

# THE ACADEMY AWARDS® PREVIEW



# THE ACADEMY AWARDS® PREVIEW

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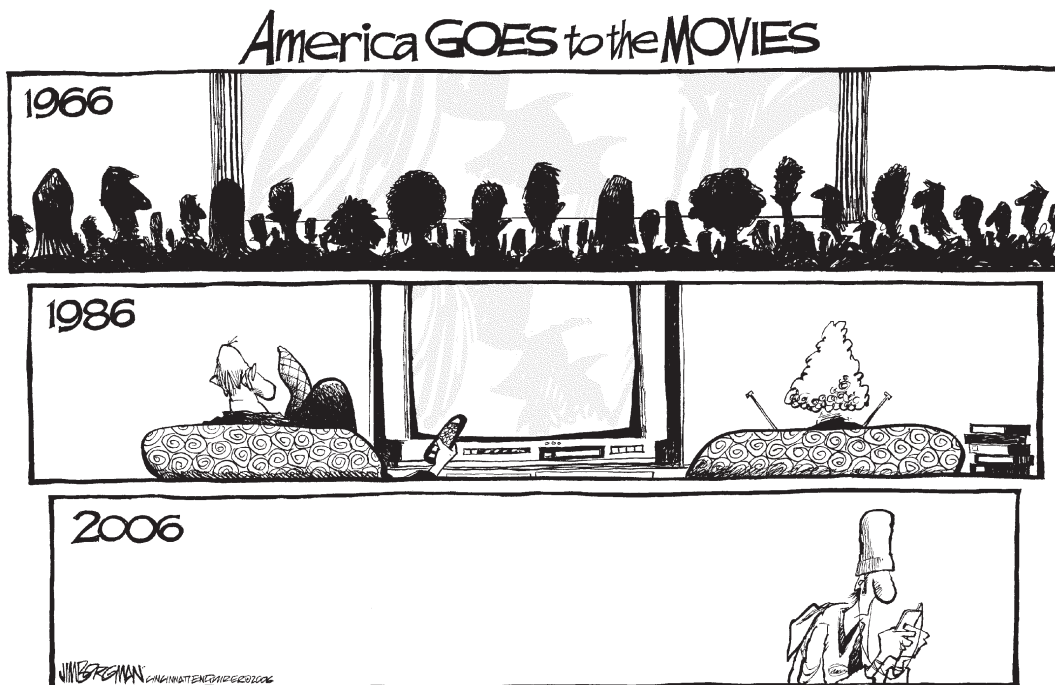
Co-Publishers: Marcie Polier Swartz, Suzanne Lynn Wolk / Editor: Penelope Shane McTaggart / Art Director: Marcie Rozalsky  
Cover Illustration: Sergio Baradat (www.baradat.com) / Contributing Writers: Molly Busch (Oscar Race Pages), Irene Lacher, Dan Marks,  
Sam Rubin, Alex Simon / Photography: © A.M.P.A.S. / Advertising: Rod Hunsaker, Janet Tinkle Printing: Graphic Visions, LA, CA  
Las Vegas odds courtesy of John Avello, Wynn Las Vegas

The Academy Awards Preview is published annually by Platinum Publications, LLC and Homemade Entertainment, Inc.  
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## THE WELCOME



Do I dare welcome you to this year's *Academy Awards® Preview*? Is there anything to celebrate about the movies of 2006? As we struggled along with Hollywood this past year, we have endeavored to give you insights and an analysis that will help readers understand how the looming changes in technology and distribution are affecting Hollywood's present and future.

Most media has reported that Hollywood is 'saved' and overall the business is up over last year. However, this year was in fact disappointing. Why? Because when you adjust for ticket price inflation, the total revenue for '05 and '06 was separated by only \$62 million dollars! Furthermore, last year the Academy reached back to May '05 to nominate *Crash*, while this year distributors had to reach ahead to push up the release of *Letters from Iwo Jima* in hopes of a critical success and an Academy-worthy candidate for best picture.

Clearly this year will be labeled 'transitional' in the history books. Have you fallen victim to the simplicity of your

DirecTV Tivo, and forgone the movies unless a rave review or someone's persistent urging lures you out into a theatre's darkness? Do you find yourself ever more contented with the inventive long form TV shows? Our kids first discovered them and now have gotten us addicted. Consumers are constantly faced with increased options for home entertainment. According to recent data released by Nielsen Media Research, for the first time in history more Americans own DVD players than VCRs confirming the trend to invest in technology and stay home for filmed entertainment. A movie had to be pretty special to compel us to fight traffic, pay the price and venture out into the dark.

But once there, we fell in love all over again with the experience of movie magic in a big dark elegant room shared with strangers. It is the best place to let our hearts jump on a roller coaster and feel the thrill for two wonderful hours. *Wordplay*, *Little Miss Sunshine*, *The Queen*, *Babel*, and *The Last King of Scotland*, *The Prestige*, *The Illusionist*, *Dreamgirls* and *Stranger than Fiction* were among our favorites, and *Borat: Cultural Learnings...* knocked our socks off. We had not been among the faithful watchers of *Da Ali G Show*, so everything was new and fresh. What an amazing take on the world these films represent.

This year, on February 15, *Women and Wine* threw us a launch party at LA's Fashion Institute. As our little magazine grows, watch our progress at [www.aapreviews.com](http://www.aapreviews.com). And yes, we are daring enough to welcome you back.

Happy Handicapping,

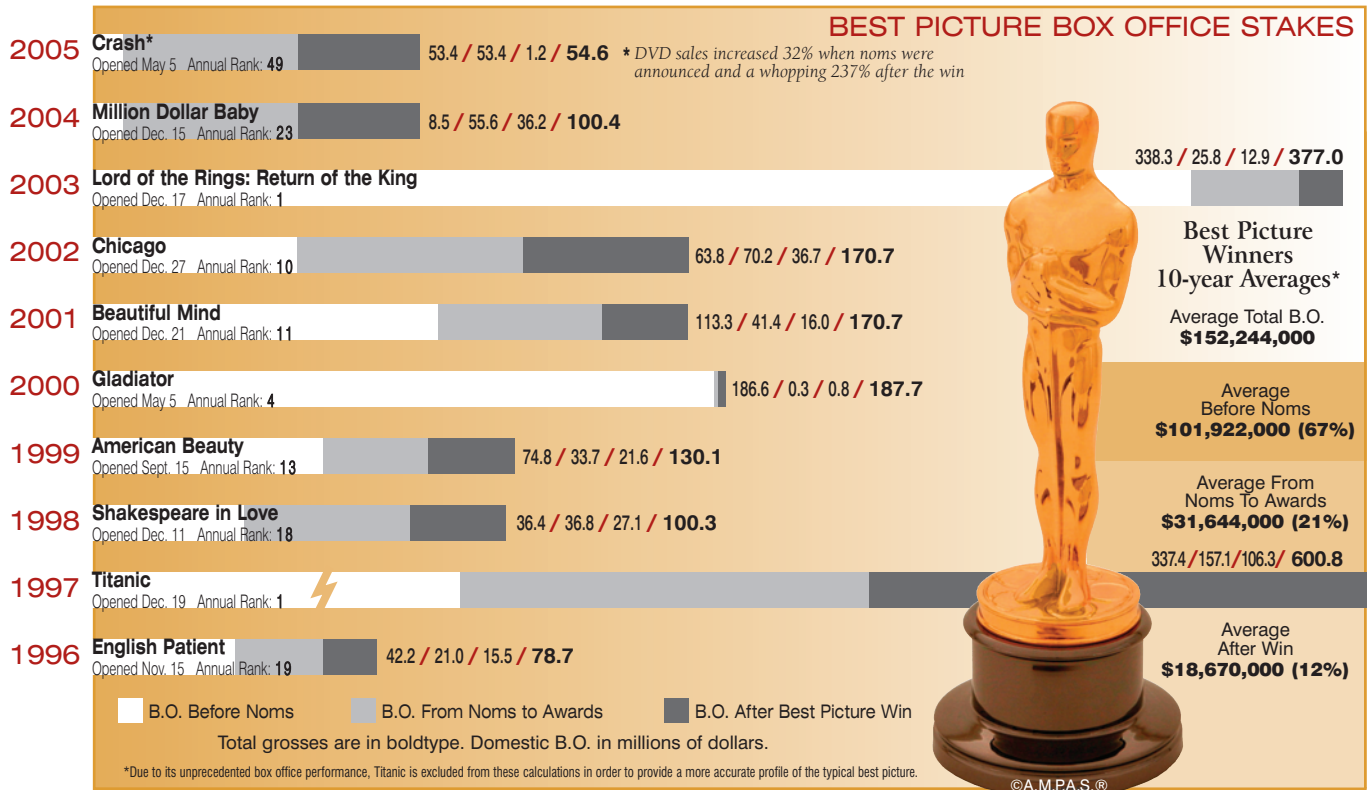
*Marcie P Swartz*

Marcie Polier Swartz  
 Founder/Co-Publisher

## THE NUMBERS

# WILL HOLLYWOOD BENEFIT FROM THE RISING TIDE?

by Dan Marks



Box office figures never seem to be a factor with Academy nominees, and that's the way it should be. After all, this is not a beauty contest where the best looking or most popular films are the only ones in the contest. But the film industry benefits when the public has an affinity for the Oscar contenders.

**R**emember the abysmal box office of last year's nominees? Only two of them had squeaked over \$50 million at the time of the nominations. This year's nominees are 31% ahead of their 2005 peers (\$243 million vs. \$185 million). The commercial success for the 2006 Best Picture nominees reflects a glimmer of hope for Hollywood.

The final year-end tally for 2006 was \$9.14 billion, an increase of 3.5% over the previous year. Much of the industry is reporting a higher number, but don't believe it. We have used the final year numbers from Nielsen EDI who meticulously maintains their data base and ties out every number. When applauding

the increase, keep in mind that the comparison year, 2005, represented a sharp downturn in box office achievement, and besting a feeble target is not a tremendous achievement. When adjusting for ticket price inflation, using the Box Office Mojo average ticket price of \$6.58, total box office for '06 was only ahead of '05 by less than 1%!

Only 19 films attained the magical \$100 million dollar mark, the same number as in 2005, and five less than 2004. These 19 films grossed less in total than the 2005 blockbusters. Not too encouraging when the return on big hits is central to financing next year's slate of releases.

An Oscar nomination says, "Wow!

Look at these movies and performances. They are wonderful films and you're going to love them." But it's like one hand clapping if audiences do not share the same opinion. When the public through its attendance at the movies has connected to the nominees, it creates the excitement that lifts Hollywood up. The Oscar telecast then has higher ratings (last year was the lowest rating year ever, corresponding to the lowest box office for the nominees), there is more anticipation for new movies from the nominated stars and directors and next year's box office gets a boost. The 2003 Best Picture winner was the final chapter of the *Lord of the Rings* saga. It was recognized by the public with its box office performance and by the Academy for its brilliance. 2004 followed with the 2nd best year the industry has seen in total box office (\$9.22 billion). Perhaps the increased commercial appeal of this year's nominees will signal a corresponding increase when we gather again to tally the numbers for 2007. **AAP**

# THE ACADEMY AWARDS® BEST PICTURE RACE PREVIEW



## BABEL

Producers: **Alejandro Gonzalez Iñárritu, Jon Kilik, Steve Golin** • Director: **Alejandro Gonzalez** • Screenwriter: **Guillermo Arriaga** • Distributor: **Paramount, Paramount Vantage** • Box Office Through 1/21/07: **\$23,658,420** • Estimated Budget: **\$25M** • Nominated Cast: **Adriana Barraza, Rinko Kikuchi** • Release Date: **9/1/06** • Rating: **R** • Total Nominations: **7** • Genre: **Drama** • Source Material: **Original Screenplay** • Pre-Award Wins: **Golden Globe** • Vegas Odds: **5/2** • Subjective Factor: **The Oscar could Crash into Babel.** Our frontrunner, *Babel* is the nomination kingpin and was released at the right time. *Babel* has epic quality vistas, is not in the box office basement, has a best director nominee, a screenplay nominee, an acting nominee and a Golden Globe win. However, its story is set in the present and it is not the PGA winner.



## THE DEPARTED

Producer: **Graham King** • Director: **Martin Scorsese** • Screenwriter: **William Monahan** • Distributor: **Warner Brothers** • Box Office Through 1/21/07: **\$121,732,446** • Estimated Budget: **\$90M** • Nominated Cast: **Mark Wahlberg** • Release Date: **10/6/06** • Rating: **R** • Total Nominations: **5** • Genre: **Drama** • Source Material: **Adapted** • Pre-Award Wins: **Broadcast Film Critics Association** • Vegas Odds: **2/1** • Subjective Factor: **Oscar was not confused and loved the complexity.** The picture with the early momentum, it is our highest grossing nominee, has an acting nom, a screenplay nom, a best director nom and was released at the right time. But, it does not have the most noms, is not a period piece, is not the PGA winner, is not an historical epic, and did not win the Golden Globe.



## LETTERS FROM IWO JIMA

Producers: **Clint Eastwood, Steven Spielberg, Robert Lorenz** • Director: **Clint Eastwood** • Screenwriter: **Iris Yamashita** • Distributor: **Dreamworks, Warner Brothers** • Box Office Through 1/21/07: **\$2,442,552** • Estimated Budget: **\$15M** • Nominated Cast: **None** • Release Date: **12/20/06** • Rating: **R** • Total Nominations: **4** • Genre: **War Drama** • Source Material: **Original Screenplay** • Pre-Award Wins: **Los Angeles Film Critics Association, Nat'l. Board of Review** • Vegas Odds: **25/1** • Subjective Factor: **Clint is clutch and always seems to have his finger on the Academy's pulse.** This year's long shot, *Letters* is in our box office basement. It is without the most noms, an acting nom, the Golden Globe, the PGA award. However, it does have the right release date, is an historical epic, has a best director nom, and a screenplay nom.



## LITTLE MISS SUNSHINE

Producer: **David P. Friendly, Peter Saraf, Marc Turtletaub** • Director: **Jonathan Dayton, Valerie Faris** • Screenwriter: **Michael Arndt** • Distributor: **Fox Searchlight** • Box Office Through 1/21/07: **\$58,593,606** • Estimated Budget: **\$8M** • Nominated Cast: **Alan Arkin, Abigail Breslin** • Release Date: **7/26/06** • Rating: **R** • Total Nominations: **4** • Genre: **Comedy** • Source Material: **Original Screenplay** • Pre-Award Wins: **PGA** • Vegas Odds: **4/1** • Subjective Factor: **The feel good movie of the year, the Academy says make more like this one.** It is the PGA winner, has a screenplay nom, acting noms and is not in the basement. However, it was released before Sept., is a modern day story, lacks a best director nom and has the comedy curse.



