

# MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

## PHILIP SEYMOUR HOFFMAN CELEBRATED WITH A SIXTEEN-FILM RETROSPECTIVE

**Special guests include Laura Linney (*The Savages*), John Patrick Shanley (*Doubt*), Charlie Kaufman (*Synecdoche, New York*), Jack Goes Boating producers, writer, and collaborators, and others to be announced**

**September 16–October 2, 2016**

Astoria, Queens, New York, (Updated September 13, 2016)—Philip Seymour Hoffman was a singular talent, an actor and director whose performances were always immersive and electrifying. He was beloved in the film and theater world, and his untimely death in 2014 at age 46 took away the promise of so much great work to come. To honor his legacy, Museum of the Moving Image will present ***The Master: Philip Seymour Hoffman*** from September 16 through October 2, a retrospective featuring sixteen films, including his directorial debut ***Jack Goes Boating***, ***Capote***, for which he won an Academy Award for Leading Actor; and ***The Master***, ***Magnolia***, and ***Boogie Nights***—three films he made with Paul Thomas Anderson. The screenings will be accompanied by guest appearances and clips from other work, to showcase his astonishing versatility.

Special guests:

- The Opening Night screening of ***Jack Goes Boating*** on September 16 will be accompanied by special guests who worked with Hoffman on the film including **Bob Glaudini** (playwright and screenwriter), **Beth O'Neill** (producer), **Brian Kates** (editor), **Therese DePrez** (production designer), **Mott Hupfel** (director of photography), **Curtis Smith** (first assistant director), **Avy Kaufman** (casting director), and **Peter Saraf** (producer) in person.
- Actress **Laura Linney** will introduce the September 17 screening of ***The Savages***, the deeply moving independent drama directed by Tamara Jenkins;
- Writer and director **John Patrick Shanley** will introduce ***Doubt*** on September 24;
- Writer and director **Charlie Kaufman** will appear with ***Synecdoche, New York*** on September 25;

“Philip Seymour Hoffman had an uncanny ability to disappear into a role yet at the same time to invest his performances with such complexity, depth, and empathy that they always felt deeply personal,” said Chief Curator David Schwartz. “Drawn to

playing highly flawed characters, he was able to seem at once larger than life and recognizably imperfect. In over 60 film performances, the boldness of his choices was always breathtaking."

Almost all of the sixteen films will be presented in 35mm; *The Master* will be shown in 70mm. In addition to Paul Thomas Anderson, Hoffman worked with many notable actors and directors including the legendary New York director Sidney Lumet (***Before the Devil Knows You're Dead***); Charlie Kaufman (***Synecdoche, New York***); Bennett Miller (***Capote***); playwright and director John Patrick Shanley, Meryl Streep, and Amy Adams (***Doubt***); Mike Nichols and Tom Hanks (***Charlie Wilson's War***); the late English director Anthony Mingella, Matt Damon, Jude Law, and Gwyneth Paltrow (***The Talented Mr. Ripley***); Spike Lee (***25<sup>th</sup> Hour***); and many others. All of these films are included in this series. A full schedule with descriptions is include below.

*Special thanks to Mimi O'Donnell.*

### **SCHEDULE AND DESCRIPTIONS**

All screenings take place in the Sumner M. Redstone Theater or Celeste and Armand Bartos Screening Room at Museum of the Moving Image, 36-01 35 Avenue in Astoria, New York. Tickets are \$12 (\$9 seniors and students / \$7 youth ages 3–17 / free for Museum members at the Film Lover and Kids Premium levels, free for Silver Screen members and above). Advance tickets are available online at <http://movingimage.us>. Ticket purchase may be applied toward same-day gallery admission.

#### ***Jack Goes Boating***

FRIDAY, SEPTEMBER 16, 7:00 P.M.

Dir. Philip Seymour Hoffman. 2010. 89 mins. 35mm. With Philip Seymour Hoffman, Amy Ryan, John Ortiz, Daphne Rubin-Vega. For his impressive directorial debut, Hoffman adapted this lovely, affecting play produced by the off-Broadway Labyrinth Theater Company (where he served as Artistic Director). In the story of a quartet of working-class New Yorkers, Hoffman is a loner limo driver who enters a tentative romance. "There's a dreamy aspect to the film," said Hoffman. "It's really emotional; it's not analytical. These people are being pulled by their emotional life. Whether it's a psychic pain or a true desire and hope for something else, they're all looking to be relieved of whatever burden they've been carrying...that's the journey we take with them."

