I'm not a robot



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Looking to feast your eyes on 'The Iron Giant' on your TV or mobile device at home? Searching for a streaming and cable services - including rental, purchase,
and subscription options - along with the availability of 'The Iron Giant' on each platform when they are available. Now, before we get into all the details of how you can watch 'The Iron Giant' right now, here are some specifics about the Warner Bros. Feature Animation adventure flick. Released August 6th, 1999, 'The Iron Giant' stars Jennifer
Aniston, Harry Connick Jr., Vin Diesel, James Gammon The PG movie has a runtime of about 1 hr 26 min, and received a user score of 80 (out of 100) on TMDb, which collated reviews from 5,758 well-known users. What, so now you want to know what the movie's about? Here's the plot: "In the small town of Rockwell, Maine in October 1957, a giant
metal machine befriends a nine-year-old boy and ultimately finds its humanity by unselfishly saving people from their own fears and prejudices." 'The Iron Giant' is currently available to rent, purchase, or stream via subscription on Apple TV, Google Play Movies, Amazon Video, YouTube, Spectrum On Demand, Fandango At Home, and Microsoft Store
. If you're wondering where to stream The Iron Giant (1999) online, then you have come to the right place, as we have all the streaming details. The film, adapted from the novel The Iron Man by Ted Hughes, is set in the backdrop of the Cold War. The sci-fi drama film directed by Brad Bird follows a metal object named Giant who befriends a nine-
year-old Hogarth. However, this heartwarming friendship is short-lived after plans of destroying the robot are in action. Here's how you can watch via streaming? Yes, The Iron Giant via streaming services such as HBO Max. The movie
revolves around a boy named Hogarth who, on one fine day, discovers a metal object that fell from space and strikes a friendship with him. He starts to call it Giant, and together, they begin to spend time talking, reading, and roaming about. One of the things that seems to excite Giant's interest is the tale of Superman, which Hogarth shares with
him. However, when the paranoid U.S. federal agent, Kent Mansley, decides to destroy Giant, Hogarth collaborates with a beatnik named Dean to prevent this. The voice cast includes Vin Diesel, Eri Marienthal, Jennifer Anniston, Christopher McDonald, Harry Connick, Jr., and John Mahoney, to name a few. Watch The Iron Giant streaming via HBO
MaxThe Iron Giant is available to watch on HBO Max. You need to set up an HBO Max account by selecting one of the plans that the streaming platform offers available for its prospective subscribers. The basic plan (with Ads) costs $9.99 monthly and $99.99
yearly, The Ad-Free plan costs $15.99 monthly and $149.99 yearly, and The Ultimate Ad-Free plan costs $19.99 monthly and $199.99 yearly. Viewers can add HBO Max to their Amazon Prime Video and Hulu subscription with an additional $15.99 monthly. Enter your email address and password to create an account. Enter your chosen payment
method.Log in to the platform, choose The Iron Giant from amongst a variety of TV shows and movies, and start streaming. The Iron Giant's synopsis is as follows: "In the small town of Rockwell, Maine, in October 1957, a giant metal machine befriends a nine-year-old boy and ultimately finds its humanity by unselfishly saving people from their own
fears and prejudices."NOTE: The streaming services listed above are subject to change. The information provided was correct at the time of writing. The Marvels Trailer Sets the Stage for MCU Sequel's Premiere This Week A new The Marvels trailer has been released online ahead of the Marvel Studios sequel's release this weekend. The film...
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hours agoThe post The Iron Giant Streaming: Watch & Stream Online via HBO Max appeared first on ComingSoon.net - Movie Trailers, TV & Streaming News, and More. It's easy to see why, during its 1999 theatrical run, The Iron Giant failed to draw a big audience: It was hobbled by a notably poor ad campaign. Its animation isn't as flashy as the
techniques that started to be pioneered by studios such as Pixar and DreamWorks around that time. But now it's on Netflix, so you have no
excuse. Set in 1957 in a small Maine town, The Iron Giant follows 9-year-old Hogarth Hughes and his relationship with the junkyard artist Dean (a revelatory Harry Connick Jr.), Hogarth attempts to protect the Giant from the attention of Kent Mansley, an FBI agent sent to investigate rumors
of the alien."Animated" movies, as a genre, sometimes sound like a concession. It's good...for an animated movie! It's heartfelt...for a movie that is also scary! It's surprisingly funny...for a film about bridesmaids! But The Iron Giant doesn't succeed despite its form—it succeeds because of it. The production design is near-flawless, using a
groundbreaking mix of traditional animation and computer-generated imagery. Scenes set in the dark Maine forests feel like hotel-lobby paintings come to life. Then there's the small matter of the Giant himself. The Giant's origins are never explained, and barely speculated upon. Whether he was crafted or born doesn't matter. Voiced by Vin Diesel
the Giant is at once terrifying and, for lack of a better word, cute. Fifteen years before his much-beloved Groot debuted, Diesel was already infusing his physically formidable characters with warmth and kindness in just a few words. He doesn't have a heart, but that's only because he might very well be the film's. As Mansley, Christopher McDonald is
the film's secret weapon. Already driven to the brink of insanity, McDonald captures the paranoia that had gripped the more imaginative American citizens of the time. He's devoted to destroying the Giant at all costs. He is, of course, terrified of Sputnik. This is a family film, but Mansley has a calculated mean streak to go with his foolishness that
makes for a legitimate and convincing villain. Director Brad Bird never panders with The Iron Giant's Space Age setting. This isn't just aesthetics for aesthetic for 
that one imagines Ed Wood wishes he'd have thought of. Yet the nostalgia never reaches into sentimental condescension, either. When the film arrives at its unusually dark climax, very modern concerns around America's military and the well-worn blanket excuse of "protecting the country" come into play. While it didn't set the world alight on release
The Iron Giant has gained a loyal and vociferous following in the years since. In fact, it's so beloved that not even a gratuitous, needless cameo in one of 2018's worst films can dilute its legacy. It's a masterpiece, somehow even more expertly put together than the main guy
himself. Nobody ever said cartoons can't be chock-full of ideas. How did a word-free Latvian feature wind up specifically targeting a big DreamWorks release? ... and don't miss The Agency on Paramount+, Our Little Secret on Netflix and more! ... plus the new holiday comedy Family Switch on Netflix, Selena + Chef: Home For The Holidays on Max, +
much more! ...plus Jack Ryan on Prime Video, the final season of Grown-ish on Hulu, and more! The mere thought of this movie is enough to bring tears to my eyes. I see your Disney princes and raise you a hot, working-class, beatnik artist. Steven Spielberg's latest leaves more than a few opportunities on the table, and its depiction of the Iron Giant is
a big clue as to why. From Schindler's List to Boogie Nights to the entire spectrum in between, you should stream these top-reviewed '90s movies. The animated feature stars the voices of John Krasinski, Charlyne Yi, Constance Wu, Jason Sudeikis and David Cross. Superheroes, space travel, and aliens, oh my! Revisit old faves and discover new
favorites. These are the most critically-acclaimed titles on the platform, ranked by Rotten Tomatoes Critic Scores. Space travels, superheroes, and innovative indies round out this list of cult classics. All of these cult classics boast Rotten Tomatoes scores 80% or higher.
