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1989 American teen drama film by Peter Weir

**Dead Poets Society** (Theatrical release poster)Directed byPeter WeirProduced bySteven HaftPaul Junger WittTony ThomasWritten byTom SchulmanStarringRobin WilliamsMus reporting byMacice JarreCinematographyJohn SealeEdited byWilliam AndersonProduction Compagnas Touchstone PicturesSilver Screen Partners IVDistributed byBuena Vista Pictures DistributionRelease date:See TIM 2, 1989 (1989-06-02) Running time 129 minutes[1]CountryUnited StatesLanguageEnglishBudget \$16.4 million[2]Box office\$235.9 million[3] **Dead Poets Society** is a 1989 American youth drama film written by Tom Schulman, directed by Peter Weir, and starring Robin Williams. It was set in 1959 at the fictional elite Vermont boarding school Welton Academy,[4] and tells the story of an English teacher who inspires his students through his poetry teaching. The film was a commercial success and earned a number of awards, including Oscar nominations for best director, best picture and best actor for Robin Williams. The film won the BAFTA Award for Best Film Award,[5] the César Award for Best Foreign Film and the David di Donatello Award for Best Foreign Film. Schulman received an Oscar for Best Original Screenplay for his work. Plot Fall 1959 begins shy todd anderson's final year of high school at Welton Academy, an all-male, elite prep school. He is awarded one of Welton's most promising students, Neil Perry, as his roommate and is quickly accepted by Neil's friends: Knox Overstreet, Richard Cameron, Stephen Meeks, Gerard Pitts and Charlie Dalton. On the first day of classes, they are surprised by the unorthodox teaching methods of the new English teacher John Keating. A Welton alumnus himself, he encourages his students to make your life extraordinary, a feeling he sums up with the Latin phrase *carpe diem*, which means seize the day. Subsequent lessons include getting them to switch on standing on the desk to demonstrate ways to look at life in a different way, asking them to rip out the introduction of their poetry books that explains a mathematical formula used to rank poetry, and inviting them to make up their own style of walking in a courtyard to encourage them to be individuals. His methods attract the attention of strict principal Gale Nolan. After learning that Keating was a member of the unscouted Dead Poets Society while he was in Welton, Neil starts the club over and he and his friends sneak off campus to a cave where they read poetry and verses, including their own compositions. As the school year progresses, Keating's lessons and their engagement with the club encourage them to live their lives on their own terms. Knox pursues Chris Noel, an attractive cheerleader who is dating Chet Danbury, a football player from a local public school whose family is friends with his. Neil discovers his love of acting and gets the role of Puck in a local of A Midsummer Night's Dream, despite the fact that His dominant father Thomas wants him in the Ivy League (and eventually medical school). Keating helps Todd get out of his shell and realize his potential when he takes him through an exercise in self-expression, resulting in him composing a poem spontaneously in front of the class. Charlie, however, takes things too far when he publishes an article in the school newspaper in the club's name that calls for girls to be admitted to Welton. Nolan paddles Charlie to force him to reveal who else is in the Dead Poets Society, but he resists. Nolan also talks to Keating, warning him that he should discourage his students from questioning authority. Keating admonishes the boys (in their own way), warning that one must consider all consequences. Thomas discovers Neil's involvement in the play and forces him to quit just before the opening show. Neil goes to Keating, who advises him to stand on the ground and prove to Thomas that his love of acting is something he takes seriously. Thomas unexpectedly appears on the show. He takes Neil home and says he's been withdrawn from Welton, only to be enrolled in a military academy to prepare him for Harvard, so he wants to be a doctor. Unable to find the courage to stand up to his father, and lacking any support from his worried mother, a confused Neil commits suicide. Nolan is investigating Neil's death at the request of the Perry family. Cameron blames Neil's death on Keating for escaping punishment for his own participation in the Dead Poets Society, naming the other members. Confronted with Charlie, Cameron urges the rest of them to let Keating take the fall. Charlie beats Cameron and gets expelled. Each of the boys is called to Nolan's office to sign a letter confirming the truth of Cameron's claims, even though they know they are false. 