

Continue

Birdman full screenplay

2014 film directed by Alejandro G. Iñárritu Birdman or (Unexpected Virtue of Ignorance)Theatrical release of the poster Directed by Alejandro G. Iñárritu Produced by Alejandro G. Iñárritu (e.g.a.) Author: Alejandro G. Iñárritu Nicolas Giacobon Alexander Dinelaris, Jr. Armando Bo starring Michael Keaton Zach Galifianakis Edward Norton Andrea Reisborough Amy Ryan Emma Stone Naomi Watts Music Antonio SanchezCinematographyEmmanuel LubezkiConformed Douglas Crisis Stephen Mirrione Production Company Regency Enterprises New Regency M Productions Le Grisbi Productions entertainment distributedFox Searchlight Pictures Respond August 27, 2014 (2014-08-27) (Venice) October 17, 2014 (2014-10-17) (United States) Duration 119 minutes[1] CountryConnected StatesMangodle Budget $18 million[2][3]Cash $103.2 million[3] Birdman or (Unexpected Virtue of Ignorance), or just Birdman, — American black comedy and drama film 2014 directed by Alejandro G. Iñárritu. It was written by Iñárritu, Nicolas Giacbone, Alexander Dinelaris Jr. and Armando Bo. The film stars Michael Keaton as Riggan Thomson, the faded Hollywood actor best known for playing the superhero Birdman as he attempts to mount a Broadway film adaptation of Raymond Carver's short story. The film also starred supporting cast members Zac Galifianakis, Edward Norton, Andrea Rausborough, Amy Ryan, Emma Stone and Naomi Watts. The film covers the preview period leading up to the play's opening, and with the brief exception appearing as if shot in one shot, the idea of Iñárritu was from the concept of the film. Emmanuel Lubezki, who won an Academy Award for his cinematography in Birdman, believed that the recording time needed for a long-lasting approach taken at Birdman could not have been done using older technology. The film was shot in New York in the spring of 2013 with a budget of $16.5 million jointly funded by Fox Searchlight Pictures, New Regency Pictures and Worldview Entertainment. It premiered the following year in August, where it opened its 71st Venice International Film Festival. Birdman had a limited theatrical release in the United States on October 17, 2014, followed by a wide release on November 14. With more than $103 million raised worldwide, the film received critical acclaim, with praise for the performances of the cast (notably Keaton, Stone and Norton), cinematography, direction and Iñárritu's screenplay. The film won the Academy Award for best picture along with best director, best original screenwriff and best cinematographer with a total of nine nominations, linking it to the Grand Budapest Hotel for the most nominated and awarded film at the 87th annual Academy Awards ceremony with four wins for the film. He also won Cast in a motion picture at the 21st Screen Actors Guild Awards, as well as Best Actor in a Musical or Comedy for Keaton and Best Screenplay at the 72nd Golden Globe Awards. The plot of Riggan Thomson is a faded actor known for playing a superhero named Birdman in a film trilogy in the 1990s. Riggan tries to restore recognition by writing, directing and starring in a Broadway adaptation of Raymond Carver's short story What We Talk About When We Talk About Love. However, Birdman's voice wants Riggan back in the blockbuster movie and insists he is an integral part of Riggan's identity. Jake, Riggan's best friend and lawyer, is producing a play in which the co-stars of Riggan's girlfriend, Laura, and Broadway debut Leslie. Riggan's daughter Sam, a drug addict with whom he is trying to reconnect, works as his assistant. The day before the first preview, the lightweight fixture hits riggan Ralph's hapless star. At Leslie's suggestion, Riggan replaces Ralph with her boyfriend, a brilliant but volatile and self-absorbed method by actor Mike Shiner. The first previews are disastrous: Mike breaks character over replacing his gin with water, tries to rape Leslie during a sex scene, and claims the prop gun doesn't look real. Riggan constantly confronted Mike, ending the fight after Riggan readies a New York Times interview with Mike in which he steals Riggan's personal cause for running Raymond Carver's play. Jake convinces Riggan to continue playing. When Riggan berths Sam after finding her using marijuana, she offensively rebukes and chasing him, telling him he doesn't matter, and a play for his own vanity. During the final preview, Riggan casually locks himself outside with his robe stuck in the fire escape door. He is forced to walk through Times Square in his underwear and enter through the audience to make the final scene. Worried Sam is waiting in his dressing room after the show. She believes the performance was very unusual but interesting. It shows him that the Times Square footage is going viral and explains how it actually helps him. Riggan goes to the bar for a drink and approaches Tabitha Dickinson, a cynical and highly influential theatre critic. She promises to kill his play with outdated review without even seeing it. On the way back, Riggan buys a pint of whiskey, drinks it and goes out on a wobble. The next day, walking to the theater with a strong hangover, he has a conversation with Birdman, who tries to persuade him to abandon the play and make a fourth Birdman film. Riggan visualizes himself by flying through the streets of Manhattan before arriveing at the theater. On opening night, the play is going very much In his dressing room, a strangely calm Riggan admits to his ex-wife Sylvia that a few years ago he attempted to drown in the ocean after she caught him having an affair. He also tells her about Birdman's voice, which she ignores. After Sylvia leaves, Riggan takes a real shotgun for the final scene in which his character commits suicide. At the climax, Riggan shoots himself in the head on stage. The play receives a standing ovation. Riggan wakes up in the hospital — a suicide attempt simply severed his nose, which was surgically reconstructed. Tabitha published a glowing review of the play, calling the suicide attempt exactly what American theater needs. Sam visits with flowers and takes pictures of him to share with a soaring number of followers on the Twitter account she created for him. While she goes outside to find the vase, Riggan walks into the bathroom, removes bandages, reveals her swollen new nose, and bids farewell to Birdman, spotted sitting on a toilet bowl. Trapped in birds flying outside his room, he opens a window, brings up to them, and then peeks out at the ledging. Sam