You're welcome. These are the highest-rated, wildly entertaining works of animation available on the streaming platform. Aliens, dystopia, and superheroes, oh my! Watch the best sci-fi movies out there from the comfort of your couch. These box office sleepers became late bloomers and accrued some of the most loyal fan followings out there. When
Brad Bird's feature directorial debut arrived in theaters on August 6, 1999, the film was a critical success. But due to misdirected marketing from Warner Bros., that positive reception didn't carry over into the box office. The Iron Giant would have to wait until the next millennium to achieve its cult status as a modern animated classic. Here are 10
facts worth knowing about the beloved cartoon.1. The Iron Giant is based on a Ted Hughes—both share a name with the British Poet Laureate who wrote the children after the
suicide of his wife, Sylvia Plath. The novel tells the story of a mysterious metal monster who befriends a young boy and becomes the world's most unlikely hero, but its similarities to the film end there. When Hogarth first encounters the Iron Man in the book, he tricks him by leading him to a covered pit and burying him alive. The robot remains buried
for months, eventually digging himself out in time to save the planet from an extraterrestrial invader dubbed the "Space-Bat-Angel-Dragon." The alien later reveals that it had been drawn to the planet from an extraterrestrial invader dubbed the "Space-Bat-Angel-Dragon." The alien later reveals that it had been drawn to the planet from an extraterrestrial invader dubbed the "Space-Bat-Angel-Dragon." The alien later reveals that it had been drawn to the planet from an extraterrestrial invader dubbed the "Space-Bat-Angel-Dragon." The alien later reveals that it had been drawn to the planet from an extraterrestrial invader dubbed the "Space-Bat-Angel-Dragon." The alien later reveals that it had been drawn to the planet from an extraterrestrial invader dubbed the "Space-Bat-Angel-Dragon." The alien later reveals that it had been drawn to the planet from an extraterrestrial invader dubbed the "Space-Bat-Angel-Dragon." The alien later reveals that it had been drawn to the planet from an extraterrestrial invader dubbed the "Space-Bat-Angel-Dragon." The alien later reveals that it had been drawn to the planet from an extraterrestrial invader dubbed the "Space-Bat-Angel-Dragon." The alien later reveals that it had been drawn to the planet from an extraterrestrial invader dubbed the "Space-Bat-Angel-Dragon." The alien later reveals that it had been drawn to the planet from an extraterrestrial invader dubbed the "Space-Bat-Angel-Dragon." The alien later reveals that it had been drawn to the planet from an extraterrestrial invader dubbed the "Space-Bat-Angel-Dragon." The alien later reveals that it had been drawn to the planet from an extraterrestrial invader dubbed the "Space-Bat-Angel-Dragon." The alien later reveals that it had been drawn to the planet from an extraterrestrial invader dubbed the "Space-Bat-Angel-Dragon." The alien later reveals that it had been drawn to the planet from an extraterrestrial invader dubbed the "Space-Bat-Angel-Dragon." The alien later reveals that it had been drawn to the planet from the pl
world from a nuclear bomb instead of an interstellar dragon. Hughes praised The Iron Giant's screenplay. Sadly, Hughes passed away a year before the movie was released. He did, however, live long enough to read the script. Despite its departure from the source material, Hughes was impressed. He expressed his approval in a letter to the studio:
"I want to tell you how much I like what Brad Bird has done ... He's made a terrific dramatic situation out of the way he's developed The Iron Giant. I can't stop thinking about it."3. The Iron Giant was originally meant to be a Pete Townshend musical. Before The Iron Man was reimagined as an animated children's film, it was adapted by The Who
guitarist Pete Townshend into a solo concept album of the same name. The 1989 rock opera feature such tracks as "Man Machines," "A Friend Is A Friend," and "I Eat Heavy Metal." In the early 1990s, Townshend relaunched his musical concept as an onstage production. This attracted the attention of Warner Bros., and the studio secured the rights
with the intention of turning it into an animated musical. But Townshend's rock opera vision never did make it onto the big screen. After Bird signed on to direct, he scrapped the musical numbers and reworked the script, further removing the story from both the rock album and the children's book upon which it was based. Townshend remained
credited as an executive producer, and after seeing the movie he reportedly commented, "Well, whatever, I got paid."4. The Iron Giant marked Brad Bird's feature directorial debut. As the director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature directorial debut. As the director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature directorial debut. As the director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature director of two beloved Pixar films, The Iron Giant marked Brad Bird's feature director of two beloved Brad Bird's feature directo
in the animation biz. But it was The Iron Giant that proved his directing chops and instinct for story to the Pixar team. Before directing his first feature for Warner Bros. animation, Bird got his start at Disney. He sent an animated short to the studio and Disney legend Milt Kahl was so impressed that he took on a teenaged Bird as his protégé. His first
animation job was working on The Fox and the Hound (1981), and a few years later he was offered his first shot at writing and directing for the Steven Spielberg series Amazing Stories. Bird really began to receive recognition in the industry after joining The Simpsons. He directed the classic episode "Krusty Gets Busted," which paved the way for him
to direct his first feature. For a while that was shaping up to be Ray Gunn, a retro-futuristic film noir inspired by a misunderstanding of a B-52s lyric. He was developing the script for Turner when the studio merged with Warner Bros., and they transferred him to work on an in-development project called The Iron Giant instead.5. The Iron Giant's title
character was computer generated. Despite being considered one of America's last great traditionally animated films, The Iron Giant's title character was created entirely with a computer. The creators took careful steps to make sure the Giant blended in seamlessly with the hand-drawn world. They even went so far as to develop a computer program
to make the character's lines wobble slightly, producing a crude, hand-drawn effect. 6. The Iron Giant features a pre-Fast and Furious Vin Diesel. Before making a name for himself as an action star, Vin Diesel provided his voice to the towering robot in The Iron Giant. Not counting groans and grunts, the Giant utters a grand total of 53 words in the