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Cast Robin Williams as John Keating Ethan Hawke as Todd Anderson Robert Sean Leonard as Neil Perry Josh Charles as Knox Overstreet Gale Hansen as Charlie Dalton Norman Lloyd as Principal Gale Nolan Kurtwood Smith as Thomas Perry Dylan Kussman as Richard Cameron James Waterston as Gerard Pitts Allelon Ruggiero as Steven Meeks Alexandria Powers as Chris Noel Leon Pownall as George McAllister, Latin teacher[6] George Martin as Dr. Hager, mathematics teacher Jane Moore as Mrs. Kevin Cooney as Joe Danbury Colin Irving as Chet Danbury Matt Carey as Kurt Hopkins John Cunningham as Mr. Anderson Lara Flynn Boyle as Ginny Danbury Production Development Peter Weir had been eager to follow up his two American breakthrough hits with Harrison Ford, Witness and The Mosquito Coast, with a romantic comedy starring Gérard Depardieu as a Frenchman who marries an American for the sake of green card. Depardieu was in high demand for his success in Provencal drama Jean de Florette and Weir was advised that he would have to wait a year for his availability. [7] In late 1988, Weir met Jeffrey Katzenberg at Disney (which produced the film via Touchstone Pictures), who suggested that Weir read a script that was recently received. On a flight back to Sydney, Weir was imprisoned and six weeks later he returned to Los Angeles to cast the protagonists. [8] The original script was written by Tom Schulman, based on his experiences at Montgomery Bell Academy in Nashville, Tennessee, especially with his inspirational teacher Samuel Pickering. [10] In Schulman's manuscript, Keating had been ill, slowly dying of Hodgkin lymphoma with a scene that showed him on his deathbed in the hospital. This was removed by Weir who deemed it unnecessary, arguing that this would focus the public on Keating's illness and not on what he stood for. [11] Early notes on the script from Disney also suggested doing the boy's passion dance instead of poetry, as well as a new title Sultans of Swing focusing on the character of Mr. Keating instead of the boys themselves, but both were rejected outright. [8] Filming began in the winter of 1988 and took place at St. Andrew's School and everett theatre in Middletown, Delaware, and at locations in New Castle, Delaware, and nearby Wilmington, Delaware. [12] During the shooting, Weir asked the young actor not to wear modern slang, even off camera. Cast Liam Neeson originally won the role of John Keating before Peter Weir took over from Jeff Kanew. [14] Other actors considered were Dustin Hoffman,[15] Tom Hanks and Mickey Rourke. [16] Reception office The worldwide box office was reported as \$235,860,579, which includes domestic gross of \$95,860,116. [3] The film's global receipts were the fifth highest for 1989, and the highest for dramas. The site's critical consensus reads: Influences performances from the young actor and a genuinely inspiring turn from Robin Williams gives Peter Weir's prep school drama top honors. [19] The film has a score of 79 out of 100 on Metacritic based on 14 reviews, indicating generally favorable reviews. [20] The audience asked by CinemaScore gave the film a rare A+ rating. [21] The Washington Post reviewed it solid, smart entertainment, and praised Robin Williams for providing a neatly restrained acting performance. [22] Vincent Canby of The New York Times also praised Williams' exceptional performance, while noting that Dead Poets Society "... is far less about Keating than about a handful of impressionist boys. Pauline Kael was not convinced by the film and its middlebrow high-mindedness, but praised Williams. Robin Williams' performance is more graceful than anything he's done before [...] he's completely, concentrated there - [he] reads his lines wonderfully, and when he mimics various actors reciting Shakespeare, there's no unnecessary clowning in it; He is a gifted teacher who demonstrates his skills. [23] Roger Ebert's review was largely negative, giving only the film two out of four stars. He criticized Williams for ruining an otherwise creditable dramatic performance by occasionally veering into his onstage comedian persona, lamenting that for a film set in the 1950s there was no mention of Beat Generation writers. In addition, Ebert described the film as an often poorly constructed collection of pious platitudes... The film pays lip service to qualities and values that, on the evidence of the script itself, are cheerfully willing to leave. [24] At the Oscar nomination edition of Siskel & Ebert, both Gene Siskel (who also gave the film a mixed review) and Ebert disagreed with Williams' Oscar nomination; Ebert said he would have traded Williams with either Matt Dillon for Drugstore Cowboy or John Cusack for Say Anything. On their If We Picked the Winners special in March 1990, Ebert chose the film's best picture nomination as the most nomination of the year, believing it took a slot that could have gone to Spike Lee's Do the Right Thing. John Simon, writing for National Review, said the Dead Poets Society was the most dishonest film he had seen in a while. [25] Accolade's