## THE QUEEN

Producer: **Andy Harries, Christine Logan, Tracey Seaward** • Director: **Stephen Frears** • Screenwriter: **Peter Morgan** • Distributor: **Miramax, Pathe, Granada** • Box Office Through 1/21/07: **\$35,557,521** • Estimated Budget: **\$15M** • Nominated Cast: **Helen Mirren** • Release Date: **9/30/06** • Rating: **PG-13** • Total Nominations: **6** • Genre: **Biopic/Drama** • Source Material: **Original Screenplay** • Pre-Award Wins: **None** • Vegas Odds: **3/1** • Subjective Factor: **In love with Diana, like everyone else, Oscar, always the anglophile, was riveted to this peek behind the curtains.** Fresh in the voters' minds with two Golden Globes, it has the right release date, is set in the past, a director nom, a screenplay nom, and an acting nom. But, it lacks the most noms and the PGA win.

**WINNING TRENDS:** 19 for 23 had most noms • 17 for 23 were released after Sept. • 17 for 23 Were period pieces/historical epics • 17 for 23 were DGA winners • 10 for 16 were PGA winners • 0 for 23 were in the Box Office Basement • 1 for 23 lacked a Best Director nom • 1 for 23 lacked a Best Screenplay nom • 3 for 23 lacked an Acting nom • 6 for 23 lacked a Golden Globe win

### LAST YEAR'S WINNER

## 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 Film** • Box Office Through 4/2/06: **\$54,580,300** • Estimated Budget: **\$6M** • Box Office Since Oscar Win: **\$1,175,483** • Nominated Cast: **Matt Dillon** • Release Date: **5/6/05** • 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, and the Oscar was no coincidence!** Although this film was released 9 months prior to Oscar gold, the Academy's memory served them very well. *Crash* was a trend breaker with a story set in the present and without links to the DGA and PGA winners. In it's favor, the film had an acting nom, as well as direction and screenwriting noms.

THE ACADEMY AWARDS®  
**BEST ACTOR RACE**  
 PREVIEW



**LEONARDO Di CAPRIO in *Blood Diamond***

Role: **Danny Archer, a South African mercenary** • Actor's Age: **32** • Nationality: **American** • Agency: **Special Artists Agency** • Actor's B.O. Since 1992 (17 films): **\$1,316,061,778** • Early Outing: **Poison Ivy (1992)** • Top Grossing Film: **Titanic (1997) \$601M** • Oscar Track Record: **2 noms - 0 wins** • Total Nominations For Film: **5** • Release Date: **12/8/06** • Director: **Edward Zwick** • Genre: **Drama** • Distributor: **Warner Brothers** • B.O. Total Through 1/21/07: **\$50,627,655** • Pre-Award Wins: **None** • Vegas Odds: **8/1** • Subjective Factor: **He has come of age. Subject matter makes the Academy feel proud.** He is not the oldest nom, the only nom from film or from the lowest grossing film, however he has no pre-award wins as of press time and film is not a Best Picture nom.



**RYAN GOSLING in *Half Nelson***

Role: **Dan Dunne, a drug-addicted Junior High teacher** • Actor's Age: **26** • Nationality: **Canadian** • Agency: **IFA Talent Agency** • Actor's B.O. Since 2000 (8 films): **\$25,653,527** • Early Outing: **Remember The Titans (2000)** • Top Grossing Film: **Remember the Titans (2000) \$116M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **1** • Release Date: **8/11/06** • Director: **Ryan Fleck** • Genre: **Drama** • Distributor: **THINKFilm** • B.O. Total Through 1/21/07: **\$2,694,973** • Pre-Award Wins: **0** • Vegas Odds: **40/1** • Subjective Factor: **One man, one student, one Oscar.** He did not appear in the lowest grossing nom and was not the oldest nom. But, he did not win a pre-award, did not appear in a Best Picture nom and was the only nom for the film.



**PETER O'TOOLE in *Venus***

Role: **Maurice, an aging veteran actor** • Actor's Age: **74** • Nationality: **Irish** • Agency: **Steve Kenis & Company** • Actor's B.O. Since 1979 (23 films): **\$323,452,278** • Early Outing: **Zulu Dawn (1979)** • Top Grossing Film: **Troy (2004) \$133M** • Oscar Track Record: **8 noms - 0 wins** • Total Nominations For Film: **1** • Release Date: **12/21/06** • Director: **Roger Michell** • Genre: **Dramedy** • Distributor: **Miramax** • B.O. Total Through 1/21/07: **\$326,105** • Pre-Award Wins: **None** • Vegas Odds: **4/1** • Subjective Factor: **Oscar's moon will be in Venus. Sentimental favorite, loved by Academy's demographic.** No pre-award wins, role not featured in a Best Picture nom, he is film's only nom, he is the oldest nom and Venus is in our box office basement.



**WILL SMITH in *The Pursuit of Happyness***

Role: **Chris Gardner, single father in dire straights** • Actor's Age: **38** • Nationality: **American** • Agency: **CAA** • Actor's B.O. Since 1992 (20 films): **\$2,032,806,900** • Early Outing: **Where The Day Takes You (1992)** • Top Grossing Film: **Independence Day (1996) \$306.2M** • Oscar Track Record: **1 nom - 0 wins** • Total Nominations For Film: **1** • Release Date: **12/15/06** • Director: **Gabriele Muccino** • Genre: **Biopic** • Distributor: **Columbia Pictures** • B.O. Total Through 1/21/07: **\$146,121,200** • Pre-Award Wins: **None** • Vegas Odds: **7/1** • Subjective Factor: **He put his heart, soul and son into the role.** He is not the oldest nom and the film is not in the basement. But, he has no pre-award wins, the role was not featured in a Best Picture nom and he is the film's only nom.



**FOREST WHITAKER in *The Last King of Scotland***

Role: **Idi Amin, brutal Ugandan dictator** • Actor's Age: **45** • Nationality: **American** • Agency: **WMA** • Actor's B.O. Since 1985 (36 films): **\$1,073,945,318** • Early Outing: **Vision Quest (1985)** • Top Grossing Film: **Platoon (1986) \$138M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **1** • Release Date: **9/27/06** • Director: **Kevin Macdonald** • Genre: **Biopic** • Distributor: **Fox Searchlight Pictures** • B.O. Total Through 1/21/07: **\$3,763,186** • Pre-Award Wins: **Golden Globes, Los Angeles Film Critics Association, National Board of Review, National Society of Film Critics, New York Film Critics Circle, Broadcast Film Critics Association, Online Film Critics Society, SAG** • Vegas Odds: **1/2** • Subjective Factor: **This year's tour de force character study, the Academy wants the chance to hear another acceptance speech.** He only knows how to do it one way...with everything he's got! Our frontrunner, with every pre-award to date, including SAG, he is not the oldest nom, and did not appear in the lowest grossing film. However, he is film's only nom and there is no Best Picture nom.

**WINNING TRENDS:** 20 for 23 had one or more pre-award wins • 17 for 23 appeared in a best picture nom • 8 for 11 were SAG winners • 1 for 23 appeared in the lowest grossing film • 1 for 23 was only nomination for the film • 2 for 23 were the oldest nom

LAST YEAR'S WINNER

**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** • Prior 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** • B.O. Total Through 4/27/06: **\$28,750,530** • 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 hand shake and a great acceptance speech. Having nearly swept the pre-award competition, Hoffman was the clear favorite. This film had 5 nominations, including Best Picture; and Hoffman was the first winner from the Box Office Basement.

# THE ACADEMY AWARDS® **BEST ACTRESS RACE** PREVIEW



## **PENELOPE CRUZ** in *Volver*

Role: **Raimunda, a determined Spanish villager** • Actor's Age: **32** • Nationality: **Spanish** • Agency: **CAA** • Actor's B.O. Since 1993 (22 films): **\$353,739,518** • Early Outing: **Jamon Jamon (1993)** • Top Grossing Film: **Vanilla Sky (2001) \$100.6M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **1** • Release Date: **11/3/06** • Director: **Pedro Almodovar** • Genre: **Dramedy** • Distributor: **Sony Pictures Classics** • B.O. Total Through 1/21/07: **\$7,507,680** • Pre-Award Wins: **None** • Vegas Odds: **15/1** • Subjective Factor: **iUna actuación real y maravillosa!** She is a first time nominee, not in the basement and not the oldest nominee. But, she had no pre-award wins, and was the film's only nom.



## **JUDI DENCH** in *Notes On A Scandal*

Role: **Barbara Covett, a domineering and solitary teacher** • Actor's Age: **72** • Nationality: **British** • Agency: **Julian Belgrave Associates** • Actor's B.O. Since 1985 (29 films): **\$1,140,685,827** • Early Outing: **Wetherby (1985)** • Top Grossing Film: **Casino Royale (2006) \$164.3M** • Oscar Track Record: **5 noms - 1 win**: Best Supporting Actress, **Shakespeare In Love (1999)** • Total Nominations For Film: **4** • Release Date: **12/27/06** • Director: **Richard Eyre** • Genre: **Drama** • Distributor: **Fox Searchlight Pictures** • B.O. Total Through 1/21/07: **\$6,004,333** • Pre-Award Wins: **None** • Vegas Odds: **6/1** • Subjective Factor: **Oscar's diary says a win would not be scandalous, but well deserved.** She is not in the basement, she is not the only nominee, and her mantle is waiting in this category. But, she had no pre-award wins, and is the oldest nominee.



## **HELEN MIRREN** in *The Queen*

Role: **HM Queen Elizabeth II, the Queen of England** • Actor's Age: **61** • Nationality: **British** • Agency: **CAA** • Actor's B.O. Since 1980 (31 films): **\$456,356,171** • Early Outing: **The Fiendish Plot of Fu Manchu (1980)** • Top Grossing Film: **The Prince of Egypt (1998) \$101.3M** • Oscar Track Record: **2 noms - 0 wins** • Total Nominations For Film: **6** • Release Date: **9/30/06** • Director: **Stephen Frears** • Genre: **Biopic** • Distributor: **Miramax** • B.O. Total Through 1/21/07: **\$35,557,521** • Pre-Award Wins: **Golden Globe, Los Angeles Film Critics Association, National Board of Review, National Society of Film Critics, New York Film Critics Circle, Broadcast Film Association, Online Film Critics Society, SAG** • Vegas Odds: **1/5** • Subjective Factor: **Oscar will surely not dethrone her.** Has every trend spot on with every pre-award win including SAG and great campaigning. Her mantle is empty, the film is not in the basement, she is not the film's only nom and is not the oldest nom.



## **MERYL STREEP** in *The Devil Wears Prada*

Role: **Miranda Priestly, a ruthless fashion magazine editor-in-chief** • Actor's Age: **57** • Nationality: **American** • Agency: **CAA** • Actor's B.O. Since 1977 (39 films): **\$1,350,997,274** • Early Outing: **Julia (1977)** • Top Grossing Film: **The Devil Wears Prada (2006) \$124.7M** • Oscar Track Record: **13 noms - 2 wins**—**Best Supporting Actress, Kramer vs. Kramer (1980); Best Actress, Sophie's Choice (1983)** • Total Nominations For Film: **2** • Release Date: **6/30/06** • Director: **David Frankel** • Genre: **Comedy** • Distributor: **Fox 2000 Pictures** • B.O. Total Through 1/21/07: **\$124,739,606** • Pre-Award Wins: **0** • Vegas Odds: **12/1** • Subjective Factor: **We could all see selling ourselves to this devil.** She is not in the basement, not the only nomination for film, and not the oldest nominee. But she has no pre-award wins and her trophy case is full.



## **KATE WINSLET** in *Little Children*

Role: **Sarah Pierce, disenchanted housewife** • Actor's Age: **31** • Nationality: **British** • Agency: **PFD** • Actor's B.O. Since 1994 (19 films): **\$950,666,875** • Early Outing: **Heavenly Creatures (1994)** • Top Grossing Film: **Titanic (1997) \$601M** • Oscar Track Record: **4 noms - 0 wins** • Total Nominations For Film: **3** • Release Date: **9/1/06** • Director: **Todd Fields** • Genre: **Drama** • Distributor: **New Line Cinema** • B.O. Total Through 1/21/07: **\$3,763,186** • Pre-Award Wins: **None** • Vegas Odds: **50/1** • Subjective Factor: **We noticed her in the park.** Her mantle is empty, she is not film's only nom and she is not the oldest nom. But she had no pre-award wins and the film is in our box office basement.

**WINNING TRENDS:** 21 for 23 had one or more pre-award wins • 20 for 23 were first-time Best Actress Oscar winners • 9 for 11 were SAG winners • 2 for 23 appeared in the lowest grossing film • 4 for 23 had the only nom for the film • 4 for 23 were the oldest nom

### LAST YEAR'S WINNER

## **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** • Genre: **Biopic** • Distributor: **20th Century Fox** • B.O. Total Through 5/04/06: **\$119,519,402** • 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 revealed her dramatic roots and proved that she was due. (They gave it to Sissy Spacek and she did her own singing too!)** She was the pre-awards queen, clenching the all important SAG Award, but still had room on her empty mantle for her first Oscar win. Her film was the Box Office leader, garnering 5 nominations; and she certainly wasn't the oldest or youngest nominee.

# THE ACADEMY AWARDS® BEST SUPPORTING ACTOR RACE PREVIEW



## ALAN ARKIN in *Little Miss Sunshine*

Role: **Grandpa, a disgruntled, heroine-using grandfather** • Actor's Age: **72** • Nationality: **American** • Agency: **Endeavor** • Actor's B.O. Since 1982 (24 films): **\$423,536,216** • Early Outing: **The Last Unicorn (1982)** • Top Grossing Film: **American Sweethearts (2001) \$93.6M** • Oscar Track Record: **2 noms - 0 wins** • Total Nominations For Film: **4** • Release Date: **7/26/06** • Director: **Jonathan Dayton** • Distributor: **Fox Searchlight** • B.O. Total Through 1/21/07: **\$58,593,606** • Pre-Award Wins: **None** • Vegas Odds: **5/2** • Subjective Factor: **Isn't everyone's grandpa like this? Sentimental Favorite in this year's most loved film.** Has the momentum in a best picture nominee, his trophy case is empty, role was fictional, film lacks a best actor nom, and did not appear in the lowest grossing film. But, he is the oldest nominee.



## JACKIE EARLE HALEY in *Little Children*

Role: **Ronnie J. McGorvey, tormented sex offender** • Actor's Age: **45** • Nationality: **American** • Agency: **Gersh Agency** • Actor's B.O. Since 1976 (9 films): **\$89,065,002** • Early Outing: **Bad News Bears (1976)** • Top Grossing Film: **Bad News Bears (1976) \$3.8M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **3** • Release Date: **9/1/06** • Director: **Todd Field** • Distributor: **New Line** • B.O. Total Through 1/21/07: **\$3,763,186** • Pre-Award Wins: **New York Film Critics Circle, Online Film Critics Society** • Vegas Odds: **12/1** • Subjective Factor: **Barely hung in there with his career to turn in the best sympathetic deviate performance of the year.** Trophy case is empty, character is fictional, film is without Best Actor nom and he is not the youngest nom. But, this film is in our box office basement.



