

News The Oscars

'I have a feeling my career's just peaked'
 Colin Firth, Oscar acceptance speech



Art Carney beat Al Pacino, Dustin Hoffman and Jack Nicholson to Best Actor in 1974 for *Harry and Tonto*, but by 1984 he was playing Santa Claus in *The Night They Saved Christmas*



Meryl Streep won best supporting actress in *Kramer vs Kramer* (1979) and best actress in *Sophie's Choice* (1982). She has since been nominated 16 times



Roberto Benigni was so excited to win Best Actor for *Life Is Beautiful* in 1997 he climbed over seats to reach the stage, but his career has remained rooted in Italy



Adrien Brody Kissed Halle Berry after winning Best Actor in 2003 for his role in *The Pianist*. He has since struggled to retain his Oscar kudos



Cuba Gooding Junior cried "Show me the money" after winning Best Supporting Actor in 1997 for *Jerry Maguire*, but he has since fallen off the A-list



Katharine Hepburn won an Oscar in 1933 for *Morning Glory*, had to wait until 1967 for her second, for *Guess Who's Coming to Dinner*, then won two more: *The Lion in Winter* (1968) and *On Golden Pond* (1981)



Kevin Spacey won Best Supporting Actor for *The Usual Suspects* and Best Actor for *American Beauty* before his 2003 move to run the Old Vic



Morning after, but King Colin & Co are still walking on air

The Oscar glitz has gone but Brits made their mark in more ways than one, as **Tim Teeman** reports from Hollywood



The morning after the night before, and where only hours earlier Colin Firth, newly anointed Best Actor, had twirled on the red carpet with Oscars co-host Anne Hathaway, the pavement outside the *Vanity Fair* party on Hollywood's Sunset Boulevard was being hosed down. The stars of *The King's Speech*, winner of Best Picture, Actor, Director and Original Screenplay, had joined the rest of Hollywood's A-listers at the VF party at the Sunset Tower Hotel on a night where Britain emerged triumphant at the 83rd Academy Awards.

"There's nothing to protect now," said one security guard on Monday, as inside the hotel where Helena Bonham Carter had partied with her husband, Tim Burton, and where Justin Bieber held court with friends in a banquet with his girlfriend, Selena Gomez, the mess was being cleared and chairs stacked.

Hours earlier Gwyneth Paltrow had been in deep conversation with Cam-

writer David Seidler. The film's director, Hooper, had shown "immense courage and clear-sightedness". Hooper looked shocked when he won Best Director, as David Fincher had been expected to win, for *The Social Network*. He paid tribute to his mother, who in 2007 unearthed *The King's Speech* at a theatre reading. "She almost didn't go. Thankfully she did and came home and rang me up — 'Tom, I think I've found your next film'. The moral of this story is: Listen to your mother." Seidler said that he accepted the Original Screenplay award on behalf of all stutters.

The British actor Christian Bale was another Oscar winner for Best Supporting Actor for his role as a drug-addled ex-boxer in *The Fighter*. "What a roomful of talented, inspirational people, and what am I doing here?" he said. The British director Christopher Nolan's film *Inception* won various technical awards: Cinematography, Visual Effects, Sound Mixing and Sound Editing. Natalie Portman won the Best Actress Oscar, as had been expected, and among others, thanked her fiancé, Benjamin Millepied, for choreographing the film and, indicating her pregnancy bump, "for giving me my most important role in my life".

In bizarre scenes presided over by the veteran actor Kirk Douglas, the Oscar for Best Supporting Actress went to Melissa Leo for *The Fighter*. "You're much more beautiful than you were in *The Fighter*," he told her. "What are you doing later?" replied Leo, before shouting the f-word in her acceptance speech.

The King's Speech's greatest threat, *The Social Network*, won the Oscar for Adapted Screenplay for Aaron Sorkin, as well as Original Score and Editing. Tim Burton's *Alice in Wonderland* won the Art Direction award. *Toy Story 3* won the prize for Animated Film, while Susanne Bier's *In A Better World* won Best Foreign Language film.

