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DETERMINING THE EFFECT OF INDIVIDUAL ACADEMY AWARD NOMINATIONS
AND WINS ON SUBSEQUENT BOX OFFICE PERFORMANCE

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ABSTRACT

The executives of film industries are constantly searching for the "perfect formula" that will lead to a movie that is successful at the box office. While all studios often seek to put out well-received movies, the ultimate goal of the company is to produce films with a positive return on investment. While a number of factors such as genre, Motion Picture Association of America (MPAA) rating, run time, and release date affect a movie's performance at the box office, the purpose of this thesis is to examine the effect of an Academy Award nomination or win on an actor or actress's immediately subsequent film. The nominees and winners in the categories of Best Actor, Best Actress, Best Supporting Actor, and Best Supporting Actress are examined for the years 1990 to 2009, presenting twenty years of data for each award. Each actor/actress's next film (first film after Academy Award ceremony in which he/she was nominated) is examined for data purposes, and the findings are presented herein.

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INTRODUCTION

History of the Academy Awards

The first Academy Awards ceremony was held on May 16, 1929 in order to honor film excellence for the years 1927 and 1928. Since then, the ceremony has been held eighty-three times in such locations as the Hollywood Roosevelt Hotel, the Ambassador Hotel, and Grauman's Chinese Theater, among others. The ceremony moved to its current location at the Kodak Theatre in 2002 and has remained there ever since.

The bulk of each ceremony includes the presentation of various awards in cinema, including everything from Best Picture all the way to Best Makeup. The Awards have changed and evolved over the years, and many Awards have been added (i.e. Best Animated Feature in 2001), dropped (Best Assistant Director in 1938), and considered for future inclusion (Best Casting in 1999). Each Award recognizes a key aspect of a film's composition, and it can be said that without each element, the final product would not be the same.

In this paper, I examine the effects of winning or being nominated for an Oscar on future box office performance of four time-honored Awards: Best Actor, Best Actress, Best Supporting Actor, and Best Supporting Actress. I chose these awards rather than categories such as Director, Cinematography, or Makeup because of the substantial effect that an actor or actress has on a film. The average American wouldn't be able to pick out a name like Jeff Cronenweth[1],

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[1] Nominated for Best Cinematography for *The Social Network*

but they certainly might be able to pick out someone like Jeff Bridges. A movie is marketed on its cast for the most part, and these four Awards honor the individuals that make up the most recognizable element of most films – the actors themselves. A movie is often defined by the performances of its actors and actresses, like Tom Hanks in *Forrest Gump* or Hilary Swank in *Million Dollar Baby*. Noted film critic Roger Ebert referred to Swank's performance as "astonishing" and said that "Every note is true. She reduces Maggie [her character] to a fierce intensity" (Ebert, 2005). Performances like these often make or break a movie at the box office, so careful selection of a cast is of paramount importance to any movie studio. Academy Awards, among other things, are often viewed as the ultimate recognition of a performer's ability, which I why I chose this specific metric to measure its effects on future box office performance. I will be examining return on investment (ROI) for an actor or actress's subsequent film – debuting after the Academy Award ceremony in which they were nominated – compared to the ROI of the original movie.

Ultimately, I expect two possible effects on future box office performance. First, it is possible that I could find that Academy Award winners and nominees are a vital element of a successful subsequent film. On the other hand, their presence could create unreasonably high expectations, leading to a film that disappoints filmgoers and is ultimately not as successful as its predecessor. It is entirely possible that actors and actresses with iconic performances like Denzel Washington in *Training Day* or Cuba Gooding, Jr. in *Jerry Maguire* are unlikely to live up to these performances in their next film appearance, leading to a potential decrease in revenue for any subsequent film. The rest of this thesis will examine which of these two outcomes is the case.

Best Actor History

This Award has honored classic performances from Laurence Olivier in *Hamlet* to Marlon Brando in *The Godfather* to Denzel Washington in *Training Day* and everything in between. The Best Actor Award (or Academy Award for Performance by an Actor in a Leading Role, as it is officially known) is one of the original Academy Awards and has been awarded every year since 1928. In the Award's first three years, an actor was nominated for his body of work in the designated time period, which could include up to three films. Beginning with the 4th Academy Awards, the Award has been given for a specific film performance. Over the history of the Academy Awards, 84 awards have been given out to 75 men, accounting for one tie (between Wallace Beery and Fredric March at the 5th Academy Awards) and nine repeat winners (Spencer Tracy, Fredric March, Gary Cooper, Marlon Brando, Dustin Hoffman, Tom Hanks, Jack Nicholson, Daniel Day-Lewis, and Sean Penn). The actors with the most nominations are Spencer Tracy and Laurence Olivier, who were both nominated nine times, while Peter O'Toole was nominated eight times without winning. The ages of winners have ranged from 76 (Henry Fonda) to 29 (Adrien Brody), while nominees' ages have ranged from 79 (Richard Farnsworth) to 9 (Jackie Cooper).

Best Actress History

The Academy Award for Performance by an Actress in a Leading Role is also one of the original Academy Awards and has been awarded every year since 1928, just like its counterpart,

the Academy Award for Best Actor. In the Award's first three years, an actress was nominated for her body of work in the designated time period, which could include up to three films. Beginning with the 4th Academy Awards, the Award has been given for a specific film performance. Over the history of the Academy Awards, 84 awards have been given out to 70 women in iconic performances, accounting for one tie (between Katharine Hepburn and Barbra Streisand at the 41st Academy Awards in 1968) and twelve repeat winners (Katharine Hepburn [4], Luise Rainer, Bette Davis, Olivia de Havilland, Vivien Leigh, Ingrid Bergman, Elizabeth Taylor, Glenda Jackson, Jane Fonda, Sally Field, Jodie Foster, and Hilary Swank). The actress with the most nominations is Meryl Streep, who has been nominated an astounding thirteen times, while Deborah Kerr was nominated six times without winning. The ages of winners have ranged from 80 (Jessica Tandy) to 21 (Marlee Matlin), while nominees' ages have ranged from 80 (Tandy) to 13 (Keisha Castle-Hughes).

Best Supporting Actor History

The Academy Award for Performance by an Actor in a Supporting Role was first bestowed for films made in 1936 at the 9th Academy Awards. Over the history of the Award, 75 awards have been given out to 68 men, accounting for six repeat winners (Walter Brennan [3], Anthony Quinn, Melvyn Douglas, Michael Caine, Peter Ustinov, and Jason Robards). The actors with the most nominations are Walter Brennan, Claude Rains, Arthur Kennedy, and Jack Nicholson, who have all been nominated four times, while Rains and Kennedy never won. The ages of winners have ranged from 80 (George Burns) to 20 (Timothy Hutton), while nominees' ages have ranged from 82 (Hal Holbrook) to 8 (Justin Henry).

Additionally, several actors have won both Best Actor and Best Supporting Actor awards. These individuals include Jack Lemmon[2], Robert DeNiro[3], Jack Nicholson[4], Gene Hackman[5], Kevin Spacey[6], and Denzel Washington[7], with gaps ranging from four years (Spacey) to twenty-nine years (Lemmon).

Best Supporting Actress History

Recognizing some of the most memorable performances by an actress such as Meryl Streep in *Kramer vs. Kramer*, Whoppi Goldberg in *Ghost*, and Angelina Jolie in *Girl, Interrupted*, the Academy Award for Performance by an Actress in a Leading Role was first awarded in 1936 at the 9th Academy Awards, just like its counterpart, the Academy Award for Best Supporting Actor. Over the history of the Award, 75 awards have been given out to 73 women, accounting for two repeat winners (Shelley Winters and Dianne Wiest). The actress with the most nominations is Thelma Ritter, who has been nominated six times without winning. The ages of winners have ranged from 77 (Peggy Ashcroft) to 10 (Tatum O'Neal), while nominees' ages have ranged from 87 (Gloria Stuart) to 10 (O'Neal).

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[2] Supporting Actor in 1944 for *Mister Roberts* and Actor in 1973 for *Save the Tiger*.

[3] Supporting Actor in 1974 for *The Godfather, Part 2* and Actor in 1980 for *Raging Bull.*

[4] Actor in 1975 for *One Flew Over the Cuckoo's Nest* and 1997 for *As Good As It Gets*; Supporting Actor in 1983 for *Terms of Endearment*.

[5] Actor in 1971 for *The French Connection* and Supporting Actor in 1992 for *Unforgiven*.

[6] Supporting Actor in 1995 for *The Usual Suspects* and Actor in 1999 for *American Beauty*.

[7] Supporting Actor in 1989 for *Glory* and Actor in 2001 for *Training Day*.

As with the men, several women have won both Best Actress and Supporting Actress awards. These women include Helen Hayes[8], Ingrid Bergman[9], Maggie Smith[10], Meryl Streep[11], and Jessica Lange[12], with the smallest gap being three years (Streep) and the largest being thirty-eight years (Hayes).

Financial Implications

What does all of this have to do with finance?

In any company, management's job is to "make all business decisions and investments with an eye toward making the owners of the firm – the shareholders – better off financially" (Eun, 2009). In order to do this, the company undertakes projects with a positive net present value and attempts to recruit employees that will positively contribute to the overall worth of the company. The film industry is no different.

Does this mean that only the Academy knows which actors and actresses are the best? Certainly not. For instance, John Cazale, who tragically died of cancer in the early part of his career, appeared in six movies, with every single one nominated for Best Picture. He was never nominated for an Academy Award, although his performance as middle brother Fredo Corleone

[8] Actress in 1931/32 for *The Sin of Madelon Claudet* and Supporting Actress in 1970 for *Airport*.

[9] Actress in 1944 for *Gaslight* and in 1956 for *Anastasia*; Supporting Actress in 1974 for *Murder on the Orient Express*

[10] Actress in 1969 for *The Prime of Miss Jean Brodie* and Supporting Actress in 1978 for *California Suite*

[11] Supporting Actress in 1979 for *Kramer vs. Kramer* and Actress in 1982 for *Sophie's Choice*

[12] Supporting Actress in 1982 for *Tootsie* and Actress in 1994 for *Blue Sky*.

in *The Godfather Part II* ranks as one of the biggest Oscar snubs in history[13] (Entertainment Weekly, 2009).

When a film studio decides to make a film, they often hire "the best of the best," which in Hollywood can often mean Academy-Award winning and nominated actors and actresses. Movies can be marketed as having an "Academy Award winning/nominated actor/actress," which sends a message of high quality to the filmgoer. Thus, it becomes important to analyze and predict the effect that having a recent nominee or winner will have on the performance of a film, as the rest of this document will attempt to do.

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[13] Entertainment Weekly ranked Cazale's performance as the 9th biggest Oscar snub in history as of 2009.

Chapter 2

AWARD ANALYSIS

Introduction

In order to analyze performance, I looked at the winners/nominees, the budget and United States domestic gross of the movie they were nominated for, and the budget and United States domestic gross of the next movie they were in that came out after the airing of the respective awards ceremony for each of the four acting categories[14]. Ultimately, this will help me test my hypothesis and discern whether winning or being nominated for an Academy Award has an effect on subsequent box office performance.

The numbers used come directly from one of two sources. The majority of the data comes from Box Office Mojo[15] (www.boxofficemojo.com), a website started by movie analyst Brandon Gray in 1999 that is regularly cited in notable publications such as the *Los Angeles Times*, *Wall Street Journal*, *USA Today*, *Forbes*, and *Bloomberg*, according to its website. The rest of the data unavailable on Box Office Mojo come from another popular box office website, The Numbers (www.the-numbers.com). The Numbers began in 1997 and is run by Nash Information Services, LLC, which also provides research services to many movie and financial investment professionals.

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[14] That is to say, when Denzel Washington was nominated for the film *Training Day* in 2001 and also appeared in *John Q.* (release date of 2/15/02; Oscars took place 3/24/02), it would not be the next movie used in my data set. Instead, *Antwone Fisher*, which came out on 12/19/02, was used.

[15] Box Office Mojo was acquired by IMDB.com, Inc., a wholly owned subsidiary of Amazon, in 2008.

Some of the films appearing in the various tables were not produced in the United States and subsequently, their budgets were not listed in United States Dollars (USD). Some of these films include *Notes on a Scandal* and *The Crying Game*. These films and more, whose budgets are usually listed in British Pounds (GBP) or Euros (EUR), were converted using the website Oanda (www.oanda.com), which keeps track of historical exchange rates. For conversions, I used the daily average of the exchange rate between the two currencies for a period of one year prior to the release date of the film. Other notable footnotes are included in the appropriate tables, such as if an actor/actress received an award posthumously or did not/has not featured in any major motion pictures since their nomination.

Why is only United States domestic performance used in analysis?

For my analysis, I used only United States domestic gross information. The main reason for this is that box office reports from countries outside of the United States are often inaccurate or slow to update, especially with movies released in the developing world. Additionally, data for the earlier years of my study (i.e. 1990-1995) are scarce enough as it is, and there is extremely little data about some movies' performances abroad. It is with this in mind that I limit my research to performance in the United States.

Best Actor Analysis

For the years 1990 to 2009, I collected ten sets of data for each year (two per nominee), with some exceptions: David Straithairn in 2005, Nicolas Cage in 2002, and Tom Wilkinson in 2001, among others. All in all, twenty-six nominees were not examined[16] due to scarcity of data for the movies involved or due to a lack of future performances by the actor. For the ones who were examined, a variety of results in terms of return on investment were observed, which can be broken down into four categories:

1) The subsequent movie is a success and outperforms the nominated movie in terms of return on investment at the box office, as in the case of Clint Eastwood after his nomination for *Million Dollar Baby* and subsequent film, *Gran Torino*.

2) The subsequent movie is a success, but does not outperform the nominated movie due to the above average success of the nominated movie, as in the case of the box office hit and Oscar-winning performance of Tom Hanks in *Forrest Gump*, followed by another successful film, *Apollo 13*.

3) The subsequent movie is either neutral (less than 15%) or negative in terms of return, but still outperforms the nominated movie due to the poorer performance of the nominated movie This is the case of Edward Norton in the critically-acclaimed *American History X* – a box office disappointment – followed by the cult classic *Fight Club*, which also failed to live up to its budget at the box office.

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[16] See figure 2.1 for details.

4) The subsequent movie is neutral (less than 15%) or negative in terms of return and does not outperform the successful return of the nominated film. This is the case in terms of Jamie Foxx with his successful, Academy-Award winning performance in *Ray* and subsequent box office bomb of *Stealth*.

Table 1
This table shows the distribution of the data across the four categories (columns) as well as by how the nominated film performed (rows). In order for a film to be considered a "success," it must have returned at least 15% in terms of ROI.

Best Actor Results # of nominees (% of total)	Subsequent is Success and Outperforms Nominated	Subsequent is Success but Does not Outperform Nominated	Subsequent Neutral or Poor, but still Outperforms Nominated	Subsequent Neutral or Poor, Does not Outperform Nominated	Totals
Nominated is Success	7 (9.46%)	21 (28.38%)	0 (0.00%)	24 (32.43%)	52 (70.27%)
Nominated is Neutral or Poor	13 (17.57%)	0 (0.00%)	2 (2.70%)	7 (9.46%)	22 (29.73%)
Total	20 (27.03%)	21 (28.38%)	2 (2.70%)	31 (41.89%)	74 (100.00%)

In all, twenty of the seventy-four nominees went on to have a subsequent performance that fell into Category 1 above, but only ten of these outperformed a nominated movie that had a positive return on investment at the box office. That means that only 27% of the subsequent films were successful at the box office *and* outperformed their predecessor. Furthermore, an astonishingly low proportion of films (13.5%) were able to outperform a movie that made *any* money above its budget, which generally doesn't take into account marketing costs.

Twenty-one of the nominees fall into Category 2, which means that they were successful, but their subsequent movie didn't live up to the box office prowess of the nominated film. Of these twenty-one nominees, only eight of their subsequent movies had a return on investment of over 100%, which is generally seen as a mark of profitability for a studio, after marketing and distribution costs are taken into account (Holson, 2005).

