

Got a lot to go over today folks, so let's just jump right in to it, shall we?

First, I knew I was going to forget a lot of quotes and I would be remiss if I didn't mention a couple more. Special thanks to Bob C. for reminding me of one of the all-time quotable movies: *The Big Lebowski*. Bob wrote that his favorite quote was "This is what happens when you fuck a stranger in the ass!" but as funny as that line is, here's the one that I tend to go with:

Whenever anyone asks me about how a meeting went I reply with: "Good. They gave dude a beeper."

And after ANYONE goes off on a rant and there's a whole bunch of tension in the room, I turn to the person next to me, whether I know them or not and say: "Eight year olds, dude."

Another line that I completely forgot about and, quite frankly, it's a little embarrassing seeing how I have driven EVERYONE in my work life and home life crazy with this fucking line. I have been on record, publically, that I'm a huge Ben Affleck fan. No homo, but I would totally fuck that dude. Just kidding. Sorta.

Anyway, needless to say *The Town* was one of my favorite movies of last year. Not cause of Affleck, but because it was just a bad ass flick. Any movie that ends with a gunfight in the streets of any major city is just kick ass. Beyond all of that, the BEST line of the year came from that movie... I was hooked on it because it was in the trailer but even more so after I saw the flick. The glorious line I speak of?

"I'm putting this whole fucking town in my rearview!"

"In your rearview." Has become my advice for anything in life.

Kids gotcha down? "Gotta put 'dem kids in ya rearview."

On the East coast, stuck in a blizzard and coming home to L.A.? "Betcha can't wait to put that town in ya rearview!" (*ironically, the person I said this to was flying out of Boston... so it was extra fun to say.)

Bad day at work? "Fuck I'm so puttin' this place in my rearview at five!"

And you're not allowed to say it without using your best Boston accent imitation. Just makes it more fun.

Moving on:

A couple of weeks ago, I wrote an article talking about the fact that writer's should start being a little more arrogant. That they need to see themselves as a god because that's exactly who they are.

As it would have it, it seems I'm not the only one that thinks so. This week, on his blog silentbobspeaks.com, Kevin Smith wrote something along those lines. I want to share snippets with you. Smith writes:

"Writing is the closest any man or woman will ever come to playing God (or a god).

Some will say childbirth, but that's giving life, not playing God. Some will argue the cruel play at angry gods, but any animal can inflict pain; cruelty is not playing God, it's playing Man.

Some will point to art or music, but the canvases - while valid & beautiful - are limited to what is heard or what is seen."

He continues:

"You sit down with a blank page (let's be honest: a blank screen) and you create a universe. You fashion a world. You populate it with whimsies and desires. You make the world the way you feel it oughta be. And you don't have to show a single image to convey your creation to others: just words."

He finishes with:

"But for any writer, money is never the motivator: it's that crushing need to get that story/blog/script/poem off your chest onto someone else's mind. A writer doesn't need motivation because a writer can never shut it off.

When you write, you are as a god – or even the God. Who needs motivation for that? You wanna enjoy the perks of godhood without some jackass nailing you to a cross? Go write something. Right now. Stop reading me."

Whether you're a Kevin Smith fan or not, you have to give props where props is due. That's exactly what it's like to be a writer. You write cause you have to. You don't get to turn it off or, more importantly, turn it on cause you want to make a quick buck. When you sit down at that laptop and writer, it's only you. No one else.

That's the closest you will EVER come to knowing what it's like to be a God. So embrace it and start acting like one.

K?

Moving on...

There's a little bit of an event happening this weekend, not sure any of you heard about it...but yes folks, it's Oscar time. I've always been pretty good at picking the winners, so without further ado, here's my predictions for Sunday's gala event.

BEST PICTURE:

WHO SHOULD WIN: The Social Network

WHO WILL PROBABLY WIN: The King's Speech

BOTTOMLINE: I love both movies but I really have to go with Social on this one, but let's face facts...

King's is the kind of movie that the academy traditionally loves. If it does win I'm gonna say this: Social will get robbed.

BEST ACTOR:

WHO SHOULD WIN: Colin Firth

WHO WILL PROBABLY WIN: Colin Firth

BOTTOMLINE: Let's face it, he's lucky Daniel Day Lewis took the year off... oh and that it's been long enough for academy members to forget about *Bridget Jones' Diary 2*.

