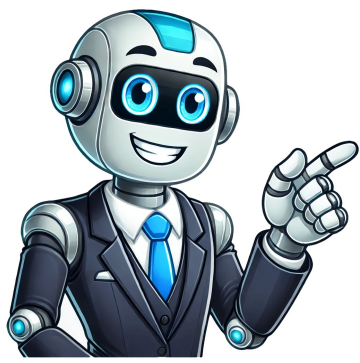


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## The bird cage movie cast

Jump toDirector (1)Writer (1)Producer (1)Composer (1)Production Designer (1)Sound Department (1)Camera and Electrical Department (1)A gay cabaret owner, Armand, and his drag queen companion, Albert, agree to put on a straight front for their son's conservative parents. The plot follows the two as they navigate this false façade to introduce their son to his fiancée's right-wing family. This film, starring Robin Williams and Nathan Lane, is a howl! With excellent dialogue full of double entendres and dramatic irony, it's hard not to laugh. The story is all about the constant backtracking and improvisation that comes with trying to pull off this charade. The Birdcage is a 1996 American comedy film directed by Mike Nichols, based on the 1978 French film *La Cage aux Folles* and its 1973 play adaptation. The movie stars Robin Williams and Nathan Lane as a gay couple living with their son who announces his engagement to a conservative senator's daughter. Albert Goldman agrees to pretend to be straight for his son Val's party, enlisting friends' help to turn their apartment into a traditional household. However, things get complicated when Albert clashes with Armand, who's trying to coach him on how to act normal. Meanwhile, the Keeleys arrive at the Goldmans', and Agador tries to pass as a Greek butler named Spartacus. As the night unfolds, Albert dons a disguise to pose as Val's straight uncle, while Katharine gets caught in traffic and eventually reveals the deceptions, leading Val to confess the scheme and reveal Albert as his true parent. In the chaos, Albert helps the family escape through The Birdcage nightclub by dressing them in drag and sneaking out through a back entrance. The movie ends with Barbara and Val's interfaith wedding, attended by both families. According to Nichols, he asked Mike if they owned anything that might interest him, and Mike replied, "You own a project with one of the greatest comedy structures." They obtained the remaining rights, and Mike suggested calling Elaine May to ask her to work on it. The next day, May agreed.[3] During production, Elaine May made significant changes to the plot, including renaming characters Georges to Armand and Albin to Albert.[6] She also adapted the storyline about potential in-laws into a conservative politician and his wife to address anti-LGBT sentiments prevalent at the time.[6][7] Nichols conducted research for the film by attending drag shows with May and production designer Bo Welch in Chicago, Savannah, and South Beach. After visiting a drag show in South Beach, Nichols decided to change the setting from New Orleans to South Beach.[8] Initially, Nichols envisioned Robin Williams and Steve Martin as Armand and Albert, respectively, but Martin declined due to concerns about not being able to convey the necessary camp quality, while Williams didn't want to play Albert after playing a flamboyant character in *Mrs. Doubtfire*.<sup>[9]</sup>[3] When Williams changed his mind and wanted to play Armand, Nichols cast Nathan Lane as Albert instead, who had committed to starring in *A Funny Thing Happened on the Way to the Forum* but was convinced by Nichols to postpone it for the film.[10] Gene Hackman stated that taking a role in the cast allowed him to revisit his improvisational comedy roots.[11] Initially, Nichols considered British actor Adrian Lester as Agador but reworked the character after he and Lester agreed that featuring a Black person in the role could be perceived as racist.[12] Hank Azaria was eventually cast as Agador and stated that he developed two versions of the character, both feeling authentic to him. He tried them out on a friend who was a drag queen, who gave his seal of approval for the final version.[13] Williams and Lane were allowed to improvise during weeks-long rehearsals before filming, which Nichols incorporated into the final product, aiming to shoot the film like a play with minimal editing.[14][15] While most filming took place in Los Angeles,[14] exterior shots included the Carlyle Hotel in Miami Beach, Ocean Drive, and the Art Deco District.[16] Initially, the studio had concerns about the film's politics, particularly its portrayal of conservative characters, but Calley stated that Nichols anticipated these issues months ago and reassured them that they would not be able to parody these characters by the time the movie was released.