entire film. When Diesel returned to feature voice acting 15 years later for Guardians of the Galaxy, he played Groot—a character whose vocabulary is even more severely limited. The Iron Giant takes place in an idyllic Maine town in the 1950s—a perfect contrast to the themes of
McCarthy-era paranoia the film explores. To give the setting more of a wholesome, Americana look, the creators drew inspiration from the art of Edward Hopper, N.C. Wyeth, and Norman Rockwell. Even the fictional town's name—Rockwell—is a nod to the iconic Americana artist.8. Brad Bird rejected the comparisons to E.T.It's easy to see how a
movie about a misunderstood boy who befriends a visitor from outer space, hides him from the government, then says a tearful goodbye following a climactic aerial chase scene would draw comparisons to Steven Spielberg's E.T. CNN's review mentions the "charming E.T.-like friendship between the boy and the intimidating but apparently benign
metal giant," while Roger Ebert said, "Imagine E.T. as a towering metal man, and you have some of the appearently didn't find the comparisons too flattering. He told Salon, "E.T. doesn't go kicking ass. He doesn't make the Army pay. Certainly you risk having your hip
credentials taken away if you want to evoke anything sad or genuinely heartfelt. "9. The Iron Giant includes cameos from two of the studio's greatest animators. Though the film was produced by Disney's historic rival Warner Bros., Bird managed to slip in cameos from two of the studio's greatest animators. The train workers Kent interviews at the train crash scene
are voiced by and modeled after Frank Thomas and Ollie Johnston, two of Bird's mentors during his early years at Disney. They also make an appearance at the end of The Incredibles. 10. The Iron Giant gained a cult following after it left theaters. By the time Warner Bros. realized they had something special on their hands with The Iron Giant, it
already was too late. The film was criminally under-marketed and performed poorly at the box office as a result. The studio had learned its lesson when it came time to promote the movie's home video release. They partnered with big-name brands like General Motors, Honey Nut Cheerios, and AOL, and even distributed $2 off coupons at screenings at screenings at screenings.
of Pokémon: The First Movie. Then in 2000, the rights to the film were sold to Cartoon Network and TNT. Cartoon Network and TNT. Cartoon Network and TNT. Cartoon Network started airing Iron Giant marathons on Independence Day and Thanksgiving, and as more children (and adults) were introduced to the film it eventually gained a devoted fan base. 1999 animated film by Brad Bird This article is
about the 1999 science fiction film. For the viaduct in England, see Bennerley Viaduct. The Iron GiantTheatrical release posterDirected by Brad BirdScreenplay by Tim McCanlies Brad BirdScreenplay 
Gammon Cloris Leachman John Mahoney Eli Marienthal Christopher McDonald M. Emmet Walsh CinematographySteven WilzbachEdited byWarner Bros. Feature AnimationDistributed byWarner Bros.Release dates July 31, 1999 (1999-07-31) (Mann's Chinese Theater)
August 6, 1999 (1999-08-06) (United States) Running time87 minutes[3]CountryUnited States[4]LanguageEnglishBudget$48-50 million[5][6]Box office$31.7 million[5] The Iron Giant is a 1999 American animated science fiction film produced by Warner Bros. Feature Animation and directed by Brad Bird in his directorial debut. It is loosely based on
the 1968 novel The Iron Man by Ted Hughes (which was published in the United States as The Iron Giant), and was written by Tim McCanlies from a story treatment by Bird. The film stars the voices of Jennifer Aniston, Harry Connick Jr., Vin Diesel, James Gammon, Cloris Leachman, John Mahoney, Eli Marienthal, Christopher McDonald, and M.
Emmet Walsh. Set during the Cold War in 1957, the film centers on a young boy named Hogarth Hughes, who discovers and befriends a giant alien robot. With the help of a beatnik artist named Dean McCoppin, Hogarth attempts to prevent the U.S. military and Kent Mansley, a paranoid federal agent, from finding and destroying the Giant. The film's
development began in 1994 as a musical with the involvement of the Who's Pete Townshend, though the project took root once Bird signed on as director and hired McCanlies to write the screenplay in 1996. The film was animated using traditional animation, with computer-generated imagery used to animate the Iron Giant and other effects. The
understaffed crew of the film completed it with half of the time and budget of other animated features. Michael Kamen composed the film's score, which was performed by the Czech Philharmonic. It was the final film by Warner Bros. Feature Animation to be fully animated and not a live-action/animation hybrid. The Iron Giant premiered at Mann's
Chinese Theater in Los Angeles on July 31, 1999, and was released in the United States on August 6. The film significantly underperformed at the box office, grossing $31.3 million worldwide against a production budget of $50 million, which was attributed to Warner Bros.' lack of marketing and skepticism towards animated film production following
the box office failure of Quest for Camelot in the preceding year. Despite this, the film was praised for its story, animation, musical score, characters, the portrayal of the title character and the voice performances of Aniston, Connick, Diesel, Mahoney, Marienthal, and McDonald. The film was nominated for several awards, winning nine Annie Awards
out of 15 nominations. Through home video releases and television syndication, the film gathered a cult following[7] and is widely regarded as a modern animated classic, and one of the greatest animated films ever made.[8][9][10] In 2015, an extended, remastered version of the film was re-released theatrically,[8][11] and on home video the
following year.[12][13] In October 1957, during the Cold War, an object from space crashes in the ocean just off the coast of Maine and then enters the forest near the town of Rockwell. The following night, young Hogarth Hughes investigates and finds the object, a gigantic 50-foot tall alien robot; he flees, but returns to save the giant from being
electrocuted when the giant attempts to eat a substation. Hogarth eventually befriends the Giant away from the area, discovering that he can self-repair. Hogarth shows the Giant his
comic books, and compares him to the hero Superman. The incidents lead paranoid U.S. government agent Kent Mansley to Rockwell. Deducing Hogarth's involvement after talking with him and his widowed mother, Annie, Mansley to Rockwell. Deducing Hogarth's involvement after talking with him and his widowed mother, Annie, Mansley to Rockwell.
