

THE
CORRESPONDENT
BY DISPATCH

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We all
dream
in
gold.

THE
OSCARS

February 24



PREDICTIONS

Hostless: Is That Applause for Me, or Are You Just Glad I'm Not Snow White?

BY CARTER ZAGORSKI

Thirty years ago, in 1989, Joe Montana's San Francisco 49ers won their third of five Super Bowls, the Oakland Athletics swept the San Francisco Giants in the infamous "Earthquake Series," and Magic Johnson's Los Angeles Lakers were swept by the "Bad Boys" Detroit Pistons.

One gallon of gas cost \$0.97, the first episodes of *The Simpsons* were aired, and George H.W. Bush assumed the presidency. The Berlin Wall came down, two years af-

ter Ronald Reagan's "Tear down this wall!" speech at the Brandenburg Gate.

1989 also marked the most recent instance of the famed Hollywood awards night, The Oscars, being conducted without a host. And, to put it bluntly, the 29 renditions of the ceremony which have followed the fiasco of that most recent anchor-less ceremony were produced with the learned valuable lesson in mind: utilize a host. That 1989 evening's grandeur, which most notably featured a young Rob Lowe trying his hardest (but, for the audience, without avail) to serenade an equally-talented Snow White, a box office stand as an oversized hat, and a debacle involving Ms. White's shoe being thrown into the orchestra pit, all but cemented the importance of the host's role. From then on out, characters ranging from talk show hosts such as Ellen Degeneres, Jimmy Kimmel, and Jon Stewart, to actors and actresses such as Hugh Jackman, James Franco, and Anne Hathaway would play the role; the industry's greatest stars typically were viewed as lucky to be selected as the main figure on televisions across America and the globe for the hours-long celebration. "If you think we screwed up the ending this year [following the *La La Land*/*Moonlight* incident], wait until you see what we have planned for the 90th anniversary show," Kimmel joked in a 2017 statement, seemingly buzzing with excitement to host the upcoming awards show.

Or, as the greater public has come to discover in the build-up to the 91st Academy Awards, those public figures did not seek out the coveted position of "Oscars Host," per se. As the curtain is being pulled back heading into this year's awards show, we're increasingly realizing that many in the film community view the responsibilities as a task, not an opportunity; it is for this reason which the world will find no central figure guiding the celebration for the first time in three decades.

It's not as if the Academy didn't try to select a host; for those who followed along with the media coverage over the many months, they would remember Kevin Hart's Dec. 4 announcement that the Academy had selected him to fulfill the role. "I said that it would be the opportunity of a lifetime for me [to host the Oscars]," he wrote in an Instagram post. "I am so happy to say that the day has finally come. I will be sure to make this years [sic] Oscars a special one."

But less than a week later, due to pressure from both the Academy and advocacy groups after homophobic tweets from Hart sent in 2009, 2010, and 2011, resurfaced following the announcement, Hart found himself out of the job. Forced with the Academy's ultimatum - to either apologize and keep the host role, or re-

cuse himself from participating in the ceremony altogether - Hart, in his own words, "passed on the apology. The reason why I passed is because I've addressed [my tweets] several times. I've said where the rights and wrongs were. I've said who I am now versus who I was then. We're feeding the internet trolls and we reward them. I'm not going to do it, man. I'm going to be me and stand my ground."

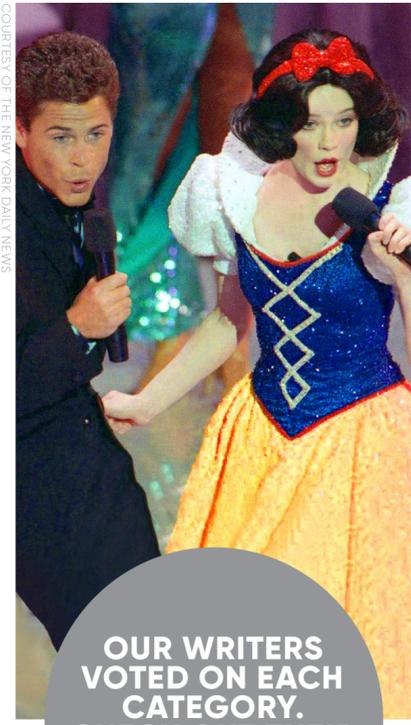
Not too long after, Hart would step down and write, "...I sincerely apologize to the LGBTQ community for my insensitive words from my past. I'm sorry that I hurt people. I am evolving and want to continue to do so. My goal is to bring people together not tear us apart. Much love & appreciation to the Academy. I hope we can meet again."

At this point, many believed Hart was all but guaranteed to not host the ceremony this year. But exactly one month after his initial Instagram announcement, the actor and comedian appeared as a guest on a Jan. 4 episode of Degeneres' talk show, in part to promote his upcoming film. Degeneres, herself a member of the community Hart himself vilified, embraced the embattled Hart - but many on social media were quick to disavow the maneuver. CNN's Don Lemon addressed the duo on his television show, announcing that "I don't see any meaningful outreach to the LGBT community. Apologizing and moving on does not make the world a better place for people who are gay or who are transgender. Being an ally does." It seemed that this last-ditch effort by Hart, whether it was a cognizant one or not, all but set in stone Hart's absence from the Oscars on Feb. 24; and it became official on Jan. 9, when he announced as such on ABC's *Good Morning America*.

Two weeks ago, the Academy revealed that there will absolutely not be a host this year. Instead, according to ABC Entertainment president Karey Burke, the show will "just have presenters host the Oscars." For the time being, it appears as if what was once one of the entertainment world's most notorious and prestigious positions will fall vacant this year with a new widely-realized characterization: least-wanted job in Hollywood.

The good news? Assuming someone steps up to the plate next year, the host of the 92nd Academy Awards should curate quite an amusing night for audiences in the theatre and their living rooms. Just look to the performance by Billy Crystal in 1990, the year after the hostless awards ceremony. "Is that [applause] for me, or are you just glad I'm not Snow White?" he remarked after being introduced, both kicking off the show as well as reigniting a desire for a great host for each following year.

schanel). *Roma*, which documents the life of a family living in Mexico City in the '70s, is fully in black and white. This decision made by Cuarón allows the film to feel somewhat like a photograph, as most of the film's events are inspired by his memories. At the Critics' Choice Awards, Cuarón took home the award for cinematography, and it is likely that he will do the same at this year's Oscars.



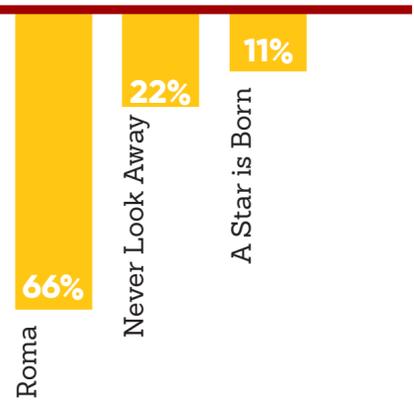
COURTESY OF THE NEW YORK DAILY NEWS

OUR WRITERS VOTED ON EACH CATEGORY. CHECK OUT THEIR PREDICTIONS HERE!