BEST ACTRESS:

WHO SHOULD WIN: Natalie Portman

WHO WILL PROBABLY WIN: Natalie Portman

BOTTOMLINE: She gave the best performance of the year. If she loses, she'll lose to Annette Bening which I do NOT agree with. Besides, if anyone buys into the curse of the best actress getting divorced after winning, who wants to be the one that breaks up Bening and Beatty? Now Natalie? Come on...no one had much faith in her marrying the dude that knocked her up on the set. Win or not, I give that shit 6 months.

BEST SUPPORTING ACTOR:

WHO SHOULD WIN: Christian Bale

WHO WILL PROBABLY WIN: Christian Bale

BOTTOMLINE: sure, he's fucking nuts, but come on...did you see that flick? He hit the actor's trifecta: Lost a shit-ton of weight, plays a drug addict and acted against Marky Mark (which automatically makes ANY actor look better.) Oh yeah, and Daniel Day Lewis took the year off.

BEST SUPPORTING ACTRESS:

WHO SHOULD WIN: Hailee Steinfeld

WHO WILL PROBABLY WIN: Melissa Leo

BOTTOMLINE: Hailee gave the best performance of the year, but you can't deny that Melissa Leo did her thang and did it well. Hailee won't be the first "child" actor to lose to a veteran...but hopefully she'll have a better career than Haley Joel Osment did.

BEST DIRECTOR:

WHO SHOULD WIN: David Fincher

WHO WILL PROBABLY WIN: David Fincher

BOTTOMLINE: What's in the box?! *What's in the boooox?! Yeah, it's called an Oscar. (The jokes can't all be gems people.)*

BEST ADAPTED SCREENPLAY:

WHO SHOULD WIN: Aaron Sorkin

WHO WILL PROBABLY WIN: Aaron Sorkin

BOTTOMLINE: Sorry *127 Hours*, this is a no brainer.

BEST ORIGINAL SCREENPLAY:

WHO SHOULD WIN: *Inception*

WHO WILL PROBABLY WIN: *The King's Speech*

BOTTOMLINE: Here's how this is going to play out for all of you Nolan-aphiles: *Inception* isn't going to get much love here. This will probably be the most love it gets all night (besides the obvious technical achievements) so I'm going to call it now: If *Inception* wins this award, expect King's to take Best Picture. IF, King's wins this award... I'm gonna have to say Social will win Best Picture. (wouldn't it be awesome if on Monday morning you all were like "Manny called it.")

BEST FOREIGN:

WHO SHOULD WIN: *Biutiful*

WHO WILL PROBABLY WIN: *In a Better World*

BOTTOMLINE: Really? I didn't seem them, you didn't see them...had the screeners for both, but um, yeah...decided to just keep on livin'.

BEST ANIMATED:

WHO SHOULD WIN: *How to Train Your Dragon*

WHO WILL PROBABLY WIN: *Toy Story 3*

BOTTOMLINE: One word: Pixar.

BEST DOCUMENTARY:

WHO SHOULD WIN: *Exit Through the Gift Shop*

WHO WILL PROBABLY WIN: Um...one that's NOT *Exit Through the Gift Shop*...let's say... *Inside Job*.

BOTTOMLINE: *Exit, Catfish* and *Waiting for Superman* were the only two docs I saw all year. Seeing how 2 of the 3 weren't nominated...going with what I know.

THE REST:

Expect Inception to take Sound and Visual categories mainly because Cameron took the year off.

King's will probably take art direction (Hollywood LOVES old-timey shit.)

Costumes will hopefully go to *Alice in Wonderland*.

Look for *True Grit* to take cinematography.

Social should take Editing and Score. Watch this one closely...every Best Picture winner from something like 1981 has also won Best Editing. And Trent's score? MAKES that fucking movie.

Song will probably go to Toy Story.

As for the shorts? Do what I do... throw darts cause who fucking cares?

That's it for this week peeps...as usual send any comments or questions to weekendread@gmail.com.

Agree with the Oscar picks? Don't? Let me know.

It's all up in the air, but the one thing that is a sure bet? Ricky Gervais will be missed!

Till next week...