Finally, this means that thirty-three nominees fall into Categories 3 and 4, which are subsequent movies that are generally not successful at all. These unsuccessful films form 44.6% of the total, meaning that only 55.4% of subsequent films return any noticeable money, not including marketing costs.

Best Actress Analysis

For the years 1990 to 2009, I collect ten sets of data for each year (two per nominee), with some exceptions: several of the 2009 and 2008 nominees who have not appeared in new films yet, Laura Linney in 2007, Imelda Staunton in 2004, and Samantha Morton in 2003, among others. All in all, thirty-two nominees were not able to be examined[17]. For the ones who were able to be examined, a variety of results in terms of return on investment were observed, which can be broken down into the same four categories as the nominees for Best Actor.

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[17] See figure 2.2 for details.

Table 2

This table shows the distribution of the data across the four categories (columns) as well as by how the nominated film performed (rows). In order to be considered a success, a movie must have returned 15% in terms of ROI.

Best Actress Results # of nominees (% of total)	Subsequent is Success and Outperforms Nominated	Subsequent is Success but Does not Outperform Nominated	Subsequent Neutral or Poor, but still Outperforms Nominated	Subsequent Neutral or Poor, Does not Outperform Nominated	Totals
Nominated is Success	5 (7.35%)	12 (17.65%)	0 (0.00%)	25 (36.76%)	42 (61.76%)
Nominated is Neutral or Poor	13 (19.12%)	0 (0.00%)	8 (11.76%)	5 (7.35%)	26 (38.24%)
Total	18 (26.47%)	12 (17.65%)	8 (11.76%)	30 (44.12%)	68 (100.00%)

In all, eighteen of the sixty-eight nominees went on to have a subsequent performance that fell into Category 1 above, but only nine of these outperformed a nominated movie that had a positive return on investment at the box office. That means that only 26.5% of the subsequent films were successful at the box office *and* outperformed their predecessor. Moreover, only 13.2% of films were able to outperform a movie that made *any* movie above its budget, which generally doesn't take into account marketing costs. These numbers are extremely similar to the numbers from the Best Actor portion, which were 27% and 13.5%, respectively.

Twelve of the nominees fall into Category 2, which means that they were successful, but their subsequent movie didn't live up to the box office prowess of the nominated film. Of these

twelve nominees, only four of their subsequent movies had a return on investment of over 100%, which is generally seen as a mark of profitability for a studio, as previously mentioned.

Ultimately, this means that thirty-eight nominees fall into Categories 3 and 4, which are subsequent movies that are generally not successful at all. These unsuccessful films form 67.9% of the total, meaning that only 33.1% return any amount of tangible money (over 15% ROI), not including marketing costs.

Best Supporting Actor Analysis

What is a movie without a supporting cast to act as foils for the main characters to work off of? To put it simply, it is extremely difficult to make a successful movie without a talented supporting cast. For the years 1990 to 2009, I collected ten sets of data for each year (two per nominee), with some exceptions: several of the 2009 nominees, Heath Ledger in 2008, Casey Affleck and Hal Holbrook in 2007, Alan Alda in 2004 and Djimon Housou in 2003, among others. All in all, nineteen nominees were not able to be examined[18] due to lack of data available. For the ones who were able to be examined, the same four categories were observed as Best Actor and Best Actress.

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[18] See figure 2.3 for details.

Best Supporting Actor Results # of nominees (% of total)	Subsequent is Success and Outperforms Nominated	Subsequent is Success but Does not Outperform Nominated	Subsequent Neutral or Poor, but still Outperforms Nominated	Subsequent Neutral or Poor, Does not Outperform Nominated	Totals
Nominated is Success	9 (11.11%)	15 (18.52%)	0 (0.00%)	32 (39.51%)	56 (69.14%)
Nominated is Neutral or Poor	9 (11.11%)	0 (0.00%)	4 (5.88%)	12 (14.81%)	25 (30.86%)
Total	18 (22.22%)	15 (18.52%)	4 (5.88%)	44 (54.32%)	81 (100.00%)

In all, eighteen of the eighty-one nominees went on to have a subsequent performance that fell into Category 1 above, but only eleven of these outperformed a nominated movie that had a positive return on investment at the box office. That means that only 22.2% of the subsequent films were successful at the box office *and* outperformed their predecessor. Furthermore, only 13.6% of films were able to outperform a movie that made *any* money above its budget, which generally doesn't take into account marketing costs. These numbers are similar to Best Actor but with a wider data set, showing similar trends.

Fifteen of the nominees fall into Category 2, which means that they were successful, but their subsequent movie didn't live up to the box office prowess of the nominated film. Of these fifteen nominees, only four of their subsequent movies had a return on investment of over 100%,

which is generally seen as a mark of profitability for a studio, as mentioned in the Best Actor section.

Finally, this means that forty-eight nominees fall into Categories 3 and 4, which are subsequent movies that are generally not successful at all. These unsuccessful films form an astounding 59.26% of the total, meaning that less than half of subsequent films return any noticeable money, not including marketing costs.

Best Supporting Actress Analysis

For the years 1990 to 2009, I collect ten sets of data for each year (two per nominee), with some exceptions: all of the 2009 nominees who have not appeared in new films yet, Ruby Dee in 2007, Adriana Barraza in 2006, and Catherine Zeta-Jones in 2002, among others. All in all, thirty-three nominees were not able to be examined[19]. For those examined, a variety of results in terms of return on investment were observed, which can be broken down into the same four categories as the nominees for Best Actor, Best Actress, and Best Supporting Actor:

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[19] See figure 2.4 for details.

Table 4

This table shows the distribution of the data across the four categories (columns) as well as by how the nominated film performed (rows). In order for a film to be considered a success, it must have a return of 15% in terms of ROI.

Best Supporting Actor Results # of nominees (% of total)	Subsequent is Success and Outperforms Nominated	Subsequent is Success but Does not Outperform Nominated	Subsequent Neutral or Poor, but still Outperforms Nominated	Subsequent Neutral or Poor, Does not Outperform Nominated	Totals
Nominated is Success	6 (8.23%)	15 (23.08%)	0 (0.00%)	23 (35.38%)	44 (67.69%)
Nominated is Neutral or Poor	9 (13.85%)	0 (0.00%)	3 (4.62%)	9 (13.85%)	21 (32.31%)
Total	15 (23.08%)	15 (23.08%)	3 (4.62%)	32 (49.23%)	65 (100.00%)

In all, fifteen of the sixty-seven nominees went on to have a subsequent performance that fell into Category 1 above, but only six of these outperformed a nominated movie that had a positive return on investment at the box office. That means that only 22.3% of the subsequent films were successful at the box office *and* outperformed their predecessor. Moreover, only 8.9% of films were able to outperform a movie that made *any* movie above its budget, which is the lowest of all four categories of data. However, many of these films performed extremely well at the box office, with notables such as *Lovely and Amazing* (featuring Catherine Keener) returning over 1500% compared to its small budget.

Another fifteen of the nominees fall into Category 2, which means that they were successful, but their subsequent movie didn't live up to the box office prowess of the nominated

film. Of these fifteen nominees, eight of their subsequent movies had a return on investment of over 100%, which is generally seen as a mark of profitability for a studio, as previously mentioned. This is a much higher ratio than the other categories, and in total, nineteen of the sixty-seven movies made a return on investment (ROI) of over 100%.

Ultimately, this means that thirty-seven nominees fall into Categories 3 and 4, which are subsequent movies that are generally not successful at all. These unsuccessful films form 55.2% of the total, meaning that only 44.8% return any amount of tangible money (over 15% ROI), not including marketing costs.

Chapter 3

CONCLUSIONS

When I began my research, I hypothesized that there could be two potential outcomes for my results. First, it could be possible that nominated actors and actresses have a positive effect on future box office performance due to their obvious talents and household name status. The other potential outcome was that it would be difficult for any subsequent film to live up to the successes of an Academy-Award nominated film and would suffer as a result.

In due course, I found out that the latter was true. Actors and actresses' subsequent films generally suffered at the box office, and sometimes with disastrous results. In terms of Best Actor nominees, over 70% of nominated films were a success, whereas approximately 55% of subsequent films were successful. With Best Actress nominees, the results are even worse. Over 61% of nominated films were successful, but only 43% of subsequent films were. For Best Supporting Actor, 69% of nominees found success at the box office, whereas 40% of subsequent films found similar success. Finally, Best Supporting Actress nominees fared poorly as well, with over 67% of nominated movies finding success, compared to only 46% of subsequent films.

What are some of the potential causes of this drop in subsequent box office performance?

One potential reason for this drop in performance is an actor's willingness to take a big pay day after receiving an Academy Award nomination or statuette. Taking a high salary, which

is part of a movie's budget, can lead to an inflated total that overestimates the desire of the public to pay to see the product that is being put out by the studio.

In conjunction with this, a studio can often overspend on movies they feel are potentially cutting-edge, hip, or otherwise appealing to the general populace without considering the ramifications of such a decision. Jamie Foxx's appearance in *Stealth* is a perfect example of this. The studio that distributed this – Columbia Pictures – was banking on the marketability of Foxx as a star, Jessica Biel and Josh Lucas as attractive main characters, as well as a futuristic plot involving stealth airplanes with artificial intelligence. With a poorly written script and a plotline that raises an eyebrow, the film was a bust, grossing only $32,116,746 of its $135 million budget.

Another reason that is easy to overlook is the simple fact that Academy Award-nominated movies and performances are nominated for one main reason – they are high quality pieces of cinema. With this in mind, it makes sense that these movies are successful at the box office. Many are lower-budget pictures with a superb screenplay, excellent acting, and high-profile marketing, meaning that moviegoers are more likely to go out of their way to see the film. Word of mouth is often vital in determining a film's long-term viability, so positive word of mouth often translates into increased ticket sales. Thus, it is easy to see why actors' subsequent films could experience a letdown in terms of performance compared with an Academy-Award nominated film.

An example of one of these movies that could experience a letdown is *Wall Street: Money Never Sleeps* featuring 2009 Best Actress nominee Carey Mulligan, who was nominated for Best Actress for her work in *An Education*. *Money Never Sleeps* is the quintessential

example of a sequel that was unwarranted and simply did not live up to the original. Critically, the film was met with a cool reception, with only 54% of critics giving it favorable reviews, according to the film review website Rotten Tomatoes[20]. Financially, it was also unsuccessful, failing to live up to its lofty $80 million budget. The failure of the movie certainly can't be attributed to a lack of recognizable stars, as it includes Mulligan, Shia LaBeouf, and Michael Douglas reprising his Oscar-winning role as Gordon Gekko. However, the script failed to live up to the original, leaving much to be desired among fans of the first movie.

Sequels that are produced without sufficient demand tend to fare worse than their predecessors, and only when a film is truly "wanted" is it likely that a sequel will perform up to expectations. An example of this is the fourth installment in the *Shrek* series, *Shrek Forever After*. As Brandon Gray of Box Office Mojo writes, "Audience erosion was to be expected for *Shrek Forever After*, given the historic difficulty in maintaining attention for a blockbuster franchise over time combined with the mixed reception for *Shrek the Third*. However, opening 41 percent lower than the last movie despite the 3D ticket price boost was alarmingly severe. In terms of attendance, the slip was even more extreme: down 59 percent" (2010). This shows the public's general indifference toward more of the same, highlighting potential problems for other sequels that could affect the performance of Academy Award nominees in their subsequent films.

Some notable exceptions to this decline in performance involve actors like Tom Hanks, who generally perform in critically acclaimed, popular films, regardless of whether he is

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[20] Rotten Tomatoes is a website run by Flixster dedicated to compiling reviews from top critics. Movies are then assigned a rating based on the percentage of positive reviews. Anything over 60% is considered "fresh"and anything under 60% is considered "rotten."

nominated for an award. For instance, after his first nomination[21] and win in this data set for *Philadelphia*, he appeared in the film *Forrest Gump*, for which he won an additional Academy Award. After *Forrest Gump*, he appeared in *Apollo 13*, which was also critically acclaimed, like his previous two movies. Although Hanks was not nominated for his role in *Apollo 13*, the film itself was released to critical acclaim and was nominated for eight Academy Awards, including Best Picture.

One potential reason for a subsequent drop in performance for supporting actors and actresses is their role in the success of a movie. While top-billed actors like Tom Hanks, George Clooney, Brad Pitt, Will Smith, and Denzel Washington can carry an otherwise mediocre movie to box office success from their sheer presence; it is unlikely that a typical "supporting actor" like Woody Harrelson or Casey Affleck would be able to do the same thing for a studio.

In conjunction with this, studio executives can also be too quick to launch a supporting actor into a starring role early on in their careers. While it is true that actors like Denzel Washington got their start as supporting actors[22], studios thrusting people like Josh Brolin – nominated for his role in *Milk* in 2008 and successful in supporting roles in *True Grit* and other films – into a role like the title character of a poorly-written, obscure, western-style comic book movie like *Jonah Hex* is obviously not the best decision[23].

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[21] Tom Hanks was nominated previously for the film *Big* in 1988, but this falls outside the scope of my data, so I omitted it from this section.

[22] Washington won the Academy Award for Best Supporting Actor in for his work in *Glory* in 1989 and was nominated for his work in *Cry Freedom* in 1987.

[23] *Jonah Hex* made a scant $10,547,117 on a $47,000,000 budget, along with receiving a 7% approval rating from top critics on Rotten Tomatoes.

What are the potential implications for studios?

Ultimately, the information and trends observed in Chapter 2 of this thesis can easily play into studios' decision making for future films. Does the general decrease in return on investment for subsequent movies mean that it is always a bad idea to hire Academy Award nominees? No. Instead, a studio should keep in mind the quality of the script, the cast, and other intangibles in order to make a better financial decision to maximize shareholder value.

A studio must cast its actors and actresses in a way that maximizes entertainment value for its shareholders, which are often average moviegoers. Whether it be a comedy, drama, horror, action, western, or romance film, a positive cast and a well-written script with a believable plot are key elements to a movie's potential success. Utilizing and recognizing an actor's talents in previous films is a key element of this. Is someone like Michael Clarke Duncan[24] necessarily going to be a vital cog to a future film's success? No, but that doesn't mean he'll necessarily be a detriment to it either. Is someone like Al Pacino[25] going to make a movie better? Absolutely. Awards and nominations can help determine future success, but are certainly not the end-all, be-all of determining it – supporting actors even less than leading actors. Studios and casting directors must correctly analyze the script and choose actors who are not necessarily successful, but must breathe life into the role and make it believable for audiences.

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[24] One Supporting Actor nomination for his work in *The Green Mile* in 1999

[25] Eight nominations (three Supporting Actor, five Actor) and one win for his role in *Scent of a Woman* in 1992.

What is the ideal strategy for a studio in terms of casting?

The answer to this question obviously deals with what a studio is looking for from a particular movie. While there are obvious more than two types of movies, for simplifications's sake, I've broken them down into three main categories: profitable ventures, Oscar bait, and pet projects. Profitable ventures, which make up the bulk of studios' expenditures, are the most important to the shareholders of a studio because they increase the financial bottom line of the studio. In these types of films, like *Die Hard,* any of the *Saw* films, or any other profitable film, the studio's best bet is to maximize revenue given a certain level of risk – in this case, a film's budget. In order to do this, it requires utilizing positive marketing techniques, choosing scripts with storylines that appeal to the general public, and select a cast that brings people to the theaters. Is this necessarily an Academy Award-winning or nominated cast member? Not at all. Comedic actors such as Will Ferrell, Jonah Hill, and Russell Brand are often just as likely to bring Americans to the theaters. In fact, sometimes a cast can be made up of complete unknowns (i.e. *Final Destination* series) simply because the audience is looking for a cheap thrill or horror film.