#### ***The Master***

Presented in 70mm

SATURDAY, SEPTEMBER 17, 2:00 P.M.

Dir. Paul Thomas Anderson. 2012. 144 mins. 70mm. With Philip Seymour Hoffman, Joaquin Phoenix, Amy Adams. As the thundering, charismatic cult leader Lancaster Dodd, Hoffman reveals the character's magnetic power and manipulative charm, in one of his most complex and electrifying performances. Joaquin Phoenix is the rootless naval WWII vet who falls under Dodd's spell after arriving home. A magnificent cinematic achievement, *The Master* is one of just a few films in recent decades photographed in 70mm. **Tickets: \$15** with discounts for

seniors, students, and Museum members at select levels.

### ***The Savages***

#### **Introduced by Laura Linney**

SATURDAY, SEPTEMBER 17, 5:00 P.M.

Dir. Tamara Jenkins. 2007, 113 mins. 35mm print from the Academy Film Archive. With Laura Linney, Philip Seymour Hoffman, Philip Bosco. Hoffman gave some of his best and most underrated performances in relatively low-budget independent films, such as Tamara Jenkins's deeply moving and comical *The Savages*. Hoffman plays a self-absorbed Buffalo college professor who must team up with his sister, a struggling playwright, after their father's mental health starts to deteriorate. As Manohla Dargis wrote in *The New York Times*, "There isn't a single moment of emotional guff or sentimentality...the film caused me to periodically wince, but also left me with a sense of acute pleasure, even joy."

### ***Boogie Nights***

SUNDAY, SEPTEMBER 18, 2:00 P.M.

Dir. Paul Thomas Anderson. 1997, 155 mins. 35mm. With Mark Wahlberg, Julianne Moore, Burt Reynolds, Philip Seymour Hoffman. Standing out in the swirling disco haze of Paul Thomas Anderson's epic saga of the California porn industry of the late 1970s and early 1980s, Hoffman gave a performance that marked him as a truly great screen actor. He is an awkward, repressed boom operator hopelessly enamored of Mark Wahlberg's porn star Dirk Diggler.

### ***Owning Mahowny***

SUNDAY, SEPTEMBER 18, 5:00 P.M.

Dir. Richard Kwieliowski. 2003, 104 mins. 35mm. With Philip Seymour Hoffman, Minnie Driver, John Hurt. Based on the true story of the largest one-man bank fraud in Canadian history, Philip Seymour Hoffman is at his best as a mild-mannered bank manager with a nasty gambling habit and a job that gives him access to a \$20 million account. Of his resemblance to the film's real-life inspiration, author Gary Ross said "Philip somehow managed to assimilate the psychic essence of Mahowny, a yawning emptiness that nothing except gambling was able to fill."

### ***Almost Famous***

SUNDAY, SEPTEMBER 18, 7:15 P.M.

Dir. Cameron Crowe. 2000, 122 mins. 35mm. With Billy Crudup, Patrick Fugit, Kate Hudson, Philip Seymour Hoffman. In Cameron Crowe's lovingly detailed self-portrait of an underage rock journalist, an endearing but clear-eyed valentine to a world of trashed hotel rooms, long bus rides, groupies, and greedy businessmen, Hoffman is the movie's heart and soul as the iconoclastic music critic Lester Bangs. As Crowe said, Hoffman "soaked in the mannerisms and gregarious sharpness of Lester's wit."

### ***Capote***

FRIDAY, SEPTEMBER 23, 7:00 P.M.

Dir. Bennett Miller. 2005, 114 mins. 35mm. With Philip Seymour Hoffman, Catherine Keener. Novelist and nonfiction writer Truman Capote's investigation of the shocking murder of a Kansas family, which resulted in the classic book *In Cold Blood*, is the basis of Bennett Miller's exquisitely wrought drama, the film that earned Hoffman his Academy Award. As Roger Ebert

observed, "Philip Seymour Hoffman's precise, uncanny performance as Capote doesn't imitate the author so much as channel him, as a man whose peculiarities mask great intelligence and deep wounds."