BEST CINEMATOGRAPHY

BY AMELIA ZOLLNER

Although Best Cinematography is commonly viewed as a less important category and was originally set to not be broadcast due to disinterest, its contenders this year are all especially deserving. This year's nominees include *Cold War* (Lukasz Zal), *The Favourite* (Robbie Ryan), *Roma* (Alfonso Cuarón), *A Star Is Born* (Matthew Libatique), and *Never Look Away* (Caleb De-

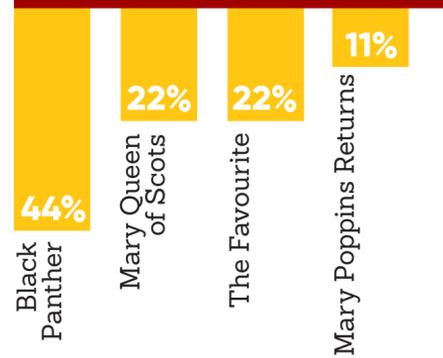


BEST COSTUME DESIGN

BY NATALIE WOZNY

In my opinion, all films nominated this year for Costume Design deserve it. The first nominee is *The Ballad of Buster Scruggs* (Mary Zophres), an American western movie. *Black Panther* (Ruth Carter), the second nominee, takes place in a technologically advanced city in Africa. The following nom-

inees are set in different historical eras in Europe: *The Favourite* (Sandy Powell), *Mary Poppins Returns* (Sandy Powell), and *Mary Queen of Scots* (Alexandra Byrne). *The Favourite* takes place in the early 1700s, *Mary Poppins Returns* is set during the 1930s, and *Mary Queen of Scots* is set during the 1560s.



BEST FILM EDITING

BY ANNEKEN LE BOUAR

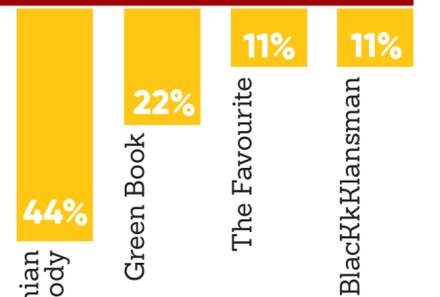
The nominees for this year's Academy Award in the category of "best film editing" have more than just impressive skills in common. Not one of the nominees- Patrick J. Don Vito (*Green Book*), John Ottman (*Bohemian Rhapsody*), Hank Corwin (*Vice*), Yorgos Mavropoulos (*The Favourite*) and Barry Alexander Brown (*BlacKkKlansman*)- has previously won the much sought-after trophy.

Last month, the American Cinema editors gave its "Eddie Awards", which is known as a good predictor for the upcom-

ing Oscar winner. This year, two nominated editors swept the ACE: Ottmann won for "Best edited feature film (dramatic)" while Mavropoulos won the ACE for "Best edited feature film (comedy)".

Furthermore, the British Academy of Film chose Corwin as a winner for "Best Editing" with his movie "*Vice*".

It seems to be a very close and exciting Oscar race where anything is possible. So let's be surprised and enjoy. I know who my favorite is...who is yours?

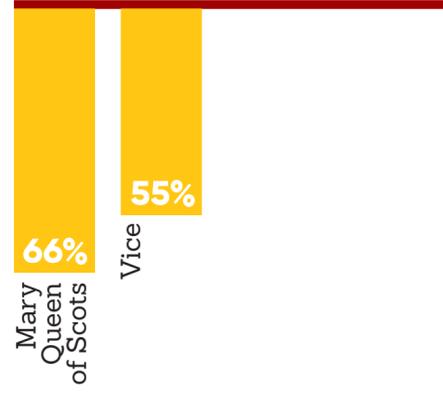


BEST MAKEUP/HAIR

BY NATALIE WOZNY

The makeup and hair category is always fun because you can pick your favorite without watching eight full length films. This year's nominations for Hair and Makeup come from three very different films. *Vice* is about George W. Bush's vice president, Dick Cheney and

is set in the early 2000s. *Mary Queen of Scots* takes place in the 1560s and centers around the rivalry between Mary Stuart and her cousin Queen Elizabeth I of England. The third and final nominee in this category is *Border*, a foreign film about a cop with unusual physical traits.

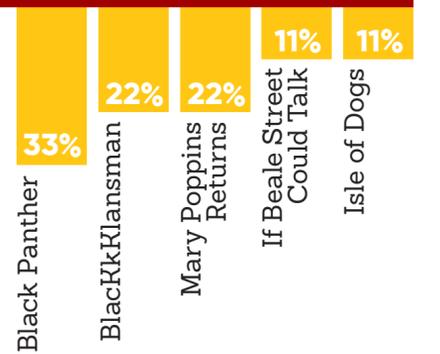


BEST ORIGINAL SCORE

BY AMELIA ZOLLNER

Movies' scores are often overlooked. However, they play an essential role in setting the movie's tone, whether it be action-packed, solemn, or comedic. This year's nominees for Best Original Score include *Black Panther* (Ludwig Goransson), *BlacKkKlansman* (Terence Blanchard), *If Beale Street Could Talk* (Nicholas Britell), *Isle of Dogs* (Alexandre

Desplat), and *Mary Poppins Returns* (Marc Shaiman). *Black Panther's* score received a Grammy, and it will likely take home the Best Original Score award this year. However, *Isle of Dogs* has a score that reciprocates the quirky feel of Wes Anderson's directing, and is especially deserving of the Oscar due to its combination of traditional Japanese music and its playful feel.



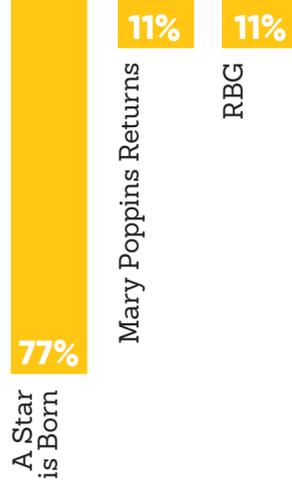
PREDICTIONS

BEST ORIGINAL SONG

BY AMELIA ZOLLNER

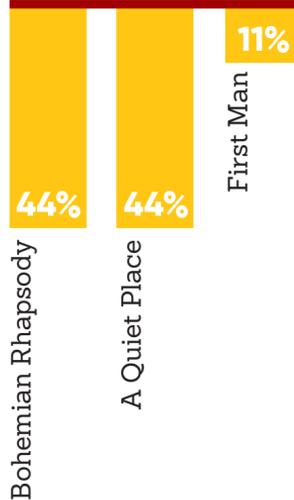
Original songs have long played a part in giving a movie a distinct identity. This year, the Academy nominated five movies for its Best Original Song award, including *Black Panther* ("All The Stars"), *RBG* ("I'll Fight"), *Mary Poppins Returns* ("The Place Where Lost Things Go"), *A Star Is Born* ("Shallow"), and *The Ballad of Buster Scruggs* ("When A Cowboy Trades His Spurs For Wings"). "All The Stars" and "Shallow" both received nods from the Grammys, making

them this year's strongest contenders for Best Original Song. "Shallow" is most likely to win, as it won the Best Pop Duo/Group Performance Grammy and has been a fan favorite ever since its release, but it doesn't necessarily bring anything new to the table, as it's simply a love song with a strong buildup. "All The Stars", however, showcases powerful performances from both Kendrick Lamar and SZA and well-produced instrumentals, and would be one of the only rap-centered songs to win in this category.