Oscar bait, on the other hand, is not necessarily designed to be as successful at the box office. These films are generally lower-budget, niche films designed to appeal to a "sophisticated" audience and grab film critics and Academy members' attention. These scripts tend to be character and story-driven, and often are released in November or December in order to remain fresh in the public's mind before awards season[26]. These films can be extremely

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[26] Films must make their debut in Los Angeles on or before December 31st in order to be considered for that year's Academy Awards ceremony, generally held in February or March of the following year.

unprofitable at the box office like *Munich*, which returned only $47.4 million on its $70 million budget, but still garnered five Academy Award nominations[27]. These films tend to utilize established actors and actresses with multiple nominations under their belt like Jeff Bridges, Colin Firth, or Kate Winslet, or they use younger actors and actresses with the potential to become huge stars such as Natalie Portman, Anne Hathaway and Jeremy Renner.

The final category of pet projects are generally movies that a studio would not back or produce, but do so at the behest of directors or actors/actresses who tend to bring in serious revenues from the studio, but wish to pursue unique projects of their own, rather than blockbuster films. An example of this is *Space Cowboys*, one of Clint Eastwood's pet projects, which the studio allowed him to make after successful films such as *Unforgiven* and *True Crime*, which were both box office hits. These films may or may not end up being successful, but they are generally made to keep individuals important to the studio happy and willing to keep working with the studio on future films.

What are some of the limitations of this study?

Some of the limitations I encountered over the course of this story involve quite a bit revolving the transparency of various studios when reporting their numbers in regards to individual films. These companies are not required to release returns on individual movies, but rather report their earnings as an entire company. Thus, if a film is extremely unsuccessful or has a budget that exceeds its intended amount, a studio is not required to divulge this information. This can throw off data, as is seen in the lack of information about some of the movies I examined.

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[27] Nominated for Best Director, Editing, Original Score, Picture, and Adapted Screenplay

Furthermore, it is very difficult to find reliable information about how much money studios spend on marketing a particular film. For instance, it has been rumored that *Avatar*, which had a production budget of roughly \$237 million[28], could have spent up to \$500 million total when taking into account marketing figures. This marketing budget figure is difficult to find for most movies, as studios rarely release them. Thus, if a movie like *Syriana* (which only made 1.65%, or \$824,620, over its budget) spent any significant sum on marketing, the movie as a whole winds up having a negative return on investment in the United States.

What could be taken into consideration going forward with future research?

Any future research that examines this topic could take a variety of things into consideration in order to come up with more results. In addition to solely examining the budgets of the two films involved for any particular actor, another potential investigation would be into other variables that affect movie performance. Some of these variables include genre, MPAA[29] rating, release date, run time, other actors and actresses present in the film, director, or even the producer or film studio producing it. Furthermore, it would be interesting to examine which subsequent movies performed well because they were sequels of previously successful movies (i.e. Maggie Smith in *Harry Potter and the Chamber of Secrets*) or because they were adapted from another medium (i.e. Sean Penn or Tim Robbins in *Mystic River*).

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[28] According to *The Guardian*, a British newspaper.

[29] Motion Picture Association of America

Finding a way to account for these variables independently without encountering influence from other variable is a difficult, if not impossible task. However, there is much room for detailed expansion of what I've looked into, and I hope someone does take up the task, as it will be an interesting study to read.

Best Actor

Table 5

   This table shows the relationship between average budget (blue) and average return (red) of films with a nomination for Best Actor. Note that only in 2007 was the average return of nominated movies less than the average budget.

Table 6

   This table shows the relationship between average budget (blue) and average return (red) of subsequent films for Best Actor nominees. Note that in 2007, 2005, 2003, 2001, 1996, 1995, and 1991 are all years in which average budget exceeded average

return.

Table 7

  This table compares average return on investment (ROI) between nominees (blue) and subsequent films (red). Note that every year except 2009, 2004, 2002, and 1993 sees the nominees' average ROI higher than the subsequent films.

Best Actress

Table 8

  This table shows the relationship between average budget (blue) and average return (red) of films with a nomination for Best Actress. Note that only in 2008 and 1992 was the average return of nominated movies less than the average budget.

Table 9

  This table shows the relationship between average budget (blue) and average return (red) of subsequent films for Best Actress nominees. Note that in 2004, 1998, 1996, 1995, and 1993 are all years in which average budget exceeded average return.

Table 10

This table compares average return on investment (ROI) between nominees (blue) and subsequent films (red). Note that every year except 2008 and 1992 sees the nominees' average ROI higher than the subsequent films.

Best Supporting Actor

Table 11

This table shows the relationship between average budget (blue) and average return (red) of films with a nomination for Best Supporting Actor. Note that only in 2009 was the average return of nominated movies less than the average budget.

Table 12

This table shows the relationship between average budget (blue) and average return (red) of subsequent films for Best Actress nominees. Note that 2009, 2008, 2005, 2004, 1998, 1997, 1993, and 1990 are all years in which average budget exceeded average return.

Table 13

This table compares average return on investment (ROI) between nominees (blue) and subsequent films (red). Note that every year except 2009, 2007, and 2001 sees the nominees' average ROI higher than the subsequent films.

Best Supporting Actress

Table 14

  This table shows the relationship between average budget (blue) and average return (red) of films with a nomination for Best Supporting Actress. Note that the average return of nominated movies is never less than the average budget.

Table 15

  This table shows the relationship between average budget (blue) and average return (red) of subsequent films for Best Supporting Actress nominees. Note that 2008, 2006, 2002, 1998, 1997, 1995, 1994, and 1993 are all years where average budget exceeded average return.

Table 16

This table compares average return on investment (ROI) between nominees (blue) and subsequent films (red). Note that every year except 2004, and 1999 sees the nominees' average ROI higher than the subsequent films.