returns to an empty room and frantically runs to the open window, scanning the ground before slowly looking skyward and smiling. Cast Michael Keaton as Riggan Thomson Benjamin Keynes as Young Riggan/Birdman Zach Galifianakis as Jake Edward Norton as Mike Schiner Andrea Riseborough as Laura Albern Amy Ryan as Sylvia Emma Stone as Sam Thomson By Amy Watts as Leslie Truman Lindsay Duncan as Tabitha Dickinson MerrittVer - Annie Jeremy Shamos As Ralph Bill Kemp as Mad Man Damian Young as Gabriel Paula Pell as a lady at Donna Lynn Champlin's Bar as Broadway Lady Jackie Hoffman as Mary Lady on the balcony of Susan Blackwell as intermission Woman development development Birdman director Alejandro G. Iñárritu originally conceived the film as a comedy, shot in one shot, shot in one shot in the theater. The original choice of the film genre, which was subsequently re-adapted to concentrate on Riggan's final emotional tail, came from the director wanting to see a change in his approach. All his previous films were dramas, and after directing Biutiful he didn't want to approach his new film again in the same tragic fashion. [4] The decision to make the film appear as a single shot came from its realization that we live our lives without editing. Presenting the film as a continuous shot, it could immerse the protagonist in an inevitable reality and take the audience with him. Iñárritu shared his idea with Argentine screenwriters/cousins Nicolas Giacbon and Armando Bo, as well as playwright Alexander Dinelaris Jr., who all worked with him on his previous film. [6] Their first reaction was to tell him that the idea of a continuous shot could not work. [4] By Dinelaris and Giacbone, 'huge' and 'important' 'important' told him not to even try the project for the same reason. Iñárritu himself described the technique as almost suicidal, worrying that it would be a distraction rather than a dip. Dinelaris later said that if they had actually paused and considered the idea, they might have spoken to Iñárritu. [4] The personal and professional experience of the four collaborators was central to writing the script. Dinelaris's influence on Broadway formed images of rehearsals and events backstage, though he admitted to exaggerating them. He also felt that his background writing long dialogue scenes helped, as the scenes in the film were really more like game scenes. [6] Iñárritu's own experience influenced many of Birdman's themes. What this film is talking about, I went through, Iñárritu recalled. I have seen and experienced all these; this is what I have been living for the last years of my life. [4] Dinelaris described this aspect as laughter, looking at himself, but said it needed to be done in a comedic way; otherwise, it would be the most incredibly self-absorbed look on the subject. The script was influenced by themes from Raymond Carver's short story What We Talk About When We Talk About Love, which Riggan adapts for a scene in the story. Iñárritu wanted to find a link between the themes in Riggan's story and the Carvers. [6] Because of this, it was important to the director that Carver's story was the subject of a play depicted as part of the film. So Iñárritu said his desire to use Carver's work was appalling because the rights to use Carver's material were still subject to the opportunity to be rejected during the film's development, but no questions arose. Carver's widow, writer Tess Gallagher, loved the script and allowed the adaptation, saying Carver would laugh at the film. [4] While some aspects of the film – the first shot with Riggan, for example , remained unchanged from Birdman's conception to release, [4] others went through several iterations. One such was a sequence in which The Birdman's alter ego takes full control of Riggan's thoughts. The writers knew it would happen at Riggan's lowest point, so at one stage it is planned to happen after Riggan hears initial negative press coverage and destroys his dressing room. In another discarded version, Riggan tries to drown in Central Park and flies out to save himself. [6] The film's limb also changed, with the final version written halfway through the shooting. [9] The original was intended to depict Johnny Depp in Riggan's dressing room with a Pirates of the Caribbean poster in the back. Iñárritu grew to much short of this ending, calling it so uncomfortable, and rewrote it with Dinelaris and Giacbon after a new ending came to him in his sleep. [9] Iñárritu was reluctant to describe ended, but it was leaked by Dinelaris. He said the original limb was installed in the theater, instead of the hospital, and included Depp wearing a Riggan Thomson wig, and in Jack Sparrow's voice... The poster asks Depp: What the hell are we doing here, mate?, and it will be a satire of the endless loop of this. The director and co-authors ruled out a satirical ending and spoke for a new, more ambiguous, ending. [10] [11] [12] The collaborative writing project was dedicated to collaborating with four collaborators online who work from different geographical locations. With Iñárritu in Los Angeles, Giacobone and Bo in Buenos Aires, and Dinelaris in New York, the script was mostly written through Skype calls and emails. [4] While this complicated the writing process, Dinelaris said he believed the best ideas in Birdman came from Skype sessions at two in the morning, where he and Giacbon cracked each other. The inclusion of a single shot function also influenced the spelling. Beau said: 'We wrote everything we thought of this one shot and many of the decisions that would mostly be made in the editing room were made before filming.' The one-stream approach meant that scenes could not be deleted or reordered in post-production, so screenwriters needed to be very, very confident in what was on the page. [6] As a result, it took about a year and a half to complete the final draft. [13] As Dinelaris concluded, You have to be an idiot to make it all one shot. You have to be an idiot to try this. It takes a lot, a lot of ignorance to ignore the difficulties and think you're going to do it. Birdman looks like a good idea now, but [at the time of production] we didn't know how we would land. [6] The casting of Michael Keaton was iñárritu's first choice, played by Riggan Thomson. Iñárritu play several leading roles before the film was financed. [2] Among them was the main role. At the beginning of script development, Iñárritu didn't have Keaton in mind,[5] but he changed his mind to the