



My Academy Awards Adventure!





Our day started at the Beverly Hills Marriott, where I'm happy to say the weather differed in every way from Chicago's. This outdoor hot tub at 7:30am was the right choice.



The day before, we saw this fantastic [Cuban photography exhibit](#) at the Annenberg Space and had lobster enchiladas at the Pink Taco in West Hollywood. Totally recommend!





But, back to Oscar day: while I was lounging in the pool, gravity was unwrinkling our outfits in the hotel room. People have asked, “When and how did you coordinate your colors?” and the answer is that we didn’t! Pure serendipity.





I knew this wouldn't "read" on the red carpet, so I thought I should document that my bowtie was a snazzy houndstooth.



My grandfather (who died when I was 1½) was a tobacco farmer from southern Kentucky who decided in his 20s he wanted to see something else, so he took a job drilling oil wells in Saudi Arabia! He couldn't have imagined going to the Oscars, but I wore a pair of his cufflinks to have some family with me.





Here's my friend Shelly, who does some financial work for the Academy and was thus awarded two tickets to the show (and whose husband graciously volunteered to step aside when that happened!). We're in the lobby, getting ready to leave at around 1:45pm for a 4:00 show that's only a 20-30 minute drive away!



Our best attempt at Hollywood glamor! While awaiting our ride, I was briefly mistaken for a songwriter from *The Greatest Showman* (and from *La La Land* and *Dear Evan Hansen*) and offered his limo. Who knows how the night would have gone if I had lied? His family showed up soon and were all very nice. Made me sad when he lost!





The company sent a Hummer Limo! Six of us were arriving together, and apparently the agency was out of everything except four-door sedans and this 20-seat extravagance.



Inside the limo, I got a “Have fun tonight!” text from Jordan Horowitz, the *La La Land* producer (the one who handed over his statuette to *Moonlight*). The accountants were impressed.





Every attendee gets dropped off in the same, fully red-carpeted intersection before quickly getting sorted into the famous people and the mortals. Behind me in the white tuxedo jacket and cropped pants is Dee Rees, the nominated writer-director of *Mudbound*. I also walked up to security alongside Mira Sorvino.





A better look at Dee and her date, and at the whole scene on Hollywood Boulevard as we arrive at the Academy theater. (You'll see how different this all looks at the night's end.)





Here is what you see as you enter. Behind the sign are snaking lines leading you to the metal detectors. The stars essentially have “TSA Priority” and head into their own, distant line.