BEST SOUND EDITING

BY SUSAN SCHMIDT



Sound editors are the creators of all audio throughout movies. This includes everything from dialogue recorded during the production, to Foley in post-production, and even the sound of special effects. This year's line-up for sound editing includes *Black Panther*, *Bohemian Rhapsody*, *First Man*, *A Quiet Place*, and *Roma*. Since all these movies have received at least 2 Motion Picture Sound Editor Awards, the competition is close. *A Quiet Place's* only Oscar nomination lies in this category, which seems almost ironic since it's a mov-

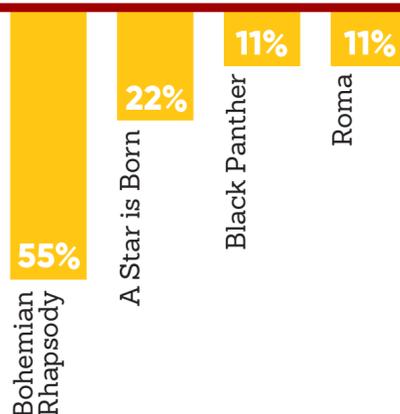
ie revolving around characters that do everything possible to not make a noise. With that said, the little sound involved runs the story and is a vital part, making this a close runner-up for winning the Oscar. Nevertheless, *First Man's* sound editing immerses the audience into all the events leading up to and the event of the moon landing on July 20, 1969, with its recreations of the sounds of the moon landing. This accomplishment gives the *First Man* sound team, led by Ai-Ling Lee and Mildred Iatrou Morgan, the best chance of taking home the Oscar.

BEST SOUND MIXING

BY SUSAN SCHMIDT

Sound mixing is the art of taking the sound that has already been created and putting it all together to make the movie sound seamless. The movies that are up for this category are *Black Panther*, *Bohemian Rhapsody*, *First Man*, *Roma*, and *A Star is Born*. This is a tough year

for sound, seeing as there are two movies that include live concert scenes, which could give them an advantage. The *Bohemian Rhapsody* sound crew has taken home the BAFTA and the Cinema Audio Society award for sound mixing. Therefore, it is most likely to win the Oscar.



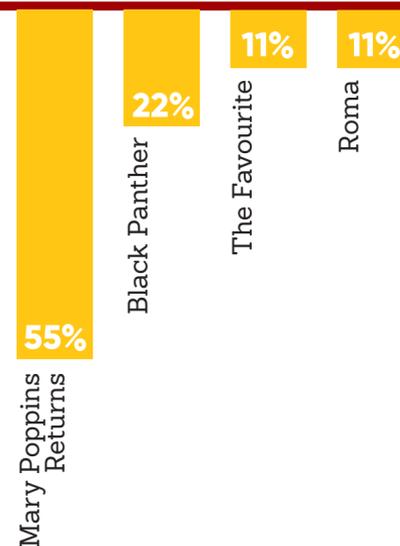
BEST PRODUC. DESIGN

BY ANGELICA VITOGIANNIS

The 2019 Best Production Design category includes Hannah Beacher and Greg Berry (*Black Panther*), Fiona Crombie (*The Favourite*), Nathan Crowley (*First Man*), John Myhre (*Mary Poppins Returns*), and Eugenio Caballero (*Roma*). Hannah Beacher and Greg Berry are most likely to win Best Production Design for one of the most popular movies of this past year. *Black Panther* has already won at the Hollywood Film Awards for best design of the year (2018), the Los Angeles Film Critics Association Awards (2018), the Academy Of Science Fiction Fantasy and Horror Films (2018), the Black Reel Awards (2019), and the Broadcast Film Critics Association

Awards (2019). As well as countless others. Although *Black Panther* has already won multiple awards for its amazing production design, another personal favorite takes the stage. It has been 54 years since Mary Poppins took the screen and just last December, *Black Panther* met its running mate. Under the direction of John Myhre, *Mary Poppins Returns* won movie of the year at this year's AFI Awards.

Based on recent events, production managers Hannah Beacher and Greg Berry have a good shot at winning at this year's Oscars, but quite honestly, I think John Myhre (*Mary Poppins Returns*) will walk home a winner.



BEST VISUAL EFFECTS

BY JOEY BYROM



This year's Oscar race for video effects is between *Solo: A Star Wars Story*, *Avengers: Infinity War*, Christopher Robin, *First Man* and *Ready Player One*. I believe that the three with the best chance are *First Man*, *Ready Player One* and *Avengers: Infinity War* because they were nominated for the special effects award by the British Academy Film Awards and the Critics' Choice Awards, while the others were not. Out of the top three, *Avengers: Infinity War* has the best odds to win at 10:3 and will most likely take home the trophy.



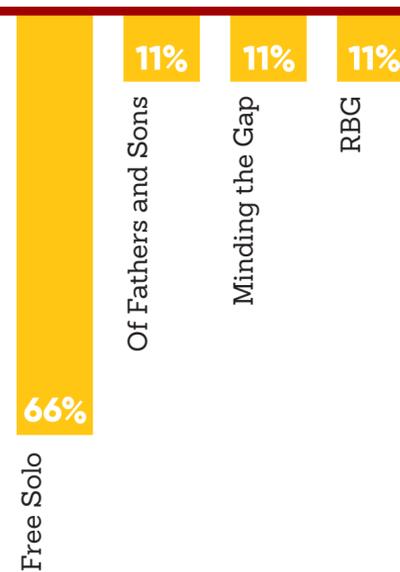
THANOS, THE CGI VILLAIN IN AVENGERS: INFINITY WAR

BEST DOC: FEATURE

BY NATALIE WOZNY

I have always loved the documentary feature category because the films always tell true stories and shed light onto important causes or situations. The first nomination in this year's Documentary (feature) category is *Free Solo* (Elizabeth Chai Vasarhelyi, Jimmy Chin, Evan Hayes and Shannon Dill). *Free Solo* follows climber Alex Honnold as he prepares to climb El Capitan, the 3,000-foot granite rock in Yosemite National Park, free solo (without rope). Secondly, *Hale County This Morning, This Evening* (RaMell Ross, Joslyn Barnes and Su Kim) is nominated. This film shows the everyday lives of a Southern African-American family in Hale County, Ala-

bama. The next feature nominated is *Minding The Gap* (Bing Liu and Diane Quon), in which a group of young men who used skateboarding as an outlet, reflect on their years and family lives. *Of Fathers and Sons* (Talal Derki, Ansgar Frerich, Eva Kemme and Tobias N. Siebert) is the following film nominated. In this film, a documentarian, Talal Derki, returns to his home country, Syria, where he gains the trust of an Al Qaeda-affiliated Al Nusra Front. The final nominee for this category is *RBG* (Betsy West and Julie Cohen). *RBG* is about the career of Ruth Bader Ginsburg, who became a Supreme Court justice in 1993. This film is also nominated for Original Song.



