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What began as a beautiful spring day in March 1911 ended up being the worst single-day disaster and loss of life in New York City up until Sept. 11, 2001. Like so much flammable cotton fiber left on the cutting room floor, the Triangle Shirtwaist Fire not only caused the deaths of 146 immigrant pieceworkers, but also provided the spark to incite the
Labor-Reform Movement and scores of fire and building code improvements. The fire, which lasted sparsely more than a half-hour, devastated the largest "Shirt Waist" factory in the city and shined a light on some of the most egregious fire and building code improvements. The fire, which lasted sparsely more than a half-hour, devastated the largest "Shirt Waist" factory in the city and shined a light on some of the most egregious fire and building code improvements.
made by the workers that died that day may have saved countless others. Worker conditions and fire code enforcement in the early 1900s Firemen search for bodies in the aftermath of the Triangle Shirtwaist fire. Photo: Library of Congress New York City at the turn of the century was home to thousands of unskilled immigrants looking for a place to
live, a paid job and a better life. For many, "piece work" in the Lower East Side sweatshops was often the solution. Conditions at the Triangle Factory, owned by Russian immigrants Max Blanck and Isaac Harris, were often deplorable and dangerous, but no different from most other factories. Dimly lit and overcrowded with few working bathrooms and
no ventilation, sweltering heat or freezing cold made the work even more difficult. In addition, lax or no enforcement of the limited fire and building, constructed in 1900 and owned by Joseph J. Asch, had two entrances located midway down the
street-side façades. The "formal" entrance was located approximately 90 feet from the corner. Entry was through a vestibule that opened into a lobby containing two small passenger elevators and a 33-inch-wide set of stairs. Asch felt that, since the building had elevators, there was no need to light the stairs as no one would ever use them. Crowds
gather around a makeshift morgue assembled on the pier of the East River, many in search of loved ones who died in the Triangle Shirtwaist fire. Photo: Library of Congress Workers were not allowed to use the "public" entrance; instead, they were relegated to the less formal side entrance. There, along with another unlit stairway, two open freight
elevators would take the workers up to the eighth or ninth floor to start their day. The only light into the stairwell was from a dingy overhead skylight at the building code requirements of the day, Asch reluctantly installed a fire escape
along the rear of the building opening onto an areaway. The installation of the fire escape would prove to be one of the costliest in terms of lives lost. Smoking was not permitted in factories at the time, but the laws were not enforced around
the floor to put out stray fires. With reinforced floors, the Asch Building was touted as "fireproof," much like the Titanic was thought to be "unsinkable." Ironically, the same material that helped make it so strong also caused the fire to burn with more concentrated intensity. The masonry construction, coupled with the incredible fire load, actually
helped keep the fire's heat within the space. Both the eighth and ninth floors were set up with rows of tables used for fabric cutting, sewing and finish work. Approximately 300 to 360 people were working between the two floors that day. However, no accurate count of the total number of workers present at the time of the fire remains, and the original
transcripts of the court depositions have been lost. A tragedy of errors People watch helplessly on the Washington Place side of the street during the Triangle Shirtwaist fire in the Asch Building in New York City. Photo: Library of Congress Testimony from one of the survivors indicated there had been a blue glow coming from a bin under a table where
120 layers of fabric had just been stacked prior to cutting. Fire rose from the bin, ignited the tissue paper templates hung from table to table, setting off fires as it went. Several of the men attempted to douse the flames. However, it grew so quickly, their
efforts proved futile. Fire hoses located in the stairwells were useless, as there was no pressure to operate them. Investigations later proved that the pipes connecting the fire lines to the water tower had a broken valve and that no amount of pressure from the rooftop water tank would have put out the fire. Ironically, there were no provisions that the
hoses actually had to work; only that they had to be installed. As early as 1905, New York City had provided for city water service to be "valved off," allowing additional pressure to be diverted to specific areas when fires broke out. Such was the case in the Triangle fire. Once the alarm sounded, workers at the local pumping station shut down other
water mains to direct all available pressure to the area around the fire. Although the additional pressure would have made a ground assault easier, an advancing attack up the stairway would have been futile, as the pumper could not overcome the stairway would have been futile, as the pumper could not overcome the stairway would have been futile, as the pumper could not overcome the stairway would have made a ground assault easier, an advancing attack up the stairway would have been futile, as the pumper could not overcome the stairway would have been futile, as the pumper could not overcome the stairway would have been futile, as the pumper could not overcome the stairway would have been futile, as the pumper could not overcome the stairway would have been futile, as the pumper could not overcome the stairway would have been futile, as the pumper could not overcome the stairway would have been futile, as the pumper could not overcome the stairway would have been futile, as the pumper could not overcome the stairway would have been futile, as the pumper could not overcome the stairway would have been futile, as the pumper could not overcome the stairway would have been futile, as the pumper could not overcome the stairway would have been futile as the pumper could not overcome the stairway would have been futile as the pumper could not overcome the stairway would not overcome the stai
to the Triangle Shirtwaist fire in New York City. Photo: Library of Congress Sadly, there was no direct way to contact the fire department. Telephone service was in its infancy and, although the 10th-floor switchboard. Frantic calls from the eighth floor went
unanswered as it was the end of the day and the operator was busy tending to other tasks. By the time she did answer the phone, she could only discern one word: "Fire!" She alerted her bosses, who immediately summoned the elevator car was designed to hold
12. When it arrived, Blanck filled the elevator car with his family and several panicked workers. He then ordered the elevator made its way back, the fire was fully engaged on the eighth floor and quickly spreading to the ninth.
A second load of people was ferried to safety, but that would be the last trip. Panicked workers crashed through the elevator shaft doors and fell to their deaths on top of the cars below, effectively preventing another attempt. The open elevator doors, coupled with the nine-story shaft, acted like a huge blast furnace, providing the necessary oxygen to
fuel the fire and helping it to jump to the floors above. Meanwhile, the owners and the remaining staff on the 10th floor, sensing they could no longer get down the darkened stairs, escaped onto the roof and across to one of the adjacent New York University buildings. The smoke billowing past their windows alerted NYU Law Professor Frank Sommer
and his students to the tragedy in the Asch Building. They rushed to their roof, dropped ladders onto the building and rescued those still waiting to escape. We take the modern fire escapes we see routinely, such as this one, for granted. They rushed to their roof, dropped ladders onto the building and rescued those still waiting to escape. We take the modern fire escapes we see routinely, such as this one, for granted.
did not go all the way to the ground. Blanck and Harris were accused of locking the stairway doors to prevent stealing - a charge they flatly denied. Harris countered by saying later that if the doors were locked, it was to prevent the "girls" from coming in late and sneaking in. Due to the narrowness of the stairs and the fact that there were no "landing"
requirements in the building codes at the time, the doors to the stairwells opened into the space instead of in the direction of travel. Numerous people were killed because they piled up in front of doors to the stairwells opened into the space instead of in the direction of travel. Numerous people were killed because they piled up in front of doors to the stairwells opened into the space instead of in the direction of travel.
