

March 7

TRUMP'S OSCAR
OBSESSION

MAKING A SPEECH
THAT MATTERS
BY JOHN IRVING

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MATTER

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Matt Damon, Dakota Johnson,
Olivia de Havilland, Michael Ovitz
Neil deGrasse Tyson and more

Oscar nominee Miranda was
photographed Feb. 6 in L.A.

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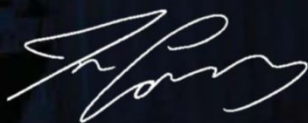
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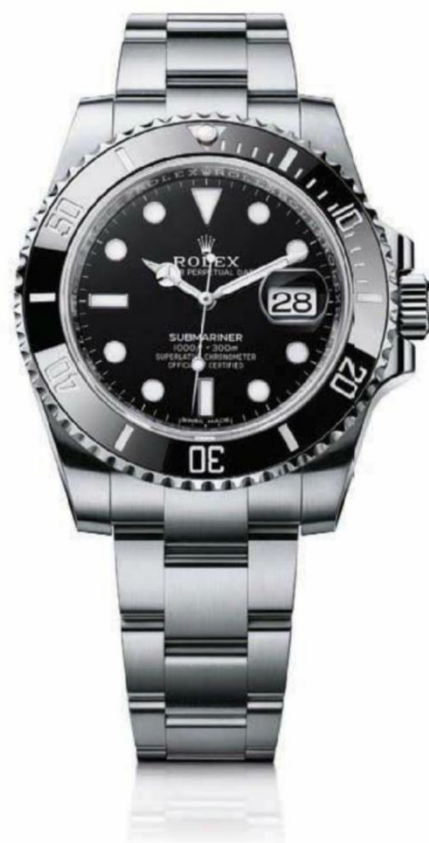

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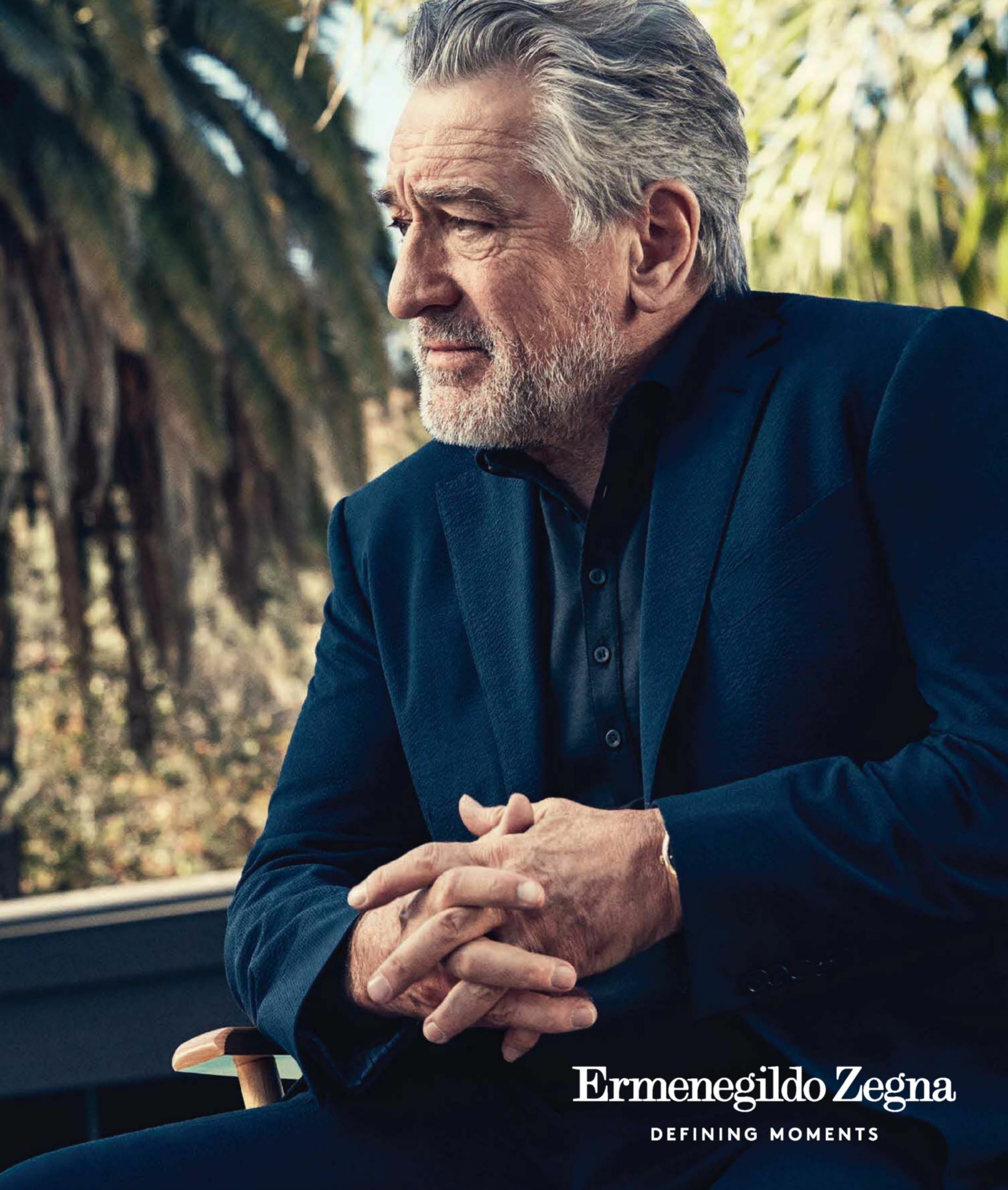
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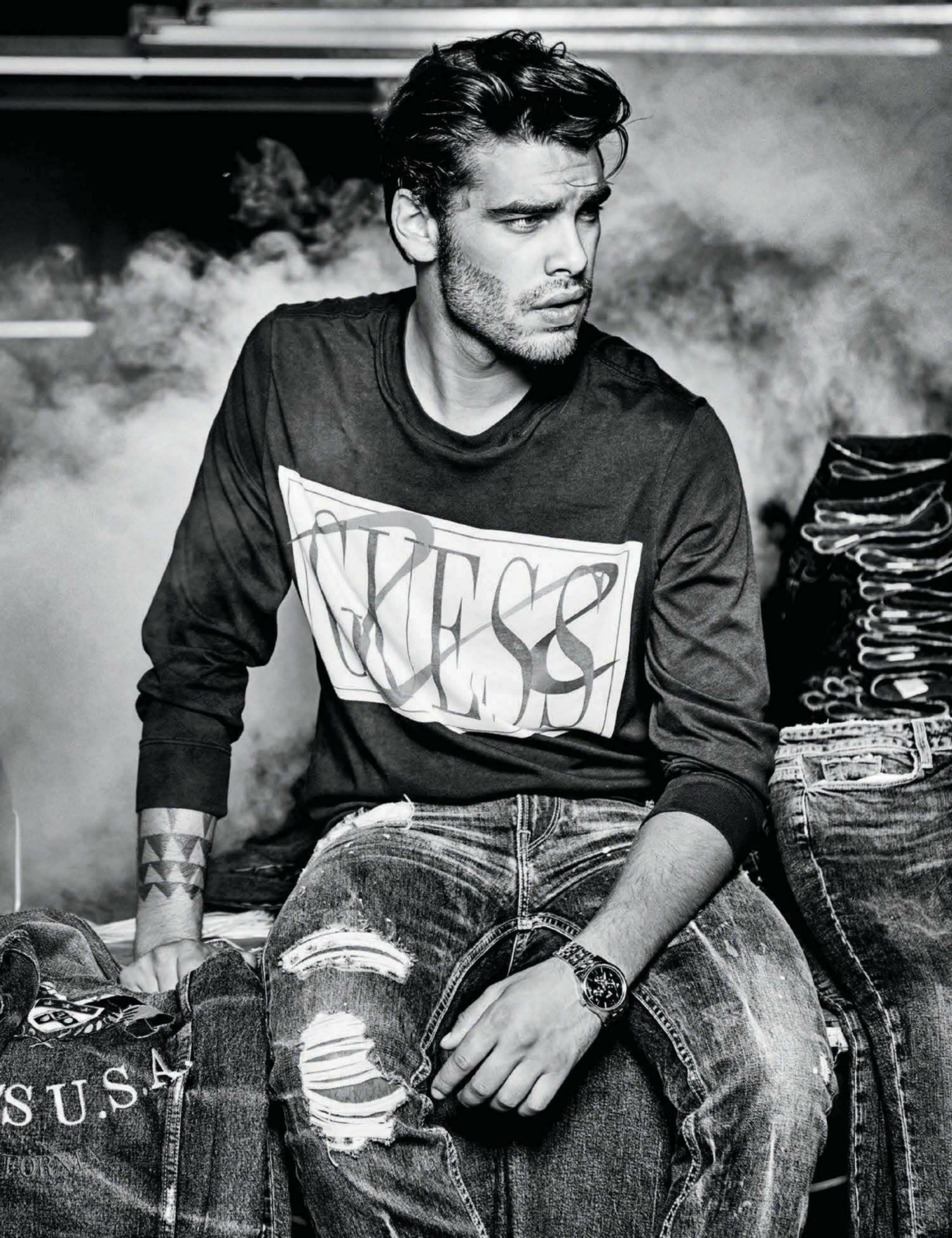
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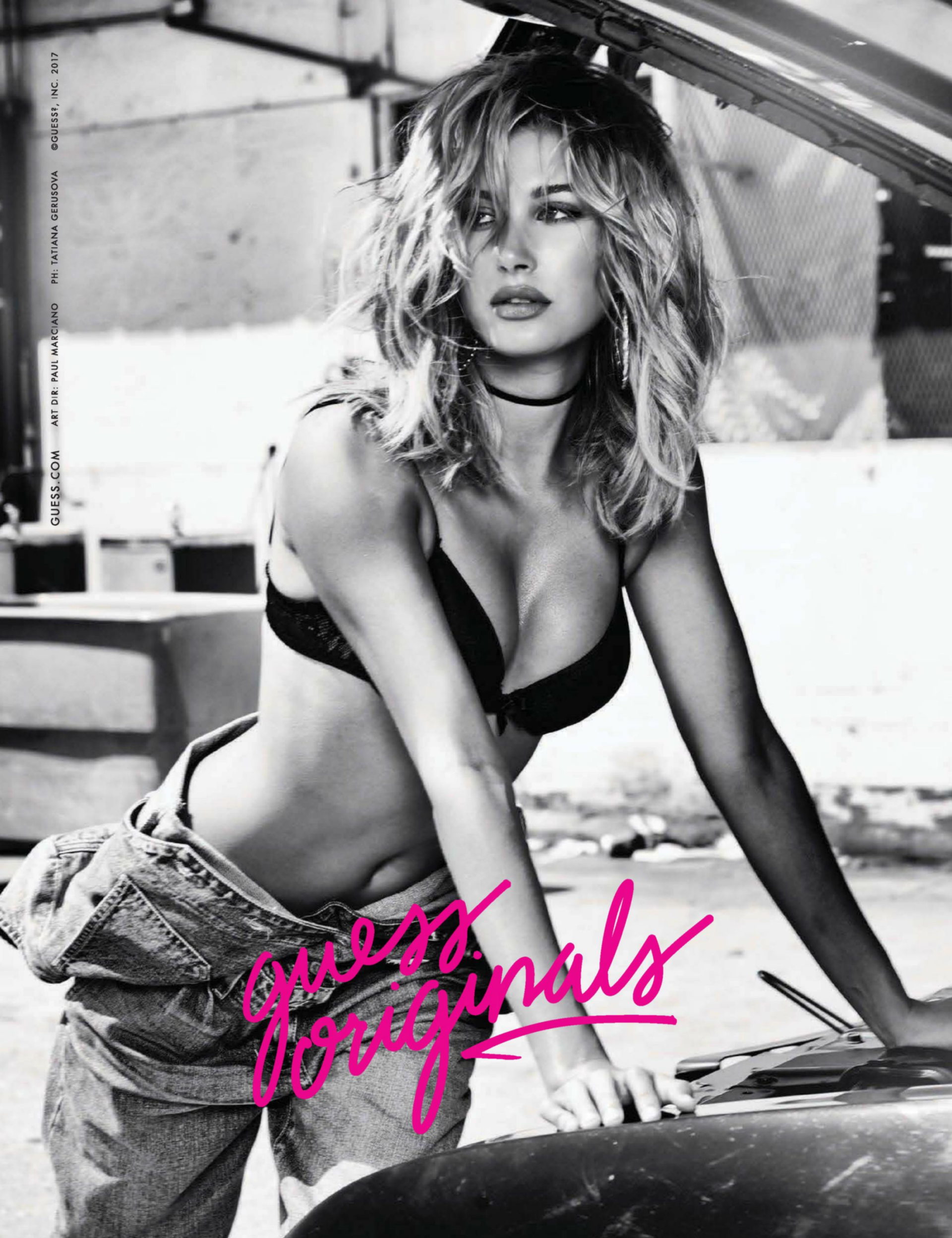
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ON THE COVER

Lin-Manuel Miranda was photographed Feb. 6 by **Miller Mobley** at Line 204 Studios in Hollywood. Watch Miranda play Fishing for Answers at THR.com/video.

Styling by George Kotsiopoulos
John Varvatos tuxedo,
shirt and tie; Jimmy Choo
shoes; Brooks Brothers hat.



Illustration by **Eddie Guy**

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- 138** Hey, Winners: Speak Up!
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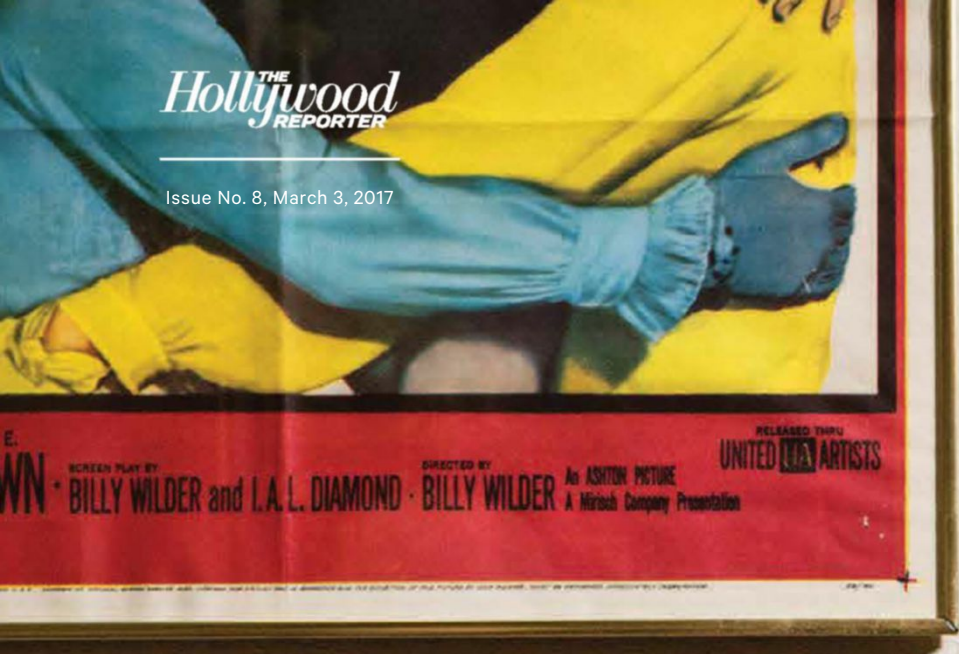




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Photographed by **Damon Casarez**



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CORRECTION The woman in the photo with Mahershala Ali's father was not his mother, and his grandmother was misidentified in another photo (*THR* 2/24).

Photographed by **Jamie Chung**

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This Tiffany & Co. necklace (price upon request, available in April), with a 30-carat-plus pink tourmaline, spessartite and diamonds, makes a sparkling statement.

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"I went the year *Frozen* won (2014). Matt Belloni and I went up to director Jennifer Lee, and we got to hold her Oscar and take photos for my *Frozen*-obsessed daughter."

"I was working on the copy desk at *THR* and pitching headlines for *Brokeback Mountain* winning best picture. Our then-editor [Howard Burns] came up with 'Rancho Deluxe!' Thankfully, *Crash* won."

"There was drama backstage in 1997, when one of *THR*'s reporters collapsed (a few drinks too many) and had to be taken away in an ambulance. We were looking after him while also trying to interview Anthony Minghella and Billy Bob Thornton about their wins."

"I've covered the Oscar red carpet for four years, and I love the random things I learn about nominees, like Jennifer Lawrence's constant cravings for french fries and Bruce Dern's affinity for Pepsi with olives."

"My husband, Jason, used to work here at *THR* and ran the Oscar pool. I won it in 2003, and that's how we met."

"I had a bird's-eye view in 1999, and when I saw Roberto Benigni jumping all over the seats way below after winning for *Life Is Beautiful*, I thought that maybe a riot was breaking out."

"I was actually present for the Rob Lowe/Snow White debacle in 1989. That is pretty much the only thing I can remember from the entire evening."

"I was backstage at the 2006 Oscars when the collective gasps of disbelief rang out as *Crash* was named best picture over *Brokeback Mountain*."

"I'll never forget the first time I sat in the audience (2012), as opposed to the press room. For a lifelong film and Oscar fan, it was surreal and emotional. Later that night, while leaving an afterparty, I ran into the dog from *The Artist*: Uggie! (RIP.)"



The small illustrations throughout this issue were drawn by **Kate Prior**



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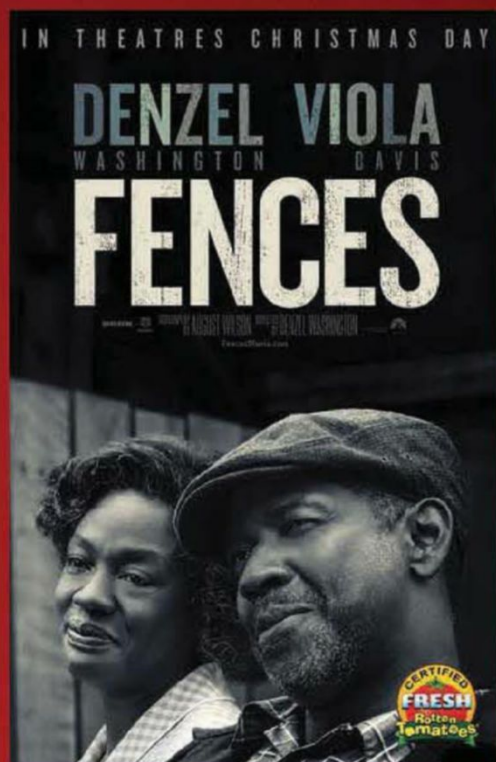
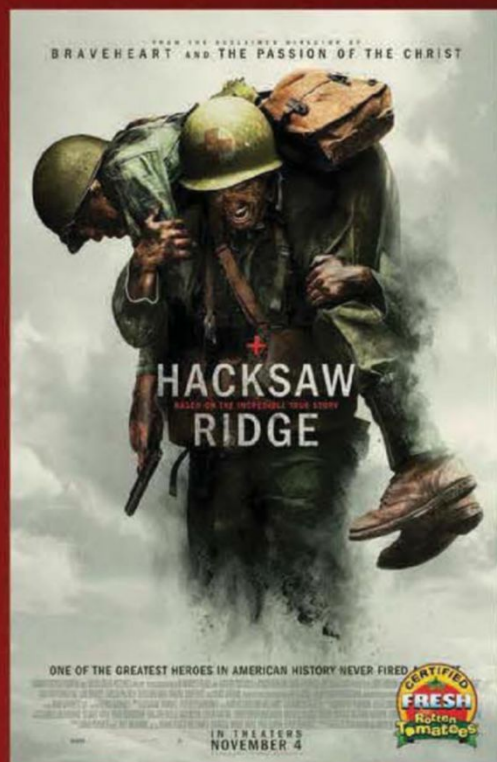
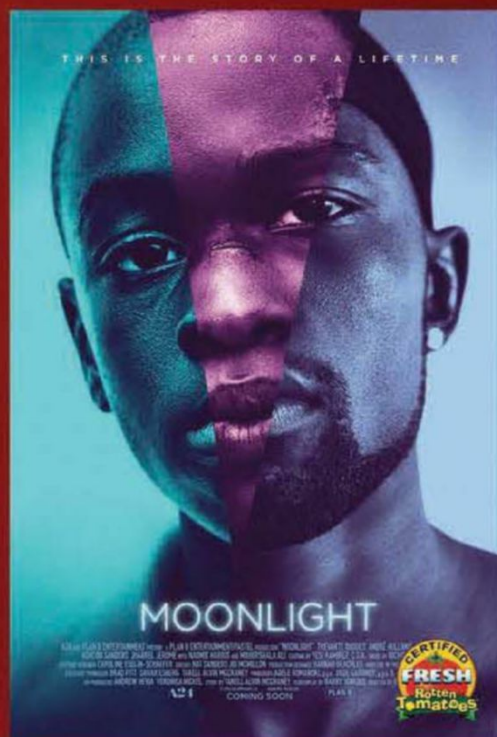
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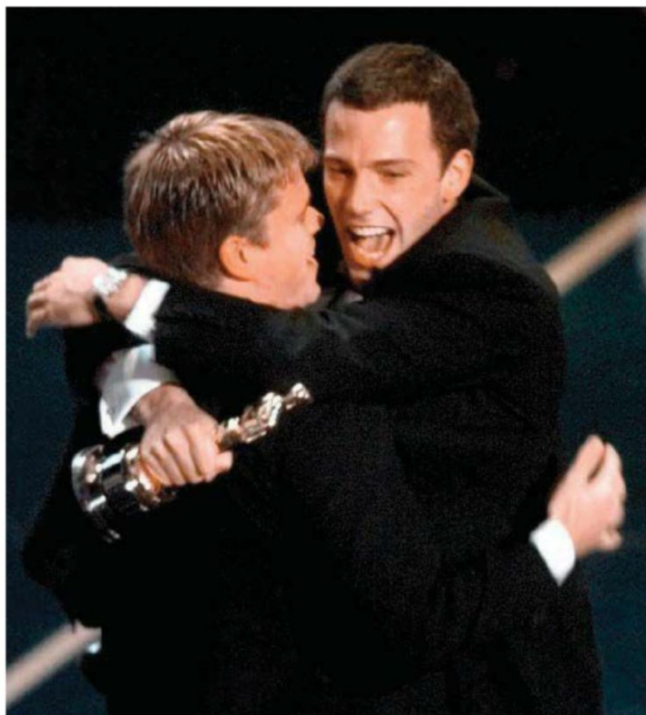


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DO THE OSCARS STILL MATTER? MAYBE NOW MORE THAN EVER

Growing up, the Oscars meant one thing in my family: Chinese food. Initially, my parents used chicken fried rice to lure my sisters and me into watching, mostly in disbelief, as three-hour biopics like *Gandhi* and *Amadeus* won all the awards over the truly deserving films like *Gremlins* and *The Goonies* (which weren't even nominated!). Then it became a tradition. We'd open the moo shu pork and root for the stars we liked, howl in disbelief at those mid-'80s Cher outfits and admire how even a rich and famous actor could be brought to tears by the recognition of his peers. As I got older, and my taste caught up with the Academy's (though I like to think it was vice versa), the Oscars became somewhat of an inspiration. When Ben Affleck and Matt Damon accepted their award for writing *Good Will Hunting*, I remember thinking they'd reached the pinnacle of their industry — and they weren't much older than me.

That thought came up as we were planning this year's *THR* Oscar issue, our biggest magazine ever. In such a politically fraught time, with animosity and fear constantly in the headlines, how much do the Oscars still matter to people besides the mothers (and agents) of those who win? So *THR* asked around, and it turns out they really do — even (and perhaps especially) outside Hollywood. Starting with cover star and *Hamilton* creator Lin-Manuel Miranda, a nominee this year for songwriting

↑ Left: Cher wore a Bob Mackie design in 1986. Right: Damon (left) and Affleck won 1998's best original screenplay for *Good Will Hunting*.

for *Moana*, check out the voices on pages 118 to 126 for a window into how the Oscars have influenced so many lives.

But what do Trump voters think? That's a question many in the media are asking these days, so *THR* commissioned a National Research Group poll to see what Americans like and dislike about the Oscars and the movies nominated. No shock: There's a big divide between Trump voters (who love *Hacksaw Ridge*) and Hillary voters (they're big *Hidden Figures* fans). The details are on page 74.

Finally, the speeches. Many have predicted this may be the most politicized Oscars ever, given the initial weeks of the Trump administration (and the president's longtime interest in the show, chronicled on page 132). Whether red or blue, it's hard to deny that artists speaking their true mind onstage in front of millions makes for a more *interesting* show. Author John Irving, who writes on page 138 about crafting a political speech that matters, reminds Hollywood that there are millions of kids watching at home, many eating Chinese food — and all of them being influenced by what they see.

Matthew Belloni

Matthew Belloni, editorial director

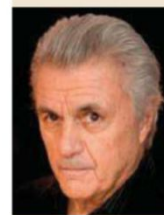
Contributors



Norway-born **Kjell Ekhorn** (top), 51, and **Jon Forss**, 50, an Englishman living in Minneapolis, created the cover typefaces. Their art deco-inspired designs evoke "vintage Hollywood."



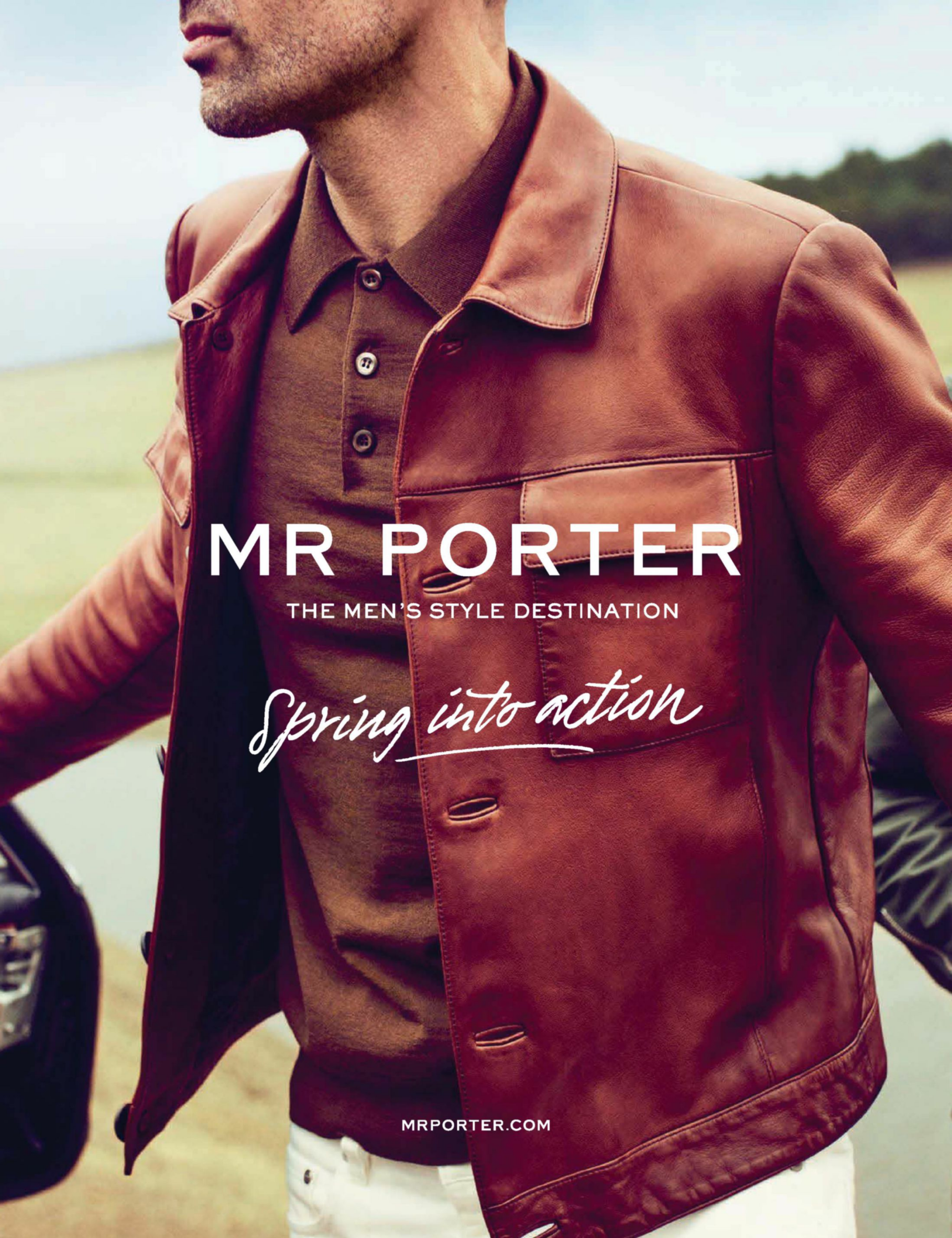
First-time nominee **Isabelle Huppert** (*Elle*) is among the industry heavyweights weighing in on why Oscars still matter (page 122). The star, 63, has three children with husband Ronald Chamamah.



Acclaimed novelist **John Irving**, 74, a 2000 Oscar winner for *The Cider House Rules* screenplay, makes a case for talking politics at the podium on page 138.



Lin-Manuel Miranda, 37, brings the creative energy of his Broadway smash *Hamilton* to Hollywood, with a nomination for "How Far I'll Go" from *Moana* and a starring role in 2018's *Mary Poppins Returns*. He shares his Oscar memories on page 118.

A man is shown from the chest up, wearing a brown leather jacket over a brown polo shirt. He is standing outdoors in a grassy field with a blurred background. The lighting is warm, suggesting a sunny day. The man's face is partially visible on the left side of the frame.

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Film

Angie's Choice

Jolie is back in the spotlight with Cambodia pic p. 34

Television

Judge Judy Payday

How a shrewd move could lead to \$200 million p. 36

Heat Index



Donald Glover

The Atlanta creator's wins for best new series and comedy series at the Writers Guild Awards position the FX show as a frontrunner to end Veep's streak in the Emmys comedy race.



Matt Damon

His \$150 million The Great Wall topples with an \$18.5 million U.S. debut, which followed a disappointing run internationally for the Chinese epic.



Keith Cox

The TV Land executive will take over Viacom's rebranded Paramount Network as longtime Spike TV exec Sharon Levy exits.



Jack Ma

The Chinese mogul's film unit, Alibaba Pictures, warns investors of a possible \$140 million loss due to marketing expenses for its mobile ticketing service.

Showbiz Stocks

30.35 (+1.2%)
21ST CENTURY FOX (FOXA)

Shares were volatile after it was revealed the media giant might be the target of an SEC probe over Roger Ailes sexual harassment settlements.

96.48 (-0.3%)
TIME WARNER (TWX)

Shares fell slightly after investors approved AT&T's \$85.4 billion acquisition; it still requires government approval.

Feb. 13-18

The Report

Behind the Headlines



Paramount Seeking Studio Chief, But Who Would Want the Job?

Brad Grey's exit comes amid a \$450 million loss, a tug-of-war with Viacom's CFO and a plan to impose a 'steering committee' to greenlight movies, which may hurt the effort to recruit his replacement

BY STEPHEN GALLOWAY AND KIM MASTERS

On Jan. 26, a gaggle of Viacom staff gathered for the unveiling of the company's West Coast headquarters. The very corporate CEO **Bob Bakish** and vice chairman **Shari Redstone** rubbed shoulders with the very un-corporate **Flo Rida** and **Snoop Dogg**, while an advance guy poured tequila down thirsty throats. It was fun for almost everybody — except the executive who stood notably to the side: Paramount chairman and CEO **Brad Grey**.

Now the industry knows why. Twelve years after Grey joined the studio, his run is at an end following a year in which Paramount lost almost \$450 million thanks to flops including *Teenage Mutant Ninja Turtles: Out of the Shadows*, *Whiskey Tango Foxtrot* and *Zoolander 2*. While

many industry observers long had predicted Grey's demise, he outlasted his deputy, **Rob Moore**, and even his patron, **Philippe Dauman**.

Grey's exit follows a behind-the-scenes tug-of-war between him and Viacom CFO **Wade Davis**, who until recently had been spending "about half of his time" in Los Angeles, Bakish said in December. Any chance Grey, 59, had of bonding with Davis — one of the many non-film executives now making decisions about the 104-year-old studio — quickly soured, sources say, and Davis' L.A. trips ended at Christmas.

Rumors are swirling about who will replace Grey, with a coffee klatch of familiar faces, including former Fox film chairman **Jim Gianopulos**, who's vacationing in Greece while being courted to run *Legendary Entertainment*.

An interim step will be the formation of an operating committee led by president of Paramount TV and digital entertainment **Amy Powell**, COO **Andrew Gumpert**, movie division president **Marc Evans** and marketing/distribution chief **Megan Colligan**.

Davis, who was hired by Dauman, will be "very involved" with overseeing Paramount, says one source, but will not be part of the operating committee. Instead, he's said to be angling to become Viacom's chief operating officer, for which he's in contention with **Scott Mills**, its chief administrative officer.

The operating committee at best would be a Band-Aid as Bakish begins the unenviable task of finding Grey's successor, knowing that greenlight committees tend to increase infighting.

Illustration by **Tim Bower**

Mission Impossible: Paramount's Annual Revenue



(Warner Bros. tried that approach but appears to have scuttled it with the recent promotion of **Toby Emmerich**.)

It's unclear who'd want to run Paramount, given the level of scrutiny likely to come from the higher-ups, a situation analogous to Fox, where both **James** and **Lachlan Murdoch** are closely involved with the studio. Grey's replacement won't just have Bakish to please, but possibly Redstone, too, though she has denied interest in involving herself in studio decision-making.

Bakish's desire to better integrate Paramount with the other Viacom brands also could limit a new CEO's freedom. He's enamored of what he calls Viacom's "flagship six" — the cable channels BET, Comedy Central, MTV, Nickelodeon, Nick Jr. and Spike (being rebranded as Paramount Network, a vague concept so far)

— and wants the studio to make one or two co-branded movies with each per year.

"These films may easily account for half the slate," predicts Drexel Hamilton analyst **Tony Wible**.

Harnessing the labels' power won't be easy. "MTV and Nickelodeon are far less relevant than they were at their height," says one producer who has worked with Grey. "Viacom has to both rebrand them and figure out what these brands mean on the movie side."

The studio's recent history doesn't bode well. Paramount has made just one movie from Comedy Central's longest-running hit, *South Park*, and that was in 1999, and only two features based on Nickelodeon's *SpongeBob SquarePants*. And while MTV Films has served as a production label on more than 40 films, those haven't been based on MTV properties since the *Jackass*

movies of 2002 to 2010.

Building a feature slate from these labels comes as

Viacom is trying to steer MTV away from scripted programming, while redefining Spike/Paramount. And yet Bakish has promised four features from Nickelodeon through 2020, starting with the animated *Amusement Park*, out in 2018.

Within Paramount proper, *Transformers* remains its biggest franchise; the latest installment is scheduled for a June 23 release. Two years ago, the studio established a writers room to map out a *Transformers* "cinematic universe," but it has yet to name a director for a spinoff.

A sixth *Mission: Impossible* movie is about to go into production, also for summer 2018, but lagging behind is Paramount's long-in-the-tooth *Star Trek* series. The 13th installment, *Star Trek Beyond*, released last summer,

attracted just \$343 million worldwide. Paramount only has seven movies slated for release this year, less than half the norm. They range from the anime-inspired *Ghost in the Shell* (March 31) to a movie version of *Baywatch* (May 26) to **Alexander Payne's** satire *Downsizing* (Dec. 22).

If and when the pace of production picks up, it's unclear who will reap the benefits, following a co-financing deal announced in January, with China's Huahua Media and Shanghai Film Group investing \$1 billion in the studio's slate. Bakish, as of press time, is said to be planning a meeting with those companies in late February, after flying to L.A. to announce Grey's departure and the interim reporting structure.

Insiders can only hope this will mark the beginning of a genuine turnaround. "I promise you one thing," Redstone told employees at the headquarters unveiling. "The best is yet to come."

Additional reporting by Gregg Kilday and Pamela McClintock

Angelina at a Creative Crossroads

The filmmaker-star debuts a new Cambodia-set drama amid questions about her next acting endeavors BY TATIANA SIEGEL

Hollywood and Asian royalty rubbed shoulders Feb. 18 at the Cambodian premiere of **Angelina Jolie's** new directorial endeavor, *First They Killed My Father*. But noticeably absent were Hollywood A-listers, including Netflix's chief content officer, **Ted Sarandos**, who, sources say, paid a whopping \$25 million for the Khmer-language release, due out this fall. Netflix executive **Sarah Bowen** stood in for her boss, joining the evening's hosts, Cambodia's King **Norodom Sihamoni** and Queen Mother **Norodom Monineath Sihanouk**.

Jolie's Cambodian odyssey could mark her last red carpet for a while (certainly funded by Netflix, which paid more than \$1 million to fly her entourage into the province of Siem Reap and even granted an executive producer credit to the actress' 15-year-old son, **Maddox Jolie-Pitt**). Holding the premiere near the famed Angkor Wat temple complex (a logistical nightmare that one source calls Jolie's "Tropic Thunder moment") was an idea hatched by the actress and the two

women who have become her closest confidantes: Lady **Arminka Helic** and **Chloe Dalton**, both former aides to ex-British Foreign Secretary **William Hague**. With their expertise in foreign policy, they may seem unlikely candidates to help Jolie navigate her Hollywood future, which rests in the hands of UTA's **Rich Klubeck**, attorney **Robert Offer** and manager **Geyer Kosinski**, back with Team Jolie after a prolonged exile.

Despite reports that Angelina is done with Hollywood, sources say she's mulling acting offers, including Disney's *Maleficent 2*, and two Universal projects: an adaptation of **Simon Sebag Montefiore's** *Catherine the Great & Potemkin: The Imperial Love Affair* and World War II espionage drama *The Spy Who Loved*. Along with directing plans (she's prepping *Without Blood*, based on **Alessandro Baricco's** 2004 novel), her immediate options include Sony's *Shoot Like a Girl*, the true story of an American Air Force major who served three tours in Afghanistan.



Netflix spent \$1 million to fly Jolie's family, including EP Maddox (center), to the Cambodian premiere.

Yet how much Hollywood will gravitate to Jolie in the wake of her split from **Brad Pitt** remains in question. Her last hit, *Maleficent*, was in 2014, and her most recent acting work was voicing Tigress in 2016's *Kung Fu Panda 3*. She has turned down seemingly safe sequels to *Wanted* and *Salt*. And in August, Fox chairman **Stacey Snider** pulled the plug on the actress' involvement in *Murder on the Orient Express* after months of to-and-fro over the script. Says a source, "Stacey said, 'Thanks, but we're moving on.'"



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Judge Judy Shopping Her Old Reruns for \$200M

Sheindlin's \$47 million CBS salary also includes rights to her repeats, which she's quietly pitching to potential buyers

BY LACEY ROSE

Judge Judy has moved from the bench to the negotiating table. In addition to churning out new daily episodes of her top-rated court show for CBS TV Distribution, creator/host **Judith Sheindlin** now is looking to cash in on her reruns. As part of her most recent contract renegotiation, she locked in a cool \$47 million-plus a year along with rights to her library, which includes thousands of old episodes. And if all goes as Sheindlin hopes, she'll soon sell that catalog for as much as \$200 million — and in doing so throw cold water on a long-held theory that there's little to no after-market for such syndicated shows.

Shopping the library on Sheindlin's behalf is former Bear Stearns banker **Lisbeth R. Barron**, who in recent months has approached a mix of studios, station groups, distributors and deep-pocketed individuals. Her pitch, per multiple sources who have heard it: TV stations — those that currently air *Judge Judy* originals as well as their competitors — will be salivating for anything *Judy* once the first-run episodes conclude in 2020; plus, the No. 1 court show has yet to be exploited in much of the streaming, cable or global marketplace.

That Sheindlin, 74, who along with CBS declined comment for this story, was able to secure those rights in early 2015 is evidence of her leverage at the company. While a series of pricey talk shows have come and gone



(remember *Meredith*? *Katie*? *Queen Latifah*?), *Judy* still averages more than 10 million daily viewers in its 21st season; and in 2014, Sheindlin launched another top performer in *Hot Bench*. For CBS, procuring new episodes of *Judy* through the 2019-20 season was not simply a priority but a necessity.

For an on-air personality to own his or her library is rare but not unprecedented. **Johnny Carson** famously had the rights to his *Tonight Show* episodes, which his estate sold to Antenna TV in 2016. **Oprah Winfrey** also held on to her eponymous talk show catalog to spackle OWN's schedule; but despite its hugely popular initial run, the topical series no longer airs regularly on Winfrey's network. *Judy* should hold up better, predicts Katz TV Group's **Bill Carroll**, both because of the evergreen nature of the show and the agelessness of its host. "If you saw an episode that was shot five years ago and one that was shot a month ago, it's unlikely you'd be able to tell the difference," he says.

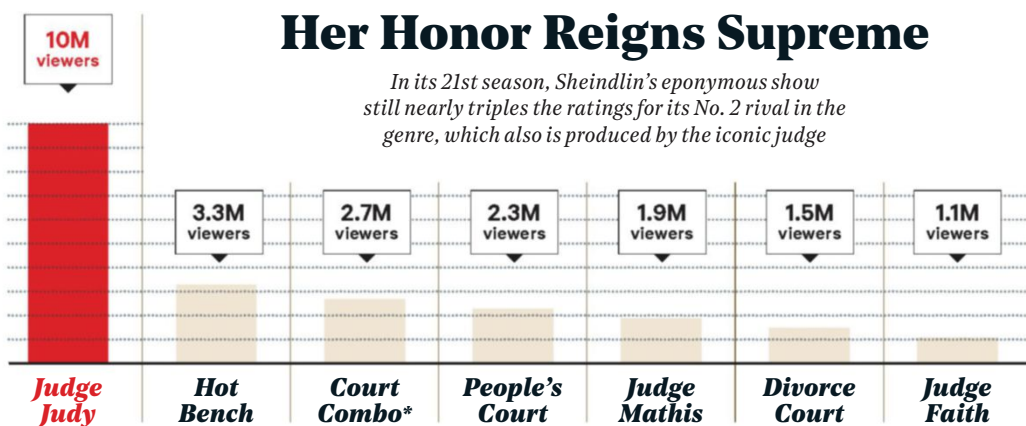
According to multiple sources, CBS executives willingly coughed up *Judy* rights in part because they were eager to appease their star. The other reason, says an insider: "The company didn't necessarily think [the library] was that valuable. There had been some tire-kicking over the years with either cable or SVOD people to see if anyone wanted her shows, and I don't think the response was overwhelmingly big." Whether that's changed and, if so, how much are key questions being debated.

There are those who believe Sheindlin could be the beneficiary of a marketplace that's evolved considerably, even in the two years since she landed the rights. "If you have a strong brand and you have content, there's an appetite in cable and streaming that just didn't exist before," says Carroll, hypothesizing *Judy* repeats could be a nice complement to one of the handful of newer crime-centric cable channels. Thinking bigger picture, others suggest a cash-rich tech company looking to launch an SVOD channel or a major foreign buyer eager to have English-language programming could be options, too.

But at least a few of the more traditional Hollywood players are said to have balked at the nine-figure tag, calling it "too risky" at that price point. "Is it sellable? Yes. Is it sellable for hundreds of millions of dollars? I don't think so," says one, who argues that the value of *Judy* reruns will decline dramatically once the audience finds itself tuning in and saying, "Oh, I saw that one already." Then, in the same breath, this person adds, "But I always go back to **Ted Turner**. Everybody said he'd lost his mind when he paid \$1.5 billion or whatever he paid for the MGM library, and then he created two networks out of it and all of a sudden he was a genius." **THR**

Her Honor Reigns Supreme

In its 21st season, Sheindlin's eponymous show still nearly triples the ratings for its No. 2 rival in the genre, which also is produced by the iconic judge



*Court Combo includes Justice with Judge Mablean, Justice for All with Judge Cristina Perez, We The People with Gloria Allred, America's Court with Judge Ross, Supreme Justice with Judge Karen. Source: Nielsen Media, Sept. 5, 2016, to Feb. 5, 2017.

Illustration by Læmeur



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Ali



Bridges



Davis



Garfield



Gosling



Harris



Hedges



Huppert



Kidman



Mortensen



Negga



Patel



Portman



Shannon



Spencer



Streep



Washington



Williams

What the Nominees Are Doing Next

Emma's booked for Disney's *Cruella*, Casey is directing a movie (starring himself!), and Jeff Bridges has three projects in 2017 as *THR* looks at the white-hot movers with momentum **BY REBECCA FORD AND BORYS KIT**

CASEY AFFLECK, 41 *Manchester by the Sea*

He'll star in and direct *Light of My Life*, then shoot **David Lowery's** *The Old Man and the Gun* with **Robert Redford**.

MAHERSHALA ALI, 43 *Moonlight*

Now shooting **Robert Rodriguez's** *Alita: Battle Angel*, he joins **Tom Hardy** and **Channing Tatum** in **J.C. Chandor's** *Triple Frontier*.

JEFF BRIDGES, 67 *Hell or High Water*

Bridges has three films in 2017: The *Kingsman* sequel, **Joseph Kosinski's** *Granite Mountain* and **Marc Webb's** *The Only Living Boy in New York* for Netflix.

VIOLA DAVIS, 51 *Fences*

She'll star in **Steve McQueen's** *Widows*, while ABC's *How to Get Away With Murder* has been renewed.

ANDREW GARFIELD, 33 *Hacksaw Ridge*

He's got **Andy Serkis'** directorial effort

Breathe and **David Robert Mitchell's** *Under the Silver Lake* in the can. He's onstage in *Angels in America* in London through Aug. 20.

RYAN GOSLING, 36 *La La Land*

Having wrapped *Blade Runner 2049*, Gosling next reunites with director **Damien Chazelle** to play **Neil Armstrong** in *First Man*.

NAOMIE HARRIS, 40 *Moonlight*

Harris next stars with **Dwayne Johnson** in the actioner *Rampage*, which shoots in the spring.

LUCAS HEDGES, 20 *Manchester by the Sea* Hedges has wrapped **Greta Gerwig's** directorial debut, *Lady*



Affleck

Bird. He's in the off-Broadway show *Yen* through March 4.

ISABELLE HUPPERT, 63 *Elle*

The French actress is shooting **Benoit Jacquot's** drama *Eva*.

NICOLE KIDMAN, 49 *Lion*

Kidman is shooting *Untouchable* with **Bryan Cranston**. She then plays the mother of Aquaman.

VIGGO MORTENSEN, 58 *Captain Fantastic*

He's written a couple of screenplays and is hoping to direct one soon, say sources.

RUTH NEGGA, 35 *Loving*

She's focused on her AMC series *Preacher*, shooting season two in New Orleans.

DEV PATEL, 26 *Lion*

Patel has the true-life drama *Hotel Mumbai* in the can.

NATALIE PORTMAN, 35 *Jackie*

Portman has wrapped **Alex Garland's** thriller



Stone

Annihilation and is shooting **Xavier Dolan's** drama *The Death and Life of John F. Donovan*.

MICHAEL SHANNON, 42 *Nocturnal Animals*

He's playing **George Westinghouse** in *The Current War* opposite **Benedict Cumberbatch** as **Thomas Edison** and has wrapped *Horse Soldiers* (with **Chris Hemsworth**) and **Guillermo del Toro's** *The Shape of Water*.

OCTAVIA SPENCER, 46 *Hidden Figures*

She's in *The Shape of Water* with Shannon and next shoots the limited series about

entrepreneur-activist **Madam C.J. Walker**, plus HBO's limited series about the **Jim Jones** cult.

EMMA STONE, 28 *La La Land*

Stone is heading to the U.K. to shoot *The Favorite*, directed by **The Lobster's** **Yorgos Lanthimos**. She's also booked for Disney's *Cruella* and Netflix's series *Maniac*.

MERYL STREEP, 67 *Florence Foster Jenkins*

Streep is shooting *Mary Poppins Returns* with **Emily Blunt** and is attached to a limited series from **J.J. Abrams**.

DENZEL WASHINGTON, 62 *Fences*

He'll star with **Colin Farrell** in **Dan Gilroy's** *Inner City* and then *The Equalizer 2*.

MICHELLE WILLIAMS, 36 *Manchester by the Sea*

She's shooting musical *The Greatest Showman* with **Hugh Jackman** and **Zac Efron**. She'll then work on **Sean Durkin's** **Janis Joplin** film.

And the Directors' Follow-Up Projects Are ...

DAMIEN CHAZELLE, 32

Chazelle will helm Universal's nonmusical Neil Armstrong film *First Man* (starring Ryan Gosling), which he aims to shoot toward year's end.



MEL GIBSON, 61

He returns to acting in **Farhad Safinia's** *The Professor and the Madman*, then stars in *Daddy's Home 2*. Warner Bros. also is court- ing him to direct *Suicide Squad 2*.



BARRY JENKINS, 37

He's helmed an episode of Netflix's *Dear White People* and is writing a film about Olympic boxing champion **Claressa "T-Rex" Shields** for Universal.



KENNETH LONERGAN, 54

Casting is underway for *Howards End*, the Starz/BBC limited series that he adapted. The writer-director hasn't yet committed to his next film project.



DENIS VILLENEUVE, 49

The Canadian filmmaker is in post on *Blade Runner 2049*, starring Gosling and **Jared Leto**, and is attached to Legendary's new adaptation of *Dune*.





