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FOR IMMEDIATE RELEASE

Note: Nominations press kit and video content available [here](#)

90TH OSCARS® NOMINATIONS ANNOUNCED

LOS ANGELES, CA — Actress-comedian Tiffany Haddish and actor-director Andy Serkis, joined by Academy President John Bailey, announced the 90th Academy Awards® nominations today (January 23) live from the Academy's Samuel Goldwyn Theater via a global live stream on Oscar.com, Oscars.org, the Academy's digital platforms, a satellite feed and broadcast media.

Haddish and Serkis announced the nominees in 11 categories at 5:22 a.m. PT, with pre-taped category introductions by Academy members Priyanka Chopra, Rosario Dawson, Gal Gadot, Salma Hayek, Michelle Rodriguez, Zoe Saldana, Molly Shannon, Rebel Wilson and Michelle Yeoh. Haddish and Serkis announced the remaining 13 categories at 5:38 a.m. PT.

For a complete list of nominees, visit the official Oscars website, www.oscar.com.

Academy members from each of the 17 branches vote to determine the nominees in their respective categories – actors nominate actors, film editors nominate film editors, etc. In the Animated Feature Film and Foreign Language Film categories, nominees are selected by a vote of multi-branch screening committees. All voting members are eligible to select the Best Picture nominees.

Active members of the Academy are eligible to vote for the winners in all 24 categories beginning Tuesday, February 20 through Tuesday, February 27.

To access the complete nominations press kit, visit www.oscars.org/press/press-kits.

The 90th Oscars®, hosted by Jimmy Kimmel, will be held on Sunday, March 4, 2018, at the Dolby Theatre® at Hollywood & Highland Center® in Hollywood, and will be televised live on the ABC Television Network at 6:30 p.m. ET/3:30 p.m. PT. The Oscars also will be televised live in more than 225 countries and territories worldwide.

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ABOUT THE ACADEMY

The Academy of Motion Picture Arts and Sciences is a global community of more than 8,000 of the most accomplished artists, filmmakers and executives working in film. In addition to celebrating and recognizing excellence in filmmaking through the Oscars, the Academy supports a wide range of initiatives to promote the art and science of the movies, including public programming, educational outreach and the upcoming Academy Museum of Motion Pictures, which is under construction in Los Angeles.

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NOMINATIONS BY CATEGORY - 90TH AWARDS

Performance by an actor in a leading role

Timothée Chalamet in "Call Me by Your Name" (Sony Pictures Classics)

Daniel Day-Lewis in "Phantom Thread" (Focus Features)

Daniel Kaluuya in "Get Out" (Universal)

Gary Oldman in "Darkest Hour" (Focus Features)

Denzel Washington in "Roman J. Israel, Esq." (Sony Pictures Releasing)

Performance by an actor in a supporting role

Willem Dafoe in "The Florida Project" (A24)

Woody Harrelson in "Three Billboards outside Ebbing, Missouri" (Fox Searchlight)

Richard Jenkins in "The Shape of Water" (Fox Searchlight)

Christopher Plummer in "All the Money in the World" (Sony Pictures Releasing)

Sam Rockwell in "Three Billboards outside Ebbing, Missouri" (Fox Searchlight)

Performance by an actress in a leading role

Sally Hawkins in "The Shape of Water" (Fox Searchlight)

Frances McDormand in "Three Billboards outside Ebbing, Missouri" (Fox Searchlight)

Margot Robbie in "I, Tonya" (Neon/30 West)

Saoirse Ronan in "Lady Bird" (A24)

Meryl Streep in "The Post" (20th Century Fox)

Performance by an actress in a supporting role

Mary J. Blige in "Mudbound" (Netflix)

Allison Janney in "I, Tonya" (Neon/30 West)

Lesley Manville in "Phantom Thread" (Focus Features)

Laurie Metcalf in "Lady Bird" (A24)

Octavia Spencer in "The Shape of Water" (Fox Searchlight)

Best animated feature film of the year

| | |
|---|---|
| " The Boss Baby " (20th Century Fox) | Tom McGrath and Ramsey Naito |
| " The Breadwinner " (GKIDS) | Nora Twomey and Anthony Leo |
| " Coco " (Walt Disney) | Lee Unkrich and Darla K. Anderson |
| " Ferdinand " (20th Century Fox) | Carlos Saldanha |
| " Loving Vincent " (Good Deed Entertainment) | Dorota Kobiela, Hugh Welchman and Ivan Mactaggart |

Achievement in cinematography

| | |
|---|-------------------|
| " Blade Runner 2049 " (Warner Bros.) | Roger A. Deakins |
| " Darkest Hour " (Focus Features) | Bruno Delbonnel |
| " Dunkirk " (Warner Bros.) | Hoyte van Hoytema |
| " Mudbound " (Netflix) | Rachel Morrison |
| " The Shape of Water " (Fox Searchlight) | Dan Laustsen |

Achievement in costume design

| | |
|--|-------------------|
| " Beauty and the Beast " (Walt Disney) | Jacqueline Durran |
| " Darkest Hour " (Focus Features) | Jacqueline Durran |
| " Phantom Thread " (Focus Features) | Mark Bridges |
| " The Shape of Water " (Fox Searchlight) | Luis Sequeira |
| " Victoria & Abdul " (Focus Features) | Consolata Boyle |

Achievement in directing

| | |
|---|----------------------|
| " Dunkirk " (Warner Bros.) | Christopher Nolan |
| " Get Out " (Universal) | Jordan Peele |
| " Lady Bird " (A24) | Greta Gerwig |
| " Phantom Thread " (Focus Features) | Paul Thomas Anderson |
| " The Shape of Water " (Fox Searchlight) | Guillermo del Toro |

Best documentary feature

| | |
|---|---|
| "Abacus: Small Enough to Jail" (PBS Distribution) A Mitten Media/Motto Pictures/Kartemquin Educational Films/WGBH/FRONTLINE Production | Steve James, Mark Mitten and Julie Goldman |
| "Faces Places" (Cohen Media Group) A Ciné Tamaris Production | Agnès Varda, JR and Rosalie Varda |
| "Icarus" (Netflix) A Netflix Documentary in association with Impact Partners, Diamond Docs, Chicago Media Project and Alex Production | Bryan Fogel and Dan Cogan |
| "Last Men in Aleppo" (Grasshopper Film) A Larm Film and Aleppo Media Center Production | Feras Fayyad, Kareem Abeed and Søren Steen Jespersen |
| "Strong Island" (Netflix) A Yanceville Films and Louverture Films Production | Yance Ford and Joslyn Barnes |

Best documentary short subject

| | |
|--|---|
| "Edith+Eddie" (Kartemquin Films) A Heart is Red/Kartemquin Films Production | Laura Checkoway and Thomas Lee Wright |
| "Heaven Is a Traffic Jam on the 405" A Stiefel & Co. Production | Frank Stiefel |
| "Heroin(e)" (Netflix) A Netflix Original Documentary in association with The Center for Investigative Reporting/Requisite Media Production | Elaine McMillion Sheldon and Kerrin Sheldon |
| "Knife Skills" A TFL Films Production | Thomas Lennon |
| "Traffic Stop" (HBO Documentary Films) A Q-Ball Production | Kate Davis and David Heilbroner |

Achievement in film editing

| | |
|---|---------------------------------|
| "Baby Driver" (Sony Pictures Releasing) | Paul Machliss and Jonathan Amos |
| "Dunkirk" (Warner Bros.) | Lee Smith |
| "I, Tonya" (Neon/30 West) | Tatiana S. Riegel |
| "The Shape of Water" (Fox Searchlight) | Sidney Wolinsky |
| "Three Billboards outside Ebbing, Missouri" (Fox Searchlight) | Jon Gregory |

Best foreign language film of the year

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|--|---------|
| "A Fantastic Woman" A Fabula Production | Chile |
| "The Insult" A Douri Film Production | Lebanon |
| "Loveless" A Non-Stop Production | Russia |
| "On Body and Soul" An Inforg-M&M Film Production | Hungary |
| "The Square" A Plattform Production | Sweden |

Achievement in makeup and hairstyling

| | |
|--|---|
| "Darkest Hour" (Focus Features) | Kazuhiro Tsuji, David Malinowski and Lucy Sibbick |
| "Victoria & Abdul" (Focus Features) | Daniel Phillips and Lou Sheppard |
| "Wonder" (Lionsgate) | Arjen Tuiten |

Achievement in music written for motion pictures (Original score)

| | |
|---|-------------------|
| "Dunkirk" (Warner Bros.) | Hans Zimmer |
| "Phantom Thread" (Focus Features) | Jonny Greenwood |
| "The Shape of Water" (Fox Searchlight) | Alexandre Desplat |
| "Star Wars: The Last Jedi" (Walt Disney) | John Williams |
| "Three Billboards outside Ebbing, Missouri" (Fox Searchlight) | Carter Burwell |

Achievement in music written for motion pictures (Original song)

| | |
|--|--|
| "Mighty River" from "Mudbound" (Netflix) | Music and Lyric by Mary J. Blige, Raphael Saadiq and Taura Stinson |
| "Mystery Of Love" from "Call Me by Your Name" (Sony Pictures Classics) | Music and Lyric by Sufjan Stevens |
| "Remember Me" from "Coco" (Walt Disney) | Music and Lyric by Kristen Anderson-Lopez and Robert Lopez |
| "Stand Up For Something" from "Marshall" (Open Road Films) | Music by Diane Warren Lyric by Lonnie R. Lynn and Diane Warren |
| "This Is Me" from "The Greatest Showman" (20th Century Fox) | Music and Lyric by Benj Pasek and Justin Paul |

Best motion picture of the year

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|---|--|
| "Call Me by Your Name" (Sony Pictures Classics) A Frenesy Film/La Cinéfacture/Memento Films International/RT Features Production | Peter Spears, Luca Guadagnino, Emilie Georges and Marco Morabito, Producers |
| "Darkest Hour" (Focus Features) A Working Title Films Production | Tim Bevan, Eric Fellner, Lisa Bruce, Anthony McCarten and Douglas Urbanski, Producers |
| "Dunkirk" (Warner Bros.) A Syncopy Pictures Production | Emma Thomas and Christopher Nolan, Producers |
| "Get Out" (Universal) A Blumhouse Productions/QC Entertainment/Monkeypaw Production | Sean McKittrick, Jason Blum, Edward H. Hamm Jr. and Jordan Peele, Producers |
| "Lady Bird" (A24) A Mission Films Production | Scott Rudin, Eli Bush and Evelyn O'Neill, Producers |
| "Phantom Thread" (Focus Features) An Annapurna Pictures Production | JoAnne Sellar, Paul Thomas Anderson, Megan Ellison and Daniel Lupi, Producers |
| "The Post" (20th Century Fox) A 20th Century Fox/DreamWorks Pictures Production | Amy Pascal, Steven Spielberg and Kristie Macosko Krieger, Producers |
| "The Shape of Water" (Fox Searchlight) A Double Dare You Production | Guillermo del Toro and J. Miles Dale, Producers |
| "Three Billboards outside Ebbing, Missouri" (Fox Searchlight) A Blueprint Pictures Production | Graham Broadbent, Pete Czernin and Martin McDonagh, Producers |