iron stair carriages and slate treads were found to have cracked from the intense heat of the fire, prompting calls for future stairs to be "fire-rated." In an effort to save money, Asch decided that the main stairs should not go any further than needed, so they did not extend to the roof, blocking another potential exit to safety. The fire escape, which
measured 16- by 18-inches wide, was tacked onto the rear of the building to satisfy the minimum requirement in the building code at the time. The nearly vertical angle of the ladders made descent all but impossible for women in dresses. More frightening was the fact that the fire escape did not go all the way to the ground. As installed, the fire escape
terminated on top of the skylight that provided light to the basement, a fact that was found out by many too late. Overloaded, the fire escape collapsed, sending scores to their death. The one thing that could have saved lives actually cost many more. New York City's fire department apparatus, touted to be the finest in the country, had not kept pace
with the burgeoning construction industry at that time; its manual ladders could only reach to the sixth floor, fully two floors below the level of fire. The use of ground hoses proved ineffective and rescue operations were virtually non-existent. Attempts at stretching fire nets to stop or catch jumpers were thwarted when groups of women opted to jump
hand-in-hand, tearing the nets. No one survived the nine-story plunge to a net being held, at best, six feet off the ground. Once the nets became unusable, reports were that people and debris falling or jumping from the building and landing on the hoses or injuring the horses hampered further fire department efforts. Fire equipment had to be pulled
back from the scene to prevent further losses. The aftermath Investigations into the causes of the Triangle fire went on for years. Numerous recommendations were made in the hopes of bringing about reforms to both garment and construction industry practices. Changes, such as mandatory fire drills, periodic fire inspections, working fire hoses,
sprinklers, exit signs and fire alarms, doors that swung in the directly from the Triangle fire. In all, 49 workers had burned to death or suffocated by smoke, 36 died by jumping to their deaths on the sidewalks below. Three
more died at the hospital, bringing the total dead to 146. The Asch Building stands today with no hint of its tragic history, except the plaque that denotes the reason for its status as a historic landmark. Photo: Stephen D. Jones Blanck and Harris were acquitted on all criminal charges from the lawsuits that ensued. Twenty-three families who lost
relatives sued Asch for not complying with the fire laws and were paid $75 per suit. Blanck and Harris filed insurance company inexplicably settled for $60,000 above any documented losses. So, Blanck and Harris made a profit of
more than $400 per individual killed in the fire. During a trip to the site on a bleak morning in November, I found the small bronze plaque mounted on the building that belies the significance of what took place on the site. One can only imagine the horror of having to choose certain death by dying in the fire or tempting fate by jumping onto the
sidewalk nine stories below. But the memories of those who died linger, and will forever force us to re-evaluate the way we design, construct and protect the buildings in which we live and work. Selected bibliography Newspapers: New York Times, various dates. Obtained through archival research through ProQuest Historical Newspapers online
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corner of Washington Place and Greene Street, in New York City's Greenwich Village, is a bronze plaque affixed to the Neo-Renaissance façade of the Brown Building—now part of New York City's Greenwich Village, is a bronze plaque affixed to the Neo-Renaissance façade of the Brown Building—now part of New York City's Greenwich Village, is a bronze plaque affixed to the Neo-Renaissance façade of the Brown Building—now part of New York City's Greenwich Village, is a bronze plaque affixed to the Neo-Renaissance façade of the Brown Building—now part of New York City's Greenwich Village, is a bronze plaque affixed to the Neo-Renaissance façade of the Brown Building—now part of New York City's Greenwich Village, is a bronze plaque affixed to the Neo-Renaissance façade of the Brown Building—now part of New York City's Greenwich Village, is a bronze plaque affixed to the Neo-Renaissance façade of the Brown Building—now part of New York City's Greenwich Village, is a bronze plaque affixed to the Neo-Renaissance façade of the Brown Building—now part of New York City's Greenwich Village, is a bronze plaque affixed to the Neo-Renaissance façade of the Brown Building—now part of New York City's Greenwich Village, is a bronze plaque affixed to the Neo-Renaissance façade of the Brown Building—now part of New York City's Greenwich Village, is a bronze plaque affixed to the Neo-Renaissance façade of the Neo-Rena
classroom and office building was once the site of the Triangle Shirtwaists, the fashion a la mode, were cotton blouses, requiring no corset or hoops. The demand for the Triangle shirtwaists among working women in New York and beyond was enormous. In the factory, the foremen did everything they could to keep the women sewing
to prevent "the interruption of work." But a horrible fire there on March 25, 1911, killed 146 people — at least 125 of them were immigrant women. Some as young as 15, these seamstresses worked seven days a week, in 13-hour shifts with only a 30-minute lunch period, all for a paltry $6 a week. The Brown (then called the Asch) Building, constructed
in 1901 of steel and iron, was advertised as "fireproof" and, hence, attracted several garment factories. The building offered few working bathrooms, faulty ventilation, and outmoded heating and cooling systems. The stairwells were poorly lit and hazardous. More
egregious, it had no overhead sprinklers and only a single fire escape, which was neither durable nor big enough to accommodate all of the people working in the building in the event of a fire. Added to these risks, the Triangle Company stored flammable products and chemicals on its production floors. Working cheek by jowl, the seamstresses sat at
tightly arranged rows of sewing machines and cutting tables. All over the floor were clippings of flammable fabric. Under one of the work bins, where 120 layers of fabric were once stored, a spark turned into a flame and spread to the tissue paper shirt patterns, or templates, hanging from the ceiling. A woman places a white carnation at the site of the
1911 Triangle Shirtwaist fire at Washington Place and Greene St., where 146 garment workers, mostly immigrant women, died. As a bell tolled for the 93rd anniversary, students and workers each laid a carnation on the ground after reading a name of one of the dead. (Photo by Mike Albans/NY Daily News Archive via Getty Images) The fire soon spread
from worktable to worktable, gaining speed, heat, and venom with each passing second. Many died of smoke inhalation. Others, who could not find a means of escape, burned to death. And there also were the indelibly horrific images of the young women who jumped out of windows to their deaths, because the stairwell doors were locked shut and the
elevators were out of order. The New York City Department arrived but their ladders reached only as high as the 6th floor of the building, two entire floors below the fire. The mounting dead—covered in tarps— were arranged in rows along the sidewalk by the city coroners for the newspaper photographers. More than 350,000 people marched in the
funeral procession for the Triangle victims. Activists kept their memory alive by lobbying their local and state leaders to do something in the name of building and worker safety and health. Three months later, John Alden Dix, then the governor of New York, signed a law empowering the Factory Investigating Committee, which resulted in eight more
laws covering fire safety, factory inspection, and sanitation and employment rules for women and children. The following year, 1912, activists and legislators in New York State enacted another 25 laws that transformed its labor protect the health and safety of
the American worker—were swept into federal law during the New Deal. Years later, in 1970, the Occupational Safety and Health Act was passed and created, "whose primary mission is to ensure that employees carry out their tasks under safe working conditions." It remains a critically important agency in the lives of working Americans. The Triangle
Fire of March 25, 1911, destroyed hundreds of lives — both those who died and their families. Sadly, it required the ashes of 146 people to redesign and reimagine the workplace of the early 20th century. Once a dirty and unsafe place, filled with dangerous machines and, before child labor laws, small children, American factories and offices are now far
safer than they once were only a century ago. Nonetheless, as new technology and manufacturing processes develop, we must remain vigilant in ferreting out and preventing the health risks they impose to workers and consumers. Now, as then, we must remain vigilant in ferreting out and preventing the health risks they impose to workers and consumers. Now, as then, we must remain vigilant in ferreting out and preventing the health risks they impose to workers and consumers.
