

# ACCENT

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## THIS WEEKEND'S BEST BETS

### 'Lawrence of Arabia' on the big screen

**When:** 7:30 p.m. today and Saturday  
**Where:** Artcraft Theatre, 57 N. Main St., Franklin  
**How to get there:** Travel south on U.S. 31 or State Road 135. Turn east onto State Road 144/Jefferson Street and follow it into downtown Franklin. Turn left onto Main Street. The historic theater is on the right.  
**Admission:** \$5; \$4, seniors; \$3, children  
**Information:** 736-6823 or www.artcraft.homeunix.org

### Visit a new winery close to home

**What:** Mallow Run Winery, housed in a remodeled 19th century barn  
**Where:** 6964 W. Whiteland Road, Bargersville  
**Hours:** Noon to 6 p.m. Wednesday through Sunday  
**How to get there:** From State Road 135 or U.S. 31, turn west onto Whiteland Road. The winery is two miles east of State Road 37.  
**Information:** 422-1556 or www.mallowrun.com



### John Wesley Austin on comedy stage

**When:** 8 and 10 p.m. today and Saturday and 6:30 p.m. Sunday  
**Where:** One-Liners Comedy Club, 50 Airport Parkway, Suite E, Greenwood  
**How to get there:** From State Road 135 or U.S. 31, turn west onto Smith Valley Road/Emerson Avenue. Turn east onto Main Street. The club is on the right in a small strip mall.  
**Admission:** \$11  
**Information:** 889-5233 or www.onelinerscomedy.com

## TAKE IT HOME ON DVD

### 'Red Eye'

Air travel just keeps getting worse, what with the long lines, extra security precautions, fees for the onboard meals and of course, the nutty guy sitting next to you using threats of violence to coerce you into helping his assassination plot.

Rachel McAdams stars as a woman on an overnight flight whose seatmate (Cillian Murphy) says her dad will be snuffed if she does not cooperate in arrangements to kill a U.S. leader at the hotel where she works. Highlighting the DVD extras is a profile on director Wes Craven, the horror maestro making a shift to straightforward thrillers.

The DVD has a behind-the-scenes featurette focusing on the movie's claustrophobic design to simulate an airplane.

**DVD:** \$29.99



### 'Hustle & Flow'

Curtis "50 Cent" Jackson caught more attention with his mediocre gangster-to-rapper story "Get Rich or Die Tryin'."

But his co-star in that flick, Terrence Howard, stole the show with this far superior tale of a pimp and drug-dealer trying to turn his life around by entering the rap world, with excellent supporting turns from Anthony Anderson, Taryn Manning and Taraji Henson.

Writer-director Craig Brewer offers commentary, while the DVD's three behind-the-scenes featurettes include interviews with filmmaker John Singleton, a producer on the movie.

**DVD:** \$29.99



## AT THE MOVIES

### 'Glory Road'

It's a true story filled with drama, tension, heart and historic importance:

During the college basketball finals in 1966, Texas Western coach Don Haskins started an unprecedented five black players.

It even has a built-in Hollywood ending: The underdog Miners upset legendary coach Adolph Rupp's Kentucky Wildcats to win the national championship, a victory that some credit as a significant step in the desegregation of the South.

The performances are mostly understated. As Haskins, Josh Lucas tones down the traditional tough-love routine to a believable level, and Derek Luke is totally compelling as showboating star guard Bobby Joe Hill.

**Rating:** PG for racial issues including violence and epithets and mild language  
**Stars:** 2½ out of four

The Associated Press



Josh Lucas stars as groundbreaking college basketball coach Don Haskins in "Glory Road."

# 'Mountain' climbing peak of crossover success



SCRIPPS HOWARD PHOTOS

Heath Ledger, left, and Jake Gyllenhaal star as ranch hands who deny their homosexuality in "Brokeback Mountain." The film logged the highest per-screen

average over the Christmas weekend and has earned seven Golden Globe nominations, including one for best picture.

By ROBERT DENERSTEIN  
SCRIPPS HOWARD NEWS SERVICE

Director Ang Lee's "Brokeback Mountain" — the story of two gay ranch hands beautifully played by Heath Ledger and Jake Gyllenhaal — seems to be on its way to crossover heaven, boasting surprising commercial success and gaining increasing recognition as a pop-cultural phenomenon.

Consider this: Over the important Christmas weekend, "Brokeback's" per-screen average of \$13,599 topped that of "King Kong" (\$9,305).

In its first 10 days, the Focus Features release earned \$2.5 million in 69 locations throughout the nation, according to Box Office Mojo, a Web site that tracks sales. Mojo described the movie's \$36,354-per-site performance as potent. As of Jan. 2, the movie's domestic take had topped \$15 million.

Landmark Theatres reports success with the film across the country. Landmark doesn't disclose grosses for individual theaters, but Ray Price, the company's head of marketing, says that the movie is doing business at a "Fahrenheit 9/11" pace.

"If you try to categorize this as a gay movie, then it's the 'Star Wars' of gay movies," Price says.