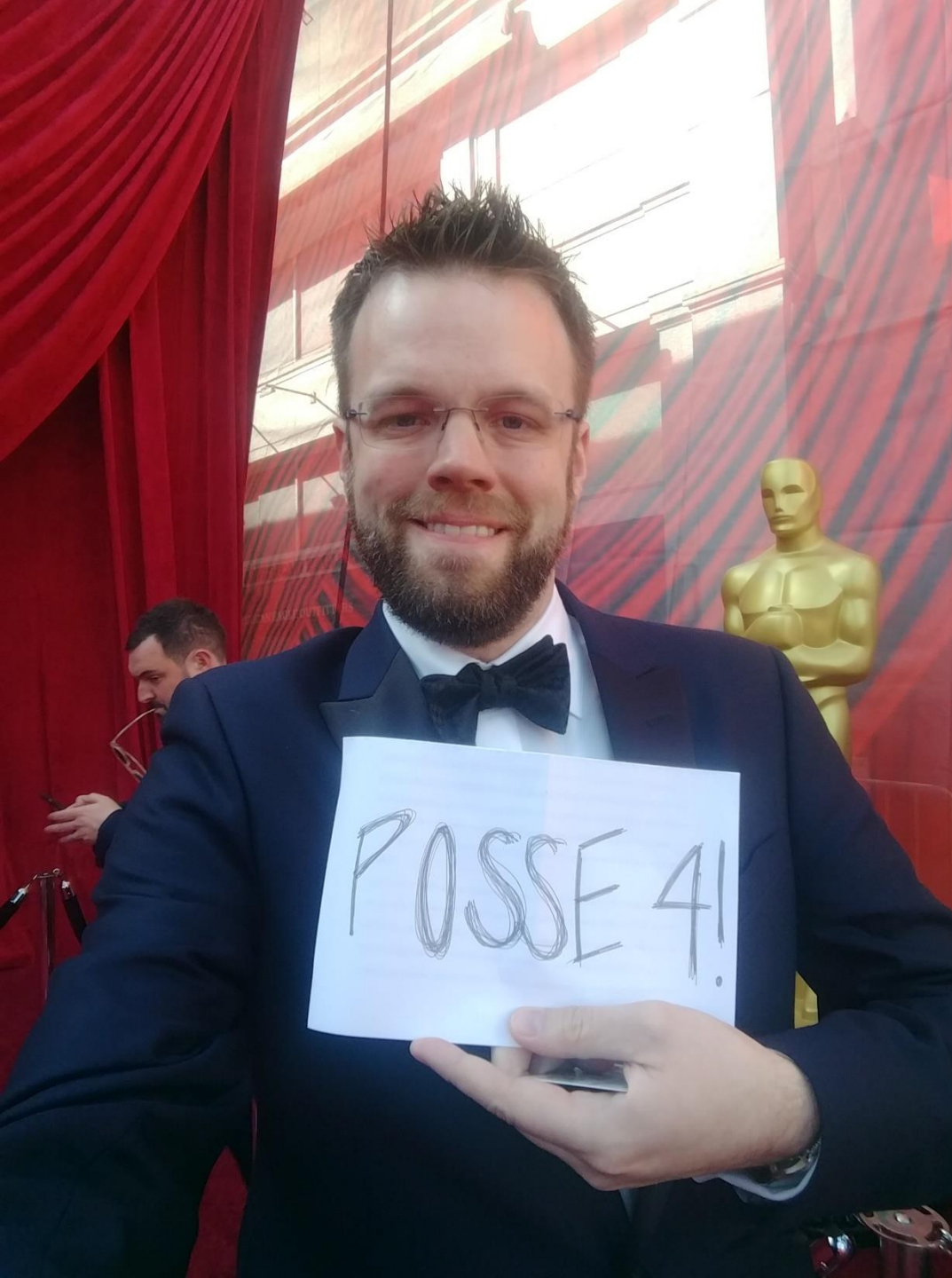


Any photo you snap at any point on the red carpet is a victory, since there is a small army of headphoned security and traffic-management folks begging you to move as quickly as possible. But Shelly and I swung this selfie upon entering the maze of velvet ropes.





Plus, I had been given one job by an important person, and I wasn't going to mess that up.



My ten scholarship mentees at Northwestern also got a surprise kick out of being “on” the red carpet with me, still leading up to security.





It's a *little* mysterious what the rush is, with so few people in line, but I know they have a *huge* crowd to manage once you're past ticket check and the metal detectors. This area is screened above in case of rain. I think the cinema where Jimmy Kimmel brought the stars during the show is across the street.



One more glamor shot of Shelly after we've made it through security. The couple to the left are two more of the accountants in our party. This "hall" leads to the public and famous part of the red carpet. (Hollywood royalty is being screened for security on the other side of that curtain.)





Okay, here we go! The carpet awaits...



The bottleneck where you enter is the most crowded area. We were in a right-hand “lane” for the non-famous. We could see stars walking in to our left, over the heads of photographers.





Who is this guy, and  
where is he taking that?





It was sort of poignant how this one guy in the “fan” bleachers was waving, with pure optimism that we might be celebrities.





The actual red carpet is prime hustle-you-along territory by the tuxedoed traffic police, but I snuck this one shot. If you sort of slalom from side to side, instead of walking a straight shot down the open aisle, you can still soak up the excitement a bit longer. Amazingly, I did see Jordan Horowitz (*La La*) 20 feet away but couldn't get his attention.



At the end of the carpet, you hang right and see the entrance to the theater. It's easy to linger at the turn. That's Michael Strahan with his back to me, doing primetime interviews.





With no more camera people in between, you have an easier view at this point of celebrities filing in or pausing for interviews. Here are Mira Sorvino (with long train) and Ashley Judd (in purple), two leaders in the #MeToo and #TimesUp movements, talking to *Vanity Fair*.



From that same spot, this was my view of the entrance. Past that big “A” you can see the staircase leading up to the second-floor lobby. (Nominees go directly to the first.)





...but, you know, no need to hustle quickly when Captain Von Trapp, aka nominee Christopher Plummer, is striding right past with his wife!



There must be some other press or photo line for nominees at this point, because they kept being held up and asked to enter one by one. The guy in right profile is Hans Zimmer, who was nominated for the *Dunkirk* score but also did *Rain Man*, *Driving Miss Daisy*, *The Lion King* (for which he won), *The Thin Red Line*, and over 100 other scores.





The tall guy with the beard at the center of this shot is Luca Guadagnino, the director of *Call Me by Your Name*. He and I are basically wearing the same tux, which I found flattering.



The white-haired fellow is Martin McDonagh, who wrote and directed *Three Billboards*. The friends in my party kept laughing at how I recognized all these people!





I was glad to spot Roger Ross Williams, who directed *Life, Animated*, the doc we saw about the autistic teen whose family uses Disney films to coax him back into communicating with them. I caught up with Roger on the stairs and got to quickly introduce myself and thank him for his work. He's the head of the Academy's documentary branch.



