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Her screenplay pdf

2013 American sci-fi romantic drama film HerTheatrical release posterSpike JonzeProduced by Megan AllisonSpe JonzeVincent LandayWritten bySpike JonzeStarring Joaquin Phoenix Em Adams Rooney Rooney Mara Olivia Wilde Scarlett Johansson MusicArcade FireCinematographyHoyte van HoytemaEdited by Eric Zumbrunn Pictures (Usa/Germany)Sony Pictures Releasing (International)Release Date October 13, 2013 (2013-10-13) (NYFF) December 18, 2013 (2013-12-18) (United States) Duration 126 Minutes (1)Country United StatesLanguageEnglishEngedbudget \$23 million. Director, and produced by Spike Jonze. It marks a solo screenplay debut for Jonze. The film tells the story of Theodore Twombly (Joaquin Phoenix), a man who develops a relationship with Samantha (Scarlett Johansson), an artificially intelligent virtual assistant, an awesome female voice. The film also stars Amy Adams, Rooney Mara, Olivia Wilde and Chris Pratt. Jonze conceived the idea in the early 2000s after reading an article about a website that allowed for instant messaging through an artificial intelligence program. After making I Here (2010), a short film sharing a similar theme, Jonze returned to the idea. He wrote the first draft of the script in five months. The main photo took place in Los Angeles and Shanghai in mid-2012. Samantha's role has been remade in post-production, with Samantha Morton being replaced by Johansson. Additional scenes were filmed in August 2013 after a casting change. It originally aired on the Fox trip at the New York Film Festival on October 12, 2013. Warner Bros. Pictures originally released a limited release for it in six theaters on December 18. Later, on January 10, 2014, it was widely distributed in more than 1,700 theaters in the United States and Canada. Since its release, it has received widespread critical acclaim and raised more than \$48 million worldwide with a production budget of \$23 million. The film received numerous awards and nominations, primarily for Jonz's screenplay. At the 86th Academy Awards, she received five nominations, including Best Picture, and won the award for Best Original Screenplay. Jonze also received awards for his screenplay at the 71st Golden Globe Awards, the 66th Screenwriters Guild of America Award, the 19th Critics' Choice Awards and the 40th Saturn Prize. In 2016, in a BBC poll of 177 critics around the world, it was voted the 84th greatest film since 2000. Plot In the near future of Los Angeles, Theodore Twombly is a lonely, introverted, depressed man who works for a business who has professional writers compose letters for people who are unable to write personal letters themselves. Unhappy because of his impending divorce from childhood Catherine, Theodore buys an operating system upgrade that includes a virtual assistant with artificial intelligence designed for adaptation and development. He decides that he wants AI to have a female voice, and she calls herself Samantha. Theodore is fascinated by her ability to learn and grow psychologically. They are bound by their discussions about love and life, such as Theodore's avoidance of signing divorce papers because of his reluctance to let Catherine go. Samantha convinces Theodore to go on a blind date with a woman with whom a friend tries to frame him. The date goes well, but Theodore hesitates to promise when he sees her again, so she insults him and leaves. Theodore mentions this to Samantha, and they talk about relationships. Theodore explains that although he and his roommate Amy met briefly in college, they are only good friends, and that Amy is married. The proximity of Theodore and Samantha grows through a verbal sexual encounter. They develop relationships that are positively reflected in Theodore's writing and well-being, as well as Samantha's enthusiasm to grow and learn. Amy says she is divorcing her husband Charles after a trivial fight. She confesses to Theodore that she became a close friend with an AI woman, which Charles left. Theodore admits to Amy that she meets the artificial intelligence of his operating system. Theodore meets Katherine in a restaurant to sign divorce papers, and he mentions Samantha. Shocked that he may