Dollars aside, "Brokeback" seems to have set off national buzz alarms. A recent Sunday edition of The New York Times carried no less than three "Brokeback" stories in different parts of the paper.

But wait ... there's more: The movie earned seven Golden Globe nominations, including one for best picture, and critics have pegged it for Oscar nods.

The phenomenon defies explanation, Price said. "One of the reasons the movie's surprising everyone is that they put it in a box, and it doesn't belong there," he said.

## 'Brokeback' riding wave of critical acclaim



Ang Lee, pictured on the set of "Brokeback Mountain," is also the director of "Crouching Tiger, Hidden Dragon" and "Sense and Sensibility."

It might be more accurate to say that "Brokeback" has one foot outside the box. Its attraction with mainstream audiences may be because the movie reflects prevailing American mythology and challenges it.

The movie may be about homosexual characters, but it's also shot through with a rugged and familiar romanticism that draws strength from strongly expressed individualism. The sorrow of "Brokeback" is palpable, but it's steeped in a gritty Western spirit.

As Ennis Del Mar, the character played by Ledger, says at one point, "If you can't fix it, you've got to stand it."

There's not a big-screen cowboy from John Wayne to Clint Eastwood who couldn't have made that line work. Gay or straight, cowboys suffer in silence.

Lee makes us care about Ennis and his lover, Jack Twist. They're flesh-and-blood characters struggling to get by in a hard-scrabble world.

Equally important, "Brokeback" only indirectly criticizes the society that contributes to our heroes' discontents: Ennis and Jack don't dream of finding a gay-friendly environment.

To further ease potential audience anxieties, the sex scenes are tame, at least by the more explicit standards of gay movies that play the nation's art houses. Lee leaves no doubt that Jack and Ennis are lovers, but he's not using their sexuality in a defiant way.

Lee's impulses are artistic rather than propagandistic, and the movie's themes include ruminations on the contemporary West and the devastations that result from clinging to romantic illusions.

So are we in new territory? Have mainstream audiences shown tolerance for gay characters?

It's too early to tell whether "Brokeback" signals a cultural shift. But what happens if "Brokeback," as some commentators have predicted, wins the Oscar for best picture?

Safe to say we're in a stay-tuned moment in popular culture.

## Food is for the birds, but competition realm belongs to Mom

I fear I am turning into my mother.

Wait. I don't like the way that looks. Let me back up and try again. Here goes:

Certain aspects of my personality (yes, this is much better) are beginning to resemble those of my mother.

The proof is right outside my window at the bird feeders.

I don't know where this came from.

One day my tree branches were bare, as befits a flowering crabapple or dogwood in winter; the next thing I knew, I was hanging feeders of all sizes and descriptions and filling them up with bird seed or, as it is also known, squirrel chow.

I think I must have gone into some sort of trance and bought them by mistake while Christmas shopping. I'm known to do things like that.



Mike Redmond

One day I left work intending to pick up some bread and milk on the way home and wound up buying a Pontiac instead. And believe me, it was a mistake. What a rotten car. But I digress.

The other possibility is I just picked them up and thought, "Hey, these might be kind of cool."

Which, of course, they are not. Fun, yes. Interesting, certainly. But cool? Please.

My mother has bird feeders numbering in the dozens. She has an old swingset frame that hangs six or eight feeders, each offering a different kind of food intended to attract a different kind of bird.

Her yard is the bird version of an MCL cafeteria.

If bird feeders were cool, my mother would be the hippest chick in the 260 area code. Which she isn't. Trust me on that one.

I called Mom as soon as I got the feeders up.

"Have you gotten any birds yet?" she asked.

"Just sparrows."

"Ha!"

I guess I should explain that my mother has something of a competitive streak where birds are concerned.

She likes nothing better than to see a variety of bird at her feeder that has not been at, say,

one of her sisters' feeders. And Mom gets really snippy when some fancy bird dines in a yard other than hers.

She still hasn't forgiven me for the time an exhausted rose-breasted grosbeak, obviously lost, landed on my backyard fence to ask directions.

To use the vernacular, my mother is a cross between a common loon and an American coot.

And she's a snob.

To birders like Mom, sparrows are entry-level birds at best.

She's after more colorful, more interesting and less-common visitors at her feeders, you know, like Baltimore orioles and American goldfinches and everlasting gobstoppers.

And after I talked to her, I began thinking the same way.

That's what I meant when I said I was taking on aspects of

her personality. I never said they were good ones.

I found myself turning into a bird snob and thinking snobbish things about the sparrows as they plowed through 10 pounds of birdseed at a sitting.

Then I snapped out of it. So what if every sparrow in the Indianapolis metropolitan area is now at my feeder?

So what if replenishing the feeders is now known as feeding the pigs? Sparrows have to eat, too, and if Mom thinks they're common, well, so be it.

There's such a thing as being too competitive, you know.

Besides, I got the rose-breasted grosbeak. She didn't.

Mike Redmond is the author of "Six of One, Half-Dozen of Another" and "The Night the Wheels Fell Off." Send comments to letters@thejournalnet.com.