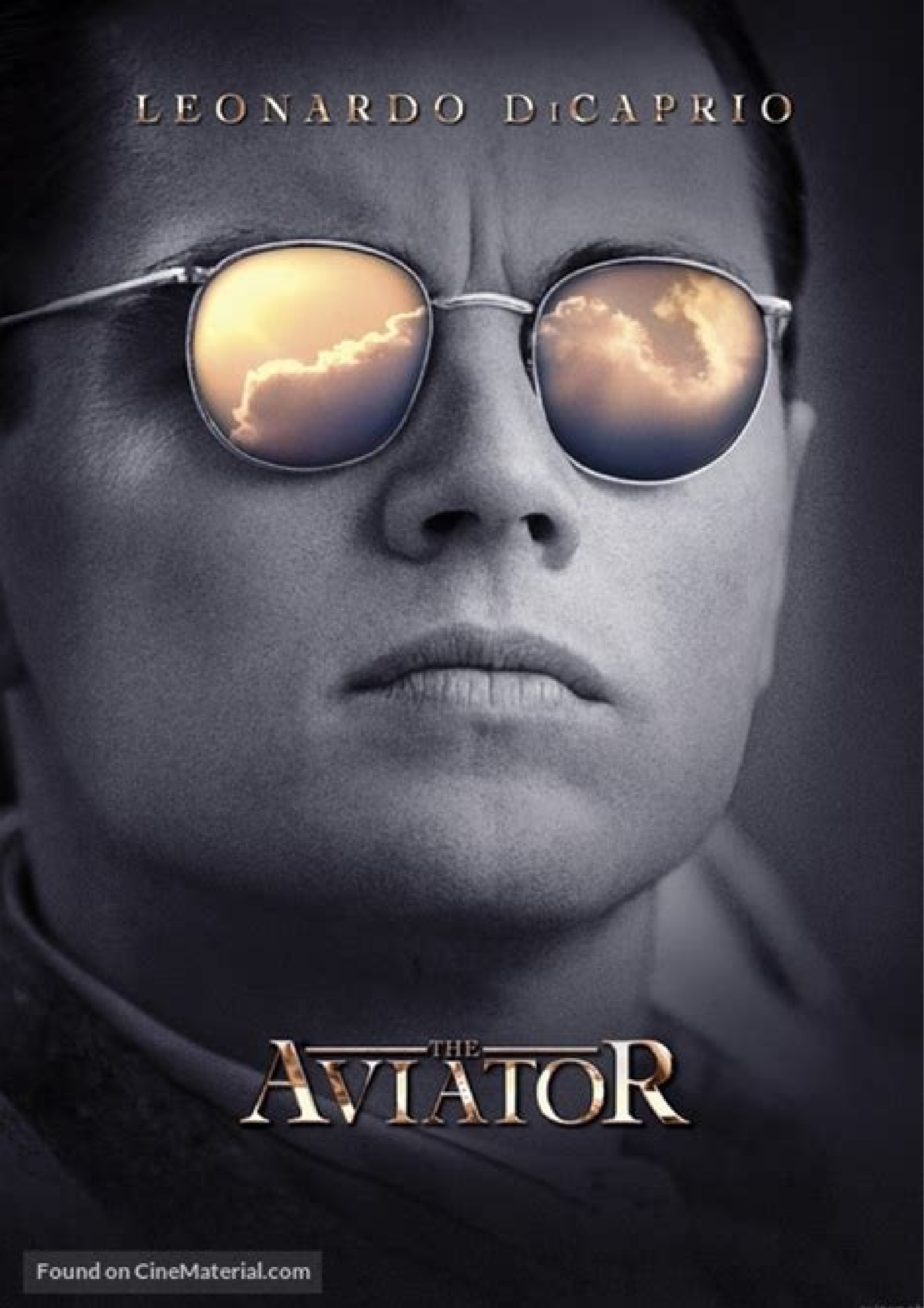


Aviator hd movie

I'm not robot!