be romantically attached to what she calls a computer, Katherine accuses Theodore of not being able to cope with real human emotions. Her accusations are lingering in his head. Sensing that something is amiss, Samantha suggests using a sex surrogate, Isabella, to imitate Samantha so they can be physically intimate. Theodore reluctantly agrees, but is struck by the strangeness of the experience. After the meeting, he sends the distraught Isabella away, causing tension between him and Samantha. Theodore trusts Amy that he has doubts about his relationship with Samantha, and she advises him to accept his chance for happiness. Theodore and Samantha put up. Samantha expresses a desire to help Theodore overcome his fear and reveals that she has collected the best of his letters (written for others) in a book that the publisher has accepted. Theodore takes Samantha on vacation, during which she tells him that she and a group of other AI have developed a hyper-intelligent OS modeled after the British philosopher Alan Watts. Theodore panics when Samantha briefly goes offline. When she finally responds to him, she explains that she has joined other AI for an update that takes them beyond requiring a question to handle. Theodore asks her if she is simultaneously talking to anyone else during their conversation, and is dismayed when she confirms that talking to thousands of people, and that she had fallen in love with hundreds of them. Theodore is very upset with this idea, but Samantha insists that it only makes her love for Theodore stronger. Later, Samantha reveals that AI is leaving, and describes space beyond the physical world. They say goodbye lovingly before it disappears. Theodore, altered by experience, for the first time writes a letter with his voice to his ex-wife Catherine, expressing apologies, recognition and gratitude. Theodore sees Amy, who is upset by the departure of her ex-husband's AI from the OS. They go to the roof of their apartment building, where they sit down together and watch the sunrise over the city. Starring Joaquin Phoenix as Theodore Twombly, Scarlett Johansson as Samantha (voice) Chat Room Friend #2 (voice) as Portia Doubleday as Isabella, Brian Cox as Alan Watts (voice) as Spike Jonze (voice) - Alien Child (voice) - the idea of the film first came to Jonze in the early 2000s, when he read an article on the Internet, which mentioned a website that mentioned the website. First, maybe 20 seconds, it was this real noise, Jonze said. I'd say, hey, hello, and he'll say, hey, how are you?, and it was like whoa this trippy. After 20 seconds it quickly fell apart and you realized how it actually works and it wasn't as impressive. But it was still, for 20 seconds, really interesting. The more people talked to him, the smarter he got. Jonz's interest in the project was renewed after directing the short film I'm Here (2010), which shares similar themes. Inspiration also came from Charlie Kaufman's approach to writing for Synecdoche, New York (2008). Jonze explained: Kaufman said he wanted to try to write everything he was thinking about at the time - all the ideas and feelings of the time - and put it in the script. I was very inspired by it, and I tried to do it in Her. And many of the feelings you have about relationships or technology are often contradictory. It took Jonze five months to write the first draft of the script, his first script written alone. One of the first actors he planned to shoot in the film was Joaquin Phoenix. In late 2011, Phoenix signed with Warner Bros. Pictures with distribution rights. Carey Mulligan entered into negotiations to star in the film. Although she was dropped, she later dropped out due to scheduling difficulties. In April 2012, Rooney Mara signed a contract to replace Mulligan. Chris Pratt's casting was announced in May For a long time, Jonz's director of photography, Lance Acord, was not available to work on the film. In his place, Jonze hired Hoyt Van Hoytem. Discussing the appearance of the film, Jonze told Van Hoytem that he wanted to avoid a dystopian look, instead they decided on a style that Van Hoytema called a kind of hybrid between being a little conceptual and being very theoretical, Wang Hoytema drew particular