Achievement in production design

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|---|--|
| "Beauty and the Beast" (Walt Disney) | Production Design: Sarah Greenwood Set Decoration: Katie Spencer |
| "Blade Runner 2049" (Warner Bros.) | Production Design: Dennis Gassner Set Decoration: Alessandra Querzola |
| "Darkest Hour" (Focus Features) | Production Design: Sarah Greenwood Set Decoration: Katie Spencer |
| "Dunkirk" (Warner Bros.) | Production Design: Nathan Crowley Set Decoration: Gary Fettis |
| "The Shape of Water" (Fox Searchlight) | Production Design: Paul Denham Austerberry Set Decoration: Shane Vieau and Jeff Melvin |

Best animated short film

| | |
|--|------------------------------------|
| "Dear Basketball" (Verizon go90) A Glen Keane Production | Glen Keane and Kobe Bryant |
| "Garden Party" A MOPA Production | Victor Caire and Gabriel Grapperon |
| "Lou" (Walt Disney) A Pixar Animation Studios Production | Dave Mullins and Dana Murray |
| "Negative Space" An Ikki Films Production | Max Porter and Ru Kuwahata |
| "Revolting Rhymes" A Magic Light Pictures Production | Jakob Schuh and Jan Lachauer |

Best live action short film

| | |
|---|----------------------------------|
| "DeKalb Elementary" A UCLA Production | Reed Van Dyk |
| "The Eleven O'Clock" A FINCH Production | Derin Seale and Josh Lawson |
| "My Nephew Emmett" A New York University Production | Kevin Wilson, Jr. |
| "The Silent Child" A Slick Films Production | Chris Overton and Rachel Shenton |
| "Watu Wote/All of Us" A Hamburg Media School Production | Katja Benrath and Tobias Rosen |

Achievement in sound editing

| | |
|---|---------------------------------------|
| "Baby Driver" (Sony Pictures Releasing) | Julian Slater |
| "Blade Runner 2049" (Warner Bros.) | Mark Mangini and Theo Green |
| "Dunkirk" (Warner Bros.) | Richard King and Alex Gibson |
| "The Shape of Water" (Fox Searchlight) | Nathan Robitaille and Nelson Ferreira |
| "Star Wars: The Last Jedi" (Walt Disney) | Matthew Wood and Ren Klyce |

Achievement in sound mixing

| | |
|---|---|
| "Baby Driver" (Sony Pictures Releasing) | Julian Slater, Tim Cavagin and Mary H. Ellis |
| "Blade Runner 2049" (Warner Bros.) | Ron Bartlett, Doug Hemphill and Mac Ruth |
| "Dunkirk" (Warner Bros.) | Mark Weingarten, Gregg Landaker and Gary A. Rizzo |
| "The Shape of Water" (Fox Searchlight) | Christian Cooke, Brad Zoern and Glen Gauthier |
| "Star Wars: The Last Jedi" (Walt Disney) | David Parker, Michael Semanick, Ren Klyce and Stuart Wilson |

Achievement in visual effects

| | |
|--|---|
| " Blade Runner 2049 " (Warner Bros.) | John Nelson, Gerd Nefzer, Paul Lambert and Richard R. Hoover |
| " Guardians of the Galaxy Vol. 2 " (Walt Disney) | Christopher Townsend, Guy Williams, Jonathan Fawkner and Dan Sudick |
| " Kong: Skull Island " (Warner Bros.) | Stephen Rosenbaum, Jeff White, Scott Benza and Mike Meinardus |
| " Star Wars: The Last Jedi " (Walt Disney) | Ben Morris, Mike Mulholland, Neal Scanlan and Chris Corbould |
| " War for the Planet of the Apes " (20th Century Fox) | Joe Letteri, Daniel Barrett, Dan Lemmon and Joel Whist |

Adapted screenplay

| | |
|--|---|
| " Call Me by Your Name " (Sony Pictures Classics) | Screenplay by James Ivory |
| " The Disaster Artist " (A24) | Screenplay by Scott Neustadter & Michael H. Weber |
| " Logan " (20th Century Fox) | Screenplay by Scott Frank & James Mangold and Michael Green Story by James Mangold |
| " Molly's Game " (STXfilms) | Written for the screen by Aaron Sorkin |
| " Mudbound " (Netflix) | Screenplay by Virgil Williams and Dee Rees |

Original screenplay

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|---|--|
| " The Big Sick " (Amazon Studios) | Written by Emily V. Gordon & Kumail Nanjiani |
| " Get Out " (Universal) | Written by Jordan Peele |
| " Lady Bird " (A24) | Written by Greta Gerwig |
| " The Shape of Water " (Fox Searchlight) | Screenplay by Guillermo del Toro & Vanessa Taylor Story by Guillermo del Toro |
| " Three Billboards outside Ebbing, Missouri " (Fox Searchlight) | Written by Martin McDonagh |

MOTION PICTURE NOMINATION - 90TH AWARDS**NOMINATIONS BY PICTURE**(This list does not include Short Films or Documentary Short Subjects.)

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|--|-----------------|
| "Abacus: Small Enough to Jail," a Mitten Media/Motto Pictures/Kartemquin Educational Films/WGBH/FRONTLINE Production (PBS Distribution) Documentary feature | (1 nomination) |
| "All the Money in the World," a TriStar Pictures and Imperative Entertainment Production (Sony Pictures Releasing) Christopher Plummer - Performance by an actor in a supporting role | (1 nomination) |
| "Baby Driver," a TriStar Pictures and MRC Production (Sony Pictures Releasing) Film editing Sound editing Sound mixing | (3 nominations) |
| "Beauty and the Beast," a Disney Production (Walt Disney) Costume design Production design | (2 nominations) |
| "The Big Sick," a FilmNation Entertainment/Apatow Production (Amazon Studios) Original screenplay | (1 nomination) |
| "Blade Runner 2049," an Alcon Entertainment Production (Warner Bros.) Cinematography Production design Sound editing Sound mixing Visual effects | (5 nominations) |
| "The Boss Baby," a DreamWorks Animation Production (20th Century Fox) Best animated feature film | (1 nomination) |
| "The Breadwinner," a Cartoon Saloon/Aircraft Pictures/Mélusine Production (GKIDS) Best animated feature film | (1 nomination) |
| "Call Me by Your Name," a Frenesy Film/La Cinéfacture/Memento Films International/RT Features Production (Sony Pictures Classics) Timothée Chalamet - Performance by an actor in a leading role Original song - "Mystery Of Love" Best picture Adapted screenplay | (4 nominations) |
| "Coco," a Pixar Production (Walt Disney) Best animated feature film Original song - "Remember Me" | (2 nominations) |

| | |
|--|-----------------|
| "Darkest Hour," a Working Title Films Production (Focus Features) Gary Oldman - Performance by an actor in a leading role Cinematography Costume design Makeup and hairstyling Best picture Production design | (6 nominations) |
| "The Disaster Artist," a Disaster Artist, LLC Production (A24) Adapted screenplay | (1 nomination) |
| "Dunkirk," a Syncopy Pictures Production (Warner Bros.) Cinematography Directing Film editing Original score Best picture Production design Sound editing Sound mixing | (8 nominations) |
| "Faces Places," a Ciné Tamaris Production (Cohen Media Group) Documentary feature | (1 nomination) |
| "A Fantastic Woman," a Fabula Production (Sony Pictures Classics) Best foreign language film (Chile) | (1 nomination) |
| "Ferdinand," a Blue Sky Studios Production (20th Century Fox) Best animated feature film | (1 nomination) |
| "The Florida Project," a June Pictures Production (A24) Willem Dafoe - Performance by an actor in a supporting role | (1 nomination) |
| "Get Out," a Blumhouse Productions/QC Entertainment/Monkeypaw Production (Universal) Daniel Kaluuya - Performance by an actor in a leading role Directing Best picture Original screenplay | (4 nominations) |
| "The Greatest Showman," a 20th Century Fox Production (20th Century Fox) Original song - "This Is Me" | (1 nomination) |
| "Guardians of the Galaxy Vol. 2," a Marvel Studios Production (Walt Disney) Visual effects | (1 nomination) |
| "I, Tonya," a Clubhouse Pictures/LuckyChap Production (Neon/30 West) Margot Robbie - Performance by an actress in a leading role Allison Janney - Performance by an actress in a supporting role Film editing | (3 nominations) |

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|---|-----------------|
| "Icarus," a Netflix Documentary in association with Impact Partners, Diamond Docs, Chicago Media Project and Alex Production (Netflix) Documentary feature | (1 nomination) |
| "The Insult," a Douri Film Production (Cohen Media Group) Best foreign language film (Lebanon) | (1 nomination) |
| "Kong: Skull Island," a Legendary Entertainment Production (Warner Bros.) Visual effects | (1 nomination) |
| "Lady Bird," a Mission Films Production (A24) Saoirse Ronan - Performance by an actress in a leading role Laurie Metcalf - Performance by an actress in a supporting role Directing Best picture Original screenplay | (5 nominations) |
| "Last Men in Aleppo," a Larm Film and Aleppo Media Center Production (Grasshopper Film) Documentary feature | (1 nomination) |
| "Logan," a 20th Century Fox Production (20th Century Fox) Adapted screenplay | (1 nomination) |
| "Loveless," a Non-Stop Production (Sony Pictures Classics) Best foreign language film (Russia) | (1 nomination) |
| "Loving Vincent," a BreakThru Films and Trademark Films Production (Good Deed Entertainment) Best animated feature film | (1 nomination) |
| "Marshall," an Open Road Films Production (Open Road Films) Original song - "Stand Up For Something" | (1 nomination) |
| "Molly's Game," a Mark Gordon Company Production (STXfilms) Adapted screenplay | (1 nomination) |
| "Mudbound," a Netflix Original Film in association with Macro Media and Armory Films in association with Black Bear Pictures, Elevated Films, Joule Films Production (Netflix) Mary J. Blige - Performance by an actress in a supporting role Cinematography Original song - "Mighty River" Adapted screenplay | (4 nominations) |
| "On Body and Soul," an Inforg-M&M Film Production (Netflix) Best foreign language film (Hungary) | (1 nomination) |

| | |
|--|------------------|
| "Phantom Thread," an Annapurna Pictures Production (Focus Features) Daniel Day-Lewis - Performance by an actor in a leading role Lesley Manville - Performance by an actress in a supporting role Costume design Directing Original score Best picture | (6 nominations) |
| "The Post," a 20th Century Fox/DreamWorks Pictures Production (20th Century Fox) Meryl Streep - Performance by an actress in a leading role Best picture | (2 nominations) |
| "Roman J. Israel, Esq.," a Columbia Pictures Production (Sony Pictures Releasing) Denzel Washington - Performance by an actor in a leading role | (1 nomination) |
| "The Shape of Water," a Double Dare You Production (Fox Searchlight) Richard Jenkins - Performance by an actor in a supporting role Sally Hawkins - Performance by an actress in a leading role Octavia Spencer - Performance by an actress in a supporting role Cinematography Costume design Directing Film editing Original score Best picture Production design Sound editing Sound mixing Original screenplay | (13 nominations) |
| "The Square," a Plattform Production (Magnolia Pictures) Best foreign language film (Sweden) | (1 nomination) |
| "Star Wars: The Last Jedi," a Lucasfilm Production (Walt Disney) Original score Sound editing Sound mixing Visual effects | (4 nominations) |
| "Strong Island," a Yanceville Films and Louverture Films Production (Netflix) Documentary feature | (1 nomination) |