PENINSULA MOMENTS

"A Romantic Escape Under the Stars in the Heart of Beverly Hills"



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The Report

Behind the Headlines

Box Office

Domestic Gross Cume % Chg International Gross Cume Total

- Lego Batman Movie** WARNER BROS.
42.5 107⁽²⁾ -20% | 21.5⁶² 72 179
- Fifty Shades Darker** UNIVERSAL
23.3 92⁽²⁾ -50% | 43.7⁵⁹ 187.2 279.2

The *Fifty Shades* franchise may have lost some of its curiosity factor, but it still has plenty of sex appeal. The sequel fell far less than the first film's 76 percent and is a huge hit overseas.



- The Great Wall** UNIVERSAL
21.7 21.7⁽¹⁾ - | 19⁴⁶ 244.6 266.3
- John Wick 2** LIONSGATE
19.1 61.3⁽²⁾ -37% | 15.6⁶² 31.8 93.1
- Fist Fight** WARNER BROS.
14.5 14.5⁽¹⁾ - | 1.5¹² 1.5 16
- Hidden Figures** FOX
8.7 144.2⁽³⁾ +9% | 7.3³¹ 21.2 165.4
- Split** UNIVERSAL
8.3 124.9⁽⁵⁾ -12% | 8.9⁴⁸ 69.5 194.4
- A Dog's Purpose** UNIVERSAL
7.4 52.5⁽⁴⁾ +2% | N/A 14.7 67.2

- La La Land** LIONSGATE
5.4 134.4⁽¹⁰⁾ +9% | 31.7⁷³ 206.1 340.5

The Oscar frontrunner has earned the most domestically of 2017's best picture contenders. And its foreign tally is ahead of its U.S. haul, led by U.K. (\$35 million) and China (\$24.5 million).



- Lion** THE WEINSTEIN CO.
5.2 37.4⁽¹³⁾ +31% | 3.9²⁵ 42.4 79.8
- A Cure for Wellness** FOX
5 5⁽¹⁾ - | 4.5³⁶ 4.5 9.5

Gore Verbinski's horror-thriller bombed after Fox apologized for planting fake news to promote the film, including a bogus story about a new malady, "Trump Depression Syndrome."



- Rings** PARAMOUNT
2.7 26.2⁽³⁾ -52% | 5.2⁴⁸ 40.5 66.7
- Moana** DISNEY
1.4 24.5⁽¹³⁾ +91% | 4.2³⁵ 328.9 573.9
- Everybody Loves Somebody** PANTELION
1.2 1.2⁽¹⁾ - | N/A N/A 1.2
- Fences** PARAMOUNT
1 55.3⁽¹⁰⁾ +38 | N/A 456K 55.8

Broadcast TV

18-49 Live+3 Audience Live+3

- The Big Bang Theory** CBS
4.5 | 18.2M
- This Is Us** NBC
4.5 | 14.6M
- Modern Family** ABC
3.4 | 10.3M
- Grey's Anatomy** ABC
3.2 | 11.0M
- The Bachelor** ABC
3.0 | 8.8M
- Law & Order: SVU** NBC
2.6 | 9.5M
- Scandal** ABC
2.6 | 8.8M

Though down from its year-ago scores, Shonda Rhimes' drama recoups more with time-shifting — rising 63 percent in the key demo after an extra three days of viewing.



- The Goldbergs** ABC
2.4 | 7.6M
- Chicago Fire** NBC
2.3 | 9.9M
- How to Get Away ... Murder** ABC
2.3 | 7.5M
- NCIS** CBS
2.2 | 18.3M
- Black-ish** ABC
2.2 | 7.1M
- NBA Saturday Primetime** ABC
2.2 | 6.1M
- Chicago P.D.** NBC
2.0 | 9.3M
- 24: Legacy** FOX
2.0 | 8.1M

Cable TV

Viewership Live+3

- The Walking Dead** AMC
15.9M

It's still TV's dominant player among adults 18-to-49, but signs of fatigue continue. The midseason premiere marks an 18 percent demo drop from the comparable 2016 episode.



- The Haves and Have Nots** OWN
3.3M
- Legion** FX
3.3M
- Six** HISTORY
2.9M
- Suits** USA
2.5M
- Taboo** FX
2.5M
- Homeland** SHOWTIME
2.0M
- Colony** USA
1.9M
- Nashville** CMT
1.7M
- The Magicians** SYFY
1.6M

One to Watch



- 24: Legacy** FOX
Its Super Bowl launchpad has not helped draw a live crowd to the spinoff, which pulled just a 1.2 rating in the key demo during its third outing.

Too early to start shopping for an Oscar tux?

Hammer in *Call Me by Your Name*.

Campaign 2018: Early Picks of the Possible Best Pictures

BY GREGG KILDAY

CALL ME BY YOUR NAME

(Sony Pictures Classics, TBA)

The critical hit of Sundance, director **Luca Guadagnino's** erotic tale of gay summer love amid the Italian countryside stars **Armie Hammer** and **Timothee Chalamet** (*Homeland*) in a breakout role.

THE CURRENT WAR

(The Weinstein Co., TBA)

AC or direct electrical current? **Benedict Cumberbatch** as **Thomas Edison** and **Michael Shannon** as **George Westinghouse** stake out opposing turf in **Alfonso Gomez-Rejon's** drama.

DOWNSIZING

(Paramount, Dec. 22)

Having directed three successive best pic nominees, **Alexander Payne** will go for four with this sci-fi comedy starring **Matt Damon** and **Kristen Wiig**.

THE GREATEST SHOWMAN

(Fox, Dec. 25)

La La Land tunesmiths **Benj Pasek** and **Justin Paul** have written the songs for this original musical drama about **P.T. Barnum**, starring **Hugh Jackman**.

DUNKIRK

(Warner Bros., July 21)

Christopher Nolan re-creates World War II's evacuation from Dunkirk on what promises to be an epic scale.

MUDBOUND

(Netflix, TBA)

Dee Rees' drama about two clans living in the Mississippi Delta in the '40s, another Sundance standout, spotlights **Mary J. Blige** and **Carey Mulligan** in roles that Netflix could back with a big campaign.

UNTITLED DETROIT PROJECT

(Annapurna, Aug. 4)

Reteaming with her *Zero Dark Thirty* screenwriter **Mark Boal**, **Kathryn Bigelow** tells a crime tale set against the 1967 Detroit riots. The film stars **John Boyega** and marks producer **Megan Ellison's** first foray into distribution.

UNTITLED PAUL THOMAS ANDERSON PROJECT

(Focus, TBA)

The director is reuniting with *There Will Be Blood* star **Daniel Day-Lewis** for a drama about a fashion designer who dictates taste in '50s London.

Closer Look

Top 10 Broadway Shows

Hamilton nearly doubles its closest rival



The average *Hamilton* ticket price: \$270.54.

- Hamilton** \$2.9M
- The Lion King** \$1.5M
- Wicked** \$1.3M
- The Book of Mormon** \$1.26M
- Aladdin** \$1.21M
- Dear Evan Hansen** \$1.15M
- Sunset Boulevard** \$1.14M
- Natasha, Pierre** \$961K
- A Bronx Tale** \$844K
- Beautiful** \$702K

Source: comScore; Broadway League (as of Feb. 12)

Box-office source: comScore; estimates in \$ millions as of Feb. 20; (C)Weekends in release; *Territories. Broadcast source: Nielsen, live-plus-3, week of Feb. 6. Cable TV source: Nielsen, live-plus-3 scripted series, week of Feb. 6.



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Actress In a Leading Role

Loving

RUTH NEGGA*

Cinematography

Moonlight

JAMES LAXTON*

Silence

RODRIGO PRIETO, ASC, AMC

Film Editing

Moonlight

JOI MCMILLON

Documentary (Feature)

I Am Not Your Negro

RAOUL PECK

Costume Design

Allied

JOANNA JOHNSTON*

Florence Foster Jenkins

CONSOLATA BOYLE*

FILM INDEPENDENT SPIRIT AWARDS

Best Female Lead

Loving

RUTH NEGGA*

Best First Feature

The Childhood of a Leader

MONA FASTVOLD

Swiss Army Man

MIRANDA BAILEY

John Cassavetes Award

Lovesong

BRADLEY RUST GRAY

SO YONG KIM

Spa Night

ANDREW AHN

Best Editing

Moonlight

JOI MCMILLON

Best Documentary

I Am Not Your Negro

RAOUL PECK

Best International Film

Aquarius

KLEBER MENDONÇA FILHO

Chevalier

ATHINA RACHEL TSANGARI

Best Cinematography

Moonlight

JAMES LAXTON*

Kiehl's Someone to Watch Award

Spa Night

ANDREW AHN

*Shared Representation

7 Days of DEALS

Who's inking on the dotted line this week

TELEVISION GOES BLACK AND WHITE: RACE-BASED PROJECTS ALL THE RAGE

Deal of the Week



Ridley



Goldberg

The country's racial tensions have moved beyond the news hour to become a subject *du jour* in primetime.

Showtime revealed Feb. 17 that it is developing *The Ali Summit*, a limited series about the momentous June 4, 1967, gathering of 11 of the nation's top black athletes (plus Ohio state representative **Carl Stokes**) to vet and ultimately to support **Muhammad Ali's** conscientious objection to the Vietnam War draft. The drama, from **Jeff** and **Michael Zimbalist** (*The Two Escobars*), is the latest scripted project explicitly to tackle the topic of race relations in the U.S. and, to a lesser degree, abroad.

Two other such projects already are a go at Showtime: **Lena Waithe's** coming-of-age drama *The Chi*, set on Chicago's South Side, and the 1970s London-set *Guerrilla*, a six-part series about the Black Power Desk, the real-life counter-intelligence unit dedicated to crushing all forms of black activism. Bowing in April, the drama co-stars **Idris Elba**, an executive producer alongside **John Ridley**, who has garnered multiple Emmy nominations for his ongoing work tackling race on ABC's *American Crime*. "When people ask me what I did, I'm not going to say, 'I sat on the fence,'" Ridley said at the Television Critics Association's winter press tour in January. "Certainly, as a storyteller, this is all I can do. I will continue to do it."



Bill Russell (left) and Kareem Abdul-Jabbar flanked Ali at the 1967 conference.

Also in the pipeline are Fox's *Shots Fired*, a 10-part event series premiering March 22 about a racially charged police shooting. In an attempt to elevate the project from *Love & Basketball's* **Gina Prince-Bythewood**, the contemporary mini was previewed at Sundance. Netflix, meanwhile, has a 10-episode comedy based on **Justin Simien's** *Dear White People*, and Bravo has teamed with **Whoopi Goldberg** for a potential drama about a Harlem crime boss and her politically ambitious son, who passes for white. These will look to join established series including ABC's *Black-ish* and WGN America hit *Underground*, with the latter set to introduce abolitionist **Harriet Tubman** (played by **Aisha Hinds**) in season two, which bows March 8. — LESLEY GOLDBERG

Buy David O. Selznick's House in Beverly Hills

Hot Home

A few ghosts of Hollywood past are now for sale.

Legendary producer **David O. Selznick's** former Beverly Hills home has

hit the market for \$19.9 million. Last sold in 1991 for \$2.1 million (it briefly was listed in 2010 for \$15.9 million), the **Roland Coate**-designed Colonial Revival estate was built in 1934 for the MGM executive, who produced back-to-back Oscar best picture winners *Gone With the Wind* (1939) and *Rebecca* (1940), and his wife, **Irene** (daughter of MGM head **Louis B. Mayer**).

The Selznicks remained at the 1050 Summit Drive residence for much of their

15-year marriage. Later, other luminaries passed through its halls: **Katharine Hepburn** resided in the house (after filming *The African Queen*), as did **Sammy Davis Jr.**, **George Hamilton**, media mogul **Ted Field** and **Ed McMahon**.

Currently owned by a couple unaffiliated with Hollywood, the 12,500-square-foot



home features seven bedrooms and nine bathrooms. A two-story entryway opens to a formal living room with a marble fireplace, pine paneling and carved moldings. Large windows peer out onto a pool and private gardens, while the master wing includes his-and-hers bathrooms and a large walk-in closet.

The gated home offers privacy — not to mention the chance to own a piece of Hollywood history. Says listing agent **Joyce Rey** of Coldwell Banker Previews International, "It's for anybody with good taste and sophistication." — PETER KIEFER

← *Gone With the Wind* producer's "Tara" home.



Wu

FILM

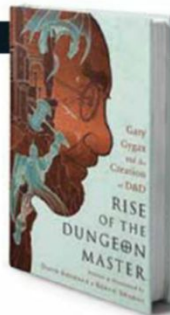
Donald Glover (WME, MGMT, Ginsburg Daniels) and **James Earl Jones** (APA, Del Shaw) will voice Simba and Mufasa in Disney's remake of *The Lion King*.

Fresh Off the Boat star **Constance Wu** (UTA, Gotham, Principal, Hansen Jacobson) is in talks for the lead in Warner Bros.' *Crazy Rich Asians*.

James Cromwell (Paradigm, the U.K.'s Markham Froggatt) has joined Universal's *Jurassic World* sequel.

Universal has taken a minority stake in Steven Spielberg's Amblin Partners.

Jared Leto (CAA) will make his feature directorial debut with Paramount's crime thriller 77.



Rights Available! Big new books with Hollywood appeal

BY ANDY LEWIS AND REBECCA FORD

Rise of the Dungeon Master (NATION, MAY 9)

BY **David Kushner** AGENCY **The Gotham Group**

This graphic novel follows Gary Gygax, the imaginative misfit who created *Dungeons & Dragons* in his basement, then faced a broken friendship and backlash from morally outraged parents as his fantasy role-playing game became a worldwide obsession.

Hillbilly Elegy (HARPER, 2016)

BY **J.D. Vance** AGENCY **WME**

This timely memoir, a No. 1 *New York Times* best-seller, has been cited to help explain the outcome of the 2016 election. The former Marine and Yale Law grad uses his childhood in Rust Belt Ohio and Appalachia to depict the plight of the white working class.

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congratulates our clients on their
89th annual Academy Award® nominations

Best Picture

LA LA LAND
JORDAN HOROWITZ
MARC PLATT

MOONLIGHT
DEDE GARDNER
JEREMY KLEINER

Directing

DENIS VILLENEUVE*
ARRIVAL

MEL GIBSON
HACKSAW RIDGE

BARRY JENKINS
MOONLIGHT

Writing (Adapted Screenplay)

BARRY JENKINS
TARELL ALVIN MCCRANEY
MOONLIGHT

Writing (Original Screenplay)

YORGOS LANTHIMOS**
THE LOBSTER

Actor in a Leading Role

ANDREW GARFIELD***
HACKSAW RIDGE

RYAN GOSLING
LA LA LAND

Actor in a Supporting Role

JEFF BRIDGES
HELL OR HIGH WATER

MICHAEL SHANNON
NOCTURNAL ANIMALS

Actress in a Leading Role

ISABELLE HUPPERT¥
ELLE

NATALIE PORTMAN¥¥
JACKIE

MERYL STREEP
FLORENCE FOSTER JENKINS

Actress in a Supporting Role

VIOLA DAVIS
FENCES

NICOLE KIDMAN¥¥¥
LION

Animated Feature Film

KUBO AND THE TWO STRINGS
TRAVIS KNIGHT

Documentary (Short Subject)

THE WHITE HELMETS
ORLANDO VON EINSIEDEL

Documentary (Feature)

O.J.: MADE IN AMERICA
EZRA EDELMAN

13TH
AVA DUVERNAY

Music (Original Song)

“Audition (The Fools Who Dream)”
from LA LA LAND
BENJ PASEK
JUSTIN PAUL

“City Of Stars”
from LA LA LAND
BENJ PASEK
JUSTIN PAUL

“The Empty Chair”
from JIM:
THE JAMES FOLEY STORY
STING

and salutes

JACKIE CHAN
2016 Honorary Award Recipient

and

MICHAEL DE LUCA
Producer

DEREK MCLANE
Production Designer

JACK ALLISON
GARY GREENBERG
Writers

89th Academy Awards® Telecast

*Shared representation with Claude Girard Agency

**Shared representation with Sayle Screen

***Shared representation with Gordon and French

¥Shared representation with Voyez Mon Agent

¥¥Shared representation with Adéquat

¥¥¥Shared representation with Shanahan Management



The Report

Deals



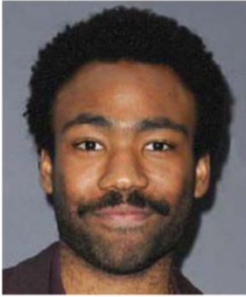
Colfer



Caro



Ali



Glover



Gibson bought the house for former partner Oksana Grigorieva.

The Zookeeper's Wife helmer **Niki Caro** (UTA, Artists House, Lichter Grossman) will direct Disney's live-action *Mulan*.

DreamWorks has landed rights to *The Girl on the Train* author Paula Hawkins' upcoming novel, *Into the Water*.

Mahershala Ali (WME, Anonymous, Sloane Offer) is in talks to join Tom Hardy in J.C. Chandor's actioner *Triple Frontier*.

Jack Black (WME, Sloane Offer) is in talks to join Joaquin Phoenix in Gus Van Sant's *Don't Worry, He Won't Get Far on Foot*.

Sam Raimi (CAA, Hansen Jacobson) will direct Skydance's untitled Bermuda Triangle mystery.

Angela Lansbury (Zero Gravity, Myman Greenspan) will play the Balloon Lady in Disney's *Mary Poppins Returns*.

Fist Fight helmer **Richie Keen** (CAA, Lonestar, Hansen Jacobson) will direct New Line's action comedy *Partners*.

Vince Vaughn (WME, Jackoway Tyerman) will play an '80s wrestling star in Dwayne Johnson's drama *Fighting With My Family*.

Bleecker Street will partner with Steven Soderbergh's Fingerprint Releasing to distribute the director's *Logan Lucky* on Aug. 18.

The Weinstein Co. will remake the 2016 Italian comedy *Perfect Strangers*.

Joe Carnahan (CAA, Bloom Hergott) will remake 2011 Indonesian cult action hit *The Raid*.

Straight Outta Compton co-writer **Andrea Berloff** (CAA, Management 360, McKuin Frankel) will make her directorial debut with New Line's female-driven mob drama *The Kitchen*.

Cary Fukunaga (WME, Anonymous, Lichter Grossman) is in talks to helm Working Title and Universal's *Shockwave: Countdown to Hiroshima*.

San Andreas' **Brad Peyton** (CAA, Peikoff Mahan) will direct Amblin's female assassin movie *Ruthless*.

TELEVISION
Edgar Ramirez (CAA, Impression, Hirsch

Wallerstein) and **Darren Criss** (CAA, Hyphenate, Hansen Jacobson) will star as Gianni Versace and his killer, respectively, in season three of FX's *American Crime Story*.

Good Girls Revolt's **Genevieve Angelson** (UTA, Suskin) will star in NBC comedy pilot *Relatively Happy*, which will be directed and executive produced by James Burrows.

Anna Deavere Smith (Gersh, Judi Farkas) and *The Path's* **Britne Oldford** (Gersh, Authentic) will star with Ben Rappaport in ABC's untitled Shondaland legal drama pilot.

Archie Comics has signed a development deal with Warner Bros. TV.

Chris Colfer (ICM, the U.K.'s **Hamilton Hodel**, **Rob Weisbach**, **Myman Greenspan**) is teaming with Sonar Entertainment to develop sci-fi drama *Indigo*, which will be shopped.

Hayley Atwell (CAA, the U.K.'s **Hamilton Hodel**) will star in Kenneth Lonergan's *Howards End* adaptation for Starz and BBC.

Busy Philipps (ICM, Rise) will star in NBC's Tina Fey-produced comedy pilot *The Sackett Sisters*.

Zero Dark Thirty writer **Mark Boal** (CAA, Management 360, Jackoway Tyerman) will reteam with producer Megan Ellison for an event series on the 2016 presidential election.

Retta (UTA, Silver Lining) and **Matthew Lillard** (Paradigm, Silver Lining) have joined NBC drama pilot *Good Girls*.

\$2MIL

Big Number

Estimated cost of a 30-second advertisement on ABC's Academy Awards telecast Feb. 26, up from \$1.72 million last year.

Benedict Cumberbatch (UTA, the U.K.'s **Conway van Gelder Grant**, **Sloane Offer**) will star in and exec produce BBC's adaptation of *The Child in Time*.

Workaholics grad **Anders Holm** (WME, Avalon, **Morris Yorn**) will star in NBC's untitled comedy pilot from Mindy Kaling.

Under the Dome alum **Mike Vogel** (Gersh, GEF) will star in NBC's military drama pilot *For God and Country*.

NBC has renewed *Superstore*. ... **E!** has renewed *The Royals* and is developing a reboot of 1999 movie *Jawbreaker*. ... **IFC** has ordered eight episodes of *Living With Yourself* from *The Daily Show's* Tim Greenberg.

STYLE
Bella Hadid (IMG) is the new face of TAG Heuer.

DIGITAL
Dexter alum **Clyde Phillips** (CAA) will showrun *Goliath*, which Amazon has renewed for a second season.

Michael Stuhlbarg (ICM, Viking, Hansen Jacobson) and *The Night Of's* **Bill Camp** (Innovative) have joined Hulu's 9/11 drama *The Looming Tower*.

Hulu has ordered Stephen King and J.J. Abrams' anthology *Castle Rock*.



Dakota Fanning has moved from CAA to WME, as has CNN commentator **Van Jones**.

Nick Cannon has left ICM Partners for CAA.

Demetrius Shipp Jr., star of Tupac Shakur biopic *All Eyez on Me*, has signed with 42West.

Vinyl alum **James Jagger**, son of Mick Jagger and Jerry Hall, has signed with ICM Partners.

Rosewood's **Lorraine Toussaint** has signed with **Jill Fritzo PR**.

THEATER
Hamilton alum **Okieriete Onaodowan** (Innovative, Red Letter) will succeed Josh Groban in Broadway's *Natasha, Pierre & the Great Comet of 1812*.

REAL ESTATE
Modern Family creator **Steven Levitan** (Berkshire Hathaway) has sold his longtime Brentwood home for \$9.77 million.

Mel Gibson (Realty Executives) has sold a home in Sherman Oaks for \$2.1 million.

Magical property. Lot size is ±53,518 sq. ft. with 142' frontage. The house is a Connecticut Country Traditional w/ ±5,825 sq ft per appraiser, consisting of 6BD/6.5bA, 3 fireplaces, living room, formal dining room, kitchen, butler's pantry, library, family room, separate guest apartment & 5-car covered parking spaces. Backyard provides pool, pergola w/ heat lamps, sports court & children's play area, and a separate fire pit w/ sitting area.

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Information deemed reliable but not guaranteed.
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congratulates our clients on their
2017 Film Independent Spirit Award nominations

Best Feature

JACKIE
DARREN ARONOFSKY
SCOTT FRANKLIN

MOONLIGHT
DEDE GARDNER
JEREMY KLEINER

Best First Feature

THE FITS
ANNA ROSE HOLMER

Best Director

BARRY JENKINS
MOONLIGHT

PABLO LARRAÍN
JACKIE

JEFF NICHOLS
LOVING

Best Screenplay

BARRY JENKINS
TARELL ALVIN MCCRANEY
MOONLIGHT

Best First Screenplay

STELLA MEGHIE
JEAN OF THE JONESES

Best Male Lead

TIM ROTH*
CHRONIC

Best Female Lead

ANNETTE BENING
20TH CENTURY WOMEN

ISABELLE HUPPERT**
ELLE

NATALIE PORTMAN***
JACKIE

Best Supporting Male

RALPH FIENNES¥
A BIGGER SPLASH

SHIA LABEOUF
AMERICAN HONEY

Best Documentary

13TH
AVA DUVERNAY
O.J.: MADE IN AMERICA
EZRA EDELMAN

23rd Annual Kiehl's
Someone To Watch Award

ANNA ROSE HOLMER
THE FITS

Robert Altman Award

MOONLIGHT
BARRY JENKINS
ANDRÉ HOLLAND
TREVANTE RHODES

*Shared representation with Markham, Froggatt and Irwin

**Shared representation with Voyez Mon Agent

***Shared representation with Adéquat

¥Shared representation with Dalzell & Beresford





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ON THEIR 2017 ACADEMY AWARD® AND FILM
INDEPENDENT SPIRIT AWARD NOMINATIONS

ACADEMY AWARDS®

BEST PICTURE

ARRIVAL

DAN LEVINE
SHAWN LEVY
AARON RYDER

FENCES

TODD BLACK
DENZEL WASHINGTON

HIDDEN FIGURES

DONNA GIGLIOTTI
PHARRELL WILLIAMS

LA LA LAND

FRED BERGER
JORDAN HOROWITZ

MANCHESTER BY THE SEA

LAUREN BECK
MATT DAMON
CHRIS MOORE
KIMBERLY STEWARD
KEVIN WALSH

PERFORMANCE BY AN ACTOR
IN A LEADING ROLE

CASEY AFFLECK
MANCHESTER BY THE SEA

DENZEL WASHINGTON
FENCES

PERFORMANCE BY AN ACTOR
IN A SUPPORTING ROLE

MAHERSHALA ALI
MOONLIGHT

DEV PATEL*
LION

PERFORMANCE BY AN ACTRESS
IN A LEADING ROLE

EMMA STONE
LA LA LAND

PERFORMANCE BY AN ACTRESS
IN A SUPPORTING ROLE

NAOMIE HARRIS
MOONLIGHT

OCTAVIA SPENCER
HIDDEN FIGURES

MICHELLE WILLIAMS
MANCHESTER BY THE SEA

BEST ANIMATED FEATURE FILM
OF THE YEAR

MY LIFE AS A ZUCCHINI
CLAUDE BARRAS

ACHIEVEMENT IN COSTUME
DESIGN

MARY ZOPHRES
LA LA LAND

ACHIEVEMENT IN DIRECTING

DAMIEN CHAZELLE
LA LA LAND

KENNETH LONERGAN
MANCHESTER BY THE SEA

BEST DOCUMENTARY FEATURE
LIFE, ANIMATED

ROGER ROSS WILLIAMS

ACHIEVEMENT IN FILM EDITING

TOM CROSS, ACE
LA LA LAND

JAKE ROBERTS
HELL OR HIGH WATER

JOE WALKER, ACE
ARRIVAL

BEST FOREIGN LANGUAGE
FILM

LAND OF MINE
MARTIN ZANDVLIET

ACHIEVEMENT IN MUSIC
WRITTEN FOR MOTION
PICTURES (ORIGINAL SCORE)

JACKIE
MICA LEVI

LA LA LAND
JUSTIN HURWITZ

ACHIEVEMENT IN MUSIC
WRITTEN FOR MOTION
PICTURES (ORIGINAL SONG)

"AUDITION (THE FOOLS WHO
DREAM)" – LA LA LAND
JUSTIN HURWITZ

"CAN'T STOP THE FEELING" –
TROLLS
JUSTIN TIMBERLAKE

"CITY OF STARS" – LA LA LAND
JUSTIN HURWITZ

"HOW FAR I'LL GO" – MOANA
LIN-MANUEL MIRANDA

ACHIEVEMENT IN
PRODUCTION DESIGN

DAVID WASCO
LA LA LAND

BEST SHORT FILM
(ANIMATED)

PEARL
PATRICK OSBORNE

SHORT FILM (LIVE ACTION)
SILENT NIGHTS
KIM MAGNUSSON

ACHIEVEMENT IN VISUAL EFFECTS
ROBERT LEGATO
THE JUNGLE BOOK

ADAPTED SCREENPLAY
ERIC HEISSERER
ARRIVAL

AUGUST WILSON†
FENCES

ORIGINAL SCREENPLAY
DAMIEN CHAZELLE
LA LA LAND

KENNETH LONERGAN
MANCHESTER BY THE SEA

SPECIAL CONGRATULATIONS TO
JIMMY KIMMEL**
HOST, 89TH ACADEMY
AWARDS® TELECAST

JON MACKS
WRITER, 89TH ACADEMY
AWARDS® TELECAST

FILM INDEPENDENT SPIRIT AWARDS

BEST FEATURE
AMERICAN HONEY
THOMAS BENSKI
LARS KNUDSEN
JAY VAN HOY

MANCHESTER BY THE SEA
LAUREN BECK
MATT DAMON
CHRIS MOORE
KIMBERLY STEWARD
KEVIN WALSH

BEST FIRST FEATURE
THE CHILDHOOD OF A LEADER
BRADY CORBET

OTHER PEOPLE
CHRIS KELLY
ADAM SCOTT
NAOMI SCOTT

SWISS ARMY MAN
LAUREN MANN
WILLIAM OLSSON

THE WITCH
ROBERT EGGERS
LARS KNUDSEN
JAY VAN HOY

BEST SCREENPLAY
KENNETH LONERGAN
MANCHESTER BY THE SEA

IRA SACHS
MAURICIO ZACHARIAS
LITTLE MEN

BEST FIRST SCREENPLAY
ROBERT EGGERS
THE WITCH

CHRIS KELLY
OTHER PEOPLE

CRAIG SHILOWICH
CHRISTINE

BEST CINEMATOGRAPHY
LOL CRAWLEY
THE CHILDHOOD OF A LEADER

BEST EDITING
MATTHEW HANNAM
SWISS ARMY MAN

JENNIFER LAME
MANCHESTER BY THE SEA

JAKE ROBERTS
HELL OR HIGH WATER

SEBASTIÁN SEPÚLVEDA
JACKIE

BEST MALE LEAD
CASEY AFFLECK
MANCHESTER BY THE SEA

BEST SUPPORTING FEMALE
RILEY KEOUGH
AMERICAN HONEY

BEST INTERNATIONAL FILM
UNDER THE SHADOW
BABAK ANVARI

ROBERT ALTMAN AWARD
MOONLIGHT
MAHERSHALA ALI
NAOMIE HARRIS
JANELLE MONÁE

PIAGET PRODUCERS AWARD
CRAIG SHILOWICH

SPECIAL CONGRATULATIONS TO
JOEL GALLEN
EXECUTIVE PRODUCER & DIRECTOR,
2017 FILM INDEPENDENT SPIRIT
AWARDS TELECAST

NICK KROLL
HOST, 2017 FILM INDEPENDENT
SPIRIT AWARDS TELECAST

JOHN MULANEY
HOST, 2017 FILM INDEPENDENT
SPIRIT AWARDS TELECAST

* REPRESENTED IN ASSOCIATION WITH
CURTIS BROWN

** REPRESENTED IN ASSOCIATION WITH
DIXON TALENT, A WME | IMG COMPANY

† IN MEMORIAM

**BEHIND A GREAT FILM,
THERE IS ALWAYS A GREAT COFFEE.**



LAVAZZA
THERE'S MORE TO TASTE

PROUD SUPPORTER OF



About Town

People, Places, Preoccupations

NEXT BIG THING

A Trans Actress Fights to 'Share My Story'

Ivory Aquino plays her first transgender role in ABC's LGBTQ miniseries *When We Rise*
By Bryn Elise Sandberg • Photographed by Meredith Jenks

Ivory Aquino came out publicly as transgender during an emotional January press conference for ABC's upcoming LGBTQ miniseries *When We Rise*. "With how powerful the show is and its message of being united amidst diversity, I felt like it was important to share my story," says the Filipina actress, who makes her TV debut in *Milk* scribe **Dustin Lance Black** and director **Gus Van Sant**'s ABC event series as real-life trans activist **Cecilia Chung** alongside **Guy Pearce** and **Mary-Louise Parker**.

Up until now, the theater actress, who came to the U.S. at age 18 and transitioned in her mid-20s, only had played cisgender or non-gender-specific characters, without most around her knowing she's trans. "Someone who's divorced would never meet you and say, 'Hi, I'm so-and-so and I'm divorced,'" explains the Berklee College of Music grad. "There never was a reason to talk about it." In fact, when Black watched Aquino's audition tape, he assumed she was cisgender (casting directors are forbidden by law from asking actors about their gender identity). "He was upset at [the] casting [team] because he specifically wanted to see trans actresses," says Aquino. The actress, who lives in New York with her dog, **Chewie Bear**, secured the part when she sent an email letting Black know she's trans.

In *When We Rise*, which premieres Feb. 27, Aquino saw a rare opportunity to play a trans character who didn't give in to stereotypes. While she won't knock **Jeffrey Tambor**'s performance in *Transparent*, she's hopeful cisgender casting won't be necessary going forward. "There's so much trans talent out there," she says, "that there really is no reason to not cast trans actors in trans roles."

"I wish the show weren't this relevant — but it is," says Aquino of the significance of a drama about LGBTQ rights in the Trump era. She was photographed Feb. 3 at The Love Shack in Brooklyn.

Styling by Thomas Carter Phillips Marchesa dress, Selim ring and earrings.

VITAL STATS

AGE 38

BORN Manila, Philippines

BIG BREAK *When We Rise*

REPS None

Watch an interview with Aquino at THR.COM/VIDEO

About Town

People, Places,
Preoccupations

Party Weekend

Where Hollywood will schmooze before, during and after the big show

FRIDAY, FEB. 24

United Voices Rally Instead of a party, UTA is organizing a protest outside its HQ and donating \$250,000 to the ACLU and the International Rescue Committee.

... **Women in Film WIF's Cathy Schulman** and **Brie Larson** host its 10th annual cocktail event at Nightingale Plaza. ... **Common's Toast to the Arts** The rapper/actor's intimate dinner has seen the likes of **Oprah Winfrey** dancing with BFF **Gayle King**, **Jay Z** and **Beyonce**. ... CAA and WME will host private events.

SATURDAY, FEB. 25

Film Independent Spirit Awards **Nick Kroll** and **John Mulaney** will host. ... **ICM Partners'** private bash this year is a dinner. ... **MPTF Night Before Party** *THR* is a sponsor of the 15th annual event at Fox Studios, with food from **Jon Shook** and **Vinny Dotolo**. ... **Weinstein Harvey** and Co. will toast *Lion* at the Montage.

SUNDAY, FEB. 26

Viewing Parties **Elton John's** 25th AIDS fundraiser again fills a tent at West Hollywood Park. ... The Rainbow Room is the setting for the Academy's NYC gathering. ... **Academy Governors Ball** Post-show, 1,500 guests hit the Ray Dolby Ballroom at Hollywood & Highland for **Wolfgang Puck's** dinner. ... **Vanity Fair** hosts its afterparty in space near the Wallis Annenberg Center. ... **Byron Allen's** Montage bash will feature a performance by **Toni Braxton** and **Babyface**. — CHRIS GARDNER

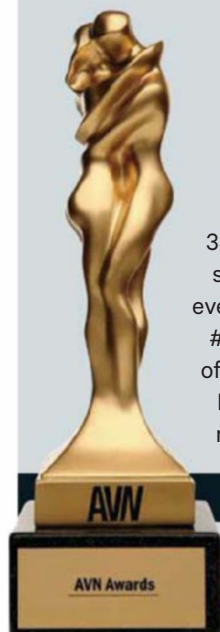


Octavia Spencer (left) and Reese Witherspoon at the 2016 MPTF Night Before Party.

THE FACE-OFF

'Oscars of Porn' vs. the Oscars

The AVN Awards, which bills itself as "the Oscars of porn," with such honors as best anal and best girl/girl sex scene, held its 34th ceremony Jan. 21 in Las Vegas. While some of the adult stars show more skin on the red carpet than do mainstream talent, the events actually have a lot in common. The AVNs even have their own #OscarsSoWhite-style debate, with "a lot more barriers for people of color to get into the porn industry," says black performer **Chanell Heart**. Just like an Oscar, an AVN boosts a star's quote — but its nominees are less likely to bring Mom to the show. — SCOTT FEINBERG



AWARDS

Of 100-plus awards, 19 were given out at the Hard Rock ceremony.

All 24 competitive awards will be given out Feb. 26 at the Dolby Theatre.

CAMPAIGN STRATEGIES

An awards-committee member accepting or soliciting gifts from filmmakers would be dismissed, says voter **Dan Miller** of *AVN Magazine*. "One year at lunch somebody handed me a DVD with \$300 cash in it." (He says he returned it.)



No gifts are allowed, but performers campaign for themselves and film companies lobby on their behalf, sending out screeners and expensive for-your-consideration booklets and hosting voters at fancy lunches and dinners.

RED CARPET



"Who aren't you wearing?" could be the question for some stars (**Cassidy Klein**, left, and **Riley Reid**), while others dress to the nines as civilians gawk.

Oscar is big business for designers, with stars touting their gowns (**Brie Larson** in Gucci, left, and **Alicia Vikander** in Vuitton) as civilians gawk.



HOSTS/PRESENTERS

Comic **Colin Kane** hosted; presenters included past winners (**Abella Danger**) and legends (**Ron Jeremy**).



Jimmy Kimmel hosts; presenters will include past winners (Vikander) and legends (**Meryl Streep**).

MUSICAL PERFORMERS



Flo Rida (left); **Snoop Dogg** and **Chingy** in the past

Justin Timberlake (right), **Sting**, **John Legend**, **Lin-Manuel Miranda**



CONTROVERSIAL FIGURE

James Deen, who's been accused of sexual assault, was nominated for 12 awards, including male performer of the year, but did not attend.



Mel Gibson, whose anti-Semitic comments put him in director jail until *Hacksaw Ridge* (a best pic and directing nominee), is set to attend.

POLITICAL SPEECHES

Some cheered the defeat of Prop 60, which would have required condoms in porn, and insulted **Donald Trump**.



Speeches criticizing the president and his policies are expected.





MARILYN & JEFFREY
KATZENBERG

CONGRATULATIONS JUSTIN
ON YOUR GRAMMY WIN AND OSCAR NOMINATION FOR
“CAN’T STOP THE FEELING!”

IT IS FANTASTIC TO SEE YOUR IMMENSE TALENT
CELEBRATED WITH THESE HONORS.

YOUR ACCOMPLISHMENTS ARE INSPIRING.

WITH FRIENDSHIP AND ADMIRATION,

MARILYN & JEFFREY

Yes, I Did Say That!

A look at who's saying what in entertainment
Compiled by Seth Abramovitch



"My sexual orientation is up for grabs, I guess you could say."

SUSAN SARANDON

The *Feud* star, who describes herself as a "serial monogamist," on being open to whatever comes her way in the romance department.

"Little boy Kushner, tough guy who's supposed to achieve Middle East peace, is complaining about me to CNN. Boo-hoo!"

ANA NAVARRO

The cable news contributor, tweeting taunts at Donald Trump's son-in-law/adviser, who groused to CNN parent company Time Warner about harsh criticism from her and Van Jones.

"She's not the person you hire when you need to explain what a crazy man meant. She's the person you need to get when you want to get rid of your daughter's cheerleading rival."

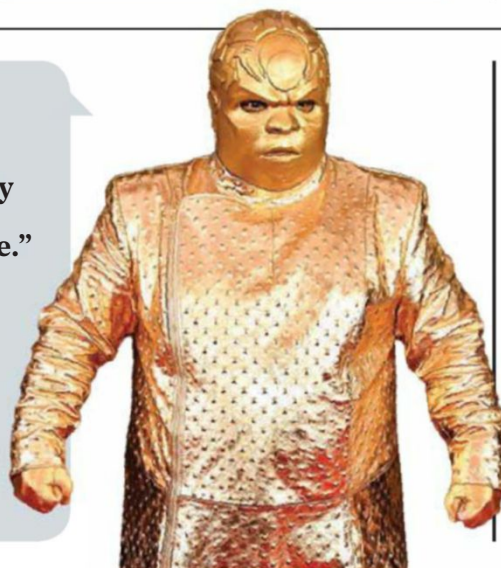
LEWIS BLACK

The host of the WGA Awards East Coast ceremony, on Trump counselor Kellyanne Conway.

"That's somebody else altogether, man. I wasn't there."

CEELO GREEN

The singer, denying it was he who appeared at the Grammys in a bizarre head-to-toe gold outfit, as what several outlets reported was his alter ego, Gnarly Davidson.



"Beyonce is very beautiful [but] it's more like modeling kind of music — music to model a dress. She's not a singer-singer, with all respect to her."

CARLOS SANTANA

The rocker, on why Adele was more deserving of the Grammy for best album. He later apologized, saying the comments were taken "out of context."

"Even though I'm an African-American woman, it's no different from any other Bachelorette."

RACHEL LINDSAY

The reality show star and attorney, on making history as the first black star of either *The Bachelorette* or *The Bachelor* after 33 seasons combined.



"Was that airliner meant to be underneath me?"

HARRISON FORD

The actor, after mistakenly landing his single-engine plane on a taxiway at John Wayne Airport in Orange County, narrowly avoiding an American Airlines flight carrying 110 people.

"Note to self: cancel trip to Malaysia."

SETH ROGEN

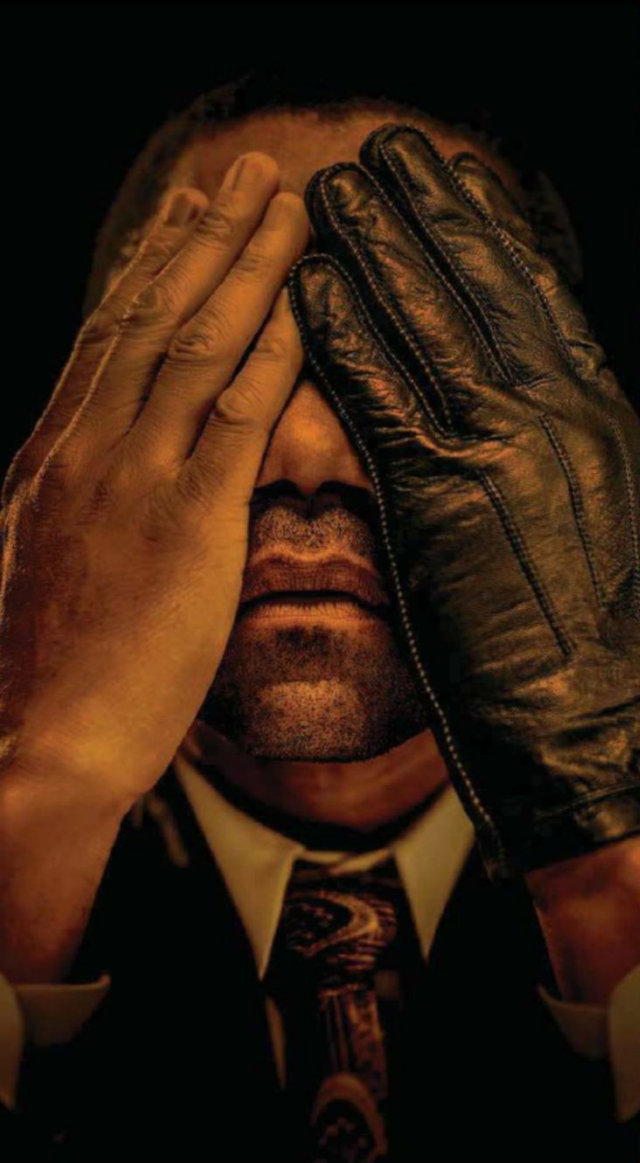
The *Interview* star, reacting on Twitter to news that the brother of North Korea's Kim Jong Un was ambushed and murdered at a Kuala Lumpur airport.



MAGIC VS. MUGGLE OVER TRUMP



J.K. Rowling tweeted it was "satisfying" to see Trump fan Piers Morgan "told to f— off" on HBO's *Real Time*. Morgan called her "superior" and "dismissive." Caught in the middle: Morgan's son Spencer, who tweeted a photo of his *Deathly Hallows* tattoo captioned, "Well this is awkward."



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THE PEOPLE v. O.J. SIMPSON
AMERICAN CRIME STORY

WINNER

(GOLDEN GLOBE AWARDS)

Best Television Limited Series or
Motion Picture Made for Television
Best Performance by an Actress
in a Supporting Role - Limited Series
SARAH PAULSON

(SAG AWARD)

Outstanding Performance by a Female Actor
in a Television Limited Series
SARAH PAULSON

(PGA AWARD)

Outstanding Producer of Long-Form Television

(NAACP IMAGE AWARD)

Outstanding Television Movie, Limited Series
Outstanding Actor
in a Television Movie, Limited Series
COURTNEY B. VANCE
Outstanding Director in a Drama Series
JOHN SINGLETON "The Race Card"

(WGA AWARD)

Best Long Form Adapted Written by
SCOTT ALEXANDER, JOE ROBERT COLE,
D.V. DEVINCENTIS, MAYA FORBES,
LARRY KARASZEWSKI, WALLY WOLODARSKY

ATLANTA

WINNER

(GOLDEN GLOBE AWARDS)

Best Television Series - Musical or Comedy
Best Performance by an Actor
in a Television Series - Musical or Comedy
DONALD GLOVER

(PGA AWARD)

Best Episodic Comedy

(NAACP IMAGE AWARD)

Outstanding Directing in a Comedy Series
DONALD GLOVER "Value"

(WGA AWARDS)

Best Comedy Series
Best New Series
Written by
DONALD GLOVER, STEPHEN GLOVER,
JAMAL OLORI, STEFANI ROBINSON,
PAUL SIMMS

THE AMERICANS

WINNER

(WGA AWARD)

Best Drama Series
Written by
PETER ACKERMAN, TANYA BARFIELD,
JOSHUA BRAND, JOEL FIELDS, STEPHEN SCHIFF,
JOE WEISBERG, TRACEY SCOTT WILSON

FX
NETWORKS



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GOLDEN GLOBE AWARDS

Best Television Series, Comedy

BLACKISH

VIJAL PATEL

HALE ROTHSTEIN

Best Actress In A TV Series, Comedy

JANE THE VIRGIN

GINA RODRIGUEZ

SCREEN ACTOR'S GUILD AWARDS

Outstanding Performance By A
Male Actor In A Comedy Series

UNBREAKABLE KIMMY SCHMIDT

TITUSS BURGESS

Outstanding Performance By
An Ensemble In A Drama Series

DOWNTON ABBEY

LAURA CARMICHAEL

STRANGER THINGS

MATTHEW MODINE*

FINN WOLFHARD*

Outstanding Performance By
An Ensemble In A Comedy Series

ORANGE IS THE NEW BLACK

JACKIE CRUZ*

BRAD HENKE*

TARYN MANNING*

NICK SANDOW*

BLACK-ISH

DEON COLE

PRODUCERS GUILD OF AMERICA AWARDS

Outstanding Producer Of
Long-Form Television

THE NIGHT OF

SCOTT FERGUSON

Outstanding Producer Of
Episodic Television Drama

WESTWORLD

CHERYLANNE MARTIN

PRODUCERS GUILD OF AMERICA AWARDS

Outstanding Producer Of
Competition Television

THE VOICE

MIKE YURCHUK*

AMERICAN NINJA WARRIOR

DAVID MARKUS

LIP SYNC BATTLE

GENNA GINTZIG

Outstanding Producer Of
Episodic Television, Comedy

BLACK-ISH

VIJAL PATEL

HALE ROTHSTEIN

AMERICAN CINEMA EDITORS AWARDS

Best Edited Half-Hour Series

VEEP: "MORNING AFTER"

STEVEN RASCH, ACE*

Best Edited Miniseries Or
Motion Picture (Non-Theatrical)

THE PEOPLE VS O.J. SIMPSON:

AMERICAN CRIME STORY

"MARCIA, MARCIA, MARCIA"

CHI-YOON CHUNG

ART DIRECTORS GUILD AWARDS

Outstanding Half-Hour
Single-Camera Series

TRANSPARENT:

"IF I WERE A BELL"

CAT SMITH

WRITERS GUILD OF AMERICA AWARDS

Comedy/Variety (Including Talk)
– Series

LAST WEEK TONIGHT WITH JOHN OLIVER

KEVIN AVERY*

JEFF MAURER*

WRITERS GUILD OF AMERICA AWARDS

Animation

"FIRST DAY OF RULE"

(ELENA OF AVAŁOR)

CRAIG GERBER

Comedy/Variety – Sketch Series

INSIDE AMY SCHUMER

KURT METZGER

Comedy/Variety – Music,
Awards, Tributes – Specials

TRIUMPH THE PRIMARY

ELECTION SPECIAL- 2016

RAY JAMES*

JESSE JOYCE*

JASON REICH*

CRAIG ROWIN*

Children's Script – Long
Form Or Special

R.L. STINE'S MONSTERVILLE:

CABINET OF SOULS

DAN ANGEL

Children's Script – Episodic Specials

GORTIMER GIBBON'S LIFE ON

NORMAL STREET

"MEL VS. THE NIGHT MARE

OF NORMAL STREET"

LAURIE PARRES*

DIRECTORS GUILD AWARDS

Outstanding Directorial Achievement
In TV: Dramatic Series

STRANGER THINGS

RICHARD DENAULT

Outstanding Directorial Achievement
In Movies For TV and Miniseries

MADOFF

MOSHE BARDACH

SCOTT LAZAR

RAYMOND DE FELITTA

ALL THE WAY

SCOTT FERGUSON

WINNER *

BEVERLY HILLS

NASHVILLE

ATLANTA

DIRECTORS GUILD AWARDS

Outstanding Directorial Achievement
In Commercials

DOUBTS, POWERADE

MARIELA COMITINI

EXPECTATIONS, POWERADE

MARIELA COMITINI

Outstanding Directorial Achievement
In Variety/Talk/News/Sports Specials

SMITHSONIAN SALUTES RAY CHARLES

LINDA MENDOZA

Outstanding Directorial Achievement
Of A First Time Feature Film

10 CLOVERFIELD LANE

ROBERT J. DOHRMANN

CRITICS' CHOICE AWARDS

Best Supporting Actor
In A Comedy Series

UNBREAKABLE KIMMY SCHMIDT

TITUSS BURGESS

Best Actress In A Movie Made for
Television of Limited Series

AMERICAN CRIME

LILI TAYLOR

Best Reality Competition Series

SKIN WARS

CRAIG TRACY

THE AMAZING RACE

PETER RIEVESCHL

THE VOICE

MIKE YURCHUK*

Best Structured Reality Series

PENN & TELLER: FOOL US

ALYSON HANNIGAN

UNDERCOVER BOSS

RICK PENDLETON

BRIELLE LEBACK COHEN

Best Unstructured Reality Series

INTERVENTION

JEFFREY WEAVER

SAM METTLER

CHRISLEY KNOWS BEST

JAMES DAVIS

NAACP IMAGE AWARDS

Outstanding Supporting Actress
In A Comedy Series

SURVIVOR'S REMORSE

TICHINA ARNOLD*

ERICA ASH

Outstanding Supporting Actor
In A Comedy Series

BLACK-ISH

DEON COLE

UNBREAKABLE KIMMY SCHMIDT

TITUSS BURGESS

Outstanding Drama Series

POWER

50 CENT

Outstanding Comedy Series

BLACK-ISH

VIJAL PATEL*

HALE ROTHSTEIN*

Outstanding Talk Series

THE REAL

JENNIFER RYAN

Outstanding Reality Program/
Reality Competition Series

THE VOICE

MIKE YURCHUK

Outstanding Variety (Series or Special)

LIP SYNC BATTLE

GENNA GINTZIG

INDEPENDENT SPIRIT AWARDS

Best Supporting Female

FREE IN DEED

EDWINA FINDLEY

CERTAIN WOMEN

LILY GLADSTONE

Best Male Lead

FREE IN DEED

DAVID HAREWOOD

GRAMMY® AWARDS

Best Dance Recording

RINSE & REPEAT

RITON Ft. Kah-Lo

Best Latin Rock, Urban
Or Alternative Album

ILEVITABLE

ILE*

Best Tropical Latin Album

LA FANTASIA HOMENAJE A JUAN FORMELL

Formell y **LOS VAN VAN**

Best Jazz Vocal Album

UPWARD SPIRAL

Branford Marsalis Quartet

With Special Guest **KURT ELLING**

Best Country Duo/Group Performance

JOLENE

Pentatonix featuring **DOLLY PARTON***

Best Folk Album

SILVER SKIES BLUE

JUDY COLLINS & Ari Hest

Best Arrangement, Instruments & Vocals

"DO YOU HEAR WHAT I HEAR?"

