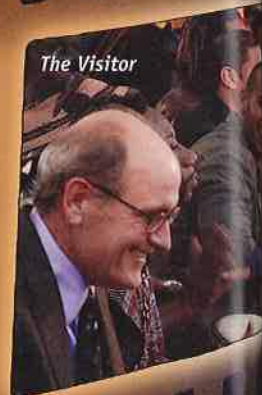


Oscar Race

WIN, PLACE



&

SHOW

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Handicapping the Writing Awards for 2008

As we say annually, our mission is to assess each film's "nominatability," that mysterious combination of factors that makes one set of screenplays stand out above the rest. This year we devote even more space than usual to the words of the screenwriters themselves, partly because they're a distinguished and articulate bunch, and partly because all seemed more willing to talk than usual. Can it be that in a relatively lean movie year, with (at press time) no clear-cut front runners, an unprecedented number of writers are sensing the brass ring as being within reach?

How'd We Do Last Year?

Ouch: We failed even to consider *Ratatouille* and *Away From Her*. (The latter, which seemed to court Oscar® solely through Julie Christie's sublime star performance, was by far the biggest surprise among last year's nominees.) However, we can proudly point to our even-money designation of the eventual winners, and

to having noticed the promise of such long shots as *The Savages* and *Lars and the Real Girl*. (Several small films in that vein are in contention this year, too).

Best Adapted Screenplay

Atonement—even money
Away From Her—(no odds posted)
The Diving Bell and the Butterfly—3-1
No Country for Old Men—even money
There Will Be Blood—3-1

Best Original Screenplay

Juno—even money
Lars and the Real Girl—5-2
Michael Clayton—5-1
Ratatouille—(no odds posted)
The Savages—2-1

Here are 2008's top aspirants.



B Z

PHOTO: ALBERT WATSON
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THE ADAPTATIONS

This year's crop is thinner than most—not in ambition and scope, but in sheer number. These seven seem to have the inside track.

The Curious Case of Benjamin Button

What's so curious? Well, Benjamin is born in the pint-sized body of an 84-year-old man, growing younger as he matures while loves and acquaintances alike age and wither around him. Keying off an F. Scott Fitzgerald short story that studios have been trying to film for decades, Eric Roth (Oscar-winner for *Forrest Gump*) crafts an epic tale somewhat in *Gump's* magical realism/cavalcade-of-the-century vein, but more sophisticated and affecting. (Robin Swicord shares story credit.)

Inside Story: Studios have optioned and writers hacked away at the Fitzgerald story for decades, but Roth believes the project had to wait until the technological capability caught up to the material: In an earlier era, "I don't know how they could have done it technologically, having one actor play Benjamin all the way through." While Roth hasn't read any other attempts, he believes the key to making the property work was the framing device—the elderly Daisy (Cate Blanchett) dying in a hospital—that offered a reason for Benjamin's story to be told. (David Hare had much the same to say about *The Reader*, later.) Sadly, Roth's parents passed away as he was developing his script, a melancholy reminder of the passage of time that found its way into the writing. "Right before she died, when I asked my mother 'Are you afraid?,' she said, 'I'm curious.' Which made sense; it's a part of life. I had Cate say that."

CHANCES: People will surely remember the incredible CGI effects; they gasp when Brad Pitt walks into a scene looking 25 years younger. But they'll remember with equal affection Roth's "what if" scene in Paris (we'll say no more about it here) and his clever, *Gump*-ian intersections of hero and history. An even-money bet, no question.

Defiance

A dramatization of Nechama Tec's history of the Bielski brothers, who organized four years of Jewish resistance to the Nazi occupation of what is now Belarus. From director



Edward Zwick (*The Last Samurai*, *Glory*) and writing partner Clayton Frohman (*Under Fire*).