Hamilton, founding mother of occupational medicine Your tax-deductible donation ensures our vital reporting continues to thrive. Shirtwaists, tailored blouses of the 1890s and early 1900s, became especially popular with working-class women because, unlike a full dress, they were easy to clean and
offered freedom of movement. One of the most infamous tragedies in American manufacturing history is the Triangle shirtwaist factory fire of 1911. You may recall the story—how a blaze in a New York City sweatshop resulted in the fiery death of 146 people, mostly immigrant women in their teens and 20s. When workers found exit doors locked,
jammed narrow staircases, and a fire escape collapsed, they resorted to jumping from the 10-story building to a gruesome death. However, what happened at the Triangle factory is more than an industrial disaster story; it has become a touchstone, and often a critique, of capitalism in the United States. As an online exhibit from Cornell University's
 Kheel Center explains, "The tragedy still dwells in the collective memory of the nation and of the international labor movement. The victims of the tragedy are still celebrated as martyrs at the hands of industrial greed." As I reflect on the episode, many thoughts swirl through my mind. But two big questions rise to the surface: Are the details of the story
accurately remembered? And what can we still learn from the incident today? Let us run down the facts. Anti-sweatshop advertisement, Saturday Evening Post, 1902. Sweatshop operator as an "...employer who underpays and overworks his employees,
especially a contractor for piecework in the tailoring trade." This work often took place in small, dank tenement apartments. Sweatshops were (and continue to be) a huge problem in the hypercompetitive garment industry. The Triangle Waist Company was not, however, a sweatshop by the standards of 1911. It was a modern factory for its time,
occupying about 27,000 square feet on three floors in a brightly lit 10-year-old building, and employing about 500 workers. Of course, even work in a legitimate factory fire were women in their late teens or early 20s. The youngest were two 14
vear-old girls. It was not unusual in 1911 for girls that young to work, and even today 14-year-olds—and even preteens—can legally perform paid manual labor in the United States under certain conditions. While calling the Triangle Waist Company owners 'greedy' was not a perfect assessment, its true that they were not saints. Max Blanck and Isaac
the cause of the fire to negligence on the part of the owners fit the media narrative of the time. That understanding continues today. Period newspapers reported several different causes of the fire, including poorly maintained equipment. Court testimony attributed the source of the blaze to a fabric scrap bin, which led to a fire that spread explosively-
fed by all the lightweight cotton fabric (and material dust) in the factory. Despite rules forbidding smoking, the fire was probably ignited by a discarded cigarette or cigar. Few women smoked in 1911 so the cultrit was likely one of the cutters (a strictly male job). Like many other garment shops, Triangle had experienced fires that were guickly
extinguished with water from pre-filled buckets that hung on the walls. Neither the owners, nor the landlord, invested in extra firefighting systems like sprinklers. While the contents of the factory were highly combustible, the building itself was considered firefighting systems like sprinklers. While the contents of the factory were highly combustible, the building itself was considered firefighting systems like sprinklers.
their equipment and inventory by buying insurance. Worker safety in this period was not the first concern. Union League (WTUL) began to gain traction in their effort to organize women and girls, such as those who worked at the
Triangle factory. Radical labor leaders like Clara Lemlich displaced many of the conservative male unionists and pushed for socialism and a more equitable division of profits. In the early 1900s, workers, banding together in unions to gain bargaining power with the owners, struggled to create lasting organizations. Most of the garment workers were
poor immigrants barely scraping by. Putting food on the table and sending money to families in their home countries took precedence over paying union dues. Harder yet, the police and politicians sided with owners and were more likely to jail strikers than help them. Despite the odds, Triangle workers went on strike in late 1909. The walkout expanded,
 becoming the Uprising of 20,000—a citywide strike of predominantly women shirtwaist workers. The workers pressed for immediate needs—more money, a 52-hour work week, and a better way for dealing with the unemployment that came with seasonal apparel change. The workers directed less pressure at gaining safer shops. Triangle owner Blanck
and Harris were extremely anti-union. They eventually gave in to pay raises, but would not make the factory a "closed shop" that would employ only union members. The (New York)World newspaper with its sensational "yellow" journalism stories led the
way. Vivid reports of women hurling themselves from the building to certain death were widely reported. The outpouring of interest helped propel new laws and regulations. Courtesy of the Library of Congress. The Triangle factory fire was truly horrific, but few laws and regulations were broken. Accused of locking the secondary exits (in order to stop
employee theft), Blanck and Harris were fried for manslaughter but acquitted. That New York's buildings were finding new (and sometimes unsafe) uses, was a major cause of the loss of life. Instead of tall buildings were finding new (and sometimes unsafe) uses, was a major cause of the loss of life. Instead of tall buildings were finding new (and sometimes unsafe) uses, was a major cause of the loss of life. Instead of tall buildings were finding new (and sometimes unsafe) uses, was a major cause of the loss of life. Instead of tall buildings were finding new (and sometimes unsafe) uses, was a major cause of the loss of life. Instead of tall buildings were finding new (and sometimes unsafe) uses, was a major cause of the loss of life. Instead of tall buildings were finding new (and sometimes unsafe) uses, was a major cause of the loss of life. Instead of tall buildings were finding new (and sometimes unsafe) uses, was a major cause of the loss of life. Instead of tall buildings were finding new (and sometimes unsafe) uses, was a major cause of the loss of life. Instead of tall buildings were finding new (and sometimes unsafe) uses, was a major cause of the loss of life. Instead of tall buildings were finding new (and sometimes unsafe) uses, was a major cause of the loss of life. Instead of tall buildings were finding new (and sometimes unsafe) uses a life tall buildings were finding new (and sometimes unsafe) uses a life tall buildings were finding new (and sometimes unsafe) uses a life tall buildings were finding new (and sometimes unsafe) uses a life tall buildings were finding new (and sometimes unsafe) uses a life tall buildings were finding new (and sometimes unsafe) uses a life tall buildings were finding new (and sometimes unsafe) uses a life tall buildings were finding new (and sometimes unsafe) uses a life tall buildings were finding new (and sometimes unsafe) uses a life tall buildings were finding new (and sometimes unsafe) uses a life tall buildings were finding new (and sometimes unsafe) uses a life