LEONARDO DiCAPRIO

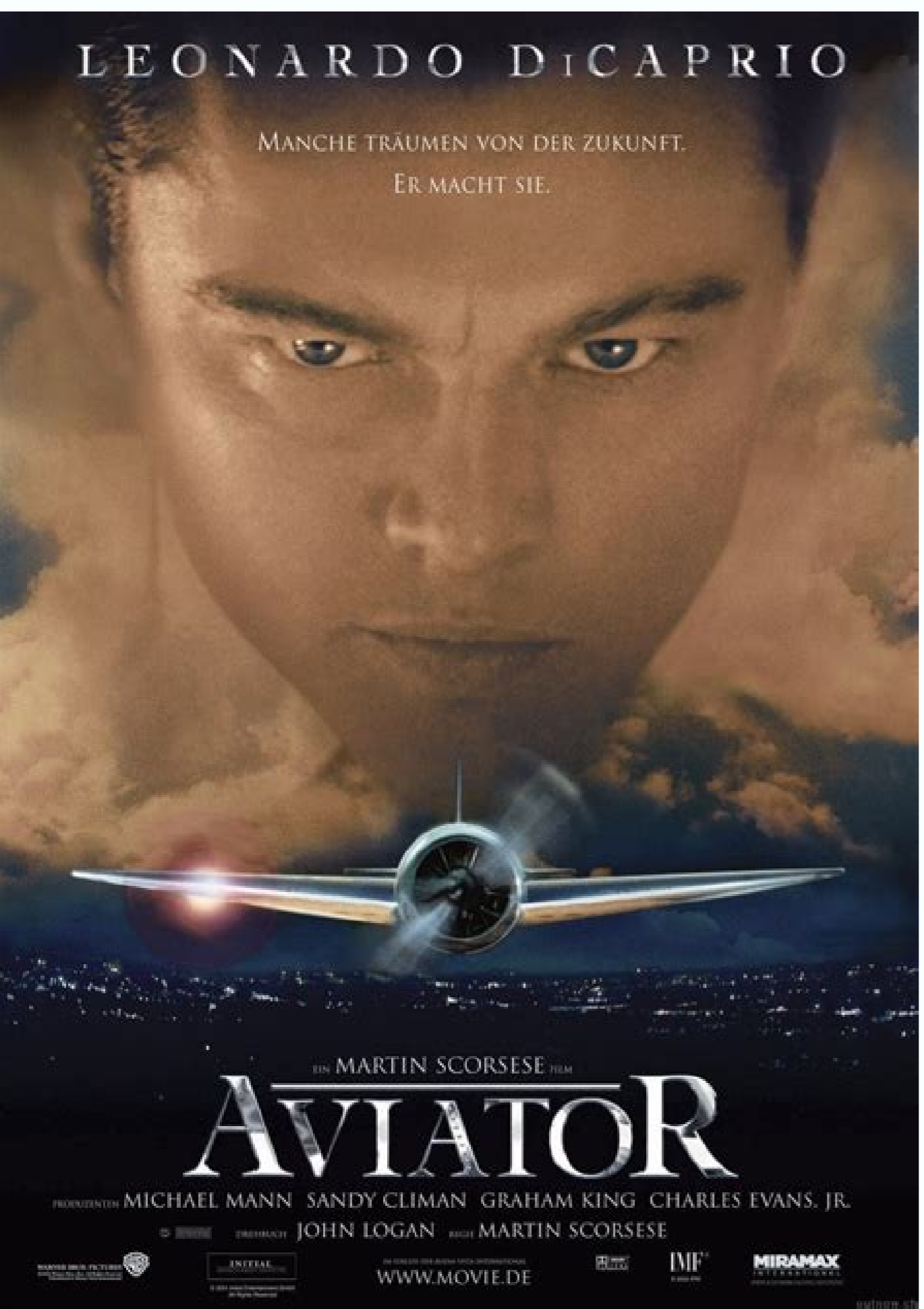


THE AVIATOR

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LEONARDO DiCAPRIO

MANCHE TRÄUMEN VON DER ZUKUNFT.
ER MACHT SIE.