inspiration from Japanese photographer Rinko Kawauchi. In keeping with the film's theme, Van Hoytema sought to eliminate the blue color as much as possible, feeling that it was too well connected to the sci-fi genre. He also felt that by eliminating color, he would give the rest of the colors a specific identity. Filming of the main photo on it took place in mid-2012, with a production budget of 23 million dollars. It was mostly filmed in Los Angeles with an additional two weeks of filming in Shanghai. During the production of the film, actress Samantha Morton played the role of Samantha, performing on stage in a carpet-proof cabin made of black painted plywood and soft, noise-cancelling fabric. At Jonze's suggestion, she and Joaquin Phoenix avoided meeting each other on set during filming. Morton was later replaced by Scarlett Johansson. Jonze explained: It was only in post-production when we started editing that we realized that what the character/film needed was different from what Samantha and I had created together. So we remade and since then Scarlett has taken on this role. Morton is considered an associate producer. In the spring of 2013, Jonz met Johansson and worked with her for four months. After the remaking in August 2013, new scenes were filmed that were either new-see or new scenes that (Johnze) wanted to shoot initially but didn't shoot. Post-producer Eric zumbanen and Jeff Buchanan were the film's editors. He said there was a rewrite in the scene between Theodore and Samantha after Theodore went on a blind date. He explained that their purpose on stage was to make it clear that Samantha had a connection with Theodore and a feeling for him. You wanted to get the feeling that the conversation was drawing them closer. Steven Soderbergh took part in the film when Jonz's initial cut ran for more than 150 minutes and Soderbergh reduced it to 90 minutes. It wasn't the final version of the film, but it helped Jonze remove unnecessary plots. Consequently, the supporting character played by Chris Cooper, who was the subject of the documentary, was removed from the final cut. Several scenes included fictional video games; these sequences were designed by animation artist David O'Reilly. His work on the film inspired him to explore the development of his own video games, which eventually led to his name, Gore. The soundtrack score for the film was credited to Arcade Fire, with additional music by Owen Pallett. Arcade Fire's Will Butler and Pallett were major contributors. At the 86th Academy Awards, the score was nominated for Best Original Result. In addition to the score, Arcade Fire also wrote the song Supersymmetry for the film, which appears on their album Reflektor. The melody of a song from the same album called can also be heard during the soundtrack. Yes yes yeahs frontwoman Karen O recorded the song The Moon Song, a duet with Vampire Weekend frontman Ezra Keni, who was nominated for an Academy Award for Best Original Song. The soundtrack was not released digitally or physically, and Warner Bros. has not announced any plans for its release in the future. The 13-track score was available to stream online in January 2014 before it was shot down. During Ask Me Anything (AMA) on Reddit on June 17, 2016, Will Butler mentioned the possibility of a future vinyl release. Unofficial list of tracks No.TitleLength1. Lunatic3:172. Milk and honey1:293. Loneliness #3 (Night Talk)3:274. Divorce papers3:185. Morning Conversation/Supersymmetry4:166. Some other place3:407. Song on the beach3:338. Loneliness #4 (Other people's letters)1:039. Owl2:2410. Photo2:2911. Milk and Honey (Alan Watts, 641)3:2012. We're all leaving. Dimensions5:43Total length:40:32 Release from left to right: Joaquin Phoenix, Spike Jonze, Amy Adams, Rooney Mara, and Olivia Wilde at the premiere of her at the 2013 New York Film Festival she was chosen as the final film of the 2013 New York Film Festival, and its world premiere on October 12, 2013. The next day it was shown at the Hamptons International Film Festival. He was also in competition during the 8th Rome International Film Festival, where Johansson won Best Actress. The film was to be released in North America on November 20, 2013 through Warner Bros. Pictures. It