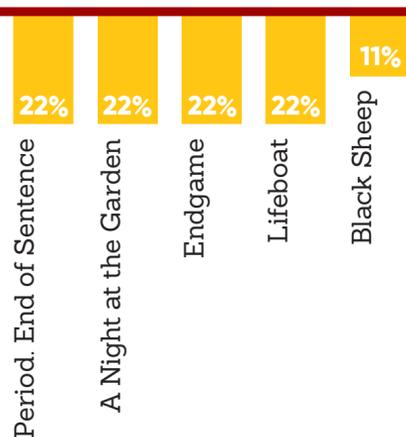
PREDICTIONS

BEST DOC: SHORT

BY NATALIE WOZNY

The stories told in this documentary category also do not fail to tell amazing real life stories about events happening throughout the world. The first film up for the award is *Black Sheep* (Ed Perkins and Jonathan Chinn), a story about a Nigerian, Cornelius Walker, who moves from London to Essex, and goes to extremes to fit in due to fear of ending up like the 10-year Nigerian boy killed in 2000. *End Game* (Rob Epstein and Jeffrey Friedman) is next nominee and centers around Zen Hospice Project in San Francisco, where teams of medical professionals, social workers and counselors work with patients and their families to make their end of life care the best it can be. The next

nomination is held by *Lifeboat* (Skye Fitzgerald and Bryn Mooser). This is the story of the German nonprofit Sea-Watch who, in 2016, helped refugees cross the Mediterranean Sea from Libya to Europe. The following nominee is *A Night at the Garden* (Marshall Curry), which takes us back to 1939, when more than 20,000 Americans gathered in Madison Square Garden to celebrate the rise of Nazism. *Period. End of Sentence.* (Rayka Zehtabchi and Melissa Berton) is the fifth and final nominee in this category. In Delhi, India, women and men in the rural village of Hapur learn about feminine hygiene and work to erase the stigma behind it, while making supplies easily accessible.



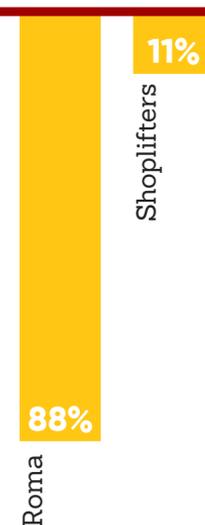
BEST FOREIGN FILM

BY NATALIE WOZNY

This year, there seems to be a clear winner for the Foreign Film category. *Roma* (Mexico) has won Best Foreign Language Film at the Golden Globes and the Critics' Choice awards, on top of being nominated for Best Picture along with eight other categories. However, *Roma* isn't the only foreign film nominated for more than one category. *Cold War* (Poland) is also up for Cinematography. The other nominees include *Capernaum* (Lebanon), *Never Look Away* (Germany), and *Shoplifters* (Japan).



ROMA, NOMINATED FOR 10 ACADEMY AWARDS



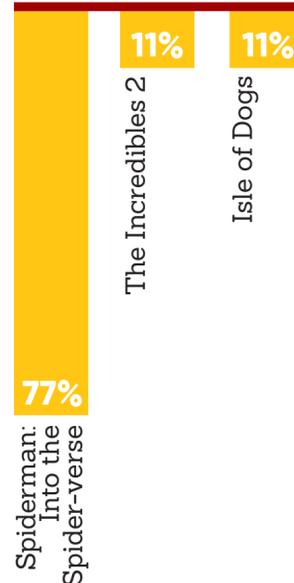
BEST ANIMATED SHORT

BY NATALIE WOZNY

This year there are five nominated Animated Short Films up for the Oscar. The first is *Animal Behavior* (Alison Snowden and David Fine), a comedy about a support group for animals who can talk. *Bao* (Domee Shi and Becky Neiman-Cobb), is a Pixar story about a dumpling who comes to life and keeps a lonely Chinese mother company. Emily, an elderly lady with dementia who wanders through her childhood is the subject of the third nominee *Late Afternoon* (Louise Bagnall and Nuria González Blanco). *One Small Step* (Andrew Chesworth and Bobby Pontillas) centers around Luna Chu who dreams of becoming an astronaut. The final nominee is titled *Weekends* (Trevor Jimenez), a personal story about a young boy whose parents get divorced and must adjust to living with each parent separately.



THE SENTIENT DUMPLING STARRING IN PIXAR'S SHORT, BAO



BEST ANIMATED FILM

BY JOSH HO

This year's nominees for best animated feature include *Incredibles 2*, *Isle of Dogs*, *Mirai*, *Ralph Breaks the Internet*, and *Spiderman: Into The Spider-verse*. 2018 was a good year for animated movies, with all the nominees succeeding both critically (all movies have an 88% or higher approval rating on Rotten Tomatoes) and financially. Disney's sequel to 2004's *The Incredibles* delighted fans of the original film and introduced the characters to younger audiences, while *Isle Of Dogs* once again showcased director Wes Anderson's stop-motion prowess following his critically-acclaimed *Fantastic Mr. Fox* (2009). Japanese film *Mirai* found

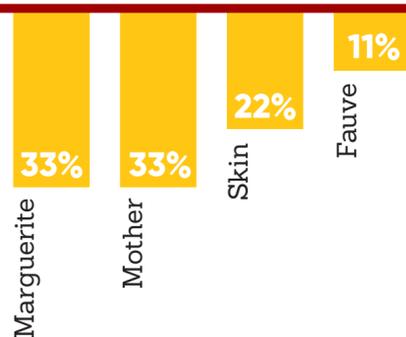
success overseas as well as in the United States, grossing \$27 million at the box office. *Ralph Breaks the Internet* was an insightful yet entertaining commentary on the internet and how it affects today's generation. However, the most likely winner of Best Animated Feature is *Spiderman: Into The Spider-verse*. *Into The Spider-verse* was universally acclaimed upon its release, currently sporting an 8.7/10 on IMDB and a 97% approval rating on Rotten Tomatoes. After picking up wins for Best Animated Feature at the Critics' Choice Awards and Golden Globes, *Spiderman: Into The Spider-verse* is virtually a lock to take home the trophy on Oscar night.

BEST LIVE ACTION SHORT

BY NATALIE WOZNY

The five Live Action Short Films competing against each other this year include three foreign films. The three of these are entitled *Fauve* (Jeremy Comte and Maria Gracia Turgeon), *Marguerite* (Marianne Farley and Marie-Hélène Pannisset), and *Mother* (Rodrigo Sorogoyen and María del Puy Alvarado). Another nominee is *Skin* (Guy Nattiv and Jaime

Ray Newman), a film about a boy in a white supremacist family and the bloodshed that results when an African-American man is friendly to the young boy. The last nominee is *Detainment* (Vincent Lambe and Darren Mahon), the controversial true story of ten-year-old friends Jon and Robert questioned and accused for kidnapping and murdering a two-year-old boy.

