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# AND THE WINNER IS...

Your Insider's Guide to the Oscars **2006**



INSIDE:  
Everything You Need To Know  
To Predict 2005's "Bests"  
AND:  
Our Unique Take On  
Inside Hollywood Today

## THE WELCOME

**W**elcome to the relaunch issue of *The Academy Awards® Preview*. We originally began publishing our clever tip sheet in 1988 on newsprint, and patterned it after the *Racing Form*. After 18 years of Oscar research and a two-year hiatus, we are back with a beautiful new look. Our “little” idea to handicap the Oscars had quite a “big” impact on Academy Awards® reporting. We were the first to quantify how much money was at stake for best picture winners, and what trends Oscar winners tended to follow. Our analysis, sent out to broadcast and print media, Hollywood insiders and Academy partygoers, has been sorely missed these last two years. Our editor, Penelope McTaggart of Platinum Publications, while out to dinner with Jay Weston at Memphis the other night, was besieged by Howie Shapiro of the *Philadelphia Inquirer* once he learned she was planning to bring back our publication.

One of the great discoveries that emerged for us while putting together this magazine was ‘positive journalism’. After all, we were Hollywood know-it-alls. Our tendency was to be negatively critical and opinionated like most of our industry’s journalists. *Unforgiven?*, a western, no chance... *Anna Paquin?*, who is she?, too young... those instinctive judgment-like decisions we mentally make when we know so much about our industry. But if one of these nominees actually won, the reason would not be a negative one. We trained ourselves to think and write with this in mind. It permeated our company on all levels



including our box office reporting. We were able to see the overview, to include context and to be unbiased... an unbeatable combination. Admittedly, reporting on the Academy Awards® is not brain surgery, but movies are one of our nation’s most important exports. In today’s trying global environment, American films are counted amongst our most important ambassadors. What we say and how we say it sways thinking and feeling. It is actually important on that level.

Although we give our best guess for the bottom-liners out there, this magazine is really for the ‘noodlers’...

for the Academy and movie fans, who love to figure it out for themselves and feel a little bit of satisfaction when their choice for winner is called to the podium to accept the most sought after movie prize in the world. Have fun with our glimpses into what we imagine is really happening in Hollywood and let our trusted analysis make you the expert on Oscar night.

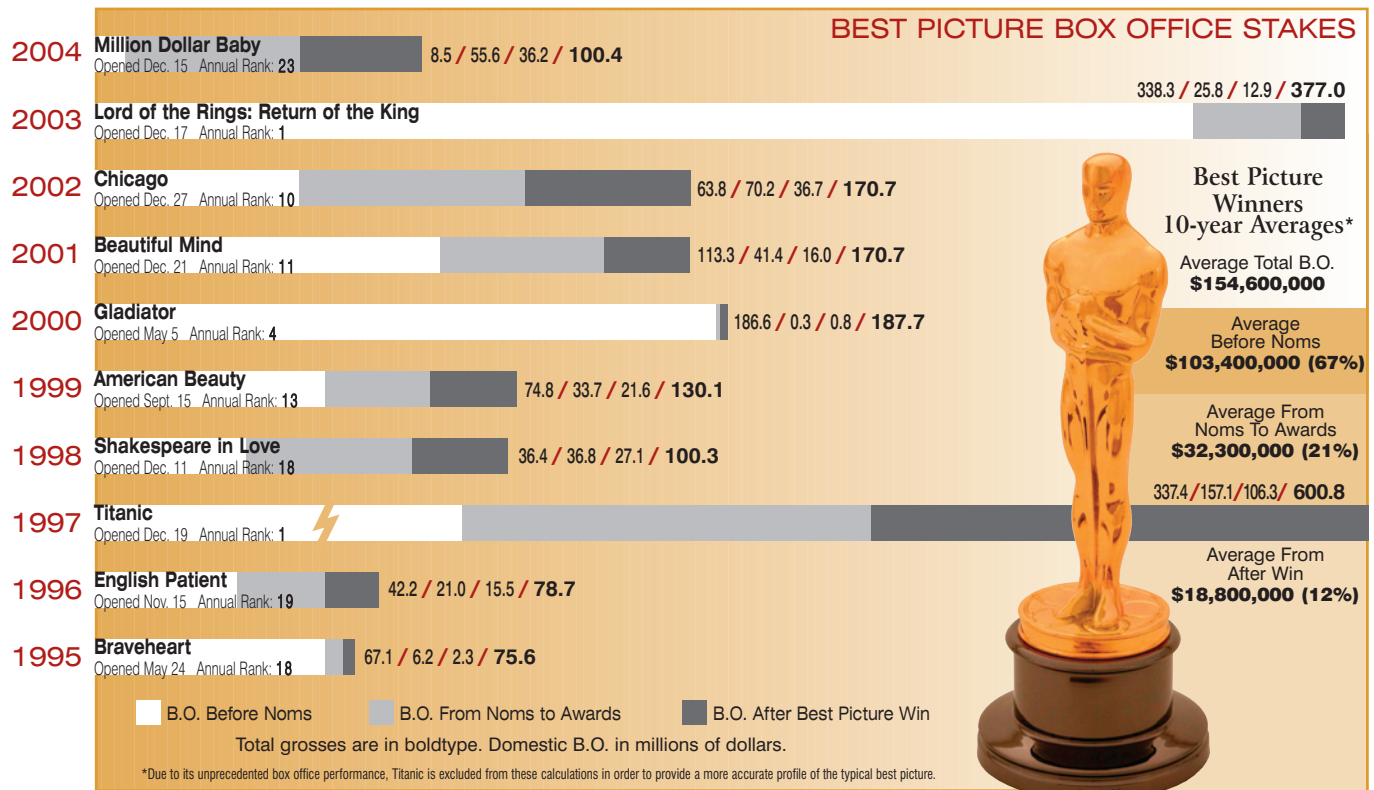
Happy Handicapping,

*Marcie P Swartz*

Marcie Polier Swartz  
 Founder/Co-Publisher

## THE NUMBERS

# BEST PICTURE NOMINATIONS HELP SPUR BOX OFFICE RESULTS



An Oscar nomination for Best Picture is like Damon Wayans said, “mo’ money, mo’ money, mo’ money”. While the normal box office revenue period for movies is over after 6 to 8 weeks, the Best Picture nominees get another chance to grab the brass ring at the nation’s box offices.

Since the nominations are announced at least five weeks after the first of the year, these films actually receive a renewed period of consumer interest just as the normal playoff cycle is ending. The results are not always the same, and the additional dollars can vary, but the moon has nothing over the pull of the Oscar to raise the box office tide.

Looking at the chart of the last four years of Best Picture nominees leads to some interesting findings. (Please note—for the purpose of analysis, we have removed the *Lord of the Rings* films, which were too top heavy in gross, as well as films that had reached home video release.) The average percentage of total box office at the point

of nominations stands at 56%. So when most pictures have reached their gross ceiling and disappeared from the theatre screens, these select movies have only gone halfway down the revenue road. The most lucrative period comes in the 5 weeks between nominations and awards. It does not matter if the film is over \$100 million or under \$40 million. The heightened consumer interest, aided by savvy new marketing campaigns, bring in an average 31% share of total box office for the nominated films during this special time.

Do the actual Oscar winners get the most box office benefit? Prior to the nominations, *Million Dollar Baby* had only grossed \$8.5 million. After the win, it went on to live up to its name, a true

“hundred” million dollar baby finishing at \$100.4 million, earning 36% of its box office total after the Oscar win. *Chicago* earned 21% of the final box office total after getting the Oscar. The film that had the highest percentage gain after the award show was actually *The Pianist*, which attained a whopping 38% of its total gross after losing in 2003. *The Pianist* is also the only film in the chart with a greater return after the award show versus after the nominations, proving you don’t have to be the winner in order to cash in. Kissing the presenter doesn’t hurt either....

This year’s nominated Best Picture contenders combine to form the lowest cumulative box office total of any previous year since these numbers were tracked. Maybe these films are just a mirror image to the box office decline in 2005. Regardless, from a commercial point of view the current nominees will surely be counting on some of the box office magic traditionally attained for the lucky nominated films. **AAP**

# THE ACADEMY AWARDS® BEST PICTURE RACE PREVIEW



## BROKEBACK MOUNTAIN

Producer: **James Schamus** • Director: **Ang Lee** • Screenwriters: **Larry McMurtry, Diana Ossana** • Distributor: **Focus Features** • Box Office Through 1/29/06: **\$51,024,343** • Estimated Budget: **\$14M** • Nominated Cast: **Heath Ledger, Jake Gyllenhaal, Michelle Williams** • Release Date: **10/07/05** • Rating: **R** • Total Nominations: **8** • Genre: **Western** • Source Material: **Short story in *The New Yorker*** • Pre-Award Wins: **L.A. Film Critics, N.Y. Film Critics, Broadcast Film Critics, Golden Globe, PGA** • Vegas Odds: **3/5** • Subjective Factor: **Genre-bending Western, "not that there's anything wrong with it"** Our frontrunner, *Brokeback*, is the nomination kingpin, has the right release time, and is already linked to the DGA and PGA winner. Set in the past, and with the scenery supplying epic quality, *Brokeback* is one of the highest grossing nominees, has nominated screenwriters and actors, and has won the Golden Globe.



## CAPOTE

Producers: **Caroline Baron, Michael Ohoven, William Vince** • Director: **Bennett Miller** • Screenwriter: **Dan Futterman** • Distributor: **Sony Pictures Classics** • Box Office Through 1/29/06: **\$15,305,837** • Estimated Budget: **\$7M** • Nominated Cast: **Philip Seymour Hoffman, Catherine Keener** • Release date: **9/30/05** • Rating: **R** • Total Nominations: **5** • Genre: **Biopic** • Source Material: **Adapted** • Pre-Award Wins: **Nat'l. Society of Film Critics** • Vegas Odds: **10/1** • Subjective Factor: **Film examines writer who invented a genre. In these chapters of his life, no page is left unturned** Released at the right time of year, set in the past, *Capote* had directing, acting and screenwriting nominations. However, this candidate is in our Box Office basement.



## CRASH

Producers: **Don Cheadle, Paul Haggis, Mark R. Harris, Bobby Moresco, Cathy Schulman, Bob Yari** • Director: **Paul Haggis** • Screenwriters: **Paul Haggis, Bobby Moresco** • Distributor: **Lions Gate Films** • Box Office Through 1/29/06: **\$53,404,817** • Estimated Budget: **\$6M** • Nominated Cast: **Matt Dillon** • Release Date: **5/06/05** • Rating: **R** • Total Nominations: **6** • Genre: **Drama** • Source Material: **Original Screenplay** • Pre-Award Wins: **None** • Vegas Odds: **4/1** • Subjective Factor: **There's no such thing as an accident, an Oscar would be no coincidence** Released early in the year, will Academy memories be strong enough? Set in the present, without links to the DGA and PGA winner, it would be a trend breaker if it won. With one acting nom, and a screenwriting and director nom, it could sneak in.



## GOOD NIGHT, AND GOOD LUCK.

Producer: **Grant Heslov** • Director: **George Clooney** • Screenwriters: **George Clooney, Grant Heslov** • Distributor: **Warner Independent** • Box Office Through 1/29/06: **\$25,134,582** • Estimated Budget: **\$8M** • Nominated Cast: **David Strathairn** • Release Date: **10/7/05** • Rating: **PG** • Total Nominations: **6** • Genre: **Drama** • Source Material: **Original Screenplay** • Pre-Award Wins: **Nat'l. Board of Review** • Vegas Odds: **8/1** • Subjective Factor: **Portrait of journalistic integrity in today's cynical age. We saw black & white; Academy could see gold** Tour de force from George Clooney, this film was released at the right time, set in the past, and is not the lowest grossing nominee. It has acting, screenplay and director nominations. However, it is not the nomination kingpin, nor is it linked to the DGA or PGA winner.



## MUNICH

Producers: **Kathleen Kennedy, Barry Mendel, Steven Spielberg, Colin Wilson** • Director: **Steven Spielberg** • Screenwriters: **Tony Kushner, Eric Roth** • Distributor: **Universal** • Box Office Through 1/29/06: **\$40,647,785** • Estimated Budget: **\$70M** • Nominated Cast: **None** • Release Date: **12/23/05** • Rating: **R** • Total Nominations: **5** • Genre: **Drama** • Source Material: **Book by George Jonas** • Pre-Award Wins: **None** • Vegas Odds: **15/1** • Subjective Factor: **The discussion doesn't go away** Fresh in the voters' minds and set in the past, *Munich* has a nominated director and nominated writers. Pictures without acting noms seldom win. The Spielberg Actor Factor will hold again: He has not yet directed an actor to the Oscar.

**WINNING TRENDS:** 19 for 22 had most noms • 17 for 22 were released after Sept. • 17 for 22 were period pieces/historical epics  
 17 for 22 were DGA winners • 10 for 15 were PGA winners • 0 for 22 were in the Box Office Basement • 1 for 22 lacked a Best Director noms  
 1 for 22 lacked a Best Screenplay nom • 3 for 22 lacked an Acting nom • 5 for 22 lacked a Golden Globe win

### LAST YEAR'S WINNER

## MILLION DOLLAR BABY

Producer: **Clint Eastwood** • Director: **Clint Eastwood** • Screenwriter: **Paul Haggis** • Distributor: **Warner Bros.** • Box Office Through 6/9/05: **\$100,434,592** • Estimated Budget: **\$30M** • Box Office Since Oscar Win: **\$36,182,854** • Nominated Cast: **Clint Eastwood, Morgan Freeman, Hilary Swank** • Release Date: **12/15/04** • Rating: **PG-13** • Total Nominations: **7** • Genre: **Drama** • Source Material: **Adapted** • Pre-Award Wins: **Nat'l. Society of Film Critics** • Vegas Odds: **20/1** • Subjective Factor: **Clint is clutch** Clint Eastwood's second film to win Best Picture was not the first boxing picture to win the Oscar. *Rocky* won in 1976; however, Martin Scorsese's *Raging Bull* lost out to Robert Redford's *Ordinary People* in 1980. *Million Dollar Baby* broke the historical epic/period piece trend and was only the third picture in 24 years to win without the most nominations.

# THE ACADEMY AWARDS® BEST ACTOR RACE PREVIEW



## PHILIP SEYMOUR HOFFMAN in *Capote*

Role: **Truman Capote, iconographic writer** • Actor's Age: **38** • Nationality: **American** • Agency: **Paradigm**  
 Actor's B.O. Since 1992 (26 films): **\$1,090,473,615** • Early Outing: **Leap of Faith (1992)** • Top Grossing Film:  
**Twister (1996) \$241.7M** • Oscar Track Record: **0 noms – 0 wins** • Total Nominations For Film: **5** • Release  
 Date: **9/30/05** • Director: **Bennett Miller** • Genre: **Biopic** • Distributor: **Sony Pictures Classics** • Box Office  
 Total Through 1/29/06: **\$15,305,837** • Pre-Award Wins: **Broadcast Film Critics, Golden Globe, L.A. Film  
 Critics, Nat'l. Board of Review, Nat'l. Society of Film Critics, Online Film Critics, SAG** • Vegas Odds: **1/2**  
 Subjective Factor: **We haven't seen a character study like this since Monster. Academy would like a firm  
 handshake and a great acceptance speech** Hoffman nearly swept the Pre-Awards, winning  
 seven out of eight, including the SAG Award. This film has 5 total noms, including Best Picture.  
 We have never had a winner from the Box Office Basement; he could be the first.