Inside Story: Few stories of Holocaust resistance have made it to the screen, and the writers of *Defiance* have some theories. Says Frohman, "We heard, from actual Bielski partisans and others, that they felt their stories didn't compare to the suffering of the people in the camps. So they were reticent to tell those stories." More subtly, Zwick argues that the public thinks of "the Holocaust" as a single phenomenon rather than a patchwork pattern of events. "It's historically convenient to think of an event or a culture as a monolith and to accept just the conventional wisdom of passivity and victimization. That becomes the kind of historical oversimplification we use for any number of political purposes in our lives." In fact, Zwick believes, there's a "difference between powerlessness and passivity. Powerlessness describes a stateless people without easy access to arms, surrounded by prejudice and even complicity. That powerlessness includes the impulse to resist. Passivity is the absence of that impulse."

"The need to bear witness; the secret writing; the preservation of faith; the art and the songs—these are all, in fact, forms of resistance, part of the wellspring and part of the picture."

CHANCES: Advance word suggests a powerful saga somewhat undone by predictability; 8-1 odds at this juncture.

Doubt

John Patrick Shanley adapts and directs his Tony® and Pulitzer-winning intellectual thriller, casting Meryl Streep as the traditional-values Sister Aloysius convinced that the charismatic Father Flynn (Philip Seymour Hoffman) has molested a child in their school.

Inside Story: Shanley's idea originated during a break from a play he and an actor were rehearsing. "I was staring at an empty stage and I said, 'I think I'm gonna write a play called *Doubt*.' The actor said, 'What's it about?' and I said, 'That's all I got.' I often start that way. I'll either start with a powerful room, a room that has resonance for me, or a title. It's what Carl Jung would call an 'attractor'—that it gathers to it other material, psychic material, something that has luminous magnetic power for you. That word glowed in the dark for me."

Shanley's very aware of the subsequent thought process. "I thought, 'Oh, it'll be about the nuns I had when I was a kid, the Sisters of Charity, because nobody's ever seen those bonnets but a few people in a few neighborhoods. I think people would be interested in that, and I found it striking.' But I thought, 'You can't write a play about women in bonnets; it's not really a story, it's sort of a photograph.' Then I thought, 'It will be about this priest and they suspect the priest of wrongdoing.' But I would never write that because that's very, just sort of topical—it's on the nose and I wouldn't do that. And then I thought of the black mother and I thought, 'That's a play, that's a play.' I could bring my whole history to that; I knew a lot about it."

"Then I had all the pieces and I could start."

CHANCES: Not much doubt here: The qualities that won the play its many awards are very much present onscreen. Odds of nomination are 3-2, falling short of even money only because over the last decade, the Writers Branch has tended not to favor screenplays based on stageplays. But this one, and *Frost/Nixon*, will likely beat the bias.

Frost/Nixon

Gunfight at the San Clemente corral: a disgraced ex-president versus a celebrity interviewer determined to force a confession. Peter Morgan, the only writer to be credited on two films yielding the top acting Oscars in a single

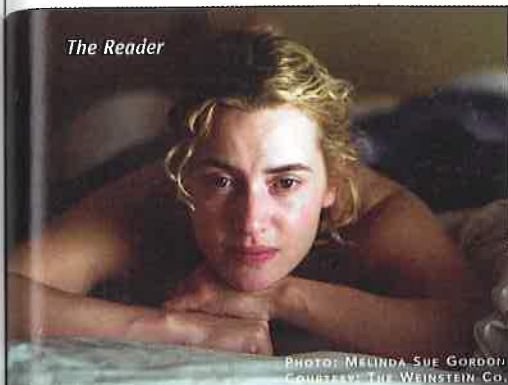
The Reader

PHOTO: MELINDA SUE GORDON
COURTESY: THE WEINSTEIN CO.

year (*The Queen* and *The Last King of Scotland*), translates his award-winning stageplay to the screen under Ron Howard's direction.