end: When I finished the script, I knew Michael wasn't a choice or an option, he was a guy. [14] Iñárritu cast Keaton for his depth in various acting styles: he could cope with the demands of the stage, close work, comedy and empathy with deep depth to both. Keaton knew about Birdman before Iñárritu contacted him. He was in the middle of producing another project when he learned that Iñárritu was making another film. Keaton, a fan of his job, flew home to find out more. [16] Iñárritu sent him the script, and they discussed it over dinner. The first thing Keaton asked the director was if he was mocking him (regarding his role in Tim Burton's Batman films), but after Iñárritu explained the role, his specifications and production of the film, Keaton agreed to play Iñárritu called his decision to cast Galifianakis as Jake a bet. Galifianakis gave up the director's criteria to be loving and funny, but Iñárritu also considered him sensitive to have scored the role. Emma Stone already knew she wanted to work with Iñárritu before she was offered the role of Sam. The script, which Iñárritu presented to her and the rest of the cast, came with a photo of Man on Wire on which Philip Petit was crossing the Twin Towers on a tightrope. Iñárritu told the cast: We do it. [10] After these actors were committed, Iñárritu sought funding. He initially invited Fox Searchlight Pictures to fund the project, but they flipped his proposal because they felt his budget request was too high. At one stage, Megan Ellison of Annapurna Pictures wanted to be involved in the project, but decided against it because, unlike her other films, she didn't participate from the start. Iñárritu approached Brad Weston, president of the New Regency, who accepted the offer. [20] When executive director Claudia Lewis of Searchlight heard about the deal, she reconsidered and asked to be included in the deal. Searchlight and New Regency previously worked together to fund 12 Years a Slave, and they decided to team up for Birdman, funding a budget of $16.5 million. Weston and Lewis developed a close relationship with Iñárritu, editing the script with him and switching some actors. When they joined the production, Josh Brolin was set to play the role of Mike Schiner, but financiers decided to switch it to Norton due to scheduling conflicts. [2] He said norton's experience as a theatrical actor combined with his self-confidence meant that in a sense, there was some mental reality for Edward, but Norton believes he was the one who persuaded Iñárritu to take it on. Norton was a fan of directorial work and impressed with his ability to push beyond filmmaking. Norton heard about the Iñárritu project from a friend. As soon as he got the script, he read it right before 3:00 a.m. Norton said, I laughed so much that I woke people up. Norton wanted to meet Iñárritu the next day, and once they met, Norton told him he couldn't drop someone who was the epitome of what the script was striving for. Instead, the director needed to cast someone who has at least a little authentic depth of experience, in this world. Iñárritu agreed. [23] Ryan, one of the last actors to be invited because Iñárritu saw her in the play Detroit. Lindsay Duncan also had vast experience in the theater world, and decided to accept an offer to play criticism because of the quality of the script. It's delicious because of the writing. But like Shiner's character, Iñárritu found that Laura's casting was difficult. Riseborough met him on the corner of the streets for tea and, recalling the event, said: I told him I would crawl on hot coals to work with him. Iñárritu described Laura as a very strange, bizarre role but said: When [Andrea Stoesborough] did it, I knew it was her because she did it right in tone and she understood who she was - she didn't judge. [17] Rehearsal and shooting of Michael Keaton (Riggan) rehearses the action sequence of the film After completing the writing, Iñárritu contacted friend and cinematographer Emmanuel Lubecki to discuss his idea for the film. [28] After reading the script, Lubezki worried that Iñárritu would offer him a job because Birdman had all the elements of the film that I didn't want to do at all – comedy, studio work and a long time – but changed his mind after further discussion with the director. [29] The pair worked together on commercials and a short film in the anthology Each of Their Own Movies, but not on any feature film. Lubezki wanted to be sure that this decision by Rodrigo Prieto, the cinematographer of all four feature films by Iñárritu, was comfortable, but after receiving his blessing they headed for pre-production. [29] Lubezki was concerned that no film had been shot as Iñárritu predicted, meaning there would be no reference material to search for. They decided the only way to learn how to shoot it would be to shoot it themselves, so they hired a warehouse at Sony Studios, Los Angeles, and built a proxy scene. [28] [31] The setting was minimal. Canvas and C-stands were used for walls, while tape and several pieces of furniture marked areas. [28] Using a camera and some stand-ups, the duo worked on the film to see if it was possible. [28] Realizing that no theater can accommodate the sophisticated camera they need, they hired Kaufman Astoria Studios in New York. [33] However, Iñárritu wanted to shoot at the Broadway Theater, but would have to wait a few weeks for rehearsals before securing St. James Theater. [34] They then spent several months developing and creating drawings of pictures and blocking scenes, using stand-ups to read and walk through the script. [29] The planning was accurate. Iñárritu said: There was no room for improvisation at all. Every movement, every line, every doorway, absolutely all rehearsed. The actors began rehearsing once this previous work was complete: According to Lubecki, they did scenes with the actors as soon as we kind of knew what the rhythm of the scenes was. He described the atypical approach as an inverted film where you do post-production before production. [28] I know Alejandro is very adamant about keeping the rabbit in the hat and not being super specific about how he was shot, but I'll say it took a lot of rehearsal and it was very specific... There was no luxury or editing around anything. You knew every scene stayed in the film, and like theater, it was your chance to live through this scene.