Gordon Goodwin,
arranger (Gordon Goodwin's Big
Phat Band Featuring **TAKE 6**)

Best Comedy Album

MAKING AMERICA GREAT AGAIN

DAVID CROSS

LIVE AT THE APOLLO

AMY SCHUMER

Best Spoken Word Album

THE GIRL WITH THE LOWER BACK TATTOO

AMY SCHUMER

COSTUME DESIGNER

GUILD AWARDS

Outstanding Contemporary
Television Series

TRANSPARENT

MARIE SCHLEY

An Unforgettable Evening

Beverly Hills, Feb. 16



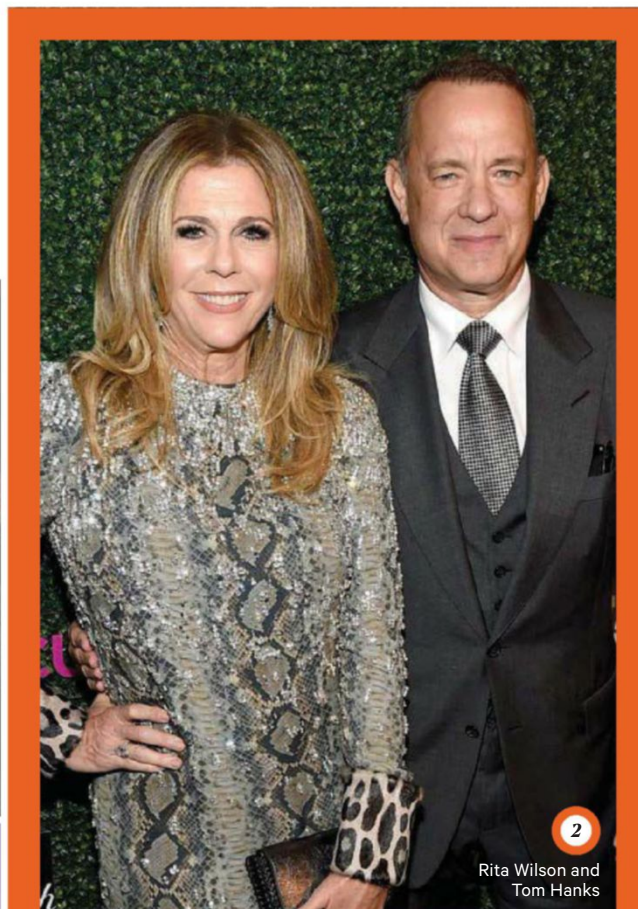
From left: Crystal Lourd, Wolfgang Puck and Gelila Puck



Marc Metrick and Isla Fisher



Jason Derulo



Rita Wilson and Tom Hanks



From left: Eugene Levy, Martin Short and Lisa Kudrow



Elizabeth Hurley



Richard Buckley (left) and Tom Ford



Quinn Ezralow (left) and Jamie Tisch

Party Crawler

A Surprise Act and \$1.8 Million Raised

After a three-year hiatus, the 17th installment of the Unforgettable Evening event returned to L.A. with proceeds — all \$1.8 million of them — benefiting the Women's Cancer Research Fund, a program of the Breast Cancer Research Foundation. **Chris Martin** surprised the sold-out Beverly Wilshire ballroom with an unannounced appearance that saw the Coldplay rocker sidle up to the piano and perform songs by recently deceased artists, including **George Michael, Leonard Cohen, David Bowie** and **Prince**. To keep the music going, honorary co-chair **Tom Hanks (2)** went table to table with a giant glass, requesting tips to keep Martin at the mic. Breast cancer survivor **Tig Notaro** hosted the Saks Fifth Avenue-presented event and kept the crowd in stitches. "This is our way of welcoming our affiliation with the BCRF to Los Angeles," noted honorary co-chair **Rita Wilson (2)** of the foundation recently joining forces with Women's Cancer Research Fund, led by co-founders **Quinn Ezralow (8), Marion Laurie, Kelly Chapman Meyer** and **Jamie Tisch (8)**. "Strength in numbers," commented Hanks. The A-list evening honored designer-filmmaker **Tom Ford (7)** as well as **Judy and Leonard Lauder**. The latter Lauder explained how the BCRF and WCRF partnership is a match made in DNA. "We've grown up together as siblings and now we're joined at the hip," said Lauder as he received his honors from longtime friend **Elizabeth Hurley (6)**, who flew in from London. He added: "We are going to prevent and cure breast cancer in our lifetime." An effervescent **Jason Derulo (4)** closed the show.

— CHRIS GARDNER

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for coming home to
tell your story.*

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OSCAR NOMINATION FOR BEST ORIGINAL SCREENPLAY.**



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SETTING FOR MY STORY. WE COULD NOT HAVE FILMED WITHOUT
THE SANTA BARBARA FILM COMMISSION'S GENEROUS SUPPORT
AND ENTHUSIASM FOR THE PROJECT."**

- MIKE MILLS

SANTA BARBARA
COUNTY FILM COMMISSION

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Feud: Bette and Joan Preview

New York, Feb. 13-14



From left: Susan Sarandon, Ryan Murphy and Jessica Lange



Catherine Zeta-Jones

Feud Stars Talk Ageism and Sexism

FX hosted a preview of Ryan Murphy's (1) latest anthology series, *Feud*, with a star-studded screening and dinner at Manhattan's Paley Center and Monkey Bar, followed the next day by a luncheon and panel led by Gayle King at the Rainbow Room. "Hollywood hasn't necessarily made an effort to find stories for older women," noted Susan Sarandon (1), who plays Bette Davis in the series. Jessica Lange (1), who plays Joan Crawford, Davis' rivalrous co-star in 1962's *What Ever Happened to Baby Jane?*, added: "[You're] going along, doing work and valued and then suddenly, because of age, that comes to an end." Murphy created the show while forming the Half foundation, which aims to increase the number of women behind the camera, and he said he was proud the show features 15 roles for females 40 and over, including Catherine Zeta-Jones (2) and Alison Wright (4). "Feud in many ways is about sexism, misogyny [and] ageism. But it's also about hand-bag envy!" — HILARY LEWIS



Kiernan Shipka

Alison Wright and Tim Minear

SARANDON, ZETA-JONES, SHIPKA: CHANCE VEH/GETTY IMAGES; MINEAR, RABBIANI AND SOULIERNE PHOTOGRAPHY/GETTY IMAGES

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About Town

Heard Around Hollywood



Michelle and Barack Obama in the White House screening room.

Rambling Reporter

By Chris Gardner

President Obama's Secret Movie Habit Exposed

Now that he's out of office, **Barack Obama's** White House screening room obsession finally can be revealed. "There was never a film they didn't request to watch," one studio exec tells *THR*, adding that Oscar screeners like *La La Land* also were in high demand at the highest levels of government. The last Obama screening — days before Barack, **Michelle, Sasha and Malia** (now interning at **Harvey Weinstein's** company) vacated 1600 Penn — was, of all things, *Monster Trucks* (no word on whether the president attended that one). So far, **Donald Trump** has held one White House screening — of *Finding Dory* — but sources say he recently asked for the **James Franco-Bryan Cranston** comedy *Why Him?* — PAMELA MCCLINTOCK

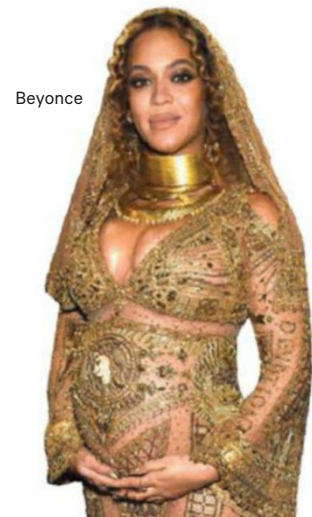
Rudin's Runt Turned Rival

Kevin Walsh learned everything he knows about movies from his ex-boss **Scott Rudin** — but now the former underling (who went on to produce best picture nominee *Manchester by the Sea*) is competing with the master (who produced nominee *Fences*) at this year's Oscars. Walsh, 41, who left his job as Rudin's first assistant in 2001, isn't the only Rudin alum to find success: **Amy Pascal, Adam Goodman and Beau Flynn** all started out working for

the uber-producer. But Walsh is the first to be nominated for best picture and the first to challenge Rudin for the trophy. "I try every day to follow Scott's example," says Walsh. But he still has some catching up to do: Rudin's been nominated eight times and won once.



From left: Rudin alums Cristian Cussen, Jay Van Hoy, Walsh and Lars Knudsen at the Feb. 12 BAFTAs.



Beyoncé

Kanye on the Cross

Street artist **Plastic Jesus** is unveiling his latest creation: a gold sculpture of **Kanye West** being sacrificed on the cross. The life-size artwork, which will pop up on the corner of Hollywood Boulevard and La Brea Avenue on Feb. 22 (then will move for a Feb. 25 art show inside the old Tower Records on Sunset Boulevard), doesn't sound quite as incendiary as Jesus' past installations, like that 2015 statue of an Oscar trophy snorting cocaine. But the artist insists his motives remain purely iconoclastic. "The piece is as critical of us as consumers as it is of Kanye himself," he tells *THR*. "The same people who put [the rapper] into a godlike place are the ones at his heels for a piece of flesh when something happens." The sculpture was constructed with the help of Las Vegas artist **Ginger**, who planted those naked Trump statues in five cities in August. "He made the head," admits Jesus.

Baby's New Bracelet

Looks like **Blue Ivy** had a fun Valentine's Day. The 5-year-old's parents — that'd be **Beyonce** and **Jay Z** — were spotted in Beverly Hills jewelry hotspot XIV Karats on Feb. 14 (accompanied by four refrigerator-sized body guards) picking up what looked to be a kid-friendly rose-gold bracelet with diamonds. The family — which continues to grow; Beyonce (clad in casual sweat-pants) is expecting twins — is no stranger to the bling palace on Beverly Boulevard. Although the store won't comment on its clientele, Bey and Jay have been seen shopping there several times through the years, including once in 2015 following a lunch date with former *Destiny's Child* bandmate **Kelly Rowland**. Beyonce also has been doing a little retail therapy on her own since her roller-coaster night at the Feb. 12 Grammys; she was seen making purchases at Barneys on Feb. 16.

— ADDITIONAL REPORTING BY TATIANA SIEGEL



Kaling



Moonves

Power Dining

Sylvester Stallone brunched at Beverly Hills Hotel's Cabana Cafe. ... **Mindy Kaling** popped in to Otium. ... Paradigm's **Bob Bookman** sat at Porta Via. ... **John Burnham** shared a table with **Casey Bloys** at Toscana. ... **Leslie Moonves** held court at Madeo. ... Gotham Group's **Ellen Goldsmith-Vein** and Three Six Zero's **David Unger** were at Soho House, separately. ... **Bill Hader** was at A.O.C. ... **Antonio Villaraigosa** lunched at Nerano. **Jeff Berg** and **Rick Nicita** also were in. **Seth MacFarlane** and **Ryan Seacrest** stopped by for dinner, separately. ... **Laurence Fishburne** dined at Terroni.



HOT NEW RESTAURANT

Sushi Ginza Onodera

The Quick Pitch

This 16-seat new sushi temple around the corner from Melrose Place joins a very short L.A. list — Q, Nozawa Bar, Asanebo, Zo and Mori — focused on the ultra-high-end, austere omakase experience. Its Manhattan sibling, which opened in May, quickly earned a Michelin star.

The Inside Dish

Starting at \$300, the cost is still notably cheaper than the recently shuttered Urasawa, which also prided itself on procuring its fish direct from Tokyo's Tsukiji market. **609 N. La Cienega Blvd.** — GARY BAUM

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Hitched, Hatched, Hired

Inside the industry's celebrations and news

Births

Loreto Rodriguez, a producer at FishCorb Films, and her husband, director and film editor **Rafa Garcia**, welcomed daughter Vera Garcia on Jan. 20 at Cedars-Sinai Medical Center in Los Angeles.



Vera Garcia

Hayden Goldblatt, counsel at Frankfurt Kurnit Klein + Selz, and his wife, Sally Chetrit, welcomed son Julien Harris Goldblatt on Feb. 2 at Mount Sinai Hospital in New York.

Congrats

David George was promoted to president of ITV America on Feb. 15.

Universal Pictures promoted **Megan Bendis** to executive vp national publicity Feb. 14.

Bron Studios named **Anjay Nagpal** senior vp production and distribution and tapped **Danielle Reardon** vp television development Feb. 15.

Anthony Galloway was named executive producer of programming for digital video at Conde Nast Entertainment on Feb. 17.

First Look Media named **Jason Fisher** senior vp and head

of production and **Ryan Heller** vp acquisitions Feb. 22.

Tidal appointed **Tony Gervino** vp culture and content and **Elliott Wilson** editorial director, culture and content, hip-hop Feb. 17.

Universal Brand Development named **Michelle Hagen** senior vp consumer products retail development Feb. 15.



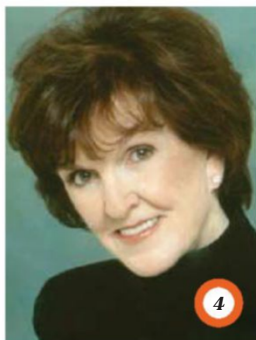
Hagen

Kevin McDowell, executive vp & chief administrative officer at AEG, was

To submit, send email to hkh@thr.com

About Town

Mileposts



1 Julien Harris
2 Bruce Lansbury (right) with his sister Angela and twin brother Edgar
3 Bendis
4 Hartman Rogers

named chairman of the March of Dimes Greater Los Angeles Market on Feb. 8.

Universal Music Publishing Group tapped **Walter Jones** vp creative Feb. 14.

Deaths

Warren Frost, who played the dependable town physician Doc Hayward on

Twin Peaks and had a memorable turn on *Seinfeld*, died Feb. 17 in Middlebury, Vt. He was 91.

Bruce Lansbury, the TV producer and writer known for his work on *The Wild Wild West*, *Wonder Woman* and *Murder, She Wrote*, which starred his sister, Angela Lansbury,

died Feb. 13 in La Quinta, Calif., of complications from Alzheimer's disease. He was 87.

Mike Walden, who called games for UCLA and USC and lent a sports-caster's touch to Bob Einstein's *Super Dave* shows on Showtime, died Feb. 12 in Los Angeles after a stroke. He was 89.

Richard Schickel, *Time* magazine's longtime film critic and the author of dozens of books on film theory and history, died Feb. 18 in L.A. after complications from a series of strokes. He was 84.

Jonni Hartman Rogers, a TV producer and Hollywood publicist and the mother of actress Lisa Hartman Black, died Feb. 14 of ovarian cancer in Franklin, Tenn. Her age was not revealed.

Birthdays

FEB. 22

Drew Barrymore, 42 →
Jonathan Demme, 73
Rachel Dratch, 51
Kyle MacLachlan, 58

FEB. 23

Aziz Ansari, 34
Emily Blunt, 34
Dakota Fanning, 23
Peter Fonda, 77
Josh Gad, 36
Niecy Nash, 47

FEB. 24

Dominic Chianese, 86
O'Shea Jackson Jr., 26
Terry Semel, 74
Billy Zane, 51

FEB. 25

Sean Astin, 46
Rashida Jones, 41
Tea Leoni, 51

FEB. 26

Erykah Badu, 46
Teresa Palmer, 31

FEB. 27

Noah Emmerich, 52
Josh Groban, 36
Kate Mara, 34
Joanne Woodward, 87

FEB. 28

Mike Figgis, 69
Ali Larter, 41
John Turturro, 60



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The Business

Executive Suite



Michael De Luca

The Oscars producer on *Fifty Shades*' future, how Hollywood is 'antiseptic' and why he ditched L.A. for Texas

By Pamela McClintock

Michael De Luca never cared about the Oscars as a kid until *Star Wars* was nominated for best picture. He made sure to watch the April 7, 1978, telecast — and while his favorite film lost to *Annie Hall*, it didn't matter. Nearly four decades later, the veteran studio executive and producer — himself nominated for three Oscars for *The Social Network*, *Moneyball* and *Captain Phillips* — will try to restore the glory to the ceremony Feb. 26. He's co-producing the show for the first time alongside Jennifer Todd.

↑ "I have quit all social media. I had a come-to-Jesus moment after the election, but it wasn't just about the election. I felt I was drifting into distraction," says De Luca, photographed Feb. 14 at his L.A. office.

De Luca, 51, got his start at New Line Cinema during the 1990s, when he built a reputation as one of the hottest (and most hard-partying) young producers in Hollywood. Some of his early hits included the *Austin Powers* franchise and *Boogie Nights*. He moved on to run production at DreamWorks, then spent nine years producing at Sony (where he got his Oscar noms) before becoming the studio's president

RÉSUMÉ

CURRENT TITLE

President of
Michael De Luca
Productions

PREVIOUS JOBS

President
of production,
Columbia, DreamWorks
and New Line

BIG HITS

The *Fifty Shades*
franchise, *The
Social Network* and
Boogie Nights

of production. De Luca left Sony after the hack for a producing deal at Universal, where he is tackling the *Fifty Shades* franchise.

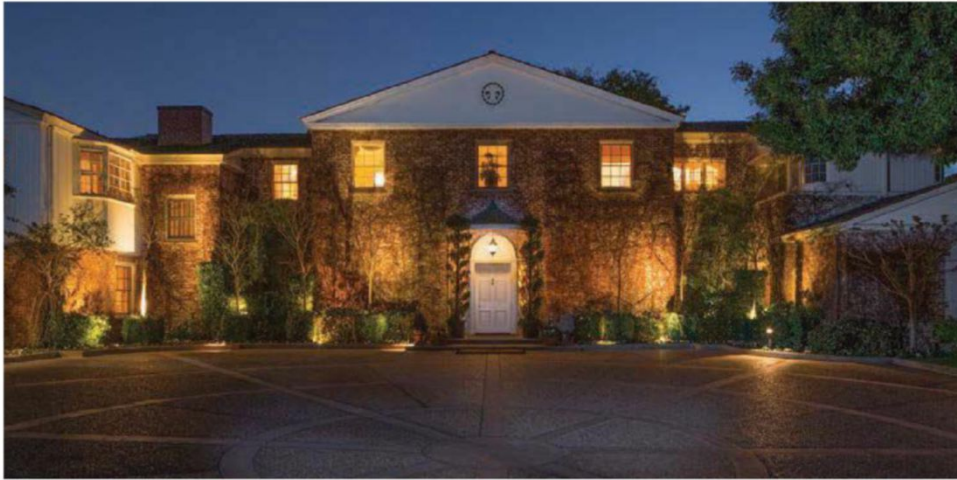
The married father of two recently invited *THR* to his office on the Universal lot to explain why he feels studio chiefs are complacent, what's next for *Fifty Shades* and why his family left L.A. for Fort Worth, Texas.

What is the best and worst part of being a producer these days? The best part is eclecticism. As a producer, I'm not bound by one

Photographed by **Christopher Patey**

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The Business

Executive Suite

format. Content is king again because there are so many pipelines to fill. You have Netflix and Amazon. I can go after television projects, miniseries, small features and big features. You are the master of your own destiny. The downside is you have to sing for your supper and find money. I actually wish more studio executives sang for their supper.

Meaning what?

Studio executives get paid whether they make a movie or not. So complacency is something to really watch at the studios. You're incentivized not to take risks sometimes, yet innovation depends on gatekeepers taking risks. Sometimes the audience is ahead of the studios. It's a little bit like the Democratic Party in a weird way, where the base is ahead of the establishment.

What's the most annoying question you're asked when pitching to a studio?

Sometimes they will put you on the spot and say, "How is this film going to make half a billion dollars? That's what our slots are worth." If it isn't tentpole, I'm never sure how to answer that.

What will studios look like 10 years from now?

The need for a centralized bank, so to speak, will always be there as long as people are interested in communal storytelling and going to the theaters. And studios obviously will produce content for every platform.

Do you miss your bad-boy days working at Bob Shaye's New Line?

No, no, no. I was a very late bloomer and didn't have a fun adolescence. I'm from Canarsie, Brooklyn, which was like Guido central. I couldn't catch a ball. I had big horn-rim glasses. I didn't comb my hair. I was this thin. (*Holds up little finger.*) So I got to have my adolescence in my 20s and early 30s here in Hollywood, in front of a lot of people.

How would Bob Shaye have handled modern Hollywood?

With some difficulty because Bob is one of the most honest people around. He will let you know what he's thinking and how he feels without a lot of bullshit wrapped around it. This business has become more antiseptic. There's a frankness to people like him and Harvey Weinstein. There seems to be less patience for that now.

How will you keep the Oscar telecast moving along?

Jen and I are really paying attention to the amount of time that goes by between awards. We've watched a lot of the past shows, and sometimes there was a 40-minute gap, counting commercials.

What else are you correcting?

Famous last words, but a show that's more than four hours is not the way to go. You don't want to try people's patience. Personally, three and a half hours is a good running time, but it's a very fluid situation, including winners who really push the length of their speeches.

Some say producing the Oscars is a thankless task. Who called you about taking the job?

Jen and I literally stalked [Academy CEO] Dawn Hudson at the last PGA Awards that we produced. We told her they should hire us because we love the Oscars. We were unrelenting.

Iranian filmmaker Asghar Farhadi said he won't attend the show because of Trump's travel ban. Will someone be allowed to accept the Oscar on his behalf if *The Salesman* wins?

Yes, I think it would be permitted. But it is TBA whether he will decide to come now that the ban is under a stay.

What would it take for you to return to the executive fold at a studio?

There are rumors that you are being courted by Netflix and Paramount. I'm being totally honest when I say neither have called. It's very flattering to be rumored about, and I always like to be in the conversation.

Would you want another studio job?

That's a hard one to answer. I did it for Amy Pascal at Sony Pictures after years of working as a producer for the studio where I made some of the best movies of my career. And then we got hacked by North Korea. Right now, life is pretty great for me. Also, I live in Fort Worth now.

How do you manage that commute?

My wife, Angelique, is from Fort Worth originally, and she came to me last year really wanting to raise our children in the town she grew up. I spend Monday to Thursday in L.A. then fly home.

Can the *Fifty Shades* franchise live beyond 2018's third film?

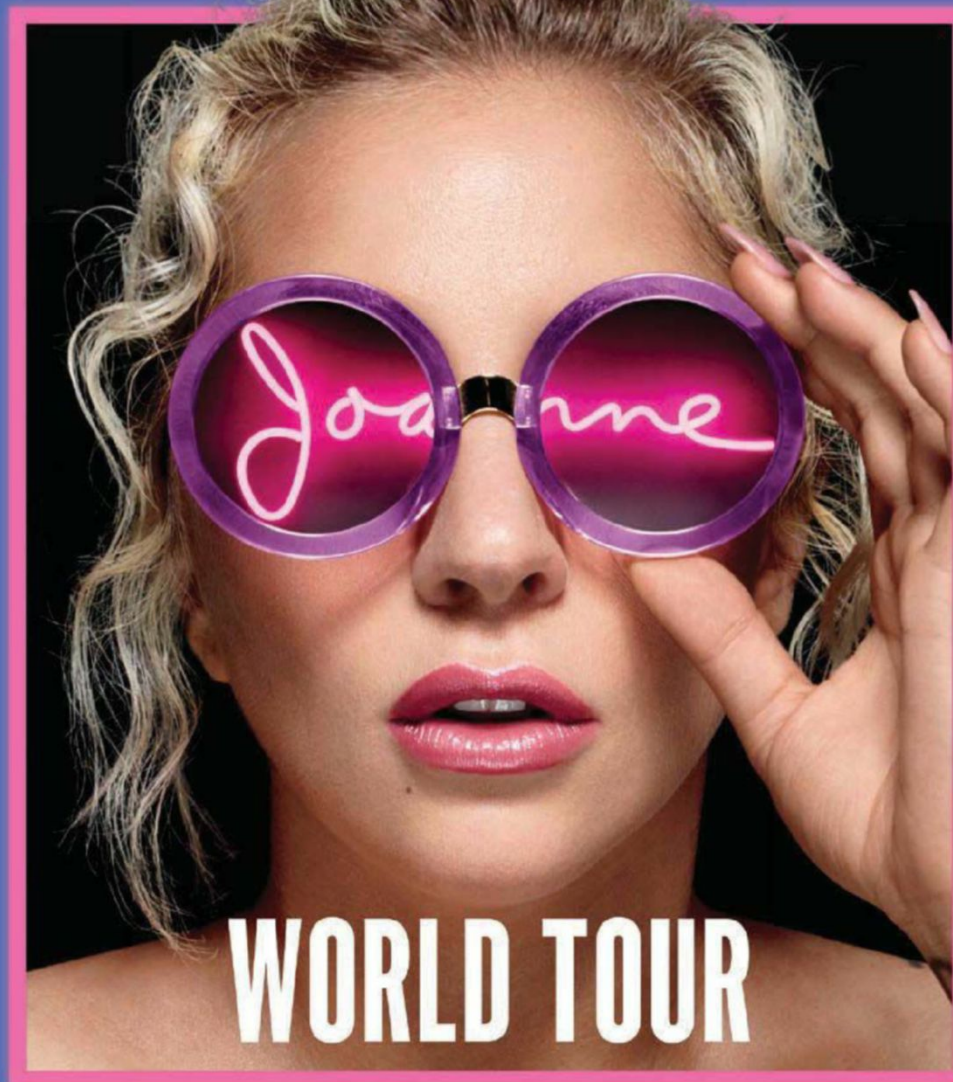
Anything can be rebooted and expanded if it's loved by an audience. But there are no plans now.

Any plans for another food stunt at the Oscars?

I'm going to plead the fifth. It's not really food, and it's not being served, but call me after you see it and let me know what you think because it is definitely an original way to go. **THR**



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Trump vs. Tech: How Big Media Benefits From the Power Struggle

Bezos, Zuckerberg and Hastings openly challenge a president who may scrap net neutrality and curb globalist growth as Murdoch and more see opportunity in the chaos

By Michael Wolff

One Donald Trump consequence, even a silver lining, is that the conquest of the world by the great technology platforms of Silicon Valley and elsewhere seems suddenly checked. Or, at least next to Trump, the tech community no longer is the great disrupter.

This might be because the Trump version of authoritarianism is now greater than the tech version of it, dominating the news in a way that makes even the technological transformation of, practically speaking, everything, at best a side story. But it's also because the tech moguls made and lost a one-side political bet. As much as the media (now having

its own existential moment), tech went all in for Hillary. An industry whose main proposition was that it knew how to create the future hopelessly misjudged it — and, to boot, saddled its communications and public policy teams with now-irrelevant Clinton partisans and retainers.

It is hard to express how little interest Trump and his people have in the digital revolution and how unimpressed they are by it — and even unaware of it. Making America great again harkens for Trumpers to a pre-tech world. Many of the jobs the president has pledged to restore are jobs largely taken by tech. Technology, the current standard among

cosmopolitans for American greatness, is the global business most at odds with Trump's America-first view. Steve Bannon, the president's chief strategist and internal rabble-rouser, regularly briefs against tech "companies with a \$9 billion market cap employing nine people."

The business council organized for Trump by Blackstone chief Steven Schwartzman includes none of the major tech platforms. Only Peter Thiel and Elon Musk, both tech outliers or at least notable individualists, now represent the industry. Uber CEO Travis Kalanick publicly resigned from the council Feb. 2 over the president's immigration

policies, and on Feb. 16 Facebook's Mark Zuckerberg posted a lengthy note rebuking America-first sentiment.

The obeisance and loyalty that Trump values, or requires, are unlikely to come from the technology community — which joined, almost to a company, in an amicus brief supporting the suit against the Trump immigration orders. On Feb. 6, various major tech companies, including Apple and Google's parent, Alphabet, leaked the draft of a letter condemning the president.

While this is a forceful PR assault against someone the tech community and, presumably, many of its customers and employees see as an unpopular president, it may also indicate a uniquely dangerous moment for Google, Facebook, Apple, Amazon, Snapchat (with its approaching public offering), Twitter, et al. — indeed, the danger may increase as customers and employees demand that companies swear ever-more anti-Trump oaths. Is this finally the opportunity for disrupted industries to strike back at tech hegemony and inevitability?

Certainly an aspect of tech's imperial expansion during the past eight years — including the rise of social media and video platforms — comes from the boosterism of the Obama administration and a president happily in the tech pocket. (Tech has been the choice post-administration job for ranking Obama-ites.) Now, in its first weeks in office, the Trump administration has moved to begin dismantling the FTC's net neutrality rules, one of the key pillars of the Obama administration's tech support. (Important parts of the tech industry backed Joshua Wright, with deep ties to Google, as FCC chairman, but Trump elevated sitting commissioner Ajit Pai, a reliable conservative and tech skeptic.)

It is not just the Trump troglodytes but all of the industries that have been disrupted by tech — and not just by technology itself but by governmental policies

Illustration by Thomas Kühlenbeck

A promotional image for the TV show 'The Fosters'. It features the main cast members in a warm, indoor setting with large windows and plants. The title 'THE FOSTERS' is written in a stylized, orange, hand-drawn font at the top center.

THE FOSTERS

AMERICA HAS FOUND A NEW FIRST FAMILY

Freeform's

**#1 TELECAST
OF 2017**

**"HOW IS THIS SHOW
SO GOOD?"**

– New York Times

**"THE SHOW JUST WORKS:
IT'S WISE, FUNNY, AND INSIGHTFUL."**

– The New Yorker

**"...this FREEFORM show needs
to win an EMMY®."**

– Refinery29

**"This family drama
JUST. KEEPS. GETTING. BETTER."**

– YahooTV

**"...if you're not watching
FREEFORM'S 'THE FOSTERS,'
you know nothing."**

– Vulture.com

FREEFORM

Source: Nielsen, L+3 000s, Fosters winter premiere on 1/31/17; 2017-12/26/16-2/12/17, A18-34, W18-34, W18-49, P12-34, F12-34, ©Freeform

Moguls

favoring tech — that suddenly have a revanchist's chance.

Rupert Murdoch — a never-Trumper who has worked his way back into the new president's graces — now regularly lobbies Trump against AT&T and Time Warner's tie-up, urging the president to move review of the deal from the Justice Department's antitrust division, with its high hurdles to blocking a deal, to the FCC, which needs only to find the deal not in the public interest in order to block it.

It is curiously the "dishonest media" that might benefit most from the Trump effect — both from the president's indifference or even hostility to tech and from the backlash against Trump himself. The anti-media president could well end up as the best thing that has happened to media companies in a long time.

In this view, tech may be caught between an increasingly unfamiliar world in Washington wholly dominated by the Republican Party — which owes nothing to the tech industry — and rising liberal outrage over fake news and social media bigotry. While

conservatives might ordinarily be counted on to help protect monopoly industries, the Google/Facebook duopoly is considered to be a Democratic stronghold. At the same time, many liberals, now apportioning blame to social media for the Trump victory, suddenly seem to be seeing it as a Frankenstein creation.

This moment of tech unpopularity occurs as the media world realizes it is fast approaching a final shootout. For any digital business based on advertising, the chances of snatching a meaningful part of ad revenue and customer information from Google and Facebook, which now hold as much as 70 percent of the digital market, are shrinking.

Ironically, given the media's near-universal anti-Trump views, the Trump administration may present the last chance to level the playing field.

The News Media Alliance (the former Newspaper Association of America) under a new activist director, David Chavern, has begun a campaign attacking both monopolistic tech control over advertising and the quality of information that monopolistic advertising policies delivers — i.e. fake news exists because the Google/Facebook programmatic advertising policies support it.

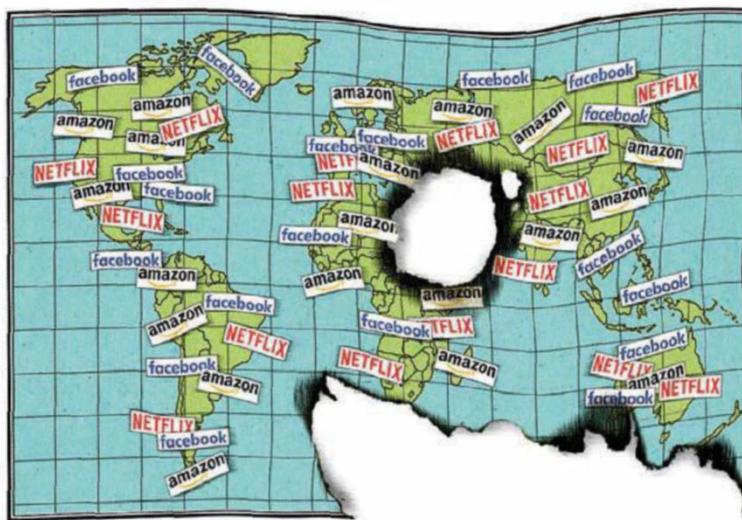
Murdoch himself, who long has dreamed of taking on the tech platforms — regarding them as unfairly benefiting from a

functional theft of media content — is said to see this as an opportunistic moment for limiting tech privilege and for the content industry to organize against it.

Trump economic policies also might cut against tech "bubble basket" stocks. "Bubble basket stocks mostly don't have profits, which makes them unlikely to benefit from corporate tax cuts," wrote David Einhorn of Greenlight Capital in a recent report, specifically counseling against Netflix. "Further, an accelerating economy should allow investors to find growth without needing to pay nosebleed prices for a narrow group of profitless top-line growth stocks."

Likewise, in a media industry with no love lost for the new president, many people happily note that Netflix CEO Reed Hastings perhaps has been the executive most upfront and unfiltered about his fear and loathing of Donald Trump.

Hastings, says a major media CEO, is "one tweet away from a 30 percent share drop, one net neutrality ruling away from oblivion." **THR**

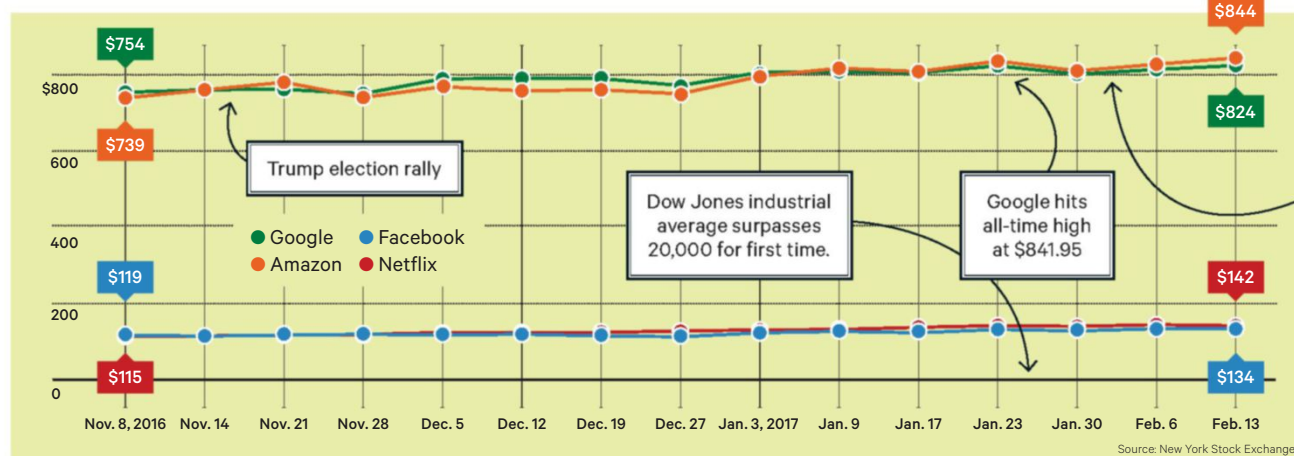


Digital Stocks Steady Amid Sudden Scramble to 'Get the Ear of the Emperor'

Rancor between Trump and Silicon Valley hasn't hurt big technology stocks — some have hit all-time highs since the election **By Natalie Jarvey**

Wall Street pretty much has remained unfazed in the face of tough talk from some of Silicon Valley's biggest chief executives against President Donald Trump during his first month in office. But analysts say there could be a delicate dance ahead as the tech industry unleashes its army of lobbyists to curry favor with Trump on everything from net neutrality to allowing guest workers into the country. "Silicon Valley is spending \$50 million in lobbying, and now they just found out they're on the outside looking in," says

SouthBay Research's Andrew Zaitlin. "Now they have to rethink how to get the ear of the emperor." Amazon CEO Jeff Bezos tweeted he would give the president "my most open mind." But his company was one of 128 that filed court papers against the travel ban that tech players believe will hurt their business. Despite the rancor, investors are betting both sides will work it out, with shares of the biggest U.S. tech companies hovering at 52-week highs and the tech-heavy Nasdaq at an all-time peak.



BUT BUCKLE UP
Silicon Valley may still have a rocky future with Trump policies. Case in point: Stocks plunged after Trump's immigration order. The move sent the five biggest tech names down \$32 billion. Why the bounce back? "Trump could be a huge advocate because he does want to go toe to toe with China," says Zaitlin. "And that alone would be a huge benefit."



CONAN'S

1000th
EPISODE

MARCH 1
10/9C

Trump vs. Clinton and the Politics of Oscar Viewers

Four of 5 Hillary voters plan to watch the Academy Awards telecast but two-thirds of the president's fans turn off political speeches, only 4 in 10 can name a single best picture contender and everyone wants Ellen back as host, a new *THR* poll finds

Forget Obamacare and the Keystone Pipeline — what's really dividing America is Mel Gibson and Taraji P. Henson. Judging by *THR*'s exclusive new poll of average moviegoing Americans — conducted by the National Research Group, which in early February surveyed about 800 people, half Donald Trump voters, half Hillary Clinton supporters — this nation is as split on its cinema preferences as it is on its politics.

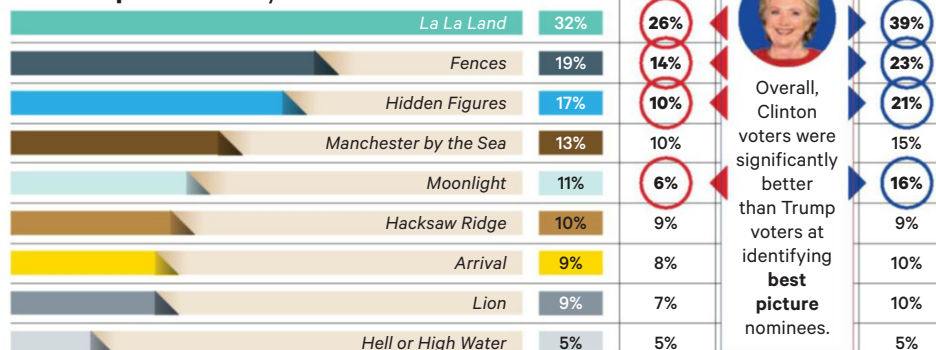
"The ideal Oscar night for Trump voters would have *Hacksaw Ridge* winning best picture, zero acceptance speeches and President Trump in attendance," says NRG CEO Jon Penn, succinctly summing up the poll results. "For Clinton voters, *Hidden Figures* would win, every acceptance speech would rip into Trump's temperament, and he would be home tweeting. The only thing that both sides agree on is that Ellen DeGeneres should host and that they loved *Finding Dory*."

It's encouraging that both sides could find at least a little common ground — *Dory* was the No. 4 favorite movie of the year for both Trump and Clinton voters, while *La La Land* also scored high across party lines. But most concerning to Hollywood (and ABC, which is broadcasting the Oscars) is the fact that a majority of all respondents (each of whom had seen a movie within the past 12 months) couldn't name a single 2017 best picture nominee without prompting. Clinton voters fared better; 48 percent could name at least one, compared with Trump supporters' 33 percent. Both sides, incidentally, are equally apathetic about *Hell or High Water*; 95 percent of each group didn't even know it was nominated.

The upshot of all this polling and number-crunching? If trends hold, the next president of the United States could be a forgetful fish. — BENJAMIN SVETKEY

Off the top of their heads, **60% of the respondents could not name at least one of this year's best picture nominees.**

Which of the nine movies nominated for **best picture** can you name?



Percentage who could name one **nominee** or more

33%
of Trump voters

48%
of Clinton voters

For most of the **best picture** nominees, Clinton voters were more likely to have **seen** the various films when compared with Trump voters. The big exception was *Hacksaw Ridge*, which Trump voters were considerably more likely to have seen (**27%**) than Clinton voters (**18%**).

When Trump supporters were presented with the full list of best picture nominees, respondents on average had seen only two of them.



When asked which nominee they'd pick to be the **best picture** winner ...

Among Trump voters, *La La Land* was the favorite (**26%**), followed by *Hacksaw Ridge* (**21%**).

Among Clinton voters, *Hidden Figures* came out on top (**27%**), followed by *La La Land* (**20%**).

... TO PUT THIS INTO PERSPECTIVE ...

Hidden Figures fared considerably worse among Trump voters (**12%**), while *Hacksaw Ridge* did notably worse among Clinton voters (**9%**).

79%
of Clinton voters plan to watch this year's ceremony, compared with **66%**
of Trump voters.

Does having seen one or more of the best picture nominees impact whether you will watch the Oscars?

35%
Makes me much more likely to watch

25%
Makes me somewhat more likely to watch

40%
Has no effect on my interest in watching

When they go to the bathroom ...

Which of the following are your **FAVORITE** parts of the Oscars?

Awards results (who won)

Which of the following are your **LEAST FAVORITE** parts of the Oscars?

Red-carpet commentary/interviews

Musical performances

Acceptance speeches

The host

Red-carpet fashion

Red-carpet fashion

Musical performances

Celebrity presenters

Celebrity presenters

Red-carpet commentary/interviews

The host

Acceptance speeches

Awards results (who won)

29% of Clinton voters chose this as their favorite, while only **16%** of Trump voters chose this

42% of Trump voters chose this as their least favorite, while only **24%** of Clinton voters chose this

Which of the following **words/phrases** do you think apply to awards-show speeches?

Trump voters

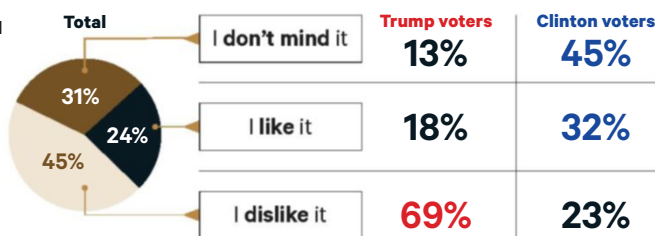
Funny **Out of touch**
Touching **Inspirational**
44% **Too Boring**
political **Phony**
Long **Relevant to me**

Clinton voters

Too political **Long** **Boring**
Inspirational **Out of touch**
Phony **Touching** **35%**
Funny **Relevant to me**

66% of Trump voters said they have **stopped watching an awards show** because a winner discussed political views during his or her speech, compared with just **19%** of Clinton voters.

How do you feel about hearing **political speeches** during awards shows?



Has your **opinion** about an **issue** ever been impacted by an awards-show speech?



Ranking the Issues

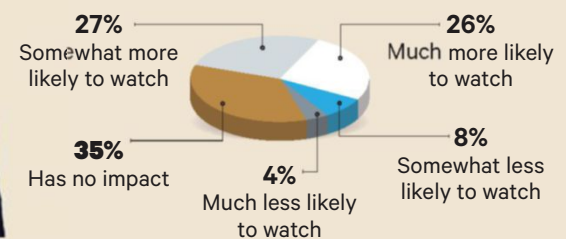
Which of the **following topics** do you want Oscar winners to address in their speeches?



The Host

67% of respondents didn't know who is hosting this year's Oscars, though the response to **Jimmy Kimmel** mostly was positive.

How much does knowing that Jimmy Kimmel is hosting **affect your interest** in watching?



Among the Oscar hosts over the past 20 years, **Ellen DeGeneres** was singled out as the respondents' favorite — even for Trump voters. She also was mentioned most as the person they would like to see host a future Oscar ceremony.

Which of the following recent hosts was your **favorite**?

23%
Ellen DeGeneres

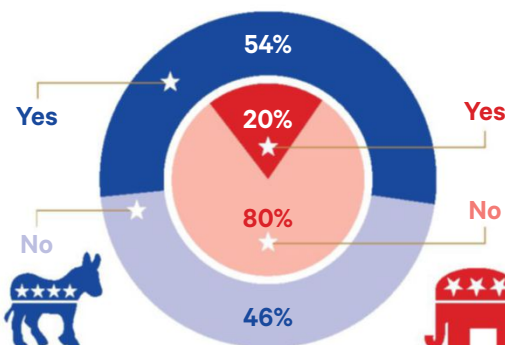
15%
Billy Crystal

13%
Chris Rock

11%
Neil Patrick Harris

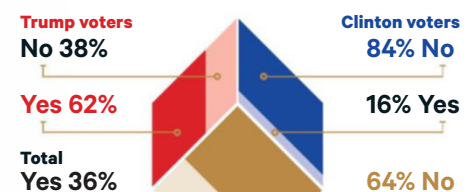
7%
Seth MacFarlane

Do you feel that Hollywood represents your **core values** well?



Should President Trump be **invited to attend** this year's Oscar show?

"Invite me and ratings will be yuuuge."



Each year around this time, I sit down with an Oscar voter who, under the warm cloak of anonymity, spills his or her true feelings about the current season's crop of contenders. Not just whom he or she voted for, but exactly why and how that person came to those decisions. It's not meant to be a scientific survey; it's just the candid, unsugarcoated opinions of one member (out of 7,000) of the most important and powerful movie club in the world. Below is an edited transcript of one such conversation: This year it was with a longtime female member of the 1,158-member actors branch who — this season, anyway — is not associated with any of the nominees. — SCOTT FEINBERG

BEST PICTURE

I hated *Arrival* — it just sucked. I didn't like *Fences* because they just filmed the play — I wanted to see the guy go into the jazz club and play his music, the girl who's having his baby, his kid on the football field. But I think Denzel [Washington, its producer/director/star] decided that every word of the script [by the late August Wilson] was so precious that he wasn't going to "mess" with it, and the movie suffered as a result. I loved the first half of *Lion*, but I felt like a different director and cinematographer made the second half. I thought *Hidden Figures* was wonderful — because it's a great story, not because it was especially hard to tell. It's almost like a glorified Movie of the Week. *Moonlight* and *Hacksaw Ridge* were really very good, but I don't think of them as a best picture. *La La Land* was tremendously enjoyable, but not all that deep or memorable. That left me with *Manchester by the Sea* and *Hell or High Water*, two compassionate movies that were incredibly well written, directed and acted. *Hell or High Water* isn't going to win, but it was my favorite, and it will be remembered as a true American classic.