## DJIMON HOUNSOU in *Blood Diamond*

Role: **Solomon Vandy, a Mende fisherman** • Actor's Age: **42** • Nationality: **Beninese** • Agency: **Gersh Agency** • Actor's B.O. Since 1997 (13 films): **\$635,654,715** • Early Outing: **Amistad (1997)** • Top Grossing Film: **Gladiator (2000) \$187.7M** • Oscar Track Record: **1 nom - 0 wins** • Total Nominations For Film: **5** • Release Date: **12/8/06** • Director: **Edward Zwick** • Distributor: **Warner Brothers** • B.O. Total Through 1/21/07: **\$50,627,655** • Pre-Award Wins: **National Board of Review** • Vegas Odds: **10/1** • Subjective Factor: **We loved him more than our diamonds. Will anyone dare to wear them tonight?** Trophy case is empty for this fictional character, who is not the youngest or oldest nominee. But, film has a best actor nominee.



## EDDIE MURPHY in *Dreamgirls*

Role: **James "Thunder" Early, a 1960's legendary singer/performer** • Actor's Age: **45** • Nationality: **American** • Agency: **WMA** • Actor's B.O. Since 1982 (31 films): **\$2,997,810,300** • Early Outing: **48 Hours (1982)** • Top Grossing Film: **Shrek 2 (2004) \$436.7M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **8** • Release Date: **12/15/06** • Director: **Bill Condon** • Distributor: **Dreamworks/Paramount** • B.O. Total Through 1/21/07: **\$77,415,704** • Pre-Award Wins: **Golden Globe, Broadcast Film Critics Association, SAG** • Vegas Odds: **7/5** • Subjective Factor: **"Thunderous" performance.** Has it all as a first time nominee, SAG winner, played a fictional character, film does not have best actor nominee, he is not the youngest or oldest nominee and film is not in the basement.



## MARK WAHLBERG in *The Departed*

Role: **Detective Dignam, a hot-headed Boston Policeman** • Actor's Age: **35** • Nationality: **American** • Agency: **Endeavor** • Actor's B.O. Since 1994 (18 films): **\$935,850,838** • Early Outing: **Renaissance Man (1994)** • Top Grossing Film: **The Perfect Storm (2000) \$182.6M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **5** • Release Date: **10/6/06** • Director: **Martin Scorsese** • Distributor: **Warner Brothers** • B.O. Total Through 1/21/07: **\$121,732,446** • Pre-Award Wins: **National Society of Film Critics** • Vegas Odds: **3/1** • Subjective Factor: **Good Guy of the Year.** He is a first time nominee, his character is fictional, there is no best actor nom in film and film is not in basement. But, he is the youngest nom.

**WINNING TRENDS:** 20 for 23 were first-time Oscar winners • 19 for 23 played fictional characters • 16 for 23 appeared in films without a Best Actor nominee • 1 for 23 was the youngest nominee (The youngest nominee has not won for 13 years) • 5 for 23 appeared in the lowest grossing film • 1 for 23 was only nomination for the film • 5 for 23 were the oldest nom • 7 for 12 were SAG Award winners

### LAST YEAR'S WINNER

## 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** • Prior Track Record: **0 noms - 0 wins** • Total Nominations For Film: **2** • Release Date: **11/23/05** • Director: **Stephen Gaghan** • Genre: **Drama** • Distributor: **Warner Bros.** • B.O. Through 4/20/06: **\$50,824,620** • Pre-Award Wins: **Golden Globe** • Vegas Odds: **7/5** • Subjective Factor: **The Academy's predilection for Prusus' swung the Oscar to last year's Golden boy.** His trophy case was empty and waiting for March 5. Was he fictional or was he real? Only the writer knew for sure...but the Academy more than likely favored him if he was fictional! He was neither the youngest nor the oldest nominee, and was not in the lowest grossing film. *Syriana* did not have a Best Actor nominee.



# BEST SUPPORTING ACTRESS RACE

THE ACADEMY AWARDS®  
 PREVIEW



## ADRIANA BARRAZA in *Babel*

Role: **Amelia, a Mexican nanny** • Actor's Age: **50's** • Nationality: **Mexican** • Manager: **Arnaldo Pipke** • Actor's B.O. Since 1998 (2 films): **\$29,083,420** • Early Outing: **The First Night (1998)** • Top Grossing Film: **Babel (2006) \$24M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **7** • Release Date: **9/1/06** • Director: **Alejandro González Iñárritu** • Distributor: **Paramount, Paramount Vantage** • B.O. Total Through 1/21/07: **\$23,658,420** • Pre-Award Wins: **None** • Vegas Odds: **5/1** • Subjective Factor: **Deftly portrayed the role of our times.** She is a first time nominee, her film does not have a best actress nom, is not the lowest or highest grossing nom and she is not the youngest nom. But, she did not win a pre-award.



## CATE BLANCHETT in *Notes On A Scandal*

Role: **Sheba Hart, an adulterous art teacher** • Actor's Age: **37** • Nationality: **Australian** • Agency: **RGM Associates** • Actor's B.O. Since 1997 (24 films): **\$1,431,073,715** • Early Outing: **Paradise Road (1997)** • Top Grossing Film: **Lord of the Rings: The Return of the King (2003) \$377M** • Oscar Track Record: **2 noms - 1 win—Best Supporting Actress, The Aviator (2005)** • Total Nominations For Film: **4** • Release Date: **12/26/06** • Director: **Richard Eyre** • Distributor: **Fox Searchlight** • B.O. Total Through 1/21/07: **\$6,004,333** • Pre-Award Wins: **None** • Vegas Odds: **5/2** • Subjective Factor: **She didn't know why...but Oscar does.** She is not the youngest nom, but she is not a first time nom, did not win a pre-award, film has a Best Actress nom and it is the lowest grossing nom.



## ABIGAIL BRESLIN in *Little Miss Sunshine*

Role: **Olive, a pageant-obsessed pre-teen** • Actor's Age: **10** • Nationality: **American** • Agency: **Coast to Coast Talent Group** • Actor's B.O. Since 2002 (4 films): **\$325,080,008** • Early Outing: **Signs (2002)** • Top Grossing Film: **Signs (2002) \$228M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **4** • Release Date: **7/26/06** • Director: **Jonathan Dayton** • Distributor: **Fox Searchlight** • B.O. Total Through 1/21/07: **\$58,593,606** • Pre-Award Wins: **Online Film Critics Society** • Vegas Odds: **30/1** • Subjective Factor: **This year's darling, she is Oscar's favorite contestant.** She is a first time nom, won a pre-award, film does not have Best Actress nom, film is neither the lowest or the highest grossing nom. But, she is the youngest nom. (Don't count her out, remember Anna and Tatum?)



## JENNIFER HUDSON in *Dreamgirls*

Role: **Effie White, a 1960's songstress and diva** • Actor's Age: **25** • Nationality: **American** • Agency: **DuVernay Agency** • Actor's B.O. Since 2006 (1 film): **\$77,415,704** • Early Outing: **Dreamgirls (2006)** • Top Grossing Film: **Dreamgirls (2006) \$77.4M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **8** • Release Date: **12/15/06** • Director: **Bill Condon** • Distributor: **Dreamworks/Paramount** • B.O. Total Through 1/21/07: **\$77,415,704** • Pre-Award Wins: **Golden Globe, New York Film Critics Circle, Broadcast Film Critics Association, SAG** • Vegas Odds: **6/5** • Subjective Factor: **Oscar Idolizes her.** She is a first time nom, has won pre-awards including SAG, film does not have a best actress nom and she is not the youngest nom. But, this film is the highest grossing nom.



## RINKO KIKUCHI in *Babel*

Role: **Chieko, deaf Japanese teenager** • Actor's Age: **26** • Nationality: **Japanese** • Agency: **Anore** • Actor's B.O. Since 2006 (1 film): **\$23,658,420** • Early Outing: **Babel (2006)** • Top Grossing Film: **Babel (2006) \$24M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **7** • Release Date: **9/1/06** • Director: **Alejandro González** • Distributor: **Paramount, Paramount Vantage** • B.O. Total Through 1/21/07: **\$21,586,008** • Pre-Award Wins: **None** • Vegas Odds: **4/1** • Subjective Factor: **She showed us the naked truth.** She is a first time nom, film does not have a best actress nom, is not the lowest or highest grossing nom, and she is not the youngest nom. But, she did not win a pre-award.

**WINNING TRENDS:** 22 for 23 were first-time noms • 20 for 23 won at least one pre-award • 18 for 23 appeared in films without a Best Actress nom • 1 for 23 appeared in the lowest grossing film • 3 for 23 were the youngest nom • 7 for 23 appeared in the highest grossing film • 7 for 12 were SAG Award winners

### LAST YEAR'S WINNER

## 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** • Prior Track Record: **0 noms - 0 wins** • Total Nominations For Film: **4** • Director: **Fernando Meirelles** • Genre: **Drama** • Distributor: **Focus Features** • B.O. Total Through 11/27/06: **\$33,579,798** • Pre-Award Wins: **Golden Globe, SAG** • Vegas Odds: **2/1** • Subjective Factor: **Last year's darling, we fell in love with her along with Ralph.** First time nominee in this category (11 out of the last 12 winners), she had 2 pre-awards, and was the only actress nominated in the film. This film was neither the highest nor lowest grossing film, and she was not the youngest nominee.

# THE ACADEMY AWARDS® **BEST DIRECTOR RACE** PREVIEW



## **ALEJANDRO GONZÁLEZ IÑÁRRITU** for *Babel*

Director's Age: **43** • Nationality: **Mexican** • Agency: **Endeavor** • Director's B.O. Since 2001(5 films): **\$45,942,093** • Director's Debut: *Amores Perros* (2001) • Top Grossing Film: *21 Grams* (2003) **\$16.3M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **7** • Release Date: **10/27/06** • Genre: **Drama** • Distributor: **Paramount, Paramount Vantage** • Box Office Through 1/21/07: **\$23,658,420** • Pre-Award Wins: **None** • Vegas Odds: **5/2** • Subjective Factor: **He shrunk the globe and touched us deeply.** Film has most noms in its categories, he is a first time nominee, he was nominated by the DGA, film has a best picture nom, he is not the oldest nom, and picture has an acting nom. But, he has not won a pre-award and the story is set in the present.



## **MARTIN SCORSESE** for *The Departed*

Director's Age: **64** • Nationality: **American** • Agency: **Endeavor** • Director's B.O. Since 1973 (43 films): **\$964,569,811** • Director's Debut: *Mean Streets* (1973) • Top Grossing Film: *Shark Tale* (2004) **\$160.9M** • Oscar Track Record: **8 noms - 0 wins** • Total Nominations For Film: **5** • Release Date: **10/6/06** • Genre: **Drama** • Distributor: **Warner Brothers** • Box Office Through 1/21/07: **\$121,732,446** • Pre-Award Wins: **Golden Globe, National Board of Review, New York Film Critics Circle, Broadcast Film Critics Association, Online Film Critics Society** • Vegas Odds: **9/5** • Subjective Factor: **He's baaaack!** Sentimental Favorite in this category, has the momentum with most of the pre-award wins, is a DGA nominee, a Best Picture nominee, is not the oldest nominee, and picture has acting noms. But, it was not the most nominated film, story is a modern one, and he is not a first time nominee.



## **CLINT EASTWOOD** for *Letters from Iwo Jima*

Director's Age: **76** • Nationality: **American** • Agency: **Leonard Hershman** • Director's B.O. Since 1971 (37 films): **\$1,532,453,079** • Director's Debut: *Play Misty For Me* (1971) • Top Grossing Film: *Unforgiven* (1992) **\$101.2M** • Oscar Track Record: **8 noms - 4 wins—Best Director and Best Picture, Unforgiven (1993); Best Director and Best Picture, Million Dollar Baby (2004)** • Total Nominations For Film: **4** • Release Date: **12/20/06** • Genre: **Drama** • Distributor: **Warner Brothers** • Box Office Through 1/21/07: **\$2,442,552** • Pre-Award Wins: **None** • Vegas Odds: **10/1** • Subjective Factor: **Again, he opens our eyes.** It is fresh in our minds with an end of year release, an historical epic, and has a best picture nom. But he has no pre-awards, film does not have the most nominations, he is not a first time nom, was not nominated by the DGA, is the oldest nom, and the picture has no acting noms.



## **STEPHEN FREARS** for *The Queen*

Director's Age: **65** • Nationality: **British** • Agency: **ICM** • Director's B.O. Since 1985 (16 films): **\$166,722,487** • Director's Debut: *The Hit* (1985) • Top Grossing Film: *Dangerous Liaisons* (1988) **\$34.7M** • Oscar Track Record: **1 nom - 0 wins** • Total Nominations For Film: **6** • Release Date: **9/30/06** • Genre: **Biopic** • Distributor: **Miramax, Pathe, Granada** • Box Office Through 1/21/07: **\$35,557,521** • Pre-Award Wins: **None** • Vegas Odds: **2/1** • Subjective Factor: **This year's William Wyler, he directed the performance of theyear.** It took place in the past, he was nominated by the DGA, has a best picture nom, is not the oldest nom, and the picture has an acting nom. But, he has not won a pre-award, it was not the most nominated film and he is not a first time nom.



## **PAUL GREENGRASS** for *United 93*

Director's Age: **51** • Nationality: **British** • Agency: **CAA** • Director's B.O. Since 1998 (4 films): **\$208,522,982** • Director's Debut: *The Theory of Flight* (1998) • Top Grossing Film: *Bourne Supremacy* (2004) **\$176.1M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **2** • Release Date: **4/28/06** • Genre: **Drama** • Distributor: **Universal and StudioCanal** • Box Office Through 1/21/07: **\$31,454,670** • Pre-Award Wins: **None** • Vegas Odds: **15/1** • Subjective Factor: **Defly handled our national heartbreak, but were we ready for it?** He won a pre-award, story is historical, he is a first time nom, and he is not the oldest nom. But, it was not the most nominated film, he was not nominated by the DGA, is not nominated for Best Picture and there are no acting noms.

**WINNING TRENDS:** 20 for 23 won the DGA Award • 19 for 23 won at least one pre-award • 18 for 23 were the most nominated films • 17 for 23 were period piece films/historical epics • 14 for 23 were first-time noms in the Best Director category • 0 for 23 were not nominated for the DGA Award • 0 for 23 lacked a Best Picture nom • 2 for 23 were the oldest nom • 3 for 23 had no acting noms

### LAST YEAR'S WINNER

## **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** • B.O. Total Through 4/20/06: **\$83,043,761** • 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 an American taboo.** He had the DGA seal of approval, pre-awards, film had most noms with a story set in the past. He was not the oldest or a first time nominee, he directed three actors to noms.