- Editors Douglas Eunish and Stephen Mirrione were involved in the project on this stage. When Iñárritu told Mirrione that he planned for Lubetsky to record reading tables and rehearsals, he suggested they immediately edit them to find out what was and wasn't working early on. [36] Editing also allowed editors to discuss issues related to the director,[37][38] such as the position of night transitions and other resting moments in the film. [36] Production designer Kevin Thompson was on hand, too, and mapped the stage. [34] Working with the camera required that many elements of the set be built in a certain way. For example, Riggan's mirror and desk were built so that the camera could see its reflection. Thompson will also take into account the needs of the crew, such as designing a ladder slightly wider for Steadicam operator Chris Haarhoff. [39] He then designs a set template they will build when in New York. [34] The screenwriters were also involved in rehearsals, fine-tuning the script to make sure the film was fluid and never stopped. [13] The St. James Theatre and Kaufman Astoria Studios in New York were used to film the stage and backstage Birdman respectively. Once the logistics of the scenes were developed and they had the timing down, the team headed to Kaufman Studios for more rehearsals, followed by a major photograph based exclusively in New York in the spring of 2013. [40] Studios were used to shoot backstage at the film, including Riggan's dressing room and theatrical corridors. St James's Theatre was used for two weeks; It was a location for stage scenes. [41] The bar segments were filmed at Rym House on 47th Street,[42] and 43rd Street was used for a sequence of actions. [43] The film failed to shoot chronologically due to scheduling with the theater. [44] Throughout all locations, including the studio, the scenes were illuminated by natural light,[b] as Lubezki wanted the film to look as naturalistic as possible. Night scenes could be shot in this way thanks to the brightness of New York City. [29] Lubezki found scene lighting to be the hardest part of his work on the film. Not only did the lighting need to look realistic, but also had to be designed so that continuous camera movements did not project the crew's shadows on the cast. [28] Arri Alexa cameras were used during the shooting; Alexa M was used for portable sequences, and alexa XT was attached to Steadicam. Neither used matte boxes, however. Steadicam cameraman Chris Haarhoff explained this decision: We didn't want this big black thing slipping into their eye line. This We could get very close and get the light past the lens and on the actor's face. [39] Lubezki, who was making the entire handheld camera,[28] chose the Alexa M because the camera was very small and allowed it to get into tiny spaces and close to the actors,[29] sometimes taking two inches off Keaton's face. [32] The camera also allowed recording for such a long period required for a long film - that Lubezki went so far as to say that the film would have been impossible to make years ago. [29] The cameras were lensed by Leica Summilux-C or Zeiss Master Primes. [39] Lubezki stated that they gave clean images, saying, You can have all these lights in the frame, and they don't really cause a bad flash or similar things. [29] In terms of size, they initially tested 21 mm, but that did not give Iñárritu the intimacy he wanted. Instead, the film crew went to the 18mm Leica, which was used for most films. Only when the accent was needed did they switch the lens to 14mm, but it was rare. Despite all the preparation, a typical shooting day will begin with rehearsals. They usually lasted most of the morning, followed by a photo. [44] The dedicated time for scenes meant that filming was canceled due to the smallest bags. Emma Stone, in an interview with Jimmy Fallon, recalled how the six-minute spot where Riggan first meets Mike was destroyed after she went around the corner too quickly. [45] The takes were also repeated if the rhythm of the scene did not feel right for Iñárritu, or if he and Lubezki were not satisfied with the framing frame. [28] As filming progressed, lines of dialogue were also reset, giving Iñárritu more options during post-production. [36] Because of this, the number of voices for this scene was high, usually twenty for shorter scenes,[28] it runs smoothly around the fifteenth. [39] Chris Haarhoff described it as a type of dance where everyone will hopefully try to peak at the same moment. Locations sometimes place restrictions on takes too; The live sequence of Times Square was filmed only twice because they did not want to attract the attention of tourists. [28] Every time there was a shooting, there was pressure on all involved, but the cast had a positive experience. Norton said that usually in film production half of people can check through recurring aspects, but while shooting Birdman, all on, the whole thing, and you're all on pins and needles because you all rely on forty other people not to throw the ball. Because of this, Stone said, the director was able to get the best out of the cast by saying that the Iñárritu process creates the kind of rage you have, and then you eventually realized that it just got so many of you that you didn't even know what you had. the atmosphere felt like an emblem of how it feels on stage – at least my ancient memories from ancient times. Meanwhile, Andrea Rostborough described the process as wonderful, remembering how one could hear the sequence from a distant location before the camera arrives, followed by magic happening to you and then everything leaves you and everything goes silent. [35] After they successfully completed the take, though, it was obvious to all involved. Norton said: I've never, ever been to a playground where every day ended in huge, real cheers, having done so. You're waiting for a scream from [Iñárritu] and everyone was genuinely excited. [21] Music and soundtrack The main article: Birdman (film score) Original musical segments of the film are drumming, consisting entirely of solo jazz percussion performances by Antonio Sanchez. The score is offset by a number of well-known works of classical music, including Mahler and Tchaikovsky. Iñárritu did not view the special choice of classical works as important. Nevertheless, the choice of classical music was heavily focused on highly melodic scores drawn mostly from the classic 19th-century repertoire (Mahler, Tchaikovsky, Rachmaninov, Ravel). Iñárritu said the classical components come from the world of the play, citing the radio in Riggan's room and the