My Brutally Honest Oscar Ballot

An Academy voter dishes on *Arrival* ('it just sucked'), *Jackie* ('shallow crap') and why *Fences*' Viola Davis is in the wrong category ('that really irks me') **By Anonymous**

My vote (1) *Hell or High Water* (2) *Manchester by the Sea* (3) *La La Land* (4) *Hacksaw Ridge* (5) *Moonlight*

BEST DIRECTOR

Forget about *Arrival* [director Denis Villeneuve]. After that, it was tough. I decided not to go with *Hacksaw Ridge*, and not because of anything to do with Mel Gibson's personal problems — even though I'm Jewish. I think he's a different person now; he's a very talented director, and I wish him well. [*Moonlight*'s] Barry Jenkins did a really good job, but the movie's three parts aren't as connected as they could have been. That left me with *Manchester* [Kenneth Lonergan] and *La La Land* [Damien Chazelle]. Damien is such a sweetheart; I loved what he did with *Whiplash*

and this one, and he's probably going to win. But I voted for Lonergan, because it was harder to make everything click on that movie, and he really succeeded. **My vote** Kenneth Lonergan (*Manchester by the Sea*)

BEST ACTOR

Denzel has played this role a million times before, and he got the Tony for it — I'm sure he was amazing onstage, but he didn't do anything unexpected on film. You've got to seem alive in the moment, and maybe if he'd gotten a really great director to direct him, that person would have nudged him to do that. [*Hacksaw*'s] Andrew Garfield and [*La La Land*'s] Ryan Gosling were very good, but not Oscar-level. [*Manchester*'s] Casey Affleck had a role worthy of his brave acting,

and he was absolutely wonderful. But I loved, loved, loved Viggo Mortensen's performance [in *Captain Fantastic*]. He is an actors' actor, and I voted for him. Unfortunately, it's probably the only vote he'll get.

My vote Viggo Mortensen (*Captain Fantastic*)

BEST ACTRESS

I liked none of them. I thought Meryl [Streeep in *Florence Foster Jenkins*] played it like a clown — she's cute and adorable, but this woman didn't matter to me in the end — but people are gaga over Meryl, and I think she solidified her nomination when she gave that speech at the Golden Globes. I don't think she would have gotten nominated without it. I hated *Jackie* so much — it was just shallow crap — so no Natalie Portman. [*Elle*'s] Isabelle Huppert is an ice-cold actress, and I eliminated her because when you get attacked, beaten and raped, you're not the same person afterward, but she was, and I wanted to slap her to try to get a reaction out of her. The girl in *La La Land* [Emma Stone] is going to win because she's adorable and everybody loves her, but I don't think she was as wonderful as people are saying. That leaves me with Ruth Negga for *Loving*, who was fairly one-note, but engaging enough.

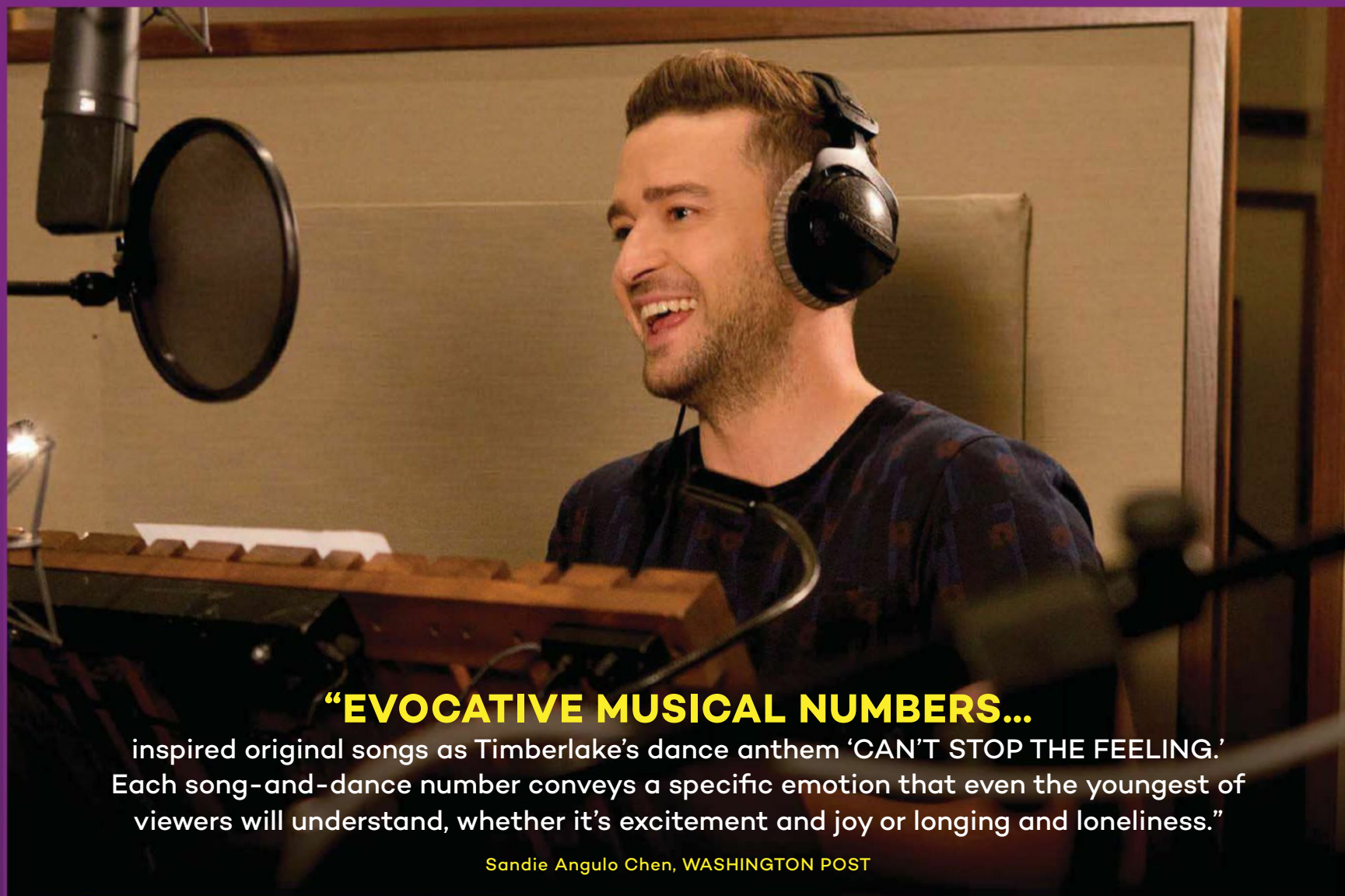
My vote Ruth Negga (*Loving*)

BEST SUPPORTING ACTOR

I thought [*Lion*'s] Dev Patel and the kid from *Manchester* [Lucas Hedges] were really good, but not great. The guy from *Moonlight* [Mahershala Ali] was good, but I don't think his character was that developed — I mean, he's this great guy, and then all of a sudden he just disappears. I really liked Michael Shannon in a movie that I didn't like [*Nocturnal Animals*] — in fact, I voted to nominate him. But my heart is with Jeff Bridges, because I loved [*Hell or High Water*]. The acting

Illustration by **Kyle Metcalf**

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was sheer perfection. Jeff makes it look easy but, boy, what he does is not easy.

My vote Jeff Bridges (*Hell or High Water*)

•••••

BEST SUPPORTING ACTRESS

I immediately ruled out [Fences'] Viola Davis — don't get me wrong, I love her and I think she's wonderful, but that's my protest vote. She should have been in the lead actress category, and when the studios put these actresses who are clearly the lead in the supporting category — like they did with [The Danish Girl's] Alicia Vikander last year, even though she had more lines than the guy [Eddie Redmayne] — that really irks me. Because it prevents real supporting actresses, like the waitress in *Hell or High Water* [Margaret Bowman], from getting nominated. Viola will probably win, but she belonged in the leading lady category. I love [Hidden Figures'] Octavia Spencer, but I felt the other two women in the film [Taraji P. Henson and Janelle Monae] were better. Nicole [Kidman in *Lion*] wasn't all that different from everything else I've seen her do. So, for me, it was

between Michelle [Williams for *Manchester*], for a true supporting part, and the gal from *Moonlight* [Naomie Harris]. Both of them were wonderful, but the gal from *Moonlight* went to places that were harder to go to.

My vote Naomie Harris (*Moonlight*)

•••••

BEST ADAPTED SCREENPLAY

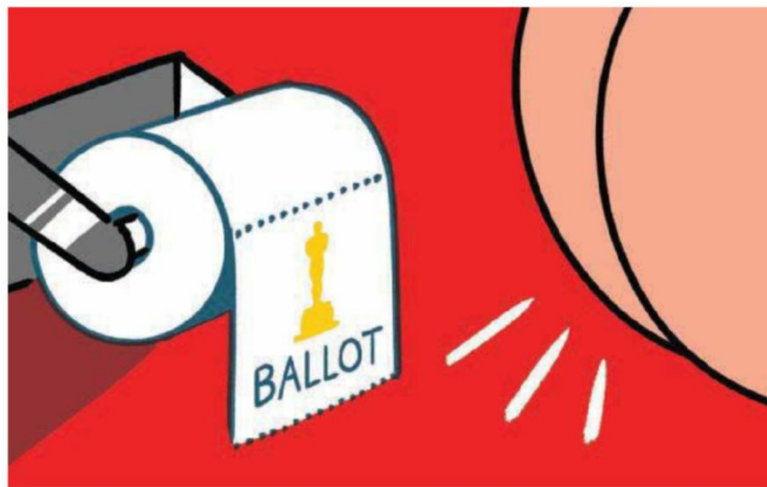
As you know, I hated *Arrival*. The *Lion* script was uneven. I didn't really consider *Fences* because I don't think it was adapted. So it came down to *Moonlight* and *Hidden Figures*, and I just thought the story of *Moonlight* was more of a challenge to tell.

My vote *Moonlight*

•••••

BEST ORIGINAL SCREENPLAY

20th Century Women was cute, but it didn't fully work. *The Lobster* was interesting but a little bit weird for me. *La La Land* was very light. So I was torn between *Manchester* and *Hell or High Water*. [Manchester's] Lonergan is very bright and wrote a brilliant screenplay, but I have to go with



Hell or High Water, even though it doesn't have a chance of winning.

My vote *Hell or High Water*

•••••

BEST FOREIGN-LANGUAGE FILM

I hated the German movie [Toni Erdmann] so much because it was so shticky — Germans are not funny! The only part of the whole movie where I laughed was when she couldn't get out of her tight dress and just ripped it off and went around naked. I hear Jack Nicholson is going to be in a remake, and he might make it funny. The other four were beautifully done, so it was hard. The Australian one [Tanna] was gorgeously photographed. *Land of Mine* really captured the horrors of war. *The Salesman* will probably win because there will be a big

protest vote about him [writer/director Asghar Farhadi] not being able to get into this country [because of Trump's travel ban, now under a stay]. But my heart was with [Sweden's] *A Man Called Ove*. There's something life-affirming about that movie.

My vote *A Man Called Ove*

•••••

BEST ANIMATED FEATURE

I watched them all and liked several of them, but I loved *The Red Turtle*, which was the most profound of the group.

My vote *The Red Turtle*

•••••

BEST DOCUMENTARY

I'm ruling out *O.J.* [Made in America] even though I still have an hour of it left to watch — maybe for younger people this is new stuff, but for me it's just reliving a part of the past I don't need to relive. I was disappointed with *I Am Not Your Negro* — I was really looking forward to learning more about James Baldwin's life, rather than his ideas (which I already knew), because when I first came to New York as a young actress, he was such an avant-garde playwright and fascinating guy. Three-quarters of Ava DuVernay's movie [13th] was wonderful, but the last quarter was so preachy that I felt like I was hit over the head, which was a turnoff. They did a really good job with *Fire at Sea*, except I hated that little kid in it — killing birds and cutting up cacti and all of that. I voted for *Life, Animated* because I thought it was a positive story, how the parents took a massive challenge and made something of it.

My vote *Life, Animated* **THR**

A Second Opinion: La La Land vs. Fences

Another take on the top race from an actor who thought *Hacksaw Ridge* was 'over-the-top violent,' loved *La La Land*, but cast his ballot for *Fences* ('August Wilson is the only writer who ever made me wish I was black')

Hacksaw Ridge is just conventional and old-fashioned, like a '40s or '50s war film, with a Jew, an Italian, a Latino guy, a this, a that — and then the rest of it is just over-the-top violent, with only Asian actors dying. I'm not a big fan of biopics, which is why I also wasn't crazy about *Hidden Figures* — I was happy to learn about the three women, but I didn't like the execution. I liked some things about *Arrival*, and a lot of things about *Hell or High Water*, especially the

writing, direction and Jeff Bridges' performance — but they don't quite make my top five. *Lion* is very impactful — I kept running into Harvey Weinstein and all he wanted to know was what I thought about *Gold* and *The Founder*, but I told him to keep his eye on the



Fences

ball with *Lion*. Kenneth Lonergan did a fantastic job with *Manchester by the Sea*, bringing together all the different pieces. I love *Moonlight* to death — the casting, the acting, the three-act structure and the touching story. But, for me, it was between *Fences* and *La La Land*. *La La Land* is just wonderful — uplifting, enchanting, beautifully shot and acted, with great music. There's nothing to criticize. But I liked *Fences* even more. Denzel [Washington, its producer/director/star] likes to say that the great American playwrights were Tennessee Williams, Arthur Miller and August Wilson, and he's absolutely right. [I'm white, and] I used to tell black actors, "Wilson is the only writer who ever made me wish I was black," because I can't be in his plays and I want to be. For me, number one is *Fences* — because of Wilson's writing, because of Denzel's direction and acting and especially because of Viola Davis.

My vote (1) *Fences* (2) *La La Land* (3) *Moonlight* (4) *Manchester by the Sea* (5) *Lion*

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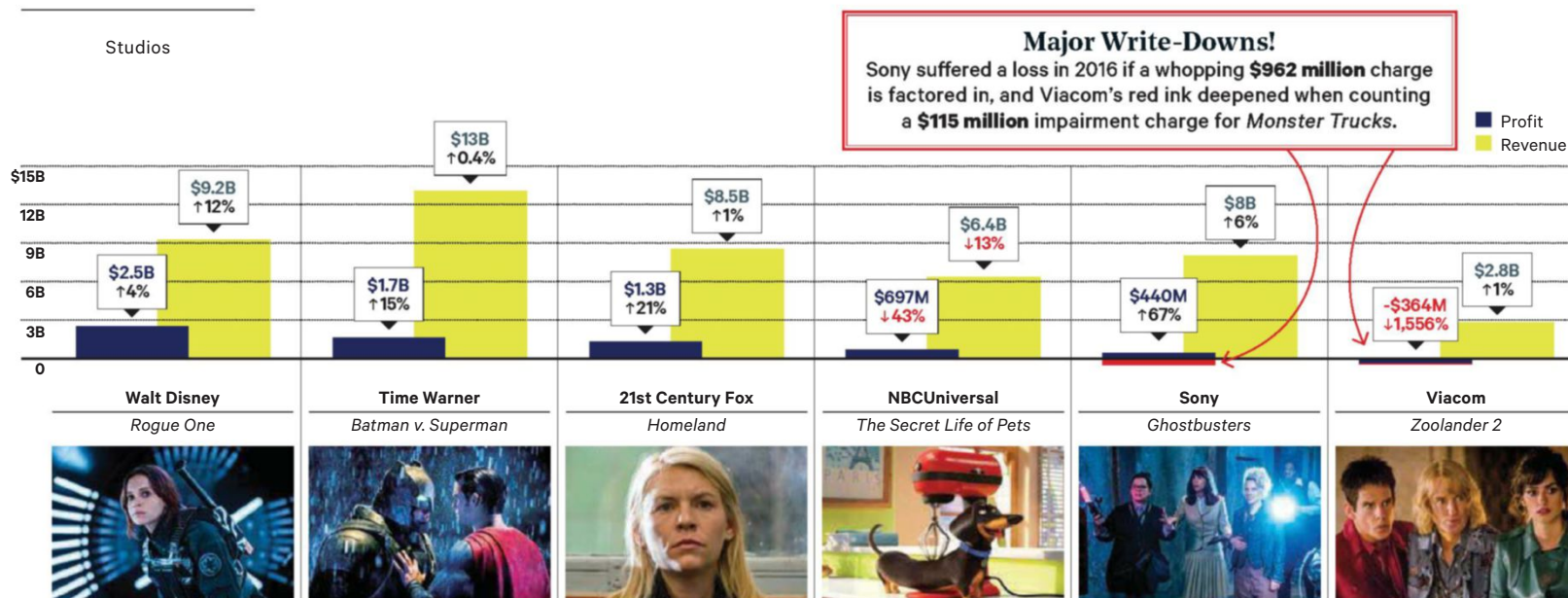
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Studios



Studio Profitability: Disney Surges, Viacom Tanks

Rogue One and *Captain America* help Bob Iger score a third straight No. 1 ranking for 2016 with \$2.5 billion in profit as Sony and Paramount suffer brutal years in *THR*'s annual breakdown of money at the six majors **By Georg Szalai**

TOTAL PROFIT 2016
\$5.2B
↓20%

Hollywood ended 2016 with big gains in TV and a record-shattering \$11.4 billion box-office haul thanks to superheroes, *The Force* and a string of animated hits. But not everyone in town is crowing; last year was lopsided when it comes to profitability. The six major studios collectively pocketed \$5.2 billion, down 20 percent from 2015.

Analysts blame the decline on Hollywood's relentless drive for hyper-expensive blockbusters, where a hit means a huge payday or a dud can torpedo a studio's balance sheet. Case in point: Two studios posted losses last year for the first time since *THR* began tracking profitability in 2009. Sony and Paramount were the money losers, eclipsed by a record take by industry juggernaut Disney. And 2017 might be another year of the haves and have-nots: "I see competition in the film landscape increasing," says Drexel Hamilton analyst Tony Wible. "This has made it more difficult for some studios to keep momentum in current franchises and to cultivate others."

Walt Disney

The giant led by chairman and CEO Bob Iger finished its third straight year at the top of *THR*'s rankings thanks to *Captain America: Civil War* (\$1.15 billion in worldwide box office), *Rogue One: A Star Wars Story* (\$1.05 billion) and *Finding Dory* (\$1.03 billion). That trio, among others, pushed Disney's film profits up 4 percent to a staggering \$2.53 billion. Also packed into the financial results was *Star Wars: The Force Awakens*, which started its theatrical run at the very end of 2015 and last year hit the home entertainment market. (ESPN is not included in the studios' results.)



Iger

Time Warner

The Warner Bros. parent reached its highest profit ever with \$1.7 billion thanks to DC superheroes and Harry Potter. The studio's TV production revenue remains a key profit driver, and it released three tentpoles in 2016, *Batman v. Superman: Dawn of Justice* (\$873 million), *Fantastic Beasts and Where to Find Them* (\$811 million) and *Suicide Squad* (\$746 million), along with such smaller breakouts as *Sully* and *The Conjuring 2*. Warners celebrated its most profitable film slate in nearly a decade.

21st Century Fox

One word: *Deadpool*. The anti-hero hit helped Fox with a \$783 million global box-office

haul. Add to that the \$544 million that *X-Men: Apocalypse* brought in (though a disappointment), and the Murdoch-run studio posted a \$1.3 billion profit, up 21 percent from a weak 2015. Strong home entertainment performance from *The Martian* and a licensing deal with Hulu for the Showtime hit *Homeland* also helped the unit.

NBCUniversal

Universal faced a tough comparison with its 2015 profit of \$1.23 billion, a studio record driven by three billion-dollar grossers: *Jurassic World*, *Furious 7* and *Minions*. Earnings nearly were cut in half in 2016 to \$697 million amid a dearth of established mega-franchises, leading to lower theatrical and home entertainment revenue. Its big movies in 2016 were *The Secret Life of Pets* (\$875.5 million) and *Sing* (\$502.3 million). (Television is not included in NBCU's filmed entertainment unit.)

Sony

On the bright side, Sony delivered a \$440 million profit for the studio last year — not counting a \$962 million impairment charge because of write-downs on home entertainment and its projections about how much the 1989 acquisition of Columbia Pictures would

make. Its TV production and global networks operations have been doing well, while film has been mixed. The highest grossers for the year were *The Angry Birds Movie* (\$350 million) and the rebooted *Ghostbusters* (\$229 million), a disappointment. By comparison, Sony saw significant profit in 2015 thanks to the James Bond hit *Spectre* (\$855 million worldwide).

Viacom

After recording a \$25 million profit for 2015, the company's Paramount Pictures unit last year remained at the bottom of the rankings by posting its first calendar-year loss (\$364 million) since *THR* began its annual calculations. The drop is even steeper if one includes a \$115 million impairment charge for *Monster Trucks*. The studio had a string of disappointments, including *Teenage Mutant Ninja Turtles: Out of the Shadows*, *Zoolander 2* and *Whiskey Tango Foxtrot*. New Viacom CEO Bob Bakish says he's made the movie studio a key priority in the ambitious turnaround plan he announced Feb. 9: "I'm optimistic about the direction of Paramount, but there is a lot of work to do."

Source: company earnings reports and financial filings. Companies use different profitability metrics. Most report operating profit. Time Warner reports operating profit and adjusted operating profit, with *THR* using the adjusted figures. NBCUniversal reports operating cash flow. Fox reports operating profit before depreciation and amortization.



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Best Picture, *La La Land*

BARRY JENKINS

Best Director, *Moonlight*

Best Adapted Screenplay, *Moonlight*

VIOLA DAVIS

Best Actress in a Supporting Role, *Fences*

DEV PATEL

Best Actor in a Supporting Role, *Lion*

DAN KRAUSS

Best Documentary Short Subject, *Extremis*

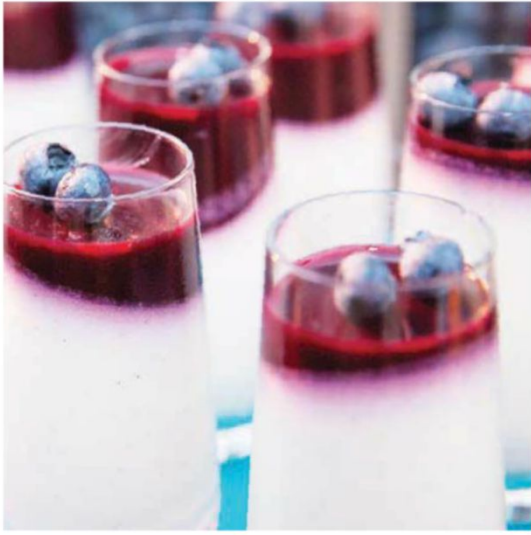
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Best Foreign Language Film

(Production Company), *A Man Called Ove*

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By Carol McColgin

Photographed by Jamie Chung

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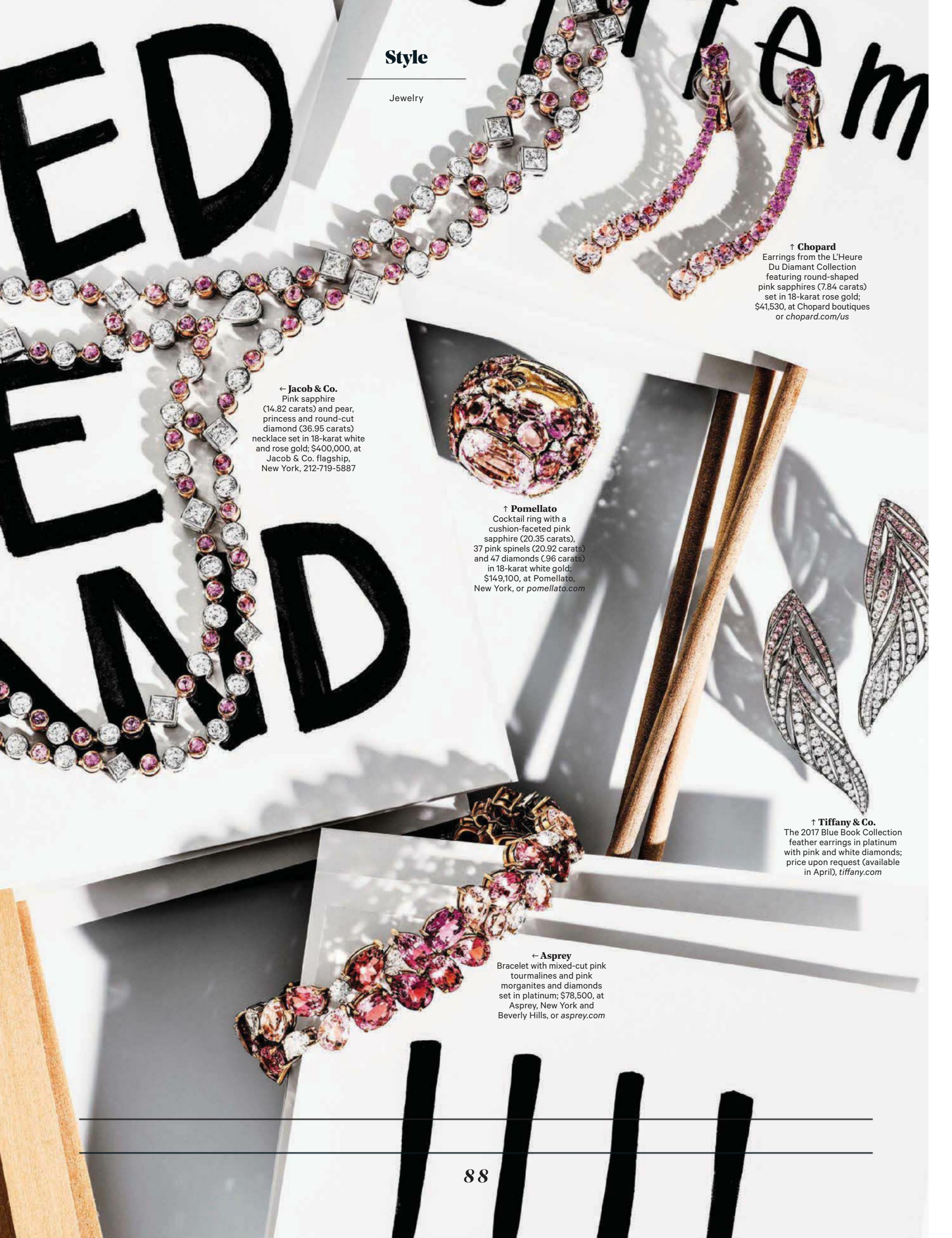
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A Post-Election Fade to Black on the Red Carpet

From *La La Land* Technicolor to deepening hues, A-listers' gowns — as exemplified by Oscar frontrunner Emma Stone — are reflecting today's contentious climate with greater gravitas and less frilly fun **By Booth Moore**

The political battle lines of our wardrobes have been drawn: #MakeAmericaGreatAgain cap versus pink pussy hat; pendulous necktie versus power pantsuit; **Donald Trump** versus Nordstrom. Now more than ever, you are what you wear. Which begs the question, as Hollywood gets ready to walk the most rarefied of red carpets on Oscar Sunday, what will it wear? Can you seriously take to the podium and plead to “Let them in” or remember that “America is for everyone” while dressed like a sparkle parrot in priceless haute couture? And if you do, do you risk the **Marie Antoinette** comparisons that befell **Ivanka Trump** when she posted a shot of herself on Instagram dressed in a silver-foiled gown while protesters stormed the streets over her father's travel ban?

Maybe that's why there has been more gravitas to red-carpet glamour in recent

1 Stone in Roland Mouret at the HFPA Grants Banquet on Aug. 4.
2 At the Venice Film Festival in Atelier Versace on Aug. 31.
3 Wearing Giambattista Valli on Aug. 31 in Venice.
4 In Chanel on Sept. 12 at Toronto.
5 Dressed in Prada on Oct. 23 in D.C.
6 At the Dec. 6 L.A. *La La Land* premiere in Prada.

weeks. Oscar best actress nominee **Emma Stone**, who kicked off awards season in sunny yellow as her *La La Land* signature, has embraced a new sartorial seriousness, wearing a Chanel black-and-silver embroidered dress-and-pants ensemble to Feb. 12's BAFTA Awards, a Stella McCartney silk dress for the Santa Barbara Film Festival on Feb. 3, a black beaded Louis Vuitton gown for Feb. 4's DGA Awards and a navy Stella McCartney jumpsuit for the Academy's Nominees Luncheon on Feb. 6. Stone's fade to black happens to mirror her character's transformation in the film, from color-clad Hollywood wannabe to serious actress, but it also feels right for the moment. “The spotlight has shifted from ‘Who are you wearing’ to ‘What are you saying,’” says stylist **Tanya Gill**, whose client **Jane Fonda** has made her share of political fashion statements since she made news with protests against



Once Upon a Time, There Were No Stylists

Jodie Foster and Melanie Griffith recall an era before the carpet became big business when stars wore what they wanted. Says Barbra Streisand, 'I was too lazy to have my hair done' **By Vincent Boucher**

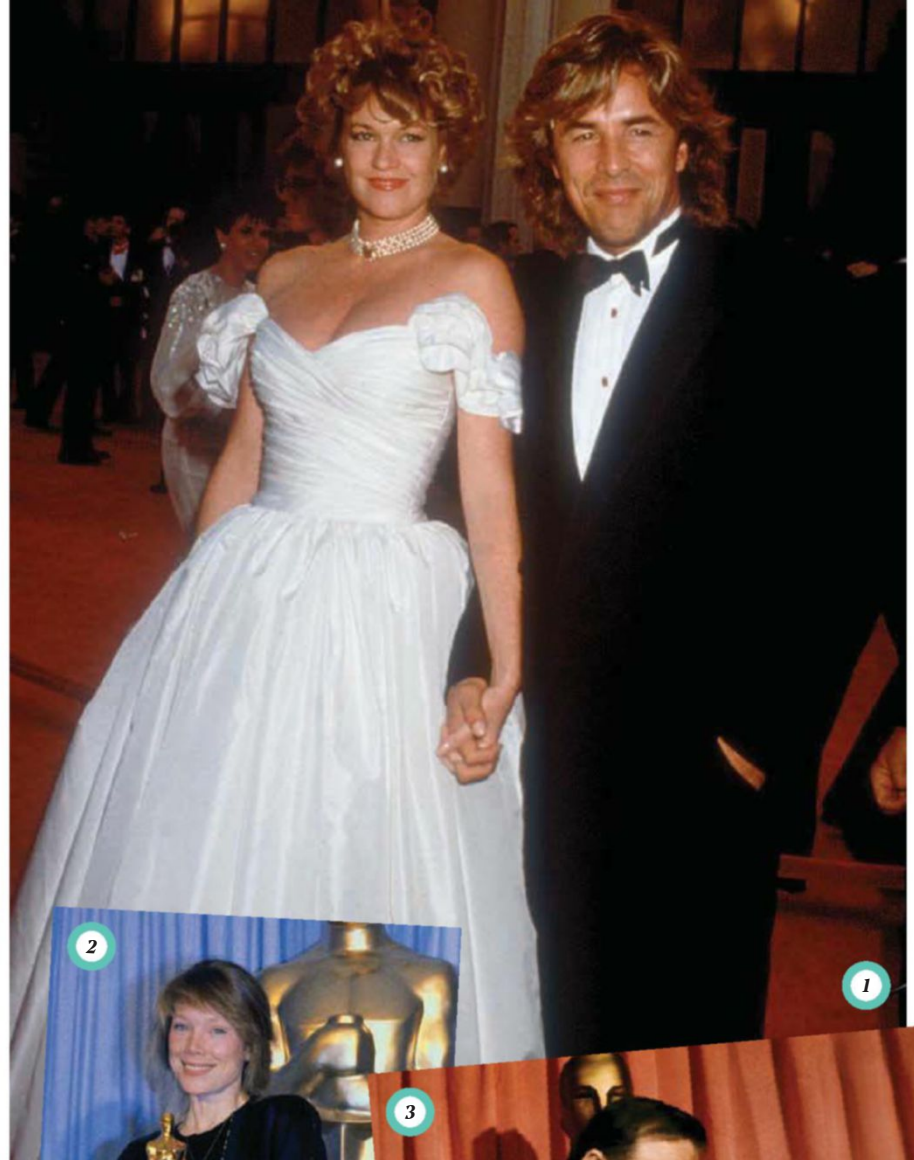
Shortly after **Melanie Griffith** was nominated for an Oscar in 1989 for *Working Girl*, she was browsing in London's Beauchamp Place when a fairy-tale white gown with an enormous skirt at Emmanuel Boutique caught her eye. "I thought it was just beautiful, and I bought it," she says. When she took the stage that April to present the best supporting actress trophy with then-beau **Don Johnson**, her décolletage was nearly as impressive as the billowing skirt, she recalls: "I didn't know I was pregnant with **Dakota** at the time I bought it, and my boobs barely fit into the dress." It was the perfect princess gown for Griffith, though now it seems over the top, says red-carpet critic and author of *100 Unforgettable Dresses* **Hal Rubenstein**: "You look at it and gag. But in the '80s, there were people who wanted that dress. You could imagine that girl from *Working Girl* wearing it."

The best actress Oscar that night went to **Jodie Foster** (for *The Accused*), who wore a blue sheath in ruched taffeta with an inexplicable rear flounce. In years to come, that getup routinely would be cited by fashion experts as the kitschy "before" to Foster's tastefully Armani-clad "after." But, to her, the dress still is magical. "I bought it with my mom. We saw it passing by a shop window in Rome. I have no idea who was the designer," she recalls in an email. "I loved the color, and it made me feel full of joy. I know ... not my most sophisticated fashion hour but perhaps the happiest."

Long before **Joan Rivers** took to the red carpet with a continual chorus of "Who are you wearing?" and designers started paying

seven figures to adorn A-listers — not to mention the growth of a cottage industry that includes glam squads, photographers and studios — there was a span of about two decades without stylists. In 1969, **Barbra Streisand** won best actress for *Funny Girl* and was invited the next year to present best actor. She wore a pale pink gown dotted with sequins and a matching pillbox hat, derided as "a nice bar-mitzvah-mother ensemble" by *Women's Wear Daily*. "I worked very closely with **Arnold Scaasi** on many outfits like this," Streisand tells *THR*. "I often wore the empire cut; it was so comfortable, and I love pink." As to the pillbox? "I was too lazy to have my hair done, so I made a series of these matching hats so that I just had to part my hair in the middle, pull it back and wear the hat!"

In 1990, **Kim Basinger** appeared in a white ball gown with a corselet on one side and a half-jacket with long sleeve on the other. The look bore the influence of **Prince**, with whom she'd had a relationship. "It was a surprise to all of us. We did not make it for her," says **Helen Hiatt**, Prince's costume supervisor of the era. "Prince was all half-and-half, male/female, Gemini — and I'm sure Kim thought it was a great representation." The *WWD* cover trumpeted: "The Agony and the Ecstasy," with a giant "X" drawn through Basinger's getup next to a sleek **Michele Pfeiffer** in a navy Armani column. Yet, as **Brad Goreski**, stylist and co-host of *E!'s Fashion Police*, says of the carpet today: "I wish it would be more like Kim Basinger. Those gowns are more remembered than most of the best-dressed." **THR**



1 Griffith with Johnson in 1989. 2 Sissy Spacek won best actress in 1981 for *Coal Miner's Daughter*. "When I was nominated, I turned to Joe Tompkins, the costume designer, to design a simple silk one-piece jumpsuit," says Spacek in an email. "My tomboy spirit was happy." 3 Streisand's 1969 Oscars outfit was similar to others she ordered from Scaasi for visits to Canada during her romance with then-Prime Minister Pierre Trudeau (father of current PM Justin Trudeau). 4 Amy Irving with then-husband Steven Spielberg in 1984. "I was living in New Mexico when I got the call that I had been nominated" for best supporting actress in *Yentl*, says Irving to *THR*. "It was the year Ralph Lauren had been inspired by Santa Fe, so it was a no-brainer to ask him to dress me. I loved the white blouse of antique lace material, black velvet skirt, black turn-of-the-century boots, topped off with a gorgeous turquoise and silver concha belt. I felt wonderful in it." 5 Foster considered her unknown-designer gown one of her "happiest" fashion moments.





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PERFORMANCE BY AN ACTOR
IN A LEADING ROLE

CAPTAIN FANTASTIC

VIGGO MORTENSEN

BEST MOTION PICTURE
OF THE YEAR

HIDDEN FIGURES

THEODORE MELFI

ORIGINAL SCREENPLAY

20TH CENTURY WOMEN

MIKE MILLS

ADAPTED SCREENPLAY

HIDDEN FIGURES

THEODORE MELFI

LION

LUKE DAVIES

ACHIEVEMENT IN FILM EDITING

MOONLIGHT

NAT SANDERS

ACHIEVEMENT
IN PRODUCTION DESIGN

ARRIVAL

PATRICE VERMETTE

PASSENGERS

GUY HENDRIX DYAS

BEST FOREIGN LANGUAGE FILM
OF THE YEAR

THE SALESMAN

ASGHAR FARHADI

ACHIEVEMENT IN CINEMATOGRAPHY

ARRIVAL

BRADFORD YOUNG

LA LA LAND

LINUS SANDGREN

LION

GREIG FRASER

BEST DOCUMENTARY FEATURE

13TH

SPENCER AVERICK

BEST DOCUMENTARY
SHORT SUBJECT

EXTREMIS

DAN KRAUSS

**2017 FILM INDEPENDENT
SPIRIT AWARDS**

BEST MALE LEAD

CAPTAIN FANTASTIC

VIGGO MORTENSEN

BEST SUPPORTING FEMALE

OTHER PEOPLE

MOLLY SHANNON

BEST SUPPORTING MALE

HELL OR HIGH WATER

BEN FOSTER

MORRIS FROM AMERICA

CRAIG ROBINSON

23RD ANNUAL KIEHL'S
SOMEONE TO WATCH AWARD

EMBERS

CLAIRE CARRÉ

DIRECTOR

BEST DIRECTOR

CERTAIN WOMEN

KELLY REICHARDT

BEST SCREENPLAY

20TH CENTURY WOMEN

MIKE MILLS

BEST EDITING

MOONLIGHT

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AVA BERKOFISKY

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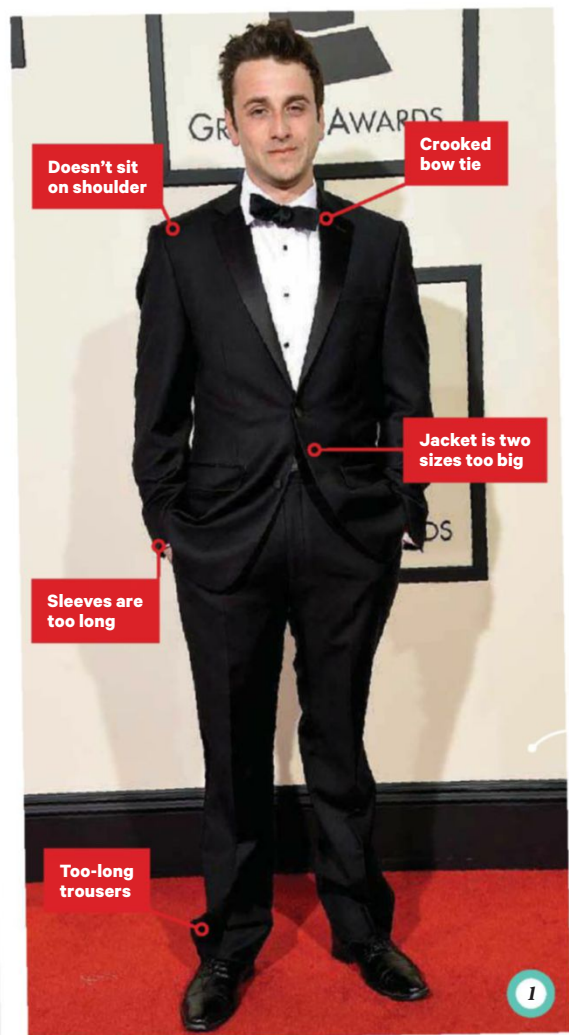
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From Men's Wearhouse to Lanvin

A first-time nominee raises his tux game for Oscar night
By Vincent Boucher

A year ago, in early 2016, writer and composer **Justin Hurwitz** made his first tentative trek down the red carpet in a \$300 tux from Men's Wearhouse at the Grammy Awards, where he was nominated for best score soundtrack for visual media for *Whiplash*. Since then, Hurwitz, 32, has donned Burberry on the Golden Globes carpet and Zegna Couture at the BAFTAs. Now, as he preps for this year's Academy Awards with three nominations for *La La Land*, the composer, who already has

won two Globes — for best song ("City of Stars") and best original score — and a BAFTA for original music, has enlisted the services of Hollywood executive style consultant **Andrew Weitz** of The Weitz Effect.

"It's been an exciting few months and also a little exhausting dressing up so often, which I'm not used to doing," says Hurwitz, who has sported a daily uniform of a gray T-shirt, jeans and Adidas Gazelles "for probably the last eight years or so" (although in the status-casual

lexicon of Hollywood, the T-shirt is James Perse and the jeans A.P.C. raw indigo denim). He adds, amiably, "I've been doing my best to try to look decent at events."

Weitz, a former WME agent turned fashion insider (and brother to agency partner **Richard Weitz**) was recommended to Hurwitz in January by his WME rep **Amos Newman**. Weitz's job, he says, is to bring extra polish to his new client's look for "the mother of all awards shows."

The stylist and Hurwitz started off in sync. "One of my colleagues

and I were sitting around on set a couple of weeks ago just Googling tuxes that people have worn to the Oscars and other award shows," says Hurwitz, whose current job is writer-producer on **Larry David's** new *Curb Your Enthusiasm* for HBO. During their web search, they "came across **Pharrell** wearing Lanvin. It fit him so well, and he's a slight guy, so I emailed Andrew and said, 'How about Lanvin?' He said, 'That's exactly who I was thinking of for you.'"

Weeks later at Beverly Hills' Lanvin boutique on Rodeo Drive,



1 "It's Calvin Klein. It was a quick and affordable solution," says Hurwitz about his first awards-season tux. 2 With Weitz's guidance, Hurwitz, photographed Feb. 8 at Lanvin in Beverly Hills, selected a \$3,650 Lanvin Smoking tux to flatter his slim frame. Sleek black patent lace-ups complete the look.

Photographed by **Amanda Friedman**



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1 On-trend bold bow ties from Lanvin. Hurwitz chose a classic black narrow one. 2 “Justin asked me about sneakers and I told him those weren’t my first choice,” says Weitz, who still rounded up a black-soled velvet sneaker option, along with slip-ons and patent-leather lace-ups, which Hurwitz chose. 3 Weitz and his Oscar-nominated client discuss jacket options.

Weitz mentions that Hurwitz has been a quick study in the finer points of formalwear. “If you want to put some comedy in your piece, Google me at the Grammys and look at how my tie was sitting,” says the composer. “It was the most off-kilter bow tie that’s ever been photographed.” Weitz does have a few constructive criticisms of that off-the-rack suit: “To start with, the jacket is maybe two sizes too big. You can tell because of the excess fabric in the sleeves. And it’s way off of his shoulder, not where his shoulder line is,” says the stylist, who adds that the trousers also are too big, a common issue for men. “You can tell by the bunching of the fabric below, the

excess on his leg. They are a full one or two sizes too big.”

Thankfully, that’s all a distant memory. For the Oscars, Weitz guides Hurwitz into Lanvin’s Smoking tuxedo (\$3,650) with its single-button jacket and strikingly narrow shawl collar; a plain-front formal shirt with mother-of-pearl buttons (Weitz prefers a tonal effect and doesn’t care for typically contrasting black-onyx studs); the requisite bow tie (\$135); and streamlined black patent lace-ups (\$625).

Weitz mentions that men often will pick a tuxedo with a notch lapel (“One level above a business suit,” he says), as Hurwitz did last year, but “if you are going to

do a tuxedo, it should be a peak lapel or a shawl collar. Those are timeless,” he says. “We tried on a couple of tuxedos and learned that the peak lapels were slightly too big on Justin. The shawl collar was slim, which was good on his frame.” Hurwitz concurs: “The shawl collar looked classic but a little different,” he says. “Not that edgy but different for me.” Weitz adds that a jacket shoulder shouldn’t be “too padded. I don’t like jackets that make people look too broad nowadays. But you also shouldn’t have an unconstructed shoulder because it flattens you out too much.” He advises that pants always be custom tailored to eliminate

any excess drooping and pooling around the ankles.

For bow ties, Weitz says a larger butterfly style, like the ones designer **Tom Ford** has successfully revived, works well on larger-framed guys. For slimmer men, a smaller bow is better, as long as it doesn’t verge into **Pee-wee Herman** territory. “I always bring three different versions and sizes of bow ties because you never know what is going to be best,” says Weitz.

The final results are worth it. “How often are you nominated for three Oscars in a year? This could be a once-in-a-career moment. You’re going to look back in photos and make sure you look timeless.” **THR**

A Guy’s Guide: How to Stand on the Red Carpet

- 1. Avoid collar crimes** “When going on the carpet, check that your collar is tucked underneath the jacket and that the jacket is sitting on your shoulder properly,” Weitz says.
- 2. Bow tie check** “Make sure it’s not crooked.”
- 3. Unclasp the hands** The often-photographed hands-clasped-in-front pose for men is to be avoided, says Weitz. “You’re already rounding your shoulders so you’re not standing full in your power.”
- 4. Hands down** If facing the cameras head on, Weitz says, let your hands hang clearly down by your sides.
- 5. Pocket pose** For the most flattering shot, Weitz advises angling yourself away from the cameras with one hand in your pocket — make sure your jacket nicely covers it. — v.b.



Illustrations by **Brown Bird Design**

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GOOD LUCK OSCAR NOMINEES AND THOSE BEHIND THE SCENES

On Oscar's Couch, the Agony of Losing, the Anxiety of Winning

Industry shrinks reveal Hollywood-tailored secrets to fight awards stress ('She's your agent, not your mother') as Jeff Bridges' 'mind overloads' about making speeches and spending sprees surge ('stick it in the cart and you've won') **By Lesley McKenzie**



As nominees hit their Hail-Mary cleanses and agents lay the groundwork for post-Oscar quote hikes, the town's army of shrinks is soothing the roiling emotions that lie beneath the just-glad-to-be-nominated miens of Oscar hopefuls. **Dennis Palumbo**, a Sherman Oaks-based licensed psychotherapist who specializes in treating Hollywood creatives, recalls one memorable Oscar session: "I had one patient, a big-name director nominated for an Oscar, whose psychic predicted he'd win. The day before the show, he told me that another nominated director — a friend of his — was told by *his* psychic that *he'd* win. Turned out to be the same psychic. And neither man won. My patient's response? 'Now I don't know *who* to trust.'" He continues: "We all know that thing where

you see the five nominees and then watch the frozen plastic smiles on the faces of the losers," says a sympathetic Palumbo. "I've had patients with that frozen smile and thought, 'It's going to be about six weeks here in the office with this guy.'"

Working in Hollywood is stressful, but when Oscar season rolls around, a heightened wave of anxiety sets in for even the most seasoned veterans. "I have been to a lot of these ceremonies, and each time it feels like I had never done it before. The flashes seem brighter, the carpet seems crazier," says best supporting actor nominee **Jeff Bridges** (*Hell or High Water*), who took home the Oscar for best actor for 2010's *Crazy Heart*. "I still get stressed out at the idea of saying something. My mind overloads."

Bridges is not alone. Whether you're an actor or an agent, the Oscars can bring on a set of anxiety-ridden behaviors, starting with nomination announcements and continuing through campaigning, awards shows and the aftermath. "I have tremendous compassion for people both nominated and not nominated, because it's like getting a report card when you're a kid," says Palumbo. "Some people find that [the Oscars] is the arbiter of how they can feel about themselves."

HOW OSCARS STRESS MANIFESTS IN HOLLYWOOD The most common form of anxiety across the board at this time of year is insomnia, says **Philip Pierce**, a clinical psychologist with Oscar winners among his patients who sees them "waking up in

the middle of the night and not being able to get back to sleep over the uncertainty and the stakes." Other symptoms include substance abuse, low-grade depression, disturbed appetite and spending sprees — which can simulate a low-grade version of the adrenaline rush that comes with winning an award. "There's this thing where they just zone out, and it's all across the board — it could be producers, actors, directors — they sit there in front of their computer and just go shopping," says psychotherapist **Larry Shaw**, who treats patients across the industry spectrum. "[It gives them] control. Whether it's on eBay or Amazon, you stick it in the cart and you've 'won.'"

THE BIG PSYCHE DIVIDE: ACTORS, AGENTS AND EVERYBODY ELSE

Nominees who don't spend time in front of cameras, including writers and producers, are typically the most anxious about awards season, according to Pierce. "They're very much worried about the public aspects, talking to people they don't know and being in a strange situation," he says. "My directors, on the other hand, just assume they're going to win."

Actors generally are less stressed about campaigning, though there is the sheer physical exhaustion involved with engaging in endless red carpets, awards shows, junkets and photo shoots. "It seems like there is a lot more campaigning these days," says Bridges. "There ought to be a special award for the best campaigner." But high visibility also puts talent at a greater risk for emotional distress, according to **David Levy**, a professor of psychology at Pepperdine University. "When you're the actor, you are the product. If you've written a screenplay, you're attached to your baby. If you've directed a film, it's your product. But when you're a performer, *you* are the commodity. So when you get rejected, it's *you*." For some talent, "ironically,

Illustrations by **Luci Gutierrez**

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they have conflicting feelings about being in the spotlight,” adds **Mari Murao**, a Beverly Hills psychotherapist with nominated patients. “A part of them seeks it out, and often nothing terrifies them more.”

Even agents and managers have their issues. “It would surprise my creative patients to know how much fear reps have, fear that their client is going to leave them if they become successful,” says Palumbo. “Creative types never see their reps as fear-driven. They transfer parental feelings on to them. I can’t tell you how many times I’ve had to say to a patient, ‘She’s your agent, not your mother.’”