## TERRENCE HOWARD in *Hustle & Flow*

Role: **DJay, a pimp turned musician** • Actor's Age: **36** • Nationality: **American** • Agency: **William Morris**  
 Actor's B.O. Since 1995 (14 films): **\$490,093,276** • Early Outing: **Dead Presidents (1995)** • Top Grossing Film:  
**Big Momma's House (2000) \$117.5M** • Oscar Track Record: **0 noms – 0 wins** • Total Nominations For Film: **2**  
 Release Date: **7/22/05** • Director: **Craig Brewer** • Distributor: **Paramount Classics** • Box Office Total Through  
 1/29/06: **\$22,202,809** • Pre-Award Wins: **Nat'l. Board of Review** • Vegas Odds: **25/1** • Subjective Factor: **Pimp  
 with a heart of gold; could own the Oscar like he owned this film** Howard has one Pre-Award in a  
 minor category—Best Breakthrough Performance awarded by the Nat'l. Board of Review. This role  
 is not featured in a Best Picture nominee. *Hustle & Flow* only garnered one other nomination; inter-  
 estingly, it was for Best Song—written by none other than Terrence Howard.



## HEATH LEDGER in *Brokeback Mountain*

Role: **Ennis Del Mar, taciturn cowboy** • Actor's Age: **26** • Nationality: **Australian** • Agency: **CAA** • Actor's B.O.  
 Since 1999 (11 films): **\$376,646,695** • Early Outing: **10 Things I Hate About You (1999)** • Top Grossing Film:  
**The Patriot (2000) \$113.3M** • Oscar Track Record: **0 noms – 0 wins** • Total Nominations For Film: **8** • Release  
 Date: **12/09/05** • Director: **Ang Lee** • Distributor: **Focus Features** • Box Office Total Through 1/29/06: **\$51,024,343**  
 Pre-Award Wins: **N.Y. Film Critics** • Vegas Odds: **3/1** • Subjective Factor: **He took us along for the ride** In  
 this tough field, he holds his own with a Pre-Award, starring in a Best Picture nominee, and he  
 is actually the youngest of the group. He does not have the SAG Award to his credit.



## JOAQUIN PHOENIX in *Walk the Line*

Role: **Johnny Cash, from boy to country superstar** • Actor's Age: **31** • Nationality: **American**  
 Agency: **Endeavor, Iris Burton Agency** • Actor's B.O. Since 1986 (20 films): **\$1,020,308,610** • Early Outing:  
**Spacecamp (1986)** • Top Grossing Film: **Signs (2002) \$227.9M** • Oscar Track Record: **1 nom – 0 wins** • Total  
 Nominations For Film: **5** • Release Date: **11/18/05** • Director: **James Mangold** • Distributor: **20th Century Fox**  
 Box Office Total Through 1/29/06: **\$106,120,470** • Pre-Award Wins: **Golden Globe (comedy/musical)** • Vegas  
 Odds: **10/1** • Subjective Factor: **He nailed it and we loved him** Although this picture was snubbed for  
 Best Picture, Joaquin has a Golden Globe Pre-Award. The Academy gave a win to Sissy Spacek  
 for *Coal Miner's Daughter* (1980), and she did her own singing, too. This film is the Box Office  
 kingpin. This is not the only nomination for the film, and Joaquin is not the oldest nominee.



## DAVID STRATHAIRN in *Good Night, and Good Luck.*

Role: **Edward R. Morrow, crusading newsman** • Actor's Age: **57** • Nationality: **American** • Agency: **Special  
 Artists, ICM** • Actor's B.O. Since 1983 (35 films): **\$677,256,642** • Early Outing: **Silkwood (1983)** • Top Grossing  
 Film: **The Firm (1993) \$158.3M** • Oscar Track Record: **0 noms – 0 wins** • Total Nominations For Film: **6**  
 Release Date: **10/07/05** • Director: **George Clooney** • Distributor: **Warner Independent** • Box Office Through  
 1/29/06: **\$25,134,582** • Pre-Award Wins: **None** • Vegas Odds: **15/1** • Subjective Factor: **Sentimental favorite,  
 role of a lifetime** He is starring in a Best Picture nominee, his film is not in the basement, and his  
 film has garnered many other nominations. However, he has not won a Pre-Award, and he is the  
 old man of the group.

**WINNING TRENDS:** 19 for 22 had one or more Pre-Award wins • 16 for 22 appeared in a Best Picture nom • 7 for 10 were SAG winners  
 0 for 22 appeared in the lowest grossing film • 1 for 22 was only nomination for film • 2 for 22 were the oldest nom

### LAST YEAR'S WINNER

## JAMIE FOXX in *Ray*

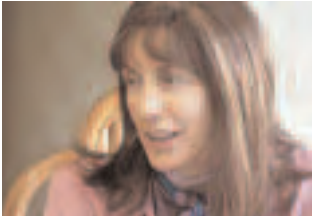
Role: **Ray Charles, from childhood to legend** • Actor's Age: **37** • Nationality: **American** • Agency: **CAA** • Actor's B.O. Since 1996 (14 Films):  
**\$521,862,123** • Early Outing: **The Truth About Cats and Dogs (1996)** • Top Grossing Film: **Collateral (2004) \$100.1M** • Prior Track Record: **0  
 noms – 0 wins; also nominated in Best Supporting Category for Collateral** • Total Nominations For Film: **6** • Release Date: **10/29/2004**  
 Director: **Taylor Hackford** • Genre: **Biopic** • Distributor: **Universal** • Box Office Total Through 3/17/05: **\$75,331,600** • Pre-Award Wins:  
**Broadcast Film Critics, Golden Globe (comedy/musical), Nat'l. Board of Review, SAG** • Vegas Odds: **1/2** • Subjective Factor: **Close your  
 eyes, and you would have thought it was Ray** Having won numerous Pre-Awards, including the SAG award, Jamie Foxx was hot.  
 His role was featured in a Best Picture nominee. He was nominated for Best Supporting Actor, making him a double nominee  
 in 2004. The last male double nominee in both categories was Al Pacino in 1992 for *wScent of a Woman* and *Glengarry Glen Ross*.

# THE ACADEMY AWARDS BEST ACTRESS RACE



## JUDI DENCH in *Mrs. Henderson Presents*

Role: **Laura Henderson, WWII London dance-hall impresario** • Actor's Age: **71** • Nationality: **British**  
 Agency: **Julian Belgrave** • Actor's B.O. Since 1985 (126 films): **\$951,165,861** • Early Outing: **Wetherby (1985)**  
 Top Grossing Film: **Die Another Day (2002) \$160.9M** • Oscar Track Record: **4 noms - 1 win: Best Supporting Actress, Shakespeare In Love (1999)** • Total Nominations For Film: **2** • Release Date: **12/9/05** Director: **Stephen Frears** • Distributor: **The Weinstein Company** • Box Office Through 1/29/06: **\$2,047,145**  
 Pre-Award Wins: **None** • Vegas Odds: **5/1** • Subjective Factor: **A "high-class" performance from a veteran trouper** This prior Supporting Actress winner has room on her mantle for this Oscar. Although her film is not in our basement, it is close to the bottom of the steps. There is one other nomination for Costume Design. However, she does not have any Pre-Awards, and she is the oldest nominee.



## FELICITY HUFFMAN in *Transamerica*

Role: **Bree, a transsexual on the verge of a nervous breakdown** • Actor's Age: **43** • Nationality: **American**  
 Agency: **ICM** • Actor's B.O. Since 1998 (4 films): **\$122,322,525** • Early Outing: **The Spanish Prisoner (1998)**  
 Top Grossing Film: **Christmas With the Kranks (2004) \$73.8M** • Oscar Track Record: **0 noms - 0 wins**  
 Total Nominations For Film: **2** • Release Date: **12/2/05** • Director: **Duncan Tucker** • Distributor: **The Weinstein Company** • Box Office Through 1/29/06: **\$1,471,160** • Pre-Award Wins: **Nat'l. Board of Review, Golden Globe (drama)** • Vegas Odds: **9/5** • Subjective Factor: **Although her gender was blurry, her performance was crystal clear** Replete with Pre-Awards, albeit not SAG, she has no prior Academy wins. There is one other nomination for Best Song. However, this film is in our Box Office basement.



## KEIRA KNIGHTLEY in *Pride & Prejudice*

Role: **Elizabeth Bennett, free-spirited maiden** • Actor's Age: **20** • Nationality: **British** • Agency: **Endeavor; Special Artists; Peters, Frasier & Dunlop** • Actor's B.O. since 2003 (8 films): **\$503,234,596** • Early Outing: **Bend It Like Beckham (2003)** • Top Grossing Film: **Pirates of the Caribbean - Curse of the Black Pearl (2003) \$305.4M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **4** • Release Date: **11/11/05**  
 Director: **Joe Wright** • Distributor: **Focus Features** • Box Office Through 1/29/06: **\$37,431,575** • Pre-Award Wins: **None** • Vegas Odds: **8/1** • Subjective Factor: **A fresh take on a classic role** With no prior noms, her mantle is ready. This is not the film's only nomination. However, she did not win any Pre-Awards.



## CHARLIZE THERON in *North Country*

Role: **Josey Aimes, reluctant feminist miner** • Actor's Age: **30** • Nationality: **South African** • Agency: **UTA**  
 Actor's B.O. since 1996 (22 films): **\$589,209,848** • Early Outing: **2 Days In The Valley (1996)** • Top Grossing Film: **The Italian Job (2003) \$106.1M** • Oscar Track Record: **1 nom - 1 win, Best Actress, Monster (2004)**  
 Total Nominations For Film: **2** • Release Date: **10/21/05** • Director: **Niki Caro** • Distributor: **Warner Bros.**  
 Box Office Through 1/29/06: **\$18,324,242** • Pre-Award Wins: **None** • Vegas Odds: **15/1** • Subjective Factor: **Second down & dirty performance could lead to second clean win** With one prior win in the category, no Pre-Awards, and no SAG trophy, she would break trends with a win. However, her film is not in the basement, it has other nominations and she is not the oldest nominee.



## REESE WITHERSPOON in *Walk the Line*

Role: **June Carter, the first lady of country music** • Actor's Age: **29** • Nationality: **American** • Agency: **Endeavor**  
 Actor's B.O. since 1991 (21 films): **\$698,407,800** • Early Outing: **The Man in The Moon (1991)** • Top Grossing Film: **Sweet Home Alabama (2002) \$127.2M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **5** • Release Date: **11/18/05** • Director: **James Mangold** • Distributor: **20th Century Fox** • B.O. Through 1/29/06: **\$106,120,470** • Pre-Award Wins: **N.Y. Film Critics, Nat'l. Society of Film Critics, Broadcast Film Critics, Golden Globe (comedy/musical), Online Film Critics, SAG** • Vegas Odds: **7/5** • Subjective Factor: **Her switch from blonde to brunette reveals her dramatic roots and proves she is due** Our Pre-Awards queen, including the all important SAG Award, has room on her empty mantel. Her film is the Box Office leader, has plenty of nominations and she is not the oldest nominee.

**WINNING TRENDS:** 20 for 22 had at least one Pre-Award win • 19 for 22 were first-time Best Actress Oscar winners  
 8 for 10 were SAG Award winners • 2 for 22 appeared in the lowest grossing film • 4 for 22 had the only nom for the film  
 4 for 22 were the oldest nom

LAST YEAR'S WINNER

## HILARY SWANK in *Million Dollar Baby*

Role: **Maggie Fitzgerald, unknown 'girlie' boxer with a big dream** • Actor's Age: **30** • Nationality: **American** • Agency: **William Morris**  
 Actress' B.O. Since 1992 (8 films): **\$248,536,693** • Prior Track Record: **1 nom - 1 win, Best Actress, Boys Don't Cry (1999)** • Total Nominations For Film: **7** • Release Date: **12/15/04** • Director: **Clint Eastwood** • Genre: **Drama** • Distributor: **Warner Bros.** • B.O. Through 6/9/05: **\$100,434,592**  
 • Pre-Award Wins: **Broadcast Film Critics, Golden Globes (drama), Nat'l. Society of Film Critics, SAG** • Vegas Odds: **45/1** • Subjective Factor: **Hilary is a knockout with the Academy, too** Hilary broke a big trend last year. The Best Actress winner usually has no prior wins in the category (she had a previous Best Actress win in 1999 for *Boys Don't Cry*). She won numerous Pre-Awards, including the SAG award.

# THE ACADEMY AWARDS® BEST SUPPORTING ACTOR RACE PREVIEW



## GEORGE CLOONEY in *Syriana*

Role: **Bob Barnes, a CIA agent on the skids in the Middle East** • Actor's Age: **44** • Nationality: **American** • Agency: **CAA** • Actor's B.O. Since 1988 (30 films): **\$1,457,123,111** • Early Outing: **Return of the Killer Tomatoes (1988)** • Top Grossing Film: **Ocean's Eleven (2001) \$183.4M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **2** • Release date: **11/23/05** • Director: **Stephen Gaghan** • Distributor: **Warner Bros.** • Box Office Through 1/29/06: **\$47,018,464** • Pre-Award Wins: **Golden Globe** • Vegas Odds: **7/5** • Subjective Factor: **Academy's predilection for Prius' may swing the Oscar to this year's golden boy** His trophy case is empty and waiting for March 5. Is he fictional or is he real? Only the writer knows for sure...but the Academy will more likely favor him if he is fictional. He is neither the youngest nor the oldest nominee, and is not in the lowest grossing film. *Syriana* does not have a Best Actor nominee.



## MATT DILLON in *Crash*

Role: **Officer Ryan, an LAPD officer with a serious attitude problem** • Actor's Age: **41** • Nationality: **American** • Agency: **Endeavor** • Actor's B.O. Since 1980 (32 films): **\$609,046,112** • Early Outing: **Little Darlings (1980)** • Top Grossing Film: **There's Something About Mary (1998) \$176.5M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **6** • Release Date: **5/6/05** • Director: **Paul Haggis** • Distributor: **Lions Gate Films** • Box Office Through 1/29/06: **\$53,382,847** • Pre-Award Wins: **None** • Vegas Odds: **15/1** • Subjective Factor: **Stands out in award-winning ensemble** Trophy case is also empty for this teen heart-throb turned seasoned actor. He is playing a fictional character, and the film does not have a Best Actor nominee. He is not the youngest or the oldest nominee. It is not the lowest grossing film.



## PAUL GIAMATTI in *Cinderella Man*

Role: **Joe Gould, a boxer's best friend** • Actor's Age: **38** • Nationality: **American** • Agency: **Endeavor** • Actor's B.O. Since 1997 (18 films): **\$1,273,782,836** • Early Outing: **Private Parts (1997)** • Top Grossing Film: **Saving Private Ryan (1998) \$216.2M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **3** • Release Date: **6/3/05** • Director: **Ron Howard** • Distributor: **Universal** • Box Office Through 1/29/06: **\$61,649,308** • Pre-Award Wins: **Broadcast Film Critics, SAG** • Vegas Odds: **6/5** • Subjective Factor: **This Cinderella Man is finally ready for the ball** Finally a nomination! Although it is for portraying a non-fictional character...He has no previous wins. No Best Actor nomination for film will help. He is not the youngest or the oldest nominee. Film is the Box Office kingpin.



## JAKE GYLLENHAAL in *Brokeback Mountain*

Role: **Jack Twist, not your father's cowboy** • Actor's Age: **25** • Nationality: **American** • Agency: **CAA** • Actor's B.O. Since 1993 (13 films): **\$373,525,703** • Early Outing: **Josh and S.A.M. (1993)** • Top Grossing Film: **The Day After Tomorrow (2004) \$186.7M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **8** • Release Date: **12/9/05** • Director: **Ang Lee** • Distributor: **Focus Features** • Box Office Through 1/29/06: **\$51,024,343** • Pre-Award Wins: **Nat'l. Board of Review** • Vegas Odds: **6/1** • London Odds: **6/1** • Subjective Factor: **Bravely portrayed the catalytic character and is riding with the momentum** His mantle is waiting, with no prior nominations. He is playing a fictional character. However, there is also a Best Actor nomination from his film. He is the youngest nominee.