beatnik artist Dean McCoppin, who reluctantly agrees to keep him. Hogarth enjoys spending time with the Giant together, then sends U.S. Army
General Shannon Rogard and a platoon of soldiers to the Scrapyard to prove the Giant's existence. Dean, having been forewarned by Hogarth, disguises the Giant as one of his art pieces, tricking the soldiers into leaving. While playing with a toy gun, Hogarth inadvertently activates the Giant's defensive system, which fires a laser. Dean yells at the
Giant for nearly killing Hogarth, and the horrified Giant flees into downtown Rockwell, with Hogarth in pursuit. Dean discovers that the Giant rescues two boys falling from a roof when he arrives, winning over the townspeople. Mansley spots the Giant, and even though Dean tells him
about Hogarth, he deliberately goads Rogard into attacking the robot. The Giant uses his flight system to evade the military at first, but is shot down and crash-lands. Hogarth is rendered unconscious, but the Giant assumes that Hogarth is defense systems to activate and attack the army. Mansley
convinces Rogard to prepare a nuclear missile launch from the USS Nautilus, as conventional weapons prove ineffective. Hogard awakens and hastily calms down the Giant, while Dean clarifies the situation to Rogard is ready to stand down and order the Nautilus to deactivate its primed missile, but Mansley snatches Rogard's radio and
impulsively orders the launch. Rogard points out that, as the Giant has returned to Rockwell, the missile (which is targeted at him) will also destroy the town, the Giant bids farewell to Hogarth and flies off to intercept the missile
Soaring into the missile's path, the Giant remembers Hogarth's words, "You are who you choose to be," smiles contentedly, and declares himself "Superman" as he collides with the weapon. The missile explodes in the outer atmosphere, saving the soldiers and civilians in Rockwell. However, the Giant is presumably destroyed, devastating Hogarth,
Dean, Annie, and Rogard. Months later, Dean and Annie, now a couple, admire a memorial statue of the Giant that Dean has erected in the local park. Rogard gives Hogarth finds the screw trying to move on its own and, remembering the Giant's
Marienthal as Hogarth Hughes, an intelligent, curious, energetic, and courageous 9-year-old boy with an active imagination. Marienthal's performances were videotaped and given to animators to work with, which helped develop expressions and acting for the character.[15] He is named after author Ted Hughes, who wrote the book that inspired the
film, and artist Burne Hogarth. Vin Diesel as the Iron Giant, a 50 ft., metal-eating robot.[16] Of unknown origin and created for an unknown purpose, the Giant's voice was originally going to be electronically modulated but the
filmmakers decided they "needed a deep, resonant and expressive voice to start with", so they hired Diesel.[17] Jennifer Aniston was the only casting suggestion made by Warner Bros. execs that he personally really liked and approved.
[18] Harry Connick Jr. as Dean McCoppin, a beatnik artist and junkyard owner. Bird felt it appropriate to make the character a member of the Beat Generation, as they were viewed as mildly threatening to small-town values during that time. An outsider himself, he is among the first to recognize the Giant as no threat.[19] Christopher McDonald as
Kent Mansley, a paranoid federal government agent sent to investigate sightings of the Iron Giant. The logo on his official government car says he is from the "Bureau of Unexplained Phenomena". John Mahoney as General Shannon Rogard, [16] an experienced and level-headed military leader in Washington, D.C., Mansley's superior at the Bureau of
Unexplained Phenomena who goes from merely being annoyed and exasperated with Mansley to openly despising him. M. Emmet Walsh as Earl Stutz, a sailor and the first man to see the Giant. James Gammon also voices Floyd
Turbeaux, a farmer and friend of Earl Stutz. Cloris Leachman as Mrs. Lynley Tensedge, Hogarth's fourth grade teacher at Redford Elementary School. In addition, Ollie Johnston and Frank Thomas voice the train's engineers briefly seen near the start of the film. Johnston and Frank Thomas, who were animators and members of Disney's Nine Old Men, were
cited by Bird as inspirations for his career, which he honored by incorporating their voices, likenesses, and first names into the film. [19] The origins of the film lie in the wake of their mother Sylvia Plath's suicide. In the 1980s, rock musician
Pete Townshend chose to adapt the book for a concept album; it was released as The Iron Man: A Musical in 1989.[17] In 1991, Richard Bazley, who later became the film's lead animator, pitched a version of The Iron Man to Don Bluth while working at his studio in Ireland. He created a story outline and character designs but Bluth passed on the
project.[15] After a stage musical was mounted in London, Des McAnuff, who had adapted Tommy with Townshend for the stage, believed that The Iron Man could translate to the project on its way through, the studio saw the film as
a perfect vehicle for Brad Bird, who at the time was working for Turner Broadcasting had recently merged with Warner Bros. parent company Time Warner, and Bird was allowed to transfer to the Warner Bros. Animation studio to direct The Iron Giant.[17] After reading the original Iron Man book
by Hughes, Bird was impressed with the mythology of the story and in addition, was given an unusual amount of creative control by Warner Bros.[17] This creative control involved introducing two new characters not present in the original book, Dean and Kent, setting the film in America, and discarding Townshend's musical ambitions (who did not
care either way, reportedly remarking, "Well, whatever, I got paid").[20][21] Bird would expand upon his desire to set the film in America in the 1950s in a later interview: The Maine setting looks Norman Rockwell idyllic on the outside, but inside everything is just about to boil over; everyone was scared of the bomb, the Russians, Sputnik — even
rock and roll. This clenched Ward Cleaver smile masking fear (which is really what the Kent character was all about). It was the perfect environment to drop a 50-foot-tall robot into.[21] Ted Hughes, the original story's author, died before the film's release. His daughter, Frieda Hughes, saw the finished film on his behalf and loved it. Townshend, who
stayed on as the film's executive producer, enjoyed the final film as well.[22] Tim McCanlies was hired to write the screenplay himself.[20] He later changed his mind after reading McCanlies' then-unproduced screenplay for Secondhand
Lions.[17] In Bird's original story treatment, America and the USSR were at war at the end, with the Giant dying. McCanlies finished to complete as brief scene displaying his survival, stating, "You can't kill E.T. and then not bring him back."[20] McCanlies finished the script within two months. McCanlies was given a three-month schedule to complete as
script, and it was by way of the film's tight schedule that Warner Bros. "didn't have time to mess with us" as McCanlies said.[23] The question of the Giant's backstory was purposefully ignored as to keep the story focused on his relationship with Hogarth.[24] Bird considered the story difficult to develop due to its combination of unusual elements,