- "Three Billboards outside Ebbing, Missouri,"** a Blueprint Pictures Production (Fox Searchlight) (7 nominations)
Woody Harrelson - Performance by an actor in a supporting role
Sam Rockwell - Performance by an actor in a supporting role
Frances McDormand - Performance by an actress in a leading role
Film editing
Original score
Best picture
Original screenplay
- "Victoria & Abdul,"** a Working Title Films/Cross Street Films Production (Focus Features) (2 nominations)
Costume design
Makeup and hairstyling
- "War for the Planet of the Apes,"** a 20th Century Fox Production (20th Century Fox) (1 nomination)
Visual effects
- "Wonder,"** a Mandeville Films/Lionsgate Production (Lionsgate) (1 nomination)
Makeup and hairstyling

MOTION PICTURE NOMINATION - 90TH AWARDS**FEATURE FILMS WITH TWO OR MORE NOMINATIONS**

(This list does not include Short Films or Documentary Short Subjects.)

| <u>Picture</u> | <u>Distribution Company</u> | <u>Nominations</u> |
|---|-----------------------------|--------------------|
| "The Shape of Water" | Fox Searchlight | 13 |
| "Dunkirk" | Warner Bros. | 8 |
| "Three Billboards outside Ebbing, Missouri" | Fox Searchlight | 7 |
| "Darkest Hour" | Focus Features | 6 |
| "Phantom Thread" | Focus Features | 6 |
| "Blade Runner 2049" | Warner Bros. | 5 |
| "Lady Bird" | A24 | 5 |
| "Call Me by Your Name" | Sony Pictures Classics | 4 |
| "Get Out" | Universal | 4 |
| "Mudbound" | Netflix | 4 |
| "Star Wars: The Last Jedi" | Walt Disney | 4 |
| "Baby Driver" | Sony Pictures Releasing | 3 |
| "I, Tonya" | Neon/30 West | 3 |
| "Beauty and the Beast" | Walt Disney | 2 |
| "Coco" | Walt Disney | 2 |
| "The Post" | 20th Century Fox | 2 |
| "Victoria & Abdul" | Focus Features | 2 |

170 DOCUMENTARY FEATURES SUBMITTED FOR 2017 OSCAR® RACE

Posted: Friday, October 27, 2017 - 15:15

One hundred seventy features have been submitted for consideration in the Documentary Feature category for the 90th Academy Awards®.

The submitted features, listed in alphabetical order, are:

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|---|---|
| Abacus: Small Enough to Jail | Clive Davis: The Soundtrack of Our Lives |
| Aida's Secrets | Cries from Syria |
| Al Di Qua | Cruel & Unusual |
| All the Rage | Cuba and the Cameraman |
| All These Sleepless Nights | Dawson City: Frozen Time |
| AlphaGo | Dealt |
| The American Media and the Second Assassination of President John F. Kennedy | The Death and Life of Marsha P. Johnson |
| And the Winner Isn't | Destination Unknown |
| Angels Within | Dina |
| Architects of Denial | Dolores |
| Arthur Miller: Writer | Dream Big: Engineering Our World |
| Atomic Homefront | A Dying King: The Shah of Iran |
| The B-Side: Elsa Dorfman's Portrait Photography | Eagles of Death Metal: Nos Amis (Our Friends) |
| Bang! The Bert Berns Story | Earth: One Amazing Day 11/8/16 |
| Bending the Arc | Elian |
| Big Sonia | Embargo |
| Bill Nye: Science Guy | Eric Clapton: Life in 12 Bars |
| Birthright: A War Story | Escapes |
| Bobbi Jene | Everybody Knows... Elizabeth Murray |
| Bombshell: The Hedy Lamarr Story | Ex Libris - The New York Public Library |
| Born in China | Extraordinary Ordinary People |
| Born to Lead: The Sal Aunese Story | Faces Places |
| Boston | The Farthest |
| Brimstone & Glory | The Final Year |
| Bronx Gothic | Finding Oscar |
| Burden | 500 Years |
| California Typewriter | Food Evolution |
| Can't Stop, Won't Stop: A Bad Boy Story | For Ahkeem |
| Casting JonBenet | The Force |
| Chasing Coral | The Freedom to Marry |
| Chasing Trane | From the Ashes |
| Chavela | Gaga: Five Foot Two |
| Citizen Jane: Battle for the City | A German Life |
| City of Ghosts | Get Me Roger Stone |
| | Gilbert |

The 90th Academy Awards • Sunday, March 4, 2018 • Honoring movies released in 2017

| | |
|--|---|
| God Knows Where I Am | My Scientology Movie |
| Good Fortune | Naples '44 |
| A Gray State | Nearby's - The Dream at the End of the Rainbow |
| Hare Krishna! The Mantra, the Movement and the Swami Who Started It All | Night School |
| Harold and Lillian: A Hollywood Love Story | No Greater Love |
| Hearing Is Believing | No Stone Unturned |
| Hell on Earth: The Fall of Syria and the Rise of ISIS | Nobody Speak: Trials of the Free Press |
| Human Flow | Nowhere to Hide |
| I Am Another You | Obit |
| I Am Evidence | Oklahoma City |
| I Am Jane Doe | One of Us |
| I Called Him Morgan | The Paris Opera |
| Icarus | The Pathological Optimist |
| If You're Not in the Obit, Eat Breakfast | Prosperity |
| The Incomparable Rose Hartman | The Pulitzer at 100 |
| An Inconvenient Sequel: Truth to Power | Quest |
| Intent to Destroy | Rancher, Farmer, Fisherman |
| Jane | The Rape of Recy Taylor |
| Jeremiah Tower The Last Magnificent | The Reagan Show |
| Jim & Andy: The Great Beyond - Featuring a Very Special, Contractually Obligated Mention of Tony Clifton | Restless Creature: Wendy Whelan |
| Joan Didion: The Center Will Not Hold | Risk |
| Joshua: Teenager vs. Superpower | A River Below |
| Karl Marx City | Rocky Ros Muc |
| Kedi | Rumble: The Indians Who Rocked the World |
| Keep Quiet | Santoalla |
| Kiki | School Life |
| LA 92 | Score: A Film Music Documentary |
| The Last Dalai Lama? | Served Like a Girl |
| The Last Laugh | The Settlers |
| Last Men in Aleppo | 78/52 |
| Legion of Brothers | Shadowman |
| Let It Fall: Los Angeles 1982 - 1992 | Shot! The Psycho Spiritual Mantra of Rock |
| Let's Play Two | Sidemen: Long Road to Glory |
| Letters from Baghdad | The Skyjacker's Tale |
| Long Strange Trip | Sled Dogs |
| Look & See | Soufra |
| Machines | Spettacolo |
| Man in Red Bandana | Step |
| Mr. Gaga: A True Story of Love and Dance | Stopping Traffic: The Movement to End Sex-Trafficking |
| Motherland | Strong Island |
| Mully | Surviving Peace |
| | Swim Team |
| | Take Every Wave: The Life of Laird Hamilton |

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Take My Nose... Please!
They Call Us Monsters
32 Pills: My Sister's Suicide
This Is Everything: Gigi Gorgeous
Tickling Giants
Trophy
Twenty Two
Unrest
Vince Giordano - There's a Future in the Past

Voyeur
Wait for Your Laugh
Wasted! The Story of Food Waste
Water & Power: A California Heist
Whitney. Can I Be Me
Whose Streets?
The Work

Several of the films have not yet had their required Los Angeles and New York qualifying releases. Submitted features must fulfill the theatrical release requirements and comply with all of the category's other qualifying rules in order to advance in the voting process. A shortlist of 15 films will be announced in December.

Films submitted in the Documentary Feature category may also qualify for Academy Awards in other categories, including Best Picture, provided they meet the requirements for those categories.

Nominations for the 90th Academy Awards will be announced on Tuesday, January 23, 2018.

The 90th Oscars® will be held on Sunday, March 4, 2018, at the Dolby Theatre® at Hollywood & Highland Center® in Hollywood, and will be televised live on the ABC Television Network. The Oscars also will be televised live in more than 225 countries and territories worldwide.

THE ACADEMY’S BOARD OF GOVERNORS AWARDS AN OSCAR® TO ALEJANDRO G. IÑÁRRITU’S “CARNE Y ARENA” VIRTUAL REALITY INSTALLATION

Posted: Friday, October 27, 2017 - 09:45

The Board of Governors of the Academy of Motion Picture Arts and Sciences voted Wednesday (October 25) to present a Special Award – an Oscar® statuette – to director Alejandro G. Iñárritu’s virtual reality installation, “CARNE y ARENA (Virtually Present, Physically Invisible),” in recognition of a visionary and powerful experience in storytelling.

“The Governors of the Academy are proud to present a special Oscar to ‘CARNE y ARENA,’ in which Alejandro Iñárritu and his cinematographer Emmanuel Lubezki have opened for us new doors of cinematic perception,” said Academy President John Bailey. “‘CARNE y ARENA,’ Iñárritu’s multimedia art and cinema experience, is a deeply emotional and physically immersive venture into the world of migrants crossing the desert of the American southwest in early dawn light. More than even a creative breakthrough in the still emerging form of virtual reality, it viscerally connects us to the hot-button political and social realities of the U.S.-Mexico border.”

“CARNE y ARENA,” currently on display at the Los Angeles County Museum of Art (LACMA), Fondazione Prada in Milan, and Tlatelolco Cultural Center in Mexico City, is a collaboration between Iñárritu, Lubezki, producer Mary Parent, Legendary Entertainment, Fondazione Prada, ILMxLAB, and Emerson Collective. Katie Calhoon executive produced.

In recognition of this achievement, an Oscar will be presented to “CARNE y ARENA” at the Academy’s 9th Annual Governors Awards on Saturday, November 11, at the Ray Dolby Ballroom at Hollywood & Highland Center®.

MEDALISTS REVEALED AT 2017 STUDENT ACADEMY AWARDS

Posted: Thursday, October 12, 2017 - 21:00

The Academy of Motion Picture Arts and Sciences tonight honored 17 student winners from colleges and universities around the world at the 44th Student Academy Awards® ceremony, held at the Samuel Goldwyn Theater in Beverly Hills. The Gold, Silver and Bronze Medal awards were announced and presented by actors Amber Tamblyn and Andy Serkis, producer DeVon Franklin and director Jennifer Yuh Nelson.

The 2017 Student Academy Award winners are:

Alternative (Domestic Film Schools)

Gold: “Opera of Cruelty,” Max R. A. Fedore, New York University

Animation (Domestic Film Schools)

Gold: “In a Heartbeat,” Beth David and Esteban Bravo, Ringling College of Art and Design

Silver: “Cradle,” Devon Manney, University of Southern California

Bronze: “E-delivery,” Young Gul Cho, School of Visual Arts

Documentary (Domestic Film Schools)

Gold: “Hale,” Brad Bailey, University of California, Berkeley

Silver: “On Pointe,” Priscilla Thompson and Joy Jihyun Jeong, Columbia University

Bronze: “One Way Home,” Qingzi Fan, New York University

Narrative (Domestic Film Schools)

Gold: “My Nephew Emmett,” Kevin Wilson, Jr., New York University

Silver: “Mammoth,” Ariel Heller, University of Southern California

Bronze: “Who's Who in Mycology,” Marie Dvorakova, New York University

Narrative (International Film Schools)

Gold: “Watu Wote,” Katja Benrath, Hamburg Media School

Silver: “Facing Mecca,” Jan-Eric Mack, Zurich University of the Arts

Bronze: “When Grey Is a Colour,” Marit Weerheijm, Netherlands Film Academy

Animation (International Film Schools)

Gold: “Life Smartphone,” Chenglin Xie, China Central Academy of Fine Arts (China)

Documentary (International Film Schools)

Gold: “Galamsey,” Johannes Preuss, Filmakademie Baden-Württemberg (Germany)

New this year, the competition was expanded to allow two options for students at international film schools to submit their films. In addition to CILECT-member schools submitting one student film per international film school category, international students may now enter films that qualify through film festivals recognized by the Student Academy Awards Executive Committee.