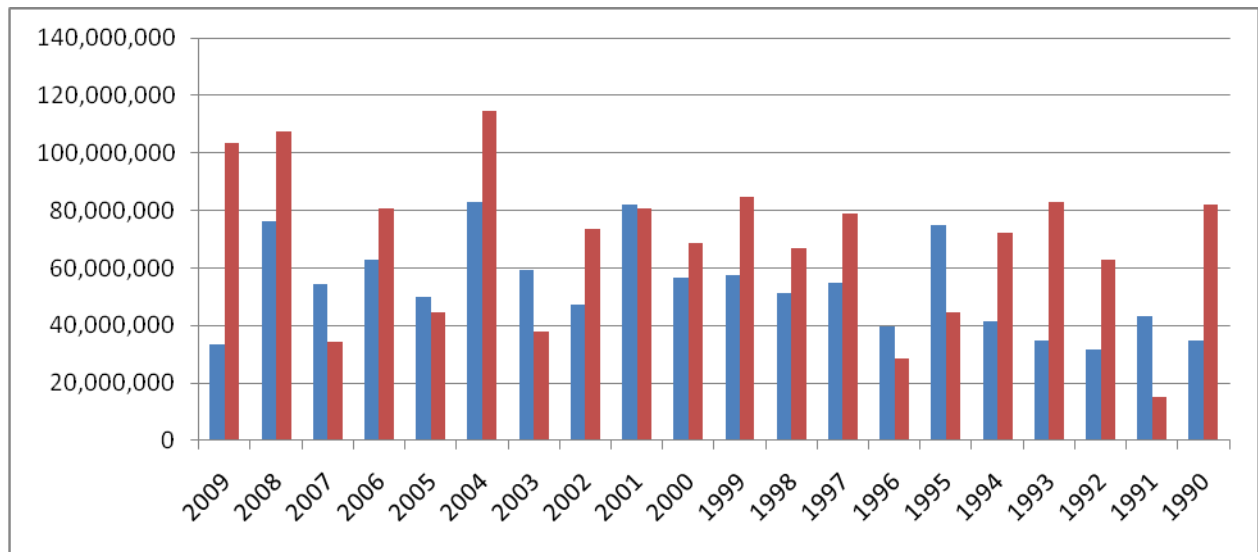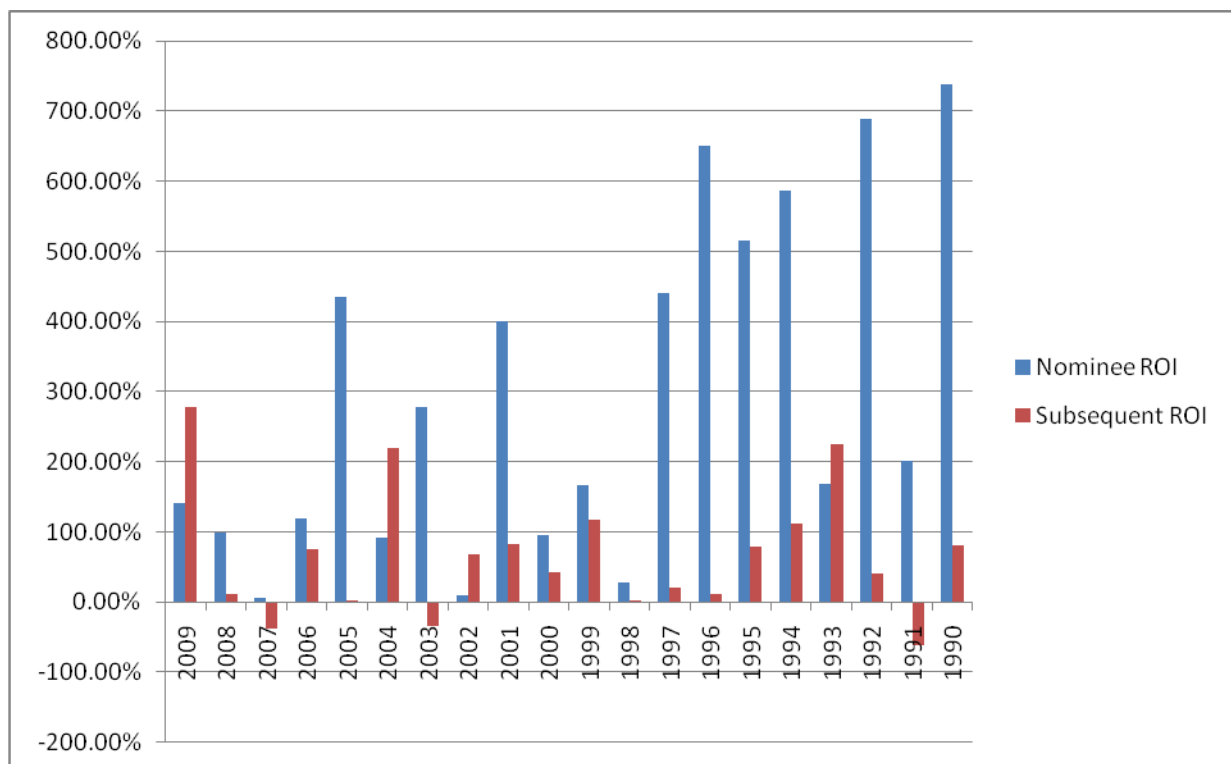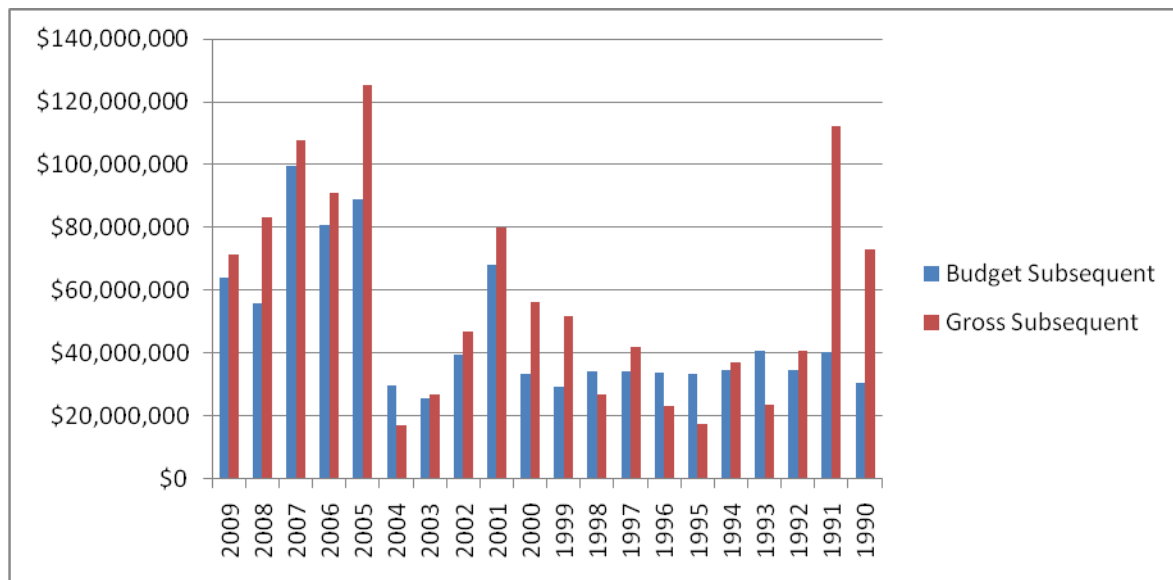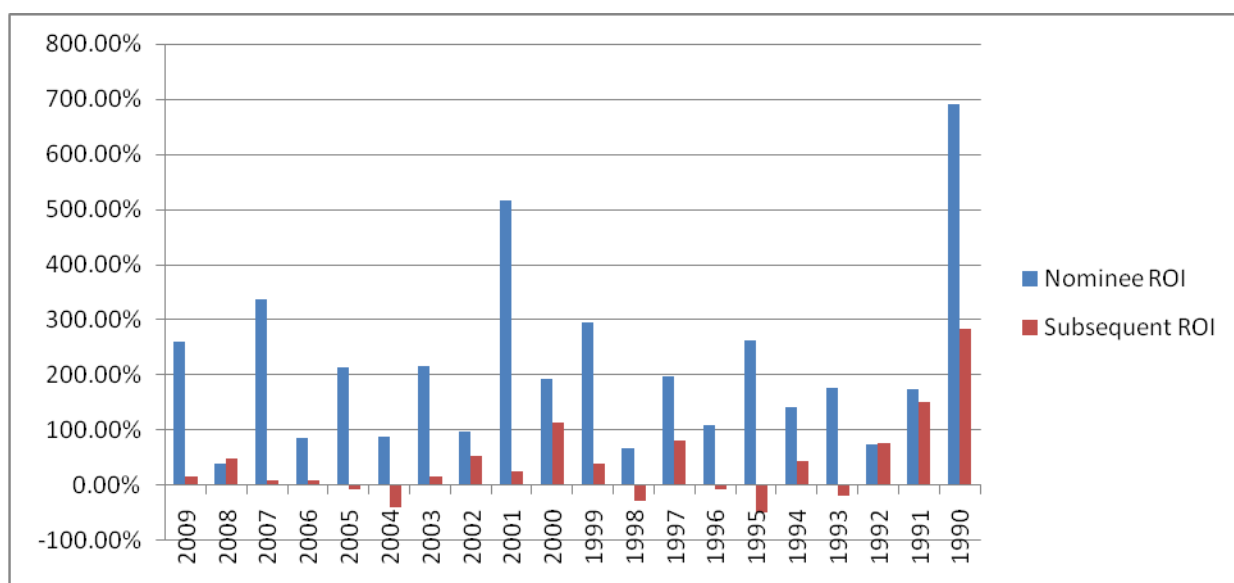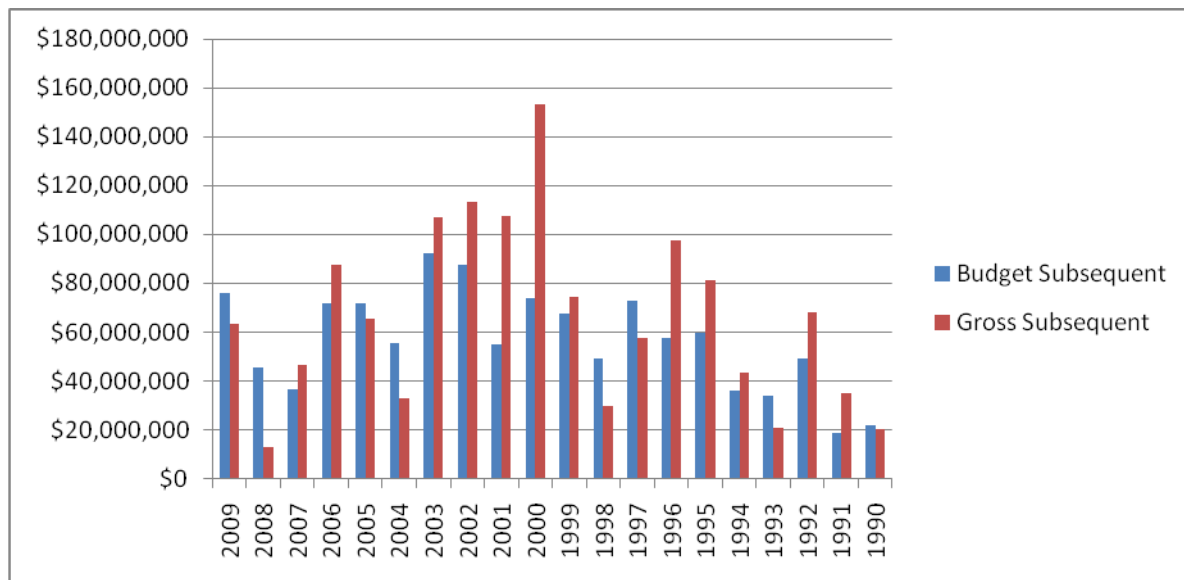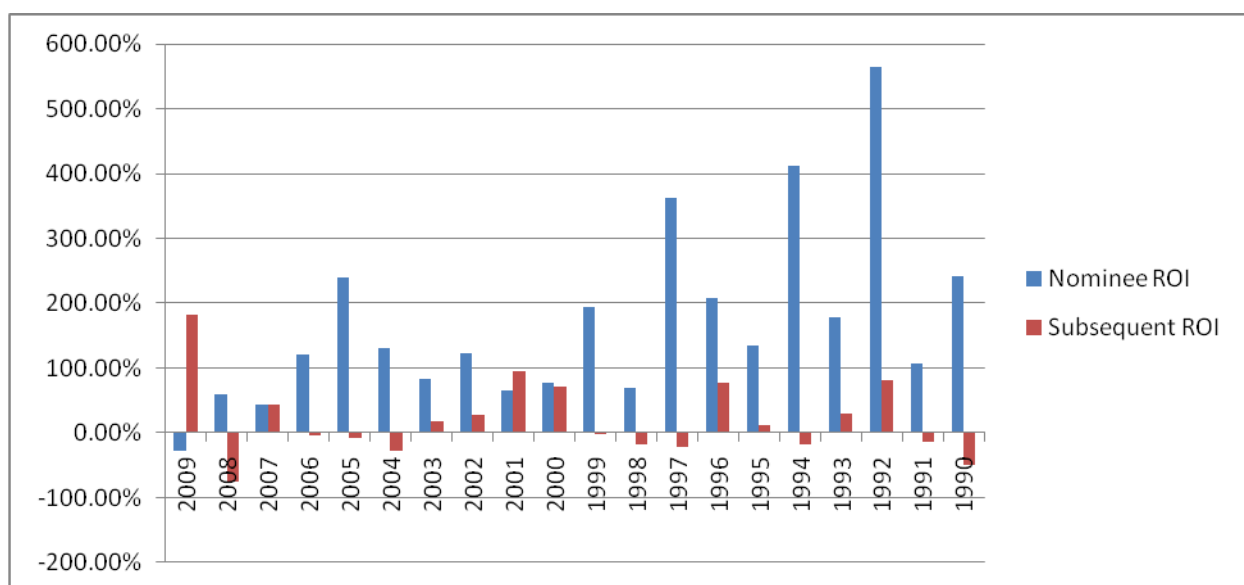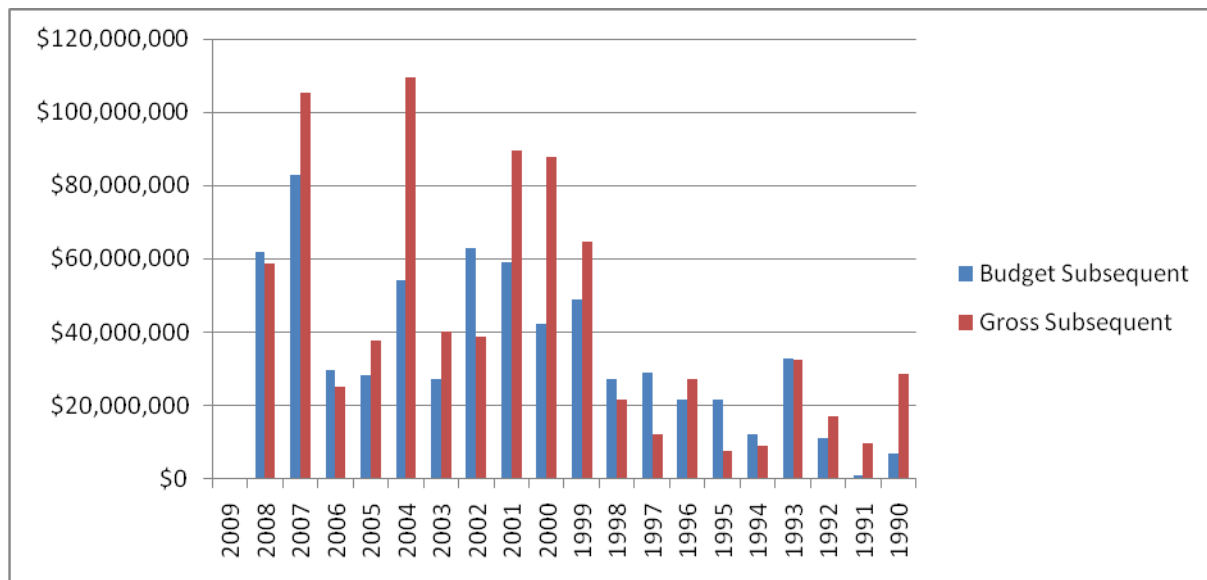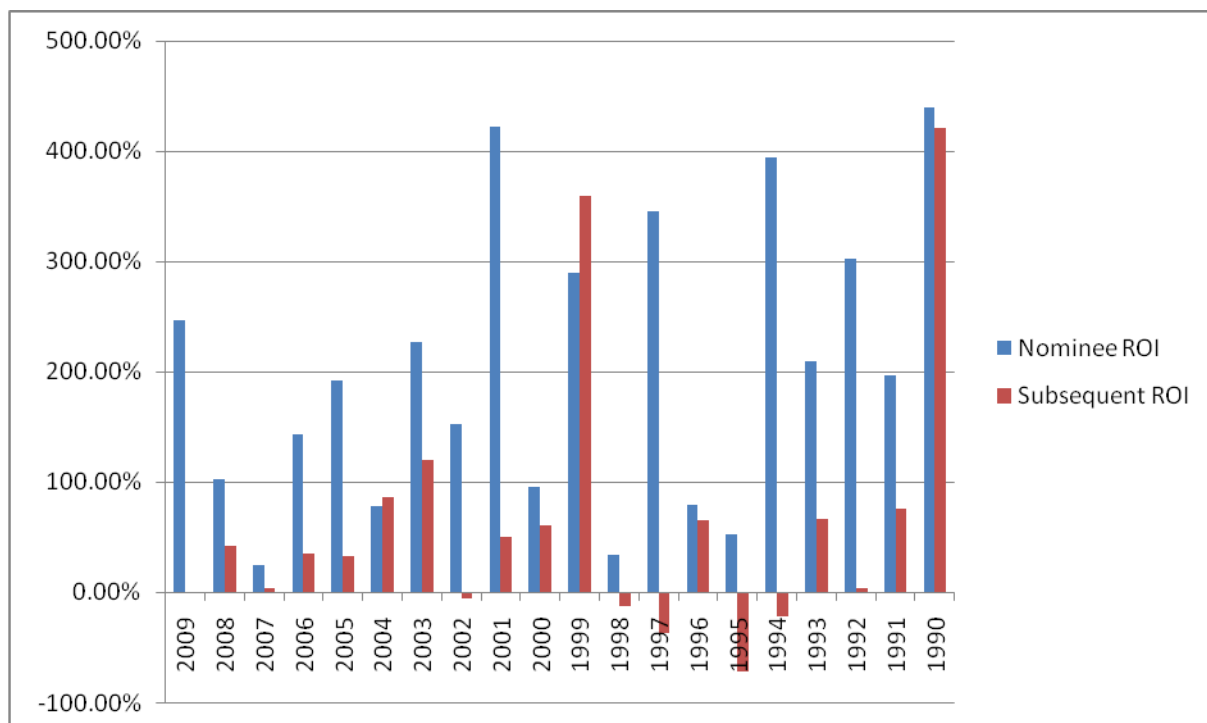| Year	BA Winner	Multiple O:	Winning Movie	Budget	Gross	% ROI	Next Movie	Budget	Gross	% ROI	% Change	Positive/N	Notes
2009	Jeff Bridges	0	Crazy Heart	$7,000,000	$39,464,306	463.78%	True Grit	$38,000,000	$169,418,134	345.84%	-117.94%	0	
	George Clooney	1	Up in the Air	$25,000,000	$83,823,381	235.29%	The American	$20,000,000	$35,606,376	78.03%	-157.26%	0	
	Colin Firth	0	A Single Man	$7,000,000	$9,176,000	31.09%	The King's Speech	$15,000,000	$129,349,879	762.33%	731.25%	1	
	Morgan Freeman	1	Invictus	$60,000,000	$37,491,364	-37.51%	Red	$58,000,000	$90,380,162	55.83%	93.34%	1	
	Jeremy Renner	0	The Hurt Locker	$15,000,000	$17,017,811	13.45%	The Town	$37,000,000	$92,186,262	149.15%	135.70%	1	
2008	Sean Penn	1	Milk	$20,000,000	$31,841,299	59.21%	Fair Game	$22,000,000	$9,327,436	-57.60%	-116.81%	0	
	Richard Jenkins	0	The Visitor	$4,000,000	$9,427,089	135.68%	Eat Pray Love	$60,000,000	$80,574,010	34.29%	-101.39%	0	No starring roles since
	Frank Langella	0	Frost/Nixon	$25,000,000	$18,622,031	-25.51%	The Box	$30,000,000	$15,051,977	-49.83%	-24.31%	0	
	Brad Pitt	0	The Curious Case of Benjamin But	$150,000,000	$127,509,326	-14.99%	Inglourious Basterds	$70,000,000	$120,540,719	72.20%	87.19%	1	
	Mickey Rourke	0	The Wrestler	$6,000,000	$26,238,243	337.30%	Iron Man 2	$200,000,000	$312,433,331	56.22%	-281.09%	0	
2007	Daniel Day-Lewis	1	There Will Be Blood	$25,000,000	$40,222,514	60.89%	Nine	$80,000,000	$19,676,965	-75.40%	-136.29%	0	
	George Clooney	1	Michael Clayton	$25,000,000	$49,033,882	96.14%	Leatherheads	$58,000,000	$31,373,938	-45.91%	-142.04%	0	
	Johnny Depp	0	Sweeney Todd: The Demon Barbe	$50,000,000	$52,898,073	5.80%	Public Enemies	$100,000,000	$97,104,620	-2.90%	-8.69%	0	
	Tommy Lee Jones	1	In the Valley of Elah	$23,000,000	$6,777,741	-70.53%	The Company Men	$15,000,000	$4,219,410	-71.87%	-1.34%	0	
	Viggo Mortensen	0	Eastern Promises	$50,045,250	$17,266,000	-65.50%	Appaloosa	$20,000,000	$20,211,394	1.06%	66.56%	1	
2006	Forest Whitaker	0	The Last King of Scotland	$6,000,000	$17,606,684	193.44%	The Great Debaters	$15,000,000	$30,236,407	101.58%	-91.87%	0	
	Leonardo DiCaprio	0	Blood Diamond	$100,000,000	$57,377,916	-42.62%	Body of Lies	$70,000,000	$39,394,666	-43.72%	-1.10%	0	
	Ryan Gosling	0	Half Nelson	$700,000	$2,697,938	285.42%	Fracture	$10,000,000	$39,015,018	290.15%	4.73%	1	
	Peter O'Toole	1	Venus	$5,528,850	$3,347,411	-39.46%	Stardust	$70,000,000	$38,634,938	-44.81%	-5.35%	0	Honorary Academy Award
	Will Smith	0	The Pursuit of Happyness	$55,000,000	$163,566,459	197.39%	I Am Legend	$150,000,000	$256,393,010	70.93%	-126.46%	0	
2005	Philip Seymour Hoffman	0	Capote	$7,000,000	$28,750,302	310.72%	Mission: Impossible III	$150,000,000	$134,029,801	-10.65%	-321.37%	0	
	Terrence Howard	0	Hustle & Flow	$2,800,000	$22,202,809	692.96%	Idlewild	$8,000,000	$12,571,185	57.14%	-635.82%	0	
	Heath Ledger	0	Brokeback Mountain	$14,000,000	$83,043,761	493.17%	I'm Not There	$20,000,000	$4,017,609	-79.91%	-573.08%	0	
	Joaquin Phoenix	0	Walk the Line	$28,000,000	$119,519,402	326.86%	We Own the Night	$21,000,000	$28,563,179	36.02%	-290.84%	0	
	David Strathairn	0	Good Night, and Good Luck	$7,000,000	$31,558,003	350.83%	We Are Marshall		$43,545,364		-350.83%	0	
2004	Jamie Foxx	0	Ray	$40,000,000	$75,331,600	88.33%	Stealth	$135,000,000	$32,116,746	-76.21%	-164.54%	0	
	Don Cheadle	0	Hotel Rwanda	$17,500,000	$23,530,892	34.46%	Crash	$6,500,000	$54,580,300	739.70%	705.23%	1	
	Johnny Depp	0	Finding Neverland	$25,000,000	$51,680,613	106.72%	Charlie and the Chocolate	$150,000,000	$206,459,076	37.64%	-69.08%	0	
	Leonardo DiCaprio	0	The Aviator	$110,000,000	$102,610,330	-6.72%	The Departed	$90,000,000	$132,384,315	47.09%	53.81%	1	
	Clint Eastwood	1	Million Dollar Baby	$30,000,000	$100,492,203	234.97%	Gran Torino	$33,000,000	$148,095,302	348.77%	113.80%	1	5 Academy Awards
2003	Sean Penn	0	Mystic River	$25,000,000	$90,135,191	260.54%	The Interpreter	$80,000,000	$72,708,161	-9.11%	-269.66%	0	
	Johnny Depp	0	Pirates of the Caribbean: The Curs	$140,000,000	$305,413,918	118.15%	Secret Window	$40,000,000	$48,022,900	20.06%	-98.10%	0	
	Ben Kingsley	1	House of Sand and Fog	$16,500,000	$13,040,288	-20.97%	Thunderbirds	$57,000,000	$6,880,917	-87.93%	-66.96%	0	
	Jude Law	0	Cold Mountain	$79,000,000	$95,636,509	21.06%	Sky Captain and the Worl	$70,000,000	$37,762,677	-46.05%	-67.11%	0	
	Bill Murray	0	Lost in Translation	$4,000,000	$44,585,453	1014.64%	The Life Aquatic with Stev	$50,000,000	$24,020,403	-51.96%	-1066.60%	0	
2002	Adrien Brody	0	The Pianist	$35,000,000	$32,572,577	-6.94%	The Village	$60,000,000	$114,197,520	90.33%	97.26%	1	
	Nicolas Cage	1	Adaptation.	$19,000,000	$22,498,520	18.41%	Matchstick Men		$36,906,460		-18.41%	0	
	Michael Caine	1	The Quiet American	$30,000,000	$12,988,801	-56.70%	Secondhand Lions	$30,000,000	$42,070,939	40.24%	96.94%	1	
	Daniel Day-Lewis	1	Gangs of New York	$100,000,000	$77,812,000	-22.19%	There Will Be Blood	$25,000,000	$40,222,514	60.89%	83.08%	1	
	Jack Nicholson	1	About Schmidt	$30,000,000	$65,016,287	116.72%	Anger Management	$75,000,000	$135,645,823	80.86%	-35.86%	0	
2001	Denzel Washington	1	Training Day	$45,000,000	$76,631,907	70.29%	Antwone Fisher	$12,500,000	$21,078,145	68.63%	-1.67%	0	
	Russell Crowe	1	A Beautiful Mind	$58,000,000	$170,742,341	194.38%	Master and Commander:	$150,000,000	$93,927,920	-37.38%	-231.76%	0	
	Sean Penn	0	I Am Sam	$22,000,000	$40,311,852	83.24%	Mystic River	$25,000,000	$90,135,191	260.54%	177.31%	1	
	Will Smith	0	Ali	$107,000,000	$58,203,105	-45.60%	Men in Black II	$140,000,000	$190,418,803	36.01%	81.62%	1	
	Tom Wilkinson	1	In the Bedroom	$2,000,000	$35,930,604	1696.53%	The Importance of Being Earnest		$8,384,929		-1696.53%	0	
2000	Russell Crowe	0	Gladiator	$103,000,000	$187,705,427	82.24%	A Beautiful Mind	$58,000,000	$170,742,341	194.38%	112.15%	1	
	Javier Bardem	0	Before Night Falls		$4,242,892		The Dancer Upstairs		$2,377,348		0.00%	0	
	Tom Hanks	1	Cast Away	$90,000,000	$233,632,142	159.59%	Road to Perdition	$80,000,000	$104,454,762	30.57%	-129.02%	0	
	Ed Harris	0	Pollock	$6,000,000	$8,598,593	43.31%	Enemy at the Gates	$68,000,000	$51,401,758	-24.41%	-67.72%	0	
	Geoffrey Rush	1	Quills		$7,065,332		The Tailor of Panama	$21,000,000	$13,729,742	-34.62%	-34.62%	0	
1999	Kevin Spacey	1	American Beauty	$15,000,000	$130,096,601	767.31%	Pay It Forward	$40,000,000	$33,519,628	-16.20%	-783.51%	0	
	Russell Crowe	0	The Insider	$90,000,000	$29,089,912	-67.68%	Gladiator	$103,000,000	$187,705,427	82.24%	149.92%	1	
	Richard Farnsworth	0	The Straight Story	$10,000,000	$6,203,044	-37.97%	N/A				37.97%	1	No other movies before death
	Sean Penn	0	Sweet and Lowdown		$4,197,015		Up at the Villa		$2,933,161		0.00%	0	
	Denzel Washington	1	The Hurricane	$50,000,000	$50,699,241	1.40%	Remember the Titans	$30,000,000	$115,654,751	285.52%	284.12%	1	

