



the Academy Awards

What gives a film Oscar potential?

Who should win best actor at the Academy Awards?



Joaquin Phoenix 35%

Heath Ledger 34%

Philip Seymour Hoffman 24%

David Strathairn 5%

Terrence Howard 2%

Who should win best actress at the Academy Awards?



Reese Witherspoon 59%

Keira Knightley 21%

Charlize Theron 10%

Judi Dench 5%

Felicity Huffman 5%

Out of 155 students polled

RACHEL HIGH
STAFF WRITER

With the awards season coming to an end, culminating in the Academy Awards, actors and actresses await their official recognition as the Best of the Year. The anticipation of the night seen through the importance of “Who are you wearing?” and “Who did you come with?” seems more important to viewers than what actually went into creating an “Oscar-worthy” film or performance. One of the biggest awards of the night, Best Picture, consists of the nominees *Brokeback Mountain*, *Capote*, *Crash*, *Good Night and Good Luck*, and *Munich*, which broke barriers that other mainstream movies tend to avoid.

Brokeback Mountain dealt with the highly controversial story of two cowboys who fall in love. *Capote* follows the story of an openly homosexual writer who will go to any limits, even self-destructive, to prove his art is worth some praise. *Crash* depicts a story of intertwining personal stories fueled by racial tension. *Good Night and Good Luck* portrays Edward R. Murrow, a journalist who took a risk that no other would, by revealing the truth about Senator

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Film Club sponsor,
MaryAnne Demas

Joseph McCarthy. The final nominee, *Munich*, explores the aftermath in the Middle East of the massacre of the Israelis at the 1972 Olympics in Germany.

Oscars.org describes that nominated films are selected through a committee processes in which they take into consideration the innovations a movie has displayed compared to the times.

According to *oscars.org*, the Academy, consisting of 6,000 professionals of the motion picture industry, chooses the winners of the nominated movies that represent “what filmmakers feel are the year’s top achievements.”

There are many different parts of a movie that give it Oscar potential. “Sometimes it pushes the envelope; sometimes it’s the performances; sometimes the academy has overlooked someone for too long; sometimes everything just comes together and the movie just works for a lot of people,” said Film Club sponsor, MaryAnne Demas.

Films that are nominated for categories such as Animated Film, Documentary, and Foreign Language Film can all be nominated for Best Picture if they meet all of the requirements for that category.

According to *cnn.com* all the films

nominated this year took big risks. They were all daring and were considered passion pieces. Generally, most movies that win in the “Best Picture” category awe the Academy and the box-office. This year, however, the mainstream movies that brought in the most money were not recognized with nominations in major categories. The five movies made close to \$200 million dollars collectively when some films in 2005 made nearly \$9 billion, according to *cnn.com*. This proves that it was the depth of movies that the academy was looking for when choosing this year’s nominees. “*Crash* [was nominated] for its screenwriting. It dealt with every stereotype of every race and the complexity of our times. This was the same for *Brokeback Mountain*. It walked on ground that we are not comfortable with,” said Demas.

Movies such as *Walk the Line* were left out of this category not because they were not good movies but because they did not carry all the elements needed for an outstanding film. “*Walk the Line* was not the case of an extraordinary movie but had two wonderful performances. *Crash* [was chosen] because it had a phenomenal script and had such tight and fine writing and involved all kinds of issues that are worthy of our attention,” said Demas.

The Academy Awards air March 5 at 7 pm on ABC where mainstream movies that have been recognized in the past will take a backseat to those who chose to deal with more controversial issues.

Date Movie takes laughs out of comedy

KAMILAH ROUNDS
STAFF WRITER

In order to be a good comedy, a movie must consist of a few qualities such as a solid writing, quality laughs, and a clever plot. Unfortunately, none of these qualities can be used to describe the new feature length comedy, *Date Movie*. The film’s random events and extremely exaggerated scenes only helped to intensify the movie’s disastrous results.

Date Movie is a parody written and created by two of the six writers of *Scary Movie*, a movie meant to make fun of scary films. However, *Date Movie* can not be considered a comedy simply because it was not funny. The film is supposed to be a parody of many of the new and old romantic comedies such as, *When Harry Met Sally*,

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Meet the Parents, *Meet the Fockers*, *The Wedding Planner*, *How to Lose a Guy in Ten Days*, *My Big Fat Greek Wedding*, *Napoleon Dynamite*, and countless others.

The movie starts off with the main character, Julia Jones, a morbidly obese woman (Alyson Hannigan), who writes in her diary about how she wants a romantic companion. She goes to work in her father’s (Eddie Griffin) Greek diner when she suddenly sees an attractive young Englishman named Grant Funkyerdoder (Adam Campbell). While Julia does not quite hit it off well with Grant the first time, she goes off to meet a man named Hitch (Tony Cox) to help her in the dating field. While coming back after getting “pimped out,” she hooks up with Grant, and they both go to meet each other’s parents so they can get married after only a few days spent together.

The writers in this film have truly tried their best to create a successful comedy, but instead they have created a horrible and desperate movie out of films that were actually funny. It is almost as if the movie was created by a bunch of teenagers who were sick of love stories. Most of the scenes that they hoped to be funny were immensely

drawn out and painfully tasteless.

One of the scenes involved *Jinxers*, a cat reminiscent of Mr. Jinx from *Meet the Parents*. Jokes about flatulence can only go so far, and in one particular scene the cat is seen very constipated on the toilet. Now this scene may have been funny had it not contained two minutes of exaggerated potty humor.

In every movie there should be a decent screenplay and plot, but this is where the film lacks big time. The movie has no plot, because it takes plots from so many good films, so it does not have room for one of its own. All of the borrowed material in the movie *Gosh!* In the new comedy *Date Movie*, *Josh Meyers fails at bringing laughs by mocking the popular film, Napoleon* efforts to be successful.

The bottom line is that a successful comedy cannot be based off of other comedies because it is not humorous. All the writers are doing in the end is adding more exaggeration and disgusting humor to other films, and making what was originally funny shameful and dull.

Date Movie was an awful and extremely unfunny movie that mocks the art of filmmaking. Its attempts to draw in cheap laughs only drew in less cash (\$19 million in two weeks compared to *Scary Movie* with an overall record of \$42 million). To be quite honest, it would not be surprising if it becomes one of, if not the worst movie of 2006.



Photo courtesy of rachelhigh.com

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Tales from the Crib Answers
A: Garrett Jones
B: Frankie Wolf
C: Zaneta Blocker
D: Leon Paramore III