## WILLIAM HURT in *A History of Violence*

Role: **Richie Cusack, the older brother of a former hit man now slinging hash** • Actor's Age: **55** • Nationality: **American** • Agency: **CAA** • Actor's B.O. Since 1980 (34 films): **\$886,675,841** • Early Outing: **Altered States (1980)** • Top Grossing Film: **The Village (2004) \$144.2M** • Oscar Track Record: **3 noms - 1 win: Best Actor, Kiss of the Spiderwoman (1986)** • Total Nominations For Film: **2** • Release Date: **9/3/05** • Director: **David Cronenberg** • Distributor: **New Line** • Box Office Through 1/29/06: **\$31,456,306** • Pre-Award Wins: **L.A. Film Critics, N.Y. Film Critics** • Vegas Odds: **20/1** • Subjective Factor: **Veteran actor does an outstanding job playing a flawed character** Trophy case is full with winners tending to have no previous wins. He is playing a fictional character, and there is no Best Actor nomination for the film. However, his film is in the Box Office basement and he is the oldest nominee.

**WINNING TRENDS:** 19 for 22 were first-time Oscar winners • 18 for 22 played fictional characters • 15 for 22 appeared in films without a Best Actor nominee • 1 for 22 was the youngest nominee (The youngest nominee has not won for 12 consecutive years) • 5 for 22 appeared in the lowest grossing film • 5 for 22 were the oldest nom

### LAST YEAR'S WINNER

## MORGAN FREEMAN in *Million Dollar Baby*

Role: **Eddie Scrap-Iron Dupris, old partner** • Actor's Age: **67** • Nationality: **American** • Agency: **William Morris** • Actor's B.O. since 1980 (44 films): **\$2,235,150,814** • Early Outing: **The Pawn Broker (1964)** • Top Grossing Film: **Bruce Almighty (2003) \$242,704,995** • Prior Track Record: **3 noms - 0 wins** • Total Nominations for Film: **7** • Release Date: **12/15/04** • Director: **Clint Eastwood** • Genre: **Drama** • Distributor: **Warner Bros.** • Box Office Total Through 6/9/05: **\$100,434,592** • Pre-Award Wins: **SAG** • Subjective factor: **Spoke softly but carried big weight with the Academy** Having no previous wins, and playing a fictional character, he was neither the youngest nor oldest nominee (Alan Alda was actually six months older). His film was not the lowest grossing. Most winners in this category are from films without a Best Actor nominee. However, Clint Eastwood, Freeman's co-star, was nominated for Best Actor.

# THE ACADEMY AWARDS® BEST SUPPORTING ACTRESS RACE PREVIEW



## AMY ADAMS in *Junebug*

Role: **Ashley, a dealer in "outsider" art** • Actor's Age: **26** • Nationality: **American** • Agency: **Endeavor** • Actor's B.O. since 1999 (7 films): **\$226,769,025** • Early Outing: **Drop Dead Gorgeous (1999)** • Top Grossing Film: **Catch Me If You Can (2002) \$164.6M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **1** • Release Date: **8/3/05** • Director: **Phil Morrison** • Distributor: **Sony Pictures Classics** • B.O. through 1/29/06: **\$2,678,010** • Pre-Award Wins: **Nat'l. Society of Film Critics, Broadcast Film Critics** • Vegas Odds: **4/1** • Subjective Factor: **Her performance, in particular, drew a lot of attention in otherwise overlooked film** First time nominee Amy has captured many Pre-Awards. *Junebug* does not have a Best Actress nomination. She is not the youngest nominee. This film is in our Box Office basement.



## CATHERINE KEENER in *Capote*

Role: **Harper Lee, dearest friend and author of *To Kill A Mockingbird*** • Actor's Age: **45** • Nationality: **American** • Agency: **Gersh** • Actor's B.O. since 1991(22 films): **\$371,456,194** • Early Outing: **Switch (1991)** • Top Grossing Film: **The 40-Year-Old Virgin (2005) \$109.4M** • Oscar Track Record: **1 nom - 0 wins** • Total Nominations For Film: **5** • Release Date: **9/30/05** • Director: **Bennett Miller** • Distributor: **Sony Pictures Classics** • B.O. Through 1/29/06: **\$15,305,837** • Pre-Award Wins: **L.A. Society of Film Critics** • Vegas Odds: **5/1** • Subjective Factor: **A solid performance as the moral compass of Truman Capote** Her second nomination in this category, she does have a Pre-Award. She is not the youngest nominee. *Capote* does not have a Best Actress nomination and is in neither the lowest nor the highest grossing film.



## FRANCES McDORMAND in *North Country*

Role: **Glory, coal miner's union organizer** • Actor's Age: **48** • Nationality: **American** • Agency: **Endeavor** • Actor's B.O. since 1985 (28 films): **\$508,395,826** • Early Outing: **Blood Simple (1985)** • Top Grossing Film: **Something's Got To Give (2003) \$124.6M** • Oscar Track Record: **3 noms - 1 win: Best Actress, Fargo (1996)** • Total Nominations For Film: **2** • Release Date: **10/21/05** • Director: **Niki Caro** • Distributor: **Warner Bros.** • B.O. Through 1/29/06: **\$18,324,242** • Pre-Award Wins: **None** • Vegas Odds: **8/1** • Subjective Factor: **Worked like a man, loved like a woman; cared like a reformer; came through like a hero** With two prior noms in this category she does not have beginner's luck, or any Pre-Awards. There is a Best Actress nomination for this film. She is not the youngest nominee. This is neither the highest nor the lowest grossing film.



## RACHEL WEISZ in *The Constant Gardener*

Role: **Tessa Quayle, selfless AIDS activist in Africa** • Actor's Age: **34** • Nationality: **British** • Agency: **CAA** • Actor's B.O. since 1996 (18 films): **\$666,148,007** • Early Outing: **Stealing Beauty (1996)** • Top Grossing Film: **The Mummy Returns (2001) \$202M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **4** • Release Date: **8/31/05** • Director: **Fernando Meirelles** • Distributor: **Focus Features** • B.O. Through 1/29/06: **\$33,565,374** • Pre-Award Wins: **Golden Globe, SAG** • Vegas Odds: **2/1** • Subjective Factor: **This year's darling, we fall in love with her along with Ralph** First time nominee in this category (11 out of the last 12 winners), she has two Pre-Awards, and is the only actress nominated for this film. This is not the lowest nor the highest grossing nominee. She is not the youngest nominee.



## MICHELLE WILLIAMS in *Brokeback Mountain*

Role: **Alma Del Mar, heartbroken spouse and mother** • Actor's Age: **25** • Nationality: **American** • Agency: **Gersh** • Actor's B.O. since 1994 (13 films): **\$197,095,537** • Early Outing: **Lassie (1994)** • Top Grossing Film: **Species (1995) \$60.1M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **8** • Release Date: **12/9/05** • Director: **Ang Lee** • Distributor: **Focus Features** • B.O. Through 1/29/06: **\$51,024,343** • Pre-Award Wins: **Broadcast Film Critics** • Vegas Odds: **5/2** • Subjective Factor: **Her nuanced performance contributes to the film's Oscar momentum** Both a first time and the youngest nominee, Michelle is the only actress nominated for this film. Although not the lowest grossing nominee, it is, however, the highest.

**WINNING TRENDS:** 21 for 22 were first-time noms • 19 for 22 won at least one Pre-Award • 17 for 22 appeared in films without a Best Actress nom • 1 for 22 appeared in the lowest grossing film • 3 for 22 were the youngest nom • 7 for 22 appeared in the highest grossing film

### LAST YEAR'S WINNER

## CATE BLANCHETT in *The Aviator*

Role: **Kate Hepburn, successful actress, HH's girlfriend** • Actor's Age: **35** • Nationality: **Australian** • Agency: **CAA** • Actress's B.O. since 1997 (20 films): **\$1,400,472,465** • Early Outing: **Paradise Road (1997)** • Top Grossing Film: **Lord of the Rings: Return of the King (2003) \$377,027,325** • Prior Track Record: **1 nom - 0 wins** • Total Nominations For Film: **11** • Director: **Martin Scorsese** • Genre: **Biopic** • Distributor: **Miramax** • B.O. Total Through 6/2/05: **\$102,610,330** • Pre-Award Wins: • Vegas Odds: **8/5** • Subjective Factor: **Cate captured the essence of Kate** Like most winners in this category, Blanchett won several Pre-Awards, including the SAG Award. A first time nominee in this category, she was the only actress nominated for this film. *Aviator* was the highest grossing film of the nominees.



# THE ACADEMY AWARDS® BEST DIRECTOR RACE P R E V I E W



## ANG LEE for *Brokeback Mountain*

Director's Age: **51** • Nationality: **Taiwanese** • Agency: **CAA** • Director's B.O. Since 1995 (9 films): **\$377,495,048**  
 Director's Debut: *Tui Shou* (1992) • Top Grossing Film: *The Hulk* (2003) **\$132,178,874** • Prior Track Record:  
**2 noms - 0 wins** • Total Nominations For Film: **8** • Release Date: **12/09/05** • Genre: **Drama** • Distributor:  
**Focus Features** • Box Office Through 1/29/06: **\$51,024,343** • Pre-Award Wins: **L.A. Film Critics, N.Y. Film Critics, Broadcast Film Critics, Golden Globe, DGA** • Vegas Odds: **2/5** • Subjective Factor: **Foreign trailblazer tackled American taboo. He stretched the genre and has the momentum this year** This director has the DGA seal of approval, a slew of Pre-Awards, and directed the nomination kingpin with a story set in the recent past. Not the oldest or a first time nominee, he directed three actors to noms.



## BENNETT MILLER for *Capote*

Director's Age: **38** • Nationality: **American** • Agency: **Endeavor** • Director's B.O. Since 1998 (2 films): **\$15,546,227**  
 Director's Debut: *The Cruise* (1998) (doc) • Top Grossing Film: *Capote* (2005) **\$15,305,837** • Prior Track Record:  
**0 noms - 0 wins** • Total Nominations For Film: **5** • Release Date: **9/30/05** • Genre: **Biopic** • Distributor: **Sony Pictures Classics** • Box Office Through 1/29/06: **\$15,305,227** • Pre-Award Wins: **None** • Vegas Odds: **12/1**  
 Subjective Factor: **Film is as intelligent as its subject** He is a first time nominee with a story set in the past and a film nominated for Best Picture. He directed two of his stars to Oscar noms. However, he has not won the DGA or another Pre-Award, and his film does not have the most noms.



## PAUL HAGGIS for *Crash*

Director's Age: **52** • Nationality: **Canadian** • Agency: **CAA** • Director's B.O. Since 2005 (1 film): **\$53,404,817**  
 Director's Debut: *Red Hot* (1992) • Prior Track Record: **0 noms - 0 wins** • Total Nominations For Film: **6**  
 Release Date: **5/6/05** • Genre: **Drama** • Distributor: **Lions Gate Films** • Box Office Through 1/29/06: **\$53,404,817**  
 Pre-Award Wins: **None** • Vegas Odds: **8/1** • Subjective Factor: **Pulls incidents and coincidences together in a masterful tapestry of L.A.** A first time nominee, and not the oldest. Film is nominated for Best Picture, and he directed Matt Dillon to an Oscar nom. However, he has not won the DGA or any other Pre-Award, and the film does not have the most nominations. It is not a period piece.



## GEORGE CLOONEY for *Good Night, And Good Luck.*

Director's Age: **44** • Nationality: **American** • Agency: **CAA** • Director's B.O. Since 2002 (2 films): **\$41,142,300**  
 Director's Debut: *Confessions of a Dangerous Mind* (2002) • Top Grossing Film: *Good Night, And Good Luck.* (2005) **\$25,134,582** • Prior Track Record: **0 noms - 0 wins** • Total Nominations For Film: **6** • Release Date: **10/07/05**  
 Genre: **Drama** • Distributor: **Warner Independent** • Box Office Through 1/29/06: **\$25,134,582** • Pre-Awards: **None**  
 Vegas: **5/1** • Subjective Factor: **The right subject matter for today, with the right look...and "You are there..."** With a story set in the past, he is a first time nom in this category. He is not the oldest nominee, and he directed his star to a nom. However, he does not have the DGA nod, or any other Pre-Awards. Film is not the nomination kingpin.



## STEVEN SPIELBERG for *Munich*

Director's Age: **59** • Nationality: **American** • Agency: **CAA** • Director's B.O. Since 1974 (25 films): **\$3,496,673,812**  
 Director's Debut: *Duel* (1991) (orig. made for TV) • Top Grossing Film: *E.T. the Extra-terrestrial* (1982) **\$434,974,579** • Prior Track Record: **11 noms - 3 wins: Best Director, Schindler's List (1993); Best Picture, Schindler's List (1993); Best Director, Saving Private Ryan (1998)** • Total Nominations For Film: **5** • Release Date: **12/23/05** • Genre: **Drama** • Distributor: **Universal** • Pre-Award Wins: **None** • Vegas Odds: **20/1** Subjective Factor: **Academy wrestled with subject matter along with Spielberg** He directed a film nominated for best picture, with an epic quality/true story set in the past. However, he does not have the DGA nod or any other Pre-Awards. Film is not the nomination kingpin, nor is he a first time nominee. He is the oldest nominee and, alas, he has not directed any of his cast to a nom.

**WINNING TRENDS:** 19 for 22 won the DGA Award • 18 for 22 won at least one Pre-Award • 17 for 22 were the most nominated films  
 16 for 22 were period piece films/historical epics • 14 for 22 were first-time noms in the Best Director category • 0 for 22 were not nominated for the DGA Award • 0 for 22 lacked a Best Picture nom • 2 for 22 were the oldest nom • 3 for 22 had no acting noms

### LAST YEAR'S WINNER

## CLINT EASTWOOD for *Million Dollar Baby*

Director's Age: **74** • Nationality: **American** • Agency: **None** • Director's B. O. (21 films): **\$914,443,231** • Director's Debut: *Outlaw Josey Wales* (1976) • Top Grossing Film: *Unforgiven* (1992) **\$101,157,447** • Prior Track Record: **5 noms - 2 wins: Best Director, Unforgiven (1992); Best Picture, Unforgiven (1992)** • Total Nominations For Film: **7** • Release Date: **12/15/04** • Genre: **Drama** • Distributor: **Warner Bros.** • B.O. Total Through 6/9/05: **\$100,434,592** • Pre-Award Wins: **DGA, Golden Globe, N.Y. Film Critics** • Vegas Odds: **6/5** • Subjective Factor: **Sentimental favorite directs himself in a personal tour de force** Clint had won the DGA award, he won the Oscar for his leading lady and his picture was nominated for and won Best Picture. But this win broke trends. *Million Dollar Baby* was not the nomination kingpin and it was not a period piece. Clint was not a first time nominee and he was the oldest nominee.

# THE ACADEMY AWARDS® BEST CINEMATOGRAPHY RACE P R E V I E W



## WALLY PFISTER for *Batman Begins*

Nationality: **American** • Agency: **ICM** • DP's B.O. since 1991 (7 films): **\$409,579,787** • Early Outing: *The Unborn* (1991) • Top Grossing Film: *Batman Begins* (2005) **\$205.3M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **1** • Release Date: **6/15/05** • Director: **Christopher Nolan** • Genre: **Action/Adventure** • Distributor: **Warner Bros.** • Box Office Total Through 1/29/06: **\$205,343,774** • Pre-Award Wins: **None** • Subjective Factor: **The DP with the pfunny name, created the right lighting and mood for all the action and adventure** He is an ASC Award nominee and his film is not the lowest grossing. However, *Batman Begins* did not receive a Best Picture, Best Director or a Best Art Direction nomination. Is it set in the past? You decide.



## RODRIGO PRIETO for *Brokeback Mountain*

Nationality: **Mexican** • Agency: **n/a** • DP's B.O. since 2001 (8 films): **\$279,166,567** • Early Outing: *Amorres Perros* (2001) • Top Grossing Film: *8 Mile* (2002) **\$116.8M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **8** • Release Date: **12/9/05** • Director: **Ang Lee** • Genre: **Drama** • Distributor: **Focus Features** • Box Office Total Through 1/29/06: **\$51,024,343** • Pre-Award Wins: **None** • Subjective Factor: **Captured all the beauty of the Wyoming outdoors in Canada** He has filmed a period piece set in the recent past and the film was also nominated for Best Picture and Best Director. He is nominated for the ASC Award. This is not the lowest grossing film in the category. However, this film lacked a Best Art Direction nomination.