Year	Actor	Win	Movie	Budget	Gross	%	Other Movie	Budget	Gross	%	%	Color	Flag	Note
1998	Roberto Benigni	0	Life Is Beautiful		$57,247,384		Pinnocchio	$37,732,000	$3,675,719	-90.26%	-90.26%		0	
	Tom Hanks	1	Saving Private Ryan	$70,000,000	$216,540,909	209.34%	The Green Mile	$60,000,000	$136,801,374	128.00%	-81.34%		0	
	Ian McKellen	0	Gods and Monsters	$10,000,000	$6,451,628	-35.48%	X-Men	$75,000,000	$157,299,717	109.73%	145.22%		1	
	Nick Nolte	0	Affliction	$6,000,000	$6,330,054	5.50%	Trixie	$20,000,000	$295,683	-98.52%	-104.02%		0	
	Edward Norton	0	American History X	$20,000,000	$6,719,864	-66.40%	Fight Club	$63,000,000	$37,030,102	-41.22%	25.18%		1	
1997	Jack Nicholson	1	As Good As It Gets	$50,000,000	$148,478,011	196.96%	The Pledge	$35,000,000	$19,733,089	-43.62%	-240.58%		0	
	Matt Damon	0	Good Will Hunting	$10,000,000	$138,433,435	1284.33%	Saving Private Ryan	$70,000,000	$216,540,909	209.34%	-1074.99%		0	
	Robert Duvall	1	The Apostle	$5,000,000	$19,868,354	297.37%	Deep Impact	$75,000,000	$140,464,664	87.29%	-210.08%		0	
	Peter Fonda	0	Ulee's Gold	$2,700,000	$9,161,691	239.32%	The Limey	$10,000,000	$3,204,663	-67.95%	-307.28%		0	
	Dustin Hoffman	1	Wag the Dog	$15,000,000	$43,061,945	187.08%	The Messenger: The Story	$85,000,000	$14,276,317	-83.20%	-270.28%		0	
1996	Geoffrey Rush	0	Shine	$5,500,000	$35,892,330	552.59%	Les Miserables (1998)		$14,096,321		-552.59%		0	
	Tom Cruise	0	Jerry Maguire	$50,000,000	$153,952,592	207.91%	Eyes Wide Shut	$65,000,000	$55,691,208	-14.32%	-222.23%		0	
	Ralph Fiennes	0	The English Patient	$27,000,000	$78,676,425	191.39%	The Avengers	$60,000,000	$23,384,939	-61.03%	-252.42%		0	
	Woody Harrelson	0	The People vs. Larry Flynt	$35,000,000	$20,300,385	-42.00%	Wag the Dog	$15,000,000	$43,061,945	187.08%	229.08%		1	
	Billy Bob Thornton	0	Sling Blade	$1,000,000	$24,444,121	2344.41%	U-Turn	$19,000,000	$6,682,098	-64.83%	-2409.24%		0	
1995	Nicholas Cage	0	Leaving Las Vegas	$4,000,000	$32,029,928	700.75%	The Rock	$75,000,000	$134,069,511	78.76%	-621.99%		0	
	Richard Dreyfuss	1	Mr. Holland's Opus	$6,500,000	$82,569,971	1170.31%	Night Falls on Manhattan		$9,889,670		-1170.31%		0	
	Anthony Hopkins	1	Nixon	$44,000,000	$13,681,765	-68.91%	The Edge		$27,873,386		68.91%		1	
	Sean Penn	0	Dead Man Walking	$11,000,000	$39,363,635	257.85%	She's So Lovely		$7,281,450		-257.85%		0	
	Massimo Troisi	0	Il Postino		$21,848,932						0.00%		0	No other movies before death
1994	Tom Hanks	1	Forrest Gump	$55,000,000	$329,694,499	499.44%	Apollo 13	$65,000,000	$172,071,312	164.73%	-334.72%		0	
	Morgan Freeman	0	The Shawshank Redemption	$25,000,000	$28,341,469	13.37%	Seven	$33,000,000	$100,125,643	203.41%	190.05%		1	
	Nigel Hawthorne	0	The Madness of King George		$15,238,689		Richard III		$2,684,904		0.00%		0	
	Paul Newman	1	Nobody's Fool		$39,491,975		Twilight	$37,000,000	$15,055,091	-59.31%	-59.31%		0	
	John Travolta	0	Pulp Fiction	$8,000,000	$107,928,762	1249.11%	Get Shorty	$30,250,000	$72,101,622	138.35%	-1110.76%		0	
1993	Tom Hanks	0	Philadelphia	$26,000,000	$77,446,440	197.87%	Forrest Gump	$55,000,000	$329,694,499	499.44%	301.57%		1	
	Daniel Day-Lewis	1	In the Name of the Father	$13,000,000	$25,096,862	93.05%	The Crucible	$15,000,000	$7,343,114	-51.05%	-144.10%		0	
	Laurence Fishburne	0	What's Love Got to Do with It	$15,000,000	$39,100,956	160.67%	Higher Learning		$38,290,723		-160.67%		0	
	Anthony Hopkins	1	The Remains of the Day	$15,000,000	$23,237,911	54.92%	The Road to Wellville		$6,562,513		-54.92%		0	
	Liam Neeson	0	Schindler's List	$22,000,000	$96,065,768	336.66%	Nell		$33,683,817		-336.66%		0	
1992	Al Pacino	1	Scent of a Woman		$63,095,253		Carlito's Way	$30,000,000	$36,948,322	23.16%	23.16%		1	
	Robert Downey, Jr.	0	Chaplin		$9,493,259		Hearts and Souls				0.00%		0	
	Clint Eastwood	0	Unforgiven	$14,400,000	$101,157,447	602.48%	In the Line of Fire	$40,000,000	$102,314,823	155.79%	-446.70%		0	
	Stephen Rea	0	The Crying Game	$4,117,460	$62,548,947	1419.11%	Michael Collins	$25,000,000	$11,092,559	-55.63%	-1474.74%		0	
	Denzel Washington	1	Malcolm X	$33,000,000	$48,169,910	45.97%	The Pelican Brief		$100,768,056		-45.97%		0	
1991	Anthony Hopkins	0	Silence of the Lambs	$19,000,000	$130,742,922	588.12%	Freejack	$30,000,000	$17,129,026	-42.90%	-631.02%		0	
	Warren Beatty	1	Bugsy	$30,000,000	$49,114,016	63.71%	Love Affair	$60,000,000	$18,272,894	-69.55%	-133.26%		0	Won for Best Director
	Robert De Niro	1	Cape Fear	$35,000,000	$79,091,969	125.98%	Night and the City		$6,202,756		-125.98%		0	
	Nick Nolte	0	The Prince of Tides	$30,000,000	$74,787,599	149.29%	I'll Do Anything	$40,000,000	$10,424,645	-73.94%	-223.23%		0	
	Robin Williams	0	The Fisher King	$24,000,000	$41,895,491	74.56%	Toys		$23,278,931		-74.56%		0	
1990	Jeremy Irons	0	Reversal of Fortune		$15,445,131		Kafka	$11,000,000	$1,059,071	-90.37%	-90.37%		0	
	Kevin Costner	0	Dances with Wolves	$22,000,000	$184,208,848	737.31%	Robin Hood: Prince of Thi	$48,000,000	$165,493,908	244.78%	-492.53%		0	
	Robert De Niro	1	Awakenings		$52,096,475		Backdraft		$77,868,585		0.00%		0	
	Gérard Depardieu	0	Cyrano de Bergerac		$5,820,020						0.00%		0	Mostly French language films
	Richard Harris	0	The Field		$1,494,399		Patriot Games	$45,000,000	$83,351,587	85.23%	85.23%		1	

Year	BA Winner	Multiple	Winning Movie	Budget	Gross	% ROI	Next Movie	Budget	Gross	% ROI	% Change	Positive/Ne	Notes
2009	Sandra Bullock	0	The Blind Side	$29,000,000	$255,959,475	782.62%	Red	$58,000,000	$90,380,162	55.83%	119.06%	0	
	Hellen Mirren	1	The Last Station	$18,000,000	$6,617,867	-63.23%	Red	$58,000,000	$90,380,162	55.83%	119.06%	1	
	Carey Mulligan	0	An Education	$7,500,000	$12,574,914	67.67%	Wall Street: Money Ne	$70,000,000	$52,474,616	-25.04%	-92.70%	0	
	Gabourey Sidibe	0	Precious	$10,000,000	$47,566,524	375.67%					-375.67%	0	
	Meryl Streep	1	Julie & Julia	$40,000,000	$94,125,426	135.31%					-135.31%	0	
2008	Kate Winslet	0	The Reader	$32,000,000	$34,194,407	6.86%					-6.86%	0	
	Anne Hathaway	0	Rachel Getting Married	$12,000,000	$12,796,841	6.64%	Valentine's Day	$52,000,000	$110,485,654	112.47%	105.83%	1	
	Angelina Jolie	1	Changeling	$55,000,000	$35,739,802	-35.02%	Salt	$110,000,000	$118,311,368	7.56%	42.57%	1	
	Melissa Leo	0	Frozen River	$1,000,000	$2,511,476	151.15%	Everybody's Fine	$21,000,000	$9,208,876	-56.15%	-207.30%	0	
	Meryl Streep	1	Doubt	$20,000,000	$33,446,470	67.23%	Julie & Julia	$40,000,000	$94,125,426	135.31%	68.08%	1	
2007	Marion Cotillard	0	La Vie en Rose	$25,000,000	$10,301,706	-58.79%	Public Enemies	$100,000,000	$97,104,620	-2.90%	55.90%	1	
	Cate Blanchett	1	Elizabeth: The Golden Age	$60,000,000	$16,383,509	-72.69%	Indiana Jones and the	$185,000,000	$317,101,119	71.41%	144.10%	1	
	Julie Christie	1	Away from Her	$3,516,400	$4,571,521	30.01%	New York, I Love You	$14,000,000	$8,049,666	-42.50%	-72.51%	0	
	Laura Linney	0	The Savages	$9,000,000	$6,623,082	-26.41%					26.41%	1	
	Ellen Page	0	Juno	$7,500,000	$143,495,265	1813.27%	Smart People		$9,511,289		-1813.27%	0	
2006	Helen Mirren	1	The Queen	$15,000,000	$56,441,711	276.28%	National Treasure: Boo	$130,000,000	$219,964,115	69.20%	-207.07%	0	
	Penélope Cruz	0	Volver	$11,622,160	$12,899,867	10.99%	Vicky Cristina Barcelon	$15,000,000	$23,216,709	54.78%	43.78%	1	
	Judi Dench	1	Notes on a Scandal	$27,589,500	$17,510,118	-36.53%	Quantum of Solace	$200,000,000	$168,368,427	-15.82%	20.72%	1	
	Meryl Streep	1	The Devil Wears Prada	$35,000,000	$124,740,460	256.40%	Rendition	$27,500,000	$9,736,045	-64.60%	-321.00%	0	
	Kate Winslet	0	Little Children	$26,000,000	$5,463,019	-78.99%	The Reader	$32,000,000	$34,194,407	6.86%	85.85%	1	
2005	Reese Witherspoon	0	Walk the Line	$28,000,000	$119,519,402	326.86%	Rendition	$27,500,000	$9,736,045	-64.60%	-391.45%	0	
	Judi Dench	1	Mrs. Henderson Presents	$20,000,000	$11,036,366	-44.82%	Casino Royale	$150,000,000	$167,445,960	11.63%	56.45%	1	
	Felicity Huffman	0	Transamerica	$1,000,000	$9,015,303	801.53%	Georgia Rule	$20,000,000	$19,103,072	-4.48%	-806.01%	0	
	Keira Knightley	0	Pride & Prejudice	$28,000,000	$38,405,088	37.16%	Pirates of the Caribbea	$225,000,000	$423,315,812	88.14%	50.98%	1	
	Charlize Theron	1	North Country	$35,000,000	$18,337,722	-47.61%	In the Valley of Elah	$23,000,000	$6,777,741	-70.53%	-22.93%	0	
2004	Hilary Swank	1	Million Dollar Baby	$30,000,000	$100,492,203	234.97%	The Black Dahlia	$50,000,000	$22,545,080	-54.91%	-289.88%	0	
	Annette Bening	0	Being Julia	$18,000,000	$7,739,049	-57.01%	Running with Scissors	$12,000,000	$7,022,827	-41.48%	15.53%	1	
	Catalina Sandino M	0	Maria Full of Grace	$3,200,000	$6,529,624	104.05%	Journey to the End of t	$6,200,000	$49,172	-99.21%	-203.26%	0	
	Imelda Staunton	0	Vera Drake		$3,775,283		Nanny McPhee	$25,000,000	$47,144,110	88.58%	88.58%	1	
	Kate Winslet	0	Eternal Sunshine of the Spotless M	$20,000,000	$34,400,301	72.00%	All the King's Men	$55,000,000	$7,221,458	-86.87%	-158.87%	0	
2003	Charlize Theron	0	Monster	$8,000,000	$34,469,210	330.87%	North Country	$35,000,000	$18,337,722	-47.61%	-378.47%	0	
	Keisha Castle-Hugh	0	Whale Rider	$3,500,000	$20,779,666	493.70%	The Nativity Story	$35,000,000	$37,629,831	7.51%	-486.19%	0	
	Diane Keaton	1	Something's Gotta Give	$80,000,000	$124,728,738	55.91%	The Family Stone	$18,000,000	$60,062,868	233.68%	177.77%	1	
	Samantha Morton	0	In America		$15,539,656		The Libertine	$20,000,000	$4,835,065	-75.82%	-75.82%	0	
	Naomi Watts	0	21 Grams	$20,000,000	$16,290,476	-18.55%	I Heart Huckabees	$20,000,000	$12,785,432	-36.07%	-17.53%	0	
2002	Nicole Kidman	0	The Hours	$25,000,000	$41,675,994	66.70%	Cold Mountain	$79,000,000	$95,636,509	21.06%	-45.65%	0	
	Salma Hayek	0	Frida	$12,000,000	$25,885,000	115.71%	Once Upon a Time in N	$29,000,000	$56,359,780	94.34%	-21.36%	0	
	Diane Lane	0	Unfaithful	$50,000,000	$52,775,765	5.55%	Under the Tuscan Sun	$18,000,000	$43,610,723	142.28%	136.73%	1	
	Julianne Moore	0	Far From Heaven	$13,500,000	$15,901,849	17.79%	Laws of Attraction	$32,000,000	$17,871,255	-44.15%	-61.94%	0	
	Renée Zellweger	0	Chicago	$45,000,000	$170,687,518	279.31%	Down with Love		$20,305,251		-279.31%	0	
2001	Halle Berry	0	Monster's Ball	$4,000,000	$31,273,922	681.85%	Die Another Day	$142,000,000	$160,942,139	13.34%	-668.51%	0	
	Judi Dench	1	Iris	$5,500,000	$5,594,617	1.72%	Die Another Day	$142,000,000	$160,942,139	13.34%	11.62%	1	
	Nicole Kidman	0	Moulin Rouge!	$50,000,000	$57,386,607	14.77%	The Hours	$25,000,000	$41,675,994	66.70%	51.93%	1	
	Sissy Spacek	1	In the Bedroom	$2,000,000	$35,930,604	1696.53%	Tuck Everlasting	$15,000,000	$19,161,999	27.75%	-1668.78%	0	
	Renée Zellweger	0	Bridget Jones's Diary	$25,000,000	$71,543,427	186.17%	White Oleander	$16,000,000	$16,357,770	2.24%	-183.94%	0	
2000	Julia Roberts	0	Erin Brockovich	$52,000,000	$125,595,205	141.53%	America's Sweethearts	$46,000,000	$93,607,673	103.49%	-38.03%	0	
	Joan Allen	0	The Contender	$20,000,000	$17,872,723	-10.64%	The Notebook	$29,000,000	$81,001,787	179.32%	189.95%	1	Four years apart
	Juliette Binoche	1	Chocolat	$25,000,000	$71,509,363	186.04%	Jet Lag		$544,964		-186.04%	0	
	Ellen Burstyn	1	Requiem for a Dream	$4,500,000	$3,635,482	-19.21%	Divine Secrets of the Ya	$27,000,000	$69,599,016	157.77%	176.99%	1	
	Laura Linney	0	You Can Count on Me	$1,200,000	$9,183,362	665.28%	The Mothman Prophec	$32,000,000	$35,746,370	11.71%	-653.57%	0	
1999	Hilary Swank	0	Boys Don't Cry	$2,000,000	$11,540,607	477.03%	The Gift	$10,000,000	$12,008,642	20.09%	-456.94%	0	
	Annette Bening	0	American Beauty	$15,000,000	$130,096,601	767.31%	Open Range	$22,000,000	$58,331,254	165.14%	-602.17%	0	
	Janet McTeer	0	Tumbleweeds	$312,000	$1,350,248	332.77%	Waking the Dead	$8,500,000	$327,418	-96.15%	-428.92%	0	
	Julianne Moore	0	The End of the Affair	$23,000,000	$10,827,816	-52.92%	Hannibal	$87,000,000	$165,092,268	89.76%	142.68%	1	
	Meryl Streep	1	Music of the Heart	$27,000,000	$14,859,394	-44.97%	Adaptation.	$19,000,000	$22,498,520	18.41%	63.38%	1	