Inside Story: "When I first wrote *Frost/Nixon*," Morgan says, "I just wanted to see it onstage. I never thought of any other medium." Yet, adapting it to film took little persuasion because "strong performances and strong writing will hold up to whatever medium you put them in." (The prospect of working with an American director was also a strong inducement.) Even after his string of high-profile successes, the writer says, "I don't get many submissions; they're often American and I don't feel culturally connected to them. It'd be like an American writing *The Queen*: A foreign ear wouldn't pick up the difference between the Queen and [Tony] Blair's language, and so on. Also, the climate now is so against literate, interesting dramas. These films aren't easy to get made nowadays, so it's not surprising I don't get offered much. Still, if I were to find a book now and take it to a studio, I daresay they'd be well-disposed to at least trying."

CHANCES: Has retained its West End and Broadway stars (Frank Langella and Michael Sheen) while losing some of its bite to sentimentalization. Still, its insights into political theatre, and crackerjack dialogue as spoken by a pair of actors well-deserving of nomination, should push the screenplay into the category, if not over the finish line. Odds are 2-1.

The Reader

Adapted by David Hare (*The Hours*) from Bernhard Schlink's trenchant novella about a young man's affair with an older woman who turns out to have been a concentration-camp guard back in the day.

Inside Story: "The subject matter," says Hare, "is post-war German guilt. How does the next generation make a life? Unlike every other film on this topic, it's not about the victims but about the children of the criminals and how they live in the crimes' shadow." There were two major challenges. "It's a book with two major revelations. A lot of my work was devoted to not making them seem too melodramatic or large; you want to convince the audience they're believable and true." At the same time, "it's a first-person narrative with a character called 'I.' It's clear in the book why 'I' am addressing the reader, but in film terms, why is he telling the story in the first place? Why after so many years? I've had to come up with a framework for why he needs to tell it. That's probably the most difficult thing in adaptation, unless you're going to have direct address to the camera. And I can't stand voiceover. The minute people start droning to me from the screen, I'm bored stiff."

CHANCES: Conflicts between producers Scott Rudin and Harvey Weinstein, and the efforts of director Stephen Daldry to edit the film by night while bringing *Billy Elliot: The Musical* to Broadway by day, have made for a nervous time. But the book is great, and Hare sounds pretty confident that he's nailed it. Odds are 5-3.

Revolutionary Road

Justin Haythe (*The Clearing*) adapts Richard Yates' study of suburban anomie, reuniting Leonardo DiCaprio and Kate Winslet under Winslet's hubby (and suburban-anomie expert after *American Beauty*), Sam Mendes.

Inside Story: "The book," Haythe says, "has the effect of being a balanced portrait of a marriage even though, in real time when you start breaking it down, most of the scenes are Frank's." Haythe set out to develop the scenes that would support the spine of "a heroic tale of a woman's fight for survival," while proclaiming his fidelity to Yates' masterpiece. "There are certain kinds of adaptations where you read the book and largely put it in a drawer—I mean, the seed is there and the characters are there, but you need a whole different design. Whereas this book has a very specific trajectory to it, a map that was always going to be the film. Happily, none of that was compromised."

CHANCES: The novel "focuses on the things that people sort of wish they said to each other: the space between what they wanted to say or have and what is reality." Dramatizing such space isn't easy to pull off; will voters go with it? They could go either way; with the opening some weeks off (at press time), we'll say 6-1.

Slumdog Millionaire

A loose adaptation by Simon Beaufoy (*The Full Monty*) of Vikas Swarup's novel *Q & A*. A ragamuffin attempts to shoot the moon on India's version of *Who Wants to Be a Millionaire* in order to find and win the girl he's loved since childhood.

Inside Story: Beaufoy was sent a copy of *Q & A*, the story of a slum kid who wins on *Millionaire*, gets arrested, and tells a series of short stories explaining how he knew the answers. "I didn't want to make a film about someone rich," Beaufoy confesses. "My heart doesn't soar when this slum kid gets into his Ferrari and drives away." But the concept of the underdog did appeal, as one might expect from the creator of *The Full Monty*. Working backward, he invented the character of Latika—protagonist Jamal's "Holy Grail"—and a whole new set of little stories that explain how this uneducated peasant knew all the answers. To get to the heart of the tale, Beaufoy followed his own advice from his documentary filmmaking days: "Write about what you know' works on many levels. Go out and find out until you do know." His first trip to Mumbai was a revelation: "[India is] a country of extremes, and very passionate. I finally understood those big Bollywood movies."