### **Doubt**

#### **Introduced by John Patrick Shanley**

SATURDAY, SEPTEMBER 24, 2:00 P.M.

Dir. John Patrick Shanley. 2008, 104 mins. 35mm. With Meryl Streep, Philip Seymour Hoffman, Amy Adams, Viola Davis. When Sister Aloysius suspects wrongdoing at St. Nicholas school, her concerns about Father Flynn's relationship with a black altar boy set into motion a course of actions in which the pursuit of truth is clouded by doubt. John Patrick Shanley's adaptation of his own play is a magnificent ensemble piece that earned Academy Award nominations for all four of its lead actors.

### **Synecdoche, New York**

SUNDAY, SEPTEMBER 25, 4:00 P.M.

Dir. Charlie Kaufman. 2008, 124 mins. 35mm. With Philip Seymour Hoffman, Samantha Morton, Michelle Williams. Obsessed with his mortality, and with his personal life falling apart, playwright Caden Cotard builds a massive set reconstruction of New York City for an upstate production. In this dazzlingly ambitious directorial debut of screenwriter Charlie Kaufman (*Being John Malkovich*, *Adaptation*, and *Eternal Sunshine of the Spotless Mind*), the lines between reality and art dissolve. Hoffman anchors the film's mind-bending conceits with a profound and moving portrait of an artist driven by a quest for deeper truth.

### **Happiness**

SUNDAY, SEPTEMBER 25, 7:00 P.M.

Dir. Todd Solondz. 1998, 134 mins. 35mm print from the Academy Film Archive. With Jane Adams, Jon Lovitz, Philip Seymour Hoffman. Todd Solondz's darkly comic, incisive, and unsettling exploration of the underbelly of suburban New Jersey features an astonishing performance by Hoffman as a sexually deviant loner who pleases himself on phone calls to random women. Perhaps only Hoffman could have brought such tenderness and pathos to this role.

### **Magnolia**

FRIDAY, SEPTEMBER 30, 7:00 P.M.

Dir. Paul Thomas Anderson. 1999, 188 mins. 35mm. With Tom Cruise, Jason Robards, Julianne Moore, Philip Seymour Hoffman. In the midst of Paul Thomas Anderson's masterful epic of interlocking lives in Southern California is Hoffman's deceptively simple, lovely performance as a hospice nurse attending to Jason Robards's former quiz show host Earl Partridge. Hoffman brings almost magical sincerity to the scene in which he says "I know this sounds silly, like this is the scene in the movie where the guy's trying to get ahold of the long-lost son, you know, but this is that scene. And I think they have those scenes in movies because they're true, you know?"

### **Before the Devil Knows You're Dead**

SATURDAY, OCTOBER 1, 2:30 P.M.

Dir. Sidney Lumet. 2007, 117 mins. 35mm. With Philip Seymour Hoffman, Ethan Hawke, Marisa Tomei. Philip Seymour Hoffman plays Andy, an overextended broker who lures his younger

brother, Hank (Ethan Hawke) into a larcenous scheme: the pair will rob a suburban mom-and-pop jewelry store that appears to be the quintessential easy target. The problem is the store owners are Andy and Hank's actual mom and pop. The great director Sidney Lumet's final film is a bracing, energetic modern-day noir.

### ***25th Hour***

SATURDAY, OCTOBER 1, 6:00 P.M.

Dir. Spike Lee. 2002, 135 mins. 35mm. Edward Norton, Barry Pepper, Philip Seymour Hoffman. As a doleful English teacher, Hoffman stands out in the outstanding ensemble for Spike Lee's film, which was the first major movie to acknowledge the September 11th attacks. Adapting David Benioff's novel, Lee captures the somber atmosphere of life near ground zero with a story set over the course of a tense day in which a convicted drug dealer (Edward Norton) tries to make peace before going behind bars.

### ***Charlie Wilson's War***

SUNDAY, OCTOBER 2, 2:00 P.M.