Dead Poets Society won the Oscar for Best Original Screenplay (Tom Schulman). Peter Weir was nominated for best director, and the film itself was nominated for Best Picture of 1989. Robin Williams earned his second best actor in a leading role nomination, and it has since been widely recognized as one of the actor/comedian's best roles. The film also won the BAFTA Award for Best Picture. Oscar (USA) 1990[26] Won: Oscar for Best Original Screenplay – Tom Schulman Nominated: Oscar for Best Actor – Robin Williams Nominated: Oscar for Best Director – Peter Weir Nominated: Oscar for Best Film – Steven Haft, Paul Junger Witt and Tony Thomas, producers BAFTA Awards (UK) 1989[27] Won: Best Film Won: Best Original Film Score (Maurice Jarre) Nominated: Best Actor in a Leading Role (Robin Williams) Nominated: Best Performance directed by (Peter Weir) Nominated: Best Editing (William Anderson) Nominated: Best Original Screenplay (Tom Schulman) Nominated: Best Director (Peter Weir) César Awards Won: Best Foreign Film David di Donatello Awards [Italy][29] Won: Best Foreign Film Directors Guild of America (USA)[30] Nominated: Outstanding Directorial Achievement in Motion Pictures (Peter Weir) Golden Globe Awards (USA)[31] Nominated: Best Performance by an Actor in a Motion Picture – Drama (Robin Williams) Nominated read also: Best Director – Motion Picture (Peter Weir) Nominated: Best Film - Drama Nominated: Best Screenplay – Film (Tom Schulman) Writers Guild of America (USA)[32] Nominated: Best Screenplay – Original (Tom Schulman) The film was named #52 on AFI's 100 Years... 100 Cheers list, a list of the 100 most inspiring films of all time. [33] The film's line Carpe diem, which he climbed onto his desk, is headed by a ceiling fan. [42] See also The Changing of the Guard, an episode of The Twilight Zone from 1 January 2016. The Imperial Club (2002), an American drama film set in a boys' school in the Northeast. In 1999, 100,000 people were killed in 1999. British Board of Film Classification. July 27, 1999. Retrieved August 15, 2014. ^ Dead Poets Association (1989). Numbers. Retrieved 1 January 2010. Ticket office Mojo. Retrieved November 15, 2014. ^ a b Canby, Vincent (June 2, 1989). "Dead Poets Society (1989)". June 2, 1989 Review / Film: Shaking up a boys' school with poetry. In 1999, a new film was established in the New York Times. Retrieved 8 July 2010. ^ Film film from 1990 | BAFTA Awards. Awards.bafta.org. Retrieved 2010-07-07. ^ Kong, Jakob (2018). Fast times and good adventures. London: In 1999 there were 100,000 people booked on In 1999 there were 100,000 people booked in 1999. ^ a b King, James (2018). 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The film was first shown on commercial television in March 1971 and episodes were shown individually in cinemas as support shorts. [quote required] One of the stories, Michael, written and directed by Peter Weir[2] (a leading figure in the Australian New Wave cinema movement (1970–1990)), received an Australian Academy of Cinema and Television Arts award. Plot Young people and their personal concerns are the main theme the segments:[3] Judy Judy, en 19-åring 19-åring the girl wants to go to the big city, leaving her hometown behind, despite the resistance of her parents and her boyfriend. [1] Judy finds life in Tamworth mundane - her mother's concerns about her welfare, Mike - her unambitious county boyfriend, and the daily routine. Her plan is to make her own life in Sydney, and she seeks advice from her work friend Margie, wishing her boyfriend was more like David (Margie's fiancée). At Hoyt's drive-in, showing a double feature (Flaming Star and Garden of Evil), she informs Mike of her plans. He becomes disillusioned, fails to understand her motivations, and a few weeks later, after Judy searches for work in The Sydney Morning Herald, and with the help of her boss, the segment ends when she boards a train for Sydney and we see her new home (room 305). Michael A young man, Michael, faces a choice between his wealthy middle-class lifestyle and their middle-class lifestyle and a group of radicals. The episode starts with melese scenes near Sydney Harbour, where radical youth quake rebels are fighting soldiers. We then learn that this is just a movie sequence, and that everyday life is still normal, and meet Michael who lives with his parents but works in the city. The scenes are intercut with an expert Youth Quake panel discussion (led by Neville Trantor), discussing topics such as sex and drugs. Problems with Judy's boyfriend lead to a counterculture montage, and Michael keeps getting tired of his work routine and colleagues. In a pub, he befriends an actor from the film Grahame and Georgina his girlfriend, and begins to experience their freewheeling lifestyle. Family life becomes increasingly mundane as he begins to seek something more. He invites them to gatecrash Judy's 21st party, leading to problems with his parents and a stronger