Beaufoy was initially concerned audiences wouldn't accept the coincidence that the questions are posed in chronological accordance with the details of Jamal's life. But "it was already such a complex story, and if you started messing around with the chronology, you knew you were going to lose the audience." The story had an intricate flashback structure, and "flashbacks are very dangerous because you're moving backward all the time, and film is a forward-moving beast. By going backward, you're slowing the narrative down. And if, on top of that, you're messing with the order, things can get awfully confusing, especially if you're in search of a person in the course of

the film. Once you've seen the hurdles he's overcome at age 16, you're no longer interested in his hurdles at age eight."

CHANCES: A feel-good winner in an exotic locale at a time when feeling good is desperately desired. "Computer-ji, lock it in." Even money.

THE ORIGINALS

Most of our writers expressed identical feelings of pride and relief in bringing their vision to a close, even before filming began. *Frozen River's* Courtney Hunt expresses it well: "There's something about finishing a script, when you see it become what you actually saw. When we finally got our small amount of money, I went back and took out everything I didn't need, dialogue and anything else not critical to a scene. Once I did that, I knew it was really done."

This year's list of contending originals is long and diverse:

Australia

A bevy of wordsmiths—Stuart Beattie, Richard Flanagan, writer-director Baz Luhrmann, and three-time nominee (and Oscar-winner for *The Pianist*) Ronald Harwood—is credited with this sprawling epic centering on settler-Aborigine relations *Down Under*.

Inside Story: Luhrmann's desire to work within the historical-epic genre coincided with his personal interest in exploring "probably the most heinous and difficult part of our history"—the time between the two World Wars when the population of mixed-race children (born to white drovers and Aboriginal women) troubled those concerned about the country's racial purity. Mixed-race children were taken from their parents by the government, placed in Christian monasteries, and, in Luhrmann's words, "basically trained to be white. These actions decimated large sections of the indigenous population: You can imagine the spiritual decimation and the pain. So it was an extremely dramatic problem that has haunted this nation for a very, very long time."

When longtime collaborator Craig Pearce became unavailable, Luhrmann brought his treatment to Australian native Beattie (*Collateral* and the first *Pirates of the Caribbean*) to flesh out the story and craft a first draft. Harwood was brought in to address

the "Englishness" of protagonist Lady Sarah (Nicole Kidman) while later on, novelist Flanagan was enlisted to attend to the "Australianness" of the overall tale. Why does the director work with so many collaborators? "I wear people out," he laughs.

CHANCES: Bevy of writers don't tend to be nominated in this category; personal, individual work does. A major contender for technical awards, *Australia* has been criticized for its superficial similarities to epics like *Gone With the Wind* which could affect its writing chances—8-1 odds from where we sit.

Changeling

J. Michael Straczynski, of comic-book and *Babylon 5* renown, catapults to top-of-the-line status when his research into a child's disappearance and the Wineville Chicken Murders in 1920s' L.A. leads to a spec Clint Eastwood films exactly as written.

Inside Story: Straczynski credits "two years' worth of sitting in the basements and archives of City Hall reading 6,000 pages of documentation" for giving him the wherewithal to tell this long-forgotten, incredible-but-true story. ("At the time, it was the O.J. Simpson case, the biggest thing in L.A. history.") For anyone used to working in one genre suddenly inspired to try something different, he advises, "All writing is good writing. You have to go out of your comfort zone, to keep pushing yourself to find out where your limits are. I'm a big believer in diversification, and the worst that can happen is you fail. The features world didn't know me from Adam, didn't know or care what I'd done before or how old I was, but I became an A-list writer almost overnight. What it comes down to is the words on the page."