Dir. Mike Nichols. 2007, 102 mins. 35mm. With Tom Hanks, Amy Adams, Julia Roberts, Philip Seymour Hoffman, Om Puri. In this ever-timely based-on-truth story of secret government dealings in Soviet-era Afghanistan, Hoffman earned an Academy Award nomination for his thrilling performance as brilliant maverick CIA agent Gust Avrakotos. As played by Hoffman, Gust is a sheer force of nature and intelligence, a son of blue-collar immigrant parents and at odds with his Ivy League colleagues.

### ***The Talented Mr. Ripley***

SUNDAY, OCTOBER 2, 4:00 P.M.

Dir. Anthony Minghella. 1999, 139 mins. 35mm. With Matt Damon, Gwyneth Paltrow, Jude Law, Philip Seymour Hoffman. "Half charm, half poison, and rich enough to dispense with the former whenever he likes, Freddie Miles is every friend-of-a-friend you can't stand," is how film critic Tim Robey describes Hoffman's snobbish character in Anthony Minghella's sun-drenched and sinister adaptation of the Patricia Highsmith's novel. Matt Damon plays Ripley, a young man sent to Italy to track down playboy millionair Dickie Greenleaf (Jude Law.)

### ***A Most Wanted Man***

SUNDAY, OCTOBER 2, 7:00 P.M.

Dir. Anton Corbjin. 2014, 122 mins. 35mm. With Philip Seymour Hoffman, Rachel McAdams, Daniel Brühl. Based on John le Carré's novel, *A Most Wanted Man* is a contemporary thriller about an immigrant who turns up in Hamburg's Islamic community, laying claim to his father's ill-gotten fortune. In his final starring role, Hoffman gives one of his best, and most unlikely, performances as a German intelligence officer. John le Carré was initially skeptical about the casting. "For the first few minutes of listening to him, I thought 'Crikey.' Then, gradually, he did what only the greatest actors can do. He made his voice the only authentic one, the lonely one, the odd one out, the one you depended on amid all the others."

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Screeners for select films are available.

### **MUSEUM INFORMATION**

**Museum of the Moving Image** ([movingimage.us](http://movingimage.us)) advances the understanding, enjoyment, and appreciation of the art, history, technique, and technology of film, television, and digital media. In its stunning facilities—acclaimed for both its accessibility and bold design—the Museum presents exhibitions; screenings of significant works; discussion programs featuring actors, directors, craftspeople, and business leaders; and education programs which serve more than 50,000 students each year. The Museum also houses a significant collection of moving-image artifacts.

Hours: Wednesday–Thursday, 10:30 a.m. to 5:00 p.m. Friday, 10:30 to 8:00 p.m. Saturday–Sunday, 11:30 a.m. to 7:00 p.m.

Museum Admission: \$15 adults; \$11 senior citizens (ages 65+) and students (ages 18+) with ID; \$7 youth (ages 3–17). Children under 3 and Museum members are admitted free. Admission to the galleries is free on Fridays, 4:00 to 8:00 p.m.

Film Screenings: Friday evenings, Saturdays and Sundays, and as scheduled. Unless otherwise noted, tickets are \$12 adults / \$9 students and seniors / \$7 youth (ages 3–17) / free for Museum members at the Film Lover and MoMI Kids Premium levels and above. Advance purchase is available online. Ticket purchase may be applied toward same-day admission to the Museum's galleries.

Location: 36-01 35 Avenue (at 37 Street) in Astoria.

Subway: M (weekdays only) or R to Steinway Street. Q (weekdays only) or N to 36 Avenue.

Program Information: Telephone: 718 777 6888; Website: [movingimage.us](http://movingimage.us)

Membership: <http://movingimage.us/support/membership> or 718 777 6877

The Museum is housed in a building owned by the City of New York and located on the campus of Kaufman Astoria Studios. Its operations are made possible in part by public funds provided through the New York City Department of Cultural Affairs, the New York City Economic Development Corporation, New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature, the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum and Library Services, and the Natural Heritage Trust (administered by the New York State Office of Parks, Recreation, and Historic Preservation). The Museum also receives generous support from numerous corporations, foundations, and individuals.