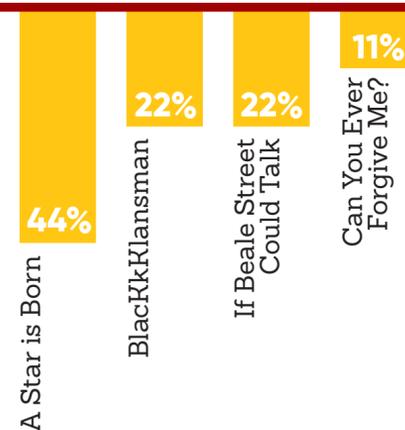


BEST ADAPTED SCREENPLAY

BY JOSH HO

This year's nominees for Best Adapted Screenplay are: *The Ballad of Buster Scruggs*, *BlacKkKlansman*, *Can You Ever Forgive Me?*, *If Beale Street Could Talk*, and *A Star Is Born*. *The Ballad of Buster Scruggs*, written by acclaimed directors Joel and Ethan Coen (*Fargo*, *The Big Lebowski*, *Inside Llewyn Davis*), was a surprise nomination, due to the movie being available only on Netflix and not receiving much Oscar buzz. This lack of Oscar buzz and nominations in other awards shows means that it is unlikely to win the Oscar. *Can You Ever Forgive Me?* has an outside shot at the award, having been voted Best Adapted Screenplay in many film critic circles. It is unlikely that *A Star Is Born* will win the Oscar, simply due to the fact that the

film is the fourth remake of the 1937 film also titled *A Star Is Born*. The two most likely to win are *BlacKkKlansman* and *If Beale Street Could Talk*, with both movies receiving nominations at the Writers Guild Awards. *If Beale Street Could Talk*, written by Barry Jenkins and adapted from James Baldwin's 1974 novel of the same name, won Best Adapted Screenplay at the Critics' Choice Awards and should win on Oscar night. However, don't be surprised if *BlacKkKlansman* pulls off the upset.



WHO GOT SNUBBED?
First Man

PREDICTIONS

BEST ORIGINAL SCREENPLAY

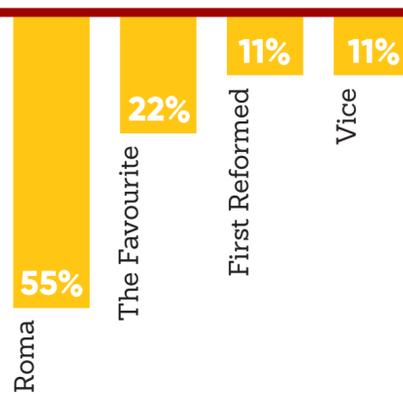
BY JOSH HO

This year's nominees for Best Original Screenplay are: *The Favourite*, *First Reformed*, *Green Book*, *Roma*, and *Vice*. This year's race figures to be close, with every film except *First Reformed* being nominated for Best Picture. However, Paul Schrader's *First Reformed* is making its case for the award, winning Best Original Screenplay at the Critics' Choice Awards. The long-standing frontrunner in the race for Best Original Screenplay was *Green Book*, who won the award at the Golden Globes. However, the controversy regarding the film's screenwriter Nick Vallelonga

has hurt the film's Oscar buzz. As a result, *The Favourite* is now the most likely to win, with experts giving the film 17:5 odds. *Green Book* is not far behind, with 19:5 odds, meaning that this race will be very tight. However, barring a major setback, *The Favourite* should take home the award.

WHO GOT SNUBBED?

Eighth Grade



BEST ACTOR

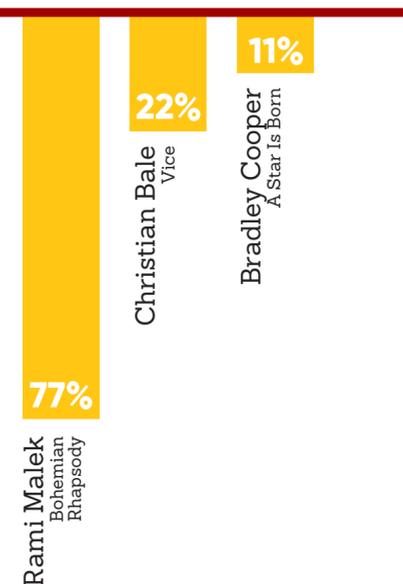
BY SUSAN SCHMIDT

This year's best actor category is filled with Hollywood A-Listers including Christian Bale (*Vice*), Bradley Cooper (*A Star Is Born*), Willem Dafoe (*At Eternity's Gate*), Viggo Mortensen (*Green Book*), and Rami Malek (*Bohemian Rhapsody*). While all actors do pose a threat to win, the real race will most likely be between Bale and Malek. Bale is nominated for his stunning transformation into Vice President Dick Cheney in *Vice*. So far during this award season, he has taken home a Golden Globe for Best Actor in a Comedy, as well as two Critic's Choice awards. Malek is nominated for his portrayal of the late frontman of Queen, Freddie Mercury. He has been

well received by critics for his performance, and he has also been cleaning up at most of the award shows, including a Golden Globe for Best Acting in a Drama, a SAG actor award, and a BAFTA. As far as who will take home the Oscar for Best Actor on February 24th, the Academy will most likely favor Rami Malek.

WHO GOT SNUBBED?

Ethan Hawke
First Reformed



BEST SUPPORTING ACTOR

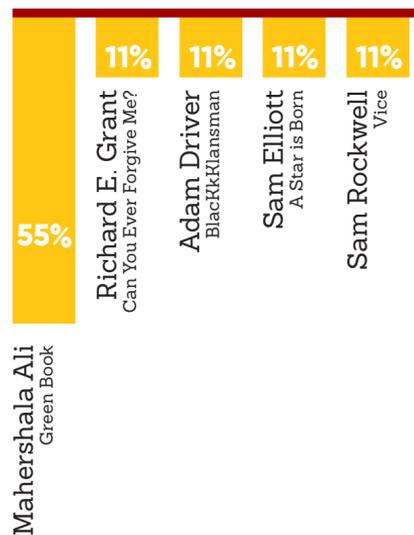
BY JOSH HO

This year's Best Supporting Actor category contains familiar faces like Mahershala Ali (*Green Book*) and Sam Rockwell (*Vice*), who have each won the award before, with Ali winning for *Moonlight* (2016) and Rockwell winning for *Three Billboards Outside Ebbing, Missouri* (2017). Also nominated are Adam Driver (*BlacKkKlansman*), Sam Elliott (*A Star Is Born*), and Richard E. Grant (*Can You Ever Forgive Me?*). Judging by the other associations on this year's film circuit, Ali will most likely win his second Best Support-

ing Actor Oscar, as he won Best Supporting Actor at the Critics' Choice Awards and Golden Globes. Barring any last-minute Oscar pushes from the other candidates, Ali should take home the trophy.

WHO GOT SNUBBED?