Levy also sees some reps taking their clients’ nominations personally. “Part of it is financial. If they’re an agent or a manager and their client wins an award, it means more work and a higher asking price, and they’re going to make more percentage on the next job.” But it’s ego-driven, too:

“They feel personally let down if things don’t work out the way they want them to.”

THE AGONY OF DEFEAT When it comes to Oscar night, Palumbo says some patients ask their families not to watch the broadcast because they can’t bear to have them see their reaction if they lose. One A-list patient, nominated for best supporting actress, asked him to “let us use our session to practice her ‘good loser’ face in case the camera was on her when one of the other actresses won,” says Palumbo. (A new low-downtime surgery is also an option; see page 102.) “I suggested we concentrate on her self-esteem issues instead.”

Losing sets off feelings of failure and lack of self-worth — “a lot of negative self-talk,” says Shaw. But “most of this stuff is beyond your control,” cautions Levy. “A lot of this is luck, happenstance. And some of it is politics.” Levy encourages his losing clients to talk about



feelings, “but certainly not in the public arena.” It’s an ego issue, he says, “and that’s what I try to help them reduce,” using therapy to get his patients to not take things personally. “They’re too attached to the winning and losing.”

THE ANXIETY — AND GUILT — OF VICTORY Winning a coveted statuette comes with its own unique stresses. The acceptance speech is the star of many a session on the couch. Even confident directors ask, “What if I win and I’ve got to go up?” says **Jeffrey Blume**, a licensed psychologist in Beverly Hills who has worked with

creative talent for 25 years, adding that he deploys hypnotherapy or deep relaxation to “try to help them imagine going up onstage and practicing while they’re relaxed. So when they actually get up there, they can be relaxed.”

Some people feel survivor’s guilt, that they won and deserving others didn’t. “It’s hard sometimes for people to take in success and they feel guilty. Their friend or colleague didn’t win,” says Blume. Adds Pierce, “Many very successful people in the business have the deep-seated fear that they’re a fraud,” he says, adding that these patients often see their anxiety increasing after an Oscar triumph, “as they believe now they will surely be exposed.”

After all the excitement and celebration, post-Oscar blues can be common, followed by stress over ever measuring up again. “I had a writer come in a year ago with their award,” says Blume. “He had the anxiety of, ‘Now I’m supposed to write another masterpiece and I don’t have any ideas.’” Directors might apply extra pressure to themselves “because of the auteur theory — if you are nominated or win an Oscar for best director, you’re in the company of **Billy Wilder, John Ford, Steven Spielberg, Stanley Kubrick**, the real heavyweight pantheon,” says Palumbo. The sentiment that you’re only as good as your last Oscar, says Levy, and the expectations can be tremendous: “How do you top that? For most people, you can’t.” Levy suggests clients look to past winners and losers to see how they conducted themselves. “This is uncharted territory for most people, but if you look at who has been in that situation, they all have similar struggles, so the commonality in that is helpful.” In fact, says Palumbo: “I think it’s better to be nominated than to win. When you force the town to up your fee because you’ve won an Oscar, the expectation is, the next project better be great, or we’re being taken advantage of. You’re setting yourself up for failure.” **THR**

Panic Attack on the Way to the Dolby?

Top Hollywood wellness gurus share 4 simple strategies **By Jane Carlson**

You’re in the car headed to the Oscars, and your breath shortens and sweat starts to swamp your Botox-ed glands. Headspace’s **Andy Puddicombe**, Unplug’s **Suze Yalof Schwartz** and Tantris yoga studio founder (and music mogul) **Russell Simmons** offer their best tips.

• **MEDITATE FOR 16 SECONDS** Schwartz, CEO and founder of Brentwood’s Unplug meditation studio, says: “Close your eyes, breathe through your nostrils and inhale for four seconds. Hold your breath for four seconds. Next, audibly exhale through your mouth for four seconds. Then hold again for four seconds.” Schwartz advises performing this each time you pass through a doorway

on Oscar Sunday, adding that the technique works — deep breaths send calming signals to the brain.

• **NOTE YOUR FEELINGS, MELT YOUR STRESS** Headspace app co-founder Puddicombe touts “noting,” in which thoughts and feelings are identified and acknowledged, making it easier to let them go as they arise. “It works particularly well for anxiety and doesn’t require any practice beforehand,” says the London-based former monk. He also suggests visualizing, or imagining stress and anxiety literally melting away in the sunshine, which “tends to leave people feeling very relaxed.”

• **CHANT A MANTRA** Simmons prefers a mantra-based meditation, a sound or noise that can be chanted for five minutes in the car to settle the mind.

• **BRING A CALMING OIL** Rubbing lavender oil, which studies find slows heart rate and lowers blood pressure, into your palms and breathing in the scent can ease apprehension, says Schwartz. Car temps — “74 degrees is the golden number at Unplug” — can help. Puddicombe says family and friends can keep one grounded: Conversation “will usually mean we are less caught up in anxious thoughts,” but he warns that for some, company can be distracting. You might want to focus on preparing for the show when you are alone, in the car.



Riding with pals (even in a Cadillac, Oscar’s official auto sponsor) may be too distracting for an anxious nominee.

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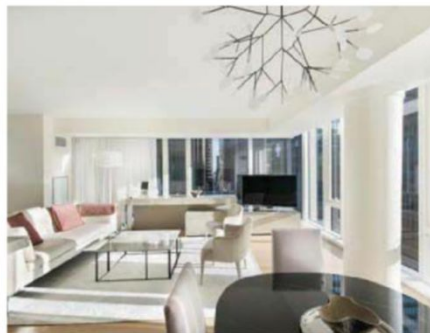
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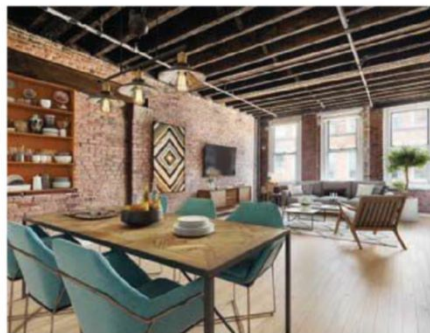
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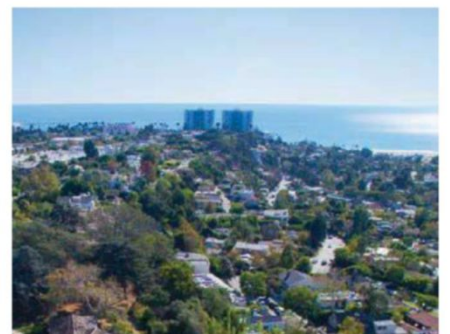
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How to Prevent Loser Face With the New 'Happy Lift'

Worried cameras will catch that moment of defeat? Meme-proofing procedures can head off scowls, sad countenances and other betraying expressions of awards-show disappointment **By Carol McColgin**

RBF ("resting bitch face") is so 2016. Hollywood's latest craze is the "happy lift," a combination of mini procedures that leave one's countenance subtly smiling and agreeable. The reason for the happy lift, says A-list dermatologist **Harold Lancer**, is that no matter how talented the actor, "you can't always hide disappointment when you've been nominated and you're sitting in the audience but you're not the winner."

Those awkward, memeworthy moments inevitably happen when the camera pans to a nominee scowling after losing (see **Kristen Wiig** at the 2016 SAG Awards — or, most famously, **Samuel L. Jackson**, when he lost the Oscar for best supporting actor to **Martin Landau** in 1995) or when a politically charged acceptance speech surprises (hello, **Winona Ryder**). **Denzel Washington's** default expression could be characterized as pensive. And **Rihanna** was caught on camera at the Feb. 12 Grammys brandishing a flask and mouthing, "I think it's time for another shot," through **Beyonce's** win — oh wait, there's no plastic surgery for manners.

Otherwise, "with a little thread or drop of Restylane, you can pretend — win or lose — that you don't care. Obviously, everyone cares a great deal about winning, but at least one's expression can say, 'I'm OK,'" Lancer says. Think of it as meme-proofing oneself. For more severe cases of a sad, drooping mouth, the Beverly Hills dermatologist uses PDO threads, or teeny-tiny micro threads, along the upper and lower outer lip to lift the angle of the mouth into a V, or a smile — "it's a bit like puppet strings" — whereas moderate

droop can be adjusted with a shot of Restylane, with "one drop on the very outer corner of the mouth." Both procedures can be done a week before the Oscars (starting at \$300 per thread, with an average of about three on each side; \$600 per unit of Restylane with 1 to 1.5 units per side for injections). Adds **David Colbert** of the New York Dermatology Group, whose fans include **Naomi Watts** and *Outlander's* **Caitriona Balfe**, "injecting Botox into the muscles in combination with a Sublime infrared jaw-lifting procedure, followed by a microcurrent facial"

can achieve the same happy-looking results. Colbert's combo has no downtime, and its effect lingers for four months (Botox fees are about \$1,200; Sublime procedure, \$1,500; microcurrent facial, \$1,200).

Alternatively, Beverly Hills-based plastic surgeon **Garth Fisher** (responsible for **Kris Jenner's** face-lift) suggests taking a small wedge of tissue out from the corners where your lip goes from downturned to turned up. A corner lip-lift costs about \$5,000 to \$7,000, including operating-room costs with five to seven days of downtime. "It gives you more of a happy smile, but it's for people whose mouths really turn down," says Fisher. "We take out that little bit of skin and lift the corners up, not so much that you look like the Joker but so that you look a lot less disapproving."

Fisher stresses that it's less about a permanently affixed expression and more about looking pleasant overall: "I would never want somebody to have a contrived look on their face. It's like taking a dog's tail away — you never know whether he is happy or sad; next thing you know he's biting you."

Lancer, who counted 30 of his patients on the SAG Awards red carpet, notes that the appearance of being a gracious loser can help when it comes to landing your next gig. "It's all about appearances," he says. "The nomination is what counts, that's true, but if you look happy even though you lost, chances are you're going to get another job anyway." And the award for best "losing face" goes to ... nobody who's had a happy lift, it seems. **TJR**

Down to the Wire: Double Facials and Emptying Out the Bad Filler

A select group of doctors and beauty experts in L.A. and New York are working overtime with awards-night attendees. **Koji Nakano** of NYC's Salon Ishi helps **Zoe Saldana's** tresses maintain luster with a deep-conditioning Sherpa treatment (\$250), followed by an amino acid (\$450) that works similar to a Brazilian blowout without harsh chemicals. "It keeps her hair shiny and helps prevent damage that can be seen under lights," says Nakano. ... During Oscar week, aesthetician **Mia Belle**, whose clients include **Gerard Butler** and **Sophia Amoruso**, uses a three-tiered



Saldana

Watts

approach at her Beverly Hills boutique. "I keep the jawline tight for photos with microcurrent [\$300] and keep the eyes open with ThermiSmooth [\$400], a radio-frequency device that stimulates fibroblasts [connective-tissue cells that produce collagen] and elastin. This is important because they might be

drinking a little." ... New West Hollywood salon owner **Joanna Vargas**, who treats **Naomi Watts** and **Julianne Moore**, recommends two therapies on Oscar day: Her Triple Crown facial (\$550) is a combo of microdermabrasion to smooth, microcurrent to lift and oxygen for radiance, while Double Happiness (\$500) mixes full-body microdermabrasion and oxygen. Meanwhile, WeHo dermatologist **Derek Jones** says he's getting rid of fillers that his clients are unhappy with: "I use hyaluronidase to erase them. High-def brings out every flaw." — BETH LANDMAN

Illustration by **Zohar Lazar**



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'Get on a Table and Dance': Elton John's Party Turns 25

In 1993, the recently sober rocker started a gathering of friends to fight AIDS at a viewing party where — *THR*'s exclusive oral history reveals — Spielberg toasted Hanks, Heidi Klum went wild (and helped raise \$6 million in 2016) and Liz Taylor once demanded 'Get me my f—ing wheelchair' **By Degen Poner and Chris Gardner**

Atending the **Elton John AIDS Foundation Oscar** viewing party is sort of like going to the Golden Globes — while the Academy Awards are happening. Champagne is flowing, there are stars at every table and the TV people always are invited. So are supermodels (**Gigi Hadid, Naomi Campbell**), musicians (**Bono, Lady Gaga, Miley Cyrus, Katy Perry, Mariah Carey**), athletes (**Serena Williams, Johnny Weir**), reality stars (**Kardashians** and **Real Housewives**), gay icons (**RuPaul, George Takei, K.D. Lang**) and designers (**Donatella Versace,**

Christian Louboutin). Many are John's friends who walk the white carpet every year in support of the Elton John AIDS Foundation. Says longtime HIV/AIDS fundraiser **Sharon Stone**, "People have to go to other parties, but people *want* to go to Elton's party."

This year will be the 25th for the bash that raises at least a third of the annual funding for EJAF, which in 2016 awarded \$8.6 million in grants across North America and the Caribbean (it has a special focus on such communities as transgender, the recently incarcerated, sex workers and IV

drug users). "Everybody matters who has HIV and AIDS," says John, who was inspired to start his foundation in 1992 after losing many friends, including **Freddie Mercury** and Indiana teen **Ryan White**, who became an advocate when he was banned from school in the '80s after contracting HIV from a blood transfusion. He died in 1990 at age 18.

John didn't start the Oscar party. In 1993 — the year before *Vanity Fair* launched its fete and the last year agent **Swifty Lazar** threw his famed Spago event — the Hollywood political activist

Patrick Lippert, an executive director of Rock the Vote who had become ill with AIDS, came to EJAF with the idea and threw the first bash at Beverly Hills' Maple Drive restaurant. Lippert died three months later at 35.

Since then, the soiree has transformed into a major event that raised a record \$6.3 million in 2016. (EJAF and its U.K. partner have raised a total of \$385 million.) This year, the party takes place for the fifth time in an enormous tent at West Hollywood Park — three blocks from where John performed his





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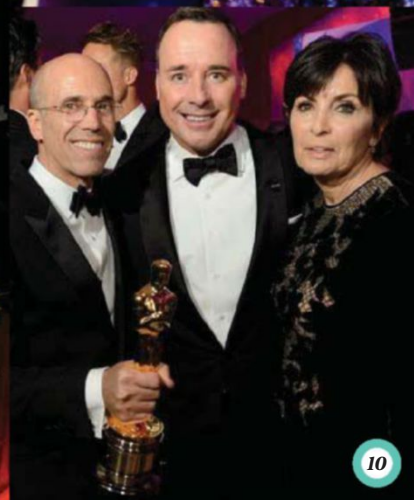
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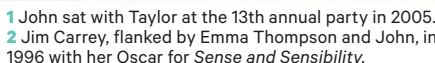
1 Sharing a booth in 1994 were (clockwise from left) Kate Capshaw, John, Springsteen and wife Scialfa, Lily Wilson, Hanks, Rita Wilson and Spielberg. Spielberg won two Oscars for *Schindler's List* while Hanks tooted his for *Philadelphia*. 2 The first party invite (left) and this year's silver-embossed mailing. 3 Sean Penn, Portia de Rossi, Ellen DeGeneres and Billy Joel in 2008. 4 *La Vie en Rose* winner Marion Cotillard with John in '08. 5 John chose Betty White for his table in 2010. "It was fabulous," he says. "I got to sit next to one of my childhood heroes." 6 Quincy Jones and daughter Rashida (center) with Victoria Beckham in 2009. 7 Tearing up the dance floor in 2011 were (from left) Vanessa Hudgens, Josh Hutcherson and Ashley Tisdale. 8 Prince in 2011. 9 Stone kissed John in '07. "He's a devastatingly loyal person," she says. 10 Furnish flanked by Jeffrey and Marilyn Katzenberg in 2013.

JEANNE GINDER-WHITE, Ryan's mother
Elton was at the hospital and he took care of everything. His people wanted him to come back because he had an album coming out, but he stayed. There were flowers from all around the world. He constantly was taking the cards off of them so that they could be thanked. He took control of the

BILLIE JEAN KING, EJAF board member
I've been friends with Elton since

THERESA LIPPERT, Patrick's sister
Patrick was working on the party

LIPPERT Patrick had hoped to raise \$50,000 that night and ultimately raised \$150,000. He raised triple what he had planned on.



Baldwin

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DAVID FURNISH I watched many friends die from AIDS. It was a terrifying, terrifying time. The imprint of that will never leave my soul. There was no hope.

ELIZABETH ROGERS, philanthropic consultant and co-host of the first party The second year, for me and for a lot of people, there was a lot of nostalgia for Patrick. It was emotional.

JOHN I remember sitting in a booth the second year with **Tom Hanks** and **Bruce Springsteen** [who both won Oscars that night for *Philadelphia*] and **Patti Scialfa** and **Prince** and **Emma Thompson** all squeezed into a booth talking. It was so exciting.

JOHN SCOTT, founding executive director, EJAF When that one shot was taken [shown on page 104], we were on the front pages everywhere the next day. It absolutely put us on the map.

RITA WILSON What's interesting about that particular picture of us is that there is one Oscar missing. Steven won two that night [for *Schindler's List*] and he left one in the car because he didn't want to be carrying two Oscars around all night. I don't think we left that booth for the whole night.

EDDI BARBIS, board member, EJAF There was that amazing year when Elton won the Oscar for *The Lion King*. That's when the party was at the Four Seasons in 1995. Two years later, one of the all-time greatest groups was when **Frances McDormand** won best actress for *Fargo*, and **Joel and Ethan Coen** won, and *When We Were Kings* won for documentary and **Muhammad Ali** was there.

SCOTT It wasn't a huge amount of money in the early days, and then *InStyle* approached us to come on board and be the sole partner.

CYD WILSON, former *InStyle* exec and current executive director, SAG-AFTRA *InStyle* did it for eight or nine years. We started with Elton at Maple Drive, then we took it to Spago in Beverly Hills. In order to make it a big fundraiser, we had to expand the size so we could sell tickets and bring in major



sponsors like Chopard and Jaguar. Originally, Elton did not want to perform. Even the sponsors were like, "Why isn't he performing? You will be able to sell more tickets." About halfway through our relationship, Elton decides, "OK, I will perform one or two songs, but I want to put the focus on a brand new performer."

JOHNNY BARBIS, John's former manager and EJAF advisory board member We started out with **Nelly Furtado** when I was at DreamWorks [Records] and were breaking her as a new artist with "I'm Like a Bird."

JOHN We've had **John Legend**, **Florence and the Machine**, **Foster the People**. I usually do a song with whoever is playing, and they donate their time. We've never paid. We wouldn't pay anyone.

MATTHEW MORRISON, actor **Ed Sheeran** sang once, and it was



Sheeran

before Ed Sheeran was Ed Sheeran. Everyone was blown away. I had never heard of him.

JOHN The year in 2002 that **Denzel [Washington]** and **Halle Berry** won Oscars, they came to us. That was a landmark year.

FURNISH That was a huge breakthrough for Oscars and diversity, and the fact they chose to come and support us was special and pretty overwhelming. My most memorable moment was the year **Elizabeth Taylor** came for her birthday in 2005 and I met her

at the red carpet. She got out of the car and said, "Please take me down the red carpet." I held her hand and put my arm around her. She was in extraordinary pain; you would have had no idea whatsoever. She looked fabulous. She stopped and spoke to every single journalist down the red carpet, smiling and being brilliant as she always was about AIDS.

JOHN She gets toward the end of the carpet and says to my David, "Get me my f—ing wheelchair."

FURNISH That's what a pro she was.

SCOTT CAMPBELL, EJAF executive director I remember the year of the writers strike when *Vanity Fair* didn't have a party. **Marion Cotillard** won the Oscar and came with her statuette.

CYD WILSON One of the fun years, we hosted it across from *Vanity Fair* in what is now John Varvatos. That year we got five times the number of A-list celebrities because we were right across the street. This was when they were at Morton's. *Vanity Fair* had call times for a lot of guests, and some of them would drive around until their call time. We sent notes to people saying, "Come have a drink and then you can go across the street."

JOHN D'AMICO, West Hollywood city council member When it was at the Pacific Design Center, they had to pay for the site. We said, "Just move it across the street [into a park] and put that money back

1 Whitney Houston snuggled with John in 2001.
2 Emma Roberts kept up with Klum in 2011.

into services and grants." They just have to make sure the grass is growing when they are gone.

FURNISH We can fit more people in — it's an elegant, fun night, and we can have a really nice cocktail area and look after our

sponsors. We get fewer Oscar winners going through the door, but what we do get now is a cross section of younger Hollywood in film, TV and the music business.

JOHN It's nice to see people with a statuette in their hands, but on the other hand our object is to raise money and it always has been, and so we have plenty of memories from the past.

JOHN WATERS, filmmaker There is some alarming fashion sense there, and there are some great beauties and some alarming ones, too. I like the alarming ones even more.

CARMEN ELECTRA There's a lot going on, people are constantly moving. I remember I walked by **Chris Brown** on the way to the women's restroom and he said, "You smell good." It was kind of odd.

JOHN DEMSEY, chair of MAC AIDS Fund, executive group president, The Estée Lauder Companies I remember **Pam Anderson** with photographer **David LaChapelle** — in hot pants, both of them.



Anderson



Ali



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1



2

Going Once, Twice, Sold!

While many guests are glued to the Oscar telecast, others have an eye on their pocketbooks during the auction. **Sharon Stone's** Corvette once snagged \$1.1 million, while **Helmut Newton's** *Naked and Dressed*, a signed print with four nudes, went for \$700,000. Other top sellers: Private lessons with tennis great **Rafael Nadal** and a supermodel print from **Herb Ritts**; both went for \$190,000.



\$100K

In 2012, Katy Perry got into a bidding war with Steve Tisch for cooking lessons.



\$250K

In 2013, rocker Steven Tyler offered a five-day stay at his Hawaii home.



\$170K

In 2005, amid his Las Vegas residency (*The Red Piano*), John Waters auctioned off two red pianos. John Waters was intrigued.



\$225K

A print of Stephen Somerstein's iconic 1965 image of Martin Luther King Jr. sold in 2015, the year Ava DuVernay's *Selma* received a best picture Oscar nom.

TRACEY JACOBS, UTA partner who represents John and Furnish If you're not at the Oscars, it's the only game in town.

SANDRA LEE One night I got to meet **Prince**. It was such a shock, watching him in the room be so normal and sweet and kind. My sister went over and kept **Nicki Minaj** company and spent 30 minutes with her.



Gaga

You see **Jane Fonda** and **Lady Gaga** at the same event.

JERRY O'CONNELL There's nothing stuffy about that party at all.

REBECCA ROMIJN I sat on the floor with **Sharon Osbourne** and we just hung out and we didn't care about wrinkling our dresses.

TIM ALLEN It's always been a shit-load of fun.

HEIDI KLUM, event committee co-chair On the occasions when Elton sits behind the piano and starts to sing, the crowd just goes wild. I feel very honored to be at Elton's table every year. I also love to table-hop and catch up with other friends. It's the kind of party where you want to get on the table and dance — which we have totally done!

SHARON OSBOURNE I'll bid on something and wonder what the hell do I do with this thing, or where am I supposed to get the money to pay for it. I'll wake up in the morning and think, "I must've been drinking again."

ALLEN One year, a Bentley convertible was up [for auction]. I collect cars, and nobody was bidding on it. My wife looked at me with that look like it was a divorce car. "If I ever catch you in a lime green Bentley convertible, you might as well park it at your bachelor condo."

SHARON STONE My brother-in-law, **Bruce Singer**, is a major car collector and I'm a car nut — one year, we auctioned this Corvette that had been up on blocks. The only miles it had on it were the miles to move it from the showroom to the truck to move it to back to the blocks. It had maybe less than 6 miles on it. It sold for \$1.1 million.

JOHN Sometimes I put my hand up and I've gotten stuck with something like Sharon Stone's car.

STONE One time I bought Elton's red piano and then I gave it to amfAR to sell again.

CAMPBELL Our sponsor Bulgari donates watches to a man and a woman who win the Oscar ballot.



Allen

ERIC MCCORMACK The second year that I was there, I won the men's watch and the next year, Elton got up at the end to announce the winner. He started with the ladies' watch, announcing [my wife] **Janet McCormack**. We couldn't believe it. And then for the men's, Elton said, "Oh f— off,

1 Kim Kardashian (left) and Miley Cyrus in 2012.
2 Hosting Oscar winners Washington and Berry the night they won in 2002 proved to be a "landmark" year, John notes.



Goldberg

it's Eric McCormack." From that night on — every year we're filling out our ballots, strangers are looking over our shoulders to look at our picks and I'm like, "What

are you doing? Do your own sound editing!" This past year, Janet won again.

ALLEN He cheats.

STONE It's fun

because the people who go have become a group of friends. They come and stay and care about one another. It's like being with a bunch of friends — a bunch of well-dressed friends.

WHOOPI GOLDBERG, EJAF advisory board member Knowing Elton for a zillion years and knowing how hard he fights for everyone, the fact that this is the 25th year — sigh, I think we all thought this would be gone by now — goes to show Elton's commitment. We've come a long way, but we're still fighting.

JOHN It's going to be very moving this year — it's 70 years of me, 50 years of me and Bernie Taupin, and 25 years of the AIDS Foundation. We've got a lot of landmarks. It's not the time to talk about [my birthday]. I won't be 70 by that point. I'll be clinging onto 69 as long as I can. **TBR**

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Mandeville Makes Its Mark as L.A.'s Upstart Power Canyon

Buh-bye, Benedict. Cool it, Coldwater. The low-key Westside sibling is luring A-listers from Dr. Dre to Lachlan Murdoch with its privacy and 'country living' **By Peter Kiefer**

A popular parlor game among Los Angeles real estate experts is to identify the pioneering star who, after buying a home, rips a certain neighborhood out of relative obscurity and draws it into the spotlight. For Venice Beach, it was **Julia Roberts** when she purchased a home on the walk streets in 2002. For Calabasas, before the **Kardashian** age, it was **Britney Spears**. And for Mandeville Canyon, which in the past five years has emerged as the newest

— and arguably hottest — destination for L.A.'s power elite, it was **Gwyneth Paltrow**, who bought a mansion there in 2012 with then-husband **Chris Martin** for \$10.4 million.

"Some people say it was when Gwyneth moved there," says The Agency's **Deedee Howard**, who has sold several properties in the woodsy canyon, including an 8,000-square-foot home with five bedrooms (and a three-story guest house that overlooks stalls and a grooming area for two

horses), which **Ari Emanuel** picked up for \$16.55 million in 2015. "But honestly, when people discovered that kind of country living that comes with [Mandeville], it all started changing," notes Howard.

In 2015, **Lachlan Murdoch** and wife **Sarah** bought a 6,000-square-foot, five-bedroom ranch-style home atop Boca De Canon, one of Mandeville's many cul-de-sacs, for \$12.5 million (his brother **James** chose Beverly Hills). A year earlier, **Dr. Dre** dropped a staggering \$40 million for the 4-acre estate of **Gisele Bundchen** and her husband, New England Patriots quarterback **Tom Brady**. Dre's moated pad is in Mandeville's gated community, Brentwood Country Estates, developed by the **Hilton** family in the 1980s; another of its 14 homes is owned by **Arnold Schwarzenegger**.



Lear



Paltrow

of canyon has been home to a number of Hollywood names who nonetheless have kept its profile low. Actors **Robert Taylor** and **Barbara Stanwyck** owned a ranch here. **Norman Lear** and **Harrison Ford** both are longtime residents — Lear and wife **Lyn**'s Westridge Road compound, which is on more than 8 acres of land, was listed in September for \$40 million. Showrunner **Bill Lawrence** and actress wife **Christa Miller** live here. And **Tom Selleck** briefly owned a Mandeville home during his *Magnum P.I.* days.

But with a homeowners association that reads like a who's who of Hollywood and a very public visit from then-President **Barack Obama** in 2014, Mandeville in the past five years has shed whatever obscurity it previously held. Benedict Canyon — boasting such A-list residents as **George Clooney**, **Brett Ratner** and **Bruce Springsteen** — long has sat atop the list of "power canyons," with Coldwater coming in a close second. But those two now are



1 The main house on Lear's compound is 14,000 square feet. 2 The property has city, ocean and mountain views. 3 Mills' \$35 million listing near the top of Coldwater features Kelly Wearstler interiors. 4 The Agency's Billy Rose has the listing on this \$16.5 million Mandeville six-bedroom.

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Style

Real Estate

what pass for “old money” in L.A., while Mandeville, with its fresh appeal, has elbowed its way into the conversation. After living in the canyon for more than 30 years, **Kathleen Durbin**, president of the Mandeville Canyon Association, stresses that the area has maintained its family-oriented, low-key character even amid the Murdochs, Paltrows and Emanuels. “There is a seclusion, a quietness and privacy in Mandeville,” says Durbin. “But there is also a real community.”

says Coldwell Banker’s **Valerie Fitzgerald**, who with Mills holds the listing on Lear’s spread. “But the celebrity aspect has made a huge difference, and people are going there who would not have gone there before.”



Adele



Ford

Current listings include a \$22.5 million multi-structure compound in Mandeville that offers a pool and tennis court on a 2.6-acre lot. Cruise the canyon

(mind the plentitude of recreational bicyclists and equestrians) and you’ll see more than a dozen massive development projects, some stretching across multiple lots of teardowns.

In 2016, the homeowners association installed an extensive closed-circuit camera surveillance system throughout the canyon at a cost of \$75,000, while a dozen Mandeville homeowners have their own private security detail (a decade ago just one resident had this amenity, according to Durbin). Strictly enforced parking restrictions along the main drag and a local security patrol help to repel paparazzi.

Mandeville also is unique among L.A. canyons in its limited access: one way in and out

via Sunset Boulevard. Unlike Benedict, Coldwater and Laurel, which serve as thruways to Mulholland Drive, or Santa Monica Canyon, which sees commuters passing through to get to the PCH, the top of Mandeville junctures at various hiking trails — less traffic, more privacy.

Not all are ready to concede canyon primacy to Mandeville. “I do think Benedict still has the most prestige,” says Mills, who notes that the whole notion of luxury canyon living started in Beverly Ridge, Hidden Valley and Beverly Park (gated offshoots

of Benedict and Coldwater), all three of which have drawn Hollywood’s elite for decades.

Jennifer Lawrence recently bought a 5,500-square-foot, French-style home in Hidden Valley Estates for \$8.225 million. **Ashton Kutcher** and **Mila Kunis** also have homes in Hidden Valley, along with **Cameron Diaz** and **Adele**. And when it comes to eight-figure sales, Benedict and Coldwater easily outpaced Mandeville in 2016 with more than double the number of \$10 million sales. Says Mills, “People still love to say, ‘I live behind the Beverly Hills Hotel.’” **TJR**

1 Fitzgerald has this \$25 million listing on Benedict’s gated Oak Pass Road. 2 This Mandeville six-bedroom is listed for \$6.8 million by Susan Perryman of Hilton & Hyland. 3 A lodge-inspired Santa Monica Canyon six-bedroom is listed for \$8 million by Hugh Evans of Partners Trust. 4 A new-build Coldwater five-bedroom is listed by The Agency’s Emil Hartoonian for \$3.8 million.



Part of Mandeville’s popularity surge has to do with the industry acclimatizing itself to Westside life — for decades a taboo. “I still have a lot of people say to me, ‘I don’t want to be on that side of the 405,’” says Coldwell Banker’s



Emanuel

Jade Mills, acknowledging that the stigma seems to be evaporating. Areas like Mandeville, and to a lesser degree Santa Monica Canyon — with access to the coast, not to mention top private schools — have changed the power-canyon calculations. “It took a while for [Mandeville] to get started,”

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Oscars



Everything to know about the Big Night: the **magic**, seen through the eyes of Matt Damon, Liza Minnelli and Lin-Manuel Miranda; the **politics**, from Trump's tortured critiques ('Bette Midler sucks!') to the mountain of manure once dumped on Michael Moore's driveway; and the **scandals**, including the tragicomic tale of the only man ever expelled from the Academy.

Several hundred million people will watch, only *THR* takes you inside ...

Illustration by
Mike McQuade

2017

Anger, fear, political upheaval – for many, it's tough to get emotional over who wins best supporting actor. But as 21 artists, thinkers and public figures testify here, the Academy Awards can be an inspiration to a kid 'seeing myself in this world' and to everyone from moguls to Matt Damon to *Hamilton* creator and first-time nominee **Lin-Manuel Miranda** (for *Moana*), who shares his lifelong fascination with Hollywood's biggest night

Edited by Jeanie Pyun

Photographed by Miller Mobley

WHY THE OSCARS STILL

A full-page photograph of a man, identified as Miranda, standing on a dark, wet surface that looks like a film set. He is wearing a dark blue or black trench coat over a matching suit. He holds a black umbrella over his head with his left hand, while his right hand is in his pocket. He is looking upwards and to the left with a joyful expression. The background is dark, with a large studio light on the left and another light source above him. The word "MATTER" is printed in large, white, serif capital letters across the middle of the image.

MATTER

"I may be the only person in America who laughed his ass off to 'Uma, Oprah, Oprah, Uma,'" says Miranda, photographed Feb. 6 at Line 204 Studios in Hollywood.

Styling by George Kotsiopoulos
Burberry trench coat, Brooks Brothers suit, shirt
and umbrella, Office of Mister Scott boots.

D

During college, Lin-Manuel Miranda and a friend used to improvise interpretative dance tributes to best picture nominees at their annual Oscar party. “It was a lot of breathing and rolling around,” recalls the creator of the Broadway smash *Hamilton*. “We had a great Seabiscuit dance one year.”

For the New York-born son of Puerto Rican parents — his father a political consultant, his mother a psychologist — it was just another phase of a lifelong fascination with the Oscars that began when he was growing up in the Inwood section of Manhattan, playing and replaying the telecasts that his family recorded on their VCR. At 37, Miranda is about to cross the threshold from superfan to participant: “How Far I’ll Go,” which he wrote for the Disney film *Moana*, is nominated for original song, and on Feb. 26, Miranda (with his mother) will attend his first Academy Awards. It’s an auspicious step in a career that will see him star with Emily Blunt and Colin Firth in Disney’s 2018 *Mary Poppins Returns* and collaborate with composer Alan Menken on the studio’s live-action *The Little Mermaid*, one of Miranda’s favorite films and, he reveals here, the gateway to his Oscars obsession.

My brain is a compendium of Oscar moments: Tom Hanks’ beautiful acceptance speech when he won best actor for *Philadelphia* in 1994. Roberto Benigni climbing over chairs and wanting to make love to everybody in the world when *Life Is Beautiful* won best foreign-language film in 1999. Kim Basinger presenting in 1990 and telling the audience that one of the best films of the year, *Do the Right Thing*, was not nominated. For her to take a stand, 25 years before #OscarsSoWhite, was incredible — and impressive because time has shown the prescience of that film.

I expect we’ll see more of that this year. It’s a political time, so I imagine the Oscars will look exactly like your Twitter or Facebook feed. Why should we ignore for three hours what we’re talking about 24 hours a day?

The Oscars were always a family affair when I was a kid. One sort of unintentional tradition we had every year was during the “In Memoriam” part of the show. My family called it the “She died?” section because my dad, who is pop culture-oblivious, would always go, “She died?”

He died? *She died?!?* the whole time. So, it was very sad and yet also very funny watching my dad catch up.

When I was a kid, the Oscars felt like this impossibly larger-than-life thing. The first time I felt like I had a horse in the race was in 1990. I was 10, and *The Little Mermaid* was up for best song and best score. They did that crazy “Under the Sea” number with the late, great Geoffrey Holder and dudes in scuba outfits tap-dancing with flippers. We had a tradition of recording the show on our VHS, and I must have watched it a million and a half times. There was also an amazing Chuck Workman montage at the beginning of the show that depicted 100 years of filmmaking with classic scores. I was already in love with movies, but this was the most beautiful thing I’d ever seen in my life.

Akira Kurosawa got the lifetime achievement Oscar in 1990, and that montage made me want to see his movies. I’d never heard of him until then. Now *Seven Samurai* is one of my favorite films.

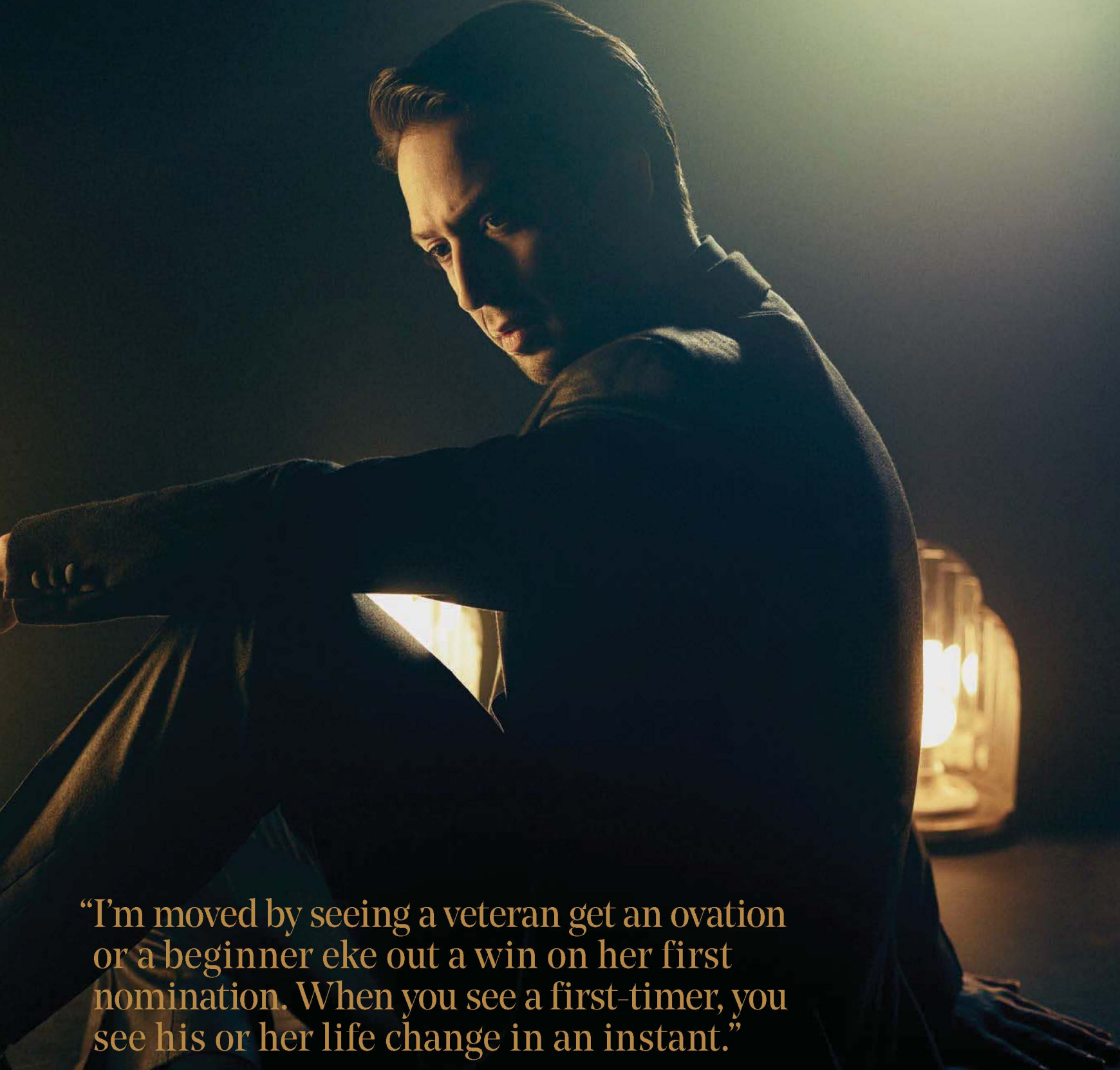
That was the period when Billy Crystal was hosting, and I would memorize his musical spoofs of the year’s top films. He did them with Marc Shaiman, whom I’m working with right now on *Mary Poppins Returns*. I remember he got the biggest laugh I’d ever heard with his homage to *The Godfather: Part III*.

*This is the story 'bout a man named Corleone
This man killed everyone so now he's home alone
Not a very nice guy
Shot Moe Greene in the eye
So tell me why his hair is 7 inches high
Godfather III, let there be more
And put Duvall in Godfather IV*

1 Host Crystal horsed around in 1991. 2 Basinger presented in 1990. 3 Goldberg won in 1991 for *Ghost*.



Crystal’s entrances became a thing. One year he came in on a horse, another as Hannibal Lecter with the face mask, and one time, Jack Palance dragged him onstage. I was a huge fan of those moments and musical numbers — they showed a genuine love of movies while still poking fun at them. I may also be the only person in America who laughed his ass off to “Uma, Oprah. Oprah, Uma.” David Letterman’s commitment to that bit was enough to put it over the top for me. He



“I’m moved by seeing a veteran get an ovation or a beginner eke out a win on her first nomination. When you see a first-timer, you see his or her life change in an instant.”

didn’t care if no one got it. In his head, it was funny.

Hosting the Oscars is not a thing I would ever want to do. I am a huge Seth MacFarlane fan, but you could tell how uncomfortable everyone in the room was with his “We Saw Your Boobs” number. You always have to do this dance as a host: You’re playing to a billion people at home, and you’re playing to anxious contestants in a room, and that’s an insanely hard thing to divide. It’s the most

thankless task in the world. I have a pretty healthy ego, but it does not extend in that direction. I’d much rather be the guy writing the opening tune than having to deliver it.

Crystal was great. I love Steve Martin, too. He brings his own thing and is incredibly funny. And Whoopi Goldberg. Those are probably my top three.

Another Oscar moment that really stuck with me was when Whoopi won her best supporting actress for *Ghost*.

I’ll never forget, at the top of her acceptance speech she said, “Ever since I was a little kid, I wanted this,” which is so rare. Then she said, “As a little kid, I lived in the projects, and you’re the people I watched. You’re the people who made me want to be an actor.” For me, it was like she was saying, “If you want this, you can get it, too. I’m proof that you can.”

I had been seeing myself in this world since I was old enough to do anything, and it was as if she reached through

the screen to talk to me. I was that kid. Even my mother used to say, “Remember what Whoopi said.”

That speech was the inspiration for the opening song I co-wrote for Neil Patrick Harris, “Bigger,” for the 2013 Tony Awards:

There’s a kid in the middle of nowhere sitting there, living for Tony performances singin’ and flippin’ along with the Pippins and Wicked and Kinkys, Matildas and Mormonses

John Varvatos tuxedo, Jimmy Choo shoes.

Watch Miranda take an Oscar trivia quiz at THR.com/video

*So we might reassure
that kid and do something
to spur that kid
'Cause I promise you all of
us up here tonight,
We were that kid and now
we're bigger*

It all came full circle for me when Whoopi presented me with the Tony for best musical when *In the Heights* won in 2008. That moment changed my life. And I remember jumping up onstage and salsa dancing with her.

What the Oscars mean to me has evolved over the years. When I was a little kid, it was the summit of success in this industry that I was looking at with giant glass eyes wanting to be a part of. And then you grow up, and it changes. I'm a big entertainment news reader. I read my *Hollywood Reporters* and my *Entertainment Weeklys*, and I've come to learn how much more of a crapshoot it all is.

I don't think of it as the be-all and end-all — I think of it as a collection of moments. It's a glimpse behind the scenes of Hollywood and a glimpse of actors and filmmakers being themselves in a very unguarded, public moment. It's Sally Field saying, "You really like me." Or it's Denzel Washington winning the best actor Oscar on the same night that Sidney Poitier got the lifetime achievement award and saying, "Forty years I've been chasing Sidney, they finally give it to me. What do they do — they give it to him the same night." Which was the great line of the night that year. It's a chance of seeing artists being themselves and not hiding behind a role.

It's also a glimpse at what really goes into making movies. I loved seeing Industrial Light & Magic win for *Terminator 2: Judgment Day* and seeing all those guys

— the guys who created f—ing morphing! — go up onstage and win that award.

I'm more moved by seeing a veteran get an ovation or a beginner eke out a win on her first nomination. I was moved by Lupita Nyong'o winning for her performance in *12 Years a Slave* in 2014 and her speech being so poised and incredible. When you see a first-timer, you see his or her life change in an instant.

Another of my favorite moments was in 2005, when they had Antonio Banderas sing "Al Otro Lado Del Rio" from *The Motorcycle Diaries*, which was nominated for best song. And then when Jorge Drexler, who composed it, won, he went onstage and sang it, like, "This is how it really goes." It was so funny and ballsy and great. I'm happy whenever Latinos win anything, so I was thrilled by both performances.

So these days, that's what I watch for, and as I've gotten older, I've found that I'm not very good company at Oscar viewing parties because I don't like it when people talk over the awards. If I'm at a social gathering where the Oscars happen to be on, I'm like, "Shut up!" I'm intently watching.

I can't tell you what it feels like in that room because this will be my first time at the Oscars, but I can tell you why the Oscars matter. It's a night when the arts and artists are formally honored, and this recognition is seen by millions of people across the country and around the world. The show inspires people to keep pursuing their craft, or to seek out the nominated films or the overall body of work of the nominees, and through that exposure, people gain a greater appreciation of what the art of filmmaking brings to our culture. — AS TOLD TO FRANK DIGIACOMO



Isabelle Huppert

Oscar nominee for *Elle*

When I was little, I did not watch the Oscars. I started watching when I was more a grown-up because of course you have to stay awake all night [in France] when you watch them. As an actress, it's one of the most prestigious celebrations of movies. I am grateful that the Academy is bringing attention to a French-speaking

actress like me. It doesn't happen very often, so it gives me even more pride. The Oscars are a very American celebration and sometimes welcome and bring attention to foreign films. Also, for quite a few years, cinema hasn't been exclusively entertaining. You expect some films to be like a window to the world, to make you think, to make you rebel. The Oscars cover so many different movies; they are the perfect example of that.

Photographed by Joe Pugliese



DONNA LANGLEY
Chairman,
Universal Pictures

Growing up on the Isle of Wight, a rural island off the coast of England, my family and I would tune in to the Oscars every year. During my most formative years, I watched films like *Chariots of Fire*, *Gandhi*, *Amadeus* and *Out of Africa* win best picture. Films about extraordinary people doing extraordinary things helped shape my view of the world and made me fall in love with film.



Jack Nicholson at the 1974 Academy Awards.

JEFFREY KATZENBERG

Founder • WndrCo



In 1974, I was 23, newly arrived from New York, living La Vida La-La. One day, I was driving my first black Mustang down Sunset Boulevard, top down, sun streaming in, and all around me were billboards for that year's Academy Award nominees: *The Sting*, *The Exorcist*, *American Graffiti*, Redford, Nicholson, Streisand, Joanne Woodward. Surrounded by all that greatness, the Oscar suddenly went from being a gold statue to a gold standard. Until that moment, it had been just a trophy handed out on a glitzy show, but now I saw it as an icon of excellence for the industry I was a part of. Sure, I was just a P.A. on the ladder's bottom rung, but those billboards inspired me to reach high. Four decades later, our industry may be obsessed with billion-dollar blockbusters, but the Oscars still remind me of what matters most. Which is why, given the choice in 1974 or in 2017 between a pot of gold or that golden statue, it would be Oscar every time. My hope is it would be the same for every other 23-year-old out there today.

Ryan Murphy

Executive producer,
Feud and *American Crime Story*



Growing up in Indiana, the Oscars were religion in my house. It was a breath of fantasy and a way to imagine what life could be. I used to have slumber parties with all of my friends starting at age 7. We'd do an Oscar pool and all of that stuff. You have to remember there was no internet back then, which meant there was really no access to these directors and movie stars. They were almost like unicorns: You didn't see them very much, unlike now, when it's



Taylor at the Oscars in 1970.

all very orchestrated. So when you watched the Academy Awards, it really was a great, special celebration of glamour, and you felt this national excitement around it. I still remember being 4 years old and watching Elizabeth Taylor come out to present best picture, and she was all tan and wearing this tremendous Chopard jewelry. It's a great thing that the show does in celebrating the movies and artistic talent in a big, glamorous way — more and more now in a socially conscious way. For me, it's the gay Super Bowl. And yes, I've lost many an Oscar pool. My most devastating loss was when "Rainbow Connection" from *The Muppet Movie* lost the original song Oscar to the theme from *Norma Rae*. I'm still fuming about that one.

Michael Ovitz

Investor/philanthropist

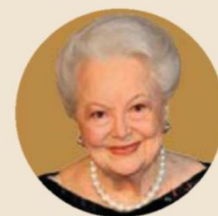


I started in the business at 17. I've never missed an Oscars. It's

one of the few times that you get to see everyone in one shot. It's an intimate look at celebrity, which this country always has been obsessed with. If you live in Europe, royalty is celebrity. If you live in the U.S., celebrity is royalty. Now do I agree with the way the movie business has gone? I feel horrible that the movie business makes it so difficult to get things made now. It wasn't like that when I was an agent in the '90s. We pretty much could tell our clients what we could get made, selling to seven studios, 35 movies a studio, and today ... what are there, five or six studios? They make maybe 40 movies, and the rest are independent. But the Oscars are critical to the survival of the movie business. One of the greatest exports of this country is culture. We dominate at that — always have.

OLIVIA DE HAVILLAND

Two-time Oscar winner



The Oscar symbolizes excellence, and for an artist to receive this statuette is the highest of honors.

MARK CUBAN

Entrepreneur



Back in 2004, I got an email from a young director who said he had unique footage from inside of Enron. He wanted to do a documentary about the company's collapse. I

immediately responded, asking how much the budget would be. I got an immediate response that it would be \$770,000. I hit Alex Gibney right back, saying, "Yes, let's do this." The whole thing happened in 12 minutes. The result was *Enron: The Smartest Guys in the Room*. Making this movie wasn't about how much money we could make. The goal was to

tell a true story about a company that destroyed the lives of so many. Being nominated for an Oscar was special. We didn't win, but it helped propel Alex to many more great accomplishments and eventually his own Oscar. That's what makes the Oscars so special. It introduces the world to amazing talents and helps propel them to even greater heights.