show itself as two sources of music. [48] Classical music segments also included two compositions by the American composer John Adams. Several jazz compositions by Victor Hernandez Stumphauser and Joan Valent confront Sanchez's original musical composition. However, drum sections make up most of the score and were compiled by Sanchez. Iñárritu explained the choice by saying that they helped structure the scenes and that Drums, for me, was a great way to find the rhythm of the film... In comedy, rhythm is king, and lacking editing tools to define time and space, I knew I needed something to help me find the inner rhythm of the film. [49] Jazz drummer Antonio Sanchez composed and recorded the film's score. Iñárritu contacted friend and jazz drummer Antonio Sanchez in January 2013, inviting him to compose a score for the film. [51] His reaction to writing a soundtrack using drums alone was similar to Lubecki's thoughts on shooting the film as one shot: It was a terrible proposition because I didn't have the point of referring to how to achieve it. There's no other movie I know that has a score like this. [52] Sanchez had not worked on the film before,[51] however, after receiving the script, it amounted to rhythmic themes for each character. [53] Iñárritu sought the opposite approach, however, preferring spontaneity and improvisation. [54] Sanchez waited until production moved to New York before More,[53] where he visited the set for a couple of days to get a better idea of the film. [54] After that, a week before the main photo, he and Iñárritu went to the studio to record some demos. [48] [55] During these sessions, the director first talked to the stage, and Sanchez improvised it by raising his hand to point to an event , such as a door-opening character or describing the rhythm with verbal sounds. [55] [56] They recorded about seventy demos,[53] which Iñárritu used to inform about packing scenes on set,[28] and as soon as the shooting was completed, it found them out in a rough cut. Sanchez summed up the process by saying, The film is powered by drums and drums fed in images. The official soundtrack was released as a CD (77 mins) in October 2014, and as an LP (69 min) in April 2015. [57] When the Academy of Motion Picture Arts and Sciences released its longlist for the Academy Award for Best Original Score in December 2014, Birdman was absent from the list. The previous day, Sanchez received a note from the award committee explaining the decision, quoting rule fifteen of the Academy Award's 87 rules, noting that the fact that the film also contains more than half an hour of non-original (mostly classical) musical cues, which are very prominently represented in the numerous pivotal moments in the film, is strewn with the committee to accept your submission. Sanchez launched the appeal, and along with Iñárritu and Fox Music's executive vice president, they sent letters to Charles Fox, chairman of the Academy's music executive committee, asking that the committee reconsider its decision. [58] One of the points they raised was that the committee miscalculated the ratio of classical to original music, which after clarifying Sanchez believed he was on really solid ground. [59] Fox's response on December 19, however, explained that a special music committee meeting had been held, and although its members had great respect for the score and considered it remarkable, they thought classical music was also used as scoring, equally conducive to the film's effectiveness, and that the film's musical identity was created by both drums and classical music. In the end, they did not reverse their decision. Sanchez said he and Iñárritu are not happy with the explanation. [59] Birdman's post-production and visual effects were edited by Douglas Esk and Stephen Mirrione, who have both worked with the director before on 21 Grams and Babel. Stitching shots together, of course, was a crucial component of editing, but Crises and Mirrione already had experience of it. The director included takes that were joined together in previous films, but in these if editors didn't think the stitching worked they had to enter shortcuts. Mirrione said that in Birdman Iñárritu released this protective net. [38] Because of this, editors needed to participate in the project in the early stages,[37] and during the main photograph, Crisis was on set every day. (Mirrione was busy and couldn't be in New York.) [36] The crisis was not used to be on set and provide feedback, but said he was happy that Iñárritu had pulled him out of it, knowing they wouldn't have much room to fix scenes later, so they needed to get them

right. [36] For stitching, in addition to directing, Crisis also discussed strategies with Lubetsky and Thompson, and bonding techniques together included panning on the walls and bodies of actors. The editors were used to regulate the rhythm of the stage by positioning cuts, so without that instrument Sanchez's music was used instead. The director gave New York records of Crisis early on to help with the pack, asking him to cut music to the film. Nevertheless, in terms of the editing workflow, Crisis described it as quite traditional. The editors cut the film together back in Los Angeles. [36] A few weeks after shooting, they were far enough along the incision itself, and switched to visual effects mode, where they fine-tuned the shots. [44] They always talk about how, when you shrink the dance scene, the choreographer wouldn't want any cuts because she designs something to see the whole movement, and that's what Alejandro did here.