Timothee Chalamet
Beautiful Boy



BEST ACTRESS

BY JOSH HO

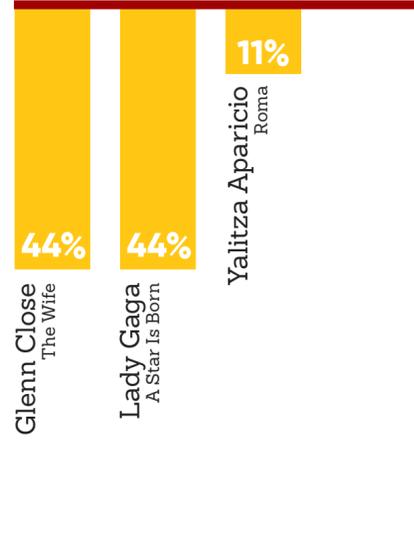
This year's Best Actress category is filled with many worthy nominees, including Yalitza Aparicio, Glenn Close, Olivia Colman, Lady Gaga, and Melissa McCarthy. Aparicio was nominated for Alfonso Cuarón's masterpiece *Roma*, which was her first major acting role. McCarthy, typically an actress in comedic films, gave an excellent performance in the drama *Can You Ever Forgive Me?*. However, a lack of pre-Oscar awards buzz for both actresses means that they will most likely not win. Lady Gaga, who, at the beginning of awards season, was predicted by many to win the Oscar for her debut in *A Star Is Born*, seems to be losing traction, as her only significant award this season was a tie for Best Actress at the Critics' Choice Awards. Col-

man's performance in the British film *The Favourite* garnered her the award for Best Actress in a Musical or Comedy at the Golden Globes, which gives her a shot at the Oscar. However, the clear favorite to win the award is Glenn Close, whose performance in *The Wife* won her Best Actress in a Drama at the Golden Globes, as well as a tie for Best Actress at the Critics' Choice Awards.

WHO GOT SNUBBED?

Elsie Fisher
Eighth Grade

Holly Hunter
The Incredibles 2



BEST SUPPORTING ACTRESS

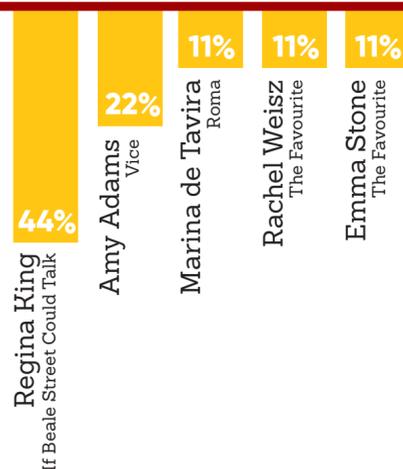
BY JOSH HO

This year's nominees for Best Supporting Actress are Amy Adams (*Vice*), Marina de Távira (*Roma*), Regina King (*If Beale Street Could Talk*), Emma Stone (*The Favourite*), and Rachel Weisz (*The Favourite*). Adams and de Távira both gave excellent performances in their respective films, however, the lack of recognition from other award ceremonies gives the two only a slim chance of winning the Oscar. Stone and Weisz, although nominated as supporting actresses, essentially played co-leads in *The Favourite*. Throughout the film, their two characters battle each other for the favor of Queen Anne (Olivia Colman). Although

both performances were spectacular, this split role may ultimately mean that neither one of their performances alone will be enough to win the award. Regina King has received most of the awards this past month, winning Best Supporting Actress at the Critics' Choice Awards and Golden Globes, so she should win the Oscar.

WHO GOT SNUBBED?

Claire Foy
First Man



BEST DIRECTOR

BY SUSAN SCHMIDT

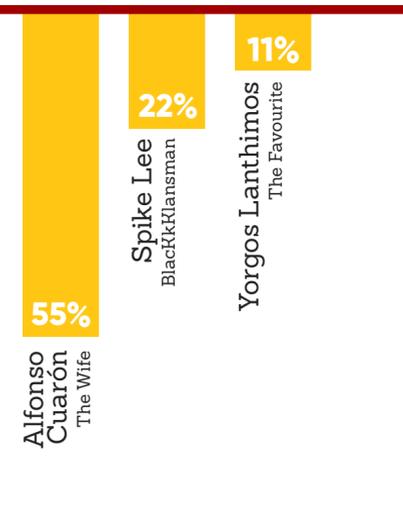
2018 was a fantastic year for directors. Many deserving directors like Bradley Cooper, Bo Burnham and Barry Jenkins did not receive nominations. This year's Best Director lineup includes Spike Lee (*BlacKkKlansman*), Pawel Pawlikowski (*Cold War*), Yorgos Lanthimos (*The Favourite*), Alfonso Cuarón (*Roma*), and Adam McKay (*Vice*). None of these directors are a match for *Roma* director Alfonso Cuarón. He has already taken home all the major awards for directing, including the Golden Globe, Critic Choice Award,

and BAFTA. And it is safe to assume that Cuarón will be finishing this award season off with the Oscar for Best Director.

WHO GOT SNUBBED?

Barry Jenkins
If Beale Street Could Talk

Bradley Cooper
A Star Is Born



SPECIAL STORIES

Bohemian Rhapsody and the Bryan Singer Scandal

BY ALEXIS SANTIAGO

The director of *Bohemian Rhapsody*, Bryan Singer, was accused of raping 4 underage boys and forcing them to do sexual acts in front of them. According to an article from *The Atlantic*, Singer has been doing this for 20 years with even one of his victims filing a lawsuit against him.

Singer is known for his movies being box office hits, like the X-men series, *Valkyrie*, and *Superman Returns*, making him one of the most well known directors in Hollywood. His recent movie *Bohemian Rhapsody*, a biopic about the rock band Queen, has already received Oscar nominations and two Golden Globes awards. However, Singer's victims believe that he doesn't deserve the recognition he gets.

One of Singer's victims, Cesar Sanchez-Guzman, filed a lawsuit against Singer in 2017, who raped him when he was only 17. According to an article from *The Los Angeles Times*, Cesar Sanchez Guzman, now 31, said "He smirked and said, if I say anything, he was very popular and could basically ruin my reputation". After the news was released, the USC School of Media Arts was forced

by students to change the name of one of its division name because it was named after the director himself.

With many news outlets talking about Bryan Singer's sexual misconduct, the director himself responded back on the situation about these accusations. On his Instagram page he said "Incidentally this article (*Atlantic* articles) has been conveniently timed with the release of my film, *Bohemian Rhapsody*. I am immensely proud of this film and everyone involved." Singer also said on his Instagram post that the article uses false information that can damage his career and create worthless lawsuits.

20th Century Fox responded to this by firing Singer three weeks before filming ended. In addition to being fired, he was not mentioned in any of the promotions or award speeches for *Bohemian Rhapsody*.

Bryan Singer is a well known director in the movie industry. However, behind the fame he has traumatized four underage boys. "Everyone deserves a voice and anyone who wants to talk about what happened with Bryan deserves to have their voice heard," said Rami Malek, who plays Freddie Mercury in *Bohemian Rhapsody*.

2019's Big Oscar Snub: *If Beale Street Could Talk*

BY JOSH HO

As the Oscars approach, thousands of people in the entertainment industry and film aficionados are submitting their predictions for the most esteemed prize of all: Best Picture. This year's nominees

are packed with a wide array of films. Several nominated films deal with topical themes like cultural representation and race relations, such as the summer blockbuster *Black Panther* and the critically acclaimed *BlacKkKlansman*. However, one similar film is noticeably missing from the list.