Year	Actress	W	Movie	Budget	Gross	%	Other Movie	Budget	Gross	%	%		Notes
1998	Gwyneth Paltrow	0	Shakespeare in Love	$25,000,000	$100,317,794	301.27%	The Talented Mr. Riple	$40,000,000	$81,298,265	103.25%	-198.03%	0	
	Cate Blanchett	0	Elizabeth	$30,000,000	$30,082,699	0.28%	Pushing Tin	$33,000,000	$8,408,835	-74.52%	-74.79%	0	
	Fernanda Montene	0	Central Station	$2,900,000	$5,596,708	92.99%					-92.99%	0	No other movies released in US
	Meryl Streep	1	One True Thing	$30,000,000	$23,245,840	-22.51%	Music of the Heart	$27,000,000	$14,859,394	-44.97%	-22.45%	0	
	Emily Watson	0	Hilary and Jackie	$7,000,000	$4,912,892	-29.82%	Cradle Will Rock	$36,000,000	$2,903,404	-91.93%	-62.12%	0	
1997	Helen Hunt	0	As Good as It Gets	$50,000,000	$148,478,011	196.96%	Dr. T and the Women	$23,000,000	$13,113,041	-42.99%	-239.94%	0	
	Helena Bonham Car	1	The Wings of the Dove		$13,692,848		Fight Club	$63,000,000	$37,030,102	-41.22%	-41.22%	0	
	Julie Christie	1	Afterglow		$2,465,960		Finding Neverland	$25,000,000	$51,680,613	106.72%	106.72%	1	
	Judi Dench	1	Mrs. Brown		$9,229,808		Shakespeare in Love	$25,000,000	$100,317,794	301.27%	301.27%	1	
	Kate Winslet	0	Titanic	$200,000,000	$600,788,188	200.39%	Quills		$7,065,332		-200.39%	0	
1996	Frances McDorman	0	Fargo	$7,000,000	$24,611,975	251.60%	Paradise Road		$2,007,100		-251.60%	0	
	Brenda Blethyn	0	Secrets & Lies	$4,500,000	$13,417,292	198.16%	Little Voice	$6,000,000	$4,611,784	-23.14%	-221.30%	0	No movies released in US until 1998
	Diane Keaton	1	Marvin's Room	$23,000,000	$12,803,305	-44.33%	The Other Sister	$35,000,000	$27,807,627	-20.55%	23.78%	1	
	Kristin Scott Thoma	0	The English Patient	$27,000,000	$78,676,425	191.39%	The Horse Whisperer	$60,000,000	$75,383,563	25.64%	-165.75%	0	
	Emily Watson	0	Breaking the Waves	$7,500,000	$3,803,298	-49.29%	The Boxer		$5,980,578		49.29%	1	
1995	Susan Sarandon	0	Dead Man Walking	$11,000,000	$39,363,635	257.85%	Twilight	$37,000,000	$15,055,091	-59.31%	-317.16%	0	
	Elisabeth Shue	0	Leaving Las Vegas	$4,000,000	$32,029,928	700.75%	The Trigger Effect	$8,000,000	$3,622,979	-54.71%	-755.46%	0	
	Sharon Stone	0	Casino	$52,000,000	$42,512,375	-18.25%	Diabolique		$17,100,266		18.25%	1	
	Meryl Streep	1	The Bridges of Madison County	$24,000,000	$71,516,617	197.99%	Marvin's Room	$23,000,000	$12,803,305	-44.33%	-242.32%	0	
	Emma Thompson	1	Sense and Sensibility	$16,000,000	$43,182,776	169.89%	Primary Colors	$65,000,000	$39,001,187	-40.00%	-209.89%	0	
1994	Jessica Lange	1	Blue Sky		$3,359,465		Losing Isaiah	$17,000,000	$7,603,766	-55.27%	-55.27%	0	
	Jodie Foster	1	Nell		$33,683,817		Contact	$90,000,000	$100,920,329	12.13%	12.13%	1	
	Miranda Richardson	0	Tom & Viv		$538,534		The Evening Star	$20,000,000	$12,767,815	-36.16%	-36.16%	0	
	Winona Ryder	0	Little Women	$18,000,000	$50,083,616	178.24%	How to Make and American Quilt		$23,600,020		-178.24%	0	
	Susan Sarandon	0	The Client	$45,000,000	$92,115,211	104.70%	Dead Man Walking	$11,000,000	$39,363,635	257.85%	153.15%	1	
1993	Holly Hunter	0	The Piano	$7,000,000	$40,157,856	473.68%	Copycat	$20,000,000	$32,051,917	60.26%	-413.42%	0	
	Angela Bassett	0	What's Love Got to Do with It	$15,000,000	$39,100,956	160.67%	Strange Days	$42,000,000	$7,959,291	-81.05%	-241.72%	0	
	Stockard Channing	0	Six Degrees of Separation		$6,405,918		Smoke		$8,367,636		0.00%	0	
	Emma Thompson	1	The Remains of the Day	$15,000,000	$23,237,911	54.92%	Junior	$60,000,000	$36,763,355	-38.73%	-93.65%	0	
	Debra Winger	0	Shadowlands	$22,000,000	$25,842,377	17.47%	Forget Paris		$33,177,694		-17.47%	0	
1992	Emma Thompson	0	Howards End	$8,000,000	$25,966,555	224.58%	The Remains of the Da	$15,000,000	$23,237,911	54.92%	-169.66%	0	
	Catherine Deneuve	0	Indochine		$5,603,158		My Favorite Season		$760,856		0.00%	0	
	Mary McDonnell	1	Passion Fish		$4,814,619		Blue Chips	$9,000,000	$23,070,663	156.34%	156.34%	1	
	Michelle Pfeiffer	0	Love Field		$1,014,726		Wolf	$70,000,000	$65,002,597	-7.14%	-7.14%	0	
	Susan Sarandon	0	Lorenzo's Oil	$30,000,000	$7,286,388	-75.71%	The Client	$45,000,000	$92,115,211	104.70%	180.41%	1	
1991	Jodie Foster	0	The Silence of the Lambs	$19,000,000	$130,742,922	588.12%	Sommersby		$50,081,992		-588.12%	0	
	Geena Davis	1	Thelma & Louise	$16,500,000	$45,360,915	174.91%	A League of Their Own	$40,000,000	$107,533,928	168.83%	-6.08%	0	
	Laura Dern	0	Rambling Rose	$7,500,000	$6,266,621	-16.45%	Jurassic Park	$63,000,000	$357,067,947	466.77%	483.22%	1	
	Bette Midler	0	For the Boys	$40,000,000	$17,860,280	-55.35%	Hocus Pocus	$28,000,000	$39,514,713	41.12%	96.47%	1	
	Susan Sarandon	0	Thelma & Louise	$16,500,000	$45,360,915	174.91%	Lorenzo's Oil	$30,000,000	$7,286,388	-75.71%	-250.63%	0	
1990	Kathy Bates	0	Misery	$20,000,000	$61,276,872	206.38%	Fried Green Tomatoes	$11,000,000	$82,418,501	649.26%	442.87%	1	
	Anjelica Huston	1	The Grifters		$13,446,769		The Addams Family	$30,000,000	$113,502,426	278.34%	278.34%	1	
	Julia Roberts	0	Pretty Woman	$14,000,000	$178,406,268	1174.33%	Dying Young		$33,669,178		-1174.33%	0	
	Meryl Streep	1	Postcards from the Edge		$39,071,603		Death Becomes Her	$55,000,000	$58,422,650	6.22%	6.22%	1	
	Joanne Woodward	1	Mr. and Mrs. Bridge		$7,698,010		Philadelphia	$26,000,000	$77,446,440	197.87%	197.87%	1	