One more shot of Shelly as we prepare to climb the stairs. We were standing near a bunch of kids who were in one of the nominated short films and were hoping to spot their director before he entered. They did, and got a happy group photo after he hopped the velvet rope. Everywhere, the whole mood was upbeat and excited.



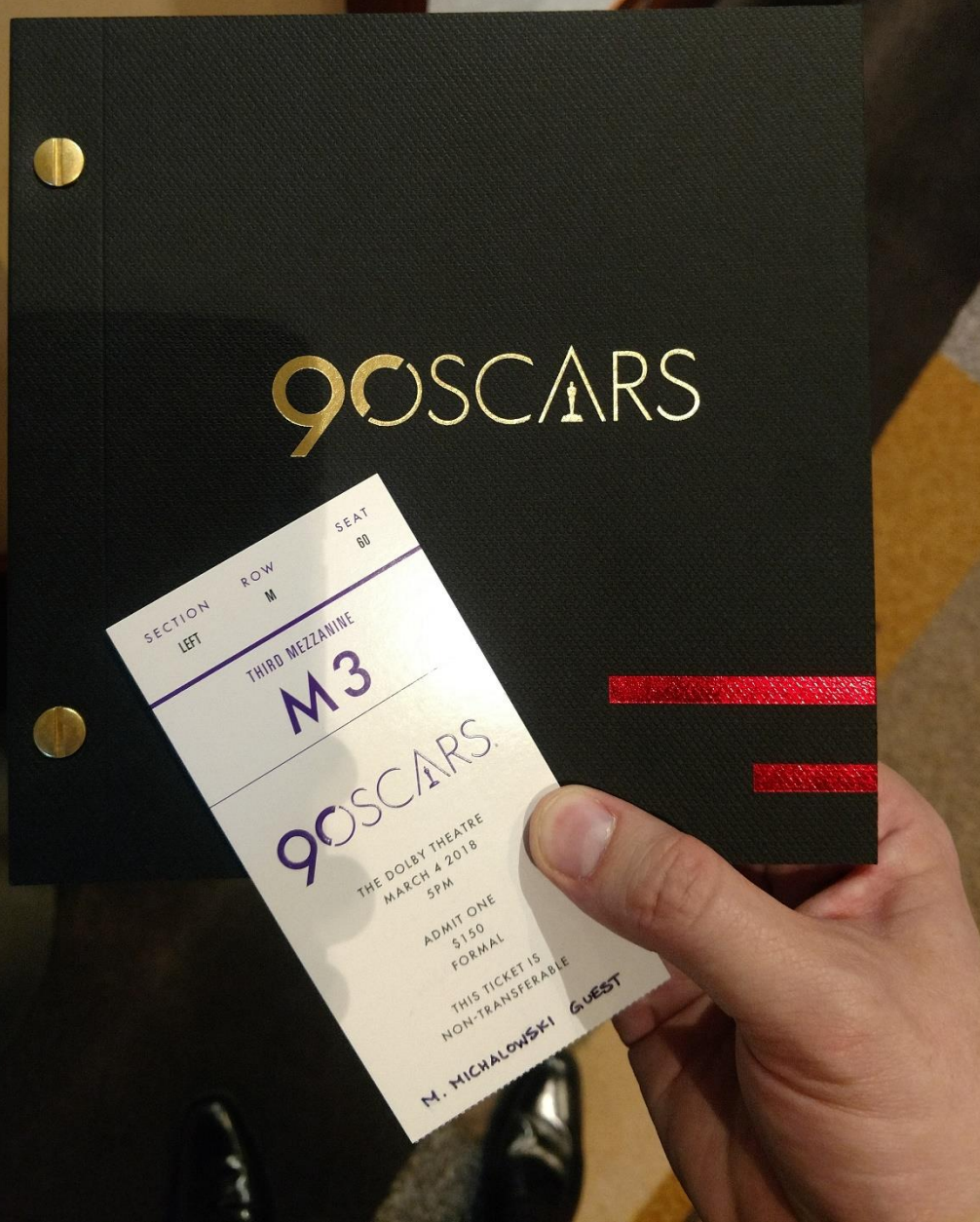


Nearing the stairs (and look at Scarlett O'Hara, in her drapes!). There's a bar on the first floor that's supposed to be for nominees, but rumor has it you can enter during the first 15 minutes of the show before they seal it off. I could have gone and stayed through the show for up-close stargazing, but you know I'm too much of a geek for the actual awards.