92 COUNTRIES IN COMPETITION FOR 2017 FOREIGN LANGUAGE FILM OSCAR

Posted: Thursday, October 5, 2017 - 09:45

A record 92 countries have submitted films for consideration in the Foreign Language Film category for the 90th Academy Awards®. Haiti, Honduras, Lao People's Democratic Republic, Mozambique, Senegal and Syria are first-time entrants.

The 2017 submissions are:

Afghanistan, "A Letter to the President," Roya Sadat, director;
Albania, "Daybreak," Gentian Koçi, director;
Algeria, "Road to Istanbul," Rachid Bouchareb, director;
Argentina, "Zama," Lucrecia Martel, director;
Armenia, "Yevo," Anahit Abad, director;
Australia, "The Space Between," Ruth Borgobello, director;
Austria, "Happy End," Michael Haneke, director;
Azerbaijan, "Pomegranate Orchard," Ilgar Najaf, director;
Bangladesh, "The Cage," Akram Khan, director;
Belgium, "Racer and the Jailbird," Michaël R. Roskam, director;
Bolivia, "Dark Skull," Kiro Russo, director;
Bosnia and Herzegovina, "Men Don't Cry," Alen Drljević, director;
Brazil, "Bingo - The King of the Mornings," Daniel Rezende, director;
Bulgaria, "Glory," Petar Valchanov, Kristina Grozeva, directors;
Cambodia, "First They Killed My Father," Angelina Jolie, director;
Canada, "Hochelaga, Land of Souls," François Girard, director;
Chile, "A Fantastic Woman," Sebastián Lelio, director;
China, "Wolf Warrior 2," Wu Jing, director;
Colombia, "Guilty Men," Iván D. Gaona, director;
Costa Rica, "The Sound of Things," Ariel Escalante, director;
Croatia, "Quit Staring at My Plate," Hana Jušić, director;
Czech Republic, "Ice Mother," Bohdan Sláma, director;
Denmark, "You Disappear," Peter Schønau Fog, director;
Dominican Republic, "Woodpeckers," Jose Maria Cabral, director;
Ecuador, "Alba," Ana Cristina Barragán, director;
Egypt, "Sheikh Jackson," Amr Salama, director;
Estonia, "November," Rainer Sarnet, director;
Finland, "Tom of Finland," Dome Karukoski, director;
France, "BPM (Beats Per Minute)," Robin Campillo, director;
Georgia, "Scary Mother," Ana Urushadze, director;
Germany, "In the Fade," Fatih Akin, director;
Greece, "Amerika Square," Yannis Sakaridis, director;

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Haiti, “Ayiti Mon Amour,” Guetty Felin, director;
Honduras, “Morazán,” Hispano Durón, director;
Hong Kong, “Mad World,” Wong Chun, director;
Hungary, “On Body and Soul,” Ildikó Enyedi, director;
Iceland, “Under the Tree,” Hafsteinn Gunnar Sigurðsson, director;
India, “Newton,” Amit V Masurkar, director;
Indonesia, “Turah,” Wicaksono Wisnu Legowo, director;
Iran, “Breath,” Narges Abyar, director;
Iraq, “Reseba - The Dark Wind,” Hussein Hassan, director;
Ireland, “Song of Granite,” Pat Collins, director;
Israel, “Foxtrot,” Samuel Maoz, director;
Italy, “A Ciambra,” Jonas Carpignano, director;
Japan, “Her Love Boils Bathwater,” Ryota Nakano, director;
Kazakhstan, “The Road to Mother,” Akhan Satayev, director;
Kenya, “Kati Kati,” Mbithi Masya, director;
Kosovo, “Unwanted,” Edon Rizvanolli, director;
Kyrgyzstan, “Centaur,” Aktan Arym Kubat, director;
Lao People’s Democratic Republic, “Dearest Sister,” Mattie Do, director;
Latvia, “The Chronicles of Melanie,” Viestur Kairish, director;
Lebanon, “The Insult,” Ziad Doueiri, director;
Lithuania, “Frost,” Sharunas Bartas, director;
Luxembourg, “Barrage,” Laura Schroeder, director;
Mexico, “Tempestad,” Tatiana Huezo, director;
Mongolia, “The Children of Genghis,” Zolbayar Dorj, director;
Morocco, “Razzia,” Nabil Ayouch, director;
Mozambique, “The Train of Salt and Sugar,” Licinio Azevedo, director;
Nepal, “White Sun,” Deepak Rauniyar, director;
Netherlands, “Layla M.,” Mijke de Jong, director;
New Zealand, “One Thousand Ropes,” Tusi Tamasese, director;
Norway, “Thelma,” Joachim Trier, director;
Pakistan, “Saawan,” Farhan Alam, director;
Palestine, “Wajib,” Annemarie Jacir, director;
Panama, “Beyond Brotherhood,” Arianne Benedetti, director;
Paraguay, “Los Buscadores,” Juan Carlos Maneglia, Tana Schembori, directors;
Peru, “Rosa Chumbe,” Jonatan Relayze, director;
Philippines, “Birdshot,” Mikhail Red, director;
Poland, “Spoor,” Agnieszka Holland, Kasia Adamik, directors;
Portugal, “Saint George,” Marco Martins, director;
Romania, “Fixeur,” Adrian Sitaru, director;
Russia, “Loveless,” Andrey Zvyagintsev, director;
Senegal, “Félicité,” Alain Gomis, director;
Serbia, “Requiem for Mrs. J.,” Bojan Vuletic, director;

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Singapore, “Pop Aye,” Kirsten Tan, director;
Slovakia, “The Line,” Peter Bebjak, director;
Slovenia, “The Miner,” Hanna A. W. Slak, director;
South Africa, “The Wound,” John Trengove, director;
South Korea, “A Taxi Driver,” Jang Hoon, director;
Spain, “Summer 1993,” Carla Simón, director;
Sweden, “The Square,” Ruben Östlund, director;
Switzerland, “The Divine Order,” Petra Volpe, director;
Syria, “Little Gandhi,” Sam Kadi, director;
Taiwan, “Small Talk,” Hui-Chen Huang, director;
Thailand, “By the Time It Gets Dark,” Anocha Suwichakornpong, director;
Tunisia, “The Last of Us,” Ala Eddine Slim, director;
Turkey, “Ayla: The Daughter of War,” Can Ulkay, director;
Ukraine, “Black Level,” Valentyn Vasyanovych, director;
United Kingdom, “My Pure Land,” Sarmad Masud, director;
Uruguay, “Another Story of the World,” Guillermo Casanova, director;
Venezuela, “El Inca,” Ignacio Castillo Cottin, director;
Vietnam, “Father and Son,” Luong Dinh Dung, director.

Nominations for the 90th Academy Awards will be announced on Tuesday, January 23, 2018.

The 90th Oscars® will be held on Sunday, March 4, 2018, at the Dolby Theatre® at Hollywood & Highland Center® in Hollywood, and will be televised live on the ABC Television Network at 7 p.m. ET/4 p.m. PT. The Oscars also will be televised live in more than 225 countries and territories worldwide.

DAVID RUBIN RETURNS TO PRODUCE ACADEMY'S 2017 GOVERNORS AWARDS

Posted: Friday, September 8, 2017 - 09:30

Casting director and producer David Rubin will return to produce the 9th Annual Governors Awards for the Academy of Motion Picture Arts and Sciences, Academy President John Bailey announced today.

Honorary Awards will be presented to writer-director Charles Burnett, cinematographer Owen Roizman, actor Donald Sutherland and director Agnès Varda on Saturday, November 11, at the Ray Dolby Ballroom at Hollywood & Highland Center®.

“David’s continuing and passionate commitment to the Governors Awards assure us that the evening will be a memorable tribute to this year’s four distinguished filmmakers,” said Bailey.

“I’m thrilled to once again be entrusted with producing this extraordinary event, which manages to be both a stirring awards ceremony and one of the year’s most buoyant celebrations,” said Rubin.

With more than 100 film and television credits, Rubin has cast such features as “Trumbo,” “Wild,” “Lars and the Real Girl,” “Hairspray,” “The Talented Mr. Ripley,” “Men in Black,” “Romeo + Juliet,” “The English Patient,” “Get Shorty,” “Fried Green Tomatoes” and “Four Weddings and a Funeral.” He has received six Emmy® nominations, most recently for 2017’s “Big Little Lies,” and won an Emmy for the HBO movie “Game Change.” In addition, Rubin spent six years developing and producing films with Sydney Pollack and Anthony Minghella at Mirage Enterprises. He serves on the Academy’s Board of Governors, representing the Casting Directors Branch.

The Honorary Award, an Oscar® statuette, is given “to honor extraordinary distinction in lifetime achievement, exceptional contributions to the state of motion picture arts and sciences, or for outstanding service to the Academy.”

THE ACADEMY TO HONOR CHARLES BURNETT, OWEN ROIZMAN, DONALD SUTHERLAND AND AGNÈS VARDA WITH OSCARS AT 2017 GOVERNORS AWARDS

Posted: Wednesday, September 6, 2017 - 13:00

The Board of Governors of the Academy of Motion Picture Arts and Sciences voted Tuesday night (September 5) to present **Honorary Awards to writer-director Charles Burnett, cinematographer Owen Roizman, actor Donald Sutherland and director Agnès Varda**. The four Oscar® statuettes will be presented at the Academy's 9th Annual Governors Awards on Saturday, November 11, at the Ray Dolby Ballroom at Hollywood & Highland Center®.

"This year's Governors Awards reflect the breadth of international, independent and mainstream filmmaking, and are tributes to four great artists whose work embodies the diversity of our shared humanity," said Academy President John Bailey.

Born in Mississippi and raised in the Watts neighborhood of Los Angeles, Burnett is an independent filmmaker whose work has been praised for its portrayal of the African-American experience. He wrote, directed, produced, photographed and edited his first feature film, "Killer of Sheep," in 1977. His other features include "My Brother's Wedding," "To Sleep with Anger," "The Glass Shield" and "Namibia: The Struggle for Liberation." Burnett also has made several documentaries including "America Becoming" and "Nat Turner: A Troublesome Property," and such short films as "The Horse" and "When It Rains."

Roizman earned five Oscar nominations for his work on "The French Connection" (1971), "The Exorcist" (1973), "Network" (1976), "Tootsie" (1982) and "Wyatt Earp" (1994). He began his career shooting television commercials before making his debut feature film, "Stop," in 1970. His other notable credits include "The Heartbreak Kid," "Three Days of the Condor," "Absence of Malice," "True Confessions," "The Addams Family" and "Grand Canyon." Roizman represented the Cinematographers Branch on the Academy's Board of Governors from 2002 to 2011.