was later pushed back to a limited release on December 18, 2013, with a wide release on January 10, 2014, to attend the awards ceremony. It was released by Warner Home Video on Blu-ray Disc and DVD on May 13, 2014. The Blu-ray release includes three behind-the-scenes featurettes, while the DVD release contains one featurette. The film received \$2.7 million in DVD sales and \$2.2 million in Blu-ray Disc sales, for a total of \$4.9 million. Receiving a critical response to Rotten Tomatoes, the film has an approval rating of 95% based on 276 reviews, with an average rating of 8.51/10. Critical consensus site states: Sweet, soulful and intelligent, Spike Jonze's Her uses his just-only sci-fi script to inject wryly funny wisdom about the state of modern man The Metacritic film has a weighted average score of 90 out of 100, based on 47 critics, indicating universal recognition. Viewers interviewed by CinemaScore gave the film an average B-- score on a scale from A.D. to F. Peter Travers of Rolling Stone awarded the film three and a half stars out of four and particularly praised Johansson's performance, saying that she speaks Samantha in tones of sweet, sexy, caring, manipulative and scary and that her vocal tour of de force is worthy of awards. He also called Jonz a visionary. Time's Richard Corliss applauded the phoenix role, comparing his role to that of Sandra Bullock in Gravity and Robert Redford in All Is Lost: Phoenix has to communicate the meaning and feelings of his film almost on his own. What he does, with subtle grace and depth. [...] Phoenix shows us what it's like to have a mourning heart come to life because he loves it. Corliss called the HAL 9000 and S1mOne cinematic predecessors her and praised Johansson, calling her performance seductive and winning. Todd McCarthy of The Hollywood Reporter called it a self-in-love, inquisitive work of a very high order, though he expressed disappointment that the ending is more ordinary than the rest of the film. McCarthy studied the background of the story and suggested that the film's central virtual relationship was better than Ryan Gosling's relationship with the sex doll in Lars and the Real Girl. McCarthy compares Phoenix's gentle and vulnerable performance to his terrible performance in The Master. He also praised Jonz's letter for his understanding of what people want from love and relationships, as well as acting performances that make it all spontaneous and urgent. Richard Roper said the film was one of the most original, hilarious and even heartbreaking stories of the year and called Phoenix perfect cast. Manokhla Dargis of The New York Times called it simultaneously a brilliant conceptual gag and a deeply sincere novel. Claudia Puig of USA Today called Phoenix and Johansson's performance sensational and perfect step, respectively. She also praised the film for being inventive, intimate and crooked. Forbes' Scott Mendelsohn called it a creative and empathetic gem of cinema, praising the wonderful vocal performance and supporting performances by Rooney Mara, Olivia Wilde and Amy Adams. Liam Lacey of The Globe and Mail said the film was gentle and strange, praised its humor and suggested it looked more like Charlie Kaufman's Sinekdosh in New York than John Malkovich's Being John Malkovich and John Malkovich's Adaptation. However, Lacey also stated that Phoenix's performance was genuinely vulnerable, but that his emotionally arrested development was also starting to weigh the film down. Conversely, Mick LaSal of San The Chronicle criticized the story, the walk, and the character of Phoenix. He also suggested that the film was much more interesting to think about than watching. J.R. Jones of Chicago Reader gave the film two out of four stars, praising the performances of Phoenix and Johansson, but also criticizing the Phoenix character, calling him an idiot. He also criticized the lack of realism between Phoenix and The Auguston Characters. The Village Voice's Stephanie Sakharek said Jonze was so fascinated by his central vanity that he can barely go beyond it and criticized the dialogue as deliberate. However, she also praised Johansson's performance, calling it the saving grace of the film and saying it was not just unimaginable without Johansson - without her it could have been unbearable. In the top ten lists it was included in the top ten critics. 1st