housing factories with hundreds of workers. What few building codes existed were woefully inadequate and under-enforced. Outrage over the fire motivated politicians in New York and around the country to pass new laws better regulating and safeguarding human life in the workplace. The media coverage of the Triangle factory fire also marked the
rise of progressive reformers and a turning point in the politics of New York's democratic political machine, Tammany Hall. The political machine woke up to the needs, and increasing power, of Jewish and Italian working-class immigrants. Affluent reformers such as Frances Perkins, Alva Vanderbilt Belmont, and Anne Morgan also pushed for change
While politicians still looked out for the interests of moneyed elite, the stage was being set for the rise of labor unions and the coming of the New Deal. Cash register from Marshall Field's, 1914. At the turn of the century a shopping revolution swept the nation as consumers flocked to downtown palace department stores, attracted by a wide selection of
goods sold at inexpensive prices in luxurious environments. Today most Americans know a mostly account of the Triangle Waist Company factory fire, but few realize the role of consumers in the death of the 146 workers. The women in the factory made ready-to-wear clothing, the shirtwaists that young women in offices and
factories wanted to wear. Their labor, and low wages, made fashionable clothing affordable. Seeking efficiency, manufacturers applied mass production techniques in increasingly large garment shops. Entrepreneurs prospered, and even working-class people could afford to buy stylish clothing. When tragedy struck (as happens today), some blamed
manufacturers, some pointed to workers, and others criticized government. In a paradox of action, Americans pushed for both lower prices and safer, better-regulated factories, throughout the 1900s. Today attitudes have largely changed. While workplace tragedies like the Imperial Food Co. fire of 1991 in North Carolina and the Upper Big Branch
Mine disaster of 2010 in West Virginia have taken the lives of many, the desire for regulation and enforcement has abated. The pressure for low prices, however, remains intense. Peter Liebhold is a co-curator of the American Enterprise exhibition., the free encyclopedia that anyone can edit. 117,922 active editors 6,999,024 articles in English An RATP
Group electric Heuliez Bus shuttles athletes from the Olympic Village. Transportation during the 2024 Summer Olympics and Paralympics constituted a major challenge for the event. Over €500 million was invested in improvements to transportation infrastructure for the games. A mobile app was developed to facilitate
travel by offering a route calculator, and 5,000 agents were deployed at stations and bus stops to assist travellers. A goal of Paris 2024 was to halve the average carbon footprint of the London 2012 and Rio 2016 games. The organisers estimated that more than a third of the greenhouse gas emissions would be from the transport of athletes and
spectators. All venues were made accessible by public transport and bicycle, with 415 kilometres (258 mi) of cycle paths created to link the venues and 27,000 bicycle racks installed. Public transport was extended and services increased. The goal was met, with an estimated 54.6% reduction, representing 1.59 million tonnes of CO2 equivalent.
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football club to win three major championships in the same season. 2002 - Barges being towed destroyed part of a bridge (aftermath pictured) near Webbers Falls, Oklahoma, causing vehicles to fall into the Robert S. Kerr Reservoir on the Arkansas River. Augustine of Canterbury (d. 604)Isaac Franklin (b. 1789)Jeremy Corbyn (b. 1949)Elizabeth Peer
(d. 1984) More anniversaries: May 25 May 26 May 27 Archive By email List of days of the year About Tom Cruise Top Gun: Maverick, a 2022 American action drama film directed by Joseph Kosinski, garnered accolades in a variety of categories, with particular recognition for Tom Cruise's (pictured) performance as well as its sound and visual effects,
cinematography, and film editing. It received six nominations at the 95th Academy Awards, including Best Editing, Best Sound. At the 76th British Academy Film Awards, The film was nominations at the 28th Critics' Choice
Awards and won Best Cinematography. It garnered two nominations at the 80th Golden Globe Awards. In addition to two National Board of Review Awards, Maverick was named one of the ten-best films of 2022 by the American Film Institute. (Full list...)
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exceeding 35 cm (14 in) in width, with a mostly smooth, oval pectoral fin disc, large protruding eyes, and a relatively short and thick tail with a deep fin fold underneath. It can be easily identified by its striking color pattern of many electric blue spots on a yellowish background, with a pair of blue stripes on the tail. This bluespotted ribbontail ray was
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Glenn Weiss Ricky Kirshner Directed by Glenn WeissHighlightsBest Picture Everything Everywhere All at Once (1) TV in the United StatesNetworkABCDuration3 hours, 37 minutes [2] Ratings 18.75 million [3] 9.9% (Nielsen ratings) \leftarrow 94th Academy
Awards 96th - The 95th Academy Awards ceremony, presented by the Academy of Motion Picture Arts and Sciences (AMPAS), took place on March 12, 2023, at the Dolby Theatre in Hollywood, Los Angeles. During the gala, the AMPAS presented by the Academy Awards (commonly referred to as Oscars) in 23 categories honoring films released in 2022. The
ceremony, televised in the United States by ABC, was produced by Glenn Weiss and Ricky Kirshner, with Weiss also serving as director. Comedian Jimmy Kimmel hosted the show for the third time, following the 89th ceremony in 2018.[4] In related events, the Academy held its 13th annual Governors Awards ceremony at
the Fairmont Century Plaza Hotel in Century City, California, on November 19, 2022. The Academy Scientific and Technical Awards were presented by host Simu Liu on February 24, 2023, in a ceremony at the Academy Museum of Motion Pictures in Los Angeles.[5] Everything Everywhere All at Once won seven awards, including Best Picture.[6][7]
Other winners included All Quiet on the Western Front with four awards, The Whale with two, and Avatar: The Way of Water, Black Panther: Wakanda Forever, The Boy, the Mole, the Fox and the Horse, The Elephant Whisperers, Guillermo del Toro's Pinocchio, An Irish Goodbye, Navalny, RRR, Top Gun: Maverick, and Women Talking with one. The
telecast drew 18.75 million viewers in the United States.[3] The nominees for the 95th Academy Awards were announced on January 24, 2023, at the Samuel Goldwyn Theater in Beverly Hills, by actors Riz Ahmed and Allison Williams.[8] Everything Everywhere All at Once led all nominees with eleven nominations; All Quiet on the Western Front and