CHANCES: Seemed a sure shot back in early fall, especially given the writer's Cinderella story. But, it hasn't quite been the expected smash with critics or public, so its chances sit at 7-1.

The Dark Knight

A tormented Batman returns in a story co-authored by Christopher Nolan and David S. Goyer; screenplay by Nolan brothers Christopher and Jonathan, nominated together for *Memento*.

Inside Story: *Batman Begins* had included



a suggestion that Batman's actions in that film were going to lead to escalation, with a shot of The Joker's calling card linking into Batman's larger universe. When a sequel became inevitable, director Christopher Nolan decided on an escalation story—things spinning out of control and getting a lot worse before they got better—to which The Joker's participation (the sinister Joker, not the goofy prankster he became in the 1950s) was a natural extension. Yet Jonathan always saw Harvey Dent, the crusading D.A. whose cruel disfigurement at The Joker's hands turns him into Two-Face, as the real protagonist. "Harvey is a classic hero. Batman considers him one. He's the real thing: willing to put himself out there without a mask on and stick up for what is right. His heroism is targeted not just by the city's criminals, but also by The Joker. Harvey's trajectory in the comics always seemed like it had a shape to it—a tragic arc."

Longtime DC Comics-fan Jonathan was drafted for the screenplay upon the unavailability of Goyer who, with Christopher, "had a great story mapped out. I stopped kind of fighting the outline, saying 'What if we do this, what if we do that?' I realized that I should just get in there and do justice to the story they came up with. It was one of the easiest first drafts I ever had to write; it just came flowing right out of the outline that they had put together."

CHANCES: Not the sort of script that would normally get Oscar consideration. But it's a strange year, and the fourth biggest hit of all time has won praise for its complex handling of theme and comic-book characters. We'd say 4-1.

Frozen River / Rachel Getting Married / The Visitor / Wendy and Lucy

Four unpretentious but fascinating indies about four nondescript but fascinating people.

Inside Story: Jonathan Raymond, co-author with Kelly Reichardt of *Wendy and Lucy*, sees a movement in these four films, “a natural pendulum shift from a whimsical

way of filmmaking to stories of people who really exist and deal with everyday problems. Historical pressure and political currents make that sort of storytelling more in demand.” Reichardt adds, “For me there’s more material in focusing on a small window of time in someone’s life. We were never tempted to an ellipsis over a year or even a month. Time is always thimble-sized.”

The key to thimble-sized filmmaking, says *The Visitor*’s Tom McCarthy, is to “do your character homework. The real research is digging deep into the characters’ emotional lives and scooping out what’s there. Then you can let the story unfold in a way that’s true to the organic life of the characters.” People think of his film as a story about illegal immigrants, but “The immigrant angle came later. First there was this shut-down professor encountering this Syrian musician. Out of that grew the storyline, but it wasn’t a topic first. It was about a person first.”

The act of writing is facilitated by the right digging, reports Jenny Lumet of *Rachel Getting Married*. “I knew what I was doing was not typical form. I was like, ‘Is this going to work? These are eight-page scenes that are just dialogue, oh God, no one’s going to produce this movie.’” But she had the faith that comes of immersion in the truth of her world. “I knew these people so freaking well that the writing was effort-intensive, but it was easy.” In any case, “I know when I’m full of shit and when I’ve got it right.”

Courtney Hunt, writer-director of *Frozen River*, chimes in, “A long gestation period is central to these stories. Speed makes for thin storytelling, but when you’re living with a story for five or 10 years, it grows even when you’re not working on it.” She got to know single welfare mothers and border smugglers, and the story kept evolving. “At first they were smuggling cigarettes, but then I said no, it’s illegal immigrants. At one point, I tried to

Rachel Getting Married



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kill [the story] off in a drawer, and it popped back out."

