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Bening vs. Moore for First Oscar Win, Weisz Gets Promiscuous, Guardian's Genre Questions

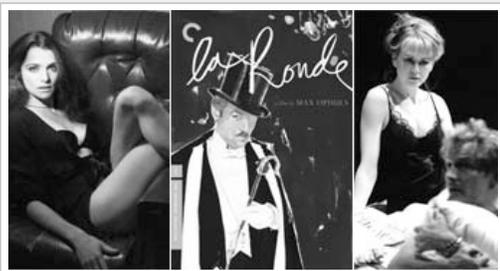
- Not surprisingly, Annette Bening and Julianne Moore will both be pushed toward a **Best Actress Oscar** by **The Kids Are All Right** distributor Focus Features. If they are indeed both nominated, notes [Deadline](#) EW, **The Kids Are All Right** would be the sixth movie to have double



nominees in this category: **Thelma and Louise**, **Terms of Endearment**, **The Turning Point**, **Suddenly**, **Last Summer** and **All About Eve**). Moore has been nominated four times; twice as supporting actress (**The Hours** in 2003, **Boogie Nights** in 1998) and twice for leading roles (**Far From Heaven** in 2003, **The End of The Affair** in 2000). Bening has three prior nominations; one supporting (**The Grifters** in 1991), two leading (**American Beauty** in 2000, **Being Julia** in 2005). Should either actress take home a statue in 2011, it will be their first.

- **Psychosexual drama 360**

will reunite director Fernando Meirelles and Rachel Weisz (who worked together on 2005's **The Constant Gardener**), reports [Deadline](#). Based on the play **Reigen** by Arthur Schnitzler, which has inspired many an adaptation (including the



1998 play **The Blue Room** by David Hare, in which Nicole Kidman starred in London, and the 1950 film **La Ronde**), **360** is set in Vienna and consists of a series of scenes (the original play has ten) of couples either pre or post-coital with one character from each scene following over into the next scene until the bodily fluids come full circle to the partner we left in the first scene. A modern take on this classic tale of promiscuity from Meirelles (**City of God**) should be worth the wait until the 2013.

- The Brits need help. On Friday their **Guardian and Observer Film Season** launches with the release of Film & Music's Film 100 power list - the 100 most influential people in determining what audiences see, which they are supplementing with lists of 25 top movies (according to their critics) for each of their seven designated genres (horror, comedy, crime, science fiction and fantasy, action and war, crime, and arthouse). But they also want to cover "the nitty-gritty" of these films, and pose the following questions to the masses: "What's the most inventive movie death in a horror movie?", "What's the most quotable pay-off line in an action film?", "What's the most perfectly constructed sight gag in a comedy film?", "Who are the most unlikely screen couple in a romance?", "What's the most outrageous prediction for the future made in a sci-fi film?", "What's the most flaw-ridden - but successful - crime scheme?", and "What's the best arthouse film that makes no sense whatsoever?"

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