Minnelli, flanked by Desi Arnaz Jr. and her father, arrived at the 45th Academy Awards before winning for *Cabaret*.

Liza Minnelli

Oscar winner for *Cabaret*

I grew up in the industry town, and the annual celebration was the Academy Awards, so you'd better believe I watched them as a kid! And they certainly meant something to me because both of my parents had won, so when I was first nominated for *The Sterile Cuckoo* [in 1969], it felt like I was following in their footsteps. I wanted to make my parents proud. I still do!

I didn't win for *The Sterile Cuckoo*, and from the moment the nominations were announced the next time [Minnelli was nominated three years later in 1972 for *Cabaret*], I thought Diana Ross was going to win because she was so marvelous in *Lady Sings the Blues*. I loved her performance in that film, and it holds up wonderfully. But on the night of the Oscars, I saw her get up during the show and change her dress right before they announced our category, so I thought, "Well, that's it! She's most definitely going to win."

I had gone to the awards with my father, who was truly the sweetest man I've ever known. And when they said my name, my father screamed so loudly in my ear that I still have tinnitus.



STACEY SNIDER

Chairman and CEO,
20th Century Fox Film

Even though I was in pajamas instead of a gown, the glamour of the Oscars required my childhood self to treat the telecast with a reverence that echoed the pomp and circumstance of the movie stars inside our television. The family assembled in our den and watched attentively (enthusiastic exclamations were permitted, talking over the show was not); and as the evening proceeded to best picture, so did my proximity to our family's sole TV set. By the time the final presenter said, "And the award goes to..." I was almost physically inside the TV. My feelings about the Oscars haven't changed. If you see me sitting in the Dolby Theatre on that amazing night, you'll see me leaning forward, soaking up every bit of pomp until best picture is handed out — but I admit I sometimes miss being able to watch in my pajamas!

MATT DAMON

Oscar winner, actor-producer



My favorite Oscar memory is, I think, the year that Ben and I won [for *Good Will Hunting*], which was 19 years ago. I kind of

remember all of it and none of it at the same time. We went from watching it on TV to being in the front row. There was no gap year where we got to go but sit in the back, so I think that's why this first one that we went to was so memorable.

I can't recall any specific thing except getting up onstage and pushing Ben to the microphone because neither of us had planned a speech, nor had we even talked about it, because we both knew, without saying this to each other, that we would be jinxing it. And then if we didn't win, we would know for the rest of our lives that we had a conversation about what the speech was going to be. So we had no plan at all. When we got up there, I realized one of us was supposed to say something, and I pushed him, and he came up with a pretty good one right off the top of his head, but I think it involved us screaming out people's names.



DAKOTA JOHNSON

Actress, *Fifty Shades Darker*

My life growing up is movies. We watch screeners every holiday season. We are obsessed in my family, so watching the Oscars is like Christmas.

Billy Eichner

Creator, *Billy on the Street*



I took the Oscars very seriously as a child. When I was 14, a special was released on VHS called *Oscar's Greatest Moments Volume 1*. To this day, I am still waiting

for *Volume 2*. It was a documentary with all of these clips from the Oscars and the red carpet. My friends and I played that VHS until we wore it out.

At my peak obsession as a New York kid, there was no internet. I would handwrite reviews of movies on loose-leaf paper. I'd give them star ratings, like two, three, four stars. I would annotate them through



Taylor (left) and Dunaway, shown after their Oscar wins, represent different eras.



A week later, a gorgeous full-color photo of Taylor regally seated at the Oscars party appeared on the cover of *Life* magazine. Her white cigarette holder was elegantly raised above a full champagne glass near a bottle of Dom Perignon resting on ice. The billowing white skirt of her floral-embellished Christian Dior dress was barely glimpsed. We saw only her starkly simple, pale yellow bodice that seemed to be channeling the golden glow of the Oscar statuette, which was offering her its adoration from amid a burst of red tulips, matching her full, crimson lips.

That night, with her magnetic composure and luminous charisma, Taylor exuded all the pomp and power of old Hollywood, from which she had emerged as a child star just before the decline of the studio system. Even her glossy raven bouffant was a work of art, because surely those intricate petals had been sculpted by her close friend, hairstylist Sydney Guilaroff, one of the creative geniuses of MGM production at its height.

The *Life* cover also revealed a strange perversity: austere presenting herself without necklace or brooch, Taylor seemed to be wearing the vertical, white tracheotomy scar on her throat as a fashion accessory. It was a tour de force of ambiguous eroticism, like a Catholic saint's statue of a martyr flaunting her wounds.

Taylor enthroned with her *Butterfield 8* trophy is probably the greatest post-Oscars photo ever taken. Next would be a picture of Faye Dunaway breakfasting at The Beverly Hills Hotel the morning after she won the best actress for *Network* (1976). Lounging at poolside in her creamy silk dressing gown, newspapers scattered at her feet, Dunaway contemplates her Oscar with a tinge of ironic detachment and fatigue.

This bleak, brilliant photo marks the arrival of a new generation in Hollywood, hip, smart, and cynical. The mythic grandeur of old Hollywood and its pantheon of celestial stars is already gone.

CAMILLE PAGLIA

Social critic and author of *Free Women, Free Men: Sex, Gender, Feminism, out in March*



As a child, I had two pagan high holy days every year. The first was Halloween, where I advertised my transgender soul by masquerading as a matador, a Roman soldier,

Napoleon or Hamlet. The second was Oscar night, when Hollywood put its dazzling glamour on heady display for the whole world.

As I was growing up in the drearily conformist 1950s and early '60s, it was hard to find information about popular culture, which wasn't taken seriously. Deep-think European art films were drawing tiny coteries of intellectuals to small, seedy theaters, but flamboyant mainstream Hollywood was still dismissed as crass, commercial trash.

Confidential magazine, a splashy rag specializing in steamy innuendo, was my main news source about all things Hollywood. I avidly followed the lurid adventures of my favorite movie star, Elizabeth Taylor, as she breezily acquired and shed husbands at the drop of a hat. Eventually, my collection of Taylor clippings and photos reached 599.

As a brash Italian-American oppressed by the postwar cult of cheerful, girly bloneness, I celebrated when the voluptuous, brunette Taylor stole singer Eddie Fisher from that petite juggernaut of peppy blonde niceness, Debbie Reynolds. Much later, I learned to

deeply respect the indomitable spunk, professionalism and craft of Doris Day and Debbie Reynolds, but at the time, I darkly viewed them as ruthless tyrants of an ossified WASP establishment. Most of the country automatically took Debbie's side in the 1958 Fisher scandal, a sympathy stoked by her shrewd posing for an endless series of upbeat, homey photos with her two small children, Carrie and Todd. Her adulterous rival was publicly excoriated as a vixen and tramp, a heartless home-wrecker.

This was the backstory to the supreme Oscar moment of my lifetime — when Elizabeth Taylor, having just survived a near-death tracheotomy during an episode of pneumonia in London, won the award for best actress for her spectacular performance as a sleek Manhattan call girl in *Butterfield 8* (1960). Three years after her treacherous adultery, Hollywood was formally forgiving her and welcoming her back to the fold.

Watching the Oscars on TV in upstate New York, I was in near-delirium at Taylor's unexpected win. My breathless state of ecstasy lasted for the entire next school day, where I felt like I was floating on a cloud. In retrospect, I realize that Taylor's triumph was indeed a huge cultural watershed, a prefiguration of the coming sexual revolution.

But a surprise waited. The 1961 Oscars were still being broadcast in black and white.

the year with magic markers, writing out my predictions and the categories, like, who should win, who will win. I was insane. There was a year or two when I put on a suit to watch the Oscars in my living room.

I had a good friend, Dustin, who lived down the block from me. His mom was driving us to school the day after the 1991 Oscars, when Madonna

Madonna arrived with Jackson at the 1991 Oscars.



sang "Sooner or Later" in the white dress and had gone with Michael Jackson. The combination of Madonna and the Oscars — obviously huge for me. I remember Dustin's mom saying she listened to Howard Stern that morning and they were making fun of her performance. I was livid in the car. Though I love Howard Stern, too, I was very angry about it.

In 1984 Barbra Streisand had songs nominated in the best song category from *Yentl*, but she did not want to sing them on the show. Probably she was offended because *Yentl* didn't get any major nominations. Do you know who sang them? Donna Summer. Donna Summer, who I love, but Donna Summer on the Oscars singing "Papa Can You Hear Me?"?!

CHRIS MATTHEWS

Host, *Hardball With Chris Matthews*



With the Oscars, I always rooted for the writers, the bearded guys. The guys who you knew were only going to get up there once in their life and worked

20 years or more to get there, who don't sit in the first three or four rows. It's not quite as glamorous. I appreciate the Oscars when it brings attention to stories that aren't about the lottery of Hollywood and looks. I think *Hidden Figures* is a major movie, about these people who all their lives have been patriotic hard-working people, fabulous in their field but didn't get the spotlight. People with a real personal commitment who say, "Here's something I care about, and I'm going to make it work." The message is: "Even in a superficial world, I can make it by being real." I think that was maybe the most important movie of the year, especially after the wrath that Hollywood took — appropriately — for not having enough diversity.

CARL REINER

Actor, comedy writer



I watch the show like a fan. In 1971, the Academy asked whether I'd like to host. I told them I would, but only if they gave Charlie Chaplin an award. To me, he was the genius of the movies. If there was no Charlie Chaplin, there'd be no film industry. But they said no, he was still considered persona non grata. Then a year later, they brought him over and gave him a lifetime achievement award.



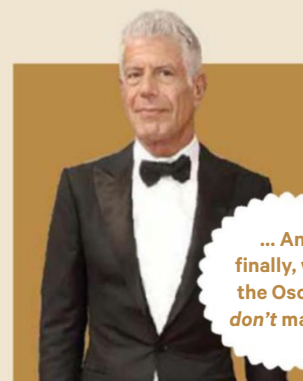
Winfrey (left) with *The Color Purple* co-star Akosua Busia at the 1986 Academy Awards.

GAYLE KING

Host, *CBS This Morning*



I lived in Turkey when I was a kid, from first grade to sixth grade, so I didn't grow up thinking, "I've got to watch the Oscars." In my early 20s was when I started watching it — and I've just been hooked ever since. The first time I got to go was [in 1986] when Oprah was nominated for best supporting actress in *The Color Purple*. And it was just dazzling. We were in L.A. that weekend, and everyone kept coming up to her and saying, "You're going to win. I voted for you." And I believed it. She was petrified and mortified because she had this dress, and the day before the Oscars [she tried it on and] it was too big. So she asked the tailor to come and take it in. He then made it too small. And she discovered that an hour before the show. So she was sitting there thinking, "Please don't call my name, please don't call my name, please don't call my name." Because of her dress! *Prizzi's Honor* won that year: Anjelica Huston, also a very good performance. But I really thought Oprah had it because so many people stopped her.



... And finally, why the Oscars don't matter

ANTHONY BOURDAIN

Host, *Anthony Bourdain, Parts Unknown*

Nothing like watching millionaires in formalwear talk about world hunger. It just makes me want to throw up. I understand that they're well-meaning and have a huge platform, and it's satisfying to everybody there and to people who already agree with them. But if you're looking to change hearts and minds as a strictly tactical matter, I don't know that it's effective.

Interviews by

Seth Abramovitch, Scott Feinberg, Mia Galuppo, Marisa Guthrie, Kara Haar, Bill Higgins, Andy Lewis, Pamela McClintock, Michael O'Connell, Brian Porreca and Lacey Rose

Neil deGrasse Tyson • Astrophysicist

The Oscars matter because they give us all something to argue about other than our political differences.



Williams at the 1977 awards.



TOM HANKS AND RITA WILSON

Married actor-producers

Rita I grew up watching the Oscars because I grew up in Hollywood, Calif. It was the most glamorous event. We would all sit cross-legged in front of the hi-fi, which was a turntable with a TV in it. It was especially exciting before stylists, when you had people like Edy Williams wearing a belly-dancer costume.

You were like, "What's she doing?"
Tom I think that was my highlight when I was growing up.
Rita I went to the Oscars for the first time at 19 with my friend Lou Arkoff, Sam Arkoff's son. He ran American International Pictures. It was the year that Faye Dunaway won for *Network*.
Tom I love hearing about my wife's



big dates when she went to the Oscars with other people. This is the first I've heard of it, and I'm enraged.
Rita (Laughs.)

**Kodak salutes the amazing works of art
shot on film this year with special congratulations
to those who have been recognized this award season!**

LA LA LAND
FENCES
HIDDEN FIGURES
LOVING
JACKIE
NOCTURNAL ANIMALS
SILENCE
HAIL, CAESAR!
SUICIDE SQUAD

30 Academy Award® Nominations • 36 BAFTA Nominations

9 BAFTA Awards Including Best Film, British Film & Foreign Language Film

9 of the 14 Golden Globe® Awards • 4 of the 6 SAG Awards

Directors Guild Award • Producers Guild Award

9 Grammy Awards Including Record, Song & Album Of The Year

& Best Music Film & Best Music Video





KIDS ARE IN



THE
MAGIC



From left: Jaden Piner (*Moonlight*), Shree Crooks (*Captain Fantastic*), Charlie Shotwell (*Captain Fantastic*), Saniyya Sidney (*Fences*, *Hidden Figures*) and Alex Hibbert (*Moonlight*) were photographed Jan. 28 during an ice cream sundae break at The Tower Bar in the Sunset Tower Hotel in West Hollywood.

*Small actors are having a big year as stars of **Lion**, **Moonlight** and more grow up in awards season: 'My mom didn't want to wash her hand after she shook hands with Denzel Washington'*

By **REBECCA FORD** Photographed by **KOURY ANGELO**

THE PICTURES



O

On a late January afternoon at Sunset Tower Hotel, one of the stars of *Captain Fantastic* — 9-year-old Charlie Shotwell — sits down at a baby grand piano and casually begins tickling the ivories with an original classical composition (he's been taking lessons for a year and a half). After a few minutes, he gets up, and 10-year-old Saniyya Sidney, who appears in both *Fences* and *Hidden Figures*, takes his place. She bangs out the first few stanzas of John Legend's "All of Me," then turns the stool over to 11-year-old Shree Crooks, one of Shotwell's *Captain Fantastic* co-stars, who plays the theme music from *Halloween*. "That's the only song I know," she says after she finishes her short performance.

When one brings together six of the year's most celebrated 13-and-under actors for a photo shoot and there happens to be a piano in the room, that's what happens — an impromptu recital.

There usually are one or two standout performances by a child every couple of years — Jacob Tremblay in 2015's *Room*, Quvenzhane Wallis in 2012's *Beasts of the Southern Wild*, the kids from 2008's *Slumdog Millionaire* — but 2016 brought a bumper crop. While none of these six has been nominated for an Oscar, they're all either appearing in Oscar-nominated films or in some other way basking in reflected awards glory (like Shotwell, whose onscreen dad

in *Captain Fantastic*, Viggo Mortensen, is up for best actor for his portrayal of a hippie raising his family in the woods). If nothing else, they're each a walking argument for why the Academy should bring back the long-retired Juvenile Award.

Of course, it's hard enough to find grown-ups who can act, let alone preteens, and these youngsters were all discovered after extensive talent hunts. *Lion* director Garth Davis (and his casting director Kirsty McGregor) scouted for months throughout India, watching more than 2,000 taped auditions before finally finding 8-year-old Sunny Pawar, who stars as young

1 "He was really shy and brought us beef jerky," says Crooks (right) of meeting Mortensen on the set of *Captain Fantastic*.
2 Sidney plays a daughter in both *Fences* and *Hidden Figures*.
3 Hibbert (left) and Piner in *Moonlight*.
4 Pawar with Deepti Naval, who plays a social worker in *Lion*.



Saroo in The Weinstein Co.'s drama about a lost Indian boy (up for six Oscars, including best picture). To find a child actor to play his daughter in *Fences*, Denzel Washington also reviewed scads of video auditions — then flew Sidney to the set in Pittsburgh for a meeting. "I was nervous and excited to meet him," she says. "I'd heard about him plenty of times from my mother and grandmother, and I had seen a couple of his films. He was sweet."

Moonlight director Barry Jenkins found 12-year-old Alex Hibbert and 13-year-old Jaden Piner — who respectively play the youngest versions of Chiron and his classmate Kevin in A24's coming-of-age drama (nominated for eight Oscars, including best picture) — at their middle school in Miami. They didn't know each other well at the time, but they're best friends now. And neither had any acting experience outside their school's drama program (their drama teacher, Tanisha Cidel, has a cameo in *Moonlight* as the boys' principal).

"Between takes, Alex was dancing and moving around, and then Barry would call 'action,' and he would drop right in," says Mahershala Ali, who plays a morally questionable father figure in *Moonlight*, of working with Hibbert. "He's such a pure spirit and a light that it was actually kind of easy because you could just feed off that."

The constant whirl of awards season can be challenging for adults, but these kids seem to be thriving on it. As the face of *Lion*'s award-season campaign, Pawar — who doesn't speak English; he learned his lines in the film phonetically — has spent the past three months flying back and forth between

Pawar, photographed Feb. 3 at Au Fudge in West Hollywood, doesn't speak English, so he and director Davis communicated through sign language on the *Lion* set.

Photographed by Ramona Rosales



Bombay and L.A. (presumably first class) with his father and his translator. Hibbert, meanwhile, got to meet one of his idols — that'd be Sidney's director, Washington — at the Critics' Choice Movie Awards. "He said he wants to work with me!" he recalls of their conversation. "My mom didn't want to wash her hand after she shook his hand."

Crooks, a fan of the *Lord of the Rings* movies, got to shake hands with Orlando Bloom when *Captain Fantastic* screened at the Cannes Film Festival in May. "I told him I dressed up as him for Halloween," she says. Shotwell also is a huge *LOTR* fan, so working with Mortensen was the ultimate thrill. On the first day on the set, he passed his *Captain Fantastic* dad a note. "I drew a picture of him as Aragorn by the white tree of Gondor," he says. "And I'd written on it, 'I know who you are.'"

All the kids except Pawar now have representation (Hibbert and Piner got managers after *Moonlight* came out), but they remain in school while pursuing other work through taped auditions.

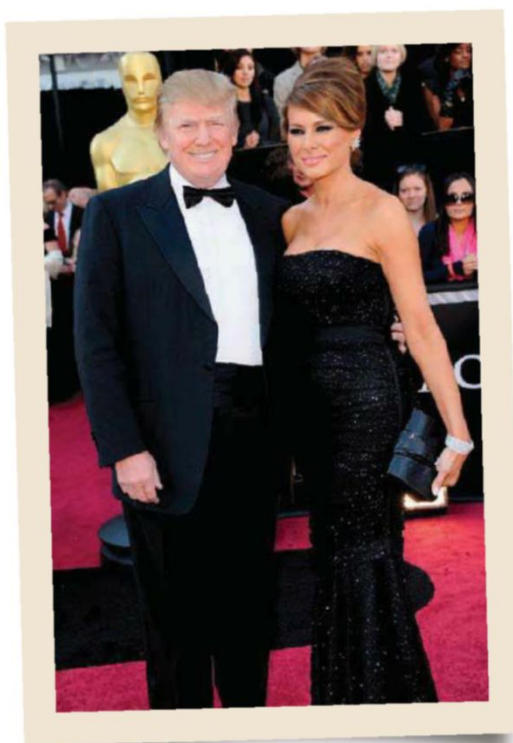
Underneath the tiny tuxedos and gowns, though, these are just kids who are happy to be playing on soundstages and scarfing down craft service snacks, even the healthy ones (Hibbert and Piner had a contest on the *Moonlight* set to see who could eat the most oranges, while Shotwell and Crooks stayed in their *Captain Fantastic* characters and ate huckleberries and blackberries in the woods — although a certain unnamed castmate did once sneak doughnuts to the set).

But they do have some sage advice for other children aiming for the spotlight. Offers Piner, "Stay humble and don't get bored." **THR**

OSCAR CRITIC IN CHIEF



Trump has hit the Oscar night circuit at least seven ‘really BORING’ times and tweeted about the ‘TERRIBLE’ show a lot as a renowned expert on narcissism suspects that behind the bluster is a yearning to be taken seriously by Hollywood BY W. KEITH CAMPBELL, PH.D.



Donald and Melania Trump at the 2011 Oscars.

Donald Trump is not an idiot. I know some people see him that way — sitting in the White House, firing off angry tweets because he’s crazy. And maybe he is half crazy, but he’s half genius, too.

When I began reviewing the tweets he’s sent out regarding the entertainment industry, I expected they would be a lot of people tweeting “You suck” at him, and Trump tweeting back, “You suck more.” But he surprised me. The narcissism and the ego are definitely there, of course, but I’m seeing Trump as a Hollywood geek. He’s very into stagecraft. He has strong opinions about set design and production. He thinks he has some expertise for putting on shows — maybe as a result of *Celebrity Apprentice* and the Miss Universe Pageant — and he’s giving what he thinks is good feedback in his usual hostile and hyperbolic way. Like this one: “They should have allowed applause during the TRIBUTE to the departed — Really bad production. Bette Midler sucked!” I read that and thought, Did a teenager get hold of your Twitter feed? And

yet, there’s a precision to that tweet. He has a very strong viewpoint as to how that segment of the Oscars telecast should have played out.

This is pure speculation, but I get the impression that Trump feels he’s not respected enough by Hollywood. He seems to be saying, “I’ve been doing this a long time. I’m in show business, too. Why doesn’t anybody want my opinion?” If you look beyond his tweets, he seems to look at the world in terms of production values — for instance, his comment that the generals in his cabinet are straight out of central casting.

The most surprising aspect for me, though, is that some of his tweets show a very human side. Remember the ones in which he counseled Robert Pattinson not to get back together with Kristen Stewart? He sounded like he was trying to mentor Robert. He actually seemed sincere. Crazy, I know. — AS TOLD TO

FRANK DIGIACOMO

Campbell is a professor of psychology at the University of Georgia and co-author of The Narcissism Epidemic.

Illustration by **Eddie Guy**



'BETTE MIDLER SUCKED!'

In dozens of tweets, Trump has made it clear that the Oscars are as bad as fake news and those "low-life leakers" By Gregg Kilday

2012 Trump was outraged by Sacha Baron Cohen's red-carpet stunt, in which he spilled the "ashes" of Kim Jong-il on Ryan Seacrest. Trump also complained the *Vanity Fair* party was "the absolutely worst party."

2013 He had earlier tweeted he was glad to hear Seth MacFarlane would be hosting, but then blasted best picture nominee *Django Unchained* and the best actor winner, *Lincoln*'s Daniel Day-Lewis.

2014 Trump panned the 86th awards, produced by Craig Zadan and Neil Meron, and particularly hated Bette Midler's "In Memoriam" ballad "Wind Beneath My Wings."

2015 With director Alejandro G. Iñárritu and cinematographer Emmanuel Lubezki winning for *Birdman*, Trump inveighed against Mexico — and President Obama — four months before announcing his candidacy for the presidency.



If You Can't Beat 'Em, Join 'Em! Trump at the Oscars



2001

From left: Trump and Melania, who had been dating on and off since 1998, talked to Samuel L. Jackson on their way into the 73rd Academy Awards at the Shrine Auditorium.



2003

From left: An extremely auburn-haired Trump posed with Geri "Ginger Spice" Halliwell of the Spice Girls and actor Michael Caine at the *Vanity Fair* party at Morton's restaurant.



2005

From left: Tim Allen and wife Jane Hajduk with the Trumps at Elton John's Oscar party. "I got nothing from them that night that makes sense [with] what I hear about him now," says Allen.



2011

From left: *The King's Speech* nominee Helena Bonham Carter looked distressed standing next to Mr. and Mrs. Trump at the 83rd annual Oscars at the Kodak Theatre.



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Guy Hendrix Dyas, February 2017

www.pinewoodatlantastudios.com



Whose Protest Was Best

Analysis of Twitter reaction to awards hosts, presenters and speeches reveals (surprise!) anti-Trump sentiment actually went over well with TV audiences

By Natalie Jarvey

How
Twitter
Reacted



GOLDEN GLOBES Jan. 8, 2017

Trump's divisive rhetoric and the dearth of A-list talent slated to perform at his Jan. 20 inauguration were hot topics at the ceremony.

Jimmy Fallon Host

"The character [Florence Foster Jenkins] has been dubbed the world's worst opera singer, and even she turned down performing at Donald Trump's inauguration."

👍 42.4% 🙄 6.1% 😡 3.2%

Hugh Laurie Best supporting actor in a series, miniseries or motion picture for TV

"It'll be made more amazing by the fact that I'll be able to say I won this at the last-ever Golden Globes. I don't mean to be gloomy; it's just that it has the words 'Hollywood,' 'foreign' and 'press' in the title. ... I accept this award on behalf of psychopathic billionaires everywhere."

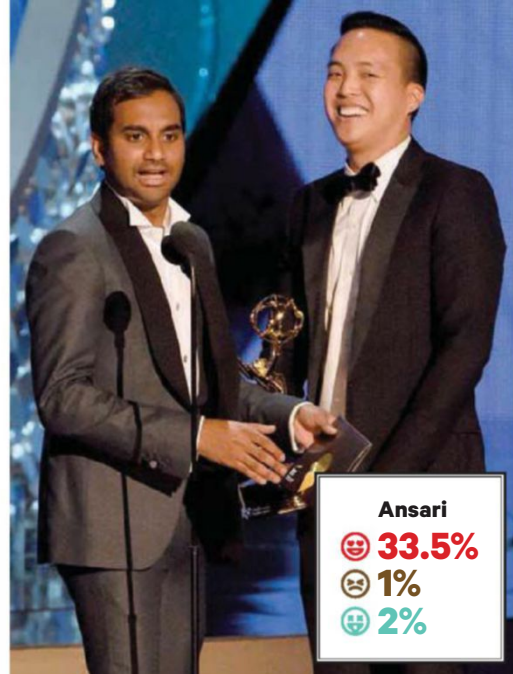
👍 44.6% 🙄 1.3% 😡 4.7%

Meryl Streep Cecil B. DeMille Award winner

"But there was one performance this year that stunned me. ... When the person asking to sit in the most respected seat in our country imitated a disabled reporter — someone he outranked in privilege, power and the capacity to fight back. It kind of broke my heart when I saw it, and I still can't get it out of my head because it wasn't in a movie."

Streep

👍 43.5%
🙄 5.4%
😡 16%



Ansari (left) and Alan Yang accepted a comedy writing Emmy.

EMMYS SEPT. 18, 2016

With Trump holding his own in the polls, Hollywood voiced its disapproval.

Jimmy Kimmel Host

"Many have asked who is to blame for ... the Donald Trump phenomenon. And I'll tell you who because he's sitting right there. That's right, that guy: Mark Burnett, the man who brought us *Celebrity Apprentice*. Thanks to Mark Burnett, we don't have to watch reality shows anymore because we're living them."

👍 39.2% 🙄 2.7% 😡 4%

Jill Soloway

Best director of a comedy series
"Topple the patriarchy! Topple the patriarchy!"

👍 56.7% 🙄 1.7% 😡 2.4%

Mark Burnett

Best reality competition series
"By the way, tomorrow night [*The Voice* is] back with Miley Cyrus and Alicia Keys, your next Supreme Court justices."

👍 66.8% 🙄 1.5% 😡 1.3%

Aziz Ansari

Writing in a comedy series
"I've decided I'm going with Trump, which is also why I'm recommending we get rid of all Muslim and Hispanic nominees from the ceremony immediately. ... America Ferrera, nice try changing your name to 'America.' You're not fooling anybody — you're out."

GRAMMYS FEB. 12, 2017

Perhaps emboldened by a federal appeals court's Feb. 9 refusal to reinstate the Muslim ban, music's A-list spoke out against Trump.

James Corden Host

"Live it all up because this is the best, and with President Trump, we don't know what comes next. We sit here tonight, no matter our race or where we were born or color of face, using this art. Remember forever we can survive by sticking together."

👍 56.9%
🙄 1.7%
😡 3.8%

Jennifer Lopez

Presenter

"As Toni Morrison said, 'This is precisely the moment when artists go to work. ... No need for silence; no room for fear.'"

Katy Perry

Performer

"No hate!"
👍 47.7%
🙄 4%
😡 5.5%

Lopez

👍 50.2%
🙄 1.4%
😡 3.7%



SAG AWARDS Jan. 29, 2017

Trump's Muslim ban had gone into effect the previous day, leading to international outrage and protest, reflected in a number of remarks at the ceremony.

Ashton Kutcher Host

"To everyone in airports that belong in my America, you are a part of the fabric of who we are, and we welcome you."

👍 46.6% 🙄 2.8% 😡 4.8%

Julia Louis-Dreyfus

Best female actor in a comedy

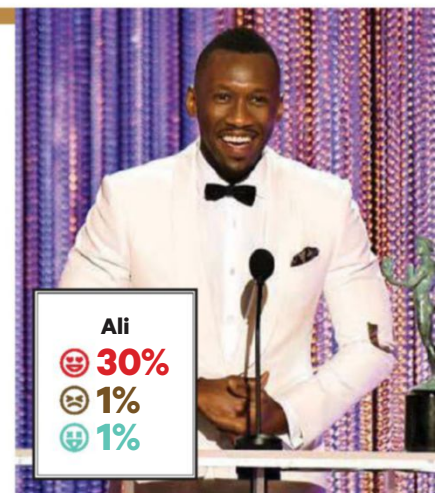
"I am the daughter of an immigrant. My father fled religious persecution in Nazi-occupied France, and

I am an American patriot. Because I love this country, I am horrified by its blemishes. This immigrant ban is un-American."

👍 34% 🙄 1.7% 😡 1%

Mahershala Ali

Outstanding Performance by a Male Actor in a Supporting Role
"My mother is an ordained minister. I'm a Muslim. She didn't do backflips when I called to tell her I



Ali

👍 30%
🙄 1%
😡 1%

converted 17 years ago. But I tell you now: We put things to the side. I'm able to see her, and she's able to see me. ... The love has grown."

Source: Carvz, which collected and measured the emotionality of tweets sent during these awards-show broadcasts. Percentages represent each emotion's share of total emotional responses to the moment.



**65
TODAY**



You've Got a Global Audience. Use It

The *Cider House Rules* author, who gave a pro-choice acceptance speech for his 2000 screenplay win, writes in favor of 'outright bias' from Hollywood

By John Irving

At the 2000 Oscars, my acceptance speech (for the screenplay of *The Cider House Rules*) was less than one minute long; for the most part, I thanked my wife and children and my director, Lasse Hallstrom. I began my speech by thanking "the Academy for this honor to a film on the abortion subject and Miramax for having the courage to make this movie in the first place." I ended by thanking "everyone at Planned Parenthood" — and what was called, at the time, the National Abortion Rights Action League. There was applause.

Seventeen years ago, was it Oscar protocol not to be political in acceptance speeches? I don't know what the protocol was, or if there was one. I'd attended an all-boys' school with a coat-and-tie dress code; I had my own misgivings about protocol.

I remember Marlon Brando declining his 1972 Oscar for best actor, for *The Godfather*. A civil rights activist, Sacheen Littlefeather, spoke for Brando; she voiced his disapproval of Hollywood's portrayal of Native Americans. And, five years later, Vanessa Redgrave — in accepting the Oscar for best supporting actress for *Julia* — spoke of the "Zionist hoodlums" protesting her support of the PLO. (There were demonstrators outside the Dorothy Chandler Pavilion.) I read complaints in the post-Oscar press about these speeches,



Irving celebrated with his Oscar on March 26, 2000.

but I remember more applause than boos in the audience at those Academy Awards.

There were complaints in the post-Oscar press about my speech, too. In the Opinion pages of *The New York Times*, Dave Andrusko — now the editor of National Right to Life News and a familiar blowhard for pro-lifers — disputed my use of the word "courage" in my thanks to Miramax for making *Cider House*. (Andrusko proclaimed this month that Trump's choice for the Supreme Court, Neil Gorsuch, is "overwhelmingly qualified.") Andrusko wrote the following in his response to *The Cider House Rules*: "Wouldn't a real display of courage be a film that portrayed pro-lifers in at least two dimensions?" This makes me wonder if one-dimension Dave actually saw *Cider House*; maybe he only saw my acceptance speech.

The hero of *The Cider House Rules* — the orphan Homer Wells — is a pro-lifer. The one thing his mother gave him was his life; she leaves him at the orphanage. It is understandable why Homer doesn't want to be a doctor who performs abortions. Yet, unlike Dave Andrusko, Homer has no quarrel with Dr. Larch's choice to give women what they

want: a baby or an abortion. Homer just doesn't want to perform abortions himself. And that should be his choice, shouldn't it? But in a world where abortion is illegal — hence unsafe or unavailable — Dr. Larch's argument prevails. "You know how to help these women," Larch tells Homer. "How can you not feel obligated to help them when they can't get help anywhere else?" In short: If women have no choice, why should doctors have one?

There are at least two dimensions to my pro-life character, the orphan Homer Wells. Whereas one-dimension Dave Andrusko credits the pro-lifers he represents for "helping women and their unborn children." But where is the pro-life help for children after they've been born? Where is the pro-life help for those women who've been forced to have an unwanted child?

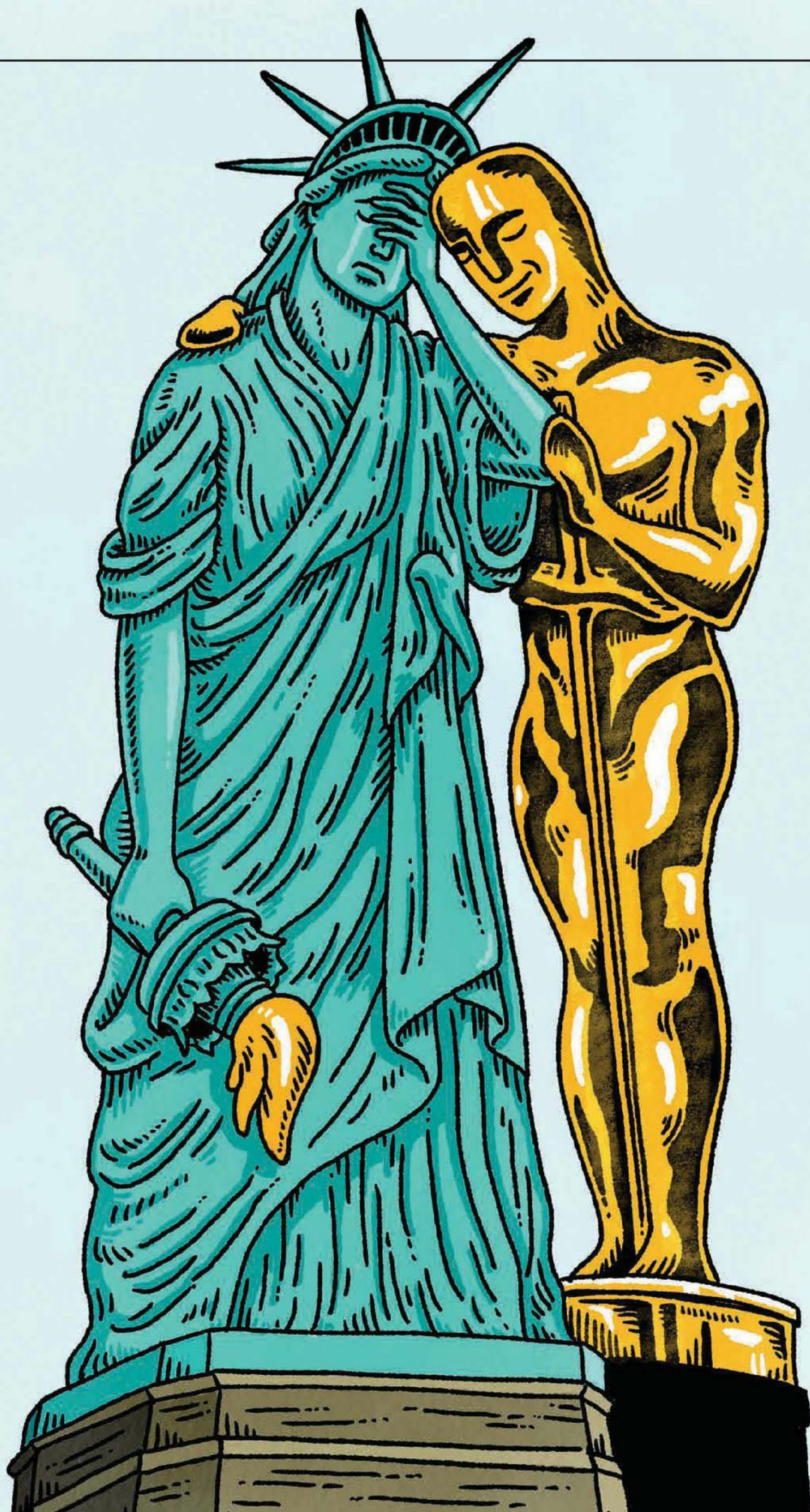
Andrusko concludes his piece about my *Cider House* acceptance speech by saying pro-lifers "have dedicated their lives to finding a solution where everyone wins." But how does everyone win when the only choice a woman has is to have the baby?

And, 17 years ago, in a letter to the editor of *The New York Times*, a high school student said he was "disappointed by the outright bias of Hollywood." Yes, *The Cider House Rules* is a pro-choice film.

What is needed from Hollywood now is more "outright bias." Examine the outright bias of President Trump; consider the sexual dinosaur that Vice President Pence is. Pence believes in conversion therapy for homosexuals; he was among the first to propose defunding Planned Parenthood. In Trump's administration, LGBT and abortion rights are in danger.

In five of my 14 novels, I've written about sexual intolerance — about hatred of sexual

Illustration by Andrew Rae





minorities and sexual differences. Whatever the protocol for Oscar acceptance speeches is, or was, the creative community has an obligation: to be intolerant of intolerance. I hope there's no protocol governing Oscar speeches this year — well, except for the length of the speeches. Keeping what you say short is a courtesy to the people who speak after you.

But should the Oscar acceptance speeches be political? No, that's not my point. People who are disinclined to speak out (politically) should not be harassed. If there are Trump supporters, let them speak. What I'm saying

is that anyone with something political to say should feel free to say it.

Trump's discriminatory travel ban — his profiling of refugees and citizens from seven Muslim countries, including Iran — has been suspended by a U.S. federal judge. However this chaos is adjudicated, Trump's intolerant actions have already helped the hardliners in Iran, where there's a presidential election in May. And whatever the judicial decision is, religious profiling is bigotry.

Here's the opportunity that Oscar winners are given: a brief moment with a global

audience. It's a small statuette, but the first time you hold it, you're surprised by how heavy it is. What might feel heavier to Oscar winners, this year, is that we do represent (however fleetingly) a community of artists. In our community, tolerance of intolerance is unacceptable. President Trump's intolerance is glaring. Trump isn't worrying about presidential protocol.

*John Irving has just adapted his novel *The World According to Garp* as a teleplay — a miniseries, in five episodes. He's writing his 15th novel.*

'You Must Say Something. Millions Are Watching'

The firebrand filmmaker has no regrets about calling out George W. Bush in his 2003 Oscar speech, even if it led to death threats and a mountain of manure in his driveway By Michael Moore

F

Five nights before the Oscars, George W. Bush began his carpet-bombing of Baghdad and invasion. That was on Wednesday. By Thursday, there was talk of canceling or shortening the Oscars (by dumping categories like feature documentary). On Friday it was decided to do the show and keep documentaries in the program.

It was a very tense night in the Kodak Theatre. It came time in the program for our category and Diane Lane walked onstage to announce the five documentary nominees. She opened the envelope and said, "*Bowling for Columbine* ... Michael Moore!" On the way up the aisle, because I hadn't prepared anything, there were two voices in my head, sort of like the character in *Lord of the Rings* who's both Smeagol and Gollum. One voice was going, "You must be nice! Oscar — precious! Thank your agent and the person who gave you this tuxedo and get off the stage!"

And the other voice went, "No! No! There's a war going on! You must say something. Millions are watching! Oscar — bad!"

When I finally got to the podium I just decided to give the same speech I'd given the day before at the Spirit Awards. It was a hit on the beach in Santa Monica. I talked about making nonfiction films while we lived in fictitious times, with a president elected with fictitious results. I had gotten a standing ovation in Santa Monica.

The Kodak Theatre is not the beach in Santa Monica with an audience full of tattoos. As soon as I said "fictitious times" and the "fictitious election results," there was a cacophony of sound, primarily boos.

I could barely hear myself speak. It was like I had ignited a riot. They struck up the band on me and the microphone started to lower to the stage.

I was hustled off into the wings, pretty dazed. The Academy had two interns standing there as they do for all Oscar winners: a boy in a tuxedo and a girl in a nice evening gown. The boy said, "Champagne?" And he was holding a flute with champagne. The girl said, "Breath mint?" And she was literally holding a breath mint.

All of a sudden stagehands were coming at me. Security quickly surrounded me to protect me. One stagehand broke through and went right up in my ear and shouted, "Asshole!"

So on my Oscar night, the first four words I heard after I won were "champagne," "breath mint" and "asshole."

At that point, the two security guards on each side of me took me, locking my arms and whisked me away. I was literally being carried out of there because of the potential violence that was beginning to occur.

Then somebody said, "I can't believe you mentioned Bush."

Later, my wife and I walked over to the Governors Ball. When I walked in, it was like the Red Sea parting. No one there wanted to be anywhere near the guy who got booed off the stage. One board member told me, "Wow, you really know how to ruin a standing ovation."

As we were standing there, Sherry Lansing saw us being shunned. And she walked right up the middle aisle through the tables and very publicly came up and hugged me and gave me a big kiss on the cheek. I'll never forget that because it was a very lonely feeling in there.

I went back to the hotel room and turned on the TV. On show after show, people were pontificating about what I did. And more than one commentator said something to this effect: "That's the end of Michael Moore!", "He won't be making any films soon!", "What was



The Kodak Theatre echoed with boos for much of Moore's 67-second speech.

he thinking?!" I should not have been watching that. I turned the TV off and just sat there. I believed that was it, I was over.

When we got back to Michigan, a group of men had tacked signs up on our trees saying "Commie," "Get out of here," "Move to Cuba." They had piled a wall of horse manure about 4 feet high across the driveway. And then all the threats started and I had to hire security. Over the next two years I was assaulted a half-dozen times.

When they say 1 billion people watch the Oscars, I learned how true that statement is. People would later remember I'm "that guy who told the truth." People in other countries saw that night that not all Americans were behind George W. Bush. Not all Americans supported the invasion of Iraq.

The next week I went to work on my next film, *Fahrenheit 9/11*. I was not over. And I got some very nice swag bags.

Illustration by Guy Shield

EXCLUSIVE



THIS IS BIGGER THAN THE BULLSHIT

Enough talk! More than 50 A-list insiders from Paul Feig to Nina Jacobson reveal a new, focused and results-oriented campaign to break Hollywood's gender-parity logjam BY REBECCA SUN

Photographed by **Austin Hargrave**



The ReFrame Ambassadors

1 Adriana Alberghetti 2 Kimberly Peirce 3 Gabrielle Carteris
4 Paul Feig 5 Keri Putnam 6 Hannah Minghella 7 Cathy Schulman
8 Stephanie Allain 9 Victoria Alonso 10 Gigi Pritzker
11 Zanne Devine 12 Franklin Leonard 13 Glen Mazzara
14 Nina Jacobson 15 Maria Bello 16 Michael De Luca
Not pictured: Len Amato, Darla Anderson, Chris Andrews, Rowena Arguelles, Bonnie Arnold, Lorrie Bartlett, Glen Basner, Andrea Berloff, Kristin Burr, Cindy Chupack, Harley Copen, Maha Dakhil, Cassian Elwes, Erik Feig, Jane Fleming, Sid Ganis, Liz Gateley, Micah Green, Catherine Hardwicke, Charles King, Jenji Kohan, Sue Kroll, Linda Lichter, Debbie Liebling, Alix Madigan, Zola Mashariki, Bruna Papandrea, Lydia Dean Pilcher, Howard Rodman, Rena Ronson, Michelle Satter, Stacy L. Smith, Mimi Steinbauer, Robin Swicord, Betty Thomas, Paula Wagner

L

Lack of parity for women — behind the camera, in the front office, on the payroll — long has been one of Hollywood's most intractable obstacles. Year after year, new studies reveal the same dreary landscape, with statistics vastly outnumbering solutions and attempts to address the issue scattershot at best. Shortly after becoming president of the non-profit Women in Film in 2011, producer Cathy Schulman was struck anew by this stagnation. "I was standing up in front of a group of people doing yet another speech about the lack of parity in Hollywood, and I felt, 'How could I possibly be running an organization like Women in Film and repeating statistics that have essentially been flatlined since 1998?'"

She reached out to her good friend Keri Putnam, executive director of the Sundance Institute, and their organizations launched the Female Filmmakers Initiative. What began as a research project now has transformed into a movement among a supergroup of Hollywood insiders who are poised to lead concrete, lasting change.

Dubbed ReFrame, the initiative is launching with 52 influential executives and creatives from across film and TV who quietly have been plotting priorities and strategy for two years and now are going public with their message. "Sending out these senior-level ambassadors to meet with top executives and decision-makers at studios, networks and agencies is a very collegial approach," says Putnam. "It isn't about outsiders saying what should be done."

The group, which first convened in October 2015 for a top-secret two-day summit, is diverse in gender, race and affiliation — with just two elements in common: industry power and an interest in making progress for women. "I marched right up to [CAA's] Rowena [Arguelles] and Maha [Dakhil] and gave them a hug," says WME partner Adriana Alberghetti. "This is about something much bigger than the bullshit of agency warfare."

After absorbing research, listening to guest presentations from the tech, finance and activism worlds (Dropbox global head of diversity Judith Williams' session on unconscious bias was especially eye-opening) and huddling in smaller teams to hash out lines of attack, the group identified three specific missions.

"We ended up on the stamp committee," says producer Nina Jacobson, laughing alongside her best friend, Miramax executive vp Zanne Devine, at *THR*'s photo shoot. Modeled after the Human Rights Campaign's iconic equals-sign logo, the ReFrame stamp — designed pro bono by branding agency Troika — is a badge of honor for movies and TV shows that meet a certain standard of female participation (such as directors, writers, producers and actors). Think LEED certification for environments inclusive of women.

Jacobson notes that focusing on parity at the production level is more manageable, at least at first, but has pitfalls. "The potential risk is that the corporation will be like, 'OK, great, we'll encourage our filmmakers to do that, but it's not on us,'" she says. "The challenge is to make sure studios and networks are telling the filmmakers, 'We want those stamps. We don't want to be the company at the end of the year that didn't get a single one.'"

That's not to say ReFrame won't be addressing Hollywood's corporations directly: Enter the Culture Change Toolkit, a program that will educate and advise companies that become ReFrame partners on unconscious bias (the "you hire people like you" phenomenon) and how to recruit and retain diverse talent. Dropbox's Williams will continue to work with ReFrame (managed by WIF in collaboration with Sundance, with support from BMW and The Harnisch Foundation) to customize the material for partner firms. "The strategy that might work for an agency is not going to work for a studio," she says. "The toolkit will have the flexibility to adapt."

Producer Gigi Pritzker underscores the need to bring this training to all levels of the industry. "Unless you're challenging all the way down the chain in both directions, it's lip service," she says. "It sounds so dumb and obvious, but that was revelatory for me. We have to look at people's experiences differently than we have in the past." Several ambassadors who are in a position to select creative talent, including Jacobson and Devine, already have committed to sending back lists of potential hires that don't include at least one candidate who is a woman or person of color.

"My immediate goal is to get every person we meet with to sign their companies up for the unconscious bias training," says Michael De Luca, who's producing this year's Academy Awards show. "If you're a studio executive and you request a list of directors or writers from an agency and it comes back 99 percent male, make that second phone call: 'Hey, do you have any clients that are female?' Our brains are used to doing one thing a certain way for so

Hear the ReFrame ambassadors sound off on inclusion in Hollywood at THR.COM/VIDEO

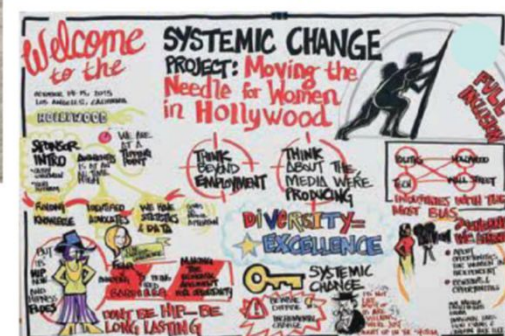
long that we don't question it. Just that little intervention of requesting a more balanced list is effecting change from the bottom up."

ReFrame's third focus is protege sponsorship, which differs from traditional mentorship in that sponsors will be asked to take a proactive role in recommending proteges — starting with female directors and eventually expanding to other roles — for jobs, rather than simply offering passive career advice. "Can we do basically what men have been doing in the system, which is, you're a young filmmaker, somebody gives you a movie beyond your capacity and you learn on the job?" says director Kimberly Peirce. "That never happens for women, who are not chosen above their experience level."

