

MUSEUM OF THE MOVING IMAGE

FOR IMMEDIATE RELEASE

MUSEUM OF THE MOVING IMAGE PRESENTS 'SNUBBED: GREAT MOVIES, NO NOMINATIONS,' FEATURING 24 AMERICAN FILMS

January 20–March 12, 2023



Astoria, New York, January 5, 2023 — With a nod to the film awards season, Museum of the Moving Image will present **Snubbed: Great Movies, No Nominations**, a screening series featuring American films that received no Academy Award nominations despite acclaim or long-lasting cultural impact, from January 20 through March 12. Some of these were regarded as appalling snubs at the time, and in certain cases, the lack of recognition has lingered. Today, many of these films are considered classics, or have aged better than other films of their era; in hindsight, some snubs exposed moments of inequity, prejudice, and injustice.

The 24 films in the lineup represent nearly every era since the formation of the Academy Awards almost 100 years ago. Titles include Charlie Chaplin's *City Lights*, Leo McCarey's *Make Way for Tomorrow*, Hal Ashby's *Harold and Maude*, Martin Scorsese's *The King of Comedy*, Robert Altman's *The Long Goodbye*, David Lynch's *Inland Empire*, and Spike Lee's *Crooklyn*, as well as films about which there was or has developed a narrative of exclusion, from traditionally overlooked genres (*The Big Sleep*, *In a Lonely Place*) to racial exclusion (Paul Robeson in *Show Boat*) to inhospitality toward innovation (*Gimme Shelter*, *The Thin Blue Line*) to the ineffable, bizarrely persistent sense within the industrial ecosystem that it wasn't yet a

filmmaker's "time" for recognition (*Miller's Crossing*), to bafflement over performers escaping their pigeonholes (*The Night of the Hunter*, *Rushmore*, *Uncut Gems*).

Snubbed: Great Movies, No Nominations was organized by Eric Hynes, Curator of Film, Edo Choi, Associate Curator of Film, and Reverse Shot co-editor Michael Koresky.

LINE UP FOR 'SNUBBED: GREAT MOVIES, NO NOMINATIONS,' JAN. 20–MAR. 12

All films screen in the Sumner M. Redstone Theater or the Celeste and Armand Bartos Screening Room at Museum of the Moving Image, 36-01 35 Ave, Astoria, NY 11106. Tickets may be purchased in advance online at movingimage.us. Tickets are \$15 per screening, with discounts for seniors, students, youth, and MoMI members.

The films are listed by the year of their release. To view the lineup by screening date, please visit movingimage.us/events/snubbed.

The Docks of New York

SATURDAY, FEBRUARY 18, 1:00 P.M.

FRIDAY, FEBRUARY 24, 3:30 P.M.

Dir. Josef von Sternberg. 1928, 75 mins. 35mm print courtesy of the UCLA Film & Television Archive. With George Bancroft, Betty Compson, Oglia Baclanova. Steam engine stoker Bill Roberts (Bancroft, bronzed in grease and soot) seeks relief from his infernal labors in the dancehalls and saloons along the fog-enshrouded waterfront of lower New York. There, he quickly falls for tough-talking bar wench Mae (Compson) after rescuing her from drowning herself off the docks. Sternberg's sensational film was a major production for Paramount, a follow-up to the director's surprise 1927 smash *Underworld* that was specifically engineered to showcase the studio's brightest talents alongside its newly anointed star director, including cinematographer Harold Rosson (*The Wizard of Oz*), art director Hans Dreier (*Sunset Boulevard*), and screen idol Bancroft. Though Bancroft would receive an Oscar nomination that same year for his performance in Sternberg's next film, *Thunderbolt*, and both Rosson and Dreier would go on to receive multiple nominations and awards throughout their careers, this expressionist masterpiece, now considered one of the last great American silents, received no recognition in its year.

City Lights

SATURDAY, JANUARY 21, 1:30 P.M.

SUNDAY, JANUARY 22, 12:30 P.M.

Dir. Charles Chaplin. 1931, 86 mins. DCP. With Charles Chaplin, Virginia Cherrill, Florence Lee, Harry Myers. Investing two years and two million dollars, Chaplin dared to make a silent picture four years after synchronized sound revolutionized cinema—and created his masterpiece. The Tramp is befriended by a drunkard millionaire, and falls in love with a flower girl, leading to one of the most romantic finales in movie history. Despite being an unparalleled work of art, *City Lights* was not rewarded by the Academy, one of many Chaplin masterpieces that would be treated by the organization with similar disinterest.

Show Boat

SATURDAY, FEBRUARY 4, 1:00 P.M.

FRIDAY, FEBRUARY 10, 3:00 P.M.