## ROBERT ELSWIT for *Good Night, And Good Luck.*

Nationality: **American** • Agency: **UTA** • DP's B.O. since 1985 (29 films): **\$629,221,883** • Early Outing: *The Sure Thing* (1985) • Top Grossing Film: *Tomorrow Never Dies* (1997) **\$125.2M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **6** • Release Date: **10/7/05** • Director: **George Clooney** • Genre: **Drama** • Distributor: **Warner Independent** • Box Office Total Through 1/29/06: **\$25,135,582** • Pre-Award Wins: **L.A. Film Critics** • Subjective Factor: **The camera showed us Black and White, but the Academy could see gold. We certainly won't say Good Night to this film, but we will say Good Luck!** This heavy-hitting nominee cleans house with its nominations for Best Picture, Best Art Director, and Best Direction. He is also nominated for the ASC Award. This is a period piece, and is not the lowest grossing nominee.



## DION BEEBE for *Memoirs of a Geisha*

Nationality: **Australian** • Agency: **ICM** • DP's B.O. since 1999 (8 films): **\$333,175,348** • Early Outing: *Holy Smoke* (1999) • Top Grossing Film: *Chicago* (2002) **\$170.7M** • Oscar Track Record: **1 noms - 0 wins** • Total Nominations For Film: **5** • Release Date: **12/9/05** • Director: **Rob Marshall** • Genre: **Period Piece/War** • Distributor: **Columbia Pictures** • Box Office Total Through 1/29/06: **\$53,819,922** • Pre-Award Wins: **None** • Subjective Factor: **This year's epic, the exotic colors and beautiful visuals capture early 20th century Japan** He is an ASC Award nominee. The film received a Best Art Direction nomination. It is a period piece and is not the lowest grossing nominee. However, this film is not a Best Picture nominee and does not have a Best Director nomination.



## EMMANUEL LUBEZKI for *The New World*

Nationality: **Mexican** • Agency: **The Jacob & Kole Agency** • DP's B.O. since 1993 (16 films): **\$698,443,246** • Early Outing: *Like Water For Chocolate* (1993) • Top Grossing Film: *The Birdcage* (1996) **\$124M** • Oscar Track Record: **2 noms - 0 wins** • Total Nominations For Film: **1** • Release Date: **12/25/05** • Director: **Sarah Green** • Genre: **Drama** • Distributor: **New Line Cinema** • Box Office Total Through 1/29/06: **\$7,834,330** • Pre-Award Wins: **None** • Subjective Factor: **The New World is sure to intoxicate the Academy with its breathtaking display of nature and its poetic point of view** Its only upside is that it is a period piece. The picture does not have a Best Picture nom. This film was not nominated for Best Art Direction or Best Director. He did not receive an ASC Award nod. This film is in our box office basement.

**WINNING TRENDS:** 21 for 22 were period pieces/historical epics • 18 for 22 also received a Best Picture nomination  
 16 for 22 also received a Best Art Direction nomination • 1 for 18 was not nominated for the ASC Award  
 1 for 22 was the lowest grossing nominee • 3 for 22 lacked a Best Director nomination

### LAST YEAR'S WINNER

## ROBERT RICHARDSON for *The Aviator*

Nationality: **American** • Agency: **The Skouras Agency** • DP's B.O. since 1986 (25 films): **\$1,036,923,233** • Early Outing: • *Platoon* (1986)  
 Top Grossing Film: *A Few Good Men* (1992) **\$141.3** • Prior Track Record: **5 noms - 2 wins: Best Cinematography, Aviator (2004); Best Cinematography, JFK (1991)** • Total Nominations For This Film: **11** • Release Date: **12/17/04** • Genre: **Biopic** • Director: **Martin Scorsese**  
 Distributor: **Miramax** • Box Office Total Through 1/29/06: **\$102,608,827** • Pre-Award Wins: **None** • Subjective Factor: **This film had a smooth landing on the Oscar platform** He had it all with *Aviator*. It was set in the past. It had Best Art Direction, Best Director and Best Picture nominations, as well as an ASC Award nomination. This picture was not in the box office basement.

THE ACADEMY AWARDS®  
**BEST ORIGINAL SCREENPLAY RACE**  
 P R E V I E W



**PAUL HAGGIS & BOBBY MORESCO for *Crash***

Agency: **Haggis, CAA; Moresco, UTA** • Screenwriter's B.O. Since 2004: **Haggis (2 films) - \$153,839,409; Moresco (1 film) - \$53,404,817** • Early Outing: **Haggis - *Million Dollar Baby* (2004); Moresco, *Crash* (2005)** • Top Grossing Film: **Haggis, *Million Dollar Baby* (2004) \$100.4M; Moresco - *Crash* (2005) \$53.4M** • Oscar Track Record: **Haggis, 1 nom - 0 wins; Moresco, 0 noms - 0 wins** • Total Nominations For Film: **6** • Release Date: **5/6/05** • Director: **Paul Haggis** • Genre: **Drama** • Distributor: **Lions Gate Films** • Box Office Total Through 1/29/06: **\$53,382,847** • Pre-Award Wins: **Broadcast Film Critics, Online Film Critics** • Memorable Quote: **Graham, "In L.A., nobody touches you. We're always behind this metal and glass. I think we miss that touch so much, that we crash into each other, just so we can feel something."** *Crash* has a Best Picture nomination, the director is nominated, and has a story set in the U.S. It has an acting nomination, and is our Box Office leader. However, it has more than one writer.



**GEORGE CLOONEY & GRANT HESLOV for *Good Night, and Good Luck***

Agency: **Clooney, CAA; Heslov, Abrams Artists Agency** • Screenwriter's B.O. Since 2005 (1 film, Clooney and Heslov): **\$25,134,582** • Early Outing: **Clooney and Heslov, *Good Night, And Good Luck*. (2005)** • Top Grossing Film: **Clooney and Heslov, *Good Night, And Good Luck*. (2005) \$25.1M** • Oscar Track Record: **Clooney, 0 noms - 0 wins; Heslov, 0 noms - 0 wins** • Total Nominations For Film: **6** • Release Date: **10/7/05** • Director: **George Clooney** • Genre: **Drama** • Distributor: **Warner Independent** • Box Office Through 1/29/06: **\$25,134,582** • Pre-Award Wins: **Online Film Critics** • Memorable Quote: **Edward R. Murrow, "We cannot defend freedom abroad by deserting it at home."** A Best Picture nominee, with a story set in the U.S. The director is nominated, it has an acting nomination, and is not our lowest grossing nominee. However, it has more than one writer.



**WOODY ALLEN for *Match Point***

Agency: **ICM** • Screenwriter's B.O. Since 1971 (35 films): **\$397,853,531** • Early Outing: ***Bananas* (1971)** • Top Grossing Film: ***Hannah and Her Sisters* (1986) \$40M** • Oscar Track Record: **20 noms - 3 wins: Best Original Screenplay, *Hannah and Her Sisters* (1987); Best Director, Best Original Screenplay, *Annie Hall* (1977)** • Total Nominations For Film: **1** • Release Date: **12/28/05** • Director: **Woody Allen** • Genre: **Drama** • Distributor: **DreamWorks Distribution LLC** • Box Office Through 1/29/06: **\$13,833,732** • Pre-Award Wins: **None** • Memorable Quote: **Christopher "Chris" Wilton, "The innocent are sometimes slain to make way for grander schemes. You were collateral damage."** If this gem had to garner only one nomination, this is the correct one. It is not the lowest grossing nominee, and was written by one writer. However, it is not a Best Picture nominee, does not have a Best Director nomination, is not set in the U.S. and has no acting nods.



**NOAH BAUMBACH for *The Squid and the Whale***

Agency: **UTA** • Screenwriter's B.O. Since 1995 (4 films): **\$31,640,923** • Early Outing: ***Kicking and Screaming* (1995)** • Top Grossing Film: ***The Life Aquatic with Steve Zissou* (2004) \$24M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **1** • Release Date: **10/5/05** • Director: **Noah Baumbach** • Genre: **Comedy/Drama** • Distributor: **Samuel Goldwyn Films** • Box Office Through 1/29/06: **\$6,600,234** • Pre-Award Wins: **L.A. Film Critics, Nat'l. Board of Review, Nat'l. Society of Film Critics, N.Y. Film Critics** • Memorable Quote: **Frank, "Me and Mom against you and Dad."** This story is set in the U.S. and has one credited writer. However, it is not nominated for Best Picture or for Best Director, has no acting noms and is in our Box Office basement.



**STEPHEN GAGHAN for *Syriana***

Agency: **WMA** • Screenwriter's B.O. Since 2000 (5 films): **\$265,612,063** • Early Outing: ***Rules of Engagement* (2000)** • Top Grossing Film: ***Traffic* (2000) \$124.1M** • Oscar Track Record: **1 nom - 1 win: Best Adapted Screenplay, *Traffic* (2000)** • Total Nominations For Film: **2** • Release Date: **11/23/05** • Director: **Stephen Gaghan** • Genre: **Drama** • Distributor: **Warner Bros.** • Box Office Through 1/29/06: **\$47,018,464** • Pre-Award Wins: **Nat'l Board of Review** • Memorable Quote: **Danny Dalton, "Corruption? Corruption is our protection! Corruption keeps us safe and warm! Corruption...is why we win."** This film has a story set in the U.S., an acting nom for George Clooney, is our second highest grossing nominee and has only one screenwriter. However, *Syriana* is not nominated for Best Picture and does not have a Best Director nomination.

**WINNING TRENDS:** 18 for 22 also received a Best Picture nom • 18 for 22 also received a Best Director nom • 16 for 22 were stories set in the U.S. • 0 for 22 lacked an acting nom • 1 for 22 was the lowest grossing nom • 7 for 22 had more than one credited writer

LAST YEAR'S WINNER

**CHARLIE KAUFFMAN for *Eternal Sunshine of the Spotless Mind***

Agency: **UTA** • Screenwriter's B.O. Since 1999 (5 films): **\$96,120,959** • Early Outing: ***Being John Malkovich* (1999)** • Top Grossing Film: ***Eternal Sunshine of the Spotless Mind* (2004) \$34.1M** • Prior Track Record: **2 noms - 0 wins** • Total Nominations For Film: **2** • Release Date: **3/19/04** • Director: **Michel Gondry** • Genre: **Comedy/Fantasy** • Distributor: **Focus Features** • Box Office Total Through 1/29/06: **\$34,126,138** • Pre-Award Wins: **Nat'l. Board of Review, Online Film Critics** • Memorable Quote: **Joel, "Constantly talking isn't necessarily communicating."** A trend breaking win as picture was not nominated for Best Picture or Best Director. Story was set in U.S., it had an acting nomination, was not in the Box Office basement and had one writer.

THE ACADEMY AWARDS®  
 P R E V I E W

**BEST ADAPTED SCREENPLAY RACE**

**LARRY McMURTRY & DIANA OSSANA for *Brokeback Mountain***

Agency: **McMurtry, The Firm; Ossana, The Firm** • Screenwriter's B.O. since 1992: **McMurtry (2 films) - \$51,256,169; Ossana (1 film) - \$51,024,343** • Early Outing: **McMurtry - *Falling From Grace* (1992); Ossana - *Brokeback Mountain* (2005)** • Top Grossing Film: **McMurtry and Ossana, *Brokeback Mountain* (2005) \$51M** • Oscar Track Record: **McMurtry: 1 nom - 0 wins; Ossana: 0 noms - 0 wins** • Source Material: **Short story by Annie Proulx** • Total Nominations For Film: **8** • Release Date: **12/9/05** • Director: **Ang Lee**  
 Genre: **Drama** • Distributor: **Focus Features** • Box Office Through 1/29/06: **\$51,024,343** • Pre-Award Wins: **Golden Globe, Online Film Critics** • Memorable Quote: **Jack Twist, "I wish I knew how to quit you."**  
 The film has a Best Picture nomination, it is a period piece (recent past) and the director is nominated. The acting nominations are in three categories and the Box Office is at the top of these nominees. However, the writers are a dynamic duo.



**DAN FUTTERMAN for *Capote***

Agency: **Gersh** • Screenwriter's B.O. Since 2005 (1 film): **\$15,305,837** • Early Outing: ***Capote* (2005)** • Top Grossing film: ***Capote* (2005) \$15.3M** • Oscar Track Record: **0 noms - 0 wins** • Source Material: **Based on the book by Gerald Clark** • Total Nominations For Film: **5** • Release Date: **9/30/05** • Director: **Bennett Miller**  
 Genre: **Drama** • Distributor: **Sony Pictures Classics** • Box Office Total Through 1/29/06: **\$15,305,837**  
 Pre-Award Wins: **L.A. Film Critics, N.Y. Film Critics** • Memorable Quote: **Truman Capote, "It's as if Perry and I grew up in the same house. And one day he went out the back door and I went out the front."**  
 The film has a Best Picture nomination, is set in the past, and the director is nominated. There are acting nominations in two categories, and there is one writer. However, it is in our Box Office basement.



**JEFFREY CAINE for *The Constant Gardener***

Agency: **Shapiro and Lichtman** • Screenwriter's B.O. since 1995 (3 films): **\$139,731,116** • Early Outing: ***Goldeneye* (1995)** • Top Grossing Film: ***Goldeneye* (1995) \$106.1M** • Oscar Track Record: **0 noms - 0 wins** • Source Material: **Based on the same titled novel by John le Carre** • Total Nominations For Film: **4** • Release Date: **8/31/05**  
 Director: **Fernando Meirelles** • Genre: **Drama** • Distributor: **Focus Features** • Box Office Total through 1/29/06: **\$33,565,374** • Pre-Award Wins: **None** • Memorable Quote: **Lorbeer, "Big pharmaceuticals are right up there with the arms dealers."** This film is not our lowest grossing nominee, and has one writer. However, film is not nominated for Best Picture, is not set in the past, and does not have a nominated director.



**JOSH OLSON for *A History of Violence***

Agency: **Paradigm** • Screenwriter's B.O. since 2005 (1 film): **\$31,456,306** • Early Outing: ***A History of Violence* (2005)** • Top Grossing Film: ***A History of Violence* (2005) \$31.5M** • Source Material: **Based on a graphic novel by John Wagner and Vince Locke** • Total Nominations For Film: **2** • Release Date: **9/23/05** • Director: **David Cronenberg** • Genre: **Drama** • Distributor: **New Line** • Box Office Total Through 1/29/06: **\$31,456,306**  
 Pre-Award Wins: **None** • Memorable Quote: **Carl Fogarty, "You should ask Tom... how come he's so good at killing people?"** This film has one acting nomination (William Hurt), one writer, and is not in our Box Office basement. However, it is not nominated for Best Picture, not set in the past, and the director is not nominated.



**TONY KUSHNER & ERIC ROTH for *Munich***

Agency: **Kushner, CAA; Roth, CAA** • Screenwriter's B.O. since 1988: **Kushner (1 film) - \$40,647,785; Roth (9 films) - \$581,616,576** • Early Outing: **Kushner - *Munich* (2005); Roth - *Memories of Me* (1988)**  
 Top Grossing Film: **Kushner - *Munich* (2005) \$40.7M; Roth - *Forrest Gump* (1994) \$329.7M** • Oscar Track Record: **Kushner, 0 noms - 0 wins; Roth, 2 noms - 1win: Best Adapted Screenplay, *Forrest Gump* (1995)**  
 Source Material: **Based on the 1984 book *Vengeance* by George Jonas** • Total Nominations For Film: **5**  
 Release Date: **12/23/05** • Director: **Steven Spielberg** • Genre: **Drama** • Distributor: **Universal** • Box Office Through 1/29/06: **\$40,647,785** • Pre-Award Wins: **None** • Memorable Quote: **Carl, "It's strange to think of one's self as an assassin."** This film is nominated for Best Picture, it is a period piece, the director is nominated, and is not in the Box Office basement. However, there are no acting nominations, and there are two writers.