# BEST CINEMATOGRAPHY RACE

THE ACADEMY AWARDS®  
 PREVIEW



## VILMOS ZSIGMOND for *The Black Dahlia*

Nationality: **Hungarian** • Agency: **The Mack Agency** • DP's B.O. since 1977 (30 films): **\$684,794,393** • Early Outing: *The Sugarland Express* (1974) • Top Grossing Film: *Close Encounters of the Third Kind* (1977) **\$128.3M** • Oscar Track Record: **3 noms - 1 win—Best Cinematography, Close Encounters of the Third Kind (1978)** • Total Nominations For Film: **1** • Release Date: **9/15/06** • Director: **Brian De Palma** • Genre: **Drama** • Distributor: **Universal** • Box Office Total Through 1/21/07: **\$22,518,325** • Pre-Award Wins: **None** • Subjective Factor: **Evocatively captured an era we loved, even though they didn't solve the crime.** It was a period piece and he received an ASC nom. But it did not receive a Best Picture nom, best Art Direction nom, or Best Director nom.



## EMMANUEL LUBEZKI for *Children of Men*

Nationality: **Mexican** • Agency: **The Jacob & Kole Agency** • DP's B.O. since 1993 (18 films): **\$730,822,432** • Early Outing: *Like Water For Chocolate* (1993) • Top Grossing Film: *The Birdcage* (1996) **\$124M** • Oscar Track Record: **3 noms - 0 wins** • Total Nominations For Film: **3** • Release Date: **12/25/06** • Director: **Alfonso Cuaron** • Genre: **Drama** • Distributor: **Universal** • Box Office Total Through 1/21/07: **\$27,491,508** • Pre-Award Wins: **Los Angeles Film Critics Association, Online Film Critics Society** • Subjective Factor: **Creatively created chaos and visually held the story together.** It was a period piece and he received an ASC nom. But, film did not receive a Best Picture nom, Art Direction nom or Best Director nom.



## DICK POPE for *The Illusionist*

Nationality: **British** • Agency: **ICM** • DP's B.O. since 1986 (19 films): **\$117,199,279** • Early Outing: *The Girl in the Picture* (1986) • Top Grossing Film: *The Illusionist* (2006) **\$39.8M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **1** • Release Date: **9/1/06** • Director: **Neil Burger** • Genre: **Drama** • Distributor: **Yari Film Group Releasing** • Box Office Total Through 1/21/07: **\$39,838,378** • Pre-Award Wins: **None** • Subjective Factor: **Magically painted the time and period.** It was a period piece and he received an ASC nom. But, it did not receive a Best Picture nom, an Art Direction nom, or a Best Director nom.



## GUILLERMO NAVARRO for *Pan's Labyrinth*

Nationality: **Mexican** • Agency: **Lyons Sheldon Prosnit Agency** • DP's B.O. since 1992 (15 films): **\$526,639,896** • Early Outing: *Cabeza Vaca* (1992) • Top Grossing Film: *Stuart Little* (1999) **\$140M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **6** • Release Date: **10/15/06** • Director: **Guillermo del Toro** • Genre: **Drama** • Distributor: **Picturehouse** • Box Office Total Through 1/21/07: **\$9,932,414** • Pre-Award Wins: **New York Film Critics Circle** • Subjective Factor: **Brilliantly balances brutality and fantasy world.** It was a period piece and he received an Art Direction nom. But, film did not receive a Best Picture nom, he did not receive an ASC nom, film not noticed for Best Director and it is in our box office basement.



## WALLY PFISTER for *The Prestige*

Nationality: **American** • Agency: **ICM** • DP's B.O. since 1991 (8 films): **\$462,582,464** • Early Outing: *The Unborn* (1991) • Top Grossing Film: *Batman Begins* (2005) **\$205.3M** • Oscar Track Record: **1 nom - 0 wins** • Total Nominations For Film: **2** • Release Date: **10/20/06** • Director: **Christopher Nolan** • Genre: **Drama** • Distributor: **New Market Films** • Box Office Total Through 1/21/07: **\$53,002,677** • Pre-Award Wins: **None** • Subjective Factor: **Magically captured the time and period.** It was a period piece and he received an Art Direction nom. But it did not receive a Best Picture nom, an ASC nom or Best Director nom.

**WINNING TRENDS:** 22 for 23 were period pieces/historical epics • 18 for 23 also received a Best Picture nomination • 17 for 23 also received a Best Art Direction nomination • 1 for 19 was not nominated for the ASC Award • 1 for 23 was the lowest grossing nomination • 4 for 23 lacked a Best Director nomination

### LAST YEAR'S WINNER

## 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** • Prior Track Record: **1 nom - 0 wins** • Total Nominations For This Film: **5** • Release Date: **12/9/05** • Genre: **Period Piece/War** • Director: **Rob Marshall** • Distributor: **Columbia Pictures** • Box Office Total Through 3/16/06: **\$57,051,727** • Pre-Award Wins: **None** • Subjective Factor: **2005's epic, the exotic colors and beautiful visuals capture early 20th century Japan.** Beebe was an ASC Award nominee. The film received a Best Art Direction nomination, but lacked a Best Picture and Best Director nomination. It is a period piece and was not the lowest grossing nominee.

# BEST ORIGINAL SCREENPLAY RACE

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 PREVIEW



## GUILLERMO ARRIAGA for *Babel*

Agency: **UTA** • Screenwriter's B.O. Since 2001 (4 films): **\$50,363,912** • Early Outing: **Amores Perros (2001)** • Top Grossing Film: **Babel (2006) \$23.7** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **7** • Release Date: **10/27/06** • Director: **Alejandro Gonzalez Iñárritu** • Genre: **Drama** • Distributor: **Paramount, Paramount Vantage** • B.O. Total Through 1/21/07: **\$23,658,420** • Memorable Quote: **Richard to Anwar "What about you? How many wives do you have?" Anwar responds "I can only afford one."** Film has a Best Picture nom, a Best Director nom, an acting nom, story is partially set in the US, has one credited writer and is not the lowest grossing nom.



## IRIS YAMASHITA (Screenplay), IRIS YAMASHITA & PAUL HAGGIS (Story) for *Letters from Iwo Jima*

Agency: **Yamashita, Circle of Confusion; Haggis, CAA** • Screenwriter's B.O. Since 2004: **Yamashita (1film) - \$2,442,552; Haggis (5 films) \$202,674,610** • Early Outing: **Yamashita - Letters From Iwo Jima (2006); Haggis - Million Dollar Baby (2004)** • Top Grossing Film: **Yamashita - Letters From Iwo Jima (2006) \$2.4M; Haggis - Million Dollar Baby (2004) \$100.4M** • Oscar Track Record: **Yamashita: 0 noms - 0 wins; Haggis: 4 noms - 2 wins: Best Motion Picture, Best Original Screenplay, Crash (2005)** • Total Nominations For Film: **4** • Release Date: **12/20/06** • Director: **Clint Eastwood** • Genre: **War Drama** • Distributor: **Warner Brothers** • B.O. Total Through 1/21/07: **\$2,442,552** • Memorable Quote: **Japanese soldier "There's nothing sacred about this island, the Americans can have it."** Film has a Best Picture nom and a Best Director nom. But, the story is not set in the US, has no acting noms, is in our box office basement, and has more than one credited writer.



## MICHAEL ARNDT for *Little Miss Sunshine*

Agency: **N/A** • Screenwriter's B.O. Since 2006 (1 film): **\$58,593,606** • Early Outing: **Little Miss Sunshine (2006)** • Top Grossing Film: **Little Miss Sunshine (2006) \$58.6M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **4** • Release Date: **7/26/06** • Directors: **Jonathan Dayton, Valerie Faris** • Genre: **Comedy** • Distributor: **Fox Searchlight** • B.O. Total Through 1/21/07: **\$58,593,606** • Memorable Quote: **Richard "Oh my god I am getting pulled over. Everyone, just...pretend to be normal."** Film has a Best Picture nom, a story set in the US, an acting nom, and one credited writer. But, it does not have a Best Director nom.



## GUILLERMO DEL TORO for *Pan's Labyrinth*

Agency: **Endeavor** • Screenwriter's B.O. Since 1994 (7 films): **\$177,786,432** • Early Outing: **Cronos (1994)** • Top Grossing Film: **Blade 2 (2002) \$81.7M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **6** • Release Date: **12/29/06** • Director: **Guillermo del Toro** • Genre: **Drama** • Distributor: **Picturehouse** • B.O. Total Through 1/21/07: **\$9,932,414** • Memorable Quote: **Mercedes "My mother told me to be wary of Fauns."** It is not the lowest grossing nominee and has only one writer. But, it does not have a Best Picture nom, a Best Director nom, any acting noms or a story is set in the US.



## PETER MORGAN for *The Queen*

Agency: **ICM** • Screenwriter's B.O. Since 1992 (7 films): **\$47,773,251** • Early Outing: **Big Girls Don't Cry (1992)** • Top Grossing Film: **The Queen (2006) \$35.6M** • Oscar Track Record: **0 noms - 0 wins** • Total Nominations For Film: **6** • Release Date: **9/30/06** • Director: **Stephen Frears** • Genre: **Biopic** • Distributor: **Miramax, Pathe, and Granada** • B.O. Total Through 1/21/07: **\$35,557,521** • Memorable Quote: **Prince Philip, "Elton John wishes to sing at the funeral. Should be a first for Westminster Abbey."** It has a Best Picture nom, a Best Director nom, an acting nom, is not the lowest grossing nom, and has one writer. But, its story was not set in the US.

**WINNING TRENDS:** 19 for 23 also received a Best Picture nomination • 19 for 23 were period pieces/historical epics • 19 for 22 also received a Best Director nomination • 17 for 23 were stories set in the U.S. • 0 for 23 lacked an acting nom • 1 for 23 was the lowest grossing nom • 8 for 23 had more than one credited writer

### LAST YEAR'S WINNER

## 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)** • 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, 1nom - 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** • B.O. Total Through 4/6/06: **\$54,580,300** • Pre-Award Wins: **Broadcast Film Critics, Online Film Critics** • Memorable Quote: **Graham. "In LA, 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."** A buy the book win as *Crash* was nominated for and won Best Picture, had a Best Director nom, the story was set in the U.S., it had an acting nom, was the box office leader and had more than one credited writer. It was not a period piece/historical epic.

# THE ACADEMY AWARDS® BEST ADAPTED SCREENPLAY RACE PREVIEW



**SACHA BARON COHEN & ANTHONY HINES & PETER BAYNHAM & DAN MAZER (Screenplay); SACHA BARON COHEN & PETER BAYNHAM & ANTHONY HINES & TODD PHILLIPS (Story) for *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan***

Agency: **Cohen, Endeavor; Hines, The Richard Stone Partnership; Baynham, N/A; Mazer, PFD; Phillips, CAA** • Oscar Track Record: **0 noms - 0 wins** • Source Material: *Da Ali G Show* • Total Nominations For Film: **1** • Release Date: **11/03/2006** • Genre: **Comedy** • Distributor: **20th Century Fox** • B.O. Total Through 1/21/07: **\$127,483,875** • Pre-Award Wins: **None** • Memorable Quote: **Borat "My country send me to United States to make movie-film. Please, come and see my film. If it not success, I will be execute."** Film had the highest box office. But, it does not have a Best Picture, Best Director or an acting nom, is a modern day story, and had a team of writers.



**ALFONSO CUARÓN & TIMOTHY SEXTON AND DAVID ARATA AND MARK FERGUS & HAWK OSTBY for *Children of Men***

Agency: **Cuarón, WMA; Sexton, N/A; Arata, Fergus, Ostby, CAA** • Oscar Track Record: **Cuaron: 1 nom - 0 wins** • Source Material: *The Children of Men, a novel by P.D. James* • Total Nominations For Film: **3** • Release Date: **12/25/06** • Genre: **Drama** • Distributor: **Universal** • B.O. Total Through 1/21/07: **\$27,491,508** • Pre-Award Wins: **None** • Memorable Quote: **Miriam "As the sound of the playgrounds faded, the despair set in. Very odd, what happens in a world without children's voices."** Film is not in the basement and is a story from another time. But, it does not have a Best Picture, Best Director or an acting nom, and was written by a team.



**WILLIAM MONAHAN for *The Departed***

Agency: **Endeavor** • Screenwriter's B.O. Since 2005 (2 films): **\$169,130,859** • Early Outing: *Kingdom of Heaven (2005)* • Top Grossing Film: *The Departed (2006)* **\$122M** • Oscar Track Record: **0 noms - 0 wins** • Source Material: *Hong Kong's 2002 "Infernal Affairs"* • Total Nominations For Film: **5** • Release Date: **10/6/06** • Genre: **Drama** • Distributor: **Warner Brothers** • B.O. Total Through 1/21/07: **\$121,732,446** • Pre-Award Wins: **None** • Memorable Quote: **Frank Costello "When you decide to be something, you can be it. That's what they don't tell you in the church. When I was your age they would say we can become cops or criminals. Today, what I'm saying to you is this: when you're facing a loaded gun, what's the difference?"** Film was nominated for Best Picture, Best Director, had an acting nom, was not in the basement and had only one writer. But, its story is set in the present.



**TODD FIELD & TOM PERROTT for *Little Children***

Agency: **Field, Endeavor; Perrotta, N/A** • Field's B.O. Since 1989 (15 films): **\$442,905,106** • Early Outing: **Field - *Gross Anatomy (1989)*** • Top Grossing Film: **Field - *Twister (1996)* \$241.7M** • Oscar Track Record: **Field: 2 noms - 0 wins; Perrotta: 0 noms - 0 wins** • Source Material: *Little Children, a novel by Tom Perrotta* • Total Nominations For Film: **3** • Release Date: **11/3/06** • Genre: **Drama** • Distributor: **New Line** • B.O. Total Through 1/21/07: **\$3,763,186** • Pre-Award Wins: **None** • Memorable Quote: **Sarah Pierce "It's the hunger... the hunger for an alternative, and the refusal to accept a life of unhappiness."** Film has an acting nom. But, it does not have a Best Picture or Best Director nom, is a modern story, is in our box office basement and has a writing duo.



**PARTRICK MARBER for *Notes on a Scandal***

Agency: **CAA** • Screenwriter's B.O. Since 2005 (3 films): **\$40,367,493** • Early Outing: **Closer (2004)** • Top Grossing Film: **Closer (2004)** **\$34M** • Oscar Track Record: **0 noms - 0 wins** • Source Material: *What Was She Thinking? Notes on a Scandal: A Novel* by Zoe Heller • Total Nominations For Film: **4** • Release Date: **11/3/06** • Genre: **Drama** • Distributor: **Fox Searchlight** • B.O. Total Through 1/21/07: **\$6,004,333** • Pre-Award Wins: **None** • Memorable Quote: **Barbara Covett "We are bound by the secrets we share."** Film has strong acting noms, is not in the basement, and has one writer. But, it is not nominated for Best Picture or Best Director and is a modern story.