The Banshees of Inisherin tied for second with nine nominations each.[9][10] The winners were announced during the awards ceremony on March 12, 2023. Everything Everywhere All at Once became the first science fiction film to win Best Picture,[11] and became the third film, alongside A Streetcar Named Desire (1951) and Network (1976), to win
three acting awards.[12] Best Director winners Daniel Kwan and Daniel Scheinert became the first time since the 7th ceremony in 1935, all five Best Actor nominees were first-time nominees were first-time nominees.[13] Michelle Yeoh became the first Asian winner for Best Actors and the second woman of color overall
after Halle Berry, who won for her performance in Monster's Ball (2001).[14] Furthermore, she became the first Wietnamese person to win an Oscar and the second Asian winner for Best Supporting Actor after Haing S. Ngor, who won for his role in The
Killing Fields (1984).[15][16] The 42-year span between Judd Hirsch's first nomination, for the longest gap between Oscar nominations.[13] At age 90, Best Original Score nominee John Williams became the oldest person nominated competitively in
Oscars history.[13] Best Costume Design winner Ruth E. Carter became the first Black woman to win two Oscars.[17] Daniel Scheinert and Daniel Kwan, Best Actress winner Ke Huy Quan, Best Supporting Actor winner
Jamie Lee Curtis, Best Supporting Actress winner Sarah Polley, Best Adapted Screenplay winner Guillermo del Toro, Best Animated Feature Film co-winner Kartiki Gonsalves, Best Documentary Short Subject co-winner Volker Bertelmann, Best
Original Score winner M. M. Keeravani, Best Original Song co-winner James Friend, Best Cinematography winner Ruth E. Carter, Best Costume Design winner Winners are listed first, highlighted in boldface, and indicated with a
double dagger (‡).[18] Best Picture Everything Everywhere All at Once - Daniel Kwan, Daniel Scheinert, and Jonathan Wang, producers The Banshees of Inisherin - Graham Broadbent, Peter Czernin, and Martin McDonagh
producers Elvis - Baz Luhrmann, Catherine Martin, Gail Berman, Patrick McCormick, and Schuyler Weiss, producers Tár - Todd Field, Alexandra Milchan, and Scott Lambert, producers Top Gun: Maverick - Tom Cruise, Christopher McQuarrie, David Ellison, and
 Jerry Bruckheimer, producers Triangle of Sadness - Erik Hemmendorff and Philippe Bober, producers Women Talking - Dede Gardner, Jeremy Kleiner - Everything Everywhere All at Once‡ Martin McDonagh - The Banshees of Inisherin Steven Spielberg - The
 Fabelmans Todd Field - Tár Ruben Östlund - Triangle of Sadness Best Actor in a Leading Role Brendan Fraser - The Whale as Charlie‡ Austin Butler - Elvis as Elvis Presley Colin Farrell - The Banshees of Inisherin as Pádraic Súilleabháin Paul Mescal - Aftersun as Calum Patterson Bill Nighy - Living as Mr. Rodney Williams Best Actress in a Leading
Role Michelle Yeoh - Everything Everywhere All at Once as Evelyn Quan Wang‡ Cate Blanchett - Tár as Lydia Tár Ana de Armas - Blonde as Norma Jeane Andrea Riseborough - To Leslie as Leslie Rowlands Michelle Williams - The Fabelmans as Mitzi Fabelman Best Actor in a Supporting Role Ke Huy Quan - Everything Everywhere All at Once as
Waymond Wang‡ Brendan Gleeson - The Banshees of Inisherin as Colm Doherty Brian Tyree Henry - Causeway as James Aucoin Judd Hirsch - The Fabelmans as Uncle Boris Barry Keoghan - The Banshees of Inisherin as Colm Doherty Brian Tyree Henry - Causeway as James Aucoin Judd Hirsch - The Fabelmans as Uncle Boris Barry Keoghan - The Banshees of Inisherin as Dominic Kearney Best Actress in a Supporting Role Jamie Lee Curtis - Everything Everywhere All at Once as Deirdre Beaubeirdre‡
Angela Bassett - Black Panther: Wakanda Forever as Queen Ramonda Hong Chau - The Whale as Liz Kerry Condon - The Banshees of Inisherin as Siobhán Súilleabháin Stephanie Hsu - Everything Everywhere All at Once as Joy Wang / Jobu Tupaki Best Writing (Original Screenplay) Everything Everywhere All at Once - Daniel Kwan and Daniel
Scheinert‡ The Banshees of Inisherin - Martin McDonagh The Fabelmans - Steven Spielberg and Tony Kushner Tár - Todd Field Triangle of Sadness - Ruben Östlund Best Writing (Adapted Screenplay) Women Talking - Sarah Polley; based on the novel by Miriam Toews‡ All Quiet on the Western Front - Edward Berger, Lesley Paterson, and Ian Stokell
based on the novel by Erich Maria Remarque Glass Onion: A Knives Out Mystery - Rian Johnson; based on characters created by Johnson and the film Knives Out Living - Kazuo Ishiguro; based on the original motion picture screenplay Ikiru by Akira Kurosawa, Shinobu Hashimoto, and Hideo Oguni Top Gun: Maverick - Screenplay by Ehren Kruger, Eric
Warren Singer, and Christopher McQuarrie; story by Peter Craig and Justin Marks; based on the film Top Gun written by Jim Cash and Jack Epps Jr. Best Animated Feature Film Guillermo del Toro's Pinocchio - Guillermo del Toro, Mark Gustafson, Gary Ungar, and Alex Bulkley‡ Marcel the Shell with Shoes On - Dean Fleischer Camp, Elisabeth Holm,
Andrew Goldman, Caroline Kaplan, and Paul Mezey Puss in Boots: The Last Wish - Joel Crawford and Mark Swift The Sea Beast - Chris Williams and Jed Schlanger Turning Red - Domee Shi and Lindsey Collins Best International Feature Film All Quiet on the Western Front (Germany) - directed by Edward Berger‡ Argentina, 1985 (Argentina) - directed
by Santiago Mitre Close (Belgium) - directed by Lukas Dhont EO (Poland) - directed by Lukas Dhont EO (Poland
 Beauty and the Bloodshed - Laura Poitras, Howard Gertler, John Lyons, Nan Goldin, and Yoni Golijov Fire of Love - Sara Dosa, Shane Boris, and Ina Fichman A House Made of Splinters - Simon Lereng Wilmont and Monica Hellström Best Documentary Short Film The Elephant Whisperers - Kartiki Gonsalves and Guneet Monga‡ Haulout - Evgenia
Arbugaeva and Maxim Arbugaev How Do You Measure a Year? - Jay Rosenblatt The Martha Mitchell Effect - Anne Alvergue and Beth Levison Stranger at the Gate - Joshua Seftel and Conall Jones Best Short Film (Live Action) An Irish Goodbye - Tom Berkeley and Ross White‡ Ivalu - Anders Walter and Rebecca Pruzan Le pupille - Alice Rohrwacher and
Alfonso Cuarón Night Ride - Eirik Tveiten and Gaute Lid Larssen The Red Suitcase - Cyrus Neshvad Best Short Film (Animated) The Boy, the Mole, the Fox and the Horse - Charlie Mackesy and Matthew Freud‡ The Flying Sailor - Wendy Tilby and Amanda Forbis Ice Merchants - João Gonzalez and Bruno Caetano My Year of Dicks - Sara Gunnarsdóttir
and Pamela Ribon An Ostrich Told Me the World Is Fake and I Think I Believe It - Lachlan Pendragon Best Music (Original Score) All Quiet on the Western Front - Volker Bertelmann + Babylon - Justin Hurwitz The Banshees of Inisherin - Carter Burwell Everything Every
Song) "Naatu Naatu" from RRR - Music by M. M. Keeravani; lyrics by Chandrabose‡ "Applause" from Tell It Like a Woman - Music and lyrics by Diane Warren "Hold My Hand" from Black Panther: Wakanda Forever - Music by Tems, Rihanna, Ryan Coogler, and
Ludwig Göransson; lyrics by Tems and Ryan Coogler "This Is a Life" from Everything Everywhere All at Once - Music by Ryan Lott, David Byrne, and Mitski; lyrics by Ryan Lott and David Byrne Best Sound Top Gun: Maverick - Mark Weingarten, James H. Mather, Al Nelson, Chris Burdon, and Mark Taylor‡ All Quiet on the Western Front - Viktor Prášil