**WINNING TRENDS:** 20 for 22 also received a Best Picture nom • 16 for 22 were period pieces/historical epics • 16 for 22 also received a Best Director nom • 2 for 22 lacked an acting nom • 2 for 22 were the lowest grossing nom • 5 for 22 had more than one credited writer

LAST YEAR'S WINNER

**ALEXANDER PAYNE & JIM TAYLOR for *Sideways***

Agency: **Payne, WMA; Taylor, WMA** • Screenwriter's B.O. since 1996: **Payne, Taylor (5 films) - \$332,872,727** • Early Outing: **Payne, Taylor - *Citizen Ruth* (1996)** • Top Grossing Film: **Payne, Taylor - *Jurassic Park 3* (2001) \$181.2M** • Oscar Track Record: **Payne, Taylor: 1 nom - 0 wins**  
 Source Material: **Based on the self-titled novel by Rex Pickett** • Total Nominations For Film: **5** • Release Date: **10/22/04** • Director: **Alexander Payne** • Genre: **Comedy/Drama** • Distributor: **Fox Searchlight Pictures** • Box Office Through 2/27/05: **\$63,165,002** • Pre-Award Wins: **Broadcast Film Critics, Golden Globe, N.Y. Film Critics, Nat'l. Board of Review, L.A. Film Critics, Nat'l. Society of Film Critics, Online Film Critics**  
 Memorable Quote: **Miles Raymond, "If anyone orders merlot, I am leaving! I am NOT drinking any f\*\*king merlot!"** The most endearing film of '04, *Sideways* is still inspiring lifestyles as well as film fans. It was nominated for Best Picture, had two acting noms and a Best Director nom. It was not the lowest grossing nominee (*Finding Neverland* was). However, it was not a story set in the past.

# THE ACADEMY AWARDS® BEST FOREIGN FILM RACE P R E V I E W



## **DON'T TELL** (Italy)

Orig. Italian Title: *La Bestia nel Cuore* • Producers: **Riccardo Tozzi, Mario Chimenz, Giovanni Stabilini**  
 Director: **Christina Comencini** • Screenwriters: **Christina Comencini, Francesca Marciano, Giulia Calenda**  
 Release Date In Italy: **9/11/05** • U.S. Dist.: **Lions Gate Films** • U.S. Release: **n/a** • U.S. B.O.: **n/a** • Genre: **Drama**  
 Running Time: **112 minutes** • Total Noms: **1** • Source Material: **Adapted from the novel *La Bestia nel Cuore* (The Beast Is In The Heart) by the film's director, Christina Comencini** • Int'l. Awards: **Best Actress (Venice Film Festival)** • Subjective Factor: **Giovanna Mezzogiorno, who nabbed Best Actress at the Venice Film Festival, is creating a buzz** This film originated in Western Europe. However, this film has not yet been released in the U.S. This film is not a period piece and it has the longest running time in the category.



## **JOYEUX NOËL** (France)

English Translation: **Merry Christmas** • Producers: **Christophe Rissignon, Benjamin Hermann, Eve Machnel**  
 Director: **Christian Cavion** • Screenwriter: **Christian Cavion** • Release Date In France: **11/9/05** • U.S. Dist.: **Sony Pictures Classics** • U.S. Release Date: **3/3/06** • U.S. B.O. Total Through 1/29/06: **n/a** Genre: **Drama** • Running Time: **116 min.** • Total Noms: **1** • Source Material: **Original screenplay, inspired by a true story** • Int'l. Awards: **None** • Subjective Factor: **Exquisitely made WWI film with a message that rings true today** This period piece originated in Western Europe. This film does not have the longest running time. However, this film will not be released in the U.S. until after the final balloting.



## **PARADISE NOW** (Palestine)

Producer: **Bero Beyer** • Director: **Hany Abu-Assad** • Screenwriters: **Bero Beyer, Pierre Hodgson** • Release Date In Israel: **11/10/05** • U.S. Dist.: **Warner Independent** • U.S. Release Date: **10/28/05** • U.S. B.O. Through 1/29/06: **\$1,164,139** • Genre: **Drama** • Running Time: **90 min.** • Total Noms: **1** • Source Material: **Original screenplay, inspired by interview transcripts with family members of Palestinian bombers** • Int'l. Awards: **Best Foreign Lang. Film (Golden Globes); Best Foreign Lang. Film (Nat'l. Board of Review); Best Film (Netherlands Film Festival); Amnesty Int'l. Film Prize (Berlin Int'l. Film Festival); Best Screenwriter (European Film Awards)** • Subjective Factor: **A story that could have been torn from today's headlines** With its release in '05, the members are very familiar with this film, especially after its Golden Globe win. Additionally, this film has the shortest running time in its category. However, this film is a present day story and does not originate in Western Europe.



## **SOPHIE SCHOLL - THE FINAL DAYS** (Germany)

Orig. German Title: *Sophie Scholl: Die Letzten Tage* • Producers: **Christoph Mueller, Sven Burgemeister, Marc Rothemund, Fred Breinersdorfer** • Director: **Marc Rothemund** • Screenwriter: **Fred Breinersdorfer**  
 Release Date In Germany: **2/24/05** • U.S. Dist.: **Zeitgeist** • U.S. Release Date: **2/17/06** • U.S. B.O.: **n/a** • Genre: **Drama** • Running Time: **117 min.** • Total Noms: **1** • Source Material: **Original Screenplay, inspired by the actual transcripts of the Nazi interrogation of real-life character Sophie Scholl** • Int'l. Awards: **Best Pic., Best Actress, Best Dir. (European Film Awards); Best Prod. (Bavarian Film Awards); Best Actress (Jury Prize); Best Dir. (Berlin Int'l. Film Festival); Best Actress (German Film Awards)** • Subjective Factor: **Not the first film made about the anti-Nazi White Rose resistance movement, but probably the best** Its U.S. release is scheduled only 11 days before balloting closes, but its compelling true story should resonate with the Academy. It has the longest running time of all the noms. This film is a period piece.



## **TSOTSI** (South Africa)

English Translation: **Thug** • Producer: **Peter Fudakowski** • Director: **Gavin Hood** • Screenwriter: **Gavin Hood**  
 Release Date In South Africa: **12/23/05** • U.S. Dist.: **Miramax** • U.S. Release Date: **2/24/06** • U.S. B.O.: **n/a**  
 Genre: **Drama** • Running Time: **94 min.** • Total Noms: **1** • Source Material: **Adapted from the self-titled novel by Athol Fugard** • Int'l. Awards: **None** • Subjective Factor: **No Pre-Awards but wide critical acclaim with some calling it the best film from South Africa in years** This gritty period piece set in the recent past was released in time for the Academy's review. This film did not have the longest running time in this category. However, it originated outside Western Europe.

**WINNING TRENDS:** 17 for 22 were released in the U.S. prior to final balloting • 15 for 22 were period pieces/historical epics  
 6 for 22 originated outside of Western Europe • 6 for 22 had the longest running time • Voting members must have seen all 5.  
 Viewing Foreign Language film entries on video cassette or DVD will not qualify a member for voting purposes.

### LAST YEAR'S WINNER

## **THE SEA INSIDE**

Country Of Origin: **Spain** • Producers: **Fernando Bovaira, Alejandro Amenabar** • Director: **Alejandro Amenabar** • Screenwriter: **Alejandro Amenabar** • Release Date In Spain: **9/3/04** • U.S. Dist.: **Fine Line** • U.S. Release Date **12/17/04** • U.S. B.O. Total Through 2/27/05: **\$967,457**  
 B.O. Total Since Win: **\$2,086,345** • Genre: **Drama** • Running Time: **125 min.** • Total Noms: **2** • Source Material: **Original screenplay** • Int'l. Awards: **Best Foreign Language Film (Broadcast Film Critics), Best Foreign Language Film (Golden Globe), Best Foreign Language Film (Nat'l. Board of Review), Best Film (Bangkok Int'l Film Festival), Best Actor (Cinema Circle Writers Awards), Special Jury Prize, Best Actor (Venice Film Festival)** • Subjective Factor: **It didn't hurt having Javier Bardem play the lead role in this essentially one-character story** This Foreign winner had it all in the eyes of the Academy. This film was released in the U.S. before final balloting, it was a period piece set in the recent past. It originated from Western Europe. It did not have the longest running time in its category.

# THE ACADEMY AWARDS® BEST ANIMATED FILM RACE P R E V I E W

## HOWL'S MOVING CASTLE

Producers: **Rick Dempsey, Ned Lott, Toshio Suzuki** • Directors: **Hayao Miyazaki** • Screenwriter: **Hayao Miyazaki** • Cast: **Chieko Baisho, Takuya Kimura, Akhiro Miwa** • Distributor: **Buena Vista International**  
 Box Office Total Through 1/29/06: **\$4,710,455** • Estimated Budget: **Not available** • Total Nominations: **1**  
 Release Date: **6/10/05** • Rating: **PG** • Genre: **Drama** • Source Material: **Novel (same-titled) by Daiana [cq]**  
**Win Jonzy, Cindy Davis Hewitt, Donald H. Hewitt** • Pre-Award Wins: **N.Y. Film Critics** • Subjective Factor:  
**Academy members know the director (Japan's Walt Disney) from his 2003 Oscar win for *Spirited Away***



## CORPSE BRIDE

Producer: **Tim Burton** • Directors: **Tim Burton, Mike Johnson** • Screenwriters: **John August, Pamela Pettler**  
 Cast: **Johnny Depp, Helena Bonham Carter** • Distributor: **Warner Bros.** • Box Office Total Through 1/29/06:  
**\$53,337,608** • Estimated Budget: **\$40M** • Total Nominations: **1** • Release Date: **9/16/05** • Rating: **PG**  
 Genre: **Comedy** • Source Material: **Original** • Pre-Award Wins: **Nat'l Board of Review, Online Film Critics**  
 Subjective Factor: **A virtual Hollywood brand, Tim Burton deserves to win his first Oscar**



## WALLACE & GROMIT IN THE CURSE OF THE WERE-RABBIT

Producers: **Claire Jennings, Peter Lord, Nick Park, Carla Shelley, David Sproston** • Directors: **Steve Box, Nick Park** • Screenwriters: **Nick Park, Bob Barker, Steve Box, Mark Burton** • Cast: **Ralph Fiennes, Helena Bonham Carter** • Distributor: **DreamWorks Distribution LLC** • Box Office Total Through 1/29/06: **\$56,068,547**  
 Estimated Budget: **\$30M** • Total Nominations: **1** • Release Date: **10/05/05** • Rating: **G** • Genre: **Comedy**  
 Source Material: **Short film** • Pre-Award Wins: **L.A. Film Critics, Online Film Critics** • Subjective Factor:  
**The film won the first-ever animated feature award handed out this year by the PGA.**



### LAST YEAR'S WINNER

## THE INCREDIBLES

Producer: **John Walker** • Director: **Brad Bird** • Screenwriter: **Brad Bird** • Cast: **Craig T. Nelson, Holly Hunter, Samuel L. Jackson, Jason Lee** • Distributor: **Buena Vista** • Box Office Total: **\$261,441,092**  
 Estimated Budget: **\$92M** • Total Nominations: **4** • Release Date: **11/05/04** • Rating: **PG** • Genre: **Adventure/Comedy**  
 Source Material: **Original** • Running Time: **115 minutes** • Pre-Award Wins: **Broadcast Film Critics, L.A. Film Critics, Nat'l. Board of Review, N.Y. Film Critics, Online Film Critics** • Subjective Factor: **Incredibly entertaining!**

**WINNING TRENDS:** There are no trends yet as this is only the 5th year of the award, but here are some early findings: Two love stories and two rescue stories have been featured in the winning films • Andrew Stanton won in 2003 for *Finding Nemo* but lost in 2004 for *Shrek 2*. This is Hayao Miyazaki's second nomination, with a previous win • With *Shrek 2*'s loss, sequels may not be favored to win

## 2005 Rules and Voting

**Best Picture:** 311 eligible feature length films

- Publicly exhibited in an L.A. theater for 7 consecutive days
- In English or with English subtitles on 35mm or 70mm film stock
- Nominated and voted for by all active/life members

**Best Foreign Language Film:** 58 feature length films

- Publicly exhibited in country of origin by Sept 30, 2005
- Identical in form to original version except they will include English subtitles
- All countries submit one film
- Voted for by any active/life member who has seen all five nominees (not on videocassette or DVD)

**Other Categories:** Nominated by members in each branch • Voted for by all active/life members

**Who Votes?** 5,798 voting members • 1260 Actors • 378 Art Directors • 186 Directors • 132 in Documentary Branch • 429 Executives • 224 Film Editors • 366 Members-at-large • 237 in Music Branch • 461 Producers • 371 in Public Relations • 316 in Short Films and Feature Animation • 415 in Sound • 249 in Visual Effects • 396 Writers

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# THE ACADEMY AWARDS® A P R E - A W A R D S R U N D O W N

P R E V I E W

AWARD	PICTURE	ACTOR	ACTRESS	SUPPORTING ACTOR	SUPPORTING ACTRESS	DIRECTOR
<b>Golden Globes (Drama)</b>	<i>Brokeback Mountain</i> 8/12	Philip Seymour Hoffman <i>Capote</i> 8/12	Felicity Huffman <i>Transamerica</i> 8/12	George Clooney <i>Good Night, and Good Luck.</i> 6/12	Rachel Weisz <i>The Constant Gardener</i> 6/12	Ang Lee <i>Brokeback Mountain</i> 9/12
<b>Los Angeles Film Critics Association</b>	<i>Brokeback Mountain</i> 2/12	Philip Seymour Hoffman <i>Capote</i> 3/12	Vera Farmiga <i>Down to the Bone</i> 5/12	William Hurt <i>A History of Violence</i> 4/12	Catherine Keener <i>Capote</i> 2/12	Ang Lee <i>Brokeback Mountain</i> 5/12
<b>National Board of Review</b>	<i>Good Night, and Good Luck.</i> 3/12	Philip Seymour Hoffman <i>Capote</i> 5/12	Felicity Huffman <i>Transamerica</i> 5/12	Jake Gyllenhaal <i>Brokeback Mountain</i> 5/12	Gong Li <i>Memoirs of a Geisha</i> 2/12	Ang Lee <i>Brokeback Mountain</i> 1/12
<b>National Society of Film Critics</b>	<i>Capote</i> 2/12	Philip Seymour Hoffman <i>Capote</i> 3/12	Reese Witherspoon <i>Walk the Line</i> 2/12	Ed Harris <i>A History of Violence</i> 2/12	Amy Adams <i>Junebug</i> 2/12	David Cronenberg <i>A History of Violence</i> 3/12
<b>New York Film Critics Circle</b>	<i>Brokeback Mountain</i> 2/12	Heath Ledger <i>Brokeback Mountain</i> 2/12	Reese Witherspoon <i>Walk the Line</i> 3/12	William Hurt <i>A History of Violence</i> 4/12	Maria Bello <i>A History of Violence</i> 3/12	Ang Lee <i>Brokeback Mountain</i> 2/12
<b>Broadcast Film Critics Association</b>	<i>Brokeback Mountain</i> 5/10	Philip Seymour Hoffman <i>Capote</i> 5/10	Reese Witherspoon <i>Walk the Line</i> 5/10	Paul Giamatti <i>Cinderella Man</i> 4/10	Amy Adams <i>Junebug</i> 5/10	Ang Lee <i>Brokeback Mountain</i> 8/10
<b>Online Film Critics Society</b>	<i>A History of Violence</i> 2/8	Philip Seymour Hoffman <i>Capote</i> 2/8	Reese Witherspoon <i>Walk the Line</i> 0/8	Mickey Rourke <i>Sin City</i> 1/8	Maria Bello <i>A History of Violence</i> 2/8	David Cronenberg <i>A History of Violence</i> 4/8
<b>Producers Guild of America</b>	<i>Brokeback Mountain</i> 11/15					
<b>Screen Actors Guild</b>		Philip Seymour Hoffman <i>Capote</i> 8/11	Reese Witherspoon <i>Walk the Line</i> 8/11	Paul Giamatti <i>Cinderella Man</i> 7/11	Rachel Weisz <i>The Constant Gardener</i> 6/11	
<b>Directors Guild of America</b>						Ang Lee <i>Brokeback Mountain</i> 51/56
<b>Writers Guild of America</b>	<b>ORIG. SCREENPLAY</b> Paul Haggis & Bobby Moresco <i>Crash</i> 11/20	<b>ADT. SCREENPLAY</b> Larry McMurtry & Diana Ossana <i>Brokeback Mountain</i> 12/20				