**WINNING TRENDS:** 21 for 23 also received a Best Picture nom • 17 for 23 were period pieces/historical epics • 17 for 23 also received a Best Director nomination • 2 for 22 lacked an acting nomination • 2 for 22 were the lowest-grossing nominee • 6 for 22 had more than one credited writer

LAST YEAR'S WINNER

**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: **9/3/05** • Director: **Ang Lee** • Genre: **Drama** • Distributor: **Focus Features** • B.O. Total Through 4/20/06: **\$83,043,761** • Pre-Award Wins: **Golden Globe, Online Film Critics** • Memorable Quote: **Jack Twist, "I wish I knew how to quit you."** *Brokeback* fit all the trends in this category. It was nominated for Best Picture, Best Director, had acting noms, was not the lowest grossing nominee, had two credited writers, and was set in the past.

THE ACADEMY AWARDS®  
**BEST FOREIGN FILM RACE**  
 PREVIEW



**AFTER THE WEDDING** (Denmark)

Original Title: *Efter Brylluppet* • Producer: **Sisse Graum Olsen** • Director: **Susanne Bier** • Screenwriter: **Susanne Bier, Anders Thomas Jensen** • Release Date in Denmark: **N/A** • U.S. Dist.: **IFC Films** • U.S. Release: **3/30/07** • U.S. B.O.: **N/A** • Genre: **Drama** • Running Time: **120 min.** • Total noms: **1** • Source Material: **Original Screenplay** • Int'l Awards: **Audience Award (Film by the Sea International Film Festival), Best Actor (International Federation of Film Critics)** • Subjective Factor: **Not opening in LA until 4/6/07!** Contemporary story linked to the passions of today. It originated outside Western Europe and did not have the longest running time. But, it has the wrong release date and is not a period piece.



**DAYS OF GLORY** (Algeria)

Original Title: *Indigènes* • Producer: **Jean Brehat** • Director: **Rachid Bouchareb** • Screenwriter: **Rachid Bouchareb, Olivier Lorelle** • Release Date in Algeria: **9/27/06** • U.S. Dist.: **IFC Films** • U.S. Release: **2/16/07** • U.S. B.O.: **N/A** • Genre: **Drama** • Running Time: **128 min** • Total noms: **1** • Source Material: **Original Screenplay** • Int'l Awards: **Best Actor, Francois Chalais Award, Cannes Film Festival** • Subjective Factor: **Powerful and riveting (we hear), but who has seen it?** Is a period piece/historical epic, originated outside Western Europe and did not have the longest running time. But, has the wrong release date.



**THE LIVES OF OTHERS** (Germany)

Original Title: *Das Leben Der Anderen* • Producers: **Quirin Berg, Max Wiedermann** • Director: **Florian Henckel von Donnersmarck** • Screenwriter: **Florian Henckel von Donnersmarck** • Release Date in Germany: **3/23/06** • U.S. Dist.: **Sony Pictures Classics** • U.S. Release: **2/9/07** • U.S. B.O.: **N/A** • Genre: **Drama** • Running Time: **137 min** • Total noms: **1** • Source Material: **Original Screenplay** • Int'l Awards: **None** • Subjective Factor: **Has the buzz but who has seen it?** It is a period piece. But has not been released yet, did not originate outside Western Europe, and has the longest running time.



**PAN'S LABYRINTH** (Mexico)

Original Title: *El Laberinto de Fauno* • Producers: **Guillermo del Toro, Alvaro Augustin, Alfonso Cuaron, Bertha Navarro, Frida Torresblanco** • Director: **Guillermo del Toro** • Screenwriter: **Guillermo del Toro** • Release Date in Mexico: **10/20/06** • U.S. Dist.: **Picturehouse** • U.S. Release: **12/29/06** • U.S. B.O.: **\$9,932,414** • Genre: **Drama** • Running Time: **112 min.** • Total noms: **6** • Source Material: **Original Screenplay** • Int'l Awards: **Best Foreign Language Film, Best International Film Maker (International Federation of Film Critics), Best Foreign Film (Palm Springs International Film Festival), Best Mixed Media Motion Picture (International Press Academy), Best Production Design (Los Angeles Film Critics Association), Best Film (National Society of Film Critics), Best Cinematographer (New York Film Critics Circle), Best Original Screenplay, Best Foreign Film (Online Film Critics)** • Subjective Factor: **We've seen it!!** Although heaped with critical acclaim, do we really love gothic fairy tales set against a brutal historical backdrop? Had the right release date, a period piece/historical epic, originated outside Western Europe and did not have the longest running time.



**WATER** (Canada)

Original Title: *Water* • Producer: **Giles Nuttgens** • Director: **Deepa Mehta** • Screenwriter: **Deepa Mehta** • Release Date in Canada: **N/A** • U.S. Dist.: **Fox Searchlight Pictures** • U.S. Release: **4/28/06** • U.S. B.O.: **\$5,529,144** • Genre: **Drama** • Running Time: **114 min.** • Total noms: **1** • Source Material: **Original Screenplay** • Int'l Awards: **Freedom of Express (National Board of Review), Best Director, Best Actress (Vancouver Film Critics Circle)** • Subjective Factor: **We've seen it!! And we care.** Had right release date, is a period piece/historical epic, originated outside Western Europe and did not have the longest running time.

**WINNING TRENDS:** 18 for 23 were released in the U.S. prior to final balloting • 16 for 23 were period pieces/historical epics • 7 for 23 originated outside of Western Europe • 6 for 23 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

**TSOTSI (THUG)**

Country Of Origin: **South Africa** • 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. Total Through 7/13/06: **\$2,912,606** • 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 was set in the recent past and 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.

# THE ACADEMY AWARDS® BEST ORIGINAL SONG RACE PREVIEW



## “I NEED TO WAKE UP” from *An Inconvenient Truth*

Music and Lyrics by: **Melissa Etheridge** • Performed by: **Melissa Etheridge** • Music Label: **The Island Def Jam Music Group** • Style of Song: **Ballad** • Genre: **Contemporary** • Oscar Track Record: **0 noms - 0 wins** • Pre-Award Wins: **None** • Subjective Factor: **The Academy wants to turn green to gold.** The mantle is empty for this singer/songwriter, it was not the only nom from the film, this song was not nominated for a Golden Globe, and this film lacks a Best Picture nom.



## “LISTEN” from *Dreamgirls*

Music and Lyrics by: **Henry Krieger, Scott Cutler (Music); Anne Preven (Lyrics)** • Performed by: **Beyoncé Knowles** • Music Label: **BMG** • Style of Song: **Ballad** • Genre: **Rhythm & Blues** • Oscar Track Record: **0 noms - 0 wins** • Pre-Award Wins: **Broadcast Film Critics Association** • Subjective Factor: **Anyone who really listened heard an Oscar-worthy tune.** Their mantle is empty, this is not the film's only nom, and this film lacks a Best Picture nom. However, this song did receive a Golden Globes nom.



## “LOVE YOU I DO” from *Dreamgirls*

Music and Lyrics by: **Henry Krieger (Music), Siedah Garrett (Lyrics)** • Performed by: **Jennifer Hudson** • Music Label: **BMG** • Style of Song: **Ballad** • Genre: **Rhythm & Blues** • Oscar Track Record: **0 noms - 0 wins** • Pre-Award Wins: **None** • Subjective Factor: **It's the song to beat sung by this year's sensation...goodbye Idol, hello Oscar.** Their mantle is empty, the film lacks a Best Picture nom, this song lacks a Golden Globe nomination, and this is not the film's only nom.



## “OUR TOWN” from *Cars*

Music and Lyrics by: **Randy Newman** • Performed by: **James Taylor** • Music Label: **Disney Records** • Style of Song: **Ballad** • Genre: **Contemporary** • Oscar Track Record: **16 noms - 1 win: Best Original Song, Monsters, Inc. (2002)** • Pre-Award Wins: **World Soundtrack Award** • Subjective Factor: **Randy Newman always seems to catch Oscar's ear.** This is not the only nomination for the film, the film was not nominated for Best Picture, and the song lacked a Golden Globe nom. However, this is not the first time this singer/songwriter has been nominated in this category.



## “PATIENCE” from *Dreamgirls*

Music and Lyrics by: **Henry Kreiger (Music); Willie Reale (Lyrics)** • Performed by: **Eddie Murphy, Anika Noni Rose, Keith Robinson** • Music Label: **BMG** • Style of Song: **Ballad** • Genre: **Rhythm & Blues** • Oscar Track Record: **0 noms - 0 wins** • Pre-Award Wins: **None** • Subjective Factor: **This tune is patiently awaiting its trip to the podium.** The mantle is empty, this song lacks a Golden Globe nomination, this is not the only nom for the film and the film lacks a Best Picture nom.

**WINNING TRENDS:** 4 for 5 had beginners luck • 4 for 5 were not the sole nominee from their respective film  
 • 4 for 5 were from films that were not nominated for Best Picture • 3 for 5 were not nominated for a Golden Globe

### LAST YEAR'S WINNER

## “IT'S HARD OUT HERE FOR A PIMP” from *Hustle and Flow*

Music and Lyrics by: **Jordan Houston, Cedric Coleman and Paul Beauregard** • Performed by: **Three 6 Mafia** • Single Label: **N/A** • Style of Song: **Hip Hop** • Highest Chart Position: **N/A** • Number of Weeks at #1/Number of Weeks on Chart: **N/A** • RIAA Sales: **N/A** • Oscar Track Record: **0 noms - 0 wins** • Pre-Award Wins: **None** • Subjective Factor: **If it's hard out there for a pimp, maybe Oscar will provide a reprieve** • Three 6 Mafia was the first African American Hip Hop group to win an Academy Award for Best Original Song and also became the first hip-hop artists to ever perform at the ceremony. This was only the second Hip Hop song in Academy history to win for Best Original Song, following Eminem's 2002 “Lose Yourself” from 8 Mile.

### 2007 Rules and Voting

**Best Picture:** 307 eligible films publicly exhibited prior to 12/31/06 in an L.A. theater for 7 consecutive days • In English or with English subtitles on 35mm or 70mm film stock, or in a qualifying digital format • Nominated and voted for by all active members

**Best Foreign Language Film:** 61 eligible films • Publicly exhibited in country of origin by Sept. 30, 2006 • Identical in form to original version except they will include English subtitles • Only one film per country can be submitted • Phase I committee, consisting of several hundred Los Angeles-based members, screened the films and their ballots determined the shortlist of 9 films • Phase II committee, made up of 10 randomly selected members from the Phase I group, 10 member-contingents in NY and 10 in LA viewed the shortlist and selected the 5 nominees! (*Whew!*) • Voted for by any active/life member who has seen all 5 (video or DVD viewing not allowed!)

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

**Who Votes?** Voting members 5830 • Actors 1251 • Art Directors 382 • Cinematographers 191 • Directors 376 • Documentary 136 • Executives 440 • Film Editors 224 • Makeup 115 • Members-at-large 256 • Music 239 • Producers 462 • Public Relations 370 • Short Films and Feature Animation 325 • Sound 413 • Visual Effects 255 • Writers 395

# THE ACADEMY AWARDS® **BEST ANIMATED FILM RACE** PREVIEW



## CARS

Producer: **Darla K. Anderson** • Directors: **John Lasseter, Joe Ranft** • Screenwriters: **John Lasseter, Joe Ranft, Jorgen Klubien, Dan Fogelman, Kiel Murray, Phil Lorin** • Cast: **Owen Wilson, Paul Newman, Bonnie Hunt** • Distributor: **Buena Vista** • Box Office Total Through 1/21/07: **\$244,052,771** • Estimated Budget: **\$120M** • Total Nominations: **2** • Release Date: **6/9/06** • Rating: **G** • Genre: **Comedy** • Source Material: **Original Screenplay** • Pre-Award Wins: **Broadcast Film Critics Association, Golden Globe, National Board of Review, PGA** • Subjective Factor: **Oscar loves the "big picture" that these little cars painted.** This film is our box office kingpin, has clenched the coveted PGA pre-award, is not a love story and is not a sequel. However, the director is not a first time nominee and it is not a rescue story.



## HAPPY FEET

Producers: **George Miller, Bill Miller, Doug Mitchell** • Director: **George Miller** • Screenwriters: **George Miller, Warren Coleman, John Collee, Judy Morris** • Cast: **Elijah Wood, Britney Murphy, Hugh Jackman, Nicole Kidman** • Distributor: **Warner Brothers** • Box Office Total Through 1/21/07: **\$190,695,949** • Estimated Budget: **\$85M** • Total Nominations: **1** • Release Date: **11/17/06** • Rating: **PG** • Genre: **Musical** • Source Material: **Original Screenplay** • Pre-Award Wins: **Los Angeles Film Critics Association, New York Film Critics Circle** • Subjective Factor: **Happy Feet will March its way to the Oscar.** The director is a first time nominee in this category, it is not a love story, and is not a sequel. However, this film is not the Box Office Kingpin, it was not a rescue story and did not win the PGA pre-award.



## MONSTER HOUSE

Producers: **Jack Rapke, Steve Starkey** • Director: **Gil Kenan** • Screenwriters: **Dan Harmon, Rob Schrab, Pamela Pettler** • Cast: **Steve Buscemi, Nick Cannon, Maggie Gyllenhaal** • Distributor: **Sony Pictures Releasing** • Box Office Total Through 1/21/07: **\$73,661,010** • Estimated Budget: **\$75M** • Total Nominations: **1** • Release Date: **7/21/06** • Rating: **PG** • Genre: **Comedy** • Source Material: **Original Screenplay** • Pre-Award Wins: **None** • Subjective Factor: **Oscar doesn't spook easily, but will the voters remember?** This director's mantle is empty, this film is not a love story and it is not a sequel. However, this film is not our Box Office Kingpin, is not a rescue story and lacks the PGA pre-award.