sense of personal conflict. Toula In it falls a young Greek woman for an Australian man despite the opposition of her conservative Greek parents and family. [6] Toula lives in a Sydney townhouse (in Greek society) with his parents, grandmother and younger brother Stavros, who all came to Australia 4.5 years ago. Toula and her best friend Assimina work in a garment factory, and their families often meet and socialize together. Assimina has an Australian boyfriend, a university student named Rick, but she is unable to tell anyone except Toula about him - rumours, however, now her brother Nick, leading to a physical altercation in the house. The excitement exists in Toula's house too, with Stavros, who is unemployed and listless, and his father's desire for him to go to university. As a community dancer, she meets John - then the four go on a double date to see Easy Rider in the theater. Easter is coming, and the community celebrates a midnight Mass with candles in the Greek Orthodox Cathedral of St. Sophia in Paddington, and the family heads home together. Actress Judy Judy Morris as Judy Serge as Mike Mary Ann Severne as Margaret Gary Day as David Penny Ramsey as Heather Wendy Playfair as mother Brian Anderson as father Cliff Neale as Mr Vickers Michael Matthew Burton as Michael Grahame Bond as Grahame Peter Coville as Neville Trantor Georgina West as Georgina Betty Lucas as mother Judy McBurney as Judy Toula Rita Iannou as Toula Erica Crowne as Assimina Andrew Pappas as Stavros Joe Hasham as John Gabriel Batikha as Nick Ther Coulouris as father Kity Coulouris as mother Yaya Laudeas as grandmother Production Assistance was supplied by the then Commonwealth Film Unit (now Screen Australia). [1] Michael was filmed in black and white and was shot in late 1969 at 16mm, but blown up to 35mm, while the others were filmed in the early 1970s at 35mm. [7] The director of photography was Kerry Brown, and the producer Gil Brealey. Michael's music was written and played by Cleves, a New Zealand band popular in Sydney at the time.[8] and released in January 1970 as an EP called Music from Michael. [9] Released by Festival Records, the songs were: A1 - To-Day / Don't Turn Your Back / Two-Day / Two-Day A2 - Merivale / Whispers B1 - Nowhere / Down On The Farm / Don't Turn Your Back Music to Toula including Mozart Chamber Music edited by James McCarthy. Receive This section needs extension. You can help by adding it. In 2018, there were 100,000 people written in 201 The three segments of the trilogy had relatively little thematic or stylistic connection, apart from what might be called a backdrop, problem-based motifs for drawing lessons about life in Australia, and a desire to patch up a feature film using a portmanteau structure. [3] Awards Michael won the AACTA Award for Best Film in 1971. [quote needed] References ^ a b c d e Hannant, Brian; Howes, Oliver (March 1971). Three to Go, Matthew Burton, Grahame Bond, Peter Colville, retrieved 7th octflicks. January 7, 2017. Retrieved 7 January 2010. www.ozmovies.com.au. Retrieved 2010-07-07. ^ Judy a review - Photos - Ozmovies. www.ozmovies.com.au. Retrieved 2010-07-07. ^ Michael – review – Pictures - Ozmovies. www.ozmovies.com.au. Retrieved 2010-07-07. ^ Toula – review – Pictures - Ozmovies. www.ozmovies.com.au. Retrieved 2010-07-07. ^ Andrew Pike and Ross Cooper, Australian Film 1900–1977: A Guide to Feature Film Production, Melbourne: Oxford University Press, 1998 p254-255 ^ MILESAGO - Groups and Solo Artists – The Cleves. www.milesago.com. Retrieved 10 October 2010. ^ Cleves (in Norwegian). Discos. Retrieved 10 January 2018. External links Judy Michael Toula at NSFA Films on YouTube 3 to go on IMDb 3 to go on Oz Movies Michael on Oz Movies Judy on Oz Movies Taken from

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The site's critical consensus reads: Influences performances from the young actor and a genuinely inspiring turn from Robin Williams gives Peter Weir's prep school drama top honors. [19] The film has a score of 79 out of 100 on Metacritic based on 14 reviews, indicating generally favorable reviews. [20] The audience asked by CinemaScore gave the film a rare A+ rating. [21] The Washington Post reviewed it solid, smart entertainment, and praised Robin Williams for providing a neatly restrained acting performance. [22] Vincent Canby of The New York Times also praised Williams' exceptional performance, while noting that Dead Poets Society "... is far less about Keating than about a handful of impressionist boys. Pauline Kael was not convinced by the film and its middlebrow high-mindedness, but praised Williams. Robin Williams' performance is more graceful than anything he's done before [...] he's completely, concentrated there - [he] reads his lines wonderfully, and when he mimics various actors reciting Shakespeare, there's no unnecessary clowning in it; He is a gifted teacher who demonstrates his skills. [23] Roger Ebert's review was largely