Best Guesses From:	Our Publishers	Our Editors	"Deep Vote"	By The Book
Best Picture	<i>Crash</i>	<i>Capote</i>	<i>Brokeback Mountain</i>	<i>Brokeback Mountain</i>
Best Actor	Philip Seymour Hoffman	Philip Seymour Hoffman	Philip Seymour Hoffman	Philip Seymour Hoffman
Best Actress	Reese Witherspoon	Felicity Huffman	Reese Witherspoon	Reese Witherspoon
Best Supporting Actor	George Clooney	Jake Gyllenhaal	George Clooney	Clooney/Dillon
Best Supporting Actress	Frances McDormand	Rachel Weisz	Amy Adams	Rachel Weisz
Best Director	Paul Haggis	Ang Lee	Ang Lee	Ang Lee
Best Cinematography	Robert Elswit	Dion Beebe	Rodrigo Prieto	Robert Elswit
Best Original Screenplay	Paul Haggis & Bobby Moresco	Woody Allen	Paul Haggis & Bobby Moresco	George Clooney & Grant Heslov
Best Adapted Screenplay	Dan Futterman	Dan Futterman	Larry McMurty & Diana Ossana	Larry McMurty & Diana Ossana
Best Foreign Language Film	Tsotsi	Sophie Scholl – The Final Days	Tsotsi	Paradise Now
Best Animated Film	<i>Wallace &amp; Gromit in the Curse of the Were-Rabbit</i>	<i>Tim Burton's Corpse Bride</i>	<i>Wallace &amp; Gromit in the Curse of the Were-Rabbit</i>	<i>Wallace &amp; Gromit in the Curse of the Were-Rabbit</i>

# THE ACADEMY AWARDS® 2006 NOMINEES

P R E V I E W

Your Pick  
 Winner

## PICTURE

- Brokeback Mountain** - James Schamus, Diana Ossana, producers
- Capote** - Caroline Baron, Michael Ohoven, William Vince, producers
- Crash** - Don Cheadle, Paul Haggis, Mark R. Harris, Bobby Moresco, Cathy Shulman, producers
- Good Night, And Good Luck.**, Grant Heslov, producer
- Munich** - Kathleen Kennedy, Barry Mendel, Steven Spielberg, producers

## ACTOR

- Philip Seymour Hoffman - *Capote*
- Terrence Howard - *Hustle & Flow*
- Heath Ledger - *Brokeback Mountain*
- Joaquin Phoenix - *Walk the Line*
- David Strathairn - *Good Night, and Good Luck.*

## ACTRESS

- Judi Dench - *Mrs. Henderson Presents*
- Felicity Huffman - *Transamerica*
- Keira Knightley - *Pride & Prejudice*
- Charlize Theron - *North Country*
- Reese Witherspoon - *Walk the Line*

## SUPPORTING ACTOR

- George Clooney - *Syriana*
- Matt Dillon - *Crash*
- Paul Giamatti - *Cinderella Man*
- Jake Gyllenhaal - *Brokeback Mountain*
- William Hurt - *A History of Violence*

## SUPPORTING ACTRESS

- Amy Adams - *Junebug*
- Catherine Keener - *Capote*
- Frances McDormand - *North Country*
- Rachel Weisz - *The Constant Gardener*
- Michelle Williams - *Brokeback Mountain*

## DIRECTOR

- Ang Lee - *Brokeback Mountain*
- Bennett Miller - *Capote*
- Paul Haggis - *Crash*
- George Clooney - *Good Night, and Good Luck.*
- Steven Spielberg - *Munich*

## ORIGINAL SCREENPLAY

- Paul Haggis and Bobby Moresco - *Crash*
- George Clooney and Grant Heslov - *Good Night, and Good Luck.*
- Woody Allen - *Match Point*
- Noah Baumbach - *The Squid and the Whale*
- Stephen Gaghan - *Syriana*

## ADAPTED SCREENPLAY

- Larry McMurtry and Diana Ossana - *Brokeback Mountain*
- Dan Futterman - *Capote*
- Jeffrey Caine - *The Constant Gardener*
- Josh Olson - *A History of Violence*
- Tony Kushner and Eric Roth, *Munich*

## ANIMATED FEATURE

- Howl's Moving Castle
- Tim Burton's *Corpse Bride*
- Wallace & Gromit in *the Curse of the Were-Rabbit*

## FOREIGN LANGUAGE FILM

- Don't Tell** ( Italy)
- Joyeux Noël** (France)
- Paradise Now** (Palestine)
- Sophie Scholl - The Final Days** (Germany)
- Tsotsi** (South Africa)

## CINEMATOGRAPHY

- Wally Pfister - *Batman Begins*
- Rodrigo Prieto - *Brokeback Mountain*
- Robert Elswit - *Good Night, and Good Luck.*
- Dion Beebe - *Memoirs of a Geisha*
- Emmanuel Lubezki - *The New World*

## FILM EDITING

- Mike Hill and Dan Hanley - *Cinderella Man*
- Claire Simpson - *The Constant Gardener*
- Hughes Winborne - *Crash*
- Michael Kahn - *Munich*
- Michael McCusker - *Walk the Line*

## ORIGINAL SCORE

- Gustavo Santaolalla - *Brokeback Mountain*
- Alberto Iglesias - *The Constant Gardener*
- John Williams - *Memoirs of a Geisha*
- John Williams - *Munich*
- Dario Marianelli - *Pride & Prejudice*

## ORIGINAL SONG

- "In the Deep" - *Crash*, Music by Kathleen "Bird" York and Michael Becker; Lyric by Kathleen "Bird" York
- "It's Hard Out Here for a Pimp" - *Hustle & Flow*, Music and Lyric by Jordan Houston, Cedric Coleman and Paul Beauregard
- "Travelin' Thru" - *Transamerica*, Music and Lyric by Dolly Parton

## DOCUMENTARY FEATURE

- Darwins Nightmare** - Hubert Sauper
- Enron: The Smartest Guys in the Room**, Alex Gibney and Jason Klot
- March of the Penguins** - Luc Jacquet and Yves Darondeau
- Murderball** - Henry-Alex Rubin and Dana Adam Shapiro
- Street Fight** - Marshall Curry

## DOCUMENTARY SHORT

- The Death of Kevin Carter: Casualty of the Bang Bang Club** - Dan Krauss
- God Sleeps in Rwanda** - Kimberlee Acquaro and Stacy Sherman
- The Mushroom Club** - Steven Okazaki
- A Note of Triumph: The Golden Age of Norman Corwin** - Corrine Marrinan and Eric Simonson

## BEST ANIMATED SHORT

- Badgered** - Sharon Colman
- The Moon and the Son: An Imagined Conversation** - John Canemaker and Peggy Stern
- The Mysterious Geographic Explorations of Jasper Morello** - Anthony Lucas
- 9** - Shane Acker
- One Man Band** - Andrew Jimenez and Mark Andrews

## ART DIRECTION

- Jim Bissell** - Art Direction; **Jan Pascale** - Set Decoration - *Good Night, and Good Luck.*
- Stuart Craig** - Art Direction; **Stephanie McMillan** - Set Decoration - *Harry Potter and the Goblet of Fire*
- Grant Major** - Art Direction; **Dan Hennah** and **Simon Bright** - Set Direction - *King Kong*
- John Myhre** - Art Direction; **Gretchen Rau** - Set Decoration - *Memoirs of a Geisha*
- Sarah Greenwood** - Art Direction; **Katie Spencer** - Set Decoration - *Pride & Prejudice*

## COSTUME DESIGN

- Gabriella Pescucci** - *Charlie and the Chocolate Factory*
- Colleen Atwood** - *Memoirs of a Geisha*
- Sandy Powell** - *Mrs. Henderson Presents*
- Jacqueline Durran** - *Pride & Prejudice*
- Arianne Phillips** - *Walk the Line*

## MAKEUP

- Howard Berger** and **Tami Lane** - *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*
- David Leroy Anderson** and **Lance Anderson** - *Cinderella Man*
- Dave Elsey** and **Nikki Gooley** - *Star Wars*™ Episode III *Revenge of the Sith*

## BEST LIVE ACTION SHORT

- Ulrike Grote** - *Ausreisser (The Runaway)*
- Sean Ellis** and **Lene Bausager** - *Cashback*
- Rúnar Rúnarsson** and **Thor S. Sigurjónsson** - *The Last Farm*
- Rob Pearlstein** and **Pia Clemente** - *Our Time is Up*
- Martin McDonagh** - *Six Shooter*

## SOUND MIXING

- Terry Porter**, **Dean A. Zupancic** and **Tony Johnson** - *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*
- Christopher Boyes**, **Michael Semanick**, **Michael Hedges** and **Hammond Peek** - *King Kong*
- Kevin O'Connell**, **Greg P. Russell**, **Rick Kline** and **John Pritchett** - *Memoirs of a Geisha*
- Paul Massey**, **D.M. Hemphill** and **Peter F. Kurland** - *Walk the Line*
- Andy Nelson**, **Anna Behlmer** and **Ronald Judkins** - *War of the Worlds*

## SOUND EDITING

- Mike Hopkins** and **Ethan Van der Ryn** - *King Kong*
- Wylie Stateman** - *Memoirs of a Geisha*
- Richard King** - *War of the Worlds*

## VISUAL EFFECTS

- Dean Wright**, **Bill Westenhof**, **Jim Berney** and **Scott Farrar** - *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*
- Joe Letteri**, **Brian Van't Hul**, **Christian Rivers** and **Richard Taylor** - *King Kong*
- Dennis Muren**, **Pablo Helman**, **Randy Dutra** and **Daniel Sudick** - *War of the Worlds*

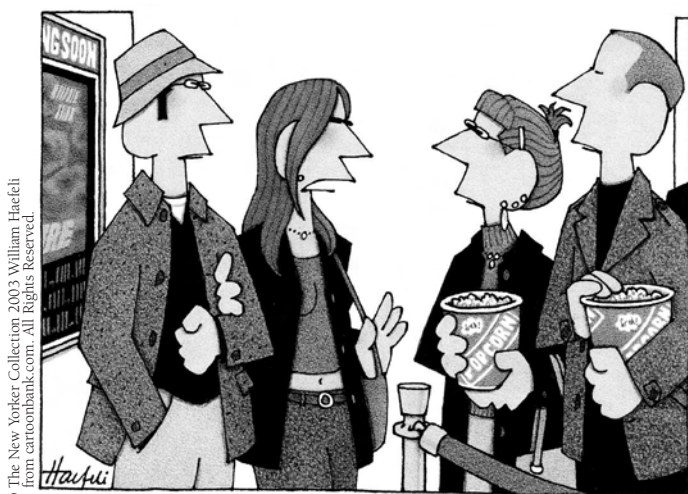


## THE BUZZ

# WHERE IS MOVIEGOING GOING

If satisfaction is the measure of comparison, it is little wonder that movie going is losing ground to its faster moving alternatives. Choice, convenience, price, content and innovation are all conspiring to entice entertainment hounds away from the movie theater.

**I**n the 21st century, instant gratification is the standard and television viewing has gotten easier. The DVR is a revelation as significant as the remote control. Viewers can now watch a one-hour show in 40 minutes. Add high-definition, plasma screens, VOD (video on demand), multi-functional cable boxes, DVD availability and video games and no one needs to leave home. Moreover, another platform is on the horizon that will even further diminish the need to leave home: Internet Protocol Television (IPTV) which will deliver digital programming through the Internet directly into the living room. Once the necessary negotiations have concluded, the studios and networks will be able to reach a global audience instantly and via an unfathomable number of channels.



*"Loved the movie. Hated the audience."*



Photo Courtesy: AcLight Cinemas

Putting aside the plethora of movie-viewing innovations, there are other crucial factors conspiring to entice the moviegoer away from the cinema. Nesting is an important element in the drop-off in business. Home ownership and adult children living at home are at an all-time high. With prices trending up at the ticket window (not to mention the concession stand), and prices trending down for home entertainment, there's more incentive for staying home. It costs more for a couple to attend a film today than to buy a DVD and avoid standing in line, ringing cell phones, too many ads and trailers and talkative popcorn munchers. Today, movie-junkies no longer need to wait three months before a new film is released on DVD as some titles are becoming available as soon as 6 weeks from the theatrical release. (If filmmakers like Steve Soderbergh and Disney CEO Robert Iger have their way, DVD releases will compress and/or coincide with the theatrical release of a film.) Add the option of renting movies via the Internet, without a trip to the video store, and the impact is huge. The appeal of Netflix is that it is VOD'D'...video on demand, delivery.



Photo Courtesy: ArcLight Cinemas

This year every other form of entertainment increased while films in wide release by major studios decreased slightly (120 in '04 versus 118 in '05). Disney, DreamWorks, Paramount and Warner Bros. all released fewer films in '05 than in '04. Only Sony, Fox and Universal expanded their film slates. Although MGM might be back sometime in '06, film fans had fewer opportunities last year. In '06, as the new studio regimes settle in, the supply should improve. It must if distributors have any hope of luring movie fans out of their homes, into the theaters. Mike Campbell, CEO of Regal Entertainment Group, the country's largest theater circuit said, that despite the slump of '05, Regal would continue to add about 150 screens to its existing 6,500. "We continue to believe that the downturn at the box office in '05 is primarily cyclical and not secular in nature," he said.

One of the sayings distributors live by is "business begets business". More films drawing audiences to the theaters create more ticket sales. That was profoundly illustrated with the release of the 1989 Tim Burton blockbuster film, *Batman*. It was released on the same weekend as the PG-rated *Honey I Shrunk the Kids* which demonstrated that studios could counter-program to different age groups. With ticket sales for *Honey* exceeding \$100 mil-

lion, everyone saw that one weekend didn't necessarily belong to one film as previously believed. It took until 1994, when *The Santa Clause* and *Interview with a Vampire* were both released on 11/11, for the lesson to really hit home. We haven't missed a year since then.

In the early '90s, all the studios continued to struggle with the concept of too much product, but moviegoing continued to grow, and the number of \$100 million films continued to increase annually. In response, exhibitors built more screens. The building frenzy of the mid '90s resulted in new releases now numbering over 4,000 screens which ironically played a role in the contraction of product. Everyone knows that a good party is one that never has enough seats for the guests. In the past there were too many films with too few seats; now there are too few films with too many seats.

Today, there are more worldwide venues in which to view films but not more money allotted to making them. The average studio film costs about \$63.6 million to produce. Fewer than 20 films released in 2005 grossed in excess of \$100 million (at present), down over 30% from a high of 29 in 2003. One measure of Hollywood's health is its number of blockbusters. They tend to pull the production slate into the black and raise the studio's stock

**Opposite page: The ArcLight gives moviegoers all-reserved seating, online, phone and kiosk ticket purchase, in-theater dining and state-of-the-art sound, lighting and projection systems. Above: ArcLight's Cinerama Dome has been upgraded acoustically and has a wider seating area that still respects the look and feel of the original.**

*“...combined global box office is still holding steady, thanks in large part to the growing number of moviegoers outside of the U.S...”*



Photo Courtesy: ArcLight Cinemas

**Above: The ArcLight cafe bar is perfect for a quick meal, a business lunch or after-movie chat over coffee and dessert.**

price, which paves the way for more production next year. Yet even with fewer blockbusters in the marketplace, global box office is on the increase. According to a 2005 report by Adam Thomas of Telecoms & Media, although global box office fell to \$22.3 billion from \$23.7 billion from the previous year, it has been predicted that by the end of the decade, it will rebound to \$24.9 billion. North America only accounted for 45% of this figure, down from 46% in 2000.