**WINNING TRENDS:** 4 for 5 directors had beginners luck • 4 for 5 were the Box Office King Pin • 3 for 5 were rescue stories • 2 for 5 were love stories • 1 for 1 received the PGA pre-award • 0 for 5 were sequels

### LAST YEAR'S WINNER

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

Producers: **Clarie Jennings, Peter Lord, Nick Park, Carla Shelley, David Sproxton** • 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 1/5/06: **\$56,110,897** • Estimated Budget: **\$30M** • Total Nominations: **1** • Release Date: **10/5/05** • Rating: **G** • Genre: **Comedy** • Source Material: **Short Film** • Pre-Award Wins: **L.A. Film Critics, Online Film Critics, PGA** • Subjective Factor: **The film won the first-ever Best Animated Motion Picture award handed out in 2006 by the PGA**

(Solution to crossword, page 62)

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## THE ACADEMY AWARDS® PREVIEW



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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

*The first number (in red), underneath the winner's name, represents the number of times the winner has gone on to win the Oscar.  
 The second number (in black) represents the number of years we have tracked the results.*

AWARD	PICTURE	ACTOR	ACTRESS	SUPPORTING ACTOR	SUPPORTING ACTRESS	DIRECTOR	ANIMATED FILM
<b>Golden Globes (Drama)</b>	<i>Babel</i> 8/13	Forest Whitaker <i>The Last King of Scotland</i> 9/13	Helen Mirren <i>The Queen</i> 8/13	Eddie Murphy <i>Dreamgirls</i> 7/13	Jennifer Hudson <i>Dreamgirls</i> 7/13	Martin Scorsese <i>The Departed</i> 10/13	<i>Cars</i> N/A
<b>Los Angeles Film Critics Association</b>	<i>Letters from Iwo Jima</i> 2/13	Forest Whitaker and Sacha Baron Cohen-Borat (tie) <i>The Last King of Scotland</i> 4/13	Helen Mirren <i>The Queen</i> 5/13	Michael Sheen <i>The Queen</i> 4/13	Luminita Gheorghiu <i>The Death of Mr. Lazarescu</i> 2/13	Paul Greengrass <i>United 93</i> 6/13	<i>Happy Feet</i> 4/5
<b>National Board of Review</b>	<i>Letters from Iwo Jima</i> 3/13	Forest Whitaker <i>The Last King of Scotland</i> 6/13	Helen Mirren <i>The Queen</i> 5/13	Djimon Hounsou <i>Blood Diamond</i> 5/13	Catherine O'Hara <i>For Your Consideration</i> 2/13	Martin Scorsese <i>The Departed</i> 2/13	<i>Cars</i> 4/5
<b>National Society of Film Critics</b>	<i>Pan's Labyrinth</i> 2/13	Forest Whitaker <i>The Last King of Scotland</i> 4/13	Helen Mirren <i>The Queen</i> 3/13	Mark Wahlberg <i>The Departed</i> 2/13	Meryl Streep <i>The Devil Wears Prada</i> 2/13	Paul Greengrass <i>United 93</i> 3/13	
<b>New York Film Critics Circle</b>	<i>United 93</i> 2/13	Forest Whitaker <i>The Last King of Scotland</i> 2/13	Helen Mirren <i>The Queen</i> 4/13	Jackie Earle Haley <i>Little Children</i> 4/13	Jennifer Hudson <i>Dreamgirls</i> 3/13	Martin Scorsese <i>The Departed</i> 3/13	<i>Happy Feet</i> 2/5
<b>Broadcast Film Critics Association</b>	<i>The Departed</i> 5/11	Forest Whitaker <i>The Last King of Scotland</i> 6/11	Helen Mirren <i>The Queen</i> 6/11	Eddie Murphy <i>Dreamgirls</i> 4/11	Jennifer Hudson <i>Dreamgirls</i> 6/11	Martin Scorsese <i>The Departed</i> 9/11	<i>Cars</i> 5/5
<b>Online Film Critics Society</b>	<i>United 93</i> 2/9	Forest Whitaker <i>The Last King of Scotland</i> 3/9	Helen Mirren <i>The Queen</i> 1/9	Jackie Earle Haley <i>Little Children</i> 1/9	Abigail Breslin <i>Little Miss Sunshine</i> 2/9	Martin Scorsese <i>The Departed</i> 4/9	
<b>Producers Guild of America</b>	<i>Little Miss Sunshine</i> 8/13						<i>Cars</i> 1/1
<b>Screen Actors Guild</b>	<b>BEST ENSEMBLE CAST</b> <i>Little Miss Sunshine</i> 8/13	Forest Whitaker <i>The Last King of Scotland</i> 9/12	Helen Mirren <i>The Queen</i> 9/12	Eddie Murphy <i>Dreamgirls</i> 7/12	Jennifer Hudson <i>Dreamgirls</i> 7/12		
<b>Directors Guild of America</b> *Announced Feb. 3						<b>52/57</b>	
<b>Writers Guild of America</b> *Announced Feb. 11	<b>ORIG. SCREENPLAY</b> 12/21	<b>ADT. SCREENPLAY</b> 13/21					

Best Guesses From:	Our Publishers	Our Staff	"Deep Vote"	By The Book
Best Picture	<i>The Departed</i>	<i>Little Miss Sunshine</i>	<i>Little Miss Sunshine</i>	<i>Babel</i>
Best Actor	Forest Whitaker	Leonardo DiCaprio	Peter O'Toole	Forest Whitaker
Best Actress	Helen Mirren	Judi Dench	Helen Mirren	Helen Mirren
Best Supporting Actor	Eddie Murphy	Alan Arkin	Alan Arkin	Eddie Murphy
Best Supporting Actress	Jennifer Hudson	Abigail Breslin	Jennifer Hudson	Jennifer Hudson
Best Director	Martin Scorsese	Martin Scorsese	Martin Scorsese	Martin Scorsese
Best Cinematography	Emmanuel Lubezki	Emmanuel Lubezki	Dick Pope	Dick Pope
Best Original Screenplay	<i>Babel</i>	<i>Little Miss Sunshine</i>	<i>Little Miss Sunshine</i>	<i>Babel</i>
Best Adapted Screenplay	<i>Notes on a Scandal</i>	<i>Notes on a Scandal</i>	<i>Notes on a Scandal</i>	<i>The Departed</i>
Best Foreign Language Film	<i>Lives of Others</i>	<i>After the Wedding</i>	<i>Pan's Labyrinth</i>	<i>Pan's Labyrinth</i>
Song	"Love You I Do"	"Listen"	"Patience"	"I Need to Wake Up" / "Patience"
Best Animated Film	<i>Cars</i>	<i>Cars</i>	<i>Cars</i>	<i>Cars</i>

# THE ACADEMY AWARDS® 2007 NOMINEES PREVIEW

Your Pick  
 Winner

## PICTURE

- Babel** - Alejandro González Iñárritu, Jon Kilik and Steve Golin, Producers
- The Departed** - Nominees to be determined
- Letters from Iwo Jima** - Clint Eastwood, Steven Spielberg and Robert Lorenz, Producers
- Little Miss Sunshine** - Nominees to be determined
- The Queen** - Andy Harries, Christine Langan and Tracey Seaward, Producers

## ACTOR

- Leonardo DiCaprio** - *Blood Diamond*
- Ryan Gosling** - *Half Nelson*
- Peter O'Toole** - *Venus*
- Will Smith** - *The Pursuit of Happyness*
- Forest Whitaker** - *The Last King of Scotland*

## ACTRESS

- Penelope Cruz** - *Volver*
- Judi Dench** - *Notes on a Scandal*
- Helen Mirren** - *The Queen*
- Meryl Streep** - *The Devil Wears Prada*
- Kate Winslet** - *Little Children*

## SUPPORTING ACTOR

- Alan Arkin** - *Little Miss Sunshine*
- Jackie Earle Haley** - *Little Children*
- Djimon Hounsou** - *Blood Diamond*
- Eddie Murphy** - *Dreamgirls*
- Mark Wahlberg** - *The Departed*

## SUPPORTING ACTRESS

- Adriana Barraza** - *Babel*
- Cate Blanchett** - *Notes on a Scandal*
- Abigail Breslin** - *Little Miss Sunshine*
- Jennifer Hudson** - *Dreamgirls*
- Rinko Kikuchi** - *Babel*

## DIRECTING

- Alejandro González Iñárritu** - *Babel*
- Martin Scorsese** - *The Departed*
- Clint Eastwood** - *Letters from Iwo Jima*
- Stephen Frears** - *The Queen*
- Paul Greengrass** - *United 93*

## ORIGINAL SCREENPLAY

- Babel** - Written by Guillermo Arriaga
- Letters from Iwo Jima** - Screenplay by Iris Yamashita; Story by Iris Yamashita & Paul Haggis
- Little Miss Sunshine** - Written by Michael Arndt
- Pan's Labyrinth** - Written by Guillermo del Toro
- The Queen** - Written by Peter Morgan

## ADAPTED SCREENPLAY

- Borat Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan** - Screenplay by Sacha Baron Cohen & Anthony Hines & Peter Baynham & Dan Mazer; Story by Sacha Baron Cohen & Peter Baynham & Anthony Hines & Todd Phillips
- Children of Men** - Screenplay by Alfonso Cuarón & Timothy J. Sexton and David Arata and Mark Fergus & Hawk Ostby
- The Departed** - Screenplay by William Monahan
- Little Children** - Screenplay by Todd Field & Tom Perrotta
- Notes on a Scandal** - Screenplay by Patrick Marber

## ANIMATED FEATURE

- Cars**
- Happy Feet**
- Monster House**

## FOREIGN LANGUAGE FILM

- After the Wedding** (Denmark)
- Days of Glory (Indigènes)** (Algeria)
- The Lives of Others** (Germany)
- Pan's Labyrinth** (Mexico)
- Water** (Canada)

## CINEMATOGRAPHY

- Vilmos Zsigmond** - *The Black Dhalia*
- Emmanuel Lubezki** - *Children of Men*
- Dick Pope** - *The Illusionist*
- Guillermo Navarro** - *Pan's Labyrinth*
- Wally Pfister** - *The Prestige*

## FILM EDITING

- Stephen Mirrione and Douglas Crise** - *Babel*
- Steven Rosenblum** - *Blood Diamond*
- Alex Rodríguez and Alfonso Cuarón** - *Children of Men*
- Thelma Schoonmaker** - *The Departed*
- Claire Douglas, Christopher Rouse and Richard Pearson** - *United 93*

## ORIGINAL SCORE

- Babel** - Gustavo Santaolalla
- The Good German** - Thomas Newman
- Notes on a Scandal** - Philip Glass
- Pan's Labyrinth** - Javier Navarrete
- The Queen** - Alexandre Desplat

## ORIGINAL SONG

- "I Need to Wake Up"** - *An Inconvenient Truth*, Music and Lyric by Melissa Etheridge
- "Listen"** - *Dreamgirls*, Music by Henry Krieger and Scott Cutler, Lyric by Anne Preven
- "Love You I Do"** - *Dreamgirls*, Music by Henry Krieger, Lyric by Siedah Garrett
- "Our Town"** - *Cars*, Music and Lyric by Randy Newman
- "Patience"** - *Dreamgirls*, Music by Henry Krieger, Lyric by Willie Reale

## DOCUMENTARY FEATURE

- Deliver Us from Evil** - Amy Berg and Frank Donner
- An Inconvenient Truth** - Davis Guggenheim
- Iraq in Fragments** - James Longley and John Sinno
- Jesus Camp** - Heidi Ewing and Rachel Grady
- My Country, My Country** - Laura Poitras and Jocelyn Glatzer

## DOCUMENTARY SHORT SUBJECT

- The Blood of Yingzhou District** - Ruby Yang and Thomas Lennon
- Recycled Life** - Leslie Iwerks and Mike Glad
- Rehearsing a Dream** - Karen Goodman and Kirk Simon
- Two Hands** - Nathaniel Kahn and Susan Rose Behr

## BEST ANIMATED SHORT

- The Danish Poet** - Torill Kove
- Lifted** - Gary Rydstrom
- The Little Matchgirl** - Roger Allers and Don Hahn
- Maestro** - Geza M. Toth
- No Time for Nuts** - Chris Renaud and Michael Thurmeier

## ART DIRECTION

- Dreamgirls** - Art Direction: John Myhre; Set Decoration: Nancy Haigh
- The Good Shepherd** - Art Direction: Jeannine Oppewall; Set Decoration: Gretchen Rau and Leslie E. Rollins
- Pan's Labyrinth** - Art Direction: Eugenio Caballero; Set Direction: Pilar Revuelta
- Pirates of the Caribbean: Dead Man's Chest** - Art Direction: Rick Heinrichs; Set Decoration: Cheryl A. Carasik
- The Prestige** - Art Direction: Nathan Crowley; Set Decoration: Julie Ochipinti

## COSTUME DESIGN

- Curse of the Golden Flower** - Yee Chung Man
- The Devil Wears Prada** - Patricia Field
- Dreamgirls** - Sharen Davis
- Marie Antoinette** - Milena Canonero
- The Queen** - Consolata Boyle

## MAKEUP

- Apocalypto** - Aldo Signoretti and Vittorio Sodano
- Click** - Kazuhiro Tsuji and Bill Corso
- Pan's Labyrinth** - David Marti and Montse Ribe

## BEST LIVE ACTION SHORT

- Binta and the Great Idea (Binta Y La Gran Idea)** - Javier Fesser and Luis Manso
- Éramos Pocos (One Too Many)** - Borja Cobeaga
- Helmer & Son** - Soren Pilmark and Kim Magnusson
- The Saviour** - Peter Templeman and Stuart Parkyn
- West Bank Story** - Ari Sandel

## SOUND MIXING

- Apocalypto** - Kevin O'Connell, Greg P. Russell and Fernando Camara
- Blood Diamond** - Andy Nelson, Anna Behlmer and Ivan Sharrock
- Dreamgirls** - Michael Minkler, Bob Beemer and Willie Burton
- Flags of Our Fathers** - John Reitz, Dave Campbell, Gregg Rudloff and Walt Martin
- Pirates of the Caribbean: Dead Man's Chest** - Paul Massey, Christopher Boyes and Lee Orloff

## SOUND EDITING

- Apocalypto** - Sean McCormack and Kami Asgar
- Blood Diamond** - Lon Bender
- Flags of Our Fathers** - Alan Robert Murray and Bub Asman
- Letters from Iwo Jima** - Alan Robert Murray
- Pirates of the Caribbean: Dead Man's Chest** - Christopher Boyes and George Watters II

## VISUAL EFFECTS

- Pirates of the Caribbean: Dead Man's Chest** - John Knoll, Hal Hickel, Charles Gibson and Allen Hall
- Poseidon** - Boyd Shermis, Kim Libreri, Chaz Jarrett and John Frazier
- Superman Returns** - Mark Stetson, Neil Corbould, Richard R. Hoover and Jon Thum

# THE BUZZ

## HOLLYWOOD 2006: THE RED, THE BLUE AND THE UGLY

by Alex Simon



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The big question this year is, does a star's public persona get confused with his personal beliefs and ruin box office potential? Does public behavior have a direct affect on performance at the box office? With many of Hollywood's top performers being more outspoken than ever since the invasion of Iraq, do the public statements of such performers as Alec Baldwin, Tim Robbins, Susan Sarandon, George Clooney, Sean Penn, Tom Cruise, Mel Gibson and others who proudly wave their blue state left-leaning colors, or outlandish beliefs and opinions, have a correlation to the number of derrieres in seats that their name above the marquee helps to put there?

**W**ith star salaries escalating past \$20 million per picture, and those pictures' budgets rising accordingly, these are questions both philosophical and economic that are filling the minds of the men and women who run Tinseltown.

If you look at the numbers, it gets very interesting. George Clooney's outspoken views haven't kept him from being one of the most bankable stars and filmmakers in the biz: six out of his 32 pictures have passed the \$100 million mark in box office receipts. But his co-writing/directing effort (and overtly liberal homage to journalist Edward R. Murrow) *Good Night, and Good Luck* grossed a very average \$31 million from a budget of \$7.5 million domestically. Admittedly, a strong performance relative to its cost, but not a bonafide hit according to the Hollywood bylaws. Clooney's Oscar-winning turn in the politically incendiary *Syriana* while a darling with the critics, just made back its \$50 million budget in domestic receipts.