— Stephen Mirrione[37] The visuals for the film were created by Montreal studio Rodeo FX. They spent four months working on the film,[61] and according to visual effects supervisor Ara Khanikian, the visuals touched 90% of the footage in the film. [62] A lot of the work was subtle. For example, stitching pictures together or creating a background for windows on the hospital stage. [62] Many of the footage in the film has mirrors, and much work has been spent removing the film crew's reflections from them. To do this, the studio created a 2.5D digital matte painting of the reflected environment. They then rotoscopated parts of the mirror, contained no foreground actors and their reflections, and replaced them with a digital environment. [62] [63] Some of the original footage captured stains and dirt on mirrors, so the studio developed a way to extract them so they could insert them back into film. The matte painting was built for nightly slowdowns in the film too, created by matte and re-designing footage of buildings it has, captured at different times of the day combined. [62] Rodeo FX will also adjust the pace of scenes. Iñárritu demanded a very precise rhythm and flow to the film, so the studio had to outshot most of it with timewarp curves to match the desired director. [62] Unlike some smaller adjustments, the bat sequence extensive training. Iñárritu spent three weeks with Halon Entertainment to preview the sequence. [64] In New York, Lubezki used previsualization choreography to shoot background plates for sequence,[62] using a camera crane on a truck. [61] When they were filmed, Lubezki mounted four GoPro cameras on the lens of the camera to capture the light environment around it. Later, on a green stage in Montreal, using a technique he developed on Gravity, Lubezki lit up Keaton with LED panels with high dynamic range images of surrounding New York city footage. The panels are then realistically lit by Keaton. Khanikian described the effect of the process, saying: Instead of using standard lighting on a green screen, [we were getting] a proper red bounce from a red brick, and the same color of the sky is reflected on Michael's head. It worked out so well. Rodeo FX then completed the final shots. [62] The sequence was the last part of the editors inserted into the film. Mirrione commented that before the sequence was complete, they only imagined what it would feel like, but once it was completed, it took the film to this ecstatic level that absolutely blew me away. The sound design for the film was made by Martin Hernandesh, who worked on all the director's feature films. The production sound his team gave was surprisingly perfect and clean, so they didn't need to spend much time cleaning it. [65] The lack of visual abbreviations in the film meant moving away from the usual way, although Hernández edited the sound. Typically, Alejandro likes, as he calls it, collision sounds. The camera changes the angle in the scene and there is a change of everything - background, texture, dialogue. Obviously, it won't work for Birdman, because everything flows here. In addition, the sound of objects in the film had to be consistent with their position on the screen, not a trivial task, as the camera almost always moved. [65] Hernandes also helped cut Sanchez's tracks, selecting and editing moments from New York records against the film. [66] When the tracks were overwritten in Los Angeles to have distance, proximity and resonance, the team used thirty-two microphones for each of them. Hernandesh described the work as crazy. [65] The big challenge of the post-production soundwork was projecting the sound of a theatrical audience, especially in a scene where Mike is drunk and out of character. Iñárritu knew how he wanted the audience to react, but figuring out the sound of their reaction took four months of work from five sound engineers. [66] Hernandes said that he thought, for the film as a whole, that the narrative created by sound generates more explosions than what is created by the images, and that in Birdman, Alejandro has the sound exploding throughout the film. [66] The digital staging was completed by a team at Technicolor, led by Stephen Scott. They had previously collaborated with Lubecki on Gravity,[67] but they needed to approach Birdman differently through a continuous approach. According to Scott, we've never done anything like this before. [68] The color timing had to be made so that the transitions between colored environments were invisible, unlike conventional film, where transitions coincide with visible incisions. To do this, the team inserted their own incisions each time the camera was stationary and in the middle of the pan and other camera movements. They then developed a way to paint the right stationary incisions and turn moving incisions into a form of dissolution, allowing them to make all these independent, crazy, complex, color corrections that would flow organically from one another to the next. Inserting dissolving required rotoscopy techniques that Scott and his team software did not use, but a corporate agreement between Technicolor and the software developer led to the creation of Scott's required tool. For the color timing itself, one of the team's priorities was to make the face as overall and readable as possible. This required, among other things, that the faces be highlighted, but the moving camera meant that the matte used in the process had to be animated by hand. Lubezki would provide notes on the areas he wanted to track, then the team would conduct animations. Of the whole process, Iñárritu observed that everyone was out of their comfort zone, while Scott said it was the toughest DI project of his career. [69] Analysis and themes The director emphasized and defended the various ambiguities deliberately included in the film: At the end of the film,[it] can be interpreted in the same way as there are places in the theater. [70] Many aspects of film theory were discussed about the film with critical reviews that included, among other subjects, (a) the film genre; (b) alleged and unresolved ambiguities of the site; and (c) Riggan's complicated interaction of his personal life with his professional life as an actor. A short list of various forms of the film genre associated with the film included it as an alternative black-humor film, a film about mental health, realism/surrealism/magical realism, a dark-humor parody film, a film of psychological realism, a failed drama of home reconciliation or a film relating to theatrical realism and naturalism. Iñárritu has maintained his penchant, well known to followers of his previous films, for deliberately incorporating several storylines into this film that deliberately remained unresolved at the end. [71] Separate reviews in the press also summarized the film as closely related to the theme of the final tailspin of the late midlife crisis in was an actor seeking closure and resolution in his public and private life. [72] The father-daughter themes in the film, depicted through Riggan and Samantha's relationship, were the most difficult and important parts of the film to portray for co-creators Dinelaris and Giacbon, as they both had similar experiences in their families related to their own relationships with their daughters. When the writers were asked about the significance of the ambiguous ending, which the director declined to