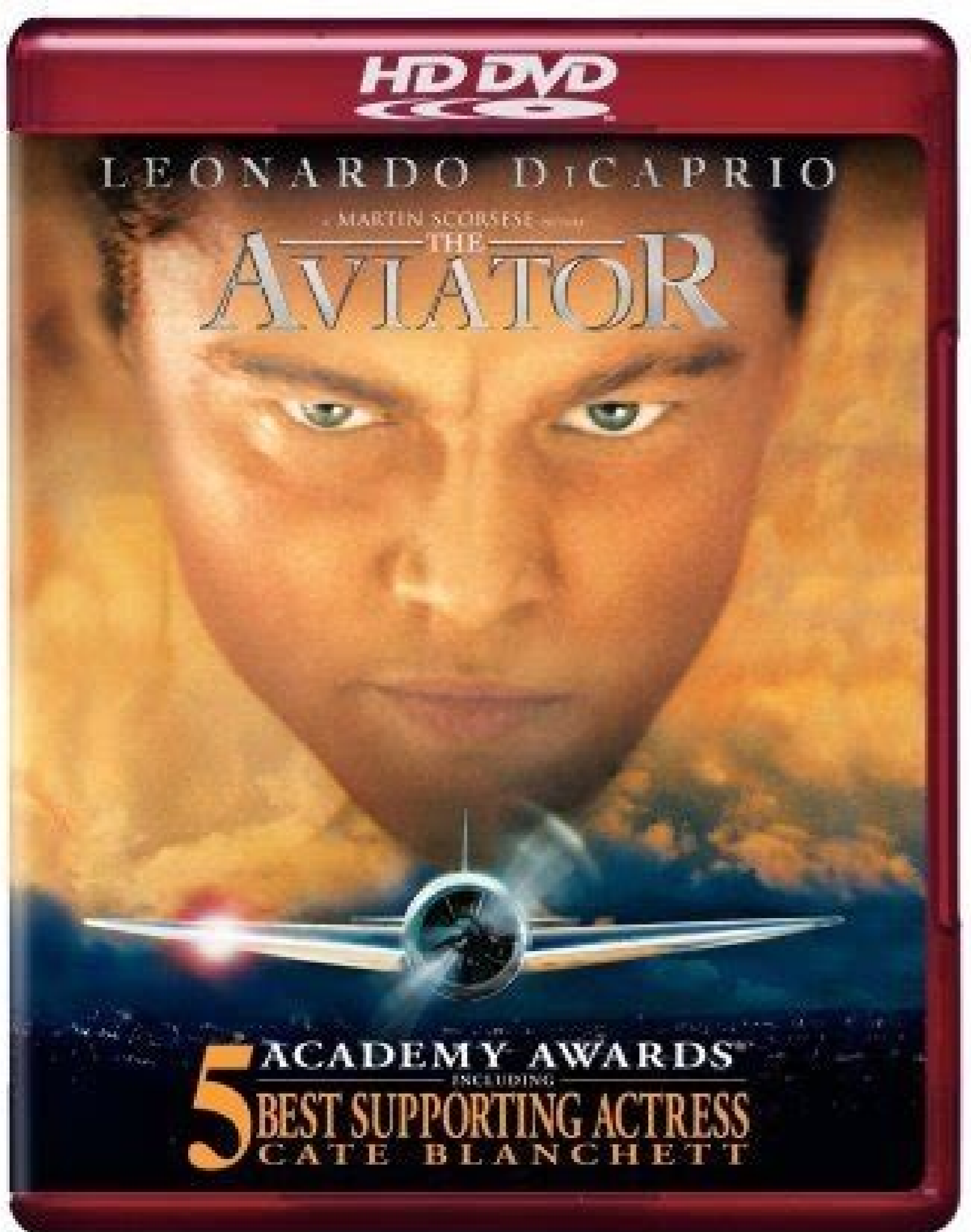


AVIATOR

PRODUZENTEN MICHAEL MANN SANDY CLIMAN GRAHAM KING CHARLES EVANS, JR.
DIREKTOR JOHN LOGAN REGIE MARTIN SCORSESE

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Skip to main content 7.52 h 50 min 2004X-Ray PG-13 Supporting actors John C. Reilly, Alec Baldwin, Alan Alda, Ian Holm, Jude Law, more... Frances Conroy Producers Chris Brigham, Sandy Climan, Colin Cotter, Matthias Deyle, Leonardo DiCaprio, more... Charles Evans Jr., Graham King, Dan Maag, Michael Mann, Aslan Nadery, Joseph P. Reidy, Volker Schaub, Philip Schulz-Deyle, Rick Schwartz, Bob Weinstein, Harvey Weinstein, Rick Yorn, Martin Scorsese Studio Miramax Rating PG-13 (Parents Strongly Cautioned) Content advisory Smoking, alcohol use, nudity, foul language, sexual content, more... Violence Purchase rights Stream instantly Details Format Prime Video (streaming online) Devices Available to watch on supported devices 3408 global ratings How are ratings calculated? Top reviews from the United States (4) Reviewed in the United States on December 21, 2019 Too Long & A Bit Boring Verified purchase 11 people found this helpful Christina Reynolds Reviewed in the United States on April 8, 2021 A delightful rendering! Verified purchase 11 people found this helpful The Aviator is a 2004 American epic biographical drama film directed by Martin Scorsese and written by John Logan. It stars Leonardo DiCaprio as Howard Hughes, Cate Blanchett as Katharine Hepburn, and Kate Beckinsale as Ava Gardner. The supporting cast features Ian Holm, John C. Reilly, Alec Baldwin, Jude Law as Errol Flynn, Gwen Stefani as Jean Harlow, Kelli Garner as Faith Domergue, Matt Ross, Willem Dafoe, Alan Alda, and Edward Herrmann. Based on the 1993 non-fiction book Howard Hughes: The Secret Life by Charles Higham, the film depicts the life of Howard Hughes, an aviation pioneer and director of the film Hell's Angels. The film portrays his life from 1927 to 1947 during which time Hughes became a successful film producer and an aviation magnate while simultaneously growing more unstable due to severe obsessive-compulsive disorder (OCD). Itching to put viewers in Hughes' shoes (or rather, behind his lens), Scorsese designed each year in 'The Aviator' to look the way a colored movie from the featured time periods would appear. This was achieved through digitally enhanced post-production and replicates the appearance of both Cinecolor and two-strip Technicolor. Grainy sepia tones are used for sequences from 1927 to 1930 with bright and vivid colors highlighting the Jazz age of the late thirties and forties. Giving as much attention to detail in the costume department (which, funfact, had a budget loan of \$2 Million alone), the cinematography and carefully ladled direction serve as adminicles on a quest for authenticity with admiration and equity. Prior to filming DiCaprio prepared by spending time with the real life Jane Russell (whose first role was in Hughes') to hear her memories and to get an impression of Hughes. Awestruck by DiCaprio following this visit - Hughes' reputation as a reserved but extremely bull-headed man is captured on screen with the longevity of poise and ill-fated intensity. Stealing scenes at times with a desire for credibility in stride, Blanchette's cheerfully stylized performance as Hepburn makes her more than deserving of the Oscar she received for it which, funny enough, also makes her the first person to win one for playing a real-life Oscar winner. Balancing moments in which Hughes and Hepburn act like oil and water with those in which they seem compatible beyond compare: a relationship muddled by codependency finds its way on screen and avoids being an out-of-place contraption. Ultimately a biopic intended to capture Hughes' influence on the cinematic and aviation industry - it is a relief to know that these are shown rather accurately. Hell's Angels (which did really go massively over-budget) stands out as a pioneering effort in the realm of realism and special effects. Much of Hughes involvement as it relates to Aviation is oversimplified, but his achievements (like breaking records) and setbacks (like potentially