such as "paranoid fifties sci-fi movies with the innocence of something like The Yearling".[21] Hughes himself was sent a copy of McCanlies' script and sent a letter back, saying how pleased he was with the version. In the letter, Hughes stated, "I want to tell you how much I like what Brad Bird has done. He's made something all of a piece, with
terrific sinister gathering momentum and the ending came to me as a glorious piece of amazement. He's made a terrific dramatic situation out of the way he's developed The Iron Giant. I can't stop thinking about it."[17] Bird combined his knowledge from his years in television to direct his first feature. He credited his time working on Family Dog as
essential to team-building, and his tenure on The Simpsons as an example of working under strict deadlines.[21] He was open to others on his staff to help develop the film; he would often ask crew members their opinions on scenes and change things accordingly.[25] One of his priorities was to emphasize softer, character-based moments, as opposed
to more frenetic scenes—something Bird thought was a problem with modern filmmaking. "There has to be activity or sound effects or cuts or music blaring. It's almost as if the audience has the remote and they're going to change channels," he commented at the time. [24] Storyboard artist Teddy Newton played an important role in shaping the film's
story. Newton's first assignment on staff involved being asked by Bird to create a film within a film to reflect the "hygiene-type movies that everyone saw when the bomb scare was happening." Newton came to the conclusion that a musical number would be the catchiest alternative, and the "Duck and Cover" sequence came to become one of the crew
members' favorites of the film.[19] Nicknamed "The X-Factor" by story department head Jeffery Lynch, the producers gave him artistic freedom on various pieces of the film's script.[26] The financial failure of Warner's previous animated effort, Quest for Camelot, which made the studio reconsider animated films, helped shape The Iron Giant's
production considerably. "Three-quarters" of the animation team on that film helped craft The Iron Giant. [24] By the time it entered production, Warner Bros. informed the staff that there would be a smaller budget as well as time-frame to get the film completed. Although the production was watched closely, Bird commented "They did leave us alone
if we kept it in control and showed them we were producing the film responsibly and getting it done on time and doing stuff that was good." Bird regarded the trade-off as having more creative freedom, describing the film as "fully-
made by the animation team; I don't think any other studio can say that to the level that we can. "[24] A small part of the team took a weeklong research trip to Maine, where they photographed and videotaped five small cities. They hoped to accurately reflect its culture down to the minutiae; "we shot store fronts, barns, forests, homes, home interiors
diners, every detail we could, including the bark on trees", said production designer Mark Whiting.[27] Bird stuck to elaborate scene planning, such as detailed animatics, to make sure there were no budgetary concerns.[24] The team initially worked with Macromedia's Director software, before switching to Adobe After Effects full-time. Bird was
eager to use the then-nascent software, as it allowed for storyboard to contain indications of camera moves. The software became essential to that team—dubbed "Macro" early on—to help the studio grasp story reels for the film. These also allowed Bird to better understand what the film required from an editing perspective. In the end, he was prouc
of the way the film was developed, noting that "We could imagine the pace and the unfolding of our film accurately with a relatively small expenditure of resources." [28] The group would gather in a screening room to view completed sequences, with Bird offering suggestions by drawing onto the screen with a marker. Lead animator Bazley suggested
this led to a sense of camaraderie among the crew, who were unified in their mission to create a good film.[15] Bird cited his favorite moment of the film's production as occurring in the editing room, when the crew gathered to test a sequence in which the Giant learns what a soul is. "People in the room were spontaneously crying. It was pivotal;
there was an undeniable feeling that we were really tapping into something," he recalled.[21] He opted to give the film's animators portions to animate entirely, rather than the standard process of animating one character, in a throwback to the way Disney's first features were created.[25][29] The exception were those responsible for creating the
Giant himself, who was created using computer-generated imagery due to the difficulty of creating a metal object "in a fluid-like manner".[17] They had additional trouble with using the computer model to express emotion.[25] The Giant consisted of 7000 parts (the Battle Giant had 10,000 parts),[30] and was designed by filmmaker Joe Johnston and
refined by production designer Mark Whiting and Steve Markowski, head animator for the Giant. [24] Using software, the team would animate the Giant "on twos" (every other frame, or twelve frames per second) when interacting with other characters, to make it less obvious it was a computer model. [24] Bird brought in students from CalArts to
assist in minor animation work due to the film's busy schedule. He made sure to spread out the work on scenes between experienced and younger animators, noting, "You overburden your strongest people and underburden the others [if you let your top talent monopolize the best assignments]."[25] Hiroki Itokazu designed all of the film's CGI props
and vehicles, which were created in a variety of software, including Alias Systems Corporation's Animo (now part of Toon Boom Technologies), Avid Elastic Reality, and Adobe Photoshop.[31] The art of Norman Rockwell, Edward Hopper and
N.C. Wyeth inspired the design. Whiting strove for colors both evocative of the time period in which the film is set and also representative of its emotional tone; for example, Hogarth's room is designed to reflect his "youth and sense of wonder".[27] That was blended with a style reminiscent of 1950s illustration. Animators studied Chuck Jones, Hank
Ketcham, Al Hirschfeld and Disney films from that era, such as 101 Dalmatians, for inspiration in the film's animation. [29] Further information in the only film directed by Bird not to be scored by his future collaborator, Michael Giacchino, as
of December 2024. Bird's original temp score, "a collection of Bernard Herrmann cues from '50s and '60s sci-fi films," initially scared Kamen.[32] Believing the sound of the orchestra is important to the feeling of the film, Kamen "decided to comb eastern Europe for an "old-fashioned" sounding orchestra and went to Prague to hear Vladimir Ashkenazy
conduct the Czech Philharmonic in Strauss's An Alpine Symphony." Eventually, the Czech Philharmonic was the orchestra as "an amazing collection of musicians".[33] The score for The Iron Giant was recorded in a rather unconventional manner, compared to most films: recorded