With more than 140 film credits spanning six decades, Canadian-born Sutherland began his career with small roles in British and Italian films before his breakthrough in "The Dirty Dozen" (1967). Since then he has starred in such varied films as "M*A*S*H," "Klute," "Don't Look Now," "The Day of the Locust," "1900," "Invasion of the Body Snatchers," "Ordinary People," "Cold Mountain," "The Italian Job," "Pride & Prejudice" and "The Hunger Games" series.

Belgian-born Varda has been called the mother of the French New Wave. Her first feature, "La Pointe Courte" (1956) – which she wrote and directed with no formal training – is considered to be the film that inspired the movement. Varda has experimented with all forms of filmmaking from shorts to documentaries to narrative feature films during her more than 60-year career, including such works as the New Wave classic "Cleo from 5 to 7," "Le Bonheur," "One Sings, the Other Doesn't," "Vagabond," "Jacquot," "The Gleaners and I," her autobiographical documentary "The Beaches of Agnès," and her most recent work, "Faces Places."

The Honorary Award, an Oscar statuette, is given "to honor extraordinary distinction in lifetime achievement, exceptional contributions to the state of motion picture arts and sciences, or for outstanding service to the Academy."

141 ORIGINAL SCORES IN 2017 OSCAR® RACE

Posted: Monday, December 18, 2017 - 14:15

The Academy of Motion Picture Arts and Sciences today announced that 141 scores from eligible feature-length motion pictures released in 2017 are in contention for nominations in the Original Score category for the 90th Academy Awards®.

The eligible scores along with their composers are listed below, in alphabetical order by film title:

- “Alien: Covenant,” Jed Kurzel, composer
- “All I See Is You,” Marc Streitenfeld, composer
- “All the Money in the World,” Daniel Pemberton, composer
- “Annabelle: Creation,” Benjamin Wallfisch, composer
- “Band Aid,” Lucius, composer
- “Battle of the Sexes,” Nicholas Britell, composer
- “Baywatch,” Christopher YOUNG, composer
- “Beauty and the Beast,” Alan Menken, composer
- “The Big Sick,” Michael Andrews, composer
- “Blade Runner 2049,” Benjamin Wallfisch and Hans Zimmer, composers
- “The Book of Henry,” Michael Giacchino, composer
- “Born in China,” Barnaby Taylor, composer
- “The Boss Baby,” Hans Zimmer and Steve Mazzaro, composers
- “Boston,” Jeff Beal, composer
- “Brad’s Status,” Mark Mothersbaugh, composer
- “Brawl in Cell Block 99,” Jeff Herriott and S. Craig Zahler, composers
- “The Breadwinner,” Mychael Danna and Jeff Danna, composers
- “Breathe,” Nitin Sawhney, composer
- “Brigsby Bear,” David Wingo, composer
- “Brimstone & Glory,” Dan Romer and Benh Zeitlin, composers
- “Captain Underpants The First Epic Movie,” Theodore Shapiro, composer
- “Cars 3,” Randy Newman, composer
- “The Circle,” Danny Elfman, composer
- “Coco,” Michael Giacchino, composer
- “Cries from Syria,” Martin Tillman, composer
- “A Cure for Wellness,” Benjamin Wallfisch, composer
- “Darkest Hour,” Dario Marianelli, composer
- “Despicable Me 3,” Heitor Pereira, composer
- “The Disaster Artist,” Dave Porter, composer
- “A Dog’s Purpose,” Rachel Portman, composer
- “Downsizing,” Rolfe Kent, composer
- “Drawing Home,” Ben Holiday, composer
- “Dunkirk,” Hans Zimmer, composer
- “Earth: One Amazing Day,” Alex Heffes, composer

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“A Fantastic Woman,” Matthew Herbert, composer
“The Fate of the Furious,” Brian Tyler, composer
“Father Figures,” Rob Simonsen, composer
“Ferdinand,” John Powell, composer
“Fifty Shades Darker,” Danny Elfman, composer
“Film Stars Don’t Die in Liverpool,” J. Ralph, composer
“First They Killed My Father,” Marco Beltrami and Buck Sanders, composers
“Get Out,” Michael Abels, composer
“A Ghost Story,” Daniel Hart, composer
“Gifted,” Rob Simonsen, composer
“The Glass Castle,” Joel P. West, composer
“Going in Style,” Rob Simonsen, composer
“Good Time,” Daniel Lopatin, composer
“Goodbye Christopher Robin,” Carter Burwell, composer
“Gook,” Roger Suen, composer
“Guardians of the Galaxy Vol. 2,” Tyler Bates, composer
“The Hitman’s Bodyguard,” Atli Örvarsson, composer
“Hostiles,” Max Richter, composer
“Human Flow,” Karsten Fundal, composer
“An Inconvenient Sequel: Truth to Power,” Jeff Beal, composer
“It,” Benjamin Wallfisch, composer
“Jane,” Philip Glass, composer
“Jumanji: Welcome to the Jungle,” Henry Jackman, composer
“Justice League,” Danny Elfman, composer
“Kepler’s Dream,” Patrick Neil Doyle, composer
“King Arthur: Legend of the Sword,” Daniel Pemberton, composer
“Kingsman: The Golden Circle,” Henry Jackman and Matthew Margeson, composers
“Kong: Skull Island,” Henry Jackman, composer
“LA 92,” Danny Bensi and Saunder Jurriaans, composers
“LBJ,” Marc Shaiman, composer
“Lady Bird,” Jon Brion, composer
“Lake of Fire,” Qutub-E-Kripa, composer
“Last Flag Flying,” Graham Reynolds, composer
“The Lego Batman Movie,” Lorne Balfe, composer
“The Lego Ninjago Movie,” Mark Mothersbaugh, composer
“The Leisure Seeker,” Carlo Virzi, composer
“Let It Fall,” Mark Isham, composer
“Life,” Jon Ekstrand, composer
“Logan,” Marco Beltrami, composer
“The Lost City of Z,” Christopher YOUNG, composer
“Loveless,” Evgueni Galperine and Sacha Galperine, composers
“Loving Vincent,” Clint Mansell, composer
“The Man Who Invented Christmas,” Mychael Danna, composer
“Mark Felt: The Man Who Brought Down the White House,” Daniel Pemberton, composer
“Marshall,” Marcus Miller, composer

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“Mary and the Witch’s Flower,” Takatsugu Muramatsu, composer
“Maudie,” Michael Timmins, composer
“Molly’s Game,” Daniel Pemberton, composer
“Moomins and the Winter Wonderland,” Łukasz Targosz, composer
“The Mountain between Us,” Ramin Djawadi, composer
“Mudbound,” Tamar-kali, composer
“The Mummy,” Brian Tyler, composer
“Murder on the Orient Express,” Patrick Doyle, composer
“My Cousin Rachel,” Rael Jones, composer
“Norman: The Moderate Rise and Tragic Fall of a New York Fixer,” Jun Miyake, composer
“Okja,” Jaeil Jung, composer
“Oklahoma City,” David Cieri, composer
“The Only Living Boy in New York,” Rob Simonsen, composer
“Only the Brave,” Joseph Trapanese, composer
“Our Souls at Night,” Elliot Goldenthal, composer
“Paris Can Wait,” Laura Karpman, composer
“Patti Cake\$,” Jeremy Jasper and Jason Binnick, composers
“Phantom Thread,” Jonny Greenwood, composer
“The Pirates of Somalia,” Andrew Feltenstein and John Nau, composers
“Pirates of the Caribbean: Dead Men Tell No Tales,” Geoff Zanelli, composer
“The Post,” John Williams, composer
“Professor Marston and the Wonder Women,” Tom Howe, composer
“The Promise,” Gabriel Yared, composer
“Pulimurugan,” Gopi Sundar, composer
“Raw,” Jim Williams, composer
“Roman J. Israel, Esq.,” James Newton Howard, composer
“Saban’s Power Rangers,” Brian Tyler, composer
“Same Kind of Different as Me,” John Paesano, composer
“The Second Coming of Christ,” Navid Hejazi, Ramin Kousha and Silvia Leonetti, composers
“Served Like a Girl,” Michael A. Levine, composer
“The Shack,” Aaron Zigman, composer
“The Shape of Water,” Alexandre Desplat, composer
“Slipaway,” Tao Liu, composer
“Smurfs: The Lost Village,” Christopher Lennertz, composer
“Spider-Man: Homecoming,” Michael Giacchino, composer
“Split,” West Dylan Thordson, composer
“The Star,” John Paesano, composer
“Star Wars: The Last Jedi,” John Williams, composer
“Step,” Laura Karpman and Raphael Saadiq, composers
“Stronger,” Michael Brook, composer
“Suburbicon,” Alexandre Desplat, composer
“Swing Away,” Tao Zervas, composer
“Thank You for Your Service,” Thomas Newman, composer

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“Their Finest,” Rachel Portman, composer
“Thelma,” Ola Fløttum, composer
“Thor: Ragnarok,” Mark Mothersbaugh, composer
“Three Billboards outside Ebbing, Missouri,” Carter Burwell, composer
“Tickling Giants,” Paul Tyan, composer
“Tommy’s Honour,” Christian Henson, composer
“Trafficked,” David Das, composer
“Transformers: The Last Knight,” Steve Jablonsky, composer
“XXX: Return of Xander Cage,” Brian Tyler and Robert Lydecker, composers
“Victoria & Abdul,” Thomas Newman, composer
“Voice from the Stone,” Michael Wandmacher, composer
“Wakefield,” Aaron Zigman, composer
“War for the Planet of the Apes,” Michael Giacchino, composer
“Wilson,” Jon Brion, composer
“Wind River,” Nick Cave and Warren Ellis, composers
“Wonder,” Marcelo Zarvos, composer
“Wonder Woman,” Rupert Gregson-Williams, composer
“Wonderstruck,” Carter Burwell, composer
“Year by the Sea,” Alexander Janko, composer

A Reminder List of works submitted in the Original Score category will be made available with a nominations ballot to all members of the Music Branch, who shall vote in the order of their preference for not more than five achievements. The five achievements receiving the highest number of votes will become the nominations for final voting for the award.

To be eligible, the original score must be a substantial body of music that serves as original dramatic underscoring, and must be written specifically for the motion picture by the submitting composer. Scores diluted by the use of preexisting music, diminished in impact by the predominant use of songs or any music not composed specifically for the film by the submitting composer, or assembled from the music of more than one composer shall not be eligible.

Nominations for the 90th Academy Awards will be announced on Tuesday, January 23, 2018.

The 90th Oscars® will be held on Sunday, March 4, 2018, at the Dolby Theatre® at Hollywood & Highland Center® in Hollywood, and will be televised live on the ABC Television Network at 6:30 p.m. ET/3:30 p.m. PT. The Oscars also will be televised live in more than 225 countries and territories worldwide.

70 ORIGINAL SONGS VIE FOR 2017 OSCAR®

Posted: Monday, December 18, 2017 - 14:00

The Academy of Motion Picture Arts and Sciences today announced that 70 songs from eligible feature-length motion pictures released in 2017 are in contention for nominations in the Original Song category for the 90th Academy Awards®.