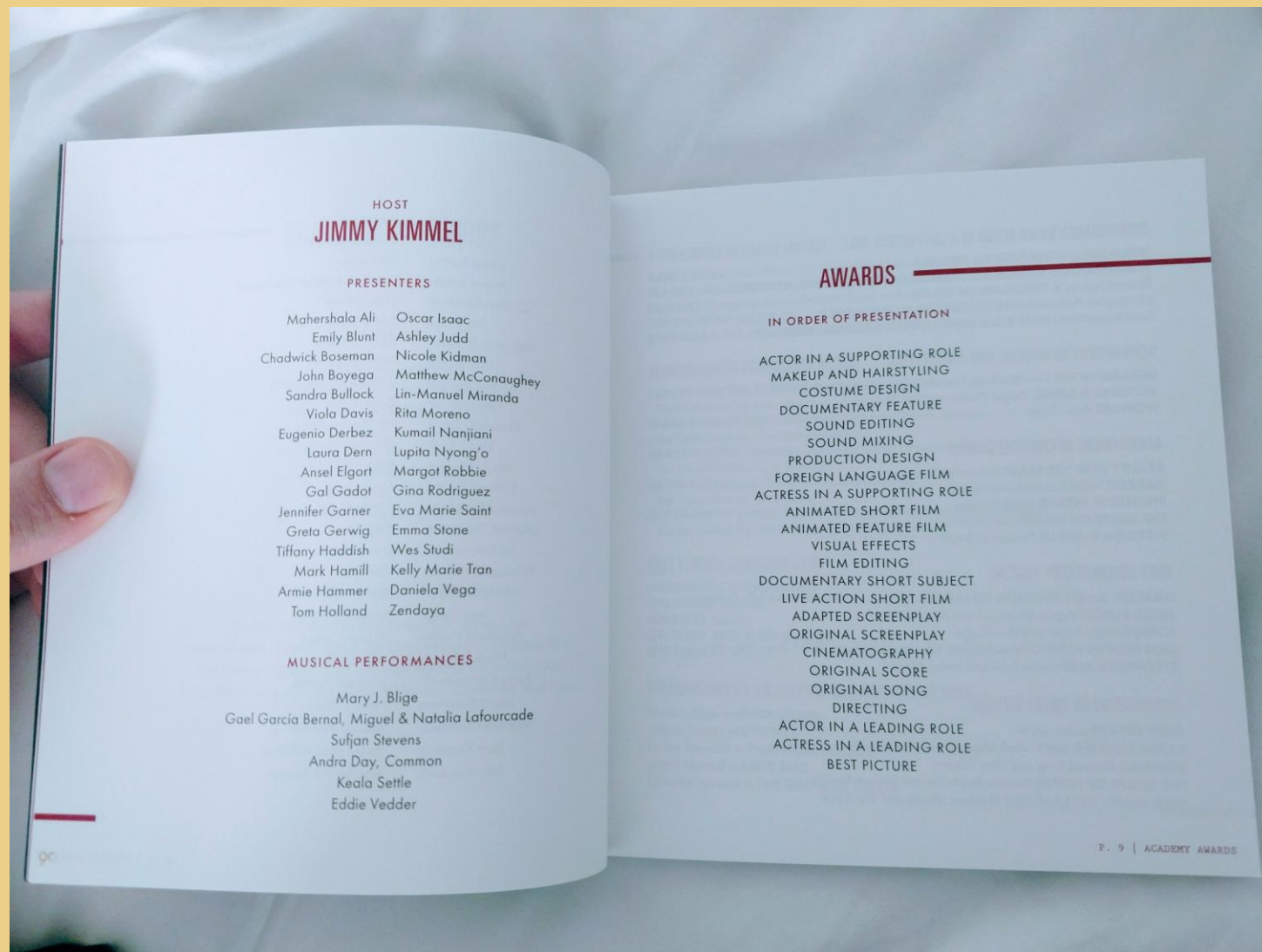


The view from behind as we climb those stairs into the second-floor lobby. You're asked not to snap pics once inside, but on the second floor I met Sandy Martin, the actress who plays Sam Rockwell's oddball mom in *Three Billboards* and told her how much I liked her performance. I also met Abbie Cornish, who plays Woody H's wife in the same film.





As you enter, they hand you this program book that lists the categories in the order they will be presented, plus a full page glossy photo from each nominated film, a list of presenters and performances, and credits to all the studios and companies who helped support the show.



HOST  
**JIMMY KIMMEL**

PRESENTERS

Mahershala Ali	Oscar Isaac
Emily Blunt	Ashley Judd
Chadwick Boseman	Nicole Kidman
John Boyega	Matthew McConaughey
Sandra Bullock	Lin-Manuel Miranda
Viola Davis	Rita Moreno
Eugenio Derbez	Kumail Nanjiani
Laura Dern	Lupita Nyong'o
Ansel Elgort	Margot Robbie
Gal Gadot	Gina Rodriguez
Jennifer Garner	Eva Marie Saint
Greta Gerwig	Emma Stone
Tiffany Haddish	Wes Studi
Mark Hamill	Kelly Marie Tran
Armie Hammer	Daniela Vega
Tom Holland	Zendaya