CHANCES: Odds are better that each film's star will be cited than the scripts—any of which is worthy of a nomination, incidentally. But Oscar isn't the Independent Spirit Awards. For writing, we'll set *Visitor* at 7-1, *Frozen* at 9-1, and *Wendy* at 12-1. As for *Rachel*, much depends on the studio push from here on in, though continuing buzz and Lumet's pedigree make its chances look better and better: 5-1 at this juncture.

Happy-Go-Lucky

Sally Hawkins is acclaimed as never-say-die, always optimistic Poppy in Mike Leigh's latest, lovely slice of life developed through months of improv and discussion.

Inside Story: "My job," Leigh contends, "is to leave the audience stuff to ponder, argue about, react against, and wonder what happened next. Like life." The central conflict between irrepressible Poppy and her repressed, oddly tormented driving instructor (Eddie Marsan) is played out over five very different lessons, yet it's not wrapped up as neatly as one might expect in Hollywood hands. Leigh explains, "In world cinema, it isn't necessary to redeem your characters and resolve everything. [As a result] I have not been subjected to the pressure to justify everything to boneheads in the front office. The price I pay is low budgets."

CHANCES: The big noise is Hawkins' performance. Even more than Leigh's usual, this one seems improvised rather than scripted, so odds are slim, 8-1, that the Writers Branch will tap *Happy*.

Milk

First-time feature writer Dustin Lance Black (HBO's *Big Love*) successfully chronicles the saga of an obscure San Francisco camera-store owner who became America's first openly gay elected official and, tragically, a martyr to the cause of American privacy and personal freedom.

Inside Story: Black saw this story as something of a personal mission: "I don't think people of my generation know who Harvey Milk is. But the people in the gay and lesbian community in their 50s and 60s still know the legend of the man." As a TV writer working

on spec on weekends and in the evenings, "it was scary. I'd think, 'Who do I think I am, taking this on?' It was already so much responsibility."

Black emphasizes that theme of responsibility for the benefit of any young writers with a hero whose story they'd like to tell. "You don't want to screw that up because he means a lot to you." The first challenge is to do the research and try to get at the truth of the matter by any means necessary. (For *Milk*, Black conducted dozens of interviews with firsthand witnesses to Harvey's life.)

"That [research] brings you to your next challenge," Black explains. "You cannot lionize the man who's your hero. You lose authenticity that way because when you see the movie, you feel like you're hearing the author's opinions about him. The passion brought you there; now you need to forget about lionizing him and find out the truth about him."

"The fantastic thing about Harvey Milk is that almost everything you find out about him is less than admirable."

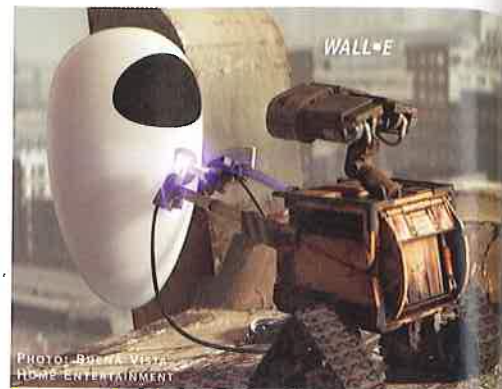
A third piece of advice: "You've got to get personal; you can't 'teach.' You want to know what these people are feeling, not just about how they're trying to change the world but about the person sitting next to them, the one they're going to sleep with at night. The more personal you get, the more universal it starts to feel."

CHANCES: Boasts a superior structure, successfully telling familiar history with suspense and complexity. The script is emotional without being weepy, and outrage over passage of California's Prop. 8 (prohibiting gay marriage) makes a 30-year-old story seem eerily timely. Even money, and a good shot to win, too.

Synecdoche, New York

Three nominations and one award for Charlie Kaufman, now a first-time writer-director.