The original songs, along with the motion picture in which each song is featured, are listed below in alphabetical order by film title and song title:

“U.N.I (You And I)” from “And the Winner Isn’t”
“Love And Lies” from “Band Aid”
“If I Dare” from “Battle of the Sexes”
“Evermore” from “Beauty and the Beast”
“How Does A Moment Last Forever” from “Beauty and the Beast”
“Now Or Never” from “Bloodline: Now or Never”
“She” from “Bombshell: The Hedy Lamarr Story”
“Your Hand I Will Never Let It Go” from “The Book of Henry”
“Buddy’s Business” from “Brawl in Cell Block 99”
“The Crown Sleeps” from “The Breadwinner”
“World Gone Mad” from “Bright”
“Mystery Of Love” from “Call Me by Your Name”
“Visions Of Gideon” from “Call Me by Your Name”
“Captain Underpants Theme Song” from “Captain Underpants The First Epic Movie”
“Ride” from “Cars 3”
“Run That Race” from “Cars 3”
“Tell Me How Long” from “Chasing Coral”
“Broken Wings” from “City of Ghosts”
“Remember Me” from “Coco”
“Prayers For This World” from “Cries from Syria”
“There’s Something Special” from “Despicable Me 3”
“It Ain’t Fair” from “Detroit”
“A Little Change In The Weather” from “Downsizing”
“Stars In My Eyes (Theme From Drawing Home)” from “Drawing Home”
“All In My Head” from “Elizabeth Blue”
“Dying For Ya” from “Elizabeth Blue”
“Green” from “Elizabeth Blue”
“Can’t Hold Out On Love” from “Father Figures”
“Home” from “Ferdinand”
“I Don’t Wanna Live Forever” from “Fifty Shades Darker”
“You Shouldn’t Look At Me That Way” from “Film Stars Don’t Die in Liverpool”
“This Is How You Walk On” from “Gifted”
“Summer Storm” from “The Glass Castle”

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“The Pure And The Damned” from “Good Time”
“This Is Me” from “The Greatest Showman”
“The Hero” from “The Hero”
“How Shall A Sparrow Fly” from “Hostiles”
“Just Getting Started” from “If You’re Not in the Obit, Eat Breakfast”
“Truth To Power” from “An Inconvenient Sequel: Truth to Power”
“Next Stop, The Stars” from “Kepler’s Dream”
“The Devil & The Huntsman” from “King Arthur: Legend of the Sword”
“Have You Ever Wondered” from “Lake of Fire”
“I’ll Be Gone” from “Lake of Fire”
“We’ll Party All Night” from “Lake of Fire”
“Friends Are Family” from “The Lego Batman Movie”
“Found My Place” from “The Lego Ninjago Movie”
“Stand Up For Something” from “Marshall”
“Rain” from “Mary and the Witch’s Flower”
“Myron/Byron” from “The Meyerowitz Stories (New and Selected)”
“Longing For Summer” from “Moomins and the Winter Wonderland”
“Mighty River” from “Mudbound”
“Never Forget” from “Murder on the Orient Express”
“Hold The Light” from “Only the Brave”
“PBNJ” from “Patti Cake\$”
“Tuff Love (Finale)” from “Patti Cake\$”
“Lost Souls” from “The Pirates of Somalia”
“How A Heart Unbreaks” from “Pitch Perfect 3”
“The Promise” from “The Promise”
“Kaadanyum Kaalchilambe” from “Pulimurugan”
“Maanathe Maarikurumbe” from “Pulimurugan”
“Stubborn Angel” from “Same Kind of Different as Me”
“Dancing Through The Wreckage” from “Served Like a Girl”
“Keep Your Eyes On Me” from “The Shack”
“On The Music Goes” from “Slipaway”
“The Star” from “The Star”
“Jump” from “Step”
“Tickling Giants” from “Tickling Giants”
“Fly Away” from “Trafficked”
“Speak To Me” from “Voice from the Stone”
“Walk On Faith” from “Year by the Sea”

During the nominations process, all voting members of the Music Branch will receive a Reminder List of works submitted in the category and a compilation of the song clips. Members will be asked to watch the clips and then vote in the order of their preference for not more than five achievements in the category. The five achievements receiving the highest number of votes will become the nominations for final voting for the award. A maximum of two songs may be nominated from any one film.

The 90th Academy Awards • Sunday, March 4, 2018 • Honoring movies released in 2017

To be eligible, a song must consist of words and music, both of which are original and written specifically for the film. A clearly audible, intelligible, substantive rendition of both lyric and melody must be used in the body of the film or as the first music cue in the end credits.

Nominations for the 90th Academy Awards will be announced on Tuesday, January 23, 2018.

The 90th Oscars® will be held on Sunday, March 4, 2018, at the Dolby Theatre® at Hollywood & Highland Center® in Hollywood, and will be televised live on the ABC Television Network at 6:30 p.m. ET/3:30 p.m. PT. The Oscars also will be televised live in more than 225 countries and territories worldwide.

<http://www.oscars.org/news/70-original-songs-vie-2017-oscarr>

10 SCIENTIFIC AND TECHNICAL ACHIEVEMENTS TO BE HONORED WITH ACADEMY AWARDS

Posted: Thursday, January 4, 2018 - 09:30

Jonathan Erland to receive Gordon E. Sawyer Award

The Academy of Motion Picture Arts and Sciences announced today that 10 scientific and technical achievements represented by 34 individual award recipients, as well as one organization, will be honored at its annual Scientific and Technical Awards Presentation on Saturday, February 10, at the Beverly Wilshire in Beverly Hills.

In addition, visual effects technologist Jonathan Erland will receive the Gordon E. Sawyer Award (an Oscar® statuette) for technological contributions that have brought credit to the industry.

“This year we are happy to honor a very international group of technologists for their innovative and outstanding accomplishments,” said Ray Feeney, Academy Award® recipient and chair of the Scientific and Technical Awards Committee. “These individuals have significantly contributed to the ongoing evolution of motion pictures, and their efforts continue to empower the creativity of our industry.”

Unlike other Academy Awards to be presented this year, achievements receiving Scientific and Technical Awards need not have been developed and introduced during 2017. Rather, the achievements must demonstrate a proven record of contributing significant value to the process of making motion pictures.

The Academy Awards for scientific and technical achievements are:

TECHNICAL ACHIEVEMENT AWARDS (ACADEMY CERTIFICATES)

To **Jason Smith** and **Jeff White** for the original design, and to **Rachel Rose** and **Mike Jutan** for the architecture and engineering, of the BlockParty procedural rigging system at Industrial Light & Magic.

BlockParty streamlines the rigging process through a comprehensive connection framework, a novel graphical user interface, and volumetric rig transfer, which has enabled ILM to build richly detailed and unique creatures while greatly improving artist productivity.

To **Joe Mancewicz**, **Matt Derksen** and **Hans Rijpkema** for the design, architecture and implementation of the Rhythm & Hues Construction Kit rigging system.

This toolset provides a novel approach to character rigging that features topological independence, continuously editable rigs and deformation workflows with shape-preserving surface relaxation, enabling fifteen years of improvements to production efficiency and animation quality.

The 90th Academy Awards • Sunday, March 4, 2018 • Honoring movies released in 2017

To **Alex Powell** for the design and engineering, to **Jason Reisig** for the interaction design, and to **Martin Watt** and **Alex Wells** for the high-performance execution engine of the Premo character animation system at DreamWorks Animation.

Premo's speed and simplicity enable animators to pose full-resolution characters in representative shot context, significantly increasing their productivity.

To **Rob Jensen** for the foundational design and continued development, to **Thomas Hahn** for the animation toolset, and to **George ElKoura**, **Adam Woodbury** and **Dirk Van Gelder** for the high-performance execution engine of the Presto Animation System at Pixar Animation Studios.

Presto allows artists to work interactively in scene context with full-resolution geometric models and sophisticated rig controls, and has significantly increased the productivity of character animators at Pixar.

SCIENTIFIC AND ENGINEERING AWARDS (ACADEMY PLAQUES)

To **John Coyle**, **Brad Hurndell**, **Vikas Sathaye** and **Shane Buckham** for the concept, design, engineering and implementation of the Shotover K1 Camera System.

This innovative six-axis stabilized aerial camera mount, with its enhanced ability to frame shots while looking straight down, enables greater creative freedom while allowing pilots to fly more effectively and safely.

To **Jeff Lait**, **Mark Tucker**, **Cristin Barghiel** and **John Lynch** for their contributions to the design and architecture of the Houdini visual effects and animation system.

Houdini's dynamics framework and workflow management tools have helped it become the industry standard for bringing natural phenomena, destruction and other digital effects to the screen.

To **Bill Spitzak** and **Jonathan Egstad** for the visionary design, development and stewardship of the Nuke compositing system.

Built for production at Digital Domain, Nuke has become a ubiquitous and flexible tool used across the motion picture industry, enabling novel and sophisticated workflows at an unprecedented scale.

To **Abigail Brady**, **Jon Waderton** and **Jerry Huxtable** for their significant contributions to the architecture and extensibility of the Nuke compositing system.

Expanded as a commercial product at The Foundry, Nuke is a comprehensive, versatile and stable system that has established itself as the backbone of compositing and image processing pipelines across the motion picture industry.

The 90th Academy Awards • Sunday, March 4, 2018 • Honoring movies released in 2017

To **Leonard Chapman** for the overall concept, design and development, to **Stanislav Gorbatov** for the electronic system design, and to **David Gasparian** and **Souhail Issa** for the mechanical design and integration of the Hydrascope telescoping camera crane systems.

With its fully waterproof construction, the Hydrascope has greatly advanced crane technology and versatility by enabling precise long-travel multi-axis camera movement in, out of and through fresh or salt water.

ACADEMY AWARD OF MERIT (OSCAR STATUETTE)

To **Mark Elendt** and **Side Effects Software** for the creation and development of the Houdini visual effects and animation system.

With more than twenty years of continual innovation, Houdini has delivered the power of procedural methods to visual effects artists, making it the industry standard for bringing natural phenomena, destruction and other digital effects to the screen.

GORDON E. SAWYER AWARD (OSCAR STATUETTE)

Jonathan Erland

Presented to an individual in the motion picture industry whose technological contributions have brought credit to the industry.

The 90th Oscars® will be held on Sunday, March 4, 2018, at the Dolby Theatre® at Hollywood & Highland Center® in Hollywood, and will be televised live on the ABC Television Network at 6:30 p.m. ET/3:30 p.m. PT. The Oscars also will be televised live in more than 225 countries and territories worldwide.

26 ANIMATED FEATURES SUBMITTED FOR 2017 OSCAR RACE

Posted: Thursday, November 9, 2017 - 17:00

Twenty-six features have been submitted for consideration in the Animated Feature Film category for the 90th Academy Awards®.

The submitted features, listed in alphabetical order, are:

| | |
|---|--|
| “The Big Bad Fox & Other Tales” | “The Lego Batman Movie” |
| “Birdboy: The Forgotten Children” | “The Lego Ninjago Movie” |
| “The Boss Baby” | “Loving Vincent” |
| “The Breadwinner” | “Mary and the Witch’s Flower” |
| “Captain Underpants The First Epic Movie” | “Moomins and the Winter Wonderland” |
| “Cars 3” | “My Entire High School Sinking into the Sea” |
| “Cinderella the Cat” | “Napping Princess” |
| “Coco” | “A Silent Voice” |
| “Despicable Me 3” | “Smurfs: The Lost Village” |
| “The Emoji Movie” | “The Star” |
| “Ethel & Ernest” | “Sword Art Online: The Movie - Ordinal Scale” |
| “Ferdinand” | “Window Horses The Poetic Persian Epiphany of Rosie Ming” |
| “The Girl without Hands” | |
| “In This Corner of the World” | |

Several of the films have not yet had their required Los Angeles qualifying run. Submitted features must fulfill the theatrical release requirements and comply with all of the category’s other qualifying rules before they can advance in the voting process. Depending on the number of films that qualify, two to five nominees may be voted. Sixteen or more films must qualify for the maximum of five nominees to be voted.