MUSICAL PERFORMANCES

Mary J. Blige  
Gael García Bernal, Miguel & Natalia Lafourcade  
Sufjan Stevens  
Andra Day, Common  
Keala Settle  
Eddie Vedder

AWARDS

IN ORDER OF PRESENTATION

ACTOR IN A SUPPORTING ROLE  
MAKEUP AND HAIRSTYLING  
COSTUME DESIGN  
DOCUMENTARY FEATURE  
SOUND EDITING  
SOUND MIXING  
PRODUCTION DESIGN  
FOREIGN LANGUAGE FILM  
ACTRESS IN A SUPPORTING ROLE  
ANIMATED SHORT FILM  
ANIMATED FEATURE FILM  
VISUAL EFFECTS  
FILM EDITING  
DOCUMENTARY SHORT SUBJECT  
LIVE ACTION SHORT FILM  
ADAPTED SCREENPLAY  
ORIGINAL SCREENPLAY  
CINEMATOGRAPHY  
ORIGINAL SCORE  
ORIGINAL SONG  
DIRECTING  
ACTOR IN A LEADING ROLE  
ACTRESS IN A LEADING ROLE  
BEST PICTURE

I barely opened the program until I got back to the hotel, so I'd be surprised by what happened when, but here's an example of what was inside. (Faye and Warren omitted, as surprises!)



### PERFORMANCE BY AN ACTOR IN A SUPPORTING ROLE

Willem Dafoe in **THE FLORIDA PROJECT**  
Woody Harrelson in **THREE BILLBOARDS OUTSIDE EBBING, MISSOURI**  
Richard Jenkins in **THE SHAPE OF WATER**  
Christopher Plummer in **ALL THE MONEY IN THE WORLD**  
Sam Rockwell in **THREE BILLBOARDS OUTSIDE EBBING, MISSOURI**

### ACHIEVEMENT IN MAKEUP AND HAIRSTYLING

**DARKEST HOUR** Kazuhiro Tsuji, David Malinowski and Lucy Sibbick  
**VICTORIA & ABDUL** Daniel Phillips and Lou Sheppard  
**WONDER** Arjen Tuiten

### ACHIEVEMENT IN COSTUME DESIGN

**BEAUTY AND THE BEAST** Jacqueline Durran  
**DARKEST HOUR** Jacqueline Durran  
**PHANTOM THREAD** Mark Bridges  
**THE SHAPE OF WATER** Luis Sequeira  
**VICTORIA & ABDUL** Consolata Boyle

### BEST DOCUMENTARY FEATURE

**ABACUS: SMALL ENOUGH TO JAIL** Steve James, Mark Mitten and Julie Goldman  
**FACES PLACES** Agnès Varda, JR and Rosalie Varda  
**ICARUS** Bryan Fogel and Dan Cogan  
**LAST MEN IN ALEPPO** Feras Fayyad, Kareem Abeed and Søren Steen Jespersen  
**STRONG ISLAND** Yance Ford and Joslyn Barnes

### ACHIEVEMENT IN SOUND EDITING

**BABY DRIVER** Julian Slater  
**BLADE RUNNER 2049** Mark Mangini and Theo Green  
**DUNKIRK** Richard King and Alex Gibson  
**THE SHAPE OF WATER** Nathan Robitaille and Nelson Ferreira  
**STAR WARS: THE LAST JEDI** Matthew Wood and Ren Klyce

### ACHIEVEMENT IN SOUND MIXING

**BABY DRIVER** Julian Slater, Tim Cavagin and Mary H. Ellis  
**BLADE RUNNER 2049** Ron Bartlett, Doug Hemphill and Mac Ruth  
**DUNKIRK** Gregg Landaker, Gary A. Rizzo and Mark Weingarten  
**THE SHAPE OF WATER** Christian Cooke, Brad Zoern and Glen Gauthier  
**STAR WARS: THE LAST JEDI** David Parker, Michael Semanick, Ren Klyce and Stuart Wilson

### ACHIEVEMENT IN PRODUCTION DESIGN

**BEAUTY AND THE BEAST** Production Design by Sarah Greenwood  
Set Decoration by Katie Spencer  
**BLADE RUNNER 2049** Production Design by Dennis Gassner  
Set Decoration by Alessandra Querzola  
**DARKEST HOUR** Production Design by Sarah Greenwood  
Set Decoration by Katie Spencer  
**DUNKIRK** Production Design by Nathan Crowley  
Set Decoration by Gary Fettis  
**THE SHAPE OF WATER** Production Design by Paul Denham Austerberry  
Set Decoration by Shane Vieau and Jeffrey A. Melvin