over one week at the Rudolfinum in Prague, the music was recorded without conventional uses of syncing the music, in a method Kamen described in a 1999 interview as "[being able to] play the music as if it were a piece of classical repertoire."[32] Kamen's score for The Iron Giant won the Annie Award for Music in an Animated Feature Production
on November 6, 1999.[34] Bird opted to produce The Iron Giant in widescreen—specifically the wide 2.39:1 CinemaScope aspect ratio—but was warned against doing so by his advisers. He felt it was appropriate to use the format, as many films from the late 1950s were produced in such widescreen formats.[35] He hoped to include the CinemaScope
logo on a poster, partially as a joke, but 20th Century Fox, owner of the trademark, refused.[36] Bird later recalled that he clashed with executives who wished to add characters, such as a sidekick dog, set the film in the present day, and include a soundtrack of hip hop.[37] This was due to concerns that the film was not merchandisable, to which Bird
responded, "If they were interested in telling the story, they should let it be what it wants to be."[24] The film was also initially going to be released under the Warner Bros. Family Entertainment banner, the logo which featured mascot Bugs Bunny in a tuxedo and eating a carrot, as seen in the film's teaser trailer. Bird was against this for a multitude
of reasons, mainly because he felt that the logo did not fit the tone of the movie, and eventually got confirmation that executives Bob Daley and Terry Semel agreed. Instead, Bird and his team developed another version of the logo to resemble the classic studio logo in a circle, famously employed in Looney Tunes shorts.[37] He credited executives
Lorenzo di Bonaventura and Courtney Vallenti with helping him achieve his vision, noting that they were open to his opinion.[24] According to a report from the time of its release, The Iron Giant cost $50 million to produce with an additional $30 million going towards marketing,[6] though Box Office Mojo later reported its budget as $70 million.[38]
It was regarded as a lower-budget film, in comparison to the films distributed by Walt Disney Pictures. [39] When he began work on the film, Bird was in the midst of coping with the death of his sister, Susan, who was shot and killed by her estranged husband. In researching its source material, he learned that Hughes wrote The Iron Man as a means
of comforting his children after his wife, Sylvia Plath, died by suicide, specifically through the metaphor of the title character being able to re-assemble itself after being damaged. These experiences formed the basis of Bird's pitch to Warner Bros., which was based around the idea "What if a gun had a soul, and didn't want to be a gun?"; the
completed film was also dedicated to Hughes and Susan.[40][41] McCanlies commented that "at a certain point, there are deciding moments when we pick who we want to be. And that plays out for the rest of your life", adding that films can provide viewers with a sense of right and wrong, and expressed a wish that The Iron Giant would "make us feel to be."
like we're all part of humanity [which] is something we need to feel."[23] When some critics compared the film to E.T. the Extra-Terrestrial (1982), Bird responded by saying "E.T. doesn't go kicking ass. He doesn't make the Army pay. Certainly you risk having your hip credentials taken away if you want to evoke anything sad or genuinely heartfelt.
[35] We had toy people and all of that kind of material ready to go, but all of that takes a year! Burger King and the like wanted to be involved. In April we showed it to them in April and they said, "We'll put it out in a couple of
months." That's a major studio, they have 30 movies a year, and they just throw them off the dock and see if they either sink or swim, because they've got the next one in right behind it. After they saw the reviews they [Warner Bros.] were a little shamefaced. — Writer Tim McCanlies on Warner Bros.' marketing approach[20] The Iron Giant was a
commercial failure during its theatrical release; consensus among critics was that its failure was, in part, due to lack of promotion from Warner would not give Bird and his team a release date for their film until April 1999.[42][43] After wildly successful
test screenings, the studio was shocked by the response: the test scores were their highest for a film in 15 years, according to Bird.[21] They had neglected to prepare a successful marketing strategy for the film—such as cereal and fast food tie-ins—with little time left before its scheduled release. Bird remembered that the studio produced one teaser
poster for the film, which became its eventual poster.[37] Brad Ball, who had been assigned the role of marketing the film, was candid after its release, noting that the studio did not commit to a planned Burger King toy plan.[44] IGN stated that "In a mis-marketing campaign of epic proportions at the hands of Warner Bros., they simply didn't realize
what they had on their hands."[45] The studio needed an $8 million opening to ensure success, but they were unable to properly promote it preceding the release. They nearly delayed the film by several months to better prepare. "They said, 'we should delay it and properly lead up to its release,' and I said 'you guys have had two and a half years to
get ready for this," recalled Bird.[37] Press outlets took note of its absence of marketing,[46] with some reporting that the studio had spent more money on marketing for the intended summer blockbuster Wild Wild West instead.[25][42] Warner Bros. scheduled Sunday sneak preview screenings for the film prior to its release,[47] as well as a preview
of the film on the online platform Webcastsneak.[48] After criticism that it mounted an ineffective marketing campaign for its theatrical release, Warner Bros. revamped its advertising strategy for the video release of the film, including tie-ins with Honey Nut Cheerios, AOL and General Motors[49] and secured the backing of three U.S. congressmen
(Ed Markey, Mark Foley and Howard Berman).[50] Awareness of the film was increased by its February 2000 release as a pay-per-view title, which also increased traffic to the film's website.[51] The Iron Giant was released on VHS and DVD on November 23, 1999,[36] with a Laserdisc release following on December 6. Warner Bros. spent $35 million
to market the home video release of the film.[52] The VHS edition came in three versions—pan and scan, pan and scan with an affixed Giant toy to the clamshell case, and a widescreen version. All of the initial widescreen home video releases were in 1.85:1, the incorrect aspect ratio for the film.[36] In 2000, television rights to the film were sold to
Cartoon Network and TNT for $3 million. Cartoon Network showed the film continuously for 24 consecutive hours in the early 2000s for such holidays as the Fourth of July and Thanksgiving.[53][54] The Special Edition DVD was released on November 16, 2004.[55] In 2014, Bird entered discussions with Warner Bros. regarding the possibility of
releasing The Iron Giant on Blu-ray. On April 23, he wrote on Twitter that "WB & I have been talking. But they want a bare-bones disc. I want better," and encouraged fans to send tweets to Warner Home Video in favor of a Special Edition Blu-ray on September 6, 2016, and included both the