Films submitted in the Animated Feature Film category also may qualify for Academy Awards in other categories, including Best Picture, provided they meet the requirements.

For the first time, nominations voting in the Animated Feature Film category is open to the entire eligible voting membership.

Nominations for the 90th Academy Awards will be announced on Tuesday, January 23, 2018.

The 90th Oscars® will be held on Sunday, March 4, 2018, at the Dolby Theatre® at Hollywood & Highland Center® in Hollywood, and will be televised live on the ABC Television Network. The Oscars also will be televised live in more than 225 countries and territories worldwide.

90th OSCARS® FACT SHEET

90th Oscars Information

| | |
|--|---|
| Number of features eligible for Best Picture this year (90th Oscars, 2017) | 341 |
| Number of features eligible for Best Picture last year (89thOscars, 2016) | 336 |
| Number of countries submitting foreign language films | 92 |
| Number of voting members | 7,258 (as of 12/21/17) |
| Number of ushers / ticket takers inside the Dolby™ Theatre at Hollywood & Highland Center® | 60 |
| Number of Red Carpet fan bleacher seats | 735 |
| Number of people who work in the Oscar® telecast production office | Approx. 250 |
| Number of production vehicles / trailers (including press and catering) | Approx. 100 |
| Number of crew members working during the telecast | Approx. 270 |
| Telecast rating and share for 89th Oscars | Rating: 18.4 Share:32 |
| How many Americans watched the 89th Oscars? (<i>estimate</i>) | Average U.S. audience: 33.0 million |
| Number of countries in which the 90th Oscar telecast will be seen | More than 225 |
| Estimated global viewership of 90th Oscars | Several hundred million |
| Number of Oscar statuettes given out at the 89th Oscars | 48 |
| Number of competitive award categories for the 90th Oscars | 24 |
| Awards presented at the Governors Awards on November 11th, 2017 | Honorary Awards (Oscar statuettes) to Charles Burnett, Owen Roizman, Donald Sutherland and Agnes Varda; Special Award (Oscar Statuette) to CARNE y ARENA virtual reality installation |

90th OSCARS® FACT SHEET

Oscars Press

| | |
|--|------|
| Number of press organizations requesting credentials for 90th Oscars | 785 |
| Number of outlets issued credentials for the 89th Oscars | 299 |
| Total number press credentials issued for the 89th Oscars (including technical personnel) | 1804 |
| Number of still photographers on the red carpet for the 89th Academy Awards | 50 |
| Number of TV press for the 89th Oscars, including camera operators, audio technicians and other crew | 898 |
| Number of print reporters on the red carpet for the 89th Oscars | 35 |

The Oscar® Statuette

| | |
|---|--|
| Total number of Oscar statuettes presented since the first Oscars | 3,097 (includes the 5 Oscars® presented at the Governors Awards event on November 11th, 2017) |
| Height of Oscar statuette | 13½ inches |
| Diameter of Oscar statuette base | 5¼ inches |
| Weight of Oscar statuette | 8½ pounds |

Design: A stylized figure of a knight holding a crusader's sword standing on a reel of film with five spokes signifying the five original branches of the Academy (actors, directors, producers, technicians and writers). No model was used during the design process.

90th OSCARS® FACT SHEET

Oscar® Telecast

| | |
|---|---|
| Best rating and share in the past 30 years | Best rating: 34.9 in 1998 (share: 55) |
| Latest telecast date in the past 20 years | March 29, 1999 (71st Academy Awards) |
| Earliest telecast date in the past 20 years | February 22 (81st Oscars held in 2009 and 87th Oscars held in 2015) |
| Longest Oscar telecast | 74th Oscars show, in 2002, with a running time of 4 hours, 23 minutes |
| Shortest Oscar telecast | 31st Academy Awards show, in 1959, with a running time of 1 hour, 40 minutes |
| Date of first televised show | March 19, 1953 (25th Academy Awards) |
| Date since which ABC has been the broadcaster of the Academy Awards (uninterrupted) | March 29, 1976 (48th Academy Awards) |
| Total number of years that ABC has broadcast the Academy Awards (including this year) | 53 (ABC was the broadcaster for a 10-year stint from the 33rd to 42nd Academy Awards, in addition to its current run) |

Oscar Venues

| | |
|---|--|
| Venue that has hosted the most Oscar presentations | Dorothy Chandler Pavilion, with 25 Oscar shows |
| Number of Oscar shows hosted at the Dolby Theatre (formerly Kodak Theatre), including the 90th Academy Awards | 17 |
| Seating capacity of the Dolby Theatre on Oscar night | 3,300 |
| Length of the red carpet at the Dolby Theatre | Approx. 900 feet |
| Width of the red carpet at the Dolby Theatre | Approx. 33 feet |

90th OSCARS® FACT SHEET

Miscellaneous Oscar® Trivia

| | |
|---|--|
| Person who has hosted the most Oscar shows | Bob Hope, with 19 host appearances |
| Oldest Oscars show poster in the collection of the Margaret Herrick Library | 32nd Academy Awards show poster (show on April 4, 1960 honoring films of 1959) |
| Size of most common set-dressing Oscar | 34 in. diameter (base) 7½ feet tall 65 pounds |

Governors Ball

| | |
|--|---|
| Date of the first Governors Ball | March 26, 1958, following the 30th Academy Awards presentation. Held at the Beverly Hilton Hotel, in the Grand Ballroom |
| Number of Governors Balls, including the 90th Oscars | 60 |
| Since 1958 the number of times there has not been a Governors Ball | 1 (40th Academy Awards) – cancelled after the assassination of Dr. Martin Luther King, Jr. |
| Size of the The Ray Dolby Ballroom at Hollywood & Highland Center | 25,090 square feet |

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THE HISTORY AND STRUCTURE OF THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

The Academy of Motion Picture Arts and Sciences is the world's preeminent movie-related organization, comprised of 8,000+ accomplished men and women working in cinema. The mission of the Academy is to recognize and uphold excellence in the motion picture arts and sciences, inspire imagination, and connect the world through the medium of motion pictures. The Academy builds cooperation among creative leaders for cultural, preservation, educational and technological progress; recognizes outstanding achievements through its Oscar show, the world's most prestigious entertainment event; encourages cooperation on technical research and improvement of methods and equipment; provides a common forum and meeting ground for various motion picture-related crafts; represents the viewpoint of actual creators of the motion picture; and fosters educational activities for the professional community and the public.

The Academy was organized in May 1927 as a nonprofit corporation. Its original 36 members included production executives and film luminaries of the time.

Since 1975, the Academy has been headquartered at 8949 Wilshire Boulevard in Beverly Hills, in a seven-story building that includes the 1,010-seat state-of-the-art Samuel Goldwyn Theater. The Margaret Herrick Library is housed in the historic building that was originally the Beverly Hills Water Treatment Plant on South La Cienega Boulevard. The Academy Film Archive, the Academy's Science and Technology Council, the Academy Nicholl Fellowships in Screenwriting program and the 286-seat Linwood Dunn Theater are located in the former Don Lee-Mutual Broadcasting studios building on Vine Street in Hollywood.

During the Academy's 75th anniversary celebration in 2002, the La Cienega Boulevard building was officially named the Fairbanks Center for Motion Picture Study in honor of the Academy's first president, and the Vine Street building was dedicated as the Pickford Center for Motion Picture Study in honor of Academy co-founder Mary Pickford.

Scheduled to open in 2019, the Academy Museum will be located next to the Los Angeles County Museum of Art (LACMA) in the historic Wilshire May Company building. Designed by

Pritzker Prize-winning architect Renzo Piano, the Academy Museum will contain more than 300,000 square feet of state-of-the-art galleries, exhibition spaces, theaters, educational areas, and special event spaces.

Membership in the Academy is by invitation of the Board of Governors and is limited to those who have distinguished themselves in the motion picture industry. The criteria for admittance include: a body of work in motion pictures that reflects the high standards of the Academy, an achievement of unique distinction, or making an outstanding contribution to the motion picture arts or sciences.

Members representing the many professional areas within the motion picture industry are organized into 17 branches – Actors, Casting Directors, Costume Designers, Cinematographers, Designers (which includes production designers and set decorators), Directors, Documentary, Executives, Film Editors, Makeup Artists and Hairstylists, Music, Producers, Public Relations, Short Films and Feature Animation, Sound, Visual Effects and Writers.

Corporate management, control and general policies are administered by the Board of Governors, comprised of representatives from the 17 branches. Governors are elected for three-year terms and may serve up to three consecutive terms before taking a one-year mandatory break.

Officers are elected from among the governors for one-year terms. The elected positions are president, first vice president, three vice presidents, treasurer and secretary. Officers may serve up to four consecutive one-year terms in the same office. John Bailey was elected president in August 2017.

The Board of Governors appoints a chief executive officer to supervise the administrative activities of the Academy. CEO Dawn Hudson and a staff of more than 300 currently conduct the Academy's day-to-day business.

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A BRIEF HISTORY OF THE OSCAR®

Shortly after the Academy of Motion Picture Arts and Sciences was incorporated in 1927, a dinner was held in the Crystal Ballroom of the Biltmore Hotel in downtown Los Angeles to discuss the goals of the new organization. One of those goals was devising a method to honor outstanding achievements, thus encouraging higher levels of quality in all facets of motion picture production.

At one of the many meetings in the following weeks, MGM art director Cedric Gibbons sketched the figure of a knight gripping a sword, standing in front of a reel of film. The five spokes of the reel stood for the original five branches of the Academy – actors, directors, producers, technicians and writers – and the sword symbolized protection for the welfare and advancement of the industry. The design was immediately adopted by the Board of Directors and graced the cover of the November 1927 issue of the Academy magazine. In early 1928, Gibbons chose Los Angeles sculptor George Stanley to realize his design in three dimensions. Together they discussed the design concept – no live models or sketches were used – and Stanley worked up several versions from which Gibbons selected one. In the finished design, the figure of the knight was streamlined and the film reel moved beneath its feet. The now iconic statuette was born.

Since the initial awards banquet on May 16, 1929, in the Hollywood Roosevelt Hotel's Blossom Room, over 3,000 statuettes have been presented. Each January, additional new golden statuettes are hand-cast in bronze by New York-based Polich Tallix Fine Art Foundry before receiving its 24-karat gold finish by Eper Technology, a renowned high-tech specification electroplating company in Brooklyn.

The statuette stands 13 1/2 inches tall and weighs a robust 8 1/2 pounds. The design of the statuette has never changed from its original conception, but the size of the base varied until the present standard was adopted in 1945. Officially named the Academy Award® of Merit, the statuette is better known by its nickname, Oscar, the origins of which aren't clear. A popular story has been that Academy librarian and eventual executive director Margaret Herrick thought it resembled her Uncle Oscar and said so, and that the Academy staff began referring to it as Oscar. In any case, by the sixth Awards presentation in 1934, Hollywood columnist Sidney Skolsky used the name in his column in reference to Katharine Hepburn's first Best Actress win. The Academy itself didn't use the nickname officially until 1939.