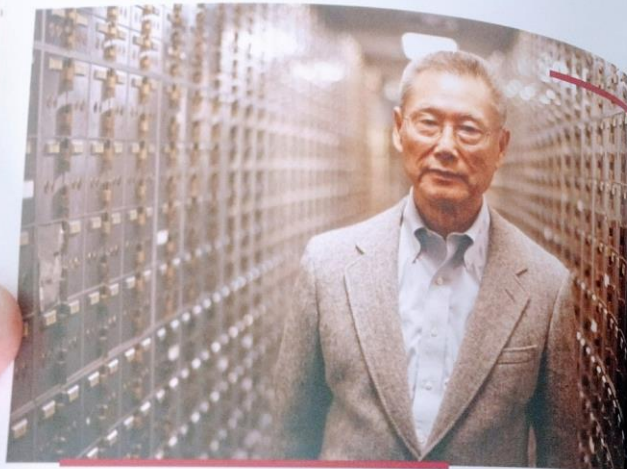
### BEST FOREIGN LANGUAGE FILM

**A FANTASTIC WOMAN** Chile  
**THE INSULT** Lebanon  
**LOVELESS** Russia  
**ON BODY AND SOUL** Hungary  
**THE SQUARE** Sweden

### PERFORMANCE BY AN ACTRESS IN A SUPPORTING ROLE

Mary J. Blige in **MUDBOUND**  
Allison Janney in **I, TONYA**  
Lesley Manville in **PHANTOM THREAD**  
Laurie Metcalf in **LADY BIRD**  
Octavia Spencer in **THE SHAPE OF WATER**

Another look inside the program...



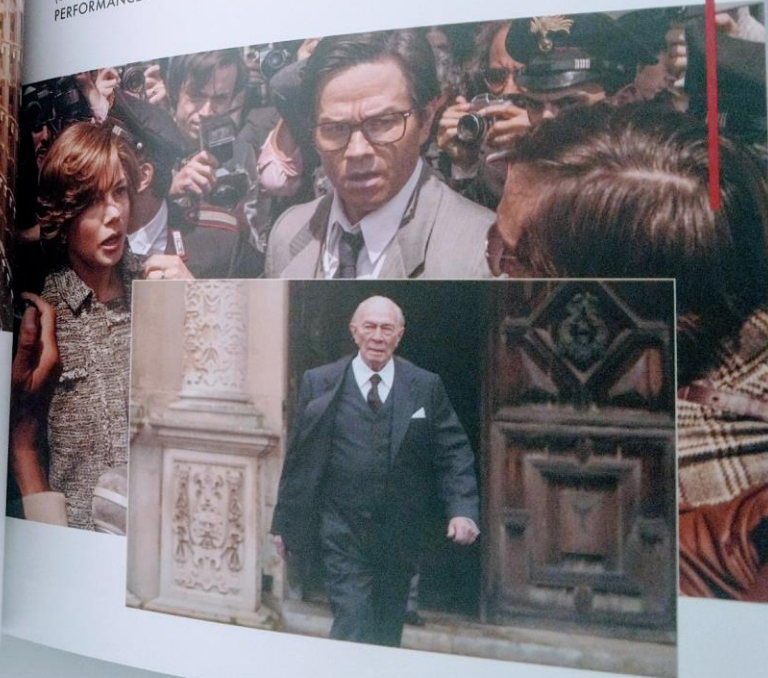
## ABACUS: SMALL ENOUGH TO JAIL

A Mitten Media/Motto Pictures/Kartemquin Educational Films/WGBH/  
FRONTLINE Production  
(PBS Distribution)  
DOCUMENTARY FEATURE

## ALL THE MONEY IN THE WORLD

A TriStar Pictures and Imperative Entertainment Production  
(Sony Pictures Releasing)

PERFORMANCE BY AN ACTOR IN A SUPPORTING ROLE Christopher Plummer



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...and another!





Our seats were on the fifth floor (of five), so we thought we could get away with a couple snaps with Oscar. Most of the folks surrounding us were finance people or others whose work supports the Academy, plus some family members of nominees and people who worked on or appeared in the less famous films, especially the shorts and docs.

I conducted myself with  
less dignity than Shelly.







We teamed up once before heading inside. In these areas, catering staff is circulating with flutes of champagne, and who were we to say no? We also had little bites of steak tartare and shrimp cocktail, and that was all we expected to eat for the next five hours or so.