In fact, politically-themed films have not fared well in general during the last decade. *Wag the Dog* (1997), which had a budget of \$15 million, can be considered to have performed strongly relative to its cost, grossing \$43 million at the domestic box

office but hardly a runaway hit. Warren Beatty's *Bulworth* (1998) took in a meager \$26.5 million from a production budget of \$30 million. The Bill Clinton satire *Primary Colors* (1998), which had a budget of \$65 million, took a nose dive with only \$39 million in box office receipts. Looking at the filmographies of our roster of blue actors they are astonishingly consistent. The numbers don't lie. *Sean Penn: Assassination of Richard Nixon* (2004), \$708,776; *The Interpreter* (2005), \$73 million. Tim Robbins: *Tibet: Cry of the Snow Lion* (2003), \$578,241; *Mystic River*, \$90 million. Susan Sarandon: *Tell the Truth and Run* (1996), \$3,204; *Stepmom* (1998), \$91 million. It is the political content, not the views, that really turns off the public (unless they're accused of murder like Fatty Arbuckle or OJ Simpson).

During the politically-charged 1970s, being an outspoken voice for the radical left seemed to be an asset for stars like Jane Fonda, who remained a top box office draw throughout the decade. When the Reagan era started in the 1980s however, Fonda's films quickly seemed to lose their box office steam, and she retired from the screen for 15 years, returning with 2005's *Monster-in-Law*. Stars who changed their affiliations

from blue in their youth, to red in their later years like Charlton Heston (who marched with Martin Luther King in the '60s, and campaigned for Reagan and the Bushes in the '80s and '90s) and former Democrat Ronald Reagan, focused less on filmmaking and more on politics as their views moved further right (Reagan exclusively so after 1964, and Heston virtually vanished from movies after being elected President of the National Rifle Association). However, Heston's public came back to support him even though his politics changed, with 1974's *Earthquake* in which he led an all-star cast, coming in second at the year's box office after the multiple-Oscar winning *Godfather Part II*.

The moment of truth arrived December 8, 2006 with Mel Gibson's latest writing/directing effort, *Apocalypto*. Everyone in the media was poised with pen in hand and keyboard at the fingertips. With its initial \$15 million opening weekend, the confused press corps hailed to the world that Mel was unscathed by his recent antics. While it easily won the top slot that weekend with its tally, the total box office for *Apocalypto* was only \$49.7. A conservative preference might have been revealed by its over-performing markets, L.A.

***“It is the political content,  
not the views, that really  
turns off the public...”***

(which includes Orange County) had the biggest box office numbers for *Apocalypto*; Eureka, California (not exactly a melting pot with an 82% white demographic) performed at six times their norm; Casper, Wyoming (94% white) was at two times their norm. Box office analyst Dan Marks has an interesting take on its performance. “I wasn't conducting exit interviews, but the numbers tell me the film did not do that well at the box office and most of the cities that outperformed their norms have high Hispanic populations. Fresno/Visalia was up 108%, Monterey/Salinas up 75%, Yuma/El Centro was up 100% and many Texas markets also performed above their norms. But up north in Canada, the film died.” He further added, “A film like *Fahrenheit 9/11* definitely was a red state/blue state issue in terms of performance. The data was clear. It over-performed in blue markets and underperformed in red markets.”

Opinion in the general population seems to be divided as well in terms of whether a star's public persona affects a person's interest in seeing their work. For Gregory Herriman, a construction engineer from Phoenix, AZ., the choice is quite clear. A self-described “neo-con Republican,” Herriman believes in voting with his wallet. “I will say that I tend to stay away from businesses, films, artists, etc. that I feel have disrespected our country. I feel that their bias, negativity, personal attacks and bashing of the opposing viewpoints is uncivilized. I don't buy newspapers, watch certain news channels, patronize certain artists, that are, in my opinion,



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biased against and don't respect my viewpoints," Herriman explains. "A specific example is Danny DeVito's drunken tirade recently on "The View." I don't watch the show because I think its hosts espouse hate, but I did see the clip on the internet. His personal attacks and bashing of the President were disgusting and disgraceful. So much so that he attempted to apologize...for being drunk on TV but not for what he said." Herriman adds that, "I am shocked at the venomous personal attacks on the President and the Republicans by the left in Hollywood and in politics. I understand the fact that you can disagree with someone's opinion but you should be at least a little respectful without acting like third-graders." On the other end of the spectrum, Los Angeles native Ronda Spinnak, a "lifelong liberal Democrat" screenwriter, can separate people from their work. "I'd have to say that whether someone is a Democrat or Republican, a Sierra Club Member or thinks global warming is overstated, well, a star's personal beliefs are their own and I don't judge them or their movies based on them," she says. "I do think twice about patronizing their films, especially if they benefit directly from the box office, if a star is publicly

*The population is divided regarding a star's public persona and a moviegoer's interest in seeing their work.*

anti-Semitic or actively anti-Israel. If I was African American and a star was actively anti-black, I would feel the same way. It's not so much his personal beliefs, but when a star uses his status and celebrity to voice heinous words against a group that I am a member of, then I react to that".

Not only is public opinion divided on the issue, but much of the public is divided as to how they feel on most issues. An April 2006 poll done by *New York* magazine found that 33-39% of Americans now consider themselves to be neither Democrat nor Republican, and called for the formation of what many political outsiders are calling "the purple party," or one which represents the core values of red and blue thinkers.

Perhaps Viacom Chairman Sumner Redstone's decision to oust Tom Cruise and his producing partner Paula Wagner from Paramount Pictures last summer will provide a forecast of what's to come for other stars whose bizarre, seemingly unbalanced behavior in public garners more attention than the films they make. While there's an old saying in Hollywood that "bad behavior is not discouraged, it's rewarded," it's possible that the men and women who run the business and the folks who keep the business running with their attendance at the local cinema, have set a new paradigm for what is and is not acceptable, and concurrently what will, and will not, sell. It's quite clear, based on the aforementioned numbers, that the public has spoken on this issue. What remains to be seen is if the powers-that-be in Hollywood will listen. **AAP**

# THE ARCHETYPES

## PSYCHOLOGICALLY SPEAKING

by Marcie Polier

Readers may remember from last year that the box office slump of '05, shook the ground in Hollywood worse than *The Big One* of '94.

Our long suffering Hollywood executive, **Howard Younger-Eyler**, known to his friends as *Howie*, is still not over the shock. *Howie* is fit and trim resulting from daily workouts with his personal trainer, personal yoga instructor and personal masseuse/chiropractor but he is on the verge of a nervous breakdown. Once again, he turns to his Jungian therapist for answers to the big questions.

**John Turner**, our therapist, is in his late 50's, dark hair graying and comfortably seated in his Eames chair dressed in khakis and tennis shoes. This year, even he is a bit depressed.

**JT:** Howie, you had three blockbusters this year, business in Hollywood is back to normal and your Democrats won the election. What could be the problem now?

**HYE:** (slowly getting hysterical) Back to normal? You call a \$6.58 average ticket price normal? You call 590 new films released with an average gross of \$15 million normal? You call downloading movies to a three-inch screen normal?

**JT:** You don't think these are good innovations?

**HYE:** (pulling a pillow over his face, then pounding on it) Movies are going to be released on the internet. People are turning their tiny living rooms into theatres. Box office is just barely ahead of last year and Hollywood is upside down. I don't think I'll ever feel normal again.

**JT:** Howie, last year you were on the brink of ruin. Shouldn't you be grateful you didn't get fired? And didn't your movies make money this year?

**HYE:** Yes, but...I just feel terrible...sick to my stomach all the time.

**JT:** Howie, these changes are good for you. You make the movies, and now there are more markets to sell them to. Innovation and change are the hallmarks of success. What is really bothering you?

**HYE:** I didn't like the movies I made...I didn't like the movies anybody in Hollywood made...I liked the offbeat little stories, the movies with mediocre production values...they were so deep, man.

**JT:** I understand. The little ones reflected the bigger



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values. We are living in a time of change and the values in your movies did not reflect redemption, Howie. They reflected silliness, doomsday, or worse, hopelessness.

**HYE:** I can't take it, man. The kind of movies we made this year will die next year. Then what will we do? Can't blockbusters be deep?

**JT:** Howie, start making the little films you admire so much.

**HYE:** Those are for the penniless filmmakers who live in Venice and San Francisco. I am a Hollywood Executive! President of HGPC (Hollywood's Greatest Production Company) for God's sake! Do you know how important blockbusters are? They are the bread and butter, man. Without them, Hollywood is finished...done...kaput. One blockbuster can finance all the other losers, put the studio in the black and make the stock price go up for the entire year. Well, it used to be that we could get by with one. Now we could use at least three.

**JT:** There must have been some blockbusters that you liked?

**HYE:** Yeah, man, I've liked a lot of them over the years...but the one I really loved is the very first one...*The Sound of Music*. First Hollywood movie to earn \$100 mil...you know, after it was re-released a few times. I sang "Edelweiss" in the car every day with my kids. (singing) "Do, a deer, a female deer...".

**JT:** Hmm... .

**HYE:** Yeah, man, and Andrew Lloyd Webber just held a star search for the new Maria. They are opening the show in London again. You know what that means...it will be here

on Broadway and then remade for the big screen and back in the theatres...and (*dejectedly*) I won't be a part of it.

**JT:** Gee, now you have me thinking, Howie.

**HYE:** About what, man? You don't like *The Sound of Music*?

**JT:** *The Sound of Music* was a great film for its time, Howie. Full of spiritual truth that made people feel good...but sadly, it simply isn't the factual truth. And you have the entire world worshipping at a false altar.

**HYE:** (*incredulous*) I don't care if it's not true. Nobody does.

**JT:** Oh, really? How did you feel when your parents told you stories that weren't true?

**HYE:** Well, I did hate that...

**JT:** Didn't you feel that you were old enough to handle the truth? How about Jack Nicholson yelling at Tom Cruise? We all know that Tom Cruise can't handle the truth Howie, but how about you? Can you handle the truth?

**HYE:** (*rubbing the fashionably short cropped hair on his head*) Whoa...

**JT:** You see, the Captain was the sweet one, Maria was stern, and they were all singing long before she showed up on the scene. The children's names and ages were changed... Hollywood changed the truth and turned their story into a myth.

**HYE:** So what? It worked and it's held up for over 40 years!

**JT:** We need the truth today, Howie. We need the public record to speak to people and not let people change history to justify their brutality.

**HYE:** Brutality? What does that have to do with *The Sound of Music*?

**JT:** Jung said, "Sentimentality is the superstructure for brutality". Remember Hitler, Howie? He was a vegetarian and loved his dog and his bird. He was *very* sentimental... brutally sentimental. Who is going to liberate the Von Trapps, Howie? Whoever does might be saving the world. Not to mention letting those surviving children, who are in their 80's now, have their father back!

**HYE:** But you always say that people need myths, and they need to feel good at the movies.

**JT:** Yes, but so much of the world today has a collective misunderstanding. Millions of people have mythologized untruth and incorporated it into their world view. The media has popularized the erroneous ideas and now pop culture has become history.

**HYE:** But I love those songs. Everyone does. They're used in car commercials now, for Christ's sake. They are American icons.

**JT:** I'm going to go out on a limb here and read you something from Jung. (*He turns to the shelf beside his chair and picks up a well worn book. He flips until he finds the page,*

*then reads*) "Only the living presence of the eternal images can lend the human psyche a dignity which makes it morally possible for a man to stand by his own soul, and be convinced that it is worth his while to persevere with it." (*Mysterium Coniunctionis*, ¶1511, p.363).

**HYE:** What?

**JT:** Art illuminates the truth for people, Howie. Movies are art. They give us the eternal images, in living color. Find a way to help people accept the truth and heal the world.

**HYE:** Oh God, now I have to make movies, *and* save the world?

**JT:** Can you stop Andrew Lloyd Webber, Howie? Can you make him rewrite the show?

**HYE:** (*thinking out loud*) Gee, I don't know...maybe you do have something here...I guess I *could* try to make a blockbuster out of...I gotta go. You got me thinking.

*Howie leaves the office. There is a spring in his purposeful step. The sick feeling is beginning to leave his stomach and he can feel his appetite coming back.*

*One year later:.....ring.....ring.....*

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

**HYE:** John, Howie here. I'm calling you from Stowe, Vermont.

**JT:** Ahh, the Von Trapp Family resort. How are you doing?

**HYE:** I'm doing great. My remake of *The Sound of Music* has grossed over \$100 million and we have... (*Howie shouts off line*) Hey Agathe! Hey Werner! Hey Johannes! Can ya hold down that singing for a minute? I'm talking to my therapist... (*back to John*) I'm looking at nine nominations here...my most nominated picture ever. They like me, they really like me! I owe you big time, man.

**JT:** That's great, Howie. Glad to be of service. What's next?

**HYE:** I told Andrew about your favorite sci-fi book, *Childhood's End* by Arthur C. Clark. We are here in Stowe working on the musical version. Should hit the stage in London by next year!

**JT:** Congratulations!

**HYE:** Well, I don't know what I would have done without you. I have arranged a special surprise. The Von Trapps will sing at your 60th birthday party and I'm giving you my tickets to attend *The 79th Annual Academy Awards*. You can mount the stage on February 25th and accept my best picture award!

**JT:** Where will you be?

**HYE:** Andrew and I will be on our way to the moon. We booked our own custom spacelight to put us in the right mood for the new project.

**JT:** Do you want me to say anything special at the mike?

**HYE:** Just tell 'em, "Thanks, I owe it all to Jung!!!" **AAP**

# THE WALK

## RED CARPET RULES

by Sam Rubin



**Yours truly a minute before stepping onto the Red Carpet to bring you the unpredictable, unexpected and sometimes inexplicable.**

I have been in the cat bird's seat among the elite squad of Academy-approved reporters who are allowed to speak to the stars as they wend their way down the red carpet and broadcast their live remarks to waiting fans around the country.

Over the course of hundreds of red carpet conversations that I have been privileged to conduct, I know what works and what doesn't. Therefore, I have assembled "Sam Rubin's Official Rules of Red Carpet Engagement". These rules work so well, that as a public service for the celebrity set, I have printed up cards and will be handing them out to the needy stars lacking in the necessary skills to conduct a successful and compelling interview. So, without further ado, I hereby share some simple rules of behavior that will distinguish red carpet winners from, well, losers.