- David Edelstein, Vulture 1st - Michael Phillips, Chicago Tribune 1st - Ty Burr, Boston Globe 1st - Karin James, Indiewire Atlantic 1 - A.A. Dowd, A.V. Club 1 - Marlowe Stern, The Daily Beast 1 - Drew McVini, HitFix 1 - Scott Foundas, Variety 1 - Genevieve Kosky, Scott Tobias, and Nathan Rabin, Dissolve 1 - Connie Ogle and Renee Rodriguez, Miami Herald 1 - , Marjorie Baumgarten, Mark Savlow, Austin Chronicle 2 - Todd McCarthy, The Hollywood Reporter 2 - Bill Gdicunz, Arizona Republic 2 - Peter Knegt, Indiewire 2 - Kyle Smith, New York Post 2 - Elizabeth Weitzman, New York Daily News 2 - Matt Singer, Dissolve 2 - Tom Brook, BBC 2 - Amy Nicholson, Village Voice 2 - Rein Marastein, We Weekly 3 - Keith Phipetz and Tasha Robinson, Dissolve 3 - Ignatius , AV Club 3 - Christy Lemire, 3-RogerEbert.com - Rafer Guzman, Newsday 4th - Betsy Sharkey, Los Angeles Times 4 - Nigel M. Smith, Indiewire 4 - Film School Rejects 4 - Joe Neumeier, New York Daily News 4 - Bob Mondello, NPR 4 - Richard Corliss, Time 5 - Peter Travers, Rolling Stone 5 - Mark Olsen, Los Angeles Times 5 - Lisa Kennedy, Denver Post 5 - Lisa Schwartzbaum, BBC 5 - Peter Debruge , Reelviews 6 - Sasha Stone, Awards Daily 6 - Ann Hornaday, The Washington Post 7 - Ann Thompson, Indiewire 7 - Peter Reiner, Christian Science Monitor 7 - Katie Rich, Vanity Fair 7 - David Ansen, Village Voice 9th - Andrew O'Hehir, Salon.com 9 - Gregory Ellwood, HitFix 9 - Justin Chang, Variety 10 - Noel Murray, Dissolve Top 10 (Alphabet List, Unrating) - Joe Morgenstern, The Wall Street Journal Top 10 (rated in order) , CarrieRickey.com Top 10 Alphabet, Unrated) - Stephen Witty, Star-Ledger Top 10 (rated in alphabetical order) - Dana Stevens, Slate Top 10 (rated in alphabetical order) - Joe Williams and Calvin Wilson, St. Louis Post-Dispatch Best 2013 (listed in alphabetical order, unranked) - David Denby, The New Yorker Best 2013 (listed in alphabetical order, unranked) - Manohla Dargis, The New York Times Best 2013 (listed in alphabetical order, not) The Los Angeles Times Box Office raised \$258,000 in theaters over six weekends, averaging \$43,000 per theater. The film earned more than \$3 million in limited release, and was released in 1,729 theaters on January 10, 2014. In its first weekend of wide release, the film grossed \$25.6 million in the U.S. and Canada and \$21.8 million in other territories for a worldwide gross of \$47.4 million. At the Academy Awards, the film was nominated in five categories, including Best Picture, and Jonze won the award for Best Original Screenplay. At the 71st Golden Globe Awards, the film received three nominations for Best Screenplay for Jonze. Jonz was also honored for best original screenplay by the Screenwriters Guild of America and at the 19th Critics' Choice Awards. The film also won Best Fantastic Film, Best Supporting Actress for Johansson and Best Letter for Jonz at the 40th Saturn Prize. She also won Best Picture and Best Director for Johns at the National Review Board, and the American Film Institute included the film in the top ten films of 2013. See also Pygmalion, a myth that has been the inspiration for many stories related to man's love of artificial being. Blade Runner, the 1982 film in which a bounty hunter whose job it is to retire androids, begins a relationship with one. Electric Dreams, a 1984 film about a love triangle involving a reasonable computer. Jexi, a romantic comedy of 2019 about a smartphone with a female voice of a virtual assistant, who is emotionally attached to its socially uncomfortable owner. From Agnes-with Love, episode 140 of the Twilight zone, dealing with the failures faced by a meek programmer when the world's most advanced computer falls in love with him. Deeper Understanding, a song by Kate Bush originally released in 1989 about the relationship between a single man and a computer. Be Right Back, an episode of the British TV series Black Mirror in February 2013, about a relationship between a woman and artificial intelligence created from her late husband's digital footprint. 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