The laws of physics prevail, the universe is expanding and so is the American economy. Washington is managing a \$455 billion deficit, jobs are increasing and the stock market is rising. Certainly Hollywood can handle a little deficit spending when the worldwide potential for movies is so much higher than ever before. International box office has been trending up since the '80s. A film that brings in \$100 million in domestic revenues now has the potential to add hundreds of millions in the international market. The average, calculated from 48 blockbusters released since 2000, is a whopping \$325 million per title in additional grosses. In the '90s, 39 of the top \$100 million films added an average of \$311 million, including over \$1 billion from *Titanic* alone. James Cameron and Peter Jackson showed that a studio could gamble a little with production costs when the potential revenues are exponentially bigger in a globalized framework. The

bottom line is that combined global box office is still holding steady, thanks in large part to the growing number of moviegoers outside of the U.S., particularly those in Europe, Asia, Latin and South America.

No doubt new luxury theaters such as the ArcLight in Hollywood and the Gold Class in Bangkok—with their reserved seating, leather recliners, blankets and pillows, liquor and gourmet food—have attracted moviegoers. Still, these five-star venues are not the only solution. Movie distributors must accept the new stay-at-home trend and cater to the movie fan who is willing to spend money. All across the board they must evolve with rapidly changing movie-viewing habits.

Hollywood must continue to find the visionaries and stars of tomorrow and invest accordingly. Thomas says, “In the new ultra-competitive environment, movies are no longer guaranteed an audience

when they are not quite up to snuff. The studios have to produce the goods every year, as any relaxation of quality is readily perceived by the public, which quickly switches to alternatives.”

The mandate for the studios and mini-majors is to increase the quantity of quality films to attract loyal global moviegoers. Despite all the new markets, the theatrical release of films is the reference point. It IS the measure of comparison by which the audience judges all entertainment. M. Night Shyamalan recently spoke to ShowEast about his hope that distributors refrain from shrinking the time between theatrical and DVD release. “Films have to exist in the world in their ideal form before you can exploit them,” he insisted. He urges the studios to continue to respect the collective experience of theater-going.

But the question for Hollywood remains: what is going to get film-fans out of their comfortable, well-equipped homes? The answer is: surprise, rapture, laughter, insight, passion, virtuosity, originality, relevancy and transformation. Maybe this is just another way of saying: quality. “The downturn in box office is not related entirely to video release dates, Warner Brothers President of Domestic Distribution, Dan Fellman said. “Box office is historically content-driven.” Can Hollywood sustain a system that has created our favorite form of entertainment for decades during these lean and convenience-driven times? It has for over 100 years...and that new theater with plush recliners, blankets and at-your-seat food service can't hurt. **AAP**

## THE ARCHETYPES

# THE JUNG IN ALL OF US

What's happened to Hollywood this year?  
Something is out of kilter and when movie people feel 'off', they go into therapy. Let's go to a therapist, a Jungian therapist, and take a peek at what might be happening in the minds of Hollywood's executives and audiences...and what in the heck to do about it.

### *Discovering the New Movie-Goer*

**John Turner**, our Jungian Therapist, is in his late 50s; dark hair graying and comfortably seated in his Eames chair dressed in khakis and tennis shoes.

Our patient is long suffering Young Hollywood Executive **Howard Younger-Eyeler**. Known as "Howie", everyone is eagerly anticipating his impending demise. At 47, Howie is fit and trim from daily workouts with his personal trainer, personal yoga instructor and personal masseuse/chiropractor. But, Howie is on the verge of a nervous breakdown.

**JT:** How are you today?

**HYE:** Just terrible. I can't understand why my movies failed, I am about to be fired by my board of directors, and what's worse, I feel lost. I'm am so depressed.

**JT:** What movies did you love this year, Howie?

**HYE:** Really loved? Hmmm. None really.

**JT:** What was the last movie you really loved?

**HYE:** (after several moments) Don't laugh. The only one I can think of right now is *Groundhog Day*.

**JT:** Why did you love it?

**HYE:** Well, Phil is such a pitiful jerk. He hates everything and everyone...man that is me, me, me...and then, well, he changes. He just sort of accepts his day and becomes really satisfied. And wouldn't you know, that's when she finally falls for him. They live happily ever after! I mean if the other executives in Hollywood knew the lightning bolt that I felt when he says, "Let's live here!" (Howie is crying now) It's just genius, man. I want to live happily ever after like that...I'd move my production company to Punxsutawney!



**JT:** You loved a "flawed hero redeems himself" myth and you identified with the universal goodness in the characters. The story made you believe in your own redemption, Howie. Do you realize that man expresses every important idea (and its shadow/opposite) in myths? The myths express the deep inner aspirations of man.

**HYE:** Huh?

**JT:** We are entering a new age now, the age of Aquarius, as some people call it. Have you noticed anything different about these last few years as compared to the 1990s?

**HYE:** I did feel a little weird at the millennium. In the '90s I knew everything. I had every answer, I got promoted every year and became president of HGPC (Hollywood's Greatest Production Company).

**JT:** And now? How do you feel now?

**HYE:** Lost, man. I mean I am thinking of moving to New Zealand. Can you help me? (Starting to tear up again) I mean can you really help me or not????

**JT:** Well, I can see it's now or never, Howie. Let's start looking at how generations of moviegoers responded to myths and archetypes.

**HYE:** What is an archetype, man?

**JT:** An archetype is a universal theme. Something that every culture has, like a god, mother, trickster...

**HYE:** A trickster must be like a comedian. Okay, how many are there?

**JT:** Countless. Any universal theme behind a character is the manifestation of an archetype.

**HYE:** So? What does this have to do with me? I mean, I'm a modern man. My parents hyphenated my last name, they taught me the work ethic, to vote Democratic and to love everyone. I worked my way up from the mailroom. What happened?

**JT:** What happened, Howie, were the '80s, the '90s and now the 2000s. The new generations are not like you. You are more like your parents, and the new kids think you are a loser.

**HYE:** I feel like a loser but I don't know why. They have to grow up sometime don't they? When are they going to "get it?"

**JT:** Howie, they "got it". They have the money and time you want. But they are tuning you out, Howie. You aren't speaking to them in a language they can understand.

**HYE:** What! You mean, this is like, uh, a generation (*choking*) gap? I can't even say it. I hate them! (*Howie is softly sobbing now*) Please help me...

**JT:** Howie, if you hate them, you will never make successful movies for them.

**HYE:** Well, I hate them and what is worse, I don't understand them.

**JT:** Let me explain...the kids today are called "The New Millennials". They won't come to see your stories. If you ask them to go to a movie on Friday night, they might tell you that they don't know if they can plan that far in advance, they may have 'stuff' they want to do. They may want to hang out with their friends. People and time and how they feel are more important to them than your dumb movies and movie stars, Howie. Do you have any heroes Howie?

**HYE:** Sure I do...Neil Armstrong...and Dr. Martin Luther King...now they were real men.

**JT:** Well, Howie, these kids don't. No heroes Howie. The media has exposed the underbelly of just about everyone and everything and these kids are into people Howie, individual people who they can trust and give their loyalty to. Howie, did your parents ever ask you what you wanted for dinner?

**HYE:** (*shocked*) Hell no.

**JT:** Well, Howie, these kids' parents asked them what they wanted for dinner almost every night. These kids' parents empowered their children as individuals. These kids' parents canceled plans in their busy lives to spend 'quality time' with them. You've heard of the "Masters of the Universe"? Well, these kids are the center of the universe...each one of them is a center! And Howie, one more thing...

**HYE:** (*weakly*) What?

**JT:** The generation that came before them, the ones that are still young enough to be the audience you are going after... the Gen X'ers...they grew up watching the Watergate

hearings and had calculators in math class. Howie, they'll tell you where to shove your Mr. Hollywood know-it-all attitude and run past you at a walk!

**HYE:** Oh God. I think they already have.

**JT:** Howie, these kids need new myths to inspire them and to carry them through the bumpy transition to the new age, the globalized age. You need to recognize the deep influence that movies have on the youth of the world, and that they are turning away from you and your stories because your stories are no longer relevant.

**HYE:** You mean I have been talking to myself, and not to them? I'm horrified. You should be running my company, not me.

**JT:** You are beginning to think now, Howie. Responsible Mythmaking 101 needs to be added to the curriculum at the Peter Stark program, Tisch and AFI.

**HYE:** You are a genius. I am so lucky you are my therapist. What now?

**JT:** Read *Childhood's End* by Arthur C. Clark, go on a silent retreat for a week, and come back and make some new movies!

**HYE:** Okay.

**JT:** And Howie, one more thing...*DON'T GIVE THEM AN EVIL EMPIRE...*

**HYE:** Why not? The Empire is evil.

**JT:** It breeds fear and mistrust Howie. Power is not evil. The Empire is not evil. Our cities and our societies make life better, not worse. It's man's use of power that is the problem.

*Howie leaves the session. There's a hint of a bounce in his purposeful step as he thinks about the glorious week he is going to have at his favorite spa and he is actually looking forward to reading a book.*

*Three Years Later:.....ring.....ring.....*

**JT:** (*answering the phone*) "Hello?"

**HYE:** John! Howie here.

**JT:** How are you feeling Howie? Haven't heard from you in a while.

**HYE:** I'm *baaaaaack* and I'm doing great! I've just finished my third blockbuster in a row, and I'm calling to tell you I am a man of my word. You have producing credit on all of them and your point checks have been deposited into an offshore account. Man, you are set for life and so am I.

**JT:** That's great Howie. Glad to be of service. Call me anytime. I'll be sure to send you my new email address and cell phone number once I get to New Zealand. I'm buying Peter Jackson's old place. He's moving to Hollywood, I think.

**HYE:** Great! I've got his next project! It's called *Childhood's End*.

**JT:** I will need something special on that one, Howie.

**HYE:** I've already thought of that, John. You will have lifetime membership in the Academy with voting status!

**JT:** Great! My kids have been wanting to vote for years! **AAP**

## THE SCHEDULE

# 35 DAYS IN THE LIFE OF A NOMINEE

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		<b>31</b> Wake up at 5am to hear noms Hire extra personal assistant	<b>1</b> Begin Oz Garcia Raw diet Send flowers to other four noms: Empty Vase (310.278.1988)	<b>2</b> Book Gunnar Peterson for 4-week personal training	<b>3</b> Call Dr Ronald Moy for Titan Treatment (310.794.7422)	<b>4</b> Start dress search with Philip or Rachel...Elie Saab, Oscar, Valentino, Vintage at Lily?
<b>5</b> Walk the labradoodle down Robertson wearing Paige Denim Coffee with Jake @ Urth, 3pm	<b>6</b> Conference call with Ang re: script Call Victoria Bullis re: psychic reading (310.454.8510)	<b>7</b> See reps for Harry Winston, Loree Rodkin, Beaudry.	<b>8</b> Grammys with Jack	<b>9</b> First fitting @ Elie's Pick shoes: Christian, Manolo, Jimmy, Stuart?	<b>10</b> <i>Vanity Fair</i> cover shoot with Annie Dinner/Scarlett @ Citizen Smith.	<b>11</b> Brian/CAA/re: appearances on <i>The View, Today, GMA, Oprah, Ellen, Leno, Letterman</i>
<b>12</b> Guest appearance/ Closing Night Santa Barbara Film Festival	<b>13</b> AA Luncheon Drinks with Owen@ Teddy's/ Hollywood Roosevelt	<b>14</b> Send Woodhouse chocolates to Valentines (800.966.3468) Neimans/re: personalized fragrance	<b>15</b> David Orgell, Barbara Westood, Fred Leighton <i>Vogue</i> interview @ 1pm	<b>16</b> Drink more Evian. Buy Spacia handbag at Maxfield's (310.274.8800)	<b>17</b> 8am dep: AEX Flt. to Aspen	<b>18</b> 8pm ret: AEX Flt. to LA
<b>19</b> Watch BAFTA Awards at Kate's Bring tea from Tea Garden Herbal Emporium (310.205.0104)	<b>20</b> 2nd fitting with Elie Reserve Music Express (1.800.255.444) Cindy's 40th B-day party	<b>21</b> Teeth Whitening: Dr. Zweig (310.273.4092) Work on acceptance speech	<b>22</b> Brows: Anastasia (310.273.3155) Brian/CAA re: Broadway role	<b>23</b> Haircut: Sally H— snag some Shaggs (323.653.4040)	<b>24</b> Haircolor: Louis—discuss extensions (310.247.0855)	<b>25</b> Lancer Glow (310.278.8444)
<b>26</b> Final fitting @ Elie's Under G's for lingerie (310.273.9333)	<b>27</b> Spinal adjustment: Franco Columbu (310.234.1160)	<b>28</b> Dinner/ Stephanie & Jordan's @ 8pm Read new script	<b>1</b> Air brush tan @ Peninsula Spa (310.551.2888) Go to bed early!	<b>2</b> AA rehearsal Eyelash extensions w/Angela Nice (310.203.0511)	<b>3</b> Get OPI Sweetheart for Mani/Pedi with Lisa Postma (310.447.8300)	<b>4</b> Listen to <i>Tibetan Master Chants</i> by Lama Tashi Meditate
<b>5</b> Hair: Frederic (310.777.8700), Make-up: Valerie (310.274.7348) P/u for Kodak @ 3:15. Walk down the regal red...and smile!!	<b>6</b> Estate planning: Leah Bishop at O'Melveny...					

## THE SPARKLE SCREEN GEMS



Adorning the neck, ears, wrists and fingers of Hollywood's most glamorous, Red Carpet jewelry has more magnitude than the Great White Way. *Left:* Mrs. James Coburn in David Orgell. *Below:* Gwyneth Paltrow in Harry Winston. *At right, left to right:* Lynn Redgrave in Asprey; Meryl Streep in Fred Leighton.



When David O. Selznick asked his very dear friend and jeweler Harry Winston to loan best actress nominee Jennifer Jones something pretty to wear to the 1943 Academy Awards®, the producer of *Gone With the Wind* and other great movies had no idea his “favor” would evolve into a multi-million dollar marketing idea.

**S**ince the diamond-dripping Jones took her stroll on the red carpet—and later bounded on stage to accept her golden statuette for the title role in *Song of Bernadette*—Winston and dozens of other jewelers have taken advantage of the publicity, and in some cases sales, realized from loaning jewelry to film stars.

With a worldwide television audience of more than 1 billion and newspapers and magazines filled with photographs for months afterwards, the Academy Awards has become a public relations bonanza for those patient and skilled enough to negotiate their

way through a celebrity's cadre of manager, agent, publicist, stylist and couturier.

By now, Harry Winston, Van Cleef & Arpel, Martin Katz and Neil Lane are veterans at playing the Oscar jewelry shuffle. But with spoils enough for everyone, more and more players have gotten into the act, including Bulgari, Graff, Fred Leighton, Asprey, David Orgell and Loree Rodkin.

Why do jewelers lend to stars when most of the actors can afford to buy? The above mentioned Jennifer Jones, who was married to millionaire Norton Simon, could have bought the Hope Diamond (which Harry



reportedly mailed to the Smithsonian). But, as Susie Korb, chief marketing officer/creative director for Winston points out, “An important piece of jewelry is never an impulse buy. You need to fall in love with it and see it with your wardrobe and how it fits into your lifestyle.” Such loans often result in sales. Loans are more commonplace when there is an opportunity to generate name recognition or publicity for the jeweler and few opportunities equal the Oscars.