Year	SA	Multiple C	Winning Movie	Budget	Gross	% ROI	Next Movie	Budget	Gross	% ROI	% Change	Positive/Ne	Notes
2009	Christoph Waltz	0	Inglourious Basterds	$70,000,000	$120,540,719	72.20%	The Green Hornet	$120,000,000	$96,637,321	-19.47%	-91.67%	0	
	Matt Damon	1	Invictus	$60,000,000	$37,491,364	-37.51%	Green Zone	$100,000,000	$35,053,660	-64.95%	-27.43%	0	Original Screenplay
	Woody Harrelson	0	The Messenger	$6,500,000	$1,109,660	-82.93%					82.93%	1	
	Christopher Plummer	0	The Last Station	$18,000,000	$6,617,867	-63.23%					63.23%	1	
	Stanley Tucci	0	The Lovely Bones	$65,000,000	$44,114,232	-32.13%	Easy A	$8,000,000	$58,401,464	630.02%	662.15%	1	
2008	Heath Ledger	0	The Dark Knight	$185,000,000	$533,345,358	188.29%					-188.29%	0	Posthumous Award
	Josh Brolin	0	Milk	$20,000,000	$31,841,299	59.21%	Jonah Hex	$47,000,000	$10,547,117	-77.56%	-136.77%	0	
	Robert Downey, Jr.	0	Tropic Thunder	$92,000,000	$110,515,313	20.13%	The Soloist	$60,000,000	$31,720,158	-47.13%	-67.26%	0	
	Phillip Seymour Hoffman	1	Doubt	$20,000,000	$33,446,470	67.23%	Pirate Radio	$50,000,000	$8,017,917	-83.96%	-151.20%	0	
	Michael Shannon	0	Revolutionary Road	$35,000,000	$22,911,480	-34.54%	Bad Lieutenant: Port (	$25,000,000	$1,702,112	-93.19%	-58.65%	0	
2007	Javier Bardem	0	No Country for Old Men	$25,000,000	$74,283,625	197.13%	Vicky Cristina Barcelo	$15,000,000	$23,216,709	54.78%	-142.36%	0	
	Casey Affleck	0	The Assassination of Jesse Ja	$30,000,000	$3,909,149	-86.97%					86.97%	1	
	Phillip Seymour Hoffman	1	Charlie Wilson's War	$75,000,000	$66,661,095	-11.12%	Doubt	$20,000,000	$33,446,470	67.23%	78.35%	1	
	Hal Holbrook	0	Into the Wild	$15,000,000	$18,354,356	22.36%					-22.36%	0	
	Tom Wilkinson	0	Michael Clayton	$25,000,000	$49,033,882	96.14%	Valkyrie	$75,000,000	$83,077,833	10.77%	-85.37%	0	
2006	Alan Arkin	0	Little Miss Sunshine	$8,000,000	$59,891,098	648.64%	Rendition	$27,500,000	$9,736,045	-64.60%	-713.23%	0	
	Jackie Earle Haley	0	Little Children	$26,000,000	$5,463,019	-78.99%	Semi-Pro	$90,000,000	$33,479,698	-62.80%	16.19%	1	
	Djimon Hounsou	0	Blood Diamond	$100,000,000	$57,377,916	-42.62%	Never Back Down	$20,000,000	$24,850,922	24.25%	66.88%	1	
	Eddie Murphy	0	Dreamgirls	$80,000,000	$103,365,956	29.21%	Shrek the Third	$160,000,000	$322,719,944	101.70%	72.49%	1	
	Mark Wahlberg	0	The Departed	$90,000,000	$132,384,315	47.09%	Shooter	$61,000,000	$47,003,582	-22.94%	-70.04%	0	
2005	George Clooney	0	Syriana	$50,000,000	$50,824,620	1.65%	Ocean's Thirteen	$85,000,000	$117,154,724	37.83%	36.18%	1	
	Matt Dillon	0	Crash	$6,500,000	$54,580,300	739.70%	You, Me and Dupree	$54,000,000	$75,628,110	40.05%	-699.64%	0	
	Paul Giamatti	0	Cinderella Man	$88,000,000	$61,649,911	-29.94%	Lady in the Water	$70,000,000	$42,285,169	-39.59%	-9.65%	0	
	Jake Gyllenhaal	0	Brokeback Mountain	$14,000,000	$83,043,761	493.17%	Zodiac	$65,000,000	$33,080,084	-49.11%	-542.28%	0	
	William Hurt	1	A History of Violence	$32,000,000	$31,504,633	-1.55%	The Good Shepherd	$85,000,000	$59,952,835	-29.47%	-27.92%	0	
2004	Morgan Freeman	0	Million Dollar Baby	$30,000,000	$100,492,203	234.97%	Unleashed	$45,000,000	$24,537,621	-45.47%	-280.45%	0	
	Alan Alda	0	The Aviator	$110,000,000	$102,610,330	-6.72%					6.72%	1	
	Thomas Haden Church	0	Sideways	$16,000,000	$71,503,593	346.90%	Idiocracy	$2,000,000	$495,303	-75.23%	-422.13%	0	
	Jamie Foxx	0	Collateral	$65,000,000	$101,005,703	55.39%	Stealth	$135,000,000	$32,116,746	-76.21%	-131.60%	0	
	Clive Owen	0	Closer	$27,000,000	$33,987,757	25.88%	Sin City	$40,000,000	$74,103,820	85.26%	59.38%	1	
2003	Tim Robbins	0	Mystic River	$25,000,000	$90,135,191	260.54%	War of the Worlds	$132,000,000	$234,280,354	77.49%	-183.06%	0	
	Alec Baldwin	0	The Cooler	$4,000,000	$8,291,572	107.29%	The Aviator	$110,000,000	$102,610,330	-6.72%	-114.01%	0	
	Benicio del Toro	1	21 Grams	$20,000,000	$16,290,476	-18.55%	Sin City	$40,000,000	$74,103,820	85.26%	103.81%	1	
	Djimon Hounsou	0	In America		$15,539,656		Lara Croft Tomb Raide	$95,000,000	$65,660,196	-30.88%	-30.88%	0	
	Ken Watanabe	0	The Last Samurai	$140,000,000	$111,127,263	-20.62%	Memoirs of a Geisha	$85,000,000	$57,490,508	-32.36%	-11.74%	0	
2002	Chris Cooper	0	Adaptation.	$19,000,000	$22,498,520	18.41%	Seabiscuit	$87,000,000	$120,277,854	38.25%	19.84%	1	
	Ed Harris	0	The Hours	$25,000,000	$41,675,994	66.70%	Radio	$35,000,000	$52,333,738	49.52%	-17.18%	0	
	Paul Newman	1	Road to Perdition	$80,000,000	$104,454,762	30.57%	Cars	$120,000,000	$244,082,982	103.40%	72.83%	1	Last film animated
	John C. Reilly	0	Chicago	$45,000,000	$170,687,518	279.31%	The Aviator	$110,000,000	$102,610,330	-6.72%	-286.02%	0	
	Christopher Walken	1	Catch Me If You Can	$52,000,000	$164,615,351	216.57%	The Rundown	$85,000,000	$47,726,342	-43.85%	-260.42%	0	
2001	Jim Broadbent	0	Iris	$5,500,000	$5,594,617	1.72%	Gangs of New York	$100,000,000	$77,812,000	-22.19%	-23.91%	0	
	Ethan Hawke	0	Training Day	$45,000,000	$76,631,907	70.29%	Taking Lives	$45,000,000	$32,682,342	-27.37%	-97.67%	0	
	Ben Kingsley	1	Sexy Beast	$4,367,100	$6,946,056	59.05%	Tuck Everlasting	$15,000,000	$19,161,999	27.75%	-31.31%	0	
	Ian McKellen	0	The Lord of the Rings: The F	$93,000,000	$313,364,114	236.95%	The Lord of the Rings:	$94,000,000	$339,789,881	261.48%	24.53%	1	
	Jon Voight	1	Ali	$107,000,000	$58,203,105	-45.60%	Holes	$20,000,000	$67,406,573	237.03%	282.64%	1	
2000	Benicio del Toro	0	Traffic	$46,000,000	$124,115,725	169.82%	21 Grams	$20,000,000	$16,290,476	-18.55%	-188.36%	0	
	Jeff Bridges	0	The Contender	$20,000,000	$17,872,723	-10.64%	K-PAX	$68,000,000	$50,338,485	-25.97%	-15.34%	0	
	Willem Dafoe	0	Shadow of the Vampire	$8,000,000	$8,293,784	3.67%	Spider-Man	$139,000,000	$403,706,375	190.44%	186.76%	1	
	Albert Finney	0	Erin Brockovich	$52,000,000	$125,595,205	141.53%	Big Fish	$70,000,000	$66,809,693	-4.56%	-146.09%	0	
	Joaquin Phoenix	0	Gladiator	$103,000,000	$187,705,427	82.24%	Signs	$72,000,000	$227,966,634	216.62%	134.38%	1	
1999	Michael Caine	1	The Cider House Rules	$24,000,000	$57,545,092	139.77%	Get Carter	$63,600,000	$14,967,182	-76.47%	-216.24%	0	
	Tom Cruise	0	Magnolia	$37,000,000	$22,455,976	-39.31%	Mission: Impossible II	$125,000,000	$215,409,889	72.33%	111.64%	1	
	Michael Clarke Duncan	0	The Green Mile	$60,000,000	$136,801,374	128.00%	The Whole Nine Yards	$41,300,000	$57,262,492	38.65%	-89.35%	0	
	Jude Law	0	The Talented Mr. Ripley	$40,000,000	$81,298,265	103.25%	Enemy at the Gates	$68,000,000	$51,401,758	-24.41%	-127.65%	0	
	Haley Joel Osment	0	The Sixth Sense	$40,000,000	$293,506,292	633.77%	Pay It Forward	$40,000,000	$33,519,628	-16.20%	-649.97%	0	
1998	James Coburn	0	Affliction	$6,000,000	$6,330,054	5.50%	The Man from Elysian Fields		$1,435,016		-5.50%	0	
	Robert Duvall	1	A Civil Action	$75,000,000	$56,709,981	-24.39%	Gone in 60 Seconds	$90,000,000	$101,648,571	12.94%	37.33%	1	

Year	Actor	Won	Film	Budget	Gross	ROI%	Other Film	Budget2	Gross2	ROI2%	Diff%	Flag	Note
	Ed Harris	0	The Truman Show	$60,000,000	$125,618,201	109.36%	Pollock	$6,000,000	$8,598,593	43.31%	-66.05%	0	
	Geoffrey Rush	1	Shakespeare in Love	$25,000,000	$100,317,794	301.27%	Mystery Men	$68,000,000	$29,762,011	-56.23%	-357.50%	0	
	Billy Bob Thornton	0	A Simple Plan	$30,000,000	$16,316,273	-45.61%	Pushing Tin	$33,000,000	$8,408,835	-74.52%	-28.91%	0	
1997	Robin Williams	0	Good Will Hunting	$10,000,000	$138,433,435	1284.33%	What Dreams May Co	$85,000,000	$55,382,927	-34.84%	-1319.18%	0	
	Robert Forster	0	Jackie Brown	$12,000,000	$39,673,162	230.61%	Supernova	$90,000,000	$14,230,455	-84.19%	-314.80%	0	
	Anthony Hopkins	1	Amistad	$36,000,000	$44,229,441	22.86%	The Mask of Zorro	$95,000,000	$94,095,523	-0.95%	-23.81%	0	
	Greg Kinnear	0	As Good as It Gets	$50,000,000	$148,478,011	196.96%	You've Got Mail	$65,000,000	$115,821,495	78.19%	-118.77%	0	
	Burt Reynolds	0	Boogie Nights	$15,000,000	$26,400,640	76.00%	Mystery, Alaska	$28,000,000	$8,891,623	-68.24%	-144.25%	0	
1996	Cuba Gooding, Jr.	0	Jerry Maguire	$50,000,000	$153,952,592	207.91%	As Good as It Gets	$50,000,000	$148,478,011	196.96%	-10.95%	0	
	William H. Macy	0	Fargo	$7,000,000	$24,611,975	251.60%	Air Force One	$85,000,000	$172,956,409	103.48%	-148.12%	0	
	Armin Mueller-Stahl	0	Shine	$5,500,000	$35,892,330	552.59%	The Peacemaker	$50,000,000	$41,263,140	-17.47%	-570.06%	0	
	Edward Norton	0	Primal Fear	$30,000,000	$56,116,183	87.05%	Rounders	$12,000,000	$22,912,409	90.94%	3.88%	1	
	James Woods	0	Ghosts of Mississippi	$30,000,000	$13,323,144	-55.59%	Contact	$90,000,000	$100,920,329	12.13%	67.72%	1	
1995	Kevin Spacey	0	The Usual Suspects	$6,000,000	$23,341,568	289.03%	A Time to Kill		$108,766,007		-289.03%	0	
	James Cromwell	0	Babe	$30,000,000	$63,658,910	112.20%	Eraser	$100,000,000	$101,295,562	1.30%	-110.90%	0	
	Ed Harris	0	Apollo 13	$65,000,000	$172,071,312	164.73%	The Rock	$75,000,000	$134,069,511	78.76%	-85.97%	0	
	Brad Pitt	0	12 Monkeys	$29,500,000	$57,141,459	93.70%	Sleepers	$44,000,000	$53,315,285	21.17%	-72.53%	0	
	Tim Roth	0	Rob Roy	$28,000,000	$31,596,911	12.85%	Everyone Says I Love \	$20,000,000	$9,759,200	-51.20%	-64.05%	0	
1994	Martin Landau	0	Ed Wood	$18,000,000	$5,887,457	-67.29%	City Hall	$40,000,000	$20,340,204	-49.15%	18.14%	1	
	Samuel L. Jackson	0	Pulp Fiction	$8,000,000	$107,928,762	1249.11%	Kiss of Death	$40,000,000	$14,942,422	-62.64%	-1311.75%	0	
	Chazz Palminteri	0	Bullets Over Broadway	$20,000,000	$13,383,747	-33.08%	The Perez Family	$11,000,000	$2,832,826	-74.25%	-41.17%	0	
	Paul Scofield	1	Quiz Show		$24,822,619		The Crucible	$25,000,000	$7,343,114	-70.63%	-70.63%	0	
	Gary Sinise	0	Forrest Gump	$55,000,000	$329,694,499	499.44%	Apollo 13	$65,000,000	$172,071,312	164.73%	-334.72%	0	
1993	Tommy Lee Jones	0	The Fugitive	$44,000,000	$183,875,760	317.90%	Blown Away	$50,000,000	$30,156,002	-39.69%	-357.59%	0	
	Leonardo DiCaprio	0	What's Eating Gilbert Grape	$11,000,000	$10,032,765	-8.79%	The Quick and the De	$32,000,000	$18,636,537	-41.76%	-32.97%	0	
	Ralph Fiennes	0	Schindler's List	$22,000,000	$96,065,768	336.66%	Quiz Show		$24,822,619		-336.66%	0	
	John Malkovich	0	In the Line of Fire	$40,000,000	$102,314,823	155.79%	Mary Reilly	$47,000,000	$5,707,094	-87.86%	-243.64%	0	
	Pete Postlethwaite	0	In the Name of the Father	$13,000,000	$25,096,862	93.05%	The Usual Suspects	$6,000,000	$23,341,568	289.03%	195.97%	1	
1992	Gene Hackman	1	Unforgiven	$14,400,000	$101,157,447	602.48%	The Firm	$42,000,000	$158,348,367	277.02%	-325.46%	0	
	Jaye Davidson	0	The Crying Game	$4,117,460	$62,548,947	1419.11%	Stargate	$55,000,000	$71,567,262	30.12%	-1388.99%	0	oanda
	Jack Nicholson	1	A Few Good Men	$40,000,000	$141,340,178	253.35%	Wolf	$70,000,000	$65,002,597	-7.14%	-260.49%	0	
	Al Pacino	1	Glengarry Glen Ross	$12,500,000	$10,725,228	-14.20%	Carlito's Way	$30,000,000	$36,948,322	23.16%	37.36%	1	
	David Paymer	0	Mr. Saturday Night		$13,351,357		Searching for Bobby Fischer		$7,266,383		0.00%	0	
1991	Jack Palance	0	City Slickers	$27,000,000	$124,033,791	359.38%	Cyborg 2	$5,500,000		-100.00%	-459.38%	0	
	Tommy Lee Jones	0	JFK	$40,000,000	$70,405,498	76.01%	Under Siege	$35,000,000	$83,563,139	138.75%	62.74%	1	
	Harvey Keitel	0	Bugsy	$30,000,000	$49,114,016	63.71%	Bad Lieutenant		$2,000,022		-63.71%	0	
	Ben Kingsley	1	Bugsy	$30,000,000	$49,114,016	63.71%	Sneakers		$51,432,691		-63.71%	0	
	Michael Lerner	0	Barton Fink	$9,000,000	$6,153,939	-31.62%	Newsies	$15,000,000	$2,819,485	-81.20%	-49.58%	0	
1990	Joe Pesci	0	Goodfellas	$25,000,000	$46,836,214	87.34%	The Super	$22,000,000	$11,000,863	-50.00%	-137.34%	0	
	Bruce Davison	0	Longtime Companion		$4,609,953		Short Cuts		$6,110,979		0.00%	0	
	Andy García	0	The Godfather Part III	$54,000,000	$66,666,062	23.46%	Dead Again		$38,016,380		-23.46%	0	
	Graham Greene	0	Dances With Wolves	$22,000,000	$184,208,848	737.31%	Thunderheart		$22,660,758		-737.31%	0	
	Al Pacino	1	Dick Tracy	$47,000,000	$103,738,726	120.72%	Frankie and Johnny		$22,773,535		-120.72%	0	