negative, giving only the film two out of four stars. He criticized Williams for ruining an otherwise creditable dramatic performance by occasionally veering into his onstage comedian persona, lamenting that for a film set in the 1950s there was no mention of Beat Generation writers. In addition, Ebert described the film as an often poorly constructed collection of pious platitudes... The film pays lip service to qualities and values that, on the evidence of the script itself, are cheerfully willing to leave. [24] At the Oscar nomination edition of Siskel & Ebert, both Gene Siskel (who also gave the film a mixed review) and Ebert disagreed with Williams' Oscar nomination; Ebert said he would have traded Williams with either Matt Dillon for Drugstore Cowboy or John Cusack for Say Anything. On their If We Picked the Winners special in March 1990, Ebert chose the film's best picture nomination as the most nomination of the year, believing it took a slot that could have gone to Spike Lee's Do the Right Thing. John Simon, writing for National Review, said the Dead Poets Society was the most dishonest film he had seen in a while. [25] Accolade's Dead Poets Society won the Oscar for Best Original Screenplay (Tom Schulman). Peter Weir was nominated for best director, and the film itself was nominated for Best Picture of 1989. Robin Williams earned his second best actor in a leading role nomination, and it has since been widely recognized as one of the actor/comedian's best roles. The film also won the BAFTA Award for Best Picture. Oscar (USA) 1990[26] Won: Oscar for Best Original Screenplay – Tom Schulman Nominated: Oscar for Best Actor – Robin Williams Nominated: Oscar for Best Director – Peter Weir Nominated: Oscar for Best Film – Steven Haft, Paul Junger Witt and Tony Thomas, producers BAFTA Awards (UK) 1989[27] Won: Best Film Won: Best Original Film Score (Maurice Jarre) Nominated: Best Actor in a Leading Role (Robin Williams) Nominated: Best Performance directed by (Peter Weir) Nominated: Best Editing (William Anderson) Nominated: Best Original Screenplay (Tom Schulman) Nominated: Best Director (Peter Weir) César Awards Won: Best Foreign Film David di Donatello Awards [Italy][29] Won: Best Foreign Film Directors Guild of America (USA)[30] Nominated: Outstanding Directorial Achievement in Motion Pictures (Peter Weir) Golden Globe Awards (USA)[31] Nominated: Best Performance by an Actor in a Motion Picture – Drama (Robin Williams) Nominated read also: Best Director – Motion Picture (Peter Weir) Nominated: Best Film - Drama Nominated: Best Screenplay – Film (Tom Schulman) Writers Guild of America (USA)[32] Nominated: Best Screenplay – Original (Tom Schulman) The film was named #52 on AFI's 100 Years... 100 Cheers list, a list of the 100 most inspiring films of all time. [33] The film's line Carpe diem, which he climbed onto his desk, is headed by a ceiling fan. [42] See also The Changing of the Guard, an episode of The Twilight Zone from 1 January 2016. The Imperial Club (2002), an American drama film set in a boys' school in the Northeast. In 1999, 100,000 people were killed in 1999. British Board of Film Classification. July 27, 1999. Retrieved August 15, 2014. ^ Dead Poets Association (1989). Numbers. Retrieved 1 January 2010. Ticket office Mojo. Retrieved November 15, 2014. ^ a b Canby, Vincent (June 2, 1989). "Dead Poets Society (1989)". June 2, 1989 Review / Film: Shaking up a boys' school with poetry. In 1999, a new film was established in the New York Times. Retrieved 8 July 2010. ^ Film film from 1990 | BAFTA Awards. Awards.bafta.org. Retrieved 2010-07-07. ^ Kong, Jakob (2018). Fast times and good adventures. London: In 1999 there were 100,000 people booked on In 1999 there were 100,000 people booked in 1999. ^ a b King, James (2018). 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The film was first shown on commercial television in March 1971 and episodes were shown individually in cinemas as support shorts. [quote required] One of the stories, Michael, written and directed by Peter Weir[2] (a leading figure in the Australian New Wave cinema movement (1970–1990)), received an Australian Academy of Cinema and Television Arts award. Plot Young people and their personal concerns are the main theme the segments:[3] Judy Judy, en 19-åring 19-åring the girl wants to go to the big city, leaving her hometown behind, despite the resistance of her parents and her boyfriend. [1] Judy finds life in Tamworth mundane - her mother's concerns about her welfare, Mike - her unambitious county boyfriend, and the daily routine. Her plan is to make her own life in Sydney, and she seeks advice from her work friend Margie, wishing her boyfriend was more like David (Margie's fiancée). At Hoyt's drive-in, showing a double feature (Flaming Star and Garden of Evil), she informs Mike of her plans. He becomes disillusioned, fails to understand her motivations, and a few weeks later, after Judy searches for