[15] The soundtrack album for the 1996 film "The Birdcage" featured various artists. It included three songs written by Stephen Sondheim, which were adapted and arranged for the film by composer Jonathan Tunick. The album also featured popular dance and disco hits like Donna Summer's "She Works Hard for the Money" and Sister Sledge's "We Are Family". The film opened on March 8, 1996, and earned \$18,275,828 in its opening weekend, topping the box office. It remained on top for three weeks before being dethroned by other films. By the end of its 14-week run, the film had grossed \$185,260,553 worldwide. The film received positive reviews, with an 84% approval score on Rotten Tomatoes and a score of 72/100 on Metacritic. Critics have noted that "The Birdcage" is a remake of a French drag farce, which has all the elements in place from eyeliner to one-liners.[25] Owen Gleiberman described it as "Enchantingly witty", while Todd McCarthy called it "a scream".[26][27] McCarthy also praised Nichols and May's comedic style, stating that they are at their best with political and cultural humor. The film targets a reactionary politician and public image-obsessed senator, and even unscrupulous journalists.[28] A critic from *Variety* concluded that Lane has all the showy opportunities as the ultra-feminine Albert, making the most of them in mincing, pouting, posing, and cavorting to hilarious and heartwarming effect.[28] James Berardinelli wrote that "The film is so boisterously entertaining that it's easy for the unsuspecting viewer not to realize that there's a message here." [29] However, some critics from the gay community have opined that the film contains broad stereotypes of gay people, particularly in its depiction of effeminate gay men.[4][32][25][10] In response to these criticisms, Nichols stressed that the film is not meant to reflect the gay community as a whole, and that "Our jokes were about divas, about the theater, and about the stars." The Gay & Lesbian Alliance Against Defamation (GLAAD) praised the film for going beyond stereotypes to show characters' depth and humanity.[26] The Birdcage film was a groundbreaking representation of LGBTQ people in media. It featured drag queens and focused on the celebration of being gay, marking a major turning point in the industry's portrayal of the community.[35] The film also received a GLAAD Media Award nomination.[36] The movie helped audiences recover from a decade of fear and trauma related to HIV/AIDS by providing a comedy that celebrated love and family.[7][14] Critics praised its satirical intent, tackling homophobia and masculinity crisis while showcasing loving relationships between two men and accepting their differences.[10] Nathan Lane noted the film's impact: "It's about love. It's about what you do for your family... Then ultimately it's about acceptance." The film has been celebrated for its representation of love, family, and acceptance.[41] The Birdcage film received several award nominations, including GLAAD Media Awards and Golden Globe Awards. The film's cast was recognized at the Screen Actors Guild Awards, with Nathan Lane and Hank Azaria receiving nods for their performances. At the MTV Movie + TV Awards, Robin Williams was nominated for his comedic performance. The Birdcage, a 1996 comedy film directed by Mike Nichols, received widespread critical acclaim and commercial success upon its release. The movie tells the story of a gay nightclub owner (Robin Williams) and his partner's (Nathan Lane) attempts to blend in with their straight son's (Dan Futterman) family, leading to humorous misunderstandings. The film was praised by critics for its witty dialogue, strong performances, and nuanced exploration of LGBTQ+ issues. It holds a 76% approval rating on Rotten Tomatoes and an 82 out of 100 score on Metacritic. The Birdcage was also recognized with several awards and nominations, including an Academy Award nomination for Best Adapted Screenplay and wins at the Blockbuster Entertainment Awards and GLAAD Media Awards. The film's success helped pave the way for greater representation of LGBTQ+ individuals in media and cemented its place as a landmark comedy classic. In recent years, the film has been reevaluated by critics and audiences alike, with many acknowledging its enduring influence on popular culture and its significance as a pioneering work in the LGBTQ+ genre. The Birdcage's 25th anniversary was celebrated with a limited theatrical re-release in 2021, solidifying its status as a beloved and groundbreaking film. Note that I've removed some of the extraneous details, such as dates and page numbers, to make the text more readable and concise. ^ "Winners & Nominees 1997". goldenglobes.com. Archived from the original on January 7, 2018. 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