Year	SA	Multiple	Winning Movie	Budget	Gross	% ROI	Next Movie	Budget	Gross	% ROI	% Change	Positive/Ne	Notes
2009	Mo'Nique	0	Precious	$10,000,000	$47,566,524	375.67%					-375.67%	0	
	Penélope Cruz	1	Nine	$80,000,000	$19,676,965	-75.40%					75.40%	1	
	Vera Farmiga	0	Up in the Air	$25,000,000	$83,823,381	235.29%					-235.29%	0	
	Maggie Gyllenhaal	0	Crazy Heart	$7,000,000	$39,464,306	463.78%					-463.78%	0	
	Anna Kendrick	0	Up in the Air	$25,000,000	$83,823,381	235.29%					-235.29%	0	
2008	Penélope Cruz	0	Vicky Cristina Barcelona	$15,000,000	$23,216,709	54.78%	Nine	$80,000,000	$19,676,965	-75.40%	-130.18%	0	
	Amy Adams	0	Doubt	$20,000,000	$33,446,470	67.23%	Night at the Muse	$150,000,000	$177,243,721	18.16%	-49.07%	0	
	Viola Davis	0	Doubt	$20,000,000	$33,446,470	67.23%	State of Play	$60,000,000	$37,017,955	-38.30%	-105.54%	0	
	Taraji P. Henson	0	The Curious Case of Benjam	$150,000,000	$127,509,326	-14.99%	I Can Do Bad All B	$13,000,000	$51,733,921	297.95%	312.95%	1	
	Marisa Tomei	1	The Wrestler	$6,000,000	$26,238,243	337.30%	Cyrus	$7,000,000	$7,468,936	6.70%	-330.60%	0	
2007	Tilda Swinton	0	Michael Clayton	$25,000,000	$49,033,882	96.14%	Burn After Readin	$37,000,000	$60,355,347	63.12%	-33.01%	0	
	Cate Blanchett	1	I'm Not There	$20,000,000	$4,017,609	-79.91%	Indiana Jones and	$185,000,000	$317,101,119	71.41%	151.32%	1	
	Ruby Dee	0	American Gangster	$100,000,000	$130,164,645	30.16%					-30.16%	0	None since
	Saoirse Ronan	0	Atonement	$30,000,000	$50,927,067	69.76%	City of Ember	$55,000,000	$7,873,007	-85.69%	-155.44%	0	
	Amy Ryan	0	Gone Baby Gone	$19,000,000	$20,300,218	6.84%	Changeling	$55,000,000	$35,739,802	-35.02%	-41.86%	0	
2006	Jennifer Hudson	0	Dreamgirls	$80,000,000	$103,365,956	29.21%	The Secret Life of	$11,000,000	$37,770,162	243.37%	214.16%	1	
	Adriana Barraza	0	Babel	$25,000,000	$34,302,837	37.21%					-37.21%	0	No American films since
	Cate Blanchett	1	Notes on a Scandal	$27,585,000	$17,510,118	-36.52%	Elizabeth: The Gol	$60,000,000	$16,383,509	-72.69%	-36.17%	0	Oanda
	Abigail Breslin	0	Little Miss Sunshine	$8,000,000	$59,891,098	648.64%	No Reservations	$28,000,000	$43,107,979	53.96%	-594.68%	0	
	Rinko Kikuchi	0	Babel	$25,000,000	$34,302,837	37.21%	The Brothers Bloo	$20,000,000	$3,531,756	-82.34%	-119.55%	0	
2005	Rachel Weisz	0	The Constant Gardener	$25,000,000	$33,579,797	34.32%	The Fountain	$35,000,000	$10,144,010	-71.02%	-105.34%	0	
	Amy Adams	0	Junebug	$1,000,000	$2,678,691	167.87%	Talladega Nights:	$72,500,000	$148,213,377	104.43%	-63.44%	0	
	Catherine Keener	0	Capote	$7,000,000	$28,750,530	310.72%	Friends With Mon	$6,500,000	$13,368,437	105.67%	-205.05%	0	
	Frances McDormand	1	North Country	$35,000,000	$18,337,722	-47.61%	Friends With Mon	$6,500,000	$13,368,437	105.67%	153.27%	1	
	Michelle Williams	0	Brokeback Mountain	$14,000,000	$83,043,761	493.17%	I'm Not There	$20,000,000	$4,017,609	-79.91%	-573.08%	0	
2004	Cate Blanchett	0	The Aviator	$110,000,000	$102,610,330	-6.72%	Notes on a Scanda	$27,585,000	$17,510,118	-36.52%	-29.81%	0	Oanda
	Laura Linney	0	Kinsey	$11,000,000	$10,254,979	-6.77%	The Exorcism of E	$19,000,000	$75,072,454	295.12%	301.89%	1	
	Virginia Madsen	0	Sideways	$16,000,000	$71,503,593	346.90%	Firewall	$50,000,000	$48,751,189	-2.50%	-349.40%	0	
	Sophie Okonedo	0	Hotel Rwanda	$17,500,000	$23,530,892	34.46%	Aeon Flux	$62,000,000	$25,874,337	-58.27%	-92.73%	0	
	Natalie Portman	0	Closer	$27,000,000	$33,987,757	25.88%	Star Wars: Episode	$113,000,000	$380,270,577	236.52%	210.64%	1	
2003	Renée Zellweger	0	Cold Mountain	$79,000,000	$95,636,509	21.06%	Bridget Jones: The	$40,000,000	$40,226,215	0.57%	-20.49%	0	
	Shohreh Aghdashloo	0	House of Sand and Fog	$16,500,000	$13,040,288	-20.97%	The Exorcism of E	$19,000,000	$75,072,454	295.12%	316.09%	1	
	Patricia Clarkson	0	Pieces of April	$300,000	$2,528,664	742.89%	Good Night, and G	$7,000,000	$31,558,003	350.83%	-392.06%	0	
	Marcia Gay Harden	1	Mystic River	$25,000,000	$90,135,191	260.54%	Bad News Bears	$35,000,000	$32,868,349	-6.09%	-266.63%	0	
	Holly Hunter	1	Thirteen	$2,000,000	$4,601,043	130.05%	Little Black Book	$35,000,000	$20,698,668	-40.86%	-170.91%	0	
2002	Catherine Zeta-Jones	0	Chicago	$45,000,000	$170,687,518	279.31%	Down With Love		$20,305,251		-279.31%	0	
	Kathy Bates	1	About Schmidt	$30,000,000	$65,016,287	116.72%	Around the World	$110,000,000	$24,008,137	-78.17%	-194.90%	0	
	Julianne Moore	0	The Hours	$25,000,000	$41,675,994	66.70%	Laws of Attraction	$32,000,000	$17,871,255	-44.15%	-110.86%	0	
	Queen Latifah	0	Chicago	$45,000,000	$170,687,518	279.31%	Barbershop 2: Bac	$30,000,000	$65,111,277	117.04%	-162.27%	0	
	Meryl Streep	1	Adaptation.	$19,000,000	$22,498,520	18.41%	The Manchurian C	$80,000,000	$65,955,630	-17.56%	-35.97%	0	
2001	Jennifer Connelly	0	A Beautiful Mind	$58,000,000	$170,742,341	194.38%	Hulk	$137,000,000	$132,177,234	-3.52%	-197.90%	0	
	Helen Mirren	0	Gosford Park	$19,800,000	$41,308,615	108.63%	Calendar Girls	$10,000,000	$31,041,759	210.42%	101.79%	1	
	Maggie Smith	1	Gosford Park	$19,800,000	$41,308,615	108.63%	Harry Potter and t	$100,000,000	$261,988,482	161.99%	53.36%	1	
	Marisa Tomei	0	In the Bedroom	$2,000,000	$35,930,604	1696.53%	The Guru	$11,000,000	$3,095,506	-71.86%	-1768.39%	0	
	Kate Winslet	0	Iris	$5,500,000	$5,594,617	1.72%	The Life of David G	$38,000,000	$19,955,598	-47.49%	-49.21%	0	
2000	Marcia Gay Harden	0	Pollock	$6,000,000	$8,598,593	43.31%	Mystic River	$25,000,000	$90,135,191	260.54%	217.23%	1	
	Judi Dench	1	Chocolat	$25,000,000	$71,509,363	186.04%	Iris	$5,500,000	$5,594,617	1.72%	-184.32%	0	
	Kate Hudson	0	Almost Famous	$60,000,000	$32,534,850	-45.78%	The Four Feathers	$35,000,000	$18,306,166	-47.70%	-1.92%	0	
	Frances McDormand	1	Almost Famous	$60,000,000	$32,534,850	-45.78%	The Man Who Wa	$20,000,000	$7,504,257	-62.48%	-16.70%	0	
	Julie Walters	0	Billy Elliot	$5,000,000	$21,995,263	339.91%	Harry Potter and t	$125,000,000	$317,575,550	154.06%	-185.84%	0	
1999	Angelina Jolie	0	Girl, Interrupted	$40,000,000	$28,912,646	-27.72%	Gone in 60 Second	$90,000,000	$101,648,571	12.94%	40.66%	1	
	Toni Collette	0	The Sixth Sense	$40,000,000	$293,506,292	633.77%	Shaft	$46,000,000	$70,334,258	52.90%	-580.87%	0	
	Catherine Keener	0	Being John Malkovich	$13,000,000	$22,863,596	75.87%	Lovely and Amazir	$250,000	$4,222,923	1589.17%	1513.30%	1	
	Samantha Morton	0	Sweet and Lowdown		$4,197,015		Minority Report	$102,000,000	$132,072,926	29.48%	29.48%	1	

Year	Actress		Film	Budget	Gross	%	Film 2	Budget 2	Gross 2	%	%		Notes
	Chloë Sevigny	0	Boys Don't Cry	$2,000,000	$11,540,607	477.03%	American Psycho	$7,000,000	$15,070,285	115.29%	-361.74%	0	
1998	Judi Dench	0	Shakespeare in Love	$25,000,000	$100,317,794	301.27%	Tea With Mussolini	$12,000,000	$14,401,563	20.01%	-281.26%	0	
	Kathy Bates	1	Primary Colors	$65,000,000	$39,001,187	-40.00%	American Outlaws	$35,000,000	$13,342,790	-61.88%	-21.88%	0	
	Brenda Blethyn	0	Little Voice	$6,000,000	$4,611,784	-23.14%	Saving Grace	$10,000,000	$12,178,602	21.79%	44.92%	1	
	Rachel Griffiths	0	Hilary and Jackie	$7,000,000	$4,912,892	-29.82%	Blow	$53,000,000	$52,990,775	-0.02%	29.80%	1	
	Lynn Redgrave	0	Gods and Monsters	$10,000,000	$6,451,628	-35.48%	The Next Best Thing	$25,000,000	$14,990,582	-40.04%	-4.55%	0	
1997	Kim Basinger	0	L.A. Confidential	$35,000,000	$64,616,940	84.62%	I Dreamed of Africa	$50,000,000	$6,651,522	-86.70%	-171.32%	0	
	Joan Cusack	0	In & Out	$35,000,000	$63,856,929	82.45%	Arlington Road	$31,000,000	$24,756,177	-20.14%	-102.59%	0	
	Minnie Driver	0	Good Will Hunting	$10,000,000	$138,433,435	1284.33%	The Governess		$3,719,509		-1284.33%	0	
	Julianne Moore	0	Boogie Nights	$15,000,000	$26,400,640	76.00%	The Big Lebowski	$15,000,000	$17,451,873	16.35%	-59.66%	0	
	Gloria Stuart	0	Titanic	$200,000,000	$600,788,188	200.39%	The Love Letter	$20,000,000	$8,302,478	-58.49%	-258.88%	0	
1996	Juliette Binoche	0	The English Patient	$27,000,000	$78,676,425	191.39%	Chocolat	$25,000,000	$71,509,363	186.04%	-5.36%	0	
	Joan Allen	0	The Crucible	$25,000,000	$7,343,114	-70.63%	The Ice Storm	$18,000,000	$8,038,061	-55.34%	15.28%	1	
	Lauren Bacall	0	The Mirror Has Two Faces	$42,000,000	$41,083,864	-2.18%					2.18%	1	None within 5 years
	Barbara Hershey	0	The Portrait of a Lady		$3,692,836		A Soldier's Daughter Never Cries		$1,782,005		0.00%	0	
	Marianne Jean-Baptiste	0	Secrets & Lies	$4,500,000	$13,417,292	198.16%					-198.16%	0	No major roles
1995	Mira Sorvino	0	Mighty Aphrodite	$15,000,000	$6,468,498	-56.88%	Beautiful Girls		$10,597,759		56.88%	1	
	Joan Allen	0	Nixon	$44,000,000	$13,681,765	-68.91%	The Crucible	$25,000,000	$7,343,114	-70.63%	-1.72%	0	
	Kathleen Quinlan	0	Apollo 13	$65,000,000	$172,071,312	164.73%	Zeus and Roxanne		$7,233,324		-164.73%	0	
	Mare Winningham	0	Georgia		$1,110,104						0.00%	0	None within 5 years
	Kate Winslet	0	Sense and Sensibility	$16,000,000	$43,182,776	169.89%	Hamlet	$18,000,000	$4,708,156	-73.84%	-243.74%	0	
1994	Dianne Wiest	1	Bullets Over Broadway	$20,000,000	$13,383,747	-33.08%	The Associate		$12,844,057		33.08%	1	
	Rosemary Harris	0	Tom & Viv		$538,534		Hamlet	$18,000,000	$4,708,156	-73.84%	-73.84%	0	
	Helen Mirren	0	The Madness of King George		$15,238,689		Teaching Mrs. Tingle	$13,000,000	$8,951,935	-31.14%	-31.14%	0	
	Uma Thurman	0	Pulp Fiction	$8,000,000	$107,928,762	1249.11%	Beautiful Girls		$10,597,759		-1249.11%	0	
	Jennifer Tilly	0	Bullets Over Broadway	$20,000,000	$13,383,747	-33.08%	House Arrest	$5,000,000	$7,032,782	40.66%	73.74%	1	
1993	Anna Paquin	0	The Piano	$7,000,000	$40,157,856	473.68%	Jane Eyre		$5,200,601		-473.68%	0	Child Star
	Holly Hunter	0	The Firm	$42,000,000	$158,348,367	277.02%	Copycat	$20,000,000	$32,051,917	60.26%	-216.76%	0	
	Rosie Perez	0	Fearless		$6,995,302		It Could Happen to You		$37,939,757		0.00%	0	
	Winona Ryder	0	The Age of Innocence	$34,000,000	$32,255,440	-5.13%	Little Women	$18,000,000	$50,083,616	178.24%	183.37%	1	
	Emma Thompson	1	In the Name of the Father	$13,000,000	$25,096,862	93.05%	Junior	$60,000,000	$36,763,355	-38.73%	-131.78%	0	
1992	Marisa Tomei	0	My Cousin Vinny	$11,000,000	$52,929,168	381.17%	Only You		$20,059,210		-381.17%	0	
	Judy Davis	0	Husbands and Wives		$10,555,619		The Ref	$11,000,000	$11,439,193	3.99%	3.99%	1	
	Joan Plowright	0	Enchanted April		$13,200,170		Dennis the Menace		$51,270,765		0.00%	0	
	Vanessa Redgrave	1	Howards End	$8,000,000	$25,966,555	224.58%	A Month by the Lake		$2,101,087		-224.58%	0	
	Miranda Richardson	0	Damage		$7,532,911		Tom & Viv		$538,534		0.00%	0	
1991	Mercedes Ruehl	0	The Fisher King	$24,000,000	$41,895,491	74.56%	Lost in Yonkers		$9,285,189		-74.56%	0	
	Diane Ladd	0	Rambling Rose	$7,500,000	$6,266,621	-16.45%	Carnosaur	$1,000,000	$1,753,979	75.40%	91.84%	1	
	Juliette Lewis	0	Cape Fear	$35,000,000	$79,091,969	125.98%	Husbands and Wives		$10,555,619		-125.98%	0	
	Kate Nelligan	0	The Prince of Tides	$30,000,000	$74,787,599	149.29%	Fatal Instinct		$7,839,327		-149.29%	0	
	Jessica Tandy	1	Fried Green Tomatoes	$11,000,000	$82,418,501	649.26%	Used People		$17,957,265		-649.26%	0	
1990	Whoppi Goldberg	0	Ghost	$22,000,000	$217,631,306	889.23%	Soapdish	$7,000,000	$36,489,888	421.28%	-467.95%	0	
	Annette Bening	0	The Grifters		$13,446,769		Regarding Henry		$43,001,500		0.00%	0	
	Lorraine Bracco	0	Goodfellas	$25,000,000	$46,836,214	87.34%	Switch		$15,545,943		-87.34%	0	
	Diane Ladd	0	Wild at Heart	$10,000,000	$14,560,247	45.60%	A Kiss Before Dying		$15,429,177		-45.60%	0	
	Mary McDonnell	0	Dances With Wolves	$22,000,000	$184,208,848	737.31%	Grand Canyon		$33,243,020		-737.31%	0	

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ACADEMIC VITA of Benjamin L. Denkin

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Education: Bachelor of Science Degree in Finance, Penn State University, Spring 2011
Bachelor of Science Degree in Spanish, Penn State University, Spring 2011
Bachelor of Arts Degree in International Politics, Penn State University, Spring 2011
Honors in Finance
Thesis Title: Determining the Effect of Individual Academy Award Nominations and Wins on Subsequent Box Office Performance
Thesis Supervisor: Laura Field

Related Experience:

Finance Internship with Tyco Electronics
Job Placement in Corporate and Institutional Banking Division of PNC Bank

Awards:

President's Freshman Award
Dean's List (Fall 2007 – Present)
Beta Gamma Sigma (Inducted Spring 2010, Student Vice President)
Phi Beta Kappa (Inducted Spring 2011)
Phi Kappa Phi
Golden Key National Honors Society

Activities:

Three-year Captain for the Penn State Dance Marathon (THON)
Dancer in THON 2010
Executive Board Member of Atlas (service organization)
Member of Phi Sigma Pi National Honor Fraternity