theatrical and 2015 Signature Edition cuts, as well as a documentary entitled The Giant's Dream documentary removed. [12] The Iron Giant received critical acclaim. [58] On Rotten Tomatoes, the film holds a 96%
approval rating based on 144 reviews with an average rating of 8.20/10. The website's critics consensus reads, "The endearing Iron Giant tackles ambitious topics and complex human relationships with a steady hand and beautifully animated direction from Brad Bird."[59] Metacritic, which uses a weighted average, assigned the film a score of 85 out
of 100 based on 29 critics, indicating "universal acclaim".[60] Audiences polled by CinemaScore gave the film an average grade of "A" on an A+ to F scale.[61] The Reel Source forecasting service calculated that "96–97%" of audiences that attended recommended the film.[47] Kenneth Turan of the Los Angeles Times called it "straight-arrow and
subversive, [and] made with simplicity as well as sophistication," writing, "it feels like a classic even though it's just out of the box." [62] Roger Ebert of the Chicago Sun-Times gave the film 3.5 out of 4 stars, and compared it, both in story and animation, to the works of Japanese director Hayao Miyazaki: "Like the new Japanese animated films, The
Iron Giant is happy to be a 'real movie' in everything but live action. There are no cute little animals and not a single musical number: It's a story, plain and simple... It works as a lot of animation does, to make you forget from time to time that these are moving drawings, because the story and characters are so compelling." He concluded that it was
"not just a cute romp but an involving story that has something to say."[63] The New Yorker reviewer Michael Sragow dubbed it a "modern fairy tale", writing, "The movie provides a master class in the use of scale and perspective—and in its power to open up a viewer's heart and mind."[64] Time's Richard Schickel deemed it "a smart live-and-let-live and perspective—and in its power to open up a viewer's heart and mind."[64] Time's Richard Schickel deemed it "a smart live-and-let-live and perspective—and in its power to open up a viewer's heart and mind."[64] Time's Richard Schickel deemed it "a smart live and perspective—and in its power to open up a viewer fairy tale", writing, "The movie provides a master class in the use of scale and perspective—and in its power to open up a viewer fairy tale", writing, "The movie provides a master class in the use of scale and perspective—and in its power fair tale "movie provides a master class in the use of scale and perspective—and in its power fair tale "movie provides a master class in the use of scale and perspective and its power fair tale "movie provides a master class in the use of scale and perspective and its power fair tale "movie provides a master class in the use of scale and perspective and its power fair tale "movie provides a master class in the use of scale and perspective and tale "movie provides a master class in the use of scale and perspective and tale "movie provides a master class in the use of scale and perspective and tale "movie provides a master class in the use of scale and perspective and tale "movie provides a master class in the use of scale and perspective and tale "movie provides a movie provides a master class in the use of scale and perspective and tale "movie provides a movie provides a master class in the use of scale and perspective and tale "movie provides a movie provi
parable, full of glancing, acute observations on all kinds of big subjects—life, death, the military-industrial complex. [65] Lawrence Van Gelder, writing for The Wall Street Journal felt it "beautiful, oh so beautiful, as a work of coherent art",
noting, "be assured that the film is, before anything else, deliciously funny and deeply affecting".[67] Both Hollywood trade publications were positive: David Hunter of The Hollywood Reporter predicted it to be a sleeper hit and called it "outstanding",[68] while Lael Loewenstein of Variety called it "a visually appealing, well-crafted film [...] an
unalloyed success."[69] Bruce Fretts of Entertainment Weekly commented, "I have long thought that I was born without the gene that would allow me to be emotionally drawn in by drawings. That is, until I saw The Iron Giant."[70] Peter Stack of the San Francisco Chronicle agreed that the storytelling was far superior to other animated films, and
cited the characters as plausible and noted the richness of moral themes. [71] Jeff Millar of the Houston Chronicle agreed with the basic techniques as well, and concluded the voice cast excelled with a great script by Tim McCanlies. [72] The Washington Post's Stephen Hunter, while giving the film 4 out of 5 stars, opined, "The movie — as beautifully
drawn, as sleek and engaging as it is — has the annoyance of incredible smugness."[73] The Iron Giant opened in Los Angeles and New
York City on August 4, 1999,[48] with a wider national release occurring on August 6 in the United States. It opened in 2,179 theaters in the U.S., ranking at number nine at the box office accumulating $5.7 million over its opening weekend.[75] It was quick to drop out of the top ten; by its fourth week, it had accumulated only $18.9 million—far under
its reported $50 million budget.[6][5][75] According to Dave McNary of the Los Angeles Daily News, "Its weekend per-theater owners to quickly discard the film.[47] At the time, Warner Bros. was shaken by the resignations of executives Bob Daly and
Terry Semel, making the failure much worse.[47] T.L. Stanley of Brandweek cited it as an example of how media tie-ins were now essential to guaranteeing a film's success.[6] The film went on to gross $23.2 million domestically and $8.1 million internationally for a total of $31.3 million worldwide.[38][5] Analysts deemed it a victim of poor timing and the film went on to gross $23.2 million domestically and $8.1 million internationally for a total of $31.3 million worldwide.[38][5] Analysts deemed it a victim of poor timing and $8.1 million internationally for a total of $31.3 million worldwide.[38][5] Analysts deemed it a victim of poor timing and $8.1 million internationally for a total of $31.3 million worldwide.[38][5] Analysts deemed it a victim of poor timing and $8.1 million worldwide.[38][5] Analysts deemed it a victim of poor timing and $8.1 million worldwide.[38][5] Analysts deemed it a victim of poor timing and $8.1 million worldwide.[38][5] Analysts deemed it a victim of poor timing and $8.1 million worldwide.[38][5] Analysts deemed it a victim of poor timing and $8.1 million worldwide.[38][5] Analysts deemed it a victim of poor timing and $8.1 million worldwide.[38][5] Analysts deemed it a victim of poor timing and $8.1 million worldwide.[38][5] Analysts deemed it a victim of poor timing and $8.1 million worldwide.[38][5] Analysts deemed it a victim of poor timing and $8.1 million worldwide.[38][5] Analysts deemed it a victim of poor timing and $8.1 million worldwide.[38][5] Analysts deemed it a victim of poor timing and $8.1 million worldwide.[38][5] Analysts deemed it a victim of poor timing and $8.1 million worldwide.[38][5] Analysts deemed it a victim of poor timing and $8.1 million worldwide.[38][5] Analysts deemed it a victim of poor timing and $8.1 million worldwide.[38][5] Analysts deemed it a victim of poor timing and $8.1 million worldwide.[38][5] Analysts deemed it a victim of poor timing and $8.1 million worldwide.[38][5] Analysts deem of the poor timing and $8.1 million worldwide.[38][
