

Jordan Peele, first African-American to win best original screenplay

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three months, went to the expected winners — all esteemed veterans and three of whom had never been nominated before: Frances McDormand won best actress for “Three Billboards Outside Ebbing, Missouri” and her co-star Sam Rockwell won for his supporting performance. Gary Oldman picked up the best actor prize for transforming into Winston Churchill in “Darkest Hour” and Allison Janney for becoming Tonya Harding’s mother in “I, Tonya.”

At 89, James Ivory became the oldest Oscar-winner for his adapted screenplay for “Call Me By Your Name.” And Christopher Nolan’s ambitious World War II nail-biter “Dunkirk” picked up three technical awards.

But Gerwig’s “Lady Bird” left empty handed, Rachel Morrison did not become the first female cinematography winner (the long-snubbed Roger Deakins got that honor finally for “Blade Runner 2049” after 14 nominations) and Ford was not the first transgender Oscar-winner.



Co-stars Allison Williams and Daniel Kaluuya during a scene in the Oscar winning screenplay, GET OUT.

There were glimpses of progress, in Chile’s “A Fantastic Woman,” which starred the transgender actress Daniela Vega, won best foreign film. Disney and Pixar’s celebration of Mexican culture, “Coco,” took best animated feature, as well as best song for “Remember Me.”

“The biggest thank you of all to the people of Mexico,” said director Lee Unkrich to loud applause. “Marginalized people deserve to feel like they belong. Representation mat-

ters.” And Jordan Peele became the first African-American to win best original screenplay for his horror sensation “Get Out.”

Peele said he stopped writing it “20 times,” skeptical that it would ever get made.

“But I kept coming back to it because I knew if someone would let me make this movie, that people would hear it and people would see it,” said Peele. “So I want to dedicate this to all the

people who raised my voice and let me make this movie.”

Even McDormand used her moment on stage to make a statement on behalf of women.

“If I may be so honored to have all the female nominees stand with me,” McDormand said.

“We all have stories

to tell and projects we need financed,” she added, before uttering the phrase “inclusion rider,” referring to actors signing contracts that mandate a film’s gender and racial inclusivity.

Everyone seemed to take this moment of an industry in flux to heart.

“We can’t let bad be-

havior slide anymore,” said Kimmel at the show’s start. “The world is watching us.”

And indeed as the last show in this very long season, made even longer thanks to the Olympics, and with an unprecedented pressure to address all the ills of society and 90 years of movies it was perhaps always going to be too big a feat for one group of entertainers to tackle in a single nearly four-hour production.

There’s only so much they can do, after all, and there is no one like Kimmel to remind everyone that it is still the movie industry.

In an aside about the pay disparity between Mark Wahlberg and Michelle Williams for “All the Money in the World” reshoots, Kimmel said upon discovering that both actors were represented by the same talent agency that, “This one shook me.”

“If we can’t trust agents, who can we trust?”

National Association of African American Studies and Associates 26th Joint National Conference Dallas 2018



DALLAS, TX - Conference International Attendees: Daren Conrad, University of the West Indies, Trinidad and Tobago Ongama Mtimka, Nelson Mandela University, South Africa. Ajanta Borgohain Rajkonwar, Dibrugarh University, India, Dr. Lemuel Berry, Jr., NAAAS & Affiliates, Founder, Lyn Snodgrass, Nelson Mandela University, South Africa, Thulebona Gugulini Shawe, University of KwaZulu-Natal, South Africa, and Dr. Gaye Lang, Texas Education Agency.



National Board Members, Ambassadors, International Attendees and Founder Dr. Gaye Lang presented a session on Restorative Discipline Practices at the Conference. Some participants received a copy of her book.

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