life-threatening crashes - which he was in a total of four) are given a fair chance to shine. What isn't addressed as comprehensively is Hughes' tumultuous relationships and his ongoing struggle with mental illnesses. The tendency for an intimate partners to distance themselves as a result of Hughes' quirks and his obsession with perfection is intermediately dangled, but 'The Aviator' omits the fact that he was married twice during the periods covered (amongst other things). In addition to this the origin and development of his OCD is lightly sanitized as being related to his upbringing and there is no mention of factors that now reportedly excavated this condition; in example are the fact that Hughes contracted syphilis and also became addicted to pain medication following a significant injury, but I imagine a story with these elements present would be lacking in sympathy despite being garnished with understanding and bedridden insight. All things considered: Scorsese's aptitude for treating most easily polarized figures as percontation and not absolutes is here in full display. It is through a substantially collaborative effort that Hughes' intricacy is feasibly digested, and it is a delightfully rendered reminder that taking the risk of falling with experience is better than not reaching for great heights at all. Far from being the most accurate portrayal of Hughes' life with the exclusion of many defining facts: 'The Aviator' captures the essence of who Hughes was, and why his story should matter. 5 people found this helpful Takasw Reviewed in the United States on April 29, 2020 Very Good Movie. Shows Descent into Mental Illness Verified purchase 6 people found this helpful Matthew D'Souza Reviewed in the United States on December 10, 2021 The Mad Genius of Howard Hughes is Captured by American Auteur Martin Scorsese Verified purchase Scorsese's underrated portrait of a troubled and charismatic genius. Director Martin Scorsese's epic biographical drama The Aviator (2004) is so enthralling that after 3 hours I thought, I hope there's another half hour. The Aviator flies by as you're so captivated by Leonardo DiCaprio's charismatic and crazy depiction of Howard Hughes that every scene is ethereal. From the glowing phosphorescent colors to the magnificent set pieces like Howard Hughes' giant plane. The Hercules being a real thing. The Aviator just gives you everything of the man Howard Hughes. I am shocked at how daring Scorsese's flight shots and plane crash looks, while his artful direction for Hughes' dream sequences is startling and hypnotizing. Scorsese's direction makes you feel like you have OCD, need to wash your hands, and can empathize with an extraordinary man's chaotic lifestyle. From brilliant airplane engineer, aeronautics enthusiast, obsessive film director, OCD stricken compulsive, womanizing sleaze producer, charming romantic gentleman, well spoken charismatic orator, millionaire playboy, shrewd businessman, and insane person seeing visions. Scorsese never shies away from Hughes' eccentricities or strangeness as The Aviator chronicles his life's achievements and downfalls beautifully. Scorsese's sterling direction keeps you entertained throughout The Aviator as he is also profoundly honest about who Howard Hughes was as a man. John Logan's writing is phenomenal as you effortlessly understand what made Howard Hughes insatiable as an investor, business tycoon, and lover with his manic personality. Logan gets to the heart of Hughes' OCD through his framing of his mother as an influential force over Hughes' intolerance of germs in a dirty world. I loved seeing all the Hollywood behind the scenes stuff like Barton Fink from The Coen Brothers or their later picture Hall, Caesar! The Aviator is ahead of its time as I really think audiences should revisit it for further clarity and comprehension over this remarkable man's life and impact. I mean, we can choose which airline we want to fly because Howard Hughes stood up to congress! Leonardo DiCaprio delivers a formidable lead performance as the eccentric and erratic Howard Hughes. He takes the time to portray how paranoid Hughes became, how focused he was to his passion