comment on, they stated that any comedy ending was completely excluded. The writers also stated that reflections on the conclusion to the film were not directly focused on Riggan or Birdman's character as much as on the lives of the surviving characters depicted in the film, particularly images of Riggan's daughter Samantha. [73] Having noted the thematic attraction between Riggan's madness or actual superpowers, Travis LaCoulter writes first of all that the importance of these powers - real or imagined - is obvious: they are for Riggan the thing behind the labels, the core of his genius and, as he sees them stretching to them as a sale, the source of his great angst. LaCouter concludes that the bizarre pre-foundation of this film is how dare the viewer consider everyday magic, which we tend to ignore, repress or resent. Critics Barbara Schweizerhof and Matthew Pejkovic see the film's central theme as a satirical critique of modern theatrical realism, with Pejkovic commendably comparing it to Fellini's film 81/2 (1963). As Pejkovici argues: Similar to Fellini's 1960 classic 81/2, Birdman Iñárritu is a very intimate film about an artist's malaise, but is epic, innovative and ambitious in approach. Iñárritu captures the artist's battle between ambition, admiration and celebrity with stunning scope and skill in the form of a one-cooker format as his camera sweeps through the corridors behind the scenes, across the stage, on the busy streets of New York, and again in breathtaking fashion. [75] Thematically, Richard Brodie also compared it to John Cassavetes's Opening Night (1977). Brody stated that the actors played in a kind of modern naturalism, without the eccentricity of the gesture, the excess of self-expression, or increased and formalistic accuracy, that is, the business randomness of modern cinema. Karin James of The Wall Street Journal compared the story to Don Quixote (who considers himself a knight) because the protagonist believes he is a superhero (the equivalent of a knight in the 21st century). [77] This relationship was also covered by scientific literature. Birdman's release was chosen as the opening film of the 71st Venice International Film Festival alongside mohsen Makhmalbaf's new film. [79] In October, a limited release began in four North American theaters On November 14, 2014, there was an all-nation release in 857 theaters in 857 theaters. [82] Birdman's box office grossed $42.3 million in North America and $60.9 million in other territories, totaling $103.2 million, against a budget of about $17 million. [3] The film earned $424,397 during a limited opening in North America in four theaters in New York and Los Angeles on the weekend of October 17, 2014, averaging $106,099 per theater, making it the 18th all-time earner (eighth among live action movies) and no. On the second weekend of October 24, 2014, Birdman expanded to 50 theaters and earned $1.38 million, which translates as $27,593 per theater average. [84] On the weekend of November 14, 2014, the film expanded to 857 theaters, grossing $2,471,471, with an average in theater at $2,884 and a No 10 rating. In the same weekend, Birdman raised $11.6 million. [85] The film opened in Mexico on November 13, 2014, grossing $628,915 over the weekend, and opened in the United Kingdom on January 2, 2015, grossing $2,337,407 over the weekend. [86] In the United Kingdom, Australia and Italy, the film grossed $7.6 million, $3.97 million and $1.97 million, respectively. Critical Response Rotten Tomatoes' review aggregation site has a 91% approval rating, based on 351 reviews, and an average rating of 8.50/10. The website's critical consensus sounds like this: A thrilling leap forward for director Alejandro González Iñárritu, Birdman is an ambitious tech showcase powered by layered history and outstanding performances by Michael Keaton and Edward Norton. [88] At Metacritic, the film received a weighted average score of 87 out of 100, based on 58 critics, indicating general recognition. [89] Audiences surveyed by CinemaScore gave the film an average A– score on a scale from A+ to F. In 2015, the film was named one of the top 50 films of the decade, still named The Guardian. [91] Performances by Michael Keaton, Edward Norton and Emma Stone were upset with critics and nominated for Academy Awards. Margaret Pomeranz and David Stratton of At the Movies praised film writing, direction, performance and cinematography. Stratton also described the realization of percussion scores as truly exciting, while Pomeranz concluded: It's just really beautifully written and stunningly executed and beautifully done. The pair both gave the film five stars, making Birdman the only film to receive such a rating from the presenters in 2014. [92] In The New York Times, Manochla Dargis compared the protagonist to Icarus,[94] a Greek mythological figure who crashed to his death after flying too close to the sun. She also noted references to Susan Sonntag versus interpretation in the dressing room mirror. Richard Caulker compared the film to Alfred Rope (1948) and Russian ark alexander Sokurov (2002). Caulker concludes that Birdman is a film about acting, identity, transformation and the mysterious effects of superheroes, (and) being shot to create the illusion of being made in one continuous take. As in Motuzka, the edits are hidden, and the result is a rhythmic slide through the life of an actor in search of himself, the search doomed from the beginning. [95] The film's international reception was also at a high level of praise. In Germany, film segregation at EPD Film gave the film a 3.4 out of 5 rating, based on seven critics. German critic Barbara Schweizerhof presented the film with 4 out of 5 possible stars, complementing the director's satirical virtuosity in making the film. In his review, Schweizerhof spoke of the film as an invitation to the viewer to retoubil it the second and third time, and praised the technical achievement of presenting a storyline depicting the feverish stream of consciousness of its protagonist throughout the film. [96] The camera, which depicts much of the film as one continuous shot, was met with great acclaim for its performance and use. [97] The cast was widely praised, including Keaton,[97][98] with Peter Debruge of Variety calling the performance the return of the century. Debruge described the film as a self-aware satire of showbiz and called it a triumph at every creative level. [100] Robbie Collin of The Daily Telegraph rated the film 