Dir. James Whale. 1936, 113 mins. 35mm. With Irene Dunne, Paul Robeson, Allan Jones, Helen Morgan, Hattie McDaniel. A great American saga, *Show Boat* follows the lives of the performers and workers on the Cotton Blossom, a Mississippi River showboat, over the course of 40 years. Expressively adapted for the screen by James Whale, this Jerome Kern–Oscar Hammerstein musical was considered radical at the time for its serious treatment of race. Paul Robeson’s “Ol’ Man River” is the most famous of its many great musical numbers, and impossible as it is to imagine, his iconic performance failed to be recognized at the Oscars—perhaps not a surprise considering the widespread racism that would remain entrenched in the industry for decades. Three years later, the film’s co-star, Hattie McDaniel, would be the first Black actor to receive an Academy Award.

Make Way for Tomorrow

SATURDAY, JANUARY 28, 5:30 P.M.

SUNDAY, JANUARY 29, 5:00 P.M.

Dir. Leo McCarey. 1937, 92 mins. 35mm. With Beulah Bondi, Victor Moore, Thomas Mitchell, Fay Bainter. When McCarey won the Best Director Oscar in 1937 for his sparkling screwball comedy *The Awful Truth*, he stood up and said, “You gave it to me for the wrong picture!” He was referring to the other masterpiece he made that year: *Make Way for Tomorrow*, his emotionally overwhelming drama about an elderly couple (Bondi and Moore) who have been evicted from their beloved home and must move in with their adult children, whose selfishness and neglect of their parents ultimately lead to the loving couple’s separation. Wrenching and poignant, McCarey’s film—a direct influence on Yasujiro Ozu’s *Tokyo Story*—is one of the great Hollywood tearjerkers, avoiding melodrama in favor of a lived-in, detailed delineation of the subtle, gradual ways that families disintegrate. With all due respect to *The Awful Truth*, certainly one of the greatest of all romantic comedies, McCarey may have been right.

The Women

SATURDAY, FEBRUARY 4, 3:30 P.M.

SUNDAY, FEBRUARY 5, 1:30 P.M.

Dir. George Cukor. 1939, 131 mins. 35mm. With Joan Crawford, Rosiland Russell, Norma Shearer, Paulette Goddard, Joan Fontaine, Mary Boland, Marjorie Main. There’s not a man to be found in Cukor’s dazzlingly witty, razor-sharp comedy—and maybe that’s one reason why this satire of well-heeled Manhattanites embroiled in their own microcosm of scandal got zero Oscar nominations, not even a nod for Anita Loos and Jane Murnin’s nimble screenplay, adapted from a play by Clare Boothe Luce. Shearer is the heartbroken wife who discovers her husband is having an affair with perfume counter girl Crystal, played by Crawford. Russell, of course, holds it all together as the gossipy cousin who never met a salacious rumor she couldn’t magnify. *The Women*

was released in 1939, and it's certainly one of the most entertaining films from the year widely considered Hollywood's finest.

The Big Sleep

FRIDAY, JANUARY 20, 7:00 P.M.

SUNDAY, JANUARY 22, 2:30 P.M.

Dir. Howard Hawks. 1946, 114 mins. 35mm. With Humphrey Bogart, Lauren Bacall, John Ridgley, Martha Vickers, Dorothy Malone, Elisha Cook, Jr. Hawks's unqualified noir masterpiece, the first film version of a Raymond Chandler novel, stars Bogart as Philip Marlowe, a private detective hired to investigate a series of troubles plaguing an affluent family. Crackling wit and lushly atmospheric visuals help buoy an infamously complicated plot in a brilliant film that capitalized on Bogart and Bacall's natural, sizzling chemistry. If it had been rightly nominated for its wildly complex and quotable screenplay, then we would forever be able to say "Oscar nominee William Faulkner" (one of three writers brought in to adapt Chandler's novel, along with Leigh Brackett and Jules Furthman).

In a Lonely Place

SUNDAY, JANUARY 22, 5:00 P.M.

SATURDAY, JANUARY 28, 3:30 P.M.

Dir. Nicholas Ray. 1950, 94 mins. 35mm. With Humphrey Bogart, Gloria Grahame, Frank Lovejoy, Carl Benton Reid. One of Bogart's most neglected films, this moody and electrifying thriller by Ray, master of the fifties melodrama about troubled masculinity, is among Hollywood's darkest character studies. Bogart, in a performance of unforgettable gravity and melancholy, plays a belligerent screenwriter accused of murder who falls in love with a suspicious starlet, played by Grahame in an astonishing role. It is one of the most emotionally complex of all Hollywood behind-the-scenes movies, with Bogart perfectly embodying Ray's signature blend of skepticism and idealism. Bogart and Grahame had yet to win their Academy Awards when they made *In a Lonely Place*—perhaps giving their best performances—but would have to wait a few more years before they were rewarded.

The Night of the Hunter

FRIDAY, FEBRUARY 3, 7:30 P.M.

SATURDAY, FEBRUARY 4, 6:15 P.M.