 Frank Kruse, Markus Stemler, Lars Ginzel, and Stefan Korte Avatar: The Way of Water - Julian Howarth, Gwendolyn Yates Whittle, Dick Bernstein, Christopher Boyes, Gary Summers, and Michael Hedges The Batman - Stuart Wilson, William Files, Douglas Murray, and Andy Nelson Elvis - David Lee, Wayne Pashley, Andy Nelson, and Michael Keller
Best Production Design All Quiet on the Western Front - Production design: Christian M. Goldbeck; set decoration: Vanessa Cole Babylon - Production design: Florencia Martin; set decoration: Anthony Carlino Elvis - Production design design: Christian M. Goldbeck; set decoration: Vanessa Cole Babylon - Production design: Florencia Martin; set decoration: Anthony Carlino Elvis - Production design: Christian M. Goldbeck; set decoration: Vanessa Cole Babylon - Production design: Florencia Martin; set decoration: Anthony Carlino Elvis - Production design: Christian M. Goldbeck; set decoration: Vanessa Cole Babylon - Production design: Florencia Martin; set decoration: Anthony Carlino Elvis - Production design: Christian M. Goldbeck; set decoration: Vanessa Cole Babylon - Production design: Florencia Martin; set decoration: Anthony Carlino Elvis - Production design: Christian M. Goldbeck; set decoration: Vanessa Cole Babylon - Production design: Florencia Martin; set decoration: Anthony Carlino Elvis - Production design: Christian M. Goldbeck; set decoration: Vanessa Cole Babylon - Production design: Christian M. Goldbeck; set decoration: Vanessa Cole Babylon - Production design: Christian M. Goldbeck; set decoration: Vanessa Cole Babylon - Production design: Christian M. Goldbeck; set decoration: Vanessa Cole Babylon - Production design: Christian M. Goldbeck; set decoration: Vanessa Cole Babylon - Production design: Vanessa Cole Babylon - 
Catherine Martin and Karen Murphy; set decoration: Bev Dunn The Fabelmans - Production design: Rick Carter; set decoration: Karen O'Hara Best Cinematography All Quiet on the Western Front - James Friend‡ Bardo, False Chronicle of a Handful of Truths - Darius Khondji Elvis - Mandy Walker Empire of Light - Roger Deakins Tár - Florian
Hoffmeister Best Makeup and Hairstyling The Whale - Adrien Morot, Judy Chin, and Annemarie Bradley‡ All Quiet on the Western Front - Heike Merker and Linda Eisenhamerová The Batman - Naomi Donne, Mike Marino, and Mike Fontaine Black Panther: Wakanda Forever - Camille Friend and Joel Harlow Elvis - Mark Coulier, Jason Baird, and Aldo
 Signoretti Best Costume Design Black Panther: Wakanda Forever - Ruth E. Carter‡ Babylon - Mary Zophres Elvis - Catherine Martin Everything Everywhere All at Once - Paul Rogers‡ The Banshees of Inisherin - Mikkel E. G. Nielsen Elvis - Catherine Martin Everything Everywhere All at Once - Paul Rogers‡ The Banshees of Inisherin - Mikkel E. G. Nielsen Elvis - Catherine Martin Everything Everywhere All at Once - Paul Rogers‡ The Banshees of Inisherin - Mikkel E. G. Nielsen Elvis - Catherine Martin Everything Everywhere All at Once - Paul Rogers‡ The Banshees of Inisherin - Mikkel E. G. Nielsen Elvis - Catherine Martin Everything Everywhere All at Once - Paul Rogers‡ The Banshees of Inisherin - Mikkel E. G. Nielsen Elvis - Catherine Martin Everything Everywhere All at Once - Paul Rogers‡ The Banshees of Inisherin - Mikkel E. G. Nielsen Elvis - Catherine Martin Everything Everywhere All at Once - Paul Rogers‡ The Banshees of Inisherin - Mikkel E. G. Nielsen Elvis - Catherine Martin Everything Everywhere All at Once - Paul Rogers‡ The Banshees of Inisherin - Mikkel E. G. Nielsen Elvis - Catherine Martin Everything Everywhere All at Once - Paul Rogers‡ The Banshees of Inisherin - Mikkel E. G. Nielsen Elvis - Catherine Martin Everything Everythi
Matt Villa and Jonathan Redmond Tár - Monika Willi Top Gun: Maverick - Eddie Hamilton Best Visual Effects Avatar: The Way of Water - Joe Letteri, Richard Baneham, Eric Saindon, and Daniel Barrett‡ All Quiet on the Western Front - Frank Petzold, Viktor Müller, Markus Frank, and Kamil Jafar The Batman - Dan Lemmon, Russell Earl, Anders
Langlands, and Dominic Tuohy Black Panther: Wakanda Forever - Geoffrey Baumann, Craig Hammack, R. Christopher White, and Dan Sudick Top Gun: Maverick - Ryan Tudhope, Seth Hill, Bryan Litson, and Scott R. Fisher The Academy held its 13th annual Governors Awards ceremony on November 19, 2022, during which the following awards were
presented:[19] To Euzhan Palcy, a masterful filmmaker who broke ground for Black women directors and inspired storytellers of all kinds across the globe.[20] To Diane Warren, for her genius, generosity and passionate commitment to the power of song in film.[20] To Peter Weir, a fearless and consummate filmmaker who has illuminated the human
experience with his unique and expansive body of work. [20] Michael J. Fox - "For his tireless advocacy of research on Parkinson's disease alongside his boundless optimism exemplifies the impact of one person in changing the future for millions." [21] Films with multiple nominations Nominations Film 11 Everything Everywhere All at Once 9 All Quiet on
the Western Front The Banshees of Inisherin 8 Elvis 7 The Fabelmans 6 Tár Top Gun: Maverick 5 Black Panther: Wakanda Forever 4 Avatar: The Way of Water 3 Babylon The Batman Triangle of Sadness The Whale 2 Living Women Talking Films with multiple wins Awards Film 7 Everything Everywhere All Quiet on the Western Front 2 Theorem Front 3 Babylon The Batman Triangle of Sadness The Whale 2 Living Women Talking Films with multiple wins Awards Film 7 Everything Everyt
 Whale The following individuals, listed in order of appearance, presented awards or performed musical numbers: 22 Presenters Name(s) Role Sylvia Villagran Served as announcer for the 95th Academy Awards for Best Animated Feature Ariana DeBose Troy Kotsur Presented the awards for Best Animated Feature Ariana DeBose Troy Kotsur Presented the awards for Best Animated Feature Ariana DeBose Troy Kotsur Presented the awards for Best Animated Feature Ariana DeBose Troy Kotsur Presented the awards for Best Animated Feature Ariana DeBose Troy Kotsur Presented the awards for Best Animated Feature Ariana DeBose Troy Kotsur Presented the awards for Best Animated Feature Ariana DeBose Troy Kotsur Presented the awards for Best Animated Feature Ariana DeBose Troy Kotsur Presented the awards for Best Animated Feature Ariana DeBose Troy Kotsur Presented the awards for Best Animated Feature Ariana DeBose Troy Kotsur Presented the awards for Best Animated Feature Ariana DeBose Troy Kotsur Presented the awards for Best Animated Feature Ariana DeBose Troy Kotsur Presented the awards for Best Animated Feature Ariana DeBose Troy Kotsur Presented the awards for Best Animated Feature Ariana DeBose Troy Kotsur Presented the awards for Best Animated Feature Ariana DeBose Troy Kotsur Presented the Ariana DeBose Troy Kotsur Presented
Supporting Actor and Best Supporting Actress Cara Delevingne Introduced the performance of "Applause" Riz Ahmed Ahmir "Questlove" Thompson Presented the trailer for The Little Mermaid Michael B. Jordan Jonathan Majors