5/5 and gave special praise in the use of long takes by Emmanuel Lubezki, director of photography. Richard Roper gave the film A and wrote that Keaton made a serious case for the best actor nomination (which Keaton later achieved). [97] Writing for The New Yorker, Richard Brodie called the film Godardian, comparing it to Pierrot le Fu (1965), Every Man for Himself (1980), Alphaville (1965) and Germany 90 Nine Zero (1991), four classic films by French director Jean-Luc Godard. [76] However, he suggested that the film did not achieve the same cinematic skill, adding that it's not a good idea for the director to get into the ring with Mr. Godard. In his critical comments to the film, he concluded that the film trades on facils, random dihotomies of theater against film and art against commerce and deliver [ed] a work of completely familiar and unoriginal dramas. [76] In another review in The New Yorker, separately supplementing Brody's feedback, Anthony Lane rejected the film's suggestion that film critics go out to destroy movies, explaining: Someone could tell Iñárritu that critics, while often implying, are not profitable such, and that anyone who says, as Tabitha does, I'm going to destroy your play before actually seeing it, won't stay long at work. [102] Some reviews were negative. Richard Lawson of Vanity Fair, called the film wobbly and simple. [103] Scott Tobias, writing for The Dissolve, gave the film 1.5 stars. He commends Lubecki's cinematography as a success in capturing the audience in the pressure cooker atmosphere as Riggan and his players try to keep it together, but suggests that Iñárritu is incapable of modulation and that there is Birdman's sourness that Iñárritu cannot turn into wit. [104] Awards Main article: List of awards received by Birdman (film) At the 87th Academy Awards, Birdman won four Academy Awards: Best Picture, Best Director, Best Original Screenplay and Best Cinematography. Michael Keaton was nominated for Best Actor award, Edward Norton and Emma Stone were nominated for Best Supporting Acting, and received nominations for Sound Editing and Sound Mixing. Keaton won his first Golden Globe Award, winning the Best Actor in a Motion Picture – Musical or Comedy Award at the 72nd Golden Globe Awards. The film also won a Golden Globe Award for best screenplay. A dozen of Birdman's lists were included in the top ten lists of many critics. [106] 1st – Anne Thompson, Indivair 1st – Harry Arnott, Cinema Perspective 1st – Steve Persall, Tampa Bay Times 1st – Christy Lemire, RogerEbert.com – Lisa Kennedy, Denver Post 1st - Christopher Tapley, HitFix 1st - Stephen Era, Philadelphia Inquirer 1st - James Vernier, Boston Herald 2nd - Bob Mondello, NPR 2nd - Raffer Guzman, Newsday 2nd - Gregory Ellwood, HitFix 2nd - Peter Trevers, Rolling 2nd - , Associated Press 2nd - Annaday , The Washington Post 2nd – Bill Gudicunz, Republic of Arizona 2nd – Barbara Vanchery, Pittsburgh Post-Gazette 2nd – Mick LaSalle and Leba Hertz, San Francisco Chronicle 2nd – Jeffrey M. Anderson, San Francisco Examiner 3rd - Renee Rodriguez, Miami Herald 3rd - Alci Rengifo, Corsair[107] 3rd - Peter Debruge, Variety 3rd - Todd McCarthy, The Hollywood Reporter , The Atlantic 3rd - Betsy Sharkey, Los Angeles Times (affiliated with Grand Budapest Hotel) 4th - People 4th Richard , Chicago Sun-Times 4th - Matthew Jacobs & Christopher Rosen, The Huffington Post 5th - Alison Willmore, BuzzFeed 6th - Lou Lumenik, New York Post 6th - Jessica Keang, Indiewire 6th - David Ansen, The Village Voice[108] 6th - Peter Hartlaub, San Francisco Chronicle 7th - RogerEbert.com - Jeff Baker , Oregon 7th – Glenn Kenny, RogerEbert.com – Matt Muller, Indivair 9th – Owen Gleberman, BBC 9th – Chris Neshavaty, , Boston Globe 10th - Sasha Stone, Awards Daily 10th - Richard Corliss, Time Top 10 (ranked alphabetically) - David Denby, New Yorker Top 10 (ranked alphabetically) - Moira McDonald, Seattle Times Top 10 (ranking alphabetically) - Justin Lowe, Top 10 (alphabetically) – Claudia Puig, USA Today Top 10 (ranking alphabetically) – Carrie Rikki, CarrieRickey.com Top 10 (listed alphabetically) – Stephen Vitty, Star-Ledger Top 10 (listed alphabetically) - Joe Morgenstern, The Wall Street Journal Top 10 (ranking alphabetically) - Joe Williams & Calvin Wilson, St. Louis Post-Dispatch Best 2014 (listed alphabetically, not ranked) - Manohla Dargis, The New York Times Notes ^ Dinelaris contributed some of the first drafts of Beau and Jacobon in co-writing the film. ↑ There was one exception, 20K used to simulate daylight outside the window. Link to ^ Birdman. British Board of Film Classification. 11-Sep-2014 Retrieved September 19, 2015. Bb Thompson, Anne (October 21, 2014). The 2007 2007 2007 2007 2007 2007 Thompson on Hollywood. Archived from the original on February 25, 2015. Retrieved February 15, 2015. Retrieved 2014-05-27. Casa Moho. Retrieved September 19, 2015. Retrieved October 15, 2014. In the 1990s. Hollywood deadline. Archived from the original on February 25, 2015. Retrieved February 12, 2015. Scott (August 27, 2014). In 2008, director Alejandro Gonzalez Inarritu spoke about his first comedy. Variety. Archived from the original on February 25, 2015. Retrieved February 12, 2015. Retrieved 26 November 2014. Birdman: Totally one shot? Don't even try it. Creative screenwriter of the magazine. Archived from the original on February 9, 2015. Retrieved February 14, 2015. Patrick Sauer (October 23, 2014). The 2007 Biography. Archived from the original on February 12, 2015. Retrieved February 12, 2015. Hammond, Pete (January 6, 2015). Daring to. Hollywood deadline. Archived from the original on February 9, 2015. Retrieved February 1, 2015. Taylor b, Drew (January 8, 2015). Interview: Alejandro Gonzalez Inarritu says Birdman, The Bad original end of the film, criticism, True Detective and many others. Indiewire.com. Archived from the original on February 12, 2015. Retrieved February 12, 2015. Mitchell, Elvis. In the 1990s. Interview. Retrieved February 15, 2015. Taylor b, Drew (January 8, 2015). Interview: Alejandro Gonzalez Inarritu says Birdman, The Bad original end of the film, criticism, True Detective and many others. Indiewire.com. Archived from the original on February 12, 2015. Retrieved February 12, 2015. Retrieved August 20, 2015. Miller, Julie (February 10, 2015). In 2008, Johnny Depp appeared in Birdman. Vanity Fair. Archived from the original on February 12, 2015. Retrieved August 20 Millie, Jenna (December 5, 2014). In 2008, 10000000000