The 15 statuettes presented at the initial ceremonies were gold-plated solid bronze. Within a few years the bronze was abandoned in favor of britannia metal, a pewter-like alloy, which made it easier to give the statuettes their smooth finish. Because of the metals shortage

during World War II, Oscars® were made of painted plaster for three years. Following the war, all of the awarded plaster figures were exchanged for gold-plated metal ones.

Achievements in up to 24 regular categories will be honored on March 4, 2018, at the 90th Oscars® presentation at the Dolby Theatre at Hollywood & Highland Center®. However, the Academy won't know how many statuettes it will actually hand out until the envelopes are opened on Oscar Night®. Although the number of categories will be known prior to the ceremony, the possibility of ties and of multiple recipients sharing the prize in some categories makes the exact number of Oscar statuettes to be presented unpredictable. As in previous years, any surplus awards will be housed in the Academy's vault until next year's event.

Except in years when the Academy created a publicity event out of the delivery of the Oscars to Los Angeles, they normally were sent over land by common carrier. However, in 2000, only a few weeks before the presentation date, that year's shipment of Oscars was stolen from the overland carrier's loading dock. They were recovered a week later, but not before some nerve-wracking days had passed. Since then, the Academy has kept an additional ceremony's-worth of statuettes on hand.

The Oscar statuette is the most recognized award in the world. Its success as a symbol of achievement in filmmaking would doubtless amaze those who attended that dinner more than 80 years ago, as well as its designer, Cedric Gibbons.

It stands today, as it has since 1929, without peer, on the mantels of the greatest filmmakers in history.

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HISTORY OF THE OSCAR[®] PRESENTATION

When the first Academy Awards[®] were handed out on May 16, 1929, at an Academy banquet in the Blossom Room of the Hollywood Roosevelt Hotel, movies had just begun to talk. The attendance was 270 and guest tickets cost \$5. It was a long banquet, filled with speeches, but presentation of the statuettes was handled expeditiously by Academy President Douglas Fairbanks.

The suspense that now touches most of the world at Oscar[®] time was not always a characteristic of the Awards presentation. That first year, the award recipients were announced to the public three months ahead of the ceremony. For the next decade, the results were given in advance to newspapers for publication at 11 p.m. on the night of the Awards. But in 1940, much to the Academy's dismay, the *Los Angeles Times* broke the embargo and announced the winning achievements in its evening edition, which was readily available to guests arriving for the event. As a result, the Academy adopted the sealed-envelope system the next year, and the system remains in use today.

Since the earliest years, interest in the Oscars[®] has run high, if not at the modern fever pitch. The first presentation was the only one to escape a media audience; by the second year, enthusiasm for the Awards was such that a Los Angeles radio station actually did a live one-hour broadcast from the event. The ceremony has had broadcast coverage ever since.

For 15 years the Academy Awards presentations were banquet affairs; after the first gathering at the Hollywood Roosevelt, they were held at the Ambassador and Biltmore hotels. The custom of presenting the statuettes at a banquet was discontinued after the 1942 Awards. Increased attendance and the war had made banquets impractical, and the presentation ceremonies have since been held in theaters. The 16th Awards ceremony was held at Grauman's Chinese Theatre. It was covered by network radio for the first time and broadcast overseas to American GIs. The Awards stayed at Grauman's for three years, then moved to the Shrine Civic Auditorium. Two years later, in March 1949, the 21st Awards ceremony took place

in the Academy's own Melrose Avenue theater. For the next 11 years, the annual Awards were held at the RKO Pantages Theatre in Hollywood. It was there, on March 19, 1953, that the Oscars presentation was first televised. The NBC TV and radio network carried the 25th Oscars ceremonies live from Hollywood, with Bob Hope as master of ceremonies, and from the NBC International Theatre in New York with Fredric March making the presentations.

In 1961 the Awards moved to the Santa Monica Civic Auditorium and changed broadcasters, beginning a 10-year run with the ABC-TV network. In 1966 the Oscars were first broadcast in color. From 1971 through 1975, the NBC TV network carried the Awards. ABC has telecast the show since 1976 and is under contract through 2028.

On April 14, 1969, the 41st Oscars ceremonies moved to the Dorothy Chandler Pavilion of the Los Angeles County Music Center. The Awards remained at the Music Center until 1987, then the ceremonies returned to the Shrine Auditorium for the 60th and 61st Awards. For a dozen years, the event alternated venues – the 62nd, 64th, 65th, 66th, 68th and 71st Awards were held at the Music Center, while the 63rd, 67th, 69th, 70th, 72nd and 73rd were at the Shrine. Since 2002, the Academy Awards have been held at the Dolby Theatre™ (formerly the Kodak Theatre) at Hollywood and Highland Center® in Hollywood.

In the first year, 15 statuettes were presented, including multiple awards for Directing and Writing. In the second year the number of awards was reduced to seven – two for acting and one each for Outstanding Picture, Directing, Writing, Cinematography and Art Direction. Since then, the number of award categories has grown slowly but steadily.

The need for special awards beyond standard categories was recognized from the start. Two were awarded for the 1927/28 year: one went to Warner Bros. for producing the groundbreaking talking picture “The Jazz Singer,” and the other went to Charles Chaplin for producing, directing, writing and starring in “The Circus.”

In 1934 three new regular categories were added: Film Editing, Music Score and Song. That year also saw a vocal campaign to include the un-nominated Bette Davis for her performance in “Of Human Bondage” among the Best Actress nominees, prompting the

Academy to allow write-ins on the final ballot. Two years later this practice was specifically disallowed in Academy rules.

The accounting firm of Price Waterhouse signed with the Academy in 1934 and has been employed ever since to tabulate and ensure the secrecy of the results. The ballots for the 90th Awards will be tabulated by PricewaterhouseCoopers, the name adopted by the firm in 1998. This is the sixth year the Academy will provide its membership the option to vote either online or by paper ballot.

In 1936 the first Oscars were presented in the Supporting Actor and Supporting Actress categories. The honors went to Walter Brennan for "Come and Get It" and Gale Sondergaard for "Anthony Adverse."

The first presentation of the Irving G. Thalberg Memorial Award was made in 1937, with the honor going to Darryl F. Zanuck.

The Oscar for Special Effects was added in 1939 and was first won by Fred Sersen and E.H. Hansen of 20th Century-Fox for "The Rains Came." In 1963 the Special Effects award was split into two: Sound Effects and Special Visual Effects, in recognition of the fact that the best sound effects and best visual effects did not necessarily come from the same film.

In 1941 the documentary film category appeared on the ballot for the first time.

In 1947, even before television increased the rest of the world's interest in the Awards ceremonies, the Academy brought films from non-English-speaking countries into Oscar's sphere. That year the first award to honor a foreign language motion picture was given to the Italian film "Shoe-Shine." Seven more special awards were presented before Foreign Language Film became an annual category in 1956.

In 1948 the Academy gave Costume Design a place on the ballot. The Jean Hersholt Humanitarian Award was established in 1956 and presented that year to Y. Frank Freeman. A regular award for Makeup and the Gordon E. Sawyer Award for technological contributions were established in 1981. The newest category, Animated Feature Film, was added in 2001.

There have been only three circumstances that prevented the Academy Awards presentation from going off as scheduled. The first was in 1938, when destructive floods all but washed out Los Angeles and delayed the ceremony one week. In 1968 the Awards ceremony was postponed from April 8 to April 10 out of respect for Dr. Martin Luther King Jr., who had been assassinated a few days earlier, and whose funeral was held on April 9. In 1981 the Awards were postponed for 24 hours because of the assassination attempt on President Ronald Reagan. In 2003, when U.S. forces invaded Iraq the Thursday before the telecast, the show went on, but the red carpet was limited to the area immediately in front of the theater entrance, the red carpet bleachers were eliminated and the bulk of the world's press was not able to photograph or interview guests as they arrived. In 2004 the red carpet returned in all its glitz and glamour.

Attendance at the Oscars ceremony is by invitation only. No tickets are put on public sale.

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90TH ANNUAL ACADEMY AWARDS®

SIDEBARS

This year's most nominated film, *The Shape of Water*, is the tenth film in Oscar history to earn thirteen nominations. The current record of fourteen nominations is held by three films, *All about Eve* (1950), *Titanic* (1997) and *La La Land* (2016).

Jordan Peele is the third person to receive Best Picture, Directing and Writing nominations for his first feature film as a director. Warren Beatty did so with *Heaven Can Wait* (1978), followed by James L. Brooks with *Terms of Endearment* (1983). (Beatty shared the Directing and Writing nominations with Buck Henry.)

Greta Gerwig is the fifth woman nominated for Directing. The other nominated directors are Lina Wertmüller for *Seven Beauties* (1976), Jane Campion for *The Piano* (1993), Sofia Coppola for *Lost in Translation* (2003), and Kathryn Bigelow, who won the award for *The Hurt Locker* (2009).

Steven Spielberg extends his record total of Best Picture nominations for an individual producer with 10. He has also directed 11 Best Picture-nominated films, the most of any living person, and second only to William Wyler's total of 13.

Rachel Morrison, nominated for *Mudbound*, is the first woman to receive a nomination for Cinematography.

Roger A. Deakins has the most nominations for Cinematography of any living person. Charles B. Lang, Jr. and Leon Shamroy share the all-time record with 18 nominations each.

In the acting categories, eight individuals are first-time nominees (Timothée Chalamet, Daniel Kaluuya, Sam Rockwell, Margot Robbie, Mary J. Blige, Allison Janney, Lesley Manville and Laurie Metcalf). Six of the nominees are previous acting winners (Daniel Day-Lewis, Denzel Washington, Christopher Plummer, Frances McDormand, Meryl Streep and Octavia Spencer).

Three of this year's acting nominees were also nominated last year: Denzel Washington, Meryl Streep and Octavia Spencer.

Meryl Streep increases her lead as the most nominated performer with her 21st nomination.

At 88 years old, Christopher Plummer becomes the oldest acting nominee to date. He remains the oldest acting winner, having won for his supporting role in *Beginners* (2011) at the age of 82.

Lady Bird is the 13th film directed by a woman to be nominated for Best Picture. It is the fourth film written and directed solely by women to receive nominations for Best Picture and Writing. The earlier films were *The Piano* (1993), *Lost in Translation* (2003) and *Winter's Bone* (2010).

John Williams adds to his record number of music scoring nominations with his 46th. His overall total of 51 nominations (including five for Original Song) is the most for any living person, and second only to Walt Disney at 59.

Mary H. Ellis, nominated for *Baby Driver*, is the sixth woman to be nominated for Sound Mixing. The others are Deb Adair (one nomination), Anna Behlmer (10 nominations), Pud Cusack (one nomination), Lora Hirschberg (two nominations, including one award) and Ai-Ling Lee (one nomination in the category).

Best Picture Release Dates:

Get Out - February 23, 2017

Dunkirk - July 20, 2017

Lady Bird - November 2, 2017

Three Billboards outside Ebbing, Missouri - November 9, 2017

Darkest Hour - November 21, 2017

Call Me by Your Name - November 23, 2017

The Shape of Water - December 7, 2017

The Post - December 22, 2017

Phantom Thread - December 24, 2017