“The Academy Awards is the equivalent of the social Olympics,” says Korosh Soltani of the family that owns David Orgell. The Rodeo Drive store has adorned dozens of stars over the last decade. When the late James Coburn won for best supporting actor, “the camera focused on his wife Paula, who was wearing one of our pieces, for 40 seconds of air time (not to mention all the pictures that followed) which adds more credibility to us as a jeweler” states Soltani. A spokesperson for Asprey agrees. “A 30-second spot on the Oscars is worth about \$1 million and if you get a star to mention your piece, you can’t buy that kind of publicity. It’s invaluable.” Asprey should know all about publicity. The London-based jeweler has supplied jewelry for nearly all the James Bond films. And in an industry coup in ’97, the firm was commissioned by director James Cameron to create the *Couer de la Mer*, a fancy blue diamond necklace that was at the heart of his Oscar-winning film, *Titanic*. The movie necklace was a \$20,000 studio prop which, coincidentally, disappeared after the filming (no doubt to fetch millions at auction years from now). However, Asprey created an authentic version, made from a rare 170-carat sapphire, for singer Celine Dion to wear during her Oscar-winning song performance on the



Photo: Steve Granitz/WireImage.com

’98 show. The pre- and post-publicity from the movie and the Oscar telecast gained enough written verbiage about Asprey to fill three telephone books. The company was able to ride the publicity bandwagon even

***“A 30-second spot on the Oscars® is worth about \$1 million...”***

further when the same necklace was sold for \$2.2 million at the Princess Ball, a charity auction benefiting the Diana, Princess of Wales Memorial Fund and a Los Angeles-based AIDS charity called Aid for AIDS.

The house of Harry Winston, of course, has known about publicity for decades. Not only did the company introduce the ‘loan’ practice, but also to this day Winston dresses more celebrities during the Oscars than any other jeweler worldwide. In 1999, Oscar host Whoopi Goldberg alone wore more than \$30 million worth of Winston jewels throughout her many Oscar changes. Another significant loan was Winston’s \$160,000 diamond choker to Gwyneth Paltrow when she won for best actress. (Her father, the late Bruce Paltrow, purchased the necklace for her afterwards). The jeweler reportedly got 60 to 70 calls from people after the show who wanted to purchase a necklace similar to hers.





Not all those inquiries produced a sale, but 10 to 15 did.

Most publicists agree that the Oscars can be more than just a matter of attracting publicity. The number in terms of convergence is 20%, a reference to the percentage of sales a jeweler can expect following the Academy Awards® broadcast. Shoppers may not purchase what they see on the screen, but the publicity generated from this event drives them



Photo: Steve Granitz/WireImage.com

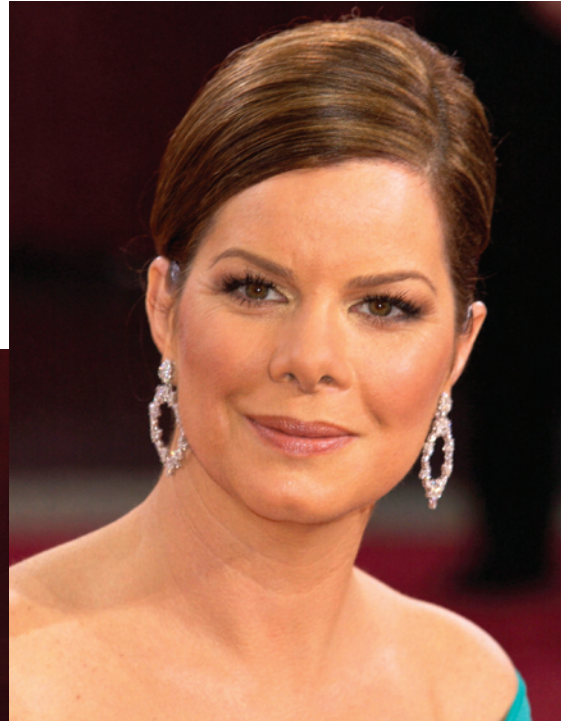


Photo: Steve Granitz/WireImage.com



**Geena Davis wore Loree Rodkin's designs similar to those those at left. Queen Latifah (above), Marcia Gay Harden (top right) and Gloria Stuart (bottom right) all sport Harry Winston.**

into the store or creates enough interest among wealthy out-of-towners that they call in their inquiries. In 1999, one such client adored the \$15 million blue diamond necklace made by Harry Winston and worn by best supporting actress nominee Gloria Stuart (a variation of Asprey's *Couer de la Mer*) enough to pick up the phone. They got a call the night of the awards show from someone who wanted to see the piece. Although security concerns forbid the jeweler from saying whether the client purchased the necklace, the piece is no longer in the Winston inventory.

Most jewelers say all visibility is good public relations. "When my vendors see one of my pieces on a celebrity at the Oscars or in a magazine, often times they request a similar piece for their store," notes jewelry designer Loree Rodkin whose elegant jewelry sells

from \$5,000 to \$350,000 and has graced the necks and limbs of Madonna, Cher and Geena Davis. Harry Winston's feels the same way: "Big jewelry keeps us aspirational; small pieces keep us relevant," a spokesperson states. Recently a customer worth more than \$250 million came in to the store with his wife who just wanted a pair of diamond studs. She wasn't comfortable wearing lots of gems. When she is comfortable, they hope she'll come back and buy a necklace, and then a bracelet and a watch. Educating the customer means sometimes doing it in steps.

The first step is seeing it. And what better place to do that than having it beamed into living rooms and media rooms straight off the red carpet at Oscar time? **AAP**

## THE FOOD

# MARCIE POLIER'S OSCAR DINNER MENU



When putting together my Oscar night menu this year, I needed to look no further than the nominees. Take a bit of whimsy, add a dash of nostalgia, toss in a bunch of imagination and throw in a *Seinfeld* episode (the kind where every storyline relates) and you'll see what I mean. These menus will amuse your guests and pull them into the spirit of the evening.

### *For a small dinner party go with the **Cinderella Man** concept:*

Start off with homemade hash for breakfast. It's Sunday morning so you have the time and you're already cooking for the main event anyway. Be sure to set the table with forks and knives...no eating a la Russell Crowe with your face in the bowl! After such a fortifying repast, you'll be able to wait until Red Carpet cocktail time to eat again. Mix up some Stork Club-inspired cocktails like Side Cars, daiquiris and Manhattans. Start dinner with a salad tossed with Green Goddess dressing. Then proceed with those incredible steaks they served in the '30s. Keeping the film in mind, for the entire week leading up to March 5th, fry baloney in a cast iron skillet to build up a seasoned pan. Then splurge on the best rib-eye steaks you can find (**try Allen Brothers, 1-800-957-0111**) and sear each one with a thin, dark, caramelized crust. Toss them into the oven for a few minutes so they're not too rare. Serve with a baked potato with all the traditional sides plus creamed spinach. A very popular dessert at that time would have been a floating meringue and it's a light choice after a heavy, satisfying meal. Your guests might not even care if their favorites don't win, they'll be so happy.

### *For a larger group try the **Munich** menu:*

Oh my God, those unbelievable feasts he made for his heroic group with the incredibly difficult assignment. He fed their hearts and souls with bountiful Shabbat dinners...Israeli salads, hearty soups, healthy vegetable dishes, brisket and roast chicken. Here's what I would serve. Start with drinks, Israeli style. Whenever I am in Israel, I am always served cocktails made with fresh juices so try a pear nectar spiked liberally with ice cold Absolut. Next, some homemade hummus with lots of extra virgin olive oil and paprika served with oven-dried pita wedges. Then a fresh chopped Israeli salad, roast chicken and brisket with vegetables and lots and lots of gravy. Go light again with the dessert and just serve fresh slices of ice-cold navel oranges sprinkled with crimson pomegranate seeds.

### *If you're having the entire neighborhood over, better pull the **chuckwagon** up and serve the **Brokeback Mountain** special:*

All that horseback riding beside fresh water reminds me of those commercials that insisted the beer tasted great because of the fresh Colorado water. Start with chilled bottled beer or margaritas. Chuck the steak and go for a white bean chili. Take flavorful, moist, lightly baked chicken breasts, shred the meat and add to a stock pot full of rich chicken broth, Sun Vista Great



Northern beans, grated Jack cheese, diced green chilies, onions, cumin and oregano. Serve lots of chopped tomatoes, scallions, more grated cheese and sour cream in big bowls on the side, so guests can garnish their chili as they proceed down the buffet line making it just the way they like it. Even though Ennis and Jack

couldn't go all out on dessert, I'd treat my guests to a chocolate buttermilk pie and a lemon-lime meringue pie from the *Mustards Grill Napa Valley Cookbook*.



Photo courtesy of Allen Brothers. © 2006.

### *For a **Capote** style soirée:*

Begin the festivities with your favorite martini be it a classic, lemon drop, green apple or chocolate... Truman would have tried them all. Serve delectable little '60s style canapés such as a mixture of Parmesan, onion and mayonnaise broiled for 3 minutes atop melba toast rounds and rumaki (chicken livers wrapped in bacon). If guests start requesting more olives or cocktail onions in their drinks, maybe they actually want food, so serve up a dinner befitting Tru's New Orleans roots...seafood gumbo (**try the Gumbo Pot in the Farmers Market, 323-933-0358**) or make the recipe in the Commander's Palace cookbook, *Commander's Kitchen*. Be sure to serve it with lots of hot crusty bread. Buy a large bag of pralines (**from the Candy Kitchen, also in the Farmer's Market**) for dessert and offer pots and pots of chicory coffee. **AAP**

## THE INTERNATIONAL SCENE BEIJING OR BOLLYWOOD?



Steve Martin and Claire Danes, in *Shopgirl*



*The Guru*



*Bride & Prejudice*

As tentpoles sagged and stars lost their luster in 2005, Hollywood executives turned their attention to the promising Next Big Thing.

**C**hina's 1.3 billion population, not to mention an enviable eight percent annual growth, appeared to be all that was needed to cure Hollywood's ailments. Could the answer to the industry's problems lie not in fixing the product but in simply replacing the audience (with one that represented no less than one fifth of humankind)?

Yet, at a second glance, the Middle Kingdom was not all that it was cracked up to be. As the *Los Angeles Times* reported last December, while every studio had a China project, none got even close to turning a profit.

If not China, then what will be Hollywood's next big marketplace? Try looking south and then east. Indeed, one camp of experts believes that India, the other 800-pound gorilla in emerging markets, is the better place for Hollywood to play its bets.



*Monsoon Wedding*



Bridgette Wilson-Sampras in *Shopgirl*

Look at India's competitive advantages over China:

- The world's largest democracy (1 billion and counting)
- An English-speaking population (read: no voice-overs or subtitles)
- A Western-styled legal system
- An increasingly supportive, government-led outreach to the international film community
- A film-literate audience and a domestic film industry with an annual production of more than four times the number of Chinese films (850 for India vs. 200 for China in 2005)

India's growing middle class, somewhere between 200 and 300 million depending on how it is defined, does represent an important new market for Hollywood pictures, according to B.S. Prakash, San Francisco Consul General of India, and in effect the country's ambassador to the U.S. film industry. "India is really of two minds when it comes to films. About half the population, largely rural, wants only locally made film product—Bollywood films. However, the growing urban market has an increasingly international taste in film. There's even a niche market—several tens of millions in size—for sophisticated so-called 'independent' films," he says.

The growing number of Western-style multiplex theaters in major Indian cities and the penetration of cable TV throughout the country reinforces

Hollywood's potential for profits.

An important turning point for Hollywood's ability to access the subcontinent occurred four years ago, almost without notice in the U.S. At that time, the Indian federal government, after many decades of treating the local film community as a social outcast, finally embraced it in an official way. "For the first time, regulations governing loans to the film industry were standardized, professional guilds were established and production permits were regulated," says Christina Marouda, festival director of the Indian Film Festival of Los Angeles. "Up to then, everything to do with getting a film made was based on personal relationships." The end result for U.S. film distributors is a playing field that is now clearly marked. "It has created a sense of trust among foreigners wanting to sell, or make, films in India," she said.

Not so in China. Rampant piracy, seemingly impenetrable regulatory controls on media, decrepit theaters, a quota that limits foreign films (read: U.S.) to 20 a year and a revenue "sharing" system that limits Hollywood's take to just 13 percent of the box office, all tend to dampen the sizzle of the potential entrée into the world's fastest-growing market.

In 2005, Hollywood came to realize that even something as seemingly simple as negotiating a contract in China meant wading into the murky waters of a legal system still firmly rooted in mid-20th century Communism and brimming with bribery at every level of gov-

ernment. One senior-level studio executive, quoted anonymously in the *Los Angeles Times*, concluded the problem went beyond Mao & Co. "People have been waiting for China to open up since before Marco Polo...It's not just a Communist Party thing. It's a Chinese cultural thing."

Although Hollywood in India looks much better, considerable challenges remain, says Ashok Amritraj, a native of India whose 20-year career as a Hollywood producer includes the 2005 release *Shopgirl*, starring Claire Danes and Steve Martin. Among these are piracy and ticket prices. While the Indian government might not be as callous as China in disregarding western copyright laws, the problem of pirated Hollywood films is substantial. And ticket prices are so comparatively low in India as to make revenues negligible except for the biggest Hollywood blockbusters.

"As a Hollywood producer, I can testify that India is a relatively insignificant market at the moment. The traditional foreign markets for U.S. films—the U.K., Germany, Japan and France—remain far more important," he says.

While the exhibition part of the Indian film industry is modernizing, Amritraj opines that Hollywood will earn its biggest profits in the next five to ten years, not from the release of films theatrically in India, but on DVD. "It's much more affordable for an Indian family to rent or buy a single DVD than to pay for movie tickets." Now, doesn't that sound familiar?

## THE GREEN ROOM ENSCONCED IN ELEGANCE



Dorothy and Roy Christopher



2005

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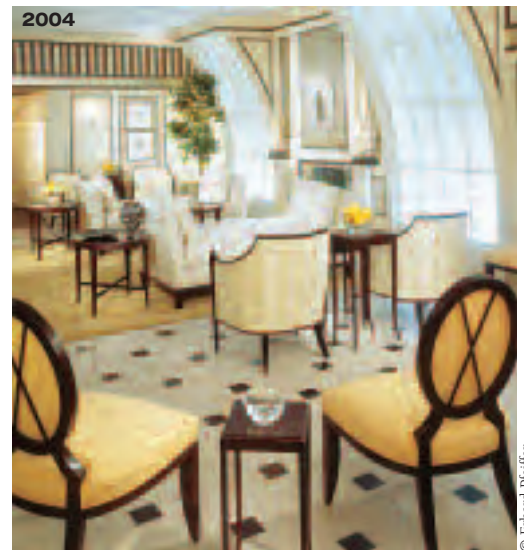
When the stars come out on the night of March 5th for this year's Oscars, some of them won't be in their seats or on the stage of Hollywood's Kodak Theatre. The presenters and performers will be resting in ultra-luxurious comfort in the Kodak's glamorous Green Room as they await their cues. Each year, the newly decorated celebrity holding pen is unveiled with a flourish—a *souppçon* of intimate extravagance that is surprisingly overlooked in coverage by TV news shows on Hollywood's biggest night.

**S**ponsored by top style magazine *Architectural Digest*, and designed by the husband-and-wife team of Roy and Dorothy Christopher (their 17th time as Oscars' production and set designers, respectively), this year's Green Room builds upon the 2006 Academy Awards® show's overall motif—the movie palaces of days gone by. The Christophers are recreating a theater lobby-style setting, presenting a smallish, elegant Art Deco fantasy updated with fine reproduction furniture, carpets and accents from *Architectural Digest's* home furnishings partners.

This year, Roy and Dorothy Christopher based their design on the work of noted theater architect S. Charles Lee. An early proponent of combining Art Deco and Art Moderne with other historical styles, Lee designed many of Los Angeles' great movie palaces—including The Orpheum, Los Angeles and Tower theaters in downtown L.A. and The Bruin in Westwood. "Lee brought theater design to a whole new level," Roy Christopher notes, "and we are paying homage to his viewpoint and importance."

The 2006 Oscars Green Room will feature a palette of dove grey, black and white, with all accents in silver-mirrored tables, consoles and sconces—and will combine Deco, Moderne and Baroque elements. "To make it work, you must simplify greatly when mixing styles, exaggerating the scale, and confining the color scheme to a few colors," Christopher explains.

Constructing the Green Room is a major challenge. The room is redesigned each year from the ground up—beginning with a warehouse-like shell with concrete floors and a cyclone fence. Over the course of several months, the Christophers work with a team of six crew members to render their concept into reality. Although they're in the audience during the actual Oscars show, they can relax, knowing that the stars are being well taken care of backstage. As Roy Christopher affirms, "The Green Room is a very comfortable, elegant space that everyone enjoys." **AAP**



2004

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