To open our live red carpet broadcast, I have always used the clichéd, but true, phrase: "If Hollywood is indeed 'High School with Money' then welcome to the prom". As with many a nervous debutante, some of Hollywood's biggest stars allow the prom analogy to come fully to life. Kim Basinger, nominated for *L.A. Confidential*, was my favorite nervous debutante. As she made her way down the ruby road, looking

***"We want the emotion, not the plug. Tell us what you're feeling..."***

It is the culmination of virtually every actor's dream...a single street temporarily covered in red fabric that sends almost everyone who walks down it into a significantly heightened emotional state. When actors get out of their limousines, or increasingly their chauffeur-driven hybrid cars, and put their designer-shod feet on the red carpet of the Kodak Theatre for the *Academy Awards*,<sup>®</sup> they have arrived. It is a rare show business moment when the hype actually equals the reality.



as stunning as you would expect, there was the ever so slight tremble visible in her step. As we talked, Kim held my hand and you could feel that she was actually shaking; the kind of quiver that comes only with true excitement and real emotion. What she was able to convey so clearly was how very deeply this entire event meant to her. This kind of exchange is better than any prepared speech. So, here is **Rule No. 1**. It might sound like elementary therapy but as you make your way along the perilous journey to the Kodak Theatre, allow the emotion, the intensity of the whole experience to wash over you and share those feelings with the pesky folks like me who shove a microphone in your face. We want the emotion, not the plug. Tell us what you're feeling; enlighten us





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with what's in your heart, not on your back or barely covering your front. I don't care if it's Wang or Prada, unless it's something simply awful, *ala* Sally Kirkland, and then, of course, I want to know all about it.

Although the Oscars have become the Super Bowl of fashion, let the Fashion Patrol talk about all that after you've walked away from me. Therefore, **Rule No. 2.** I am not interested in what you're wearing, but I am vitally interested in your social life! Who did you bring and why? Don't ignore your guest while talking to us. Don't make us ask, "Who is that?" Let us know immedi-

ately so we don't stand there wondering. Adam Durwitz from the Counting Crows, who has probably bedded much of young Hollywood, attended the Oscars with his mother a few years back. "I have arrived with my mother, but I am quite sure I'll be leaving with someone else", he told me, which made him among the most honest and likeable stars that year.

We want to see the rare and true Hollywood romance, and if things aren't going so well, time to let the public in on that too, bringing us to...**Rule No. 3.** If your relationship is changing, this is the time to let us know. When James Cameron took his pre-Oscar victory walk for *Titanic* down the red carpet, he was in an especially good mood, having won several of the important Oscar precursors. It certainly looked as though this evening was going to go his way as well. "It seems to me that he feels like he's the 'King of the World'", I said to his then-wife Linda Hamilton. She laughed and said in the most telling way imaginable, "you have no idea." It was a revealing peek into an honest

moment of marital collapse. The couple divorced soon after the Oscars.

The most relaxed Oscar nominees are those who not only drink in all the excitement but have been drinking during the limo ride to the Kodak. Rumor has it that many of the nominees relieve their stress in other ways as well. **Rule No. 4.** Relax on your way to the show, but please don't bother to share all the details with us about how you did it. This is an experience only Hollywood can offer and many a relaxed and glowing star has doubtless dabbled in some form of release on the way. Enjoy the ride as well as the ceremony.

This year I am hoping that Borat, as candid, rude and clueless as he is, takes the long walk down the red carpet. Looking at the current crop of nominees, I can't think of a single one that I would rather interview. I am anticipating that he will arrive with Pamela Anderson on his arm. Maybe he will tell me, "Yes, this is Pamela...we had a sexy time in the car and now I am ready to win the Oscar!" I know I won't have to hand him the Rule Card. He may very well rewrite mine. **AAP**



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Bringing glamour and pizzazz to the red carpet are Reese Witherspoon (*previous page*), Nicole Kidman (*top*), Will Ferrell and wife Viveca (*top right*), Keira Knightly (*right*), Dolly Parton (*below*) and Terrence Howard (*above*).



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# CROSSWORD MANIA

## DRIVE, DRIVE

By Fred Piscop

**H**as crossword mania taken over your household? Has someone in your family stopped at the video store to buy, not rent, *Wordplay*? Has your husband stopped reading in bed? Are you awakened in the middle of the night by the sharp point of his lucky crossword pencil poking you in the thigh? Is your beautiful stepdaughter who used to cook with you and talk to you every Sunday, making a mad dash for the paper when she arrives and immediately sitting down with dad? Is that the last you hear from them until they send you over to the computer to Google an answer for them? If so, we have something in common. Have fun driving yourself crazy.

### ACROSS

- 1 Wagon drivers
- 6 Drive member
- 11 Winery sight
- 14 Reindeer driver
- 15 Hall of Famer Combs
- 16 Suffix with pay
- 17 Car driven by 007 in *Goldfinger* and *Thunderball*
- 19 Ban-\_\_ (shirt material)
- 20 Hit above center with a driver, in golf
- 21 Ultimatum ender
- 22 Driver's loss of control
- 23 It may be deduced from a driver's license
- 24 Like Rodeo Drive stores
- 26 Invitation from a driver
- 30 Skier's lift
- 33 Screwdriver hue
- 35 Furbys et al.
- 36 Get off the fence
- 39 Heap kudos on
- 40 Driver's assignment
- 42 Hybrid citrus
- 43 Bend shape
- 44 Big dogs, for short
- 45 Block out
- 47 Not so nice
- 50 Drive crazy
- 51 Magician's word
- 53 Pack away
- 55 Ticket figures
- 56 Minnie Driver, for one
- 58 They may pop up
- 61 \_\_ de guerre
- 62 Movie car driven by musical brothers Elwood and Joliet Jake
- 66 *Jurassic Park* stuff
- 67 Held up
- 68 Hard-hit drive
- 69 Cariou of stage
- 70 Like a designated driver
- 71 Monopoly stack

1	2	3	4	5		6	7	8	9	10		11	12	13
14						15						16		
17						18						19		
	20					21						22		
					23				24	25				
26	27	28	29			30	31	32						
33						34		35				36	37	38
39						40	41					42		
43					44				45	46				
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51	52								53	54				
55							56	57				58	59	60
61						62	63				64			65
66						67					68			
69						70					71			

(Answer on page xx)

### DOWN

- 1 Botanist Gray
- 2 It may be rigged
- 3 Keen on
- 4 Driver's destination
- 5 Dynasty of China
- 6 Driveway coat
- 7 Driveway materials
- 8 *Harper's Bazaar* cover artist
- 9 Y sporter
- 10 Cartoon pooch
- 11 Herbie, the Love Bug is one
- 12 Dr. Alzheimer
- 13 *Driving Miss Daisy* star
- 18 A Little Woman
- 22 \_\_ Paulo, Brazil
- 23 Director Lee
- 24 Hands over
- 25 Shavetails: Abbr.
- 26 Driver's target
- 27 Like the Sabin vaccine
- 28 Voice of Doc Hudson in *Cars*
- 29 Not Rep. or Dem.
- 31 Serviceable
- 32 One way to stand
- 34 Poet's Muse
- 37 Pinocchio's goldfish
- 38 Like Albee's Alice
- 41 Kimono closer
- 42 Java holder
- 44 D-Day vessel
- 46 It may be driven away with a "Shoo!"
- 48 Balaam's beast
- 49 Paul of *Mad About You*
- 51 Driver's shift sequence
- 52 TV exec Arledge
- 54 Drive-thru convenience
- 56 Outlying area, for short
- 57 Artist Magritte
- 58 "\_\_\_'s Irish Rose"
- 59 Wine's partner
- 60 Gravity-driven vehicle
- 62 Air gun ammo
- 63 London lav
- 64 Moth-eaten
- 65 Hosp. areas

Fred Piscop was recommended to AAP by none other than Will Shortz. He is the Crossword Editor of the Washington Post Sunday Magazine and the chief scorer of the American Crossword Puzzle Tournament, featured in *Wordplay*.

## THE SCHEDULE

# 35 DAYS IN THE LIFE OF A NOMINEE

by Penelope McTaggart

JANUARY

- 23** / 5:30am wake up call for nomination announcement
- 24** / Krislyn Floral Couture (323.692.7862) for flowers to other nominees
- 25** / Opening night, Santa Barbara Film Festival w/Helen
- 26** / Start ZoneChefs [www.zonechefs.com](http://www.zonechefs.com)
- 27** / Kevan Hall for first fitting (323.658.7979)
- 28** / Closing Party, Sundance w/Barry and Diane
- 29** / Char Margolis for psychic reading [www.char.net](http://www.char.net)
- 30** / Jewelry consult: DavidYurman, Charriol, Ricardo Basta
- 31** / Meet Nicole @ Dening Cai (818.705.5415) for acupuncture

FEBRUARY

- 1** / Start AVA MD Radical Departure Kit. [www.avamd.com](http://www.avamd.com)
- 2** / Pick shoes: Guisepppe, Vera, Christian, Te
- 3** / Meet w/Ari @ Endeavor re: Oprah, Barbara, Katie, Diane
- 4** / Super Bowl Party w/ Angie and Jason
- 5** / Academy Awards® Luncheon
- 6** / 2nd fitting with Kevan
- 7** / Interview with *beach,etc* magazine
- 8** / Buy Parmigiani Kalpa Donna watch. Drinks w/George @ Raffles L'Ermitage (310.278.3344)
- 9/10** / Weekend at Shutters (1.800.344.9000). Take new script
- 11** / Grammy's w/Clive
- 12** / Dinner w/Lauren and Benedikt @ Cut (310.276.8500)
- 13** / Call Cristina and Estee about styling for 2/25
- 14** / Valentine chocolates from [www.vosgeschocolate.com](http://www.vosgeschocolate.com)
- 15** / Fredericks for Cover Up Silicone Gel Petals + TLC Low Rise Shorts
- 16** / Pick up L'Artisan Parfumeur Fleur de Narcisse @ Scent Bar (323.782.8300)
- 17** / Throw together Frankie B jeans w/Loree Rodkin jewelry to walk the new puddle
- 18** / Table 6 at Crustacean (310.205.8990) for Chinese New Year w/Lucy
- 19** / Brunch with Lily @ Colony Café (310.474.8921)
- 20** / Cut w/Chris McMillan (310.285.0088)
- 21** / Color w/Shaina Cokinnus (626.599.1234)
- 22** / Teeth whitening w/Dr. Zweig (310.273.4092)
- 23** / Call Jimmy Snyder @ Mobile Tanning Pros (877.MTP.TANS)
- 24** / Signature Pedi @ Peninsula Spa (310.551.2888)
- 25** / Makeup: Valerie Hair: Frederic Limo: Music Express
- 26** / Join Dream Catchers @ [www.dcr.com](http://www.dcr.com)

## THE FOOD

# MARCIE POLIER'S OSCAR DINNER MENU

by Marcie Polier Swartz

As you watch the Oscars from home, allow your food obsessions free rein and indulge them Hollywood style. Who are you on Oscar night? Find your personality below and have fun with our suggested Oscar-themed menus.

### *You are a jammies and fuzzy slippers*

**Oscar watcher...** Only your family and closest friends are allowed in the room, and everyone has to be quiet, even during the commercials. Oh boy, do I know your type. This year, you will be sending the baby to Grandma's so you can let yourself go. You simply must take your menu inspiration from *The Queen* and serve an English tea. You'll make rare roast beef sandwiches with horseradish mayonnaise and homemade scones. My daughter and I recently made batches of them for our New Year's Day brunch. Choose your favorite basic recipe (we used evaporated milk), divide dough into three rounds and flavor with flair. Sauté apples in butter and sugar for Apple Pie Scones; add ginger, dark muscovado sugar and Scharffen Berger chocolate chips for Ginger and Brown Sugar Scones; add cream cheese, snipped apricots, dried cranberries and currents for Dried Fruit Scones. Serve with plenty of clotted cream and pots and pots of Earl Grey tea.

**You are a yackety-yacker on Oscar night...** You must have your most opinionated friends sitting on the couch next to you, commenting on every detail. Nothing escapes your eagle eyes; the slightest misstep, whether it be with looks or dialogue, is subject to the group's scrutiny. With this much attention focused on the TV screen, you can't fuss too much over the food. Take your inspiration from *The Departed*. Who could watch the streets of Boston and not smell the aromas? Corned beef and cabbage? Or Little Italy's aromatic favorites like a pan of lasagna...a platter of pasta...? Any Legal Seafood fans out there? A simple pot of New England clam chowder might not be too much of a chore. My favorite recipe (sans roux, of course) is from *James Peterson's Splendid Soups*. A crusty loaf with copious amounts of Sam Adams and you are set for the evening.

**You are an in-crowd person...** You are always in the know. You wouldn't be caught dead actually attending the Oscars, unless forced to by a nominated friend. You have to watch so you can be brilliant tomorrow, but you have to stay detached because too much enthusiasm is just *sub rosa* at the Oscars. You must take your menu cues from the movie with the most controlling in-the-know characters of the year, *The Good Shepherd*. "Bonesmen First!" Oven-barbecued ribs, both pork and beef, combined on the plate and served with delicately seasoned rice, individually unmolded from ceramic ramekins. Very controlled and beyond perfect. A scoop of marinated cucumbers with red pepper flakes to garnish the dish.





**You love to drink with the best of them...** Oscar night is the best excuse for a cocktail party, food be damned. This year there is only one choice... Bond's Vesper Martini from *Casino Royale* starring the under-appreciated but utterly delicious Lillet. Combine 3 parts gin, 1 part vodka, 1/2 part Lillet Blonde and shake until ice cold. Serve in a glass with a thin slice of lemon peel, or martini garnish of your choice. If you must have something to eat you can take inspiration from Sofia Coppola's *Marie Antoinette*. Remember that gorgeous presentation? The cool luscious exquisiteness of the fish suggests only one possibility; the poached salmon platter from Le Marmiton (Montana Avenue in Santa Monica). The creamy sauce and fresh green pea and carrot

salad accompany the aromatic salmon, all on a sumptuously decorated mirrored platter. For dessert you must order Lilliput Chocolates from Altmann & Kuhne ([www.fein-spitz.com/ak/text/infous.html](http://www.fein-spitz.com/ak/text/infous.html)). Their fanciful keepsake boxes, filled with the most delicate and delicious chocolates you have ever seen, are a treat for all the senses...look at them, smell them, touch them, and then, yes, indulge! Order now for a timely February 25th delivery.



**You are a crowd pleaser...** You are not happy unless there is a crowd around, and the bigger the better. The show is blaring from every TV in the house, and your crowd will linger all the way through to the interview shows afterwards, but the party is the real star. And what better movie to take this year's big bash inspiration from than *Babel*. A stunning opportunity to create fusion on a grand scale... Japanese meets Moroccan meets California meets Mexican cuisine. Hmmm, let's see... First course: Sushi, of course, California style. Serve with the best chilled sake you can find. Move on to Chicken Tagine, slow roasted with carrots, fingerling potatoes, your favorite dried fruit, cracked green olives (with the pits please) paprika, cumin, ginger, coriander and cinnamon. Served with moist couscous and sprinkled with fresh lemon zest. Finish with individual Flan ramekins for dessert. **AAP**