Presented the award for Best Cinematography Donnie Yen Introduced the performance of "This Is a Life" Jennifer ConnellySamuel L. Jackson Presented the award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the Award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the Award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the Award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the Award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the Award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the Award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the Award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the Award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the Award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the Award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the Award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the Award for Best Makeup and Hairstyling Morgan FreemanMargot Robbie Presented the Award for Best Makeup and Hairstyling Morgan Freeman Fr
Deepika Padukone Introduced the performance of "Naatu Naatu" Eva Longoria Innet Yang Presented the award for Best International Feature Film Elizabeth OlsenPedro Pascal Presented the awards for Best Documentary Short Film and
Best Animated Short Film Hugh GrantAndie MacDowell Presented the award for Best Visual Effects Danai Gurira Introduced the performance of "Lift Me Up" Andrew GarfieldFlorence Pugh Presented the award for Best Visual Effects Danai Gurira Introduced the performance of "Lift Me Up" Andrew GarfieldFlorence Pugh Presented the award for Best Visual Effects Danai Gurira Introduced the performance of "Lift Me Up" Andrew GarfieldFlorence Pugh Presented the award for Best Visual Effects Danai Gurira Introduced the performance of "Lift Me Up" Andrew GarfieldFlorence Pugh Presented the award for Best Visual Effects Danai Gurira Introduced the performance of "Lift Me Up" Andrew GarfieldFlorence Pugh Presented the award for Best Visual Effects Danai Gurira Introduced the performance of "Lift Me Up" Andrew GarfieldFlorence Pugh Presented the award for Best Visual Effects Danai Gurira Introduced the performance of "Lift Me Up" Andrew GarfieldFlorence Pugh Presented the award for Best Visual Effects Danai Gurira Introduced the performance of "Lift Me Up" Andrew GarfieldFlorence Pugh Presented the award for Best Visual Effects Danai Gurira Introduced the performance of "Lift Me Up" Andrew GarfieldFlorence Pugh Presented the award for Best Visual Effects Danai Gurira Introduced the performance of "Lift Me Up" Andrew GarfieldFlorence Pugh Presented the Alberta Introduced the A
Original Screenplay and Best Adapted Screenplay Kate Hudson Janelle Monáe Presented the award for Best Film Editing Idris ElbaNicole Kidman Presented the award for Best Director Halle Berry Jessica
Chastain Presented the awards for Best Actor and Best Actor Sofia Carson Diane Warren Performers "Applause" from Tell It Like a Woman David Byrne Stephanie Hsu Son Lux Performers "This Is a Life" from
Everything Everywhere All at Once[24] Kaala Bhairava Rahul Sipligunj Performer "Naatu Naatu" from Black Panther: Wakanda Forever Lenny Kravitz Performer "Calling All Angels" during the annual "In Memoriam" tribute Jimmy Kimmel hosted
the 95th Academy Awards. In September 2022, the Academy hired television producers Glenn Weiss and Ricky Kirshner to oversee production of the 2023 ceremony. [25] AMPAS president Janet Yang and CEO Bill Kramer remarked that they looked "to deliver an exciting and energized show" with Weiss and Kirshner. [26] Two months later, comedian
and talk show host Jimmy Kimmel was announced as host of the gala. "Being invited to host the Oscars for a third time is either a great honor or a trap," Kimmel stated in a press release regarding his selection. "Either way, I am grateful to the Academy for asking me so guickly after everyone good said no", he concluded. [27] Furthermore, AMPAS
announced that all 23 categories would be presented live during the gala. The announcement came in response to an internal survey which indicated negative feedback regarding the previous year's gala. [28] In light of the Chris Rock-Will Smith slapping incident
during the previous year's telecast, AMPAS announced that the organization hired a "crisis team" in the event a similar altercation or if an unexpected fiasco arose. [29] In an interview published by Time magazine, Kramer explained: "We have a whole crisis team, something we've never had before, and many plans in place. We've run many scenarios. So
it is our hope that we will be prepared for anything that we may not anticipate right now but that we're planning for just in case it does happen."[30] The Dolby Theatre stage on the day of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the production of the ceremony Several others participated in the ceremony Several oth
Production designers Misty Buckley and Alana Billingsley, who were the first women-led design team for an Oscars telecast, designed a new stage for the show.[32] According to Buckley and Billingsley, the set utilized several LED panels that
were used to display the category names, winners' names, or images from the nominated films. [34] Notably, the arrivals area along Hollywood Boulevard outside the Dolby Theatre was lined with a champagne-colored carpet was utilized for the gala. According to red
carpet consultant Lisa Love, the production team chose a lighter shade of carpet color in order to not clash with a sienna-colored tent erected to shield attendees from the sun or potential rain. She also added that the shades of color for both the carpet and tent were inspired by "watching the sunset on a white-sand beach at the 'golden hour' with a
glass of champagne in hand, evoking calm and peacefulness".[35] Lady Gaga was initially not scheduled to perform her nominated song "Hold My Hand" from Top Gun: Maverick due to prior commitments involving her role in Joker: Folie à Deux. On the morning of the ceremony, however, it was reported that Gaga would perform at the ceremony.[36]
Meanwhile, actress Glenn Close, who was originally scheduled as a presenter during the gala, canceled her appearance due to a positive COVID-19 test.[37] When the nominations were announced, nine of the ten films nominated for Best Picture had earned a combined gross of $1.57 billion at the American and Canadian box offices at the time. Top
Gun: Maverick was the highest-grossing film among the Best Picture nominees with $718.7 million), The Banshees of Inisherin ($15 million), Everything Everywhere All at Once ($70 million), The Fabelmans ($15 million), The Banshees of Inisherin
($9 million), Tar ($5.6 million), Triangle of Sadness ($4.2 million), and Women Talking ($1.1 million). The box office figures for All Quiet on the Western Front were unavailable due to their distributor Netflix's policy of refusing to release such figures.
nominations, it marked the first time since the 55th ceremony in 1983 that the two highest grossing films of the year were both nominated in the aforementioned category.[40] Andrea Riseborough's Best Actress nomination for To Leslie was controversial amongst critics and pundits, as Momentum Pictures, the film's distributor, did not fund a
conventional advertising-driven awards campaign for the film. Instead, director Michael Morris and his wife, actress Mary McCormack, organized a "celeb-backed campaign" to get Riseborough nominated.[41][42] They contacted friends and colleagues in the entertainment industry, asking them to view the film and share it with others if they enjoyed it.