If Beale Street Could Talk, an extremely powerful film based off James Baldwin's 1974 book of the same name, deserves to be nominated for Best Picture at this year's Oscars. Much like Spike Lee's *BlacKkKlansman*, *If Beale Street Could Talk* depicts life as an African-American during the 1970s. It

follows the story of Fonny and Tish, a young couple whose fairytale romance is disrupted when Fonny is arrested for a rape that he did not commit. The film details how Fonny's false arrest affects everyone around him, as well as the faults in the legal system at the time.

The film, directed by Oscar-winner Barry Jenkins, is beautifully shot, depicting 1970s Harlem with lush colors, mirroring the vibrant young love of the two protagonists. The exceptional score complements the visuals, resulting in an overwhelming sensory experience. However, the film is not necessarily an easy one to sit through. The actions and events that occur are heartbreaking, highlighting the social injustice of the time. The film is so immersive in its style that each moment has a deep emotional impact.

If Beale Street Could



KIKI LAYNE AND STEPHAN JAMES IN *IF BEALE STREET COULD TALK*

Talk was expected to compete for many awards on Oscar night. However, despite rave reviews (94% approval rating on Rotten Tomatoes), the film failed to gain much traction on the awards circuit. The film is nominated for three awards: Best Supporting Actress (Regina King), Best Adapted Screenplay, and Best Original Score.

Even though the film

was not nominated for Best Picture, *If Beale Street Could Talk* is an exceptional film. While sonically and visually pleasing, the film tackles important issues and depicts them in a sensitive manner. While it isn't a film that one can simply turn on and relax to, the film makes you think. Those are the movies worthy of Best Picture.

Eighth Grade Deserved Better

BY AMELIA ZOLLNER

E*ighth Grade* is an incredibly well-made movie that's brimming with Oscar potential, yet received no nominations. Why? I have absolutely no idea.

Written and directed by YouTuber-turned-comedian-turned-director Bo Burnham, *Eighth Grade* tells the story of eighth-grader Kayla Day (Elsie Fisher) as she navigates her last week of eighth grade. It doesn't have an extraordinary plot or an epic journey, but it's a beautifully honest coming-of-age film that manages to get being in eighth grade today right.

Kayla, like many eighth graders today, is extremely self-conscious, shy, anxious, and lonely. But despite the fact that she is lacking confidence almost entirely, she has a YouTube channel that represents an ideal version of herself, often posting seldom-viewed life advice videos titled things like "How To Be Confident" and "Being Yourself".

After a pool party, an

experience with peer pressure, and graduation, Kayla finally learns that confidence is something that's real and not just something to be portrayed in her low-quality YouTube videos. By the end of the movie, viewers see the real Kayla, not just the Kayla she presented to the rest of the world. It's powerful, and it left me in tears.

Eighth Grade has a strong message, but it's incredibly realistic, too. Burnham took Fisher straight out of a middle school and made sure she played a role in writing the script to ensure that it reciprocated the experience of being an eighth grader today.

Fisher's performance is undeniably the movie's centerpiece, as it's incredibly convincing. Kayla's speech is speckled with "likes" and "ums". She abandons conversations with her dad (Josh Hamilton), who longs to be closer to her, to scroll through Twitter. She holds on to the idea of high school being better than eighth grade like a lifesaver.

The double life that Kayla is living, one in which her ideal self only exists on social media, mirrors what many teenagers have today. Through dreamy scenes of Kayla scrolling through social media and composer Anna Meredith's stunning electronic score, viewers become a part of Kayla's life, becoming incredibly invested in her every move, cheering for her in moments of triumph, and feeling her pain when life goes wrong.

Eighth Grade's strongest aspect is likely the reason it didn't get an Oscar nomination: it's uncomfortable. *Eighth Grade* frequently has its viewers squirming in their seats because of its awkward scenes that pinpoint the feeling of anxiety. At times, it feels more like a horror film than anything. When I saw it, I left the theater feeling physically exhausted. But that's exactly how eighth grade is: painfully uncomfortable. *Eighth Grade* makes viewers actually feel like they're back in eighth grade, and when a movie can do that, it deserves an Oscar.

What Happened To *First Man*?

BY JOSH HO

In 2014, a young director named Damien Chazelle burst onto the Hollywood scene with a film called *Whiplash*. Nominated for 5 Oscars, *Whiplash* put Chazelle on the map, allowing the 29-year old director to pursue more ambitious projects. 2 years later, he released the box-office hit *La La Land*, which received a record-tying 14 Oscar nominations. This past year, the young auteur released his latest film, *First Man*. *First Man*, a biopic about Neil Armstrong starring Ryan Gosling (who worked with Chazelle on *La La Land*), was expected to receive many Oscar nominations, due to Chazelle's reputation in the industry. However, despite receiving rave reviews from critics, the film only received 4 Oscar nominations, with no nominations in major categories like Best Director or Best Picture. This lack of Oscar Buzz can be attributed to various reasons.

The first moon landing in 1969 is considered one of the greatest achievements in human history. It is also a source of pride in American society, with the Americans landing on the moon before the Soviets in light of the Cold War. In the film, Chazelle decided to not include a scene where Armstrong and Buzz Aldrin plant the American flag on the moon. Although the flag is seen on the moon in the movie, he excluded a shot of the flag being placed. This caused outrage among many American politicians, with Florida Senator Marco Rubio and President Trump criticizing the choice. Chazelle responded by saying that he decided not to focus on that aspect of the moon landing. He said, "My goal with this movie was to share with audiences the unseen, unknown aspects of America's mission to the Moon." This negative press undoubtedly hurt the film, as the movie ended up earning only \$16 million on opening weekend.

Experts also attribute the lack of Oscar buzz to the movie's 141 minute runtime. In the film, Chazelle chose to extensively detail the preparation that led up to the Apollo 11 mission. The moon landing scene does not occur until the last moments of the film. Although film was constructed with pinpoint accuracy regarding the events, the movie was very different from audience's expectations. Chazelle's focus on the drama regarding Armstrong and the trials he had to endure differed from an action in space interpretation that perhaps would have been more appealing to general audiences.

While *First Man* is definitely a well-made film with excellent performances and direction, the film has not performed up to expectations this awards season. The film serves as a reminder that politics and box-office performance also play a pivotal role in the Oscar process.

Netflix's *Roma* Aims for Best Picture

BY STEPHANIE TANGORRA

Universally acclaimed *Roma* has been nominated for ten Academy Awards, including Best Picture. It is tied with *The Favourite* for most nominations this year, and tied with *Crouching Tiger, Hidden Dragon* for the most Oscar nominations ever received by a film not originally produced in English. Also groundbreaking is the fact that *Roma* is the first film to be nominated for an Oscar that was partially produced by Netflix, whose array of self-made television shows and movies has only increased in number and popularity in recent years.

Director Alfonso Cuarón, known for films such as *Harry Potter* and *Gravity*, returns to his roots in this autobiographical retelling of growing up in vv, a town near Mexico City. His father's departure during his childhood and the influence of his live-

in caretaker both prove to be critical in his coming-of-age tale.