Peirce, who developed her debut *Boys Don't Cry* through the Sundance Lab, had been agitating for years for a similar program for midcareer directors. Female filmmakers work far less frequently than their male counterparts — 80 percent of female directors made just one movie in the past 10 years, compared with 54.8 percent of male helmers, according to the latest study from USC Annenberg professor Stacy L. Smith's Media, Diversity & Social Change Initiative. And a 2015 Smith study, commissioned by the Female Filmmakers Initiative that eventually spawned ReFrame, revealed a 25-point difference between the prevalence of women making independent (26.9 percent) versus studio movies (1.9 percent). "A lot of the way that we tackle the diversity issue in Hollywood is about finding new talent and getting them into the pipeline," says writer-producer Glen Mazzara. "But there are factors that resist systemic change, and there is a turnover at the lower end that forces people back out. Straight white men can have a bad box-office opening or a show that doesn't



Macro founder Charles King with Women in Film executive director Kirsten Schaffer at the 2015 summit for what was then known as the Systemic Change Project (below).



hit. We get to fail up in a way that other people don't. How do we give women, people of color, LGBT or older writers their second, third or fourth chance?"

Proteges will be paired with sponsor teams of male and female senior execs who will actively advocate for them. "They'll come in and diagnose: 'You're brilliant. Why aren't you working more? I'm going to come in and call the right person on your behalf,'" says Peirce. "It's what we're all doing anyway, but this is a more codified interference with a systemic obstacle." Adds Mazzara: "What's important is for people in power to identify talent and say, 'I'm going to risk some of my reputation and political capital because I really believe in this person.' That type of relationship has been very successful in business, but it hasn't really been implemented in Hollywood."

During the next three months, ReFrame ambassadors will be dispatched to meetings with companies across the industry, asking them to sign a partner pledge and participate in all three programs. Twenty-two studios and networks already have agreed to take meetings, including all six majors, HBO and Netflix. Company heads will be present, according to Schulman, who adds that the ambassadors will meet with a second batch of content distributors in the second quarter, with a goal of reaching all financiers by the end of the year. "The biggest challenge will be getting people past the idea that they are doing enough," says director Paul Feig. "Everyone agrees with the cause and thinks, 'We're on that.' But it's about getting to that next level where you actually physically do it."

Alberghetti also anticipates pushback. "I

think people will be somewhat reticent to opening up their books because nobody wants to be painted in a negative light," she says. "It's important for us that this is not about finger-wagging and blame. It's about, 'We know you want this. Let us help give you the tools to do it and the information.' " And more information is coming — in the form of ReFrame research from Smith and her USC team, who will work with econometricians to measure more precisely the performance, domestically and abroad, of female-led content. "We see a lot of discussion about implicit bias, but there are all sorts of explicit bias about what sells that is articulated very publicly," says Smith. "Our goal is to illuminate those practices and suggest there may in fact be another way that is just as profitable."

Schulman touts the economic argument as one of ReFrame's unique qualities, alongside its all-star peer-to-peer effort uniting stakeholders who long have waged the fight for gender parity as individuals. "I've been doing this a long time, Cathy's been doing it a long time, Keri's been doing it a long time, [Sundance's] Michelle Satter, [The Black List's] Franklin Leonard," echoes Peirce. "All of these people at the top of their field have stuck around for two years, showing up to these meetings. Now we have a system that's bringing them together." **THR**

Mia Galuppo contributed to this story.



BY THE NUMBERS

35

Women who directed a top 1,000 movie from 2007-16

72%

Share of U.S. consumer spending controlled by women

52

ReFrame ambassadors from across the industry

22

Companies in the first round of ReFrame outreach meetings

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NOMINEE

BEST DOCUMENTARY FEATURE

BAFTA AWARD

WINNER

BEST DOCUMENTARY

INDEPENDENT SPIRIT AWARDS

NOMINEE

BEST DOCUMENTARY FEATURE

SATELLITE AWARDS

WINNER

BEST MOTION PICTURE - DOCUMENTARY

NATIONAL SOCIETY OF FILM CRITICS AWARDS

NOMINEE

BEST MOTION PICTURE - DOCUMENTARY

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13TH

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KIMMEL'S GOLDEN

'I Had to Be at Least the Eighth Choice'

Host Jimmy Kimmel on his 11th hour recruitment ('I guess I'm doing it'), how he'll handle Trump and his Matt Damon ban **By Seth Abramovitch**

With its enormously high pressure-to-payoff ratio, hosting the Academy Awards long has been considered one of Hollywood's riskiest jobs. But taking on the first Oscars of the Trump era — where tensions are sure to be high and speeches politically charged — is an even dicier proposition. If Jimmy Kimmel is nervous, however, he's a master at hiding it. Sitting with *THR* in his dressing room following a Jan. 17 taping of ABC's *Jimmy Kimmel Live!*, the 49-year-old funnyman (who also hosted the 2016 Emmys in September) is relaxed and effusive. Not even the impending mayhem in Washington, D.C., seems to rattle him — "My guess is that there will probably be some new crazy thing we're all talking about," predicts Kimmel, well before "alternative facts" and national security adviser Michael Flynn's resignation commanded the national conversation — as he only hopes for fodder to keep the show moving and the audience laughing.

You know, you once sent me an email.
Oh, you must have written something nice about me.

It was about the Oscars, actually. It was two years ago when Neil Patrick Harris got the hosting gig. I reported that he was their third or fourth choice.

Oh, I wonder what I was. I had to be at least eighth. (Laughs.) It took so long for them to ask.

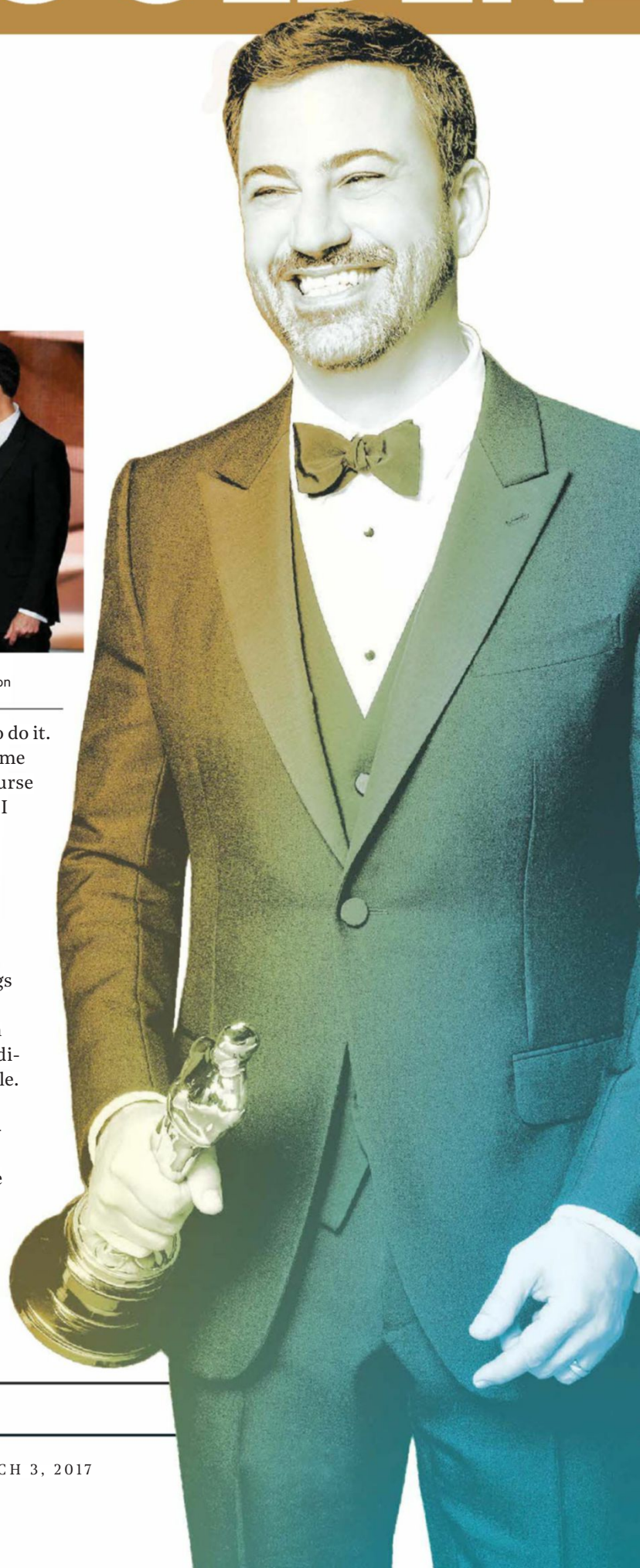
Did you expect it?
No, not at all. In fact, I had decided that I had a date in mind — I don't remember exactly what it was — but if they don't



Damon (left) and Kimmel did a bit about their long-running faux enmity on September's Emmy telecast.

ask me by this date, I'm not going to do it. And then a month later, they asked me to do it, and my agent is like, "Of course you're doing it." I was like, "Oh, OK, I guess I'm doing it."

What do you feel has been missing from the Oscars the past few years?
I don't know if anything has been missing, but the things that have worked best on the Oscars are things that you don't know how they're going to turn out — like when Ellen [DeGeneres] orders pizza for the audience, I think that that's a real gamble. Garry Shandling did a great thing on the Emmys once where he blindfolded this young couple, and they didn't know they were coming to the Emmys, and he brought them out onstage and unmasked them and got their real reaction to suddenly being onstage at the Emmys. And that's something that you don't know how it's going to go. It's a real swing, and I like to take a couple of



OPPORTUNITY

THR gathers pro tips, ratings 411 and seat requests from the stars

those. That makes the show more fun. Of course, it also raises the potential for something bombing miserably.

Are you going to give the Oscars audience food like the PB&J sandwiches you passed out in paper bags at the Emmys?

I will absolutely figure out some way, whether it be on camera or off, to make sure the audience has food.

How do you feel about all the political speeches at recent awards shows? Can the politics detract from the proceedings?

It depends on the speech, you know? I think that you've got a group of people who are largely very liberal, although I will say, the first time I hosted the Emmys, I had a joke about there being no Republicans in the room, and a surprisingly big group of people clapped when I asked if there were Republicans, and I was a little bit thrown by it. So I don't think the audience in its entirety is as liberal as people in Middle America imagine it is. But the celebrities, most of them are pretty liberal. If I was nominated and I was going to stand on that stage, I think I'd be intimidated by how good Meryl Streep's [Golden Globes] speech was, so I'd probably keep my mouth shut when it comes down to it.

In your Emmys monologue, you took a lot of jabs at Trump. Now that he's president, how does that change things?

I don't think it necessarily changes anything. I don't know where we'll be mentally on Feb. 26. I don't know if we'll feel like we're past that stuff or if there will be some new crazy thing we're all talking about — my guess is that there will probably be some new crazy thing we're all talking about, so it really depends largely on what's going on that week. And I would definitely make those decisions the day of or day before as to how much material I do and what my spin on it is.

Matt Damon's *Manchester by the Sea* is up for best picture. Have you thought about — ?
I'm going to do everything I can to make sure that he doesn't win or doesn't know that he won. My goal is to keep him offstage. **THR**

ADVICE FROM SOME SURVIVORS

Don't be surprised when you're hit with an adrenaline rush
By Gregg Kilday

SO WHAT DO MICHAEL DE LUCA and Jennifer Todd, who are producing the 89th Academy Awards telecast, need to know?

First, don't ignore events in the outside world. "One of the issues any year, but certainly this year, is how to place the show in the context of

the current climate, so I'm sure that's an issue Michael and Jennifer are wrestling with," says Bruce Cohen, a producer of the 2011 ceremony.

But don't ignore the audience at the Dolby. "To me, the big rule is: Make sure it's good in the room first. You can't have someone who's too hip in that job as host, because with all those nervous people in the audience, if you have someone who has a kind of snark, it shuts something down," says Bill Condon, who produced in 2009 with Laurence Mark, who adds, "Never ever cut anybody off, because it seems to send a chill through the room."

Do be prepared to make cuts on the fly, though, advises Lili Fini Zanuck, who produced the 2000 Oscars with late husband Richard.

"You think you have it tight and slick, but after the first couple of people win, it starts to fall apart. If you don't play them off, you're a couple of minutes over. Then, Warren Beatty's acceptance of the Thalberg took 15 minutes," she recalls. "Billy Crystal started dumping material, and Dick and I started dumping film packages. And we still went over the time."

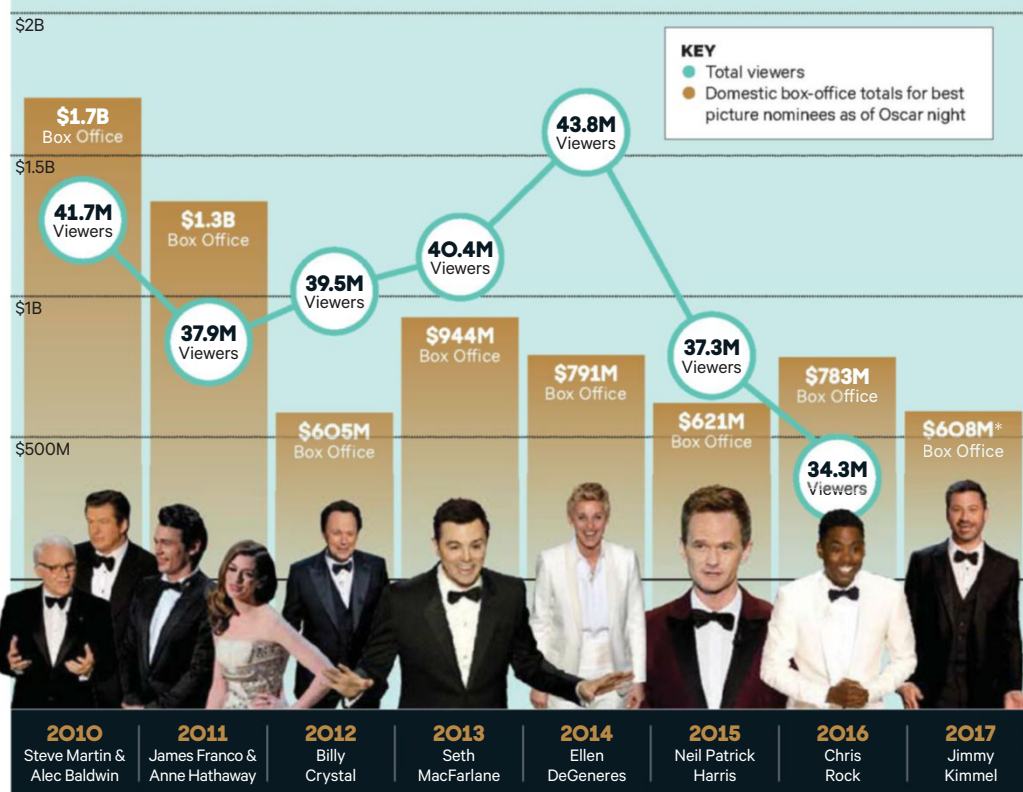
Several producers also warned, be prepared for a surge of adrenaline as the show starts. "I took up the Academy's offer to get me a room at the Renaissance Hotel next door," says Cohen, who retreated there after the morning rehearsal. "That time there by myself was calming in preparation for the storm that was about to come."



Zanuck

Box Office Bumps Up Ratings? Not Always

Viewership hit a high of 55.2 million for the 1998 Oscars, where *Titanic* dominated, suggesting that popular movies spark more tune-ins, but that isn't the case lately



WHO WILL WIN VS. WHO SHOULD WIN

WHO WILL WIN

By Scott
Feinberg

This love letter to Hollywood, movies and jazz garnered a record-tying 14 noms, with support across the branches. (Both of the other films that got that many, *All About Eve* and *Titanic*, won.) Save for the best ensemble SAG Award, all the remotely predictive precursors — the Golden Globe, BAFTA, Critics' Choice and guild awards — have backed it.
WILL WIN *La La Land*

Agreed!

Picture

From the heartbreaking *Manchester by the Sea* to the melancholy *Moonlight* to the toe-tapping *La La Land*, it's time for THR's awards analyst and its chief film critic to make their closing arguments
Illustration by Matt Collins

Unlike a freak phenomenon like *The Artist*, which didn't trigger a rash of silent movies, *La La Land* already appears to have opened the floodgates to more original film musicals, a very welcome development. It's exhilarating, a breath of fresh air and — like most best picture Oscar winners over the past decade — not a film the big studios would have made.
SHOULD WIN *La La Land*

WHO SHOULD WIN

By Todd
McCarthy

Moonlight's Barry Jenkins could become the first black person to win here, but every indication — including the prizes of the Golden Globes, BAFTA and most importantly the Directors Guild — suggests different history will be made: For 85 years, Norman Taurog has been this category's youngest winner, but on Oscar night Damien Chazelle will be 221 days younger.
WILL WIN Damien Chazelle, *La La Land*

Agreed!

Director

It takes a special set of gifts to pull off a modern musical that fluently blends song-and-dance elements with more naturalistic dramatic scenes, and in *La La Land*, Damien Chazelle managed this with seeming effortlessness. If Chazelle wins, he'll be only the second director to collect an Oscar for an original musical, after Vincente Minnelli for *Gigi* nearly 60 years ago.
SHOULD WIN Damien Chazelle, *La La Land*

Manchester's Casey Affleck and his understated performance looked unbeatable — he won almost every early award — but his more famous opponent, Denzel Washington, gave a showier turn and beat Affleck at the SAG Awards (which have predicted this category 13 years in a row), suggesting that Washington could get his third Oscar.
WILL WIN Denzel Washington, *Fences*

Actor

A curiously reticent, intriguingly unemphatic actor through most of his career, Casey Affleck finally showed what he's made of in his performance as a deeply damaged man. His character is afflicted by pain that will never go away, and the performance has the impact of a series of depth charges going off at unpredictable levels of intensity and frequency.
SHOULD WIN Casey Affleck, *Manchester by the Sea*

It has been 12 years since this award went to a star of a best picture winner, but it's hard to imagine Emma Stone not being rewarded by the Academy — as she was by SAG, Golden Globe and BAFTA voters. One caveat: The organization has added many international members, and *Elle's* Isabelle Huppert, who's been a star longer than Stone's been alive, could tempt them.
WILL WIN Emma Stone, *La La Land*

Actress

It's always tough for a foreign-language performance to take Oscar gold, but if Isabelle Huppert doesn't win, it will stand as one of the permanent Academy disgraces, along with Greta Garbo or Peter O'Toole never winning competitive Oscars. Huppert's work in *Elle* is one of the best performances by one of the all-time great screen actresses and would deserve the prize in any year.
SHOULD WIN Isabelle Huppert, *Elle*

Mahershala Ali won at the Critics' Choice and SAG awards for his brief performance, but lost Britain's BAFTA to *Lion's* Dev Patel (granted, he's a Brit) and the Globe to *Nocturnal Animals's* Aaron Taylor-Johnson, suggesting international voters may turn elsewhere. One also can't quite count out vet Jeff Bridges (*Hell or High Water*) or Lucas Hedges (*Manchester by the Sea*).
WILL WIN Mahershala Ali, *Moonlight*

Agreed!

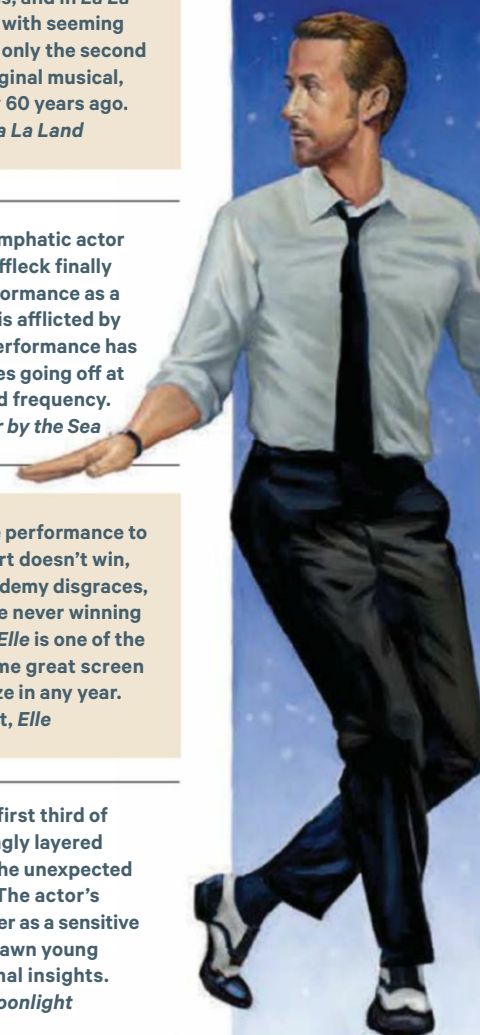
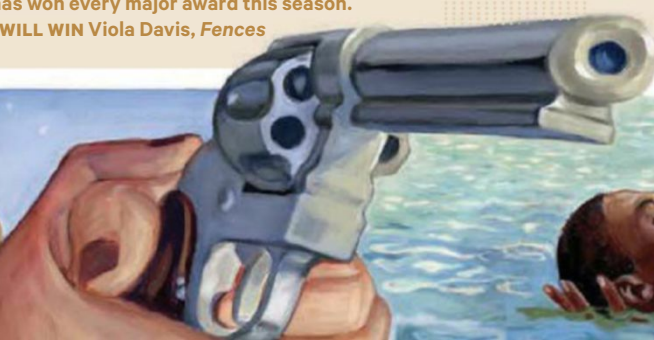
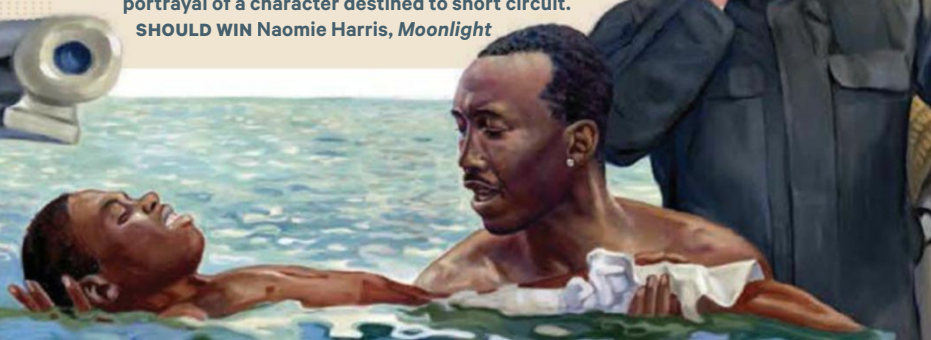
Supporting Actor

Mahershala Ali appears only in the first third of *Moonlight*, but his subtle, surprisingly layered performance initially is what reveals the unexpected depths the film intends to reach. The actor's gentle illumination of a Miami drug dealer as a sensitive role model and teacher to a withdrawn young boy opens the door to vast emotional insights.
SHOULD WIN Mahershala Ali, *Moonlight*

There's no safer bet than the revered Viola Davis, who gives a powerful performance (she previously won a Tony for the same part), is overdue (this is her third nom in nine years) and has the meatiest part of anyone in her category (in fact, many feel she should be in the lead actress category). Plus, she has won every major award this season.
WILL WIN Viola Davis, *Fences*

Supporting Actress

By contrast with Ali's character, who has his life together and knows how to cope, Naomie Harris urgently plays the strung-out victim who can't begin to understand or handle her troubled son, the boy her dealer is helping. It's an electric performance, jumping from mood to mood in a compelling portrayal of a character destined to short circuit.
SHOULD WIN Naomie Harris, *Moonlight*



And Feinberg Predicts the Rest ...

Cinematography
La La Land

Costume Design
Jackie

Film Editing
La La Land

Makeup & Hairstyling
Star Trek Beyond

Original Score
La La Land
Original Song
"City of Stars," *La La Land*
Production Design
La La Land

Sound Editing
La La Land
Sound Mixing
La La Land
Visual Effects
The Jungle Book

Animated Short
Pear Cider and Cigarettes
Documentary Short
Watani: My Homeland
Live-Action Short
Sing

WHO WILL WIN

By Scott Feinberg

It has been 61 years since a musical (*Interrupted Melody*) first won here, and only one other musical has won since (*An American in Paris*). *La La Land* won Globe and Critics' Choice awards, but Oscar voters more often reward emotional dramas and great playwrights, as offered by this Critics' Choice, BAFTA, NBR and New York Film Critics Circle winner.
WILL WIN Kenneth Lonergan, *Manchester by the Sea*

Agreed!

Original
Screenplay

The complexity, power and levels of distress conveyed by Kenneth Lonergan's screenplay lie well beyond the ambition or accomplishment of its competitors. Lonergan bores down into the raw fundamentals of his main characters in a way unapproached by any other writer this year.
SHOULD WIN Kenneth Lonergan, *Manchester by the Sea*

WHO SHOULD WIN

By Todd McCarthy

The USC Scriptor award has predicted this winner six years in a row, so Barry Jenkins and Tarell Alvin McCraney should become the third and fourth black honorees here. Others classified their script as original, allowing *Arrival* to win the Critics' Choice and *Lion* to take the BAFTA. A possible sleeper: *Hidden Figures*.
WILL WIN Barry Jenkins, Tarell Alvin McCraney, *Moonlight*

Agreed!

Adapted
Screenplay

Although I haven't read Tarell Alvin McCraney's autobiographical play, *In Moonlight Black Boys Look Blue*, it's clear that Barry Jenkins took considerable liberties, including creating a three-part structure. The script's sensitivity, insight and sometimes breathtakingly revelatory qualities make this the deserving winner here.
SHOULD WIN Barry Jenkins, Tarell Alvin McCraney, *Moonlight*

Netflix made a big push for *13th*, and many critics backed *I Am Not Your Negro*, but a third doc about race in America has the edge because it's also about L.A. and celebrity culture — two things of interest to many voters, who can vote without seeing all five nominees — and it has gotten the most attention, not least because, at 7½ hours, it's the longest feature ever nominated.
WILL WIN O.J.: *Made in America*

Agreed!

Documentary
Feature

The competition is fierce in a category that, with the inclusion of *13th* and *I Am Not Your Negro*, features at least three of my top five films of the year. But the staggering account of O.J. Simpson's life, legal battles and far-reaching legacy occupies a category of achievement all to itself and stands as the most imposing work of any kind in film this year.
SHOULD WIN O.J.: *Made in America*

German comedy *Toni Erdmann* was the early favorite, but it lost the pole position when Iranian filmmaker Asghar Farhadi said he'd boycott the Oscars because of President Donald Trump's attempt at a Muslim travel ban. Look for voters to rebuke Trump by making Farhadi, five years after his win for *A Separation*, only the fourth filmmaker to direct multiple winners here.
WILL WIN *The Salesman*

Foreign-
Language
Film

With two of the very best films of the year from any source, *The Handmaiden* and *Elle*, unfortunately not among the final five, the estimable and disarmingly engaging *Toni Erdmann* is the clear choice. The unfortunate eruption of the travel ban issue might have swung some votes to *The Salesman*, but the latter isn't on par with Asghar Farhadi's best work.
SHOULD WIN *Toni Erdmann*

Kubo and the Two Strings won the BAFTA, but the last time a Disney or Pixar pic was nominated here and lost was a decade ago. Disney's zeitgeist-capturing *Zootopia* got better reviews, grossed more than any of its competitors and won the top Annie Award, which has differed from this category's winner only five times since 2001.
WILL WIN *Zootopia*

Animated
Feature

In a year when three small animated features are up against two Hollywood blockbusters, the tortoise beats the hare. As pared down and dramatically concise as *Zootopia* and *Moana* are elaborate and eventful, *The Red Turtle* has the simplicity of an ancient tale that has come down through the ages and could not be more elegantly done.
SHOULD WIN *The Red Turtle*



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MY OSCAR DATE WITH CARRIE FISHER

'This is just like prom!' said the Star Wars actress, set up in 1978 with a young exec who now recounts their wild night with Spielberg and Lucas, waltzing with Debbie and a 3 a.m. party with John Belushi **BY TOM COLEMAN**

T

Thirty-nine years ago, the late legendary publicist Renee Furst introduced me to Carrie Fisher. Renee was representing my company, Atlantic Releasing (later Atlantic Entertainment) on a French-language movie starring Simone Signoret that we had co-financed and were distributing in the U.S. under the title *Madame Rosa*.

Against huge odds, the clever Ms. Furst managed to get *Madame Rosa* an Academy Award nomination in the best foreign-language film category. I was thrilled; this was a pretty big deal for the little movie business I had founded in Boston just two and a half years earlier.

When Renee asked me if I planned on attending the awards show (the 50th), I told her no. *Madame Rosa* was scheduled for its New York premiere only a few days before the April 3, 1978, telecast, and I was still a few months away from

moving permanently to L.A. Moreover, the thought of attending the show was a bit intimidating for a 27-year-old working-class kid who had only stumbled into the entertainment business.

A week or so before the Oscar ceremony, Renee called again. She had been speaking with film producer and Francis Ford Coppola associate Fred Roos, who informed her that Carrie Fisher likewise was not planning to attend the Oscars. "This cannot be," Renee said to him. *Star Wars* had thundered into the cultural zeitgeist the previous summer, making movie stars of Carrie and her fellow castmembers and, deservedly, scoring 11 nominations. On the phone, Renee floated the idea of Carrie and me going to the awards show together on a "double date" with her and Fred. I did not hesitate to say, "I'm in." To my surprise and delight, Carrie said yes as well. The day before the show, I threw a tux into a bag and hopped on a flight to L.A.

The next afternoon, a few hours before the Oscars telecast, Renee, Fred and I jumped into a limousine

and headed off to pick up Carrie, who was staying on Charleville in Beverly Hills. As I got out of the car and approached her front door, Carrie burst out, saw me standing sheepishly in my tux and said, "Wow — this is just like prom!" She twirled in her dress and added, "What do ya think?" Her smile lit me up, and I could only mumble, "You look great." She was a real-life princess.

As we drove off, Carrie regaled us with a hilarious story of the adventure she had that day finding her Oscar dress. I was laughing so hard I had tears in my eyes as we all fell under the spell of this dazzling 21-year-old.

Our first stop was at the Beverly Wilshire Hotel for a preparty for the best foreign-language film nominees. We were joined there by *Madame Rosa* director Moshe Mizrahi and the film's producer Raymond Danon. We entered with little fanfare into a room that felt more like a diplomat's cocktail reception than a pre-awards show soiree. As the rest of us stood about stiffly, Carrie took charge. This unusually



1 Coleman today.
2 Fisher (left) and Coleman at the 50th annual Academy Awards Governors Ball on April 3, 1978, at The Beverly Hilton.
3 Belushi (left) and Travolta each celebrated with Fisher and Coleman, among others, after the ceremony.
4 Signoret in *Madame Rosa*, which won the Oscar for best foreign-language film in 1978.



poised, confident young woman charmed the guests like the second-generation Hollywood pro she was. In no time, she single-handedly had energized the gathering.

Mizrahi and Danon had failed to make arrangements for transportation to the awards, so Carrie insisted they ride with us. I did not object since I was the chief beneficiary of the more intimate seating arrangements.

In transit, Carrie asked if we could make another stop. George Lucas had rented out a restaurant and was hosting a pre-Oscar bash for the *Star Wars* cast and crew. Would we mind dropping



by to say hello? Carrie did not know the exact address, so we stopped in front of what we guessed was the right place on La Brea Avenue, and our driver went in to check. Moments later, George and Marcia Lucas approached our car with wide grins. They ushered us into the restaurant filled with the *Star Wars* family, and when Carrie walked in, a spontaneous cheer broke out — their Princess Leia had arrived. The love for her was palpable. I was in awe.

Back in the limo, we were now running late as we made our way to the Dorothy Chandler Pavilion. In 1978, it was not quite the ordeal it is today to arrive at the

Oscars, and we even had the option of entering stealthily in the back, which we elected to do. As we pulled up to the curb, I was amazed to see that it was not an attendant who opened our door but Steven Spielberg, who was nominated that year for directing *Close Encounters of the Third Kind* (still my favorite sci-fi film of all time). He had been waiting for us to arrive just so he could say hello to Carrie.

As we began to enter the pavilion, I could see and hear the grandstand full of fans in the courtyard. In those days, there was no pre-Oscars red-carpet media gantlet like there is today — just Army Archerd of *Variety* introducing stars on a podium with a loudspeaker. I asked Carrie if she wanted to go up, knowing that the fans would be thrilled to see her, but she did not want to draw attention. “This is George’s night — not mine,” she said.

We entered the auditorium and took our seats as the program’s opening number, “Look How Far We’ve Come,” was being sung and danced by Carrie’s mother, Debbie Reynolds. There were glamorous movie stars and industry titans all around — all I can remember thinking is the *Wizard of Oz* quote, “We’re not in Kansas anymore.”

Since *Madame Rosa* had not opened anywhere except for the Plaza Theatre in New York just two days prior, I had low expectations of winning. I was surprised we had even been nominated. I fully expected Luis Bunuel’s masterwork, *That Obscure Object of Desire*, to receive the Oscar.

Eva Marie Saint and Jack Valenti were the award presenters for best foreign-language film. When it was announced, “And the winner is ... *Madame Rosa*,

France,” I was stunned. Carrie stood up and cheered, but those of us involved in the film — who had not thought to discuss any acceptance protocol — froze. Finally, Mizrahi ran down the aisle toward the stage, and Danon climbed over seats to follow him. Carrie gave me a nudge to join them, but I could not move.

My memory of what happened during the rest of the show is a blur. I recall cheering for all seven *Star Wars* wins, Vanessa Redgrave’s controversial speech about the Palestinians and *Annie Hall* winning best picture in an upset. Most of all, I remember feeling this was easily the greatest night of my young life! It could not possibly get any better — could it?

Back in the day, there was only one important post-Oscar party, and that was the Governors Ball at The Beverly Hilton. The limo ride over — our two golden statuettes in tow — was raucous and joyous. The Academy had awarded only one Oscar statuette to *Madame Rosa*, which Mizrahi received onstage and had no interest in giving up, so apparently Danon had helped himself to one backstage without permission. The Academy tried for years to get it back from him without success.

Entering the Hilton ballroom, we encountered our first group of photographers and journalists. Carrie smiled and waved but did not stop. Inside, with our table displaying two Oscars, we drew some attention, but it was Carrie who was the magnet for other stars. The first of many to come by was John Travolta, who was at the height of his popularity. Carrie, so comfortable and in her element, had a brilliant quip for all. She even sang a bit and was radiant and charismatic. And



yet somehow she still made me feel like I was the center of her attention.

Sitting with our backs to the dance floor, I heard a familiar voice behind me say, “Well, aren’t you going to introduce me?” and turned around to see the beautiful and elegant Reynolds. Carrie, true to form, replied, “Mother, this is Tom, the man I have been living with for six months!” Surely not fooled and playing along, Debbie said, “That’s good, dear. How very nice to meet you.” Carrie then said to her mother, “Tom has been wanting to dance all evening, but these new shoes are killing me — would you mind?” And that’s how it came to be that I waltzed with the extraordinary woman who had danced with Gene Kelly, Donald

I dropped Carrie off at her place. I barely had time to stop by my hotel and pick up my bag before heading to the airport for my flight back east. Still, I arranged to send her flowers before departing. Within hours, I was back in my office — dealing with the welcomed challenges of releasing an Oscar-winning film — when I received a call from Carrie. “No one ever sent me flowers after a date before,” she said. We talked for a while and made tentative plans to meet in New York (I think she was going to appear on *Saturday Night Live*). We spoke several more times over the following days, but sadly for me, the next rendezvous never happened.

I moved to L.A. soon after the 1978 Oscars and

I remember her saying she was envious of me because I could have a ‘normal life.’ It was a comment I did not fully understand at the time.

O’Connor and other greats. She was lovely and made me feel like Astaire.

As this dreamlike night was winding down, Carrie asked if Renee, Fred, Moshe and I wanted to go to a private afterparty. Cut to 3 a.m. at Richard Dreyfuss’ apartment in Beverly Hills. Richard had won the best actor Oscar for *The Goodbye Girl* earlier in the evening and was holding court at his kitchen table. Seated around him were Spielberg and his wife, Amy Irving; George and Marcia Lucas; and John Belushi. And even amid all that star wattage, Carrie shone brightest.

The sun was rising when

continued to run my movie business, got married and had two children. Carrie, of course, starred in more *Star Wars* movies and had a very public marriage and divorce.

It was around 1984, at a small industry event in L.A., when I saw Carrie again. She was standing off in a corner, and I headed over to greet her. “Do you remember me?” I asked, and a small smile appeared on her face. We talked, and although she recalled me fondly, she seemed a bit different — the light in her eyes a little dimmer, a touch of sadness about her. I remember her saying that she was envious

of me because I could have a “normal life.” It was a comment I did not fully understand at the time. After I said goodbye and began to walk away, she called out, “I really did have fun that night.” I smiled and waved. I subsequently learned about Carrie’s struggles with substance abuse and mental illness, which she so candidly and courageously detailed in her books and plays. Acknowledging her genetics as both a gift and a curse, she emerged an even more remarkable artist and person.

Over the years, I delighted in her career as an author, playwright, actor and social commentator. I watched Carrie become a mother and caretaker, an outspoken champion of human rights and a feminist icon, all while fully embracing her role as Princess Leia and General Organa. On- and offscreen,

she inspired and empowered multiple generations of girls and women.

Like so many others, I was shocked and saddened to learn of Carrie’s sudden death at the end of 2016 and Debbie’s tragic, poetic passing only a day later. The outpouring of tributes to her has been extraordinary and a wonderful testament to a life well lived in the public eye. Most gratifying to me is that she is an inspiration to my daughters.

My Oscar night with Carrie will always be one of my most cherished memories, a time when everything seemed possible. And I am so grateful for my brief moment with this wonderful woman.

Coleman is CEO of Innovativ Media Group and founder of the Atlantic Entertainment Group and RadioTV Network. He is the producer of numerous films and a 30-year member of the Academy.



1 Mark Hamill and C-3PO at the 50th Academy Awards, where *Star Wars* won seven Oscars. 2 Marcia Lucas, then-wife of George Lucas, with her Oscar for best film editing for *Star Wars*. 3 Reynolds performed “Look How Far We’ve Come” to open the 50th Academy Awards at the Dorothy Chandler Pavilion. 4 From left: Saint and Valenti presented the best foreign-language film Oscar to *Madame Rosa* director Mizrahi.



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On the Hunt for 'The Holy Grail of Unavailable Films'

David Geffen wanted to see a rare print of 1959's *Porgy and Bess*, Samuel Goldwyn's last movie starring a who's who of the era's black stars. But that request exposed a global mystery, a Gershwin feud and the disappearance of an Oscar-winning musical **By Kim Masters**

It was 2008 when David Geffen started pressing producer John Goldwyn to arrange a screening of *Porgy and Bess*. The 1959 musical, based on the George Gershwin opera, was produced by Goldwyn's grandfather, legendary Hollywood pioneer Samuel Goldwyn. Geffen implied that the mogul's grandson had vowed to set up a showing of the film, but if so it had slipped Goldwyn's mind. In any case, though his family still controlled the rights, Goldwyn did not have a print and did not know how to get one.

Prints of *Porgy* are beyond rare. "It probably is the most elusive film that not only got a studio release but a prestige studio release," says Todd Hitchcock, director of programming at the AFI Silver Theatre near Washington, D.C. Foster Hirsch, author of a biography of the picture's director, Otto Preminger, calls it "the holy grail of unavailable films." Many archivists and some of the rights holders don't know if a complete, quality print even exists.

With an astounding cast, including Dorothy Dandridge, Sidney Poitier, Sammy Davis Jr., Pearl Bailey and even a young Maya Angelou in

an uncredited appearance, *Porgy* was broadcast nationally on television only once, when ABC aired it March 5, 1967. There are dubious bootleg copies online, but it is not possible to buy or rent a legitimate full-length quality version in any format. And even if a pristine print were discovered today, significant obstacles prevent it from being shown in theaters.

Perhaps Geffen was possessed with a burning desire to see *Porgy* simply because of the difficulty involved in screening it. Or maybe the movie had been important to the 73-year-old billionaire as a youth. (He would have been 16 in 1959.) Geffen isn't saying. But as he continued to prod, Goldwyn decided it would be best to accommodate him, quietly.

Any attempt to find a print of *Porgy and Bess* turns into an epic exercise in bafflement and frustration. The movie is coveted by aficionados even though few see outstanding artistic merit in it. But those very flaws help explain why this film has been charged with emotion for nearly everyone with a connection to it (and why stage revivals, like a 2012 Broadway production, reignite new rounds of controversy): The history of *Porgy* is



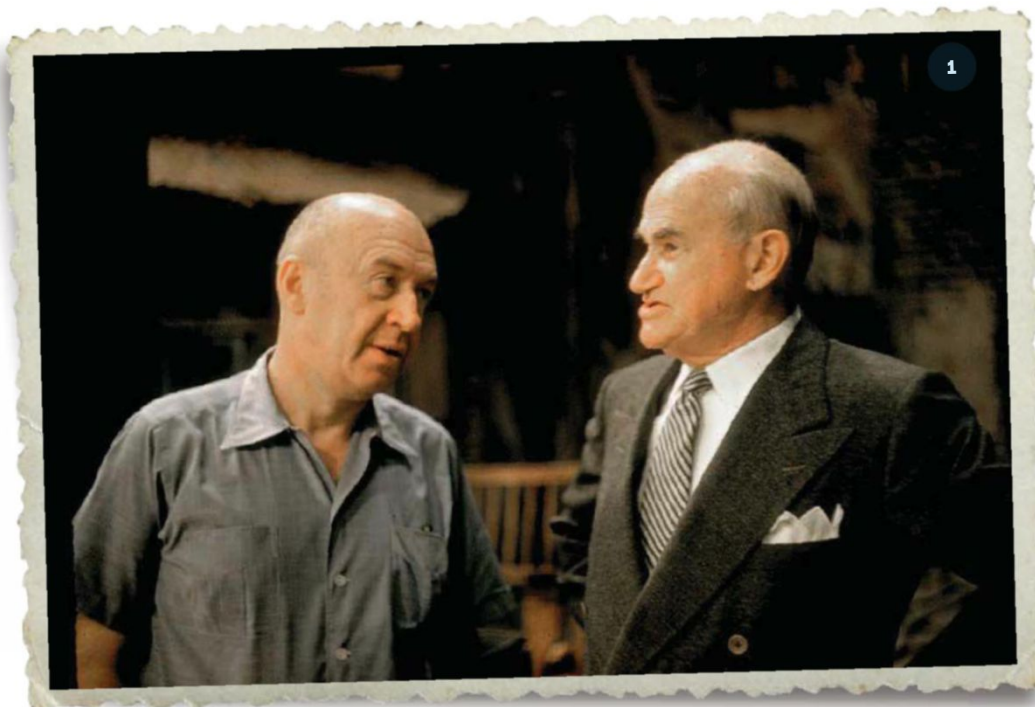
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a tangled tale of good artistic intentions gone awry and lasting recriminations among the Gershwin and Goldwyn factions.

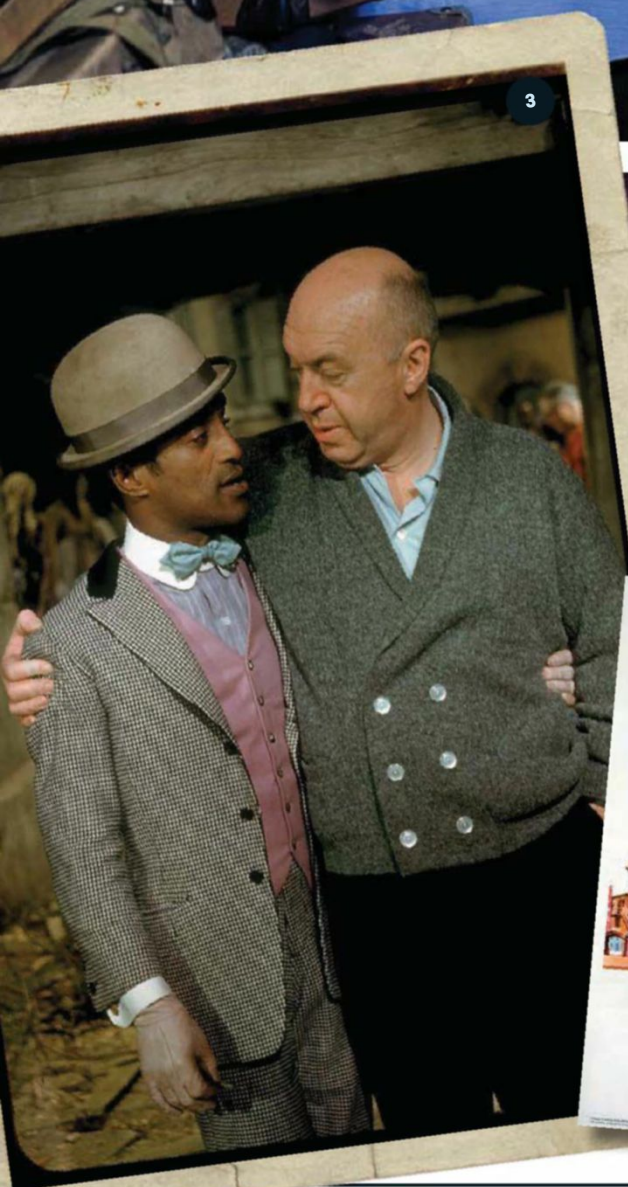
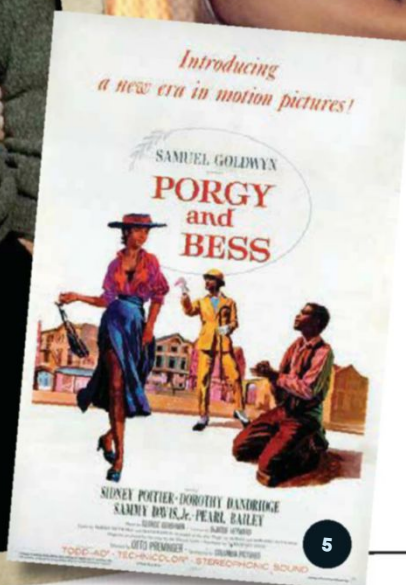
Still, that does not explain why prints of the film have all but vanished. It turns out finding the rarest studio movie of all time is easier than unraveling that mystery.

THE FILM VERSION of *Porgy* was snakebitten from the start. Based on Gershwin's 1934 opera, the story follows a romance in the fictional South Carolina enclave of Catfish Row between the disabled Porgy (Poitier) and Bess (Dandridge), who is struggling to break free from an abusive relationship and the snares of drug-pushing pimp Sportin' Life (Davis).

The rights to Gershwin's opera long were pursued by many big-name producers, and for Sam Goldwyn, it was a dream project. His moment to make the film, when he was in his late 70s, came as the civil rights movement got traction. Many African-American actors, including Harry Belafonte, declined roles because they thought the story promoted demeaning stereotypes. Both Dandridge and Poitier appeared only reluctantly. Davis wanted to be in the movie, but Goldwyn wasn't interested, finally relenting under pressure from Davis' Rat Pack buddy Frank



Photographed by **Damon Casarez**



1 Preminger (left) on the set of *Porgy* with Goldwyn, who never produced another film.
2 "Ken loved movies," says Lasso, photographed Feb. 13 holding her late husband's ultra-rare print of *Porgy and Bess* at his Burbank shop, The Clip Joint for Film.
3 Preminger (right) on set with Davis, who played the pimp Sportin' Life.
4 Dandridge and Poirier had their singing dubbed.
5 *Porgy* was a bomb at the box office, grossing only \$3.5 million.

Sinatra. Much of the dialogue in the stage version was changed from song to spoken word; singing was dubbed for Dandridge and Poirier. Of course the film included such classics as "Summertime" and "I Loves You, Porgy."

Rouben Mamoulian, who had directed the stage version, was hired to make the movie, but before shooting began, the sets and costumes went up in flames. The rumored cause was arson by those who objected to the film's portrayal of African-Americans. By the time production resumed, Mamoulian had been fired over creative differences and replaced by Preminger. Biographer Hirsch says the director previously had an affair with Dandridge and treated her abusively during the shoot. Preminger clashed with Poirier, too.

The film was a commercial failure; reviews were mixed. *The New York Times* praised it, but *Time* lashed its "cinematic monotony." (*THR* proclaimed it "a monumental Hollywood milestone.") Poirier is said to despise *Porgy* to this day. It was nominated for four Oscars but received only one, for the score by Andre Previn and Ken Darby. It was a deep disappointment for Samuel Goldwyn — a memory that seems to have resonated for decades with his family. He never produced another film.

The movie was not greeted with joy in the Gershwin family, either. George had died years earlier, in 1937, but his brother Ira lived until 1983. According to Michael Strunsky, the trustee and executor of the Ira Gershwin Musical Estate and Ira's nephew (by marriage), the main reason *Porgy* is so hard to find comes down to the fact that Ira and his wife, Leonore, didn't care for it. Or in Strunsky's words, "They both thought it was a piece of shit."

And so, continues Strunsky, "They did something they had a right to do. After 20 years, they had the right to have Goldwyn call in all the prints and destroy them." And that, says Strunsky, is "absolutely what happened."

While the musical rights reverted to the Gershwins, it's less clear they had the power or will to demand the prints be destroyed. Singer and pianist Michael Feinstein worked as Ira's assistant during the period in which this destruction allegedly occurred. "Ira would never have done it," he says. On the other hand, Feinstein muses, "It's the kind of thing Leonore would say at a dinner party — 'I had it destroyed' — to emphasize her dislike of it." Whatever she or her husband did or did not do, *Porgy and Bess* became a phantom movie.