Banksy, the street artist nominated for the Documentary Feature prize for *Exit through the Gift Shop*, didn't win. It wasn't known if he attended the ceremony.

But just to underline that the British have left their mark on Los Angeles, his spokeswoman revealed that he had created seven murals in the city.



Clockwise from top: the cast and crew of *The King's Speech*; Susanne Bier, director of Best Foreign Language Film; Christian Bale; Natalie Portman; Colin Firth; Melissa Leo; and Helena Bonham Carter



Oscar winners

- Best Picture**
The King's Speech
- Best Actor**
Colin Firth
- Best Actress**
Natalie Portman (*Black Swan*)
- Best Screenplay**
David Seidler (*The King's Speech*)
- Best Directing**
Tom Hooper (*The King's Speech*)
- Best Supporting Actor**
Christian Bale (*The Fighter*)
- Best Supporting Actress**
Melissa Leo (*The Fighter*)



Windfall likely for British film industry

Patrick Foster Media Correspondent

Worldwide box-office takings for *The King's Speech* surged past £150 million yesterday, leading to predictions of a windfall for its stars and the British film industry.

Figures yesterday showed that ticket sales in Britain have reached £40 million, with the global figure at £156 million. Experts said that Oscar hysteria surrounding the film could push box-office revenue above £200 million.

Along with global DVD sales and television deals, that figure is expected to double — a huge return on the £9 million that it cost to make.

Vast amounts of those takings are paid in commissions to cinemas chains, as well as advertising and marketing costs, but industry insiders suggested that about £60 million could return to the film's British backers and creators.

Exactly how the money is distributed is hidden by confidentiality clauses, but it is generally divided roughly

50/50 between two groups: the producers and stars, and the finance companies that fund the project.

That is good news for Colin Firth, Geoffrey Rush and the other stars, who can expect a portion of the £30 million expected for the film's writers, producers, directors and actors.

The financial success will also represent a filip for the UK Film Council,

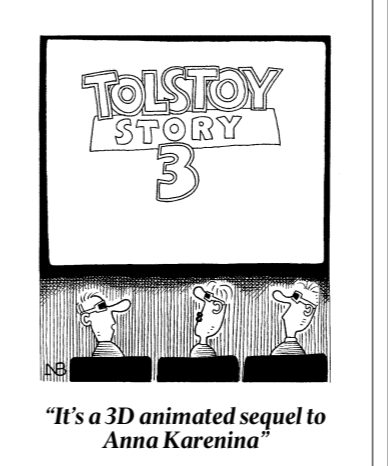
the funding body that is to be abolished by the Government next month.

The council, which distributes lottery money and Government grants, was the film's single biggest funder, providing £1,021,080.

Under a deal it struck with producers, it is understood to be guaranteed about 34 per cent of profits that are due to the film's financiers. The arrangement

means that the council, which will cease to exist before any cheque is written, is likely to net £10 million in profit — its most successful film.

That money will go to the British Film Institute, which will take over the council's grant-giving functions. Tanya Seghatchian, the head of the council's film fund, said: "It's a magnificent final chapter for the UK Film Council."



A-listers lined up for writer's trip to Toad Hall

Patrick Foster Media Correspondent

The Oscar-winning writer who penned the screenplay for *The King's Speech* hopes to turn the troubled life of another 20th-century British figure into his next box office hit.

David Seidler is working on a biopic of Kenneth Grahame, author of *The Wind in the Willows*, and is understood to be putting the finishing touches to the script, which has the working title *Saving Toad*, in collaboration with the Pleasance Theatre, where *The King's Speech* first aired.

At 73, Seidler is the same age as Grahame was at his death, in 1932. The author's tumultuous life included growing up with an alcoholic father, the suicide of his son, Alastair, for whom he penned the stories of Toad and Mole, and surviving a shooting at the Bank of England, where he rose from being a clerk to company secretary.

The playwright is thought to be trying to raise £100,000 to finance a production of the script and is understood to be in talks with a number of Hollywood A-listers for the lead roles. Sources close to the Pleasance Theatre said that it hoped to put on a production of the play within 12 months, with a view to developing interest for a film version.

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