Interesting to this film is its lack of standard structure. Usually thrown into a plot where the protagonist has a moment of insight, *Roma* throws the audience in uncoerced and shows them what the characters see, not the internal fight they have been battling.

Cuarón says the story is about people and life, that it's about the real moments and not the superficial ones seen in most films. In America, where the controversial issue of immigration is placed at the front of the line, this film attempts to shine a light on the fact that people from below the border are just that. They are people too.

With ten nominations and a message that speaks in today's world, *Roma* is likely to bring home some trophies.

BEST PICTURE

BY SUSAN SCHMIDT

The award everyone has been waiting for is here, and it's an exciting race. In this year's Best Picture race, one film does not really outshine the others. The variety of movies nominated this year goes to show that the Academy has really broadened what is considered worthy of an Academy Award. *Black Panther* is the first superhero movie ever nominated for Best Picture. It has accumulated a number of nominations this past season and has even taken home Best Ensemble in a Motion Picture at the SAG Awards.



CHRISTIAN BALE TRANSFORMED INTO DICK CHENEY FOR VICE

Bohemian Rhapsody is another box office hit that secured a Best Picture nomination. It tells the story of Queen frontman Freddie Mercury's struggles and successes he and the band faced leading up to their legendary performance at LiveAid in 1985. Regardless of some poor reviews from critics, the movie has done very well with audiences. Even with the sexual assault allegations against their credited director, Bryan Singer, who was fired while shooting principal photography, the movie has still managed to secure a number of nominations and wins, including its surprising win of Best Drama at the Golden Globes.

BlacKkKlansman, written and directed by Spike Lee, tells the true story of Detec-



LADY GAGA AND A STAR IS BORN ACTOR/DIRECTOR BRADLEY COOPER

tive Ron Stallworth (John David Washington), the first African American detective in the Colorado Springs Police Department, and his daring mission to take down the Ku Klux Klan group. Lee takes this 1970s story and connects it to the current racial issues America still faces today. Most of the awards this movie has won this season have gone to Spike Lee for writing and directing. The chance that this movie wins the best picture Oscar is probably still on the lower side.

Green Book won the hearts of audience and critics with a friendship of an unlikely duo at a controversial time and place in American history. Though the writer of the movie and director have both been caught up in controversial drama, it hasn't seemed to harm the movie's reputation. The movie earned Best Comedy or Musical at the Golden Globes, as well as winning multiple Best Picture awards on the film festival circuit this season. This movie does have a chance of winning the Oscar.

The Favourite is tied with *Roma* with 10 Oscar nominations, the most for any movie this year. *The Favourite* is a period piece taking place in the 18th century and follows the relationships Queen Anne (Olivia Coleman) has with her close advisor Lady Sarah (Rachel Weisz) and new servant, Abigail (Emma Stone). The movie dominated at the BAFTA awards, taking home 7 trophies that night, including Best British Film. While it isn't favored to win, it definitely should not be ruled out.

A Star is Born, Bradley Cooper's passion project starring Lady Gaga and himself, had huge Oscar buzz when it was initially released this past October. But while the end of the year neared, the competition stiffened up and *A Star is Born* lost most of its hype. As the 4th remake of other versions released in 1937, 1954, and 1976, the story takes a modern take on the road to fame. Full of strong live performances from Cooper and Gaga, this film lacks one thing its fellow nominees prominently showcase: a social message. Though it's a very cinematically appealing movie, it's just a love story, and in this day and age, that most likely won't be enough for the Oscar.

Roma takes viewers to Mexico City during the '70s and tells a story through the perspective of a middle-class maid. Though it's in black and white, the cinematic masterpiece expands the depths of the visual craft viewers know today. Alfonso Cuarón is favored to win Best Picture. *Roma* was released as a Netflix original on November 21, making it the first Netflix movie to be nominated for Best



RAMI MALEK STARRING IN BOHEMIAN RHAPSODY

Picture. This could possibly hurt its chances, though, as the Academy might lean away from it since it never made it into theatres.

Vice is a satirical drama following Vice President Dick Cheney (Christian Bale). With a liberal bias, the movie received a mix of reviews from critics. While the nomination is well deserved, *Vice* does not have much of a chance of winning the Oscar.

The Academy can nominate up to 10 movies in the Best Picture category. With only eight movies nominated, two movies got a major snub this year. Most critics agreed that these movies were *First Man* and *If Beale Street Could Talk*. Regardless of that, this year's Best Picture competition is heavily stacked and will make for an interesting night. While *Roma* is expected to win, the night could end in a surprise win.

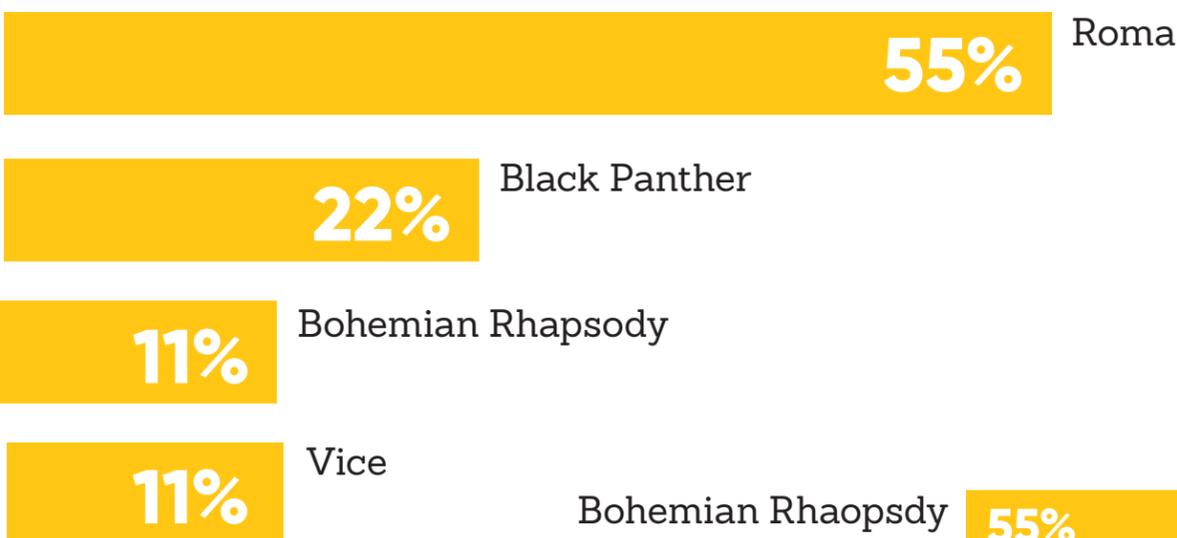


BEST ACTRESS NOMINEE YALITZA APARICIO IN NETFLIX'S ROMA

WHO GOT SNUBBED?

- If Beale Street Could Talk
- Eighth Grade
- First Man
- Solo: A Star Wars Story
- Spider-man: Into the Spider-verse

WHO WILL WIN?



WHO SHOULD WIN?