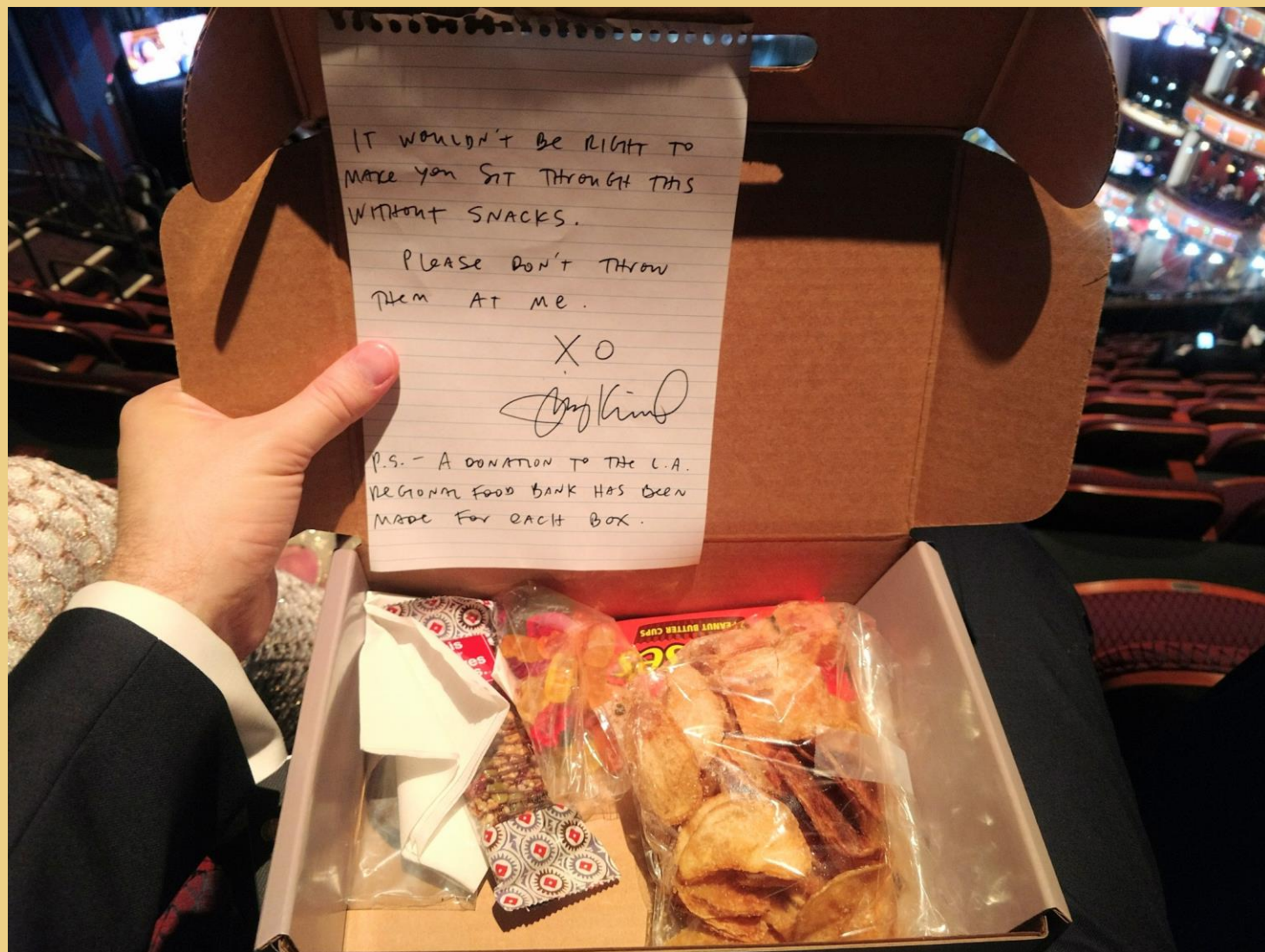


A popular surprise this year were these snack boxes tucked under every seat in the auditorium, with artists' cartoon-style renderings of each nominated movie.





Inside each were “fresh” potato chips, a fruit-and-nut bar, Gummi bears, Reese’s peanut butter cups, chocolate-covered Oreos, a napkins, and Listerine breath strips! #HealthFood



These notes from Jimmy Kimmel looked completely hand-written, down to the torn edges of the spiral paper. They weren't, but should've been up for Best Visual Effects.





Y'all know *Billboards* wasn't my favorite nominee, and since we were early, I switched with one of the seats behind me. Every box had identical contents—so, no peach in this one.



Also, no communion wafers inside this one.





...and no hard-boiled eggs or fish sticks in this one. At the end of the night, it was amazing how hard people were working to collect all nine nominees, scouring under every seat. eBay?



Most people were still milling and eating hors d'oeuvres in the lobby when we entered, so I got this clear shot (no zoom) from our seats, in the second-to-last row of the whole theater.





You can see a few of the nine TV screens arranged throughout the auditorium. Half of them played exactly what you saw on TV; the others showed the main camera feed from the stage.



We were so high up that you can see the rigging that dropped confetti during the *Coco* performance. We were *higher* than the confetti drop! Still: great sightlines and acoustics!