AS JOHN GOLDWYN tried to find a print, his first stop was Barbara Boyle, who teaches at the UCLA film school. She expected it would be in the university archive, the second-largest in



1

the country with 375,000 television and film titles. But archive director Jan-Christopher Horak told her it was not there. (Even today, Wikipedia reports that UCLA has a copy, but that is incorrect.)

But Horak heard that one surviving Technicolor print — perhaps the only one — was in the hands of a quirky collector. That was Ken Kramer, the owner of a place in Burbank called The Clip Joint for Film. Dennis Bartok, the GM of American Cinematheque, calls Kramer's shop "a magical place, one of the most beautiful private movie worlds in existence." Packed with posters and memorabilia, the shop had a small screening room. On Tuesday nights, Kramer would fire up his popcorn machine and hold viewing parties. He sometimes would show his rarest possession, a 35mm print of *Porgy*. (While *Porgy* was shot in 70mm, there also were 35mm prints. In that format, the Technicolor of the day is comparatively stable, while 70mm prints tend to be faded and pink.) Some of his collector friends sometimes would tease him, saying that it wasn't a great movie, but he always defended it. "He loved the people in it, and they never got enough screen time in that era. And he loved the music," says his widow, Kathy Losso.



2

How did Kramer get his copy? He died in March 2016 at age 72, but Losso says he acquired it from a collector friend. "It probably wasn't a quite-legal acquisition," says Horak. "Studios don't willingly give up those kinds of prints. But in the past, things wandered off the loading dock." Some believe Kramer's copy was assembled from different fragments.

When Kramer heard Geffen's request, he had two conditions: He would bring the film only if it were to be shown at UCLA's state-of-the-art James Bridges Theater. Also, Kramer wanted to meet Geffen. And so, on Sept. 28, 2009, Geffen met Goldwyn for dinner at Toscana in Brentwood, and they set off to see *Porgy*. The next day, Horak emailed a colleague that the screening went "smashingly well" and the print looked "very, very good."

Like Horak, Bartok believes Kramer had "the only good screenable print that exists anywhere in the world." Bartok tells *THR* that he has heard of a 70mm print in Europe, "but it is badly faded, and the collector who has it wants to be flown in with it and charges a loan fee, and it's ludicrously expensive and it's pink."

THR attempted to reach a collector in Germany who is said to possess a print but got no response. (Bartok, who co-authored a book about film collectors, says they tend to inhabit "a very strange, passionate, obsessive, secretive, often paranoid underground world.")

In 2012, Hitchcock arranged a screening of the German print at the AFI Silver Theatre and had people making plans to come from as far as Australia to see it. But to his surprise, Sam Goldwyn Jr. and his longtime business

partner, Meyer Gottlieb, denied permission. Hitchcock was forced to cancel (and still has not seen the film).

Preminger biographer Hirsch seems to have had better luck. He helped arrange two screenings of Kramer's print at the Ziegfeld Theatre in New York in 2007. Several Gershwin descendants came, he says, and said they were "proud of the film." And in October, Hirsch arranged a sold-out screening at the Cleveland Institute of Art Cinematheque. He had located a 35mm print belonging to the National Audiovisual Institute of Finland, which shipped it via FedEx from Helsinki.

"I've been here for over 30 years, and this was on my bucket list of movies to show before I die," says Cleveland Cinematheque director John Ewing. The quality of the print surpassed his expectations: "For my money, it was gorgeous."

Still, Ewing believes Kramer's copy likely is better. But Sam Goldwyn Jr. and Gottlieb were not impressed. Losso recalls one day several years ago when the two men asked if they could come to The Clip Joint to see it. She made popcorn, offered them drinks. "They watched a few reels and finished their popcorn and then said they had seen enough," she says. "They didn't like the film." Gottlieb confirms the visit to Kramer's shop. "Sam and I went to his joint," he says. The print "was not acceptable to us from a quality perspective."

In recent years, says Losso, the Goldwyns have blocked public screenings of her husband's print of the film, even rebuffing the Academy's request to screen it for its staff. Losso says her husband had great respect for Gottlieb and was scrupulous about getting permission to screen the movie for the public.

After all these years, the Gershwin and Goldwyn camps still are pointing fingers

1 Brock Peters arrived at the film's June 1959 premiere in New York. 2 Kramer, with his beloved projectors, agreed to screen *Porgy and Bess* for Geffen in 2009 — but only if he could meet the mogul.

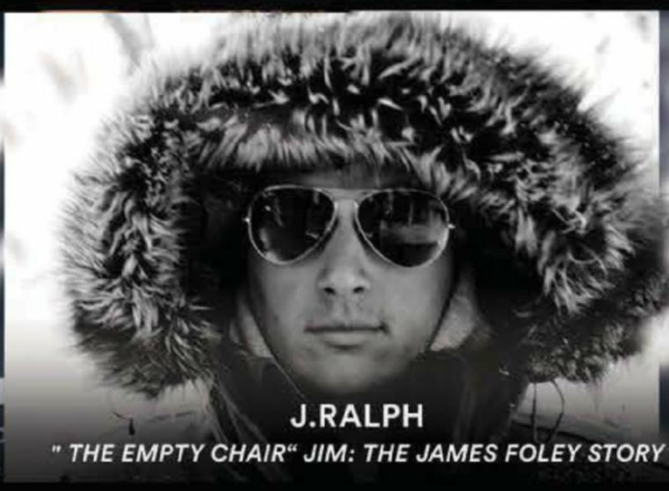
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over what happened to *Porgy*. Complicating the situation are two distinct Gershwin factions: Michael Sukin is a New York attorney who represents the George Gershwin Family Trust, while Ira's nephew Strunsky handles the Ira-and-Leonore side of things. Sukin and Strunsky agree that both parties would like to see the film version of *Porgy* restored. They say they were working on that with the Goldwyn side but that the talks ground to a halt because of the cost. And Sukin says he does not even think a negative exists at this point.

Gottlieb sees it differently. In the late 1990s, he says, he and Sam Goldwyn Jr. asked the Gershwins to renew the rights to the music so the negative could be restored. And Gottlieb knows the negative still exists because it's just where he and Sam Jr. put it: in the Academy library. But after many months negotiating with "a lot of lawyers and family members" who represented the Gershwin interests, he says he suddenly got only silence, with no explanation. "I decided from a frustration perspective, emotion perspective and business perspective, there was no benefit to showing a poor-quality [print] to an audience," he says.

Brothers John and Tony Goldwyn, who now control the family trust with Gottlieb, say they

have no objection to restoring the film in the right circumstances. "We would all as a group be completely open and enthusiastic if all the parties could come to agreement, in a financial sense, to restore it," says Tony, best known for playing President Grant on ABC's *Scandal*. In other words, the Goldwyn family does not intend to finance the restoration but insists on retaining its rights to release the film in all formats.

What would it take to restore the film? Michael Pogorzelski, director of the Academy film archive, says a test scan of the negative showed it to be in good shape. But to make a 70mm print might cost in the low-six figures, and there's no impetus for the Academy to attempt to raise the money with such immovable obstacles to screening the movie.

Given the tangled rights and emotions, there may never be a restoration. But for those who are determined, there is a way to see *Porgy and Bess*. A 35mm print was submitted to the Library of Congress in 1960 for copyright purposes, and it still is there, though it is never screened. "We're well aware of the scarcity,"

Preminger's biographer says the director, here on set with Dandridge (right) and an unidentified actress, was abusive to Dandridge throughout the production.

says Mike Mashon, head of the Moving Image Section. The library made a video copy and digitized it, so anyone with a Library of Congress researcher's card — which is not difficult to get — can see it. The library added the film to the National Film Registry in 2011.

The Finnish print of *Porgy* remains in its archive, and records indicate that since 1985, it's been screened nine times. "There has been more demand during the years than what we have granted," says archivist Juha Kinberg.

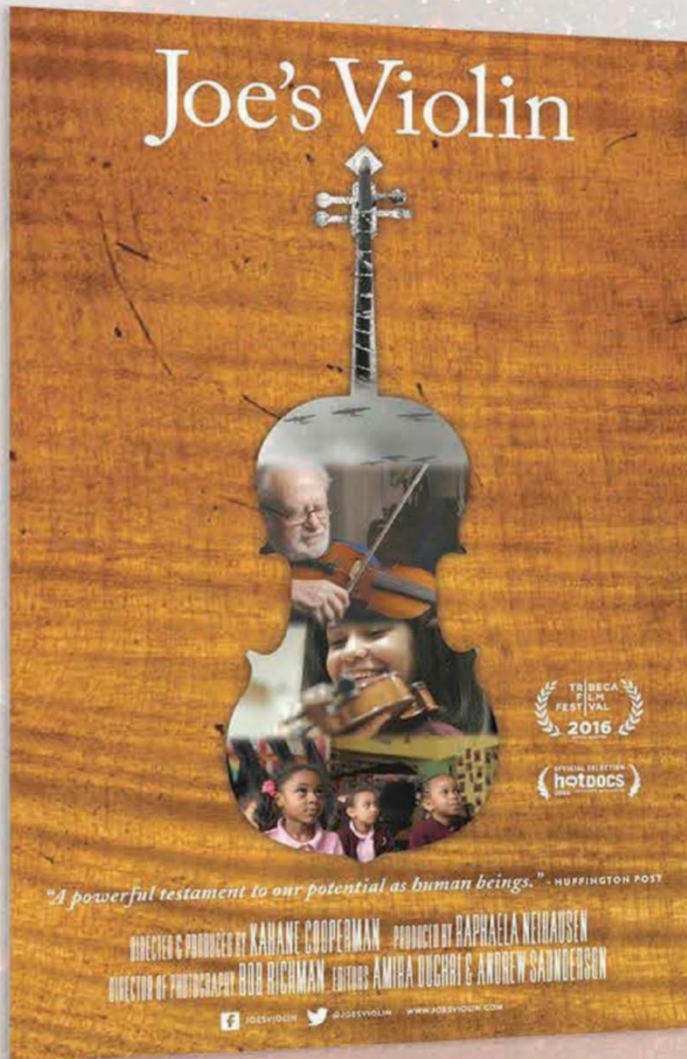
And what of Kramer's print? Lasso wants certain collectors to know that she doesn't store it in Kramer's office ("These guys are fanatics"). She's determined to protect a film that was so special to her late husband. "Ken loved movies, and to share that experience was his passion in life," she says. Bartok says it's hard to say what Kramer's print is worth, but he hopes to see it preserved. "I don't think it holds up as well as some other musicals of that period," he says. "But that doesn't make it less historically and musically important."

Gottlieb agrees, even if he doesn't intend to allow any existing prints to be screened. It's not that he doesn't want the film to be restored, he says — but there's that catch-22 of who would pay for it if the Goldwyns retain their rights. *Porgy and Bess* is "an American opera; it's a classic," says Gottlieb. "It's got wonderful music, the creme de la creme, the best stars of the time were in the movie. I think the audience deserves to see it." **THR**



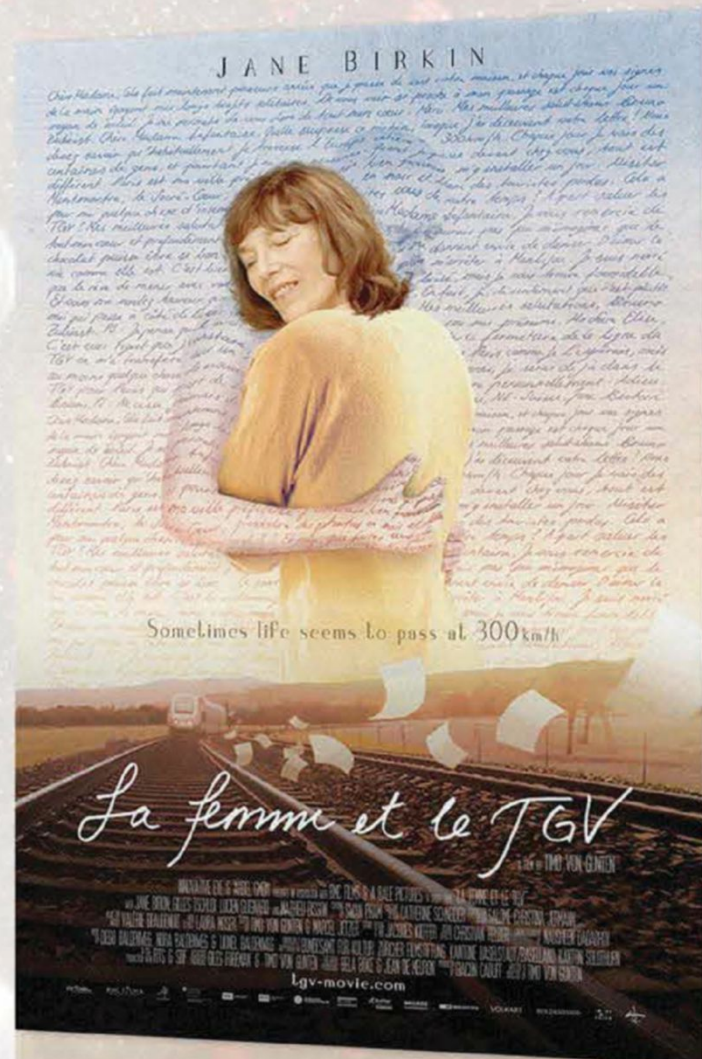
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AN INFAMOUS HEIST (WITH A NEW TWIST)

After dozens of Oscar statuettes were stolen in 2000, there was a frantic race to make a whole new batch, but the scramble was all for naught **By Scott Johnson**

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You may recall the story, but you don't know the punchline. In March 2000, 55 Oscars were stolen from a loading dock in an L.A. suburb just weeks before the 72nd Academy Awards ceremony. The disappearance of so many iconic statuettes



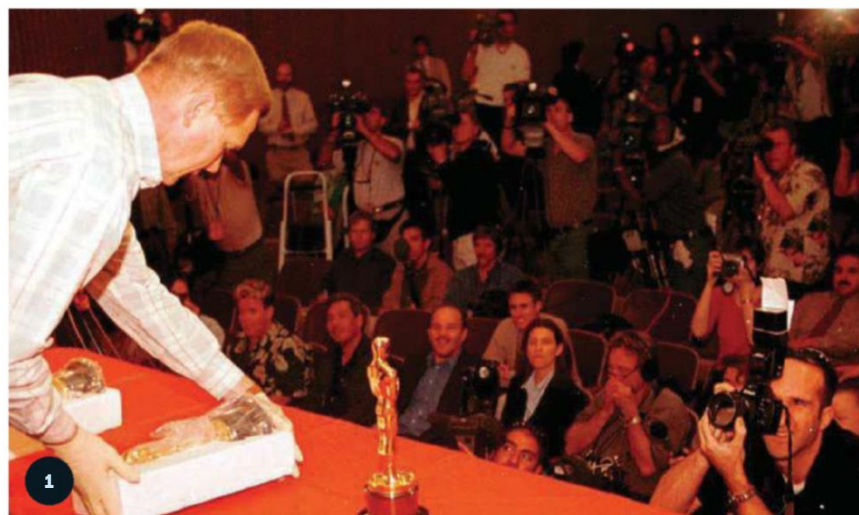
Fulgear

caused a media frenzy, and a public response came fast. R.S. Owens, which had been making the statuettes since 1982, raced to manufacture a new batch of 55. Roughly 20 factory workers worked 24/7 to re-create the entire inventory and shipped them west in time for the curtain call.

Within days of the theft, Willie Fulgear, an unemployed junk scavenger, alerted

the LAPD that he'd found 52 statuettes while rummaging through a dumpster behind a Food 4 Less near Koreatown. He later quipped that he had "more Oscars than any of the movie stars." The company that had been responsible for transporting the statuettes, Roadway Express, awarded Fulgear \$50,000, and the Academy gave him two seats at the ceremony. The thieves, who reportedly got cold feet and dumped the Oscars, were caught and received light sentences. (In 2003, another statuette was recovered during a drug bust in Florida. The last two still are missing.)

Only now, 17 years later, does a new twist emerge — the mad scramble to replace the stolen Oscars might not have been necessary. So says a spokesperson for the company that made the figurines. "Most people don't know that we always made the Oscars a year in advance," says Joseph Petree, design director at R.S.



Owens. "What got stolen was [the] next year's statues."

The Academy always kept a solid inventory of statuettes on hand, he says, but because the number of recipients varied each year, a shortfall was possible. "They absolutely under no circumstances could run the risk of not having statues," says Petree.

Oh, and the statuettes that Fulgear found? They eventually were destroyed. "They were never going to hand out a stolen statue," says Petree.

R.S. Owens used the theft to change its protocols. It stopped shipping the statuettes by land, switching to planes, and made sure each shipment was accompanied by armed security. "It's serious business," says Petree. "I always gave the Academy kudos: If you want something to be important, you have to make it important."



After 15 more successful awards seasons, the Academy ceased work with R.S. Owens in 2016 and began a contract with the Polich Tallix Fine Art Foundry, based in Rock Tavern, N.Y. The new statuettes are hand-cast in bronze and coated with a permanent layer of reflective 24-karat gold; the process to make 50 Oscars reportedly takes three months. The Academy won't say whether it still keeps a batch of statuettes on hand in the event of another theft. **THR**

1 LAPD officials displayed some of the recovered statuettes at a March 20, 2000, press conference. 2 Fulgear found 52 stolen figurines, but two of the original batch never have been accounted for.



THE WORLD'S BUSIEST OSCAR

A figurine collected for Rain Man has spent decades racking up frequent flier miles on a long, philanthropic journey **By Scott Feinberg**

Most Oscars sit on living room shelves. This one has traveled the world. In 1989, Barry Morrow and Ron Bass nabbed best adapted screenplay statuettes for *Rain Man*, which revolves around an autistic savant inspired

by Morrow's "mega-savant" friend Kim Peek. "Kim asked to hold my Oscar and then spent the day carrying it everywhere we went," says the scribe, recalling a visit from the Peek family that occurred a year later. "He just loved the Oscar, so I let him take it."

Peek took Morrow's statuette to speaking engagements all over the world, using it to help

build acceptance of special-needs individuals. By Peek's count — and he could count — it traveled nearly 3 million miles, was seen by 1.3 million people and was held by 400,000 before Peek's death in 2009. Since then, it has toured extensively in Asia, where autism and special needs remain intensely stigmatized.

Says Morrow, who's now 68 and recently directed Darren Criss in the film *Smitten!*: "There's not much gold plating left, and its head has dents from being dropped." When he asked Peek what had happened to the gold, Peek told him, "It's on the hands of the children."

← Morrow rarely has seen his Oscar since Amy Irving and Richard Dreyfuss handed it to him March 29, 1989.



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Everybody Does It. This Guy Got Caught

Godfather actor Carmine Caridi, the only Academy member to be expelled for sharing DVD screeners, reflects on his Oscar infamy ('I was doing a guy a favor and he screwed me') and a career that might have been **By Scott Feinberg**

Let me tell you something," says Carmine Caridi, 83, an actor best known for small parts in the last two films in *The Godfather* trilogy, as he takes a seat at Vinoteca at The Four Seasons. "Everybody does it, OK?" By "it," Caridi means lending out screeners sent by distributors to Academy voters for Oscar consideration. The problem for the long-divorced resident of West Hollywood: He loaned videos to a man who turned out to be one of the most notorious movie pirates in history.

Starting in the late '80s, distributors began sending VHS (and later DVD and Blu-ray) copies of awards hopefuls to Academy members. But with piracy issues mounting, then-MPAA chief Jack Valenti, acting on behalf of studios, imposed a ban on all screeners. A month after his September 2003 edict and facing great pressure, Valenti agreed to exempt Academy members if they signed an agreement not to share the videos.

In January 2004, Caridi was busted for violating that agreement, becoming the first and only Academy member ever to be expelled. Says the actor in his thick New York accent, "I was doing a guy a favor and he screwed me."

Born in Manhattan and raised in a mobster-filled neighborhood, Caridi took up acting at the local Boys Club. It "saved my life," he says. "I'm lucky I'm here talking to you. All my friends went with the mob." He served in the U.S. Army for three years during the Korean War and, upon returning home at 21, decided to pursue acting as a career. "My father said, 'You want to be an actor? Fine. But if you turn into a fag, I'll kill you in your sleep.'"

Things started promisingly. On Broadway, he snagged a role in *Man of La Mancha* and an understudy part in *That Championship Season*. But then his big break turned into his biggest disappointment. Following a

Photographed by **Christopher Patey**

← “I was duped,” says Caridi, who was photographed Jan. 27 at the Four Seasons Hotel Los Angeles at Beverly Hills.

friends were crying. I was going with a girl up in Hudson, and I went up there and just cried my eyes out.”

Not long after, Caridi “had some trouble with the government,” as he puts it. “I was a dope addict,” he says, and he was arrested for selling cocaine to an undercover agent, which led to a stint in a federal penitentiary. Coppola tried to make things up to Caridi, casting him in different parts in the *Godfather* sequels. He also appeared in 1974’s *The Gambler* (opposite James Caan, who got the part of Sonny) and for Sidney Lumet in 1981’s *Prince of the City*, which he feels features his best work. In 1982, the strength of his career was recognized when he was invited to become a member of the acting branch of the Academy. “I loved it,” he says.

Before long, screeners arrived — as did Russell Sprague. The Chicagoan was visiting L.A. when Nicky Blair, the restaurateur who also appeared in *Godfather: Part III*, introduced

they would have handcuffed me,” he says.

On Feb. 3, 2004, the Academy’s board of governors voted unanimously to expel Caridi. “They wrote me a letter: ‘You’re finished,’ ” he recalls, adding, “I was on television 12 days in a row.” (The Academy declined to comment.)

Before long, Caridi was sued by Columbia Pictures (*Big Fish* and *Something’s Gotta Give*) and Warner Bros. (*The Last Samurai* and *Mystic River*), and a U.S. District Judge ordered him to pay the maximum penalty possible under federal law: \$300,000, plus attorneys fees, to each studio. “I knew I was never gonna pay a dime,” he says, “because I didn’t have it.”

In March 2004, Sprague pleaded guilty to one count of copyright infringement in U.S. District Court in L.A. and was allowed to return home to Illinois. But after his wife caught him smoking pot with their 17-year-old son, she informed the FBI that he had violated the terms of his release by continuing to copy movies. Agents found 130 homemade DVDs in his home. The following February, while awaiting

“What do you mean, don’t use names? I’m not gonna go to f—ing jail for you!”

CARIDI

him to Caridi, noting that Sprague was handy and could fix Caridi’s broken VCR. The actor found Sprague to be a “nice kid,” and Sprague was impressed to learn that Caridi received screeners and made copies for others. (“I sent screeners to people, besides my brother and sister, who couldn’t afford them,” Caridi admits. “I made a lot of people happy.”)

Sprague returned to Chicago, and he and Caridi kept in touch. Eventually, Sprague asked Caridi if he would FedEx his screeners to him — at Sprague’s expense — so that Sprague could make copies for himself. Caridi says he was happy to help out a fellow film buff. “I would send them to him before I even looked at them, and then he would copy them and send them back.” All went smoothly — until it didn’t.

Early in 2004, says Caridi, “a guy from the Academy called and says, ‘Carmine, did somebody steal your screeners? Because they found them on the internet.’ Then I called Sprague and said, ‘Hey! What did you do? I’m in trouble here.’ ‘Well, don’t use names, Carmine ...’ ‘What do you mean, don’t use names? I’m not gonna go to f—ing jail for you!’ ”

Soon thereafter, Caridi was summoned to the FBI’s L.A. office. “I thought I was going to jail,” he says, but the feds offered him immunity in return for naming Sprague. “If I didn’t,

trial (he faced up to three years in federal prison), he was found dead in his jail cell of an apparent heart attack.

“Who the hell knew he was gonna put ‘em on the internet?” sighs Caridi, who admits he wasn’t tech-savvy enough to appreciate this was possible. “I had no idea. I was duped.” Still, he doesn’t question his punishment. “I don’t blame the Academy,” he says. “I did violate their law.” (While the Academy hasn’t sanctioned any other members, piracy of Oscar screeners hasn’t stopped: In 2015, a leaked copy of *The Hateful Eight* was traced back to an Alcon Entertainment exec, and last year, Warner Bros. sued Innovative Artists for sharing screeners that leaked on to the web.)

Caridi, who says the screener incident did not impact his social or professional life, still acts, most recently opposite Chazz Palminteri and Lainie Kazan in footage that they hope will lead to a TV pilot. Mostly, though, he leads a quiet existence, inhibited by swollen veins caused by lymphedema. He ventures out once a week for lunch with some old friends he calls “the Goombas.” And he still tries to keep up with movies.

“I get screeners from SAG,” he reveals. “Some, not as much as I got from the Academy.” He nonchalantly adds, as his managers gasp, “I lend them to my neighbor.” **THR**



Caridi (left) appeared opposite Tom Hanks in the 1986 comedy *The Money Pit*.

screen test alongside Robert De Niro and Al Pacino, he was cast by Francis Ford Coppola as Sonny in *The Godfather* — “They measured my wardrobe; I was all set to go,” he says — but just before production was to begin, then-Paramount chief Robert Evans ordered Coppola to shuffle several actors into different parts, and Caridi was out. “I was kind of numb,” he recalls. “All my relatives and



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Reviews

Television

Taken

The NBC series, based on the Luc Besson–Liam Neeson trilogy about a former government agent out for revenge, makes all the wrong moves **By Daniel J. Fienberg**

The trend of television shows mining brand names (*Limitless*, *Lethal Weapon*, *MacGyver*, *The Exorcist*) hits something of a nadir with NBC's *Taken* — which, aside from feeling nothing like the Liam Neeson film franchise, morphs into a completely different series after its premiere episode. It's a bizarre double bait-and-switch that certainly doesn't benefit the forgettable drama it subsequently becomes.

First, let's get this out of the way: *Taken* is not a very good movie. It's a brutally efficient vehicle that allows Liam Neeson to growl and glower and kill an astounding number of foreign nationals in only 90 minutes; each sequel increasingly is less efficient, more sadistic and more xenophobic. The appeal of the franchise can be boiled down to Neeson's rugged exceptionalism, a few sexy Euro-postcard locations and the satisfying crack that comes from breaking the bones of a man who keeps kidnapping members of your family.

Adapted for the small screen by Alexander Cary, *Taken* is a conceptually odd beast, a prequel set an indeterminate number of years before the events of the movie but in the present day. Bryan Mills (Clive Standen) is a former Green Beret whose attempts at an ordinary life — none of which we actually see — are upended when his sister is killed, leading him on a mission for vengeance. Most of the pilot centers on that mission, as Bryan indiscriminately dispatches with hitmen and government agents alike.



↑ Standen as a younger Bryan Mills, the former special operative played by Neeson in the *Taken* films.

This is where *Taken* is most similar to the movie, turning wanton death into visually repetitive drudgery. Standen does some overwrought macho speechifying that's reminiscent of Neeson's in the films, but the actor lacks his predecessor's authoritative delivery. Later in the pilot, in case you've

forgotten what you're watching, one character tells Bryan, "Don't ever have kids, especially not a daughter." Got that? Eventually, Bryan will have a daughter, and she'll be annoyingly kidnappable. Ugh.

But at the end of the premiere, the series shifts narrative gears completely. The revenge plot largely is swept aside as Bryan meets the "deputy director with a special portfolio at the

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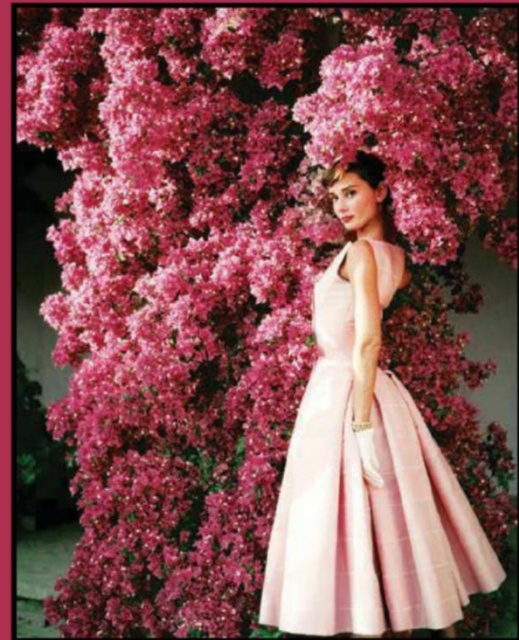
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Reviews

Television



↑ Beals is a national security unit chief who takes Standen's star agent under her wing.

office of the director of National Intelligence" (played by Jennifer Beals). She recruits him to join a team tackling cases that involve more indiscriminate slaughter but no discernible oversight or jurisdiction.

Somebody high up must have figured that Bryan's monomaniacal drive for revenge wouldn't be enough to sustain a series, even though "monomaniacal" is to the Bryan Mills brand as "roast beef" is to Arby's. Making the protagonist just another cog in a unit devoted to defusing tense situations — two episodes involve abductions — in abandoned warehouses, abandoned factories and other abandoned, generic sets was a strange choice. It's not like the TV version of Bryan is learning a new set of skills from his colleagues; he's already capable of taking out a full elite squad of thugs, with or without weaponry. What he learns is patience and teamwork — and, frankly, we've been there, done that, more entertainingly than here.

After its head fake of a pilot, *Taken* turns out to be just another NBC action drama in which a government team faces a different threat each week, while the enigmatic and tortured hero spends two minutes per episode pondering a bigger mystery. It's *Blacklist* without James Spader chewing scenery or *Blindspot* without the tattoos. NBC essentially has reconfigured a movie about a lone wolf as a routine ensemble procedural; after four episodes, I couldn't tell you the names, specializations of or even a single salient character detail about any of Bryan's colleagues (other than that one is played by *Friday Night Lights*' Gaius Charles and another has a mustache). As the "deputy director with a special portfolio at the office of the director of National Intelligence," Beals deserves some sort of honorary Emmy just for uttering that job description with a straight face.

Standen is coming off of an entertaining turn as Rollo on History's generally underrated *Vikings*, where he balances rugged swagger with burning jealousy and even brings hints of humor to his unstoppable warrior. But in *Taken*, only the actor's physical prowess comes across. Early episodes feature several scenes of closely shot fighting — resulting in an impressive body count by network standards, but nothing approaching the films' levels of limb torsion and slaughter — and Standen is entirely convincing; whenever Beals' character sends another agent in to do anything, the immediate response is, "Why not just let Bryan do it to save time?"

But the leading man struggles with the character's quieter moments, including scenes of a slow-gestating romance with his dead sister's best friend (Brooklyn Sudano) — and those in which he's asked to wear a silly sweater. Making Bryan into a three-dimensional figure who feels emotions other than fury about a family trauma was a good idea in theory, but who cares when the execution is this shabby?

Above all, *Taken* is the latest reminder of the lameness of Hollywood's addiction to existing intellectual property. "Bryan Mills" isn't a recognizable enough name to lure the number of viewers NBC wants; he's a thinly sketched big-screen character made entertaining by a distinguished and compelling actor. The initial spike in viewership that may come from calling a show *Taken* rather than *Sister-Mourning Tough Guy*, for example, won't make up for the irritation of the films' fans when they realize how little of the original's DNA is in NBC's version — and, more damningly, how little substance has been added to take its place.

AIRDATE 10 p.m. Monday, Feb. 27 (NBC)

CAST Clive Standen, Jennifer Beals, Gaius Charles, Brooklyn Sudano, Monique Gabriela Curnen, James Landry Hebert, Michael Irby, Jose Pablo Cantillo
CREATORS Luc Besson, Alexander Cary



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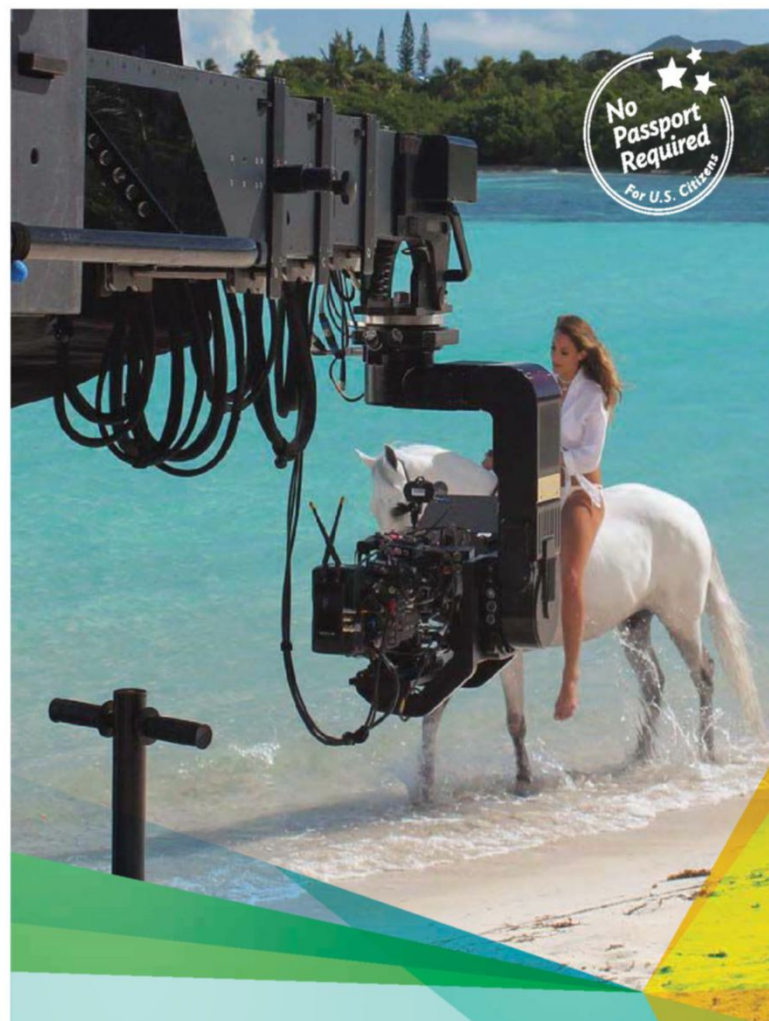
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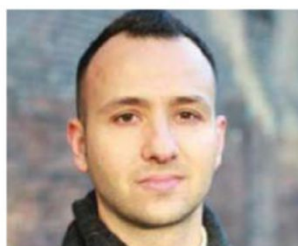
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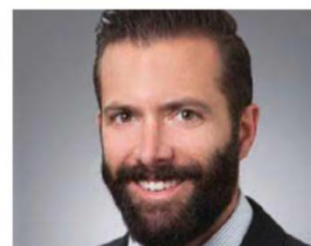
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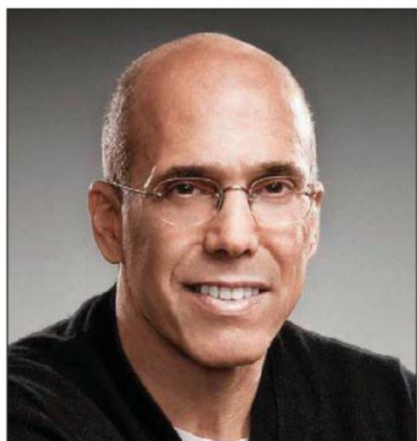
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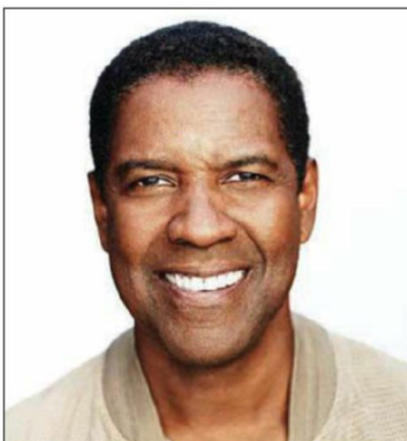


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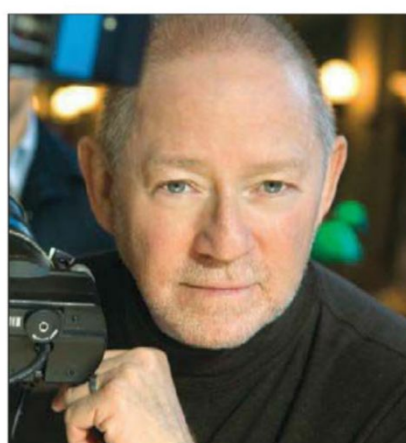
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Just Don't Ask Them About Hosting the White House Correspondents' Dinner

Kroll and Mulaney on the Spirit Awards and their Broadway alter egos

By Ashley Lee

Fresh off their hit four-month run of *Oh, Hello on Broadway*, **Nick Kroll** and **John Mulaney** will host Film Independent's Spirit Awards on Feb. 25 under a tent at Santa Monica Beach (the ceremony will be televised live at 2 p.m. PT on IFC). Kroll, 38, and Mulaney, 34, joked with *THR* about emceeing the awards and why their elderly stage alter egos probably won't appear at the show.

Are you awards show fans?

JOHN MULANEY Oh yeah. The Nobel Prize awards are great.

NICK KROLL John and I grew up watching the Kids' Choice Awards, and obviously the Spirit Awards are that stepping-stone to get that surfboard.

MULANEY The Rock & Roll Hall of Fame ceremony is the only valuable awards show left because

you get to see heavy metal guys wearing small Walgreens reading glasses and struggling with prepared speeches. It's one of the greatest joys in entertainment.

How are you preparing to emcee?

MULANEY I'm taking classes at the Landmark Forum to conquer my fear of public speaking. I just heard you laugh, but it's not a cult. It's classes that are about self-empowerment. **KROLL** I'm doing a lot of push-ups and getting plugs. I'm going to wear a really tight tuxedo so that people can see my grapefruit arms because I think there's nothing funnier than a comedian who is taking his looks very seriously.

What's your hosting strategy?

KROLL We want to figure out that perfect medium where we do jokes that are too inside for the viewing

audience but either too biting or uncomfortable for the people in the room. We're looking to alienate both the people in the room and the broader televised audience.

MULANEY Like a wedding toast among a very upset family.

Which recent indie is your favorite?

MULANEY *Sully* was great. What's more independent than a guy who lands wherever he wants?

KROLL That symbolism — the flock of geese that went through the engine, that's the studio system.

What's your opinion on political speeches at the Spirit Awards?

KROLL IFC has a huge right-wing following, so the message will be lost and won't go into an echo chamber.

Will your *Oh, Hello* characters George St. Geegland and Gil Faizon make an appearance?



↑ From left: Will Ferrell with Mulaney as George St. Geegland and Kroll as Gil Faizon backstage at the Lyceum Theatre, where *Oh, Hello* ran. Below: Kroll (left) and Mulaney.

KROLL They're Broadway stars. We offered it, but they insisted on being flown out on JetBlue Mint, wanted a room at the Ramada on Santa Monica Boulevard in WeHo and demanded a per diem of \$50 to share. They were reaching.

MULANEY George and Gil, by the way, are available to do the White House Correspondents' Dinner. Nick and John are not. They're big [Sean] Spicer heads.

KROLL They like to call themselves the Spicer Rack. **THR**

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1. The *THR* set at Sky Strada in Park City. 2. Lakeith Stanfield, star of the Sundance Audience Award-winning film *Crown Heights*, strikes a pose in the GIPHY Frame GIF booth. 3. Dianna Agron, star of *Novitiate*, poses with the American Airlines charity leaderboard. 4. *Bitch* actor Jason Ritter tries on a new pair of Blundstone boots. 5. Sugarfina displayed a table full of sweet treats, including its signature Sparkle Pops from Greece, Dom Perignon Champagne Gummy Bears and Whispering Angel Rosé Roses. 6. American Airlines gifted attendees of the lounge with Cole Haan backpacks, which included S'well water bottles, C.O. Bigelow products and a certificate for the airline's premium Five Star Service. 7. Actress Alfre Woodard, star of *Burning Sands*, tries her luck with an American Airlines spin-the-wheel game. For every spin, American Airlines donated AAdvantage miles to Stand Up to Cancer. 8. Peter Dinklage, whose film *Rememory* premiered at Sundance, shows off his new Blundstone boots.

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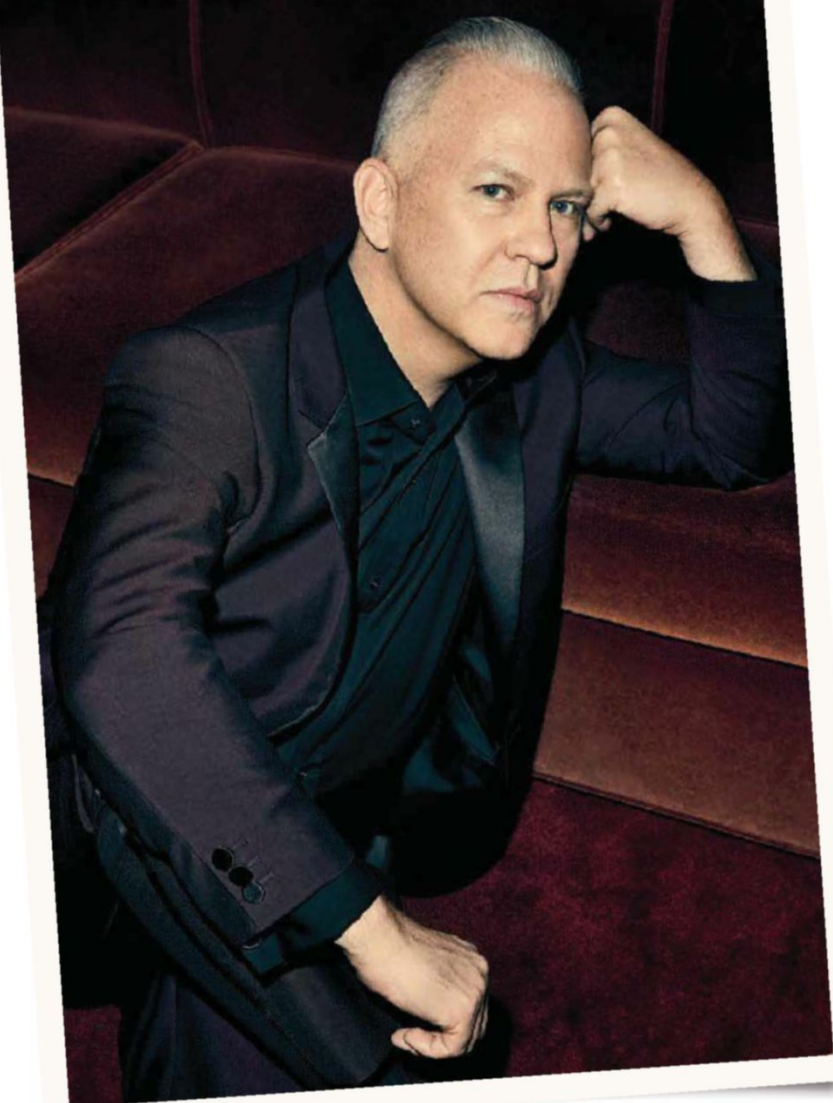


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'I Could Not Have Had This Career 20 Years Ago' Ryan Murphy on the new face of Hollywood and making art under Trump

By Lacey Rose

Ryan Murphy has had a fluid relationship with the term "showman." For much of his early career, being described as one — which he often was — was a nod to his interest in theatricality, be it on *Popular* or on *Glee*. "I was the P.T. Barnum, razzle-dazzle guy," he says with a chuckle. But with the understated, nine-Emmy winner *The People v. O.J. Simpson: American Crime Story* came a shift in Murphy, 52. Rather than be the kind of showman who shines a light on costumes and sets, he says he's now considerably more interested in putting social causes center stage. During a break from promoting his forthcoming FX series *Feud* — which stars **Susan Sarandon** and **Jessica Lange** as **Bette Davis** and **Joan Crawford**, respectively, and premieres March 5 — the man whom the Publicists of the International Cinematographers Guild will honor as TV Showman of the Year opened up about his plans to cast **Monica Lewinsky** and to try to make sense of the 2016 election. Onscreen, of course.

Last year, you launched the Half foundation, which focuses on giving directorial positions to women and minorities. What has been the biggest eye-opener in that time? I really had no idea the extent of

the frustration so many of these women had, and that's evidenced by the fact that this year we haven't even begun staffing our mentor/mentee positions, and we've already received more than

650 applications. An amazing thing also happened after I gave a speech at *The Hollywood Reporter's* women's breakfast [Dec. 7], which is that so many people went online and watched it and then wonderful people like **Chuck Lorre** wrote and called me and said, "You know what, I can do better. I want to do better. I'd love to pick your brain about that."

You've been at the forefront of progressive TV with respect to gay storylines and now pushing for more women and minorities on- and offscreen. What do you see as your top responsibility to the culture during a Trump presidency?

Well, one is to write about the divisiveness. *American Horror Story* is going to be about the election that we just went through. What needs to happen in our country now is for people to listen to each other — we may not always agree with each other and we may be horrified by what the other side is doing, but we have to move toward understanding. I'm interested in expressing all sides and not just the obvious, single-minded point of view.

Feud producer Dede Gardner said of Bette Davis and Joan Crawford: "These women were treated brutally and made to treat each other brutally." How has Hollywood changed?

Jessica and Susan think nothing has really changed, definitely in terms of ageism. What has changed? I don't think I could

have had this career 20 years ago. I certainly wouldn't have been able to write about these things, and I wouldn't have had the force. When I started out in the late '90s, I was treated badly by a certain group of executives. So, what has changed is that there are more women in power, and they're interested in using their perspectives as women to make culture. It used to just be **Sherry Lansing**. And then the men who are in power now, for the most part, are not your father's or your grandfather's executives. They're strong men, but they were

raised by women who were coming up in the ERA movement and who were working mothers or feminist mothers, and that influenced them. And I don't think you can underestimate the rise of people like **Shonda Rhimes** and hopefully people like me and **Greg Berlanti** and other gay creators, if not for putting their overt sensibilities into their work, at least for using it as a way in that wasn't there before.

Is it easier to cast actors to play these real people post-*The People v. O.J.*?

Actors are drawn to playing real-life people and also terrified by it. **Annette Bening** and I had been talking for eight months about her playing [Louisiana Gov.] **Kathleen Blanco** in *Katrina: American Crime Story* [before she signed on]. I will say that since *O.J.*, my phone does ring a lot with famous people saying, "If you ever do X, I'm interested."

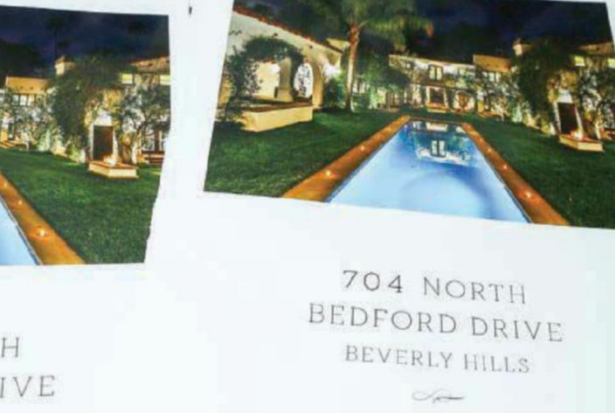
And yet I've heard you want to cast a newcomer to play Monica Lewinsky in *American Crime Story*. Is that true?

Yes. I'm interested in seeing a young, new person go through that brutality as Monica did. **THR**

← *Feud*, which Murphy says will not feature a Hollywood feud or one between two women next season: "You can't top Bette and Joan."



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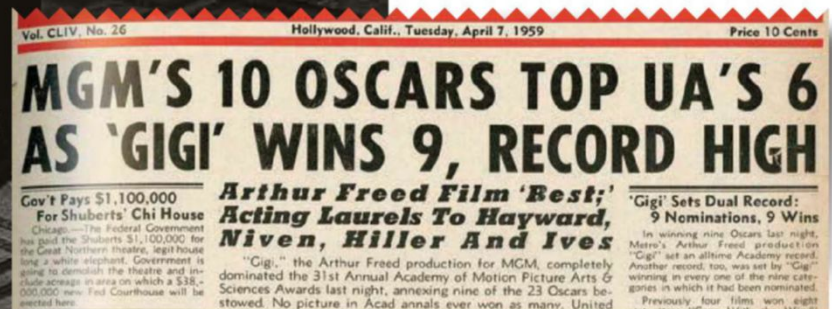
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Before *La La Land*, an Original Musical Won in 1959



If the oddsmakers are correct, *La La Land* will be the first original musical to win the best picture Oscar since 1958's *Gigi*, an MGM production about a singing-and-dancing Parisian courtesan that *THR* called "a gaily naughty fairy tale for adults." Along with best picture, *Gigi* took home eight other Oscars, including best director for Vincente Minnelli, in a record-breaking sweep (that lasted exactly one year, until *Ben-Hur* took home 11). Liza Minnelli credits the film's success to her father's knowledge of "art, painting and literature — he was an expert at bringing all the arts into the movies," she tells *THR*. "Not many directors in Hollywood have that talent. *Gigi* is really smart big-studio entertainment." At the time, though, *THR*'s coverage was fixated more on the Oscars' not-so-smooth telecast, only the seventh time the awards had been on TV. The paper called the ceremony "as ragged as ever witnessed on a prime TV show." One complaint was that it ended 20 minutes early despite host Jerry Lewis' epic ad-libbing, and NBC was forced to fill time with a "sports review film." *THR* even wondered whether "the \$900,000 cost was worthwhile." (The show's current production budget is \$43 million.) If there was one part *THR* liked, it was Kirk Douglas and Burt Lancaster performing a number called "It's Great Not to Be Nominated," singing lyrics such as, "Since we haven't been vested/we're not interested/But who stuck those knives in our backs?" — BILL HIGGINS



↑ Leslie Caron and Louis Jourdan in 1958's *Gigi*.

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