projects, how visionary his film and airplane ideas were, and how disturbed his mind devolved into besides the hilarious and sorrowful parts about his germaphobia and OCD. Cate Blanchett is unbelovably as Katharine Hepburn with her loud, fast talking and particular accent of Hepburn's. She's very kind, patient, and insistent in her manner that develops into a believable romance with Howard Hughes. Blanchett and DiCaprio have real chemistry together. Likewise, Kate Beckinsale is gorgeous and sympathetic as Ava Gardner in all her glamour and compassion. John C. Reilly is funny as Hughes' long suffering financial numbers man Noah Dietrich. Alec Baldwin is fearsome as Pan Am's ruthless and corrupt CEO Juan Trippe. His tense conversations with Leonardo DiCaprio are fascinating to behold every nuance and double meaning. Alan Alda is a real scumbag as the corrupt Senator Ralph Owen Brewster. Ian Holm is also a riot as Hughes' weather expert Professor Fitz. Furthermore, Jude Law cameos as Errol Flynn just long enough to demonstrate what a gross womanizer Flynn was in reality to his dashing heroic swashbuckling film portrayals. Kelli Garner is adorable and devastating as young actress Faith Domergue, who Hughes gets into a pedoholic relationship with when she's underage. Willem Dafoe cameos as reporter Roland Sweet in a funny suspenseful scene. I adored Gwen Stefani's cameo as the lovely platinum blonde actress Jean Harlow. Adam Scott is funny as the persistent and shallow Johnny Meyer and Rufus Wainwright cameos as the Coconut Club's singer. Editor Thelma Schoonmaker cuts so sharply and cleverly around Hughes' mental breakdowns and visionary insights that you always feel in the room with Hughes. 170 minutes passes by very fast when you are happily enjoying a great film and Scorsese gave us quite the picture. I'm glad to better appreciate The Aviator 17 years later now. Cinematographer Robert Richardson shoots modern planes soaring through the air with the same sense of childlike wonder that Hughes felt every time one of his planes took off the ground. I love all these amazing ultra wide shots as much as his creative medium shots of Hughes just ordering people around or talking to himself. You feel like you're in Howard Hughes' expansive mind in many shots. Production designer Dante Ferretti somehow recreates The Golden Age of Hollywood from studios and theaters to other L.A. landmarks. You never doubt you're looking at old Hollywood areas. Robert Guerra, Claude Paré, Christina Ann Wilson, Luca Tranchino, and Lori Rowbotham's art direction for The Aviator is incredibly intriguing as colors pop unusually to refer to Hollywood's classic glamour with an intentional gaudy look. Francesca Lo Schiavo and William J. Law III's set decoration captures this sleek roaring 20's through the 40's aesthetic with a real fancy flourish to every home. The movie looks like Sky Captain and the World of Tomorrow. Crys Forsyth-Smith, Mat Beck, Ron Ames, Robert Stromberg, Julia Frey, Kim Lee, Denise Ballantyne, Louis Morin, Robert Legato, and Pepe Valencia's visual effects are pretty outstanding for 2004. The plane crash just straight up looks real, while all the ships and planes in the background are believable. The sound design for the crash is terrifying. Composer Howard Shore leans into the grandiose lifestyle of Howard Hughes with his epic symphonic score. He both harkens back to a nostalgia for Old Hollywood as well as a romantic joy for flying machines like a Hayao Miyazaki anime film. Sandy Powell's costumes are as she recreates The Golden Age of Hollywood looks left and right effortlessly. I loved all of Scorsese's make-up team's hairstyle choices. In all, The Aviator remains a classic drama and a fiercely compelling biopic about Howard Hughes that does this interesting man's distinguished life justice. One person found this helpful Joel wing Reviewed in the United States on December 26, 2020 Interesting look at genius & eccentricities of Hughes Just wish it wasn't almost 3hrs long Verified purchase 2 people found this helpful Raven Reviewed in the United States on September 5, 2018 Good For Old Hollywood Verified purchase 4 people found this