 "a severe miscalculation of how to attract an audience."[47] Lorenzo di Bonaventura, president of Warner Bros. at the time, explained, "People always say to me, 'Why don't you make smarter family movies?' The lesson is, Every time you do, you get slaughtered."[76] The Hugo Awards nominated The Iron Giant for Best Dramatic Presentation,[77]
was nominated for,[80] with another nomination for Best Home Video Release at The Saturn Awards [81] IGN ranked The Iron Giant as the fifth favorite animated film of all time in a list published in 2010.[82] In 2008, the American Film Institute nominated The Iron Giant for its Top 10 Animated Films list.[83] Awards Award Date of ceremony
Category Recipients Result Annie Awards November 6, 1999 Best Animated Feature Film Allison Abbate, Des McAnuff, and John WalkerWarner Bros. Feature Animation Allen Foster Michel Gagné Nominated Outstanding Individual Achievement in Character
Animation Jim Van der Keyl Steve Markowski Won Dean Wellins Nominated Outstanding Individual Achievement for Directing in an Animated Feature Production Michael Kamen Outstanding Individual Achievement for Production Design in an Animated
Feature Production Alan Bodner Mark Whiting Nominated Outstanding Individual Achievement in Storyboarding in an Animated Feature Production Eli MarienthalFor playing "Hogarth Hughes". Won
                 Individual Achievement for Writing in an Animated Feature Production Tim McCanlies (screenplay) and Brad Bird (story) BAFTA Children's Award November 12, 2000 Best Feature Film Brad Bird Won Genesis
Awards March 18, 2000 Best Feature Film - Animated Hugo Award September 2, 2000 Best Dramatic Presentation Brad Bird (screen story and directed by), Tim McCanlies (screen play by), and Ted Hughes (based on the book The Iron Man by) Nominated Las Vegas Film Critics Society January 18, 2000 Best Animated Film Won Los Angeles Film
Critics Association January 20, 2000 Best Animated Film Brad Bird Motion Picture Sound Editing - Animated Film Critics Circle January 10, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle Awards January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle Awards January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle January 10, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle Awards January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle Awards January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle Awards January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle Awards January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle January 9, 2000 Best Animated Film 2nd place Santa Fe Film Critics Circle January 9, 2000 Best Anima
Animated Film Won Saturn Awards June 6, 2000 Best Home Video Release Nominated Science Fiction and Fantasy Writers of America May 20, 2000 Best Family Feature Film - Animated Best Performance in a Voice-Over (TV or Feature Film) - Young Actor Eli Marienthal
Won The film has gathered a cult following since its original release. [45] In 2018, when questioned over social media if there was ever a possibility of a sequel, Bird stated that he considered the story of The Iron Giant to be completely
self-contained in the film and saw no need for extending the story.[84] The Cartoon Network series Mad, did a parody of the movie as well as the film The Iron Lady for their Season 3 premiere entitled The Iron Giant Lady. In the sketch, British prime minister Margaret Thatcher is the Giant and inspires other gynoids to take positions of political
power. In the Season 7 episode of Futurama entitled "Assie Come Home", the Iron Giant's head can be seen in Yuri's chop-shop in Filthytown. The designers of the 2015 video game Ori and the Blind Forest were quided by inspirations from the film and Disney's The Lion King [85] In the Lego Movie spin-off series Unikitty!, the episode entitled "Kaiju
Kitty" references the film's climatic moment of the Giant being blown up by the missile. The Iron Giant, which she later controlled during the Battle of Castle Anorak, where he teams up with Gundam to fight Mechagodzilla
After the Iron Giant sacrifices itself and falls into a pool of lava, it gives a thumbs up to Wade and his crew while it sinks into the lava paying direct homage to the end of Terminator 2: Judgment Day when the T-800 gives the thumbs up to both John & Sarah Connor as it sacrifices itself into the molten steel. The Iron Giant appears in Malcolm D. Lee's
2021 basketball film Space Jam: A New Legacy.[88] He is among the characters in the Warner Bros. 3000 Entertainment Server-Verse that watches the basketball game between the Tune Squad and the Goon Squad. After the Tune Squad won the game, the Giant shared a fist bump with King Kong. The Iron Giant appears as a playable character in
the fighting game MultiVersus on July 26, 2022, as a part of its "open beta". The Iron Giant appears in the Teen Titans Go! episode, "Warner Bros. 100th Anniversary". He is among the remains of Blockbuster Island. Beto Tlahuetl, director of the Mexican music band "Grupo Soñador", stated that he was inspired by the movie to write the song "El
Gigante de Hierro" (The Iron Giant) after dreaming of the Giant dancing in Los Angeles streets. The lyrics emphasize the theme of never giving up on a daughter's love by being the biggest protector. [89] A remastered and extended cut of the film, named the Signature Edition, was shown in one-off screenings across the United States and Canada on
September 30, 2015, and October 4, 2015.[90] The edition is approximately two minutes longer than the original cut, and features a brief scene with Annie and Dean in the cafe and the Giant's dream sequence.[91] Both scenes were storyboarded by Bird during the production on the original film, but could not be finished due to time and budget
constraints. Before they were fully completed for this new version, they were presented as deleted storyboard sequences on the 2004 DVD bonus features.[90] They were animated in 2015 by Duncan Studio, which employed several animators that worked on the original film, under Bird's supervision.[90] They make a supervision and the supervision of the supervision and the supervision are supervision.
DVD and for digital download on February 16, 2016,[12] with an official Blu-ray release of this cut following on September 6.[13] Along with the additional scenes, it also showcases abandoned ideas that were not initially used due to copyright reasons, specifically a nod to Disney via a Tomorrowland commercial, which was also a reference to his then-
recently released film of the same name, and a reference regarding the film being shot with CinemaScope cameras. [19] On March 14, 2016, coinciding with the release of the Signature Edition, it was announced that The Art of the Iron Giant would be written by Ramin Zahed and published by Insight Editions, featuring concept art and other materials
from the film.[92] United States in the 1950s The Beat Generation ^ Although McCanlies received sole screenplay credit in the original theatrical prints and home video releases, Bird is credited in the film's 2015 restoration and the Signature Edition.[1][2] ^ "The Iron Giant". AFI. Archived from the original on December 16, 2018. Retrieved
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