "Rescue Me" (FX); James Spader, "Boston Legal;" Kiefer Sutherland, "24" (Fox).

Rick's pick: Hugh Laurie is the man here, and already long overdue. He plays a doctor we should all hate; instead, can't get enough of him. However, don't be surprised if the academy gets into "Sopranos" sweep mode, and if that happens, Gandolfini is a good second choice.

• Outstanding actress, comedy:

Tina Fey, "30 Rock;" America Ferrera, "Ugly Betty;" Felicity

Huffman, "Desperate Housewives" (ABC); Julia Louis-Dreyfus, "The New Adventures of Old Christine" (CBS); Mary-Louise Parker, "Weeds" (Showtime).

Rick's pick: This is a great field, and how often can you say that, considering that TV's produced so few good, original comedy roles for women in recent years. Almost anyone from this talented group would be a good pick, but my favorite is Fey. She also writes her terrific show, and in a close race, that should be worth something. But, really, any of them.

• Outstanding actor, comedy: Alec Baldwin, "30 Rock;" Steve Carell, "The Office;" Ricky Gervais, "Extras" (HBO); Tony Shalhoub, "Monk" (USA); Charlie Sheen, "Two and a Half Men."

Rick's pick: I'd love a tie between Baldwin and Carell. They play two of the worst bosses in American history — and in very different, very endearing ways.

Their challenge will be getting past Shalhoub, who has won three Emmys, and the academy tends to repeat its votes, particularly on comedy actors. "Monk" is a charming show and Shalhoub is a charming guy, but time to move on.

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Fill in the grid so that every row, every column and every 3x3 box contains the digits 1 through 9. Solution, tips and computer program at www.sudoku.com.

Thursday's solution

6	3	4	5	9	7	1	8	2
1	5	7	6	8	2	9	3	4
8	2	9	1	4	3	6	5	7
5	9	6	2	1	8	4	7	3
7	4	2	3	6	9	8	1	5
3	1	8	7	5	4	2	9	6
4	6	5	9	7	1	3	2	8
2	7	1	8	3	6	5	4	9
9	8	3	4	2	5	7	6	1

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		6		1				5
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Today's difficulty rating: Medium

Daisy

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not do a play that's 90 minutes long with no intermission that is very sweet and heartwarming and funny?" Levy said. "I really think [Daisy] has a lot of qualities this community wants to have from its theatrical performances."

The actors find the play equally heartwarming. For Wilder, an Orono resident whom Levy met during a stage reading, "Daisy" is about prejudice and, later, acceptance. Arthur Morison of Ellsworth, who plays Daisy's son, Boolie, sees his character's relevance to younger generations who are dealing with aging parents.

"He sees the relationship between Daisy and Hoke before even they do," Morison said. "It's so comforting. They get along so well, they take care of each other and they obviously care for each other. It's incredibly comforting to know there's someone there."

And though Hoke may insist that things "ain't change that much," "Driving Miss Daisy" sends a message that things can change — with understanding, caring and time.

"We all need interaction in

order to survive or grow or learn, no matter our age," Levy said. "It's never too late to change your preconceived notions."

River City Cinema will present the film version of "Driving Miss Daisy" at 8 p.m. Saturday at the Bangor Opera House. Tickets are available at the door and cost \$5.

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 SHOOT 'EM UP 2:45, 5:00, 7:15, 9:30
 HALLOWEEN 2:00, 4:30, 7:00, 9:30
 BALLS OF FURY 12:50, 3:30, 7:30, 9:40
 MR. BEAN'S HOLIDAY 1:15, 3:15, 7:15, 9:15
 SUPERBAD 1:45, 4:30, 7:10, 9:55
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 DTS Digital Sound

THE BRAVE ONE (R) 12:30, 3:30, 7:10, 9:40
 DTS Digital Sound STADIUM SEATING

HALLOWEEN (R) 12:30, 3:00, 5:10, 7:30, 9:45
 DOLBY Digital EX STADIUM SEATING

SUPERBAD (R) 12:20, 3:00, 5:15, 7:30, 9:45
 DTS Digital Sound STADIUM SEATING

BALLS OF FURY (PG-13) 12:25, 3:05, 5:05, 7:20, 9:30
 DOLBY Digital STADIUM SEATING

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R	Death Sentence				7:20	9:35
PG13	I Now Pronounce You Chuck and Larry	12:25	2:45	5:00	7:10	9:25
PG	The Nanny Diaries	12:30	2:50	5:05	7:15	9:30
PG	Daddy Day Camp	12:35	2:55	5:10		
PG13	Rush Hour 3				7:25	9:40
PG13	The Simpsons Movie	12:00	3:00	5:15	7:30	9:10
PG	Hairspray	12:15	2:35	4:50	7:05	9:20
PG13	Harry Potter and the Order of the Phoenix	12:05	3:05		6:05	9:05
PG13	Stardust	12:10	2:30	4:45	7:00	9:15

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