Inside Story: Tapped by the studio to attempt a horror movie, Kaufman and Spike Jonze "started talking about things that we find truly scary ... and so issues of aging and time passing and regret and loneliness and illness and death kind of came up." Very early on, he says, the protagonist played by Philip Seymour Hoffman "was an artist—and I think he was a theatre director at that point



already—and his wife was a painter dismissive of his work. After she leaves him, he gets some money and finds himself in a position to do something honest and truthful because he believes her. He believes he's not a good artist, [but] he also wants to prove to her, even though she's not present any more, that he's an artist—that he's of some value. So the idea of doing something very large and literal seemed interesting to me.

"It's not an accident that what he's doing is antithetical to what she's doing: Her work is getting smaller and smaller and more expressionistic and less literal. So some form of that idea was in place [at the original pitch]—I can't tell you for sure how much of it. At this point, it's been like five years, y'know?"

CHANCES: Mixed reviews and a colder, more off-putting premise than *Being John Malkovich*, *Adaptation*, or his winning *Eternal Sunshine of the Spotless Mind* make this a longer shot than most Kaufman scripts. Odds are 5-1.

WALL•E

Rapturous reviews for the little robot that could; story by director Andrew Stanton & Pete Docter; screenplay by Stanton & Jim Reardon.

Inside Story: First conceived during a *Toy Story* lunch 14 years ago, the movie carries a strongly ecological subtext but "it was always the robot love story, first, second and third. *WALL•E* cared more about what living is truly about more than the humans did, which they'd forgotten. He was man-made, yet had something real about him; humans were real, yet they'd lost the point of living: to love one another. I loved the poetry of that. To me the environmental thing was an afterthought."

The fate of those humans exiled from Earth was based on feedback from Jim Hicks, a NASA expert on long-term survival in space. "Since you can't simulate gravity 24/7, there actually is a thing called 'disuse atrophy' that kicks in, when the bones won't regenerate. The two issues fit perfectly for us: With our dependence on technology, we had no purpose any more, and out in space you'd lose your bones after all those years." In terms of craft, Stanton adopted an ingenious convention he found in the script for *Alien* which "used a very different format for description. They broke the description of the action scenes into one-line, left-justified, single-space statements, almost like haiku. You can digest them almost as swiftly as you skim dialogue." The format "makes the visual beats as important as the dialogue. It forced me to come up with all the visual beats, rather than get lost in all those lengthy paragraph blocks."

CHANCES: One of the very few movies in the first two-thirds of 2008 that pleased both critics and the public, and is a real heart-tugger. The Writers Branch will appreciate the minimal reliance on dialogue, reminiscent of the great silent serio-comedies. It's likely it'll join the company of previous Disney/Pixar writing nominees (most recently *Ratatouille*). Odds are 3-1.

The Wrestler

Robert D. Siegel (erstwhile contributor to *The Onion*) goes serious in this tale of a pro wrestler past his prime but getting back into the ring to redeem himself.

CHANCES: Mickey Rourke is assured of a nod for his astonishingly detailed performance, so the question is: Will the voters give him full credit, dismissing the script as sentimental melodrama? Or will they reward Siegel for offering Rourke such a fine showcase? One hint from history: Robert Duvall won a Best Actor statuette for *Tender Mercies*, a similar tale though in a minor key—and writer Horton Foote won, too. On that basis, we'll assess its chances as 5-1.

When you raise the topic of award consideration with any one of these writers, you tend to get the same set of reactions: a pause, a shy smile, and (before too long) a quick change

of topic. The classiest response of 2008 came from *Rachel Getting Married's* Lumet, who immediately quoted "my grandmother, a really smart lady." (For those not in the know, Granny is the legendary Lena Horne, so pay attention.) "When she's talking about something that's possible, she says, 'My name is Lear, and I can't hear. My name is Paul, and

this is 'tween y'all.'

"I finally figured it out: What she's saying is, 'Okay, it's between other people; it has nothing to do with me.'"

Indeed, the screenwriters profiled here have no control over the accolades they may receive. They've done their part ... now fate lies in the hands of the Academy voters. 🏆

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