helpfulDetectorReviewed in the United States on December 26, 2019goodVerified purchaseOne person found this helpfulJohnReviewed in the United States on September 16, 2013One of Scorsese's Finest - Excellent Blu-rayVerified purchaseThe Aviator, an epic biopic of Howard Hughes' career, won 5 of 11 Oscar nominations, 4 of 14 BAFTA, 3 of 6 Golden Globe, and 1 of 11 Satellite. It was well deserving of all these industry accolades, and more not listed here. His second film with Leonardo DiCaprio in the leading role has a lengthy all-star list of supporting actors and actresses that include Cate Blanchett, John C. Reilly, Kate Beckinsale, Alec Baldwin, Alan Aida, Danny Huston, Owen Stefani, Jude Law and Willem Dafoe. It's little wonder The Aviator collected dozens of major industry award nominations: (1) Stellar performances from a large all-star cast, (2) great attention to detail for accurate period costumes, props and sets spanning several decades, (3) numerous special effects created with large scale models (instead of using CGI), (4) special methods used on the film during processing to recreate the look of Hughes 2-strip "Multicolor" process used in the 1930's for color movies in the first 1/3rd of the film, then a shift in the processing to recreate the appearance of 3-strip Technicolor for the remainder of the film, and (5) a long 2:49 running length with a pace and sufficient action that makes it seem shorter than it really is. The Aviator is an epic in more than length and subject scope, it's epic in a half-dozen different aspects that were superbly executed. Even if the subject matter, Hughes' life, were not of interest, seeing the film just to observe the technical work that went into making it is worth while.Blu-ray transfer is excellent with great color and much detail which would be expected with a 2004 film. The multi-channel audio is impressive, particularly the directional aspect of ambient environmental sounds from ongoing background activities (e.g. aircraft engine sounds) to include tracking of moving sound sources.12 people found this helpfulSee all reviews

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