Once the show started, I only took two pics, since you aren't supposed to take any. You can barely see Viola Davis on stage, presenting Supporting Actor, but in reality I saw her clearly.



Here's Emily Blunt and ...somebody, presenting Adapted Screenplay much later on. This got one of the biggest cheers of the night, as did *Get Out* winning Original Screenplay.





Shelly's shot was clearer. I can't remember what Christopher Walken was presenting. The set changed *so often*, with no noise or fuss and almost zero visible stagehands. Amazing!



My next photo wasn't until the semi-pandemonium of everyone waiting for their limo. I saw Aaron Sorkin standing alone, so I told him how much my students admire his work.





Everyone was hungry, so we decided to test out the local lore that several nominees retire to In-n-Out Burger after the show. Two-dozen people in formalwear inside, but no stars.



My scholarship mentees, who are all from LA and still miss home, were even more excited that I was at In-n-Out than that I was at the Oscars. The hummer limo was waiting outside!



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**Coco gana como la mejor película animada P. 2 y 3**

La cinta del director mexicano se hace de cuatro estatuillas en los premios Oscar **P. 2 y 3**

## ¡GRANDE DEL TORO!



**Renovaciones de DACA** traen esperanza a miles de soñadores **P. 6**

**México:** repatriados progresan y ayudan a otros en su misma situación **P. 11**



**LAFC tiene un histórico debut en la MLS:** gana como visitante con golazo latino **P. 20**



I loved waking up and seeing the Spanish-language paper so happy about del Toro's victory, and *Coco's* as well. For one day, the DACA crisis got pushed down to the bottom-left corner.

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## What's News

### Business & Finance

Trump officials are pushing back against executives and America's trading partners over steel and aluminum tariffs. A1

◆ Ride-sharing companies are using money from SoftBank to face off with each other. A1

◆ The stock-market rally is at a crossroads, reflecting fears that Trump administration trade restrictions could threaten global economic expansion. B1

◆ Beijing set a target for economic growth for 2018 at about 6.5%, and its military budget will grow by 8.1%, up from 7% in 2017. A9

◆ Qualcomm shareholders are expected to decide on directors nominated by Broadcom, which has pursued the chip company. B1

◆ Albertsons and Rite Aid are bringing on retail veteran Jim Donald to steer the chains through their \$24 billion merger. B3

◆ Investors have lost more than \$700 million this year in bets of two major cryptocurrency exchanges. B3

◆ Oil prices climbed back.

## Hollywood Shines for a Night of Oscars



CAST PARTY: Allison Janney won the Academy Award for best supporting actress in 'I, Tonya,' and Sam Rockwell won for best supporting actor for 'Three Billboards Outside Ebbing, Missouri,' at the 90th Annual Academy Awards show Sunday night in Hollywood. A11, WSJ.com

## Votes Further Fray Europe's Center

Italian election, German coalition deal reflect wider dissatisfaction with establishment

and defeated in Italy—and trouble brewing for both countries. A new bipartisan governing pact sealed Sunday in Germany could further fuel voter discontent with longtime incumbents in the European Union's most

stable country. A coalition led by Ms. Merkel's conservative Christian Democrats. The country is expected to have a new government by mid-March, ending an unprecedented political paralysis since September's national

elections, when a fragmented parliament left the shape of the next government murky. Backlash against immigration, the euro's fiscal constraints and politicians deemed as corrupt boosted support for populists such as the anti-establishment Five Star Movement

## Officials Beat Back Warnings On Tariffs

Trump administration officials are pushing back against overseas officials opposed to planned steel and aluminum tariffs and U.S. executives who warn the move could undermine a strengthening American economy.

By Andrew Tangel,  
Harriet Torry  
and Mike Collins

Manufacturing executives who use the metals to make beer cans, cars, refrigerators and other goods warn of price surges, shortages and retaliatory trade barriers on U.S. exports if the administration follows through on the plan, announced Thursday, to impose 25% tariffs on imported steel and 10% duties on imported aluminum. They also complain that a lack of detail about President Donald Trump's plan has injected unknowns into their business planning.

"It's the uncertainty that has many people concerned," said John Hayes, chief executive of IMPACT page A2

◆ David Harrison: Tariffs' risk to industries is clear

The WSJ cover must be laid out by bitter Oscar queens. I, too, wanted Laurie Metcalf and Willem Dafoe to win, but I doubt the votes for Janney or Rockwell are ripping apart the EU!





You've seen this already, but here is Faye Dunaway in 1977, lounging at her Beverly Hills hotel the morning after she won for *Network*, wondering what it all really means...





...and here's my at  
*my* Beverly Hills  
hotel (not the same  
one, but close!), at  
8am the next  
morning, gazing at  
my chocolate Oscar  
from the Film  
Group, *pretending*  
to wonder what it all  
means, but actually  
just knowing I had a  
terrific time! xox