[43] Morris and Riseborough also hired publicists to coordinate the efforts. While not initially regarded as a serious contender, the campaign raised Riseborough's profile; dozens of celebrities praised her performance on social media, and some hosted screenings of the film during voting for the Academy Award nominations in January 2023.[44][45]
Riseborough's nomination was announced on January 24, which the Los Angeles Times called "one of the most shocking nomination was announced, speculation arose that the tactics might have violated AMPAS rules against directly lobbying voters. [46] A post on the film's Instagram account was noted by
several AMPAS members for possibly violating a rule prohibiting "[singling] out 'the competition' by name" by featuring a quote from film critic Richard Roeper, who praised Riseborough's performance as better than Cate Blanchett's in Tár, a fellow nominee for Best Actress.[47] On January 27, the Academy announced a review of the year's campaigns
"to ensure that no guidelines were violated, and to inform us whether changes to the guidelines may be needed in a new era of social media and digital communication. [48] The Academy has rescinded nominations for nominees who participated in unsanctioned campaigning. However, there were no reports that Riseborough had been involved in such
or that any Academy members had lodged formal complaints about the campaign's behavior. [48] On January 31, the Academy concluded its review by pledging to address "social media and outreach campaigning tactics" which they said caused "concern", but confirming that Riseborough's nomination would be retained. [49] Following the controversy,
the Academy introduced new campaigning rules and clarifications in May 2023.[50] Variety columnist Owen Gleiberman wrote: "It didn't rock the boat, it didn't overstay its welcome, and it left you feeling that the world's preeminent awards show, all doom-saying punditry to the contrary, is still, on balance, a very good thing." He also added that the
wins received by Everything Everything Everywhere All at Once "lent the evening a rare emotional unity".[51] Television critic Daniel Fienberg of The Hollywood Reporter similarly praised the show's emotional unity".[52] Mick LaSalle of the San Francisco
Chronicle commended Kimmel's stint as host stating: "He was establishing that 2023 would not be a repeat of 2022 — and it wasn't. It was such a relief to see something, anything, actually get better."[53] Mike Hale of The New York Times remarked on "the ordinariness and sameness of the ABC broadcast" compared to the prior year, [54] while USA
Today's Kelly Lawler criticized it as "terribly fake" and felt that Kimmel's role "felt phoned in, or at least maybe monitored by corporate overlords looking to avoid controversy" despite some of his jokes tackling controversy despite some of his jokes tackling controversial subjects such as the January 6 United States Capitol attack and Tom Cruise's Scientology advocacy. [55] Hale added that "the
modern Oscars have become something more to be endured than enjoyed".[54] The American telecast on ABC drew in an average of 18.75 million people over its length, which was a 13% increase from the previous year's ceremony and marked the first time that the Academy Awards experienced consecutive years of viewership increase since the 86th
Academy Awards in 2014.[3] The show also earned higher Nielsen ratings compared to the previous ceremony with 9.9% of households watching the ceremony.[56] In addition, it garnered a higher 18-49 demo rating with a 4.03 rating among viewers in that demographic.[57] It was the most-watched prime time entertainment broadcast of 2023 in the
United States.[58] In July 2023, the broadcast was nominated for three awards at the 75th Primetime Creative Arts Emmys but failed to win in any of the categories for which it was nominated.[59][60] The annual "In Memoriam" segment was introduced by John Travolta. Singer Lenny Kravitz performed his song "Calling All Angels" during the tribute.
[61][62] Olivia Newton-John - singer, actress John Korty - director, producer May Routh - costume designer Louise Fletcher - actress John Zaritsky - cinematographer Albert Brenner - producer Albert Saiki - design engineer Ian Whittaker - set
decorator Robbie Coltrane - actor Kirstie Alley - actress Ray Liotta - actor Vicky Eguia - publicity executive Angelo Badalamenti - composer Greg Jein - visual effects artist, model maker Neal Jimenez - writer, director Mike Hill - film editor Tom Luddy - producer, film festival co-founder Marina Goldovskaya - director, cinematographer, educator
Christopher Tucker - special effects makeup artist Irene Cara - actress, singer, songwriter Gregory Allen Howard - writer, producer Owen Roizman - cinematographer Luster Bayless - costume designer Gray Frederickson - producer Owen Roizman - cinematographer Luster Bayless - costume designer Gray Frederickson - producer Owen Roizman - cinematographer Luster Bayless - costume designer Gray Frederickson - producer Owen Roizman - cinematographer Luster Bayless - costume designer Gray Frederickson - producer Owen Roizman - cinematographer Luster Bayless - costume designer Gray Frederickson - producer Owen Roizman - cinematographer Luster Bayless - costume designer Gray Frederickson - producer Roizman - cinematographer Luster Bayless - costume designer Gray Frederickson - producer Owen Roizman - cinematographer Luster Bayless - costume designer Gray Frederickson - producer Gray Fr
director, actor Julia Reichert - producer, director Edie Landau - producer, director, producer Jean-Luc Godard - director, writer Ralph Eggleston - animator, producer Clayton Pinney - special effects artist Simone Bär -
casting director Donn Cambern - film editor Tom Whitlock - songwriter Amanda Mackey - casting director Angela Lansbury - actress Wolfgang Petersen - director, writer, producer John Dartigue - publicity executive Burny Mattinson - animator Maurizio Silvi - makeup artist Jacques Perrin - actor, producer, director Mary Alice - actress Gina
Lollobrigida - actress Carl Bell - animator Douglas Kirkland - photographer Vangelis - composer, musician James Caan - actor, producer Raquel Welch - actress Walter Mirisch - producer, former President of the Academy List of submissions to the 95th Academy Awards for Best International Feature Film ^ Jerome Robbins and Robert Wise first
achieved this distinction for co-directing West Side Story (1961). Brothers Joel Coen and Ethan Coen later earned this same feat for their direction of No Country for Old Men (2007).[12] ^ Many consider Merle Oberon, who was nominated for her role in The Dark Angel (1935), to be the first Asian nominee in this category, but she hid her mixed-race
heritage due to fears regarding discrimination and the impact it would have on her career.[14] ^ Flam, Charna (March 3, 2023). "Vanessa Hudgens, Ashley Graham, Lilly Singh to Host ABC's Countdown to the Oscars Pre-Show". Variety. Archived from the original on March 6, 2023. Retrieved March 8, 2023. ^ Santilli, Tom (March 13, 2023). "Oscars Pre-Show". Variety. Archived from the original on March 6, 2023. Retrieved March 8, 2023. ^ Santilli, Tom (March 13, 2023). "Oscars Pre-Show". Variety. Archived from the original on March 6, 2023. Archived from the original on March 8, 2023. ^ Santilli, Tom (March 13, 2023). "Oscars Pre-Show". Variety. Archived from the original on March 8, 2023. Archived from the original original on March 8, 2023. Archived from the original origi
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