Dir. Charles Laughton. 1955, 92 mins. 35mm print courtesy of the UCLA Film & Television Archive. With Robert Mitchum, Shelley Winters, Lillian Gish. Acting legend Laughton's sole screen directorial credit is perhaps cinema's most remarkable one-off. A never-more-menacing Mitchum is a villain for the ages, Harry Powell, an ex-con disguised as a preacher who offers naive widow Willa Harper (Winters) a fresh start. Yet her wise kids rightly worry his intentions are less than pure. Part horror film, part fairy tale, *The Night of the Hunter* is an idiosyncratic, dazzlingly shot cinematic wonder full of unforgettable, eerie imagery that was shockingly not nominated for a Best Cinematography (Black-and-White) Oscar for Stanley Cortez. (The winner would be James Wong Howe for *The Rose Tattoo*.)

All That Heaven Allows

FRIDAY, JANUARY 27, 7:30 P.M.

SUNDAY, FEBRUARY 5, 4:30 P.M.

Dir. Douglas Sirk. 1955, 89 mins. 35mm. With Jane Wyman, Rock Hudson, Agnes Moorehead. Brilliantly shot with expressionistic hues and elaborate compositions, *All That Heaven Allows* is an indictment of 1950s small-town America that follows the heartbreaking May-December romance that emerges between a well-to-do suburban widow and a lower-class bohemian gardener. Played with melting intensity by Wyman and Hudson at their most entrancing, this couple contends with condemnation from friends, family, and neighbors, leading to social estrangement. Perhaps the greatest of Sirk's glorious melodramas, *All That Heaven Allows* nevertheless received no Oscar nominations, unlike the director's other 1950s landmarks like *Magnificent Obsession*, *Written on the Wind*, and *Imitation of Life*.

Gimme Shelter

SATURDAY, FEBRUARY 11, 3:30 P.M.

SUNDAY, FEBRUARY 12, 3:30 P.M.

Dirs. Albert Maysles, David Maysles, Charlotte Zwerin. 1970, 91 mins. DCP. With Mick Jagger, Keith Richards, Mick Taylor. When an 18-year-old Black man was stabbed to death by a Hell's Angel at the Rolling Stone's Altamont concert in December 1969, it felt to many that the spirit of the 1960s died along with him. The Maysles Brothers capture the events that led up to the concert as well as the mounting tension, unraveling nerves, and loss of control that took place afterwards. The haunted look on Mick Jagger's face as he watches the fatal moment registers all of the loss, shock, and disappointment that came with the passing of an era. A mesmerizing and electrifying vérité classic, *Gimme Shelter* is both disturbing and enthralling, an essential rock movie that went un-nominated by the Academy in the year that the more celebratory *Woodstock* won Best Documentary Feature.

Harold and Maude

SATURDAY, FEBRUARY 11, 1:30 P.M.

SUNDAY, FEBRUARY 12, 1:30 P.M.

Dir. Hal Ashby. 1971, 91 mins. DCP. With Ruth Gordon, Bud Cort. Ashby's dark and unconventional comedy about a death-obsessed teenager who falls in love with a vivacious septuagenarian developed a large cult following, becoming one of the most beloved films from the era. Despite the fact that every other film Ashby made in the 1970s received nominations from the Academy (*The Landlord*, *The Last Detail*, *Shampoo*, *Bound for Glory*, *Coming Home*, and *Being There*, epochal all), *Harold and Maude* didn't even manage recognition for the poignant, singular work of Gordon, who had recently been crowned for her supporting role in *Rosemary's Baby*. Despite the Academy's disinterest in the film—Ashby's most widely cherished today—*Harold and Maude* has certainly had the last, grim laugh, proving influential on generations of filmmakers.

The Long Goodbye

FRIDAY, FEBRUARY 10, 7:00 P.M.

SATURDAY, FEBRUARY 11, 5:30 P.M.

Dir. Robert Altman. 1973, 112 mins. 35mm print courtesy of the UCLA Film & Television Archive. With Elliott Gould, Nina van Pallandt, Sterling Hayden. With the playfully unlikely casting of anti-heartthrob Gould as private eye Philip Marlowe, Altman's film is both a satire of and an homage to the world of Raymond Chandler, a neo-noir classic that transplants the novelist's languid vision of Los Angeles to the 1970s. Though Altman had become something of an Oscar darling—with *M*A*S*H*, *McCabe and Mrs. Miller*, and *Nashville* racking up the nominations—*The Long Goodbye* was evidently too shaggy a proposition. Even Vilmos Zsigmond's lusciously seedy work went ignored, despite winning Best Cinematography from the National Society of Film Critics.

Mikey and Nicky

SUNDAY, FEBRUARY 12, 5:30 P.M.

SATURDAY, FEBRUARY 18, 5:30 P.M.

Dir. Elaine May. 1976, 106 mins. Restored 4K DCP. With Peter Falk, John Cassavetes, Ned Beatty, Joyce Van Patten, Carol Grace. Inspired by hoodlum characters director May encountered as a child growing up in a mob-connected Philadelphia family, this tragicomic two-hander finds Cassavetes incarnating the paranoia-addled Nicky, a turncoat with a price on his head, and Falk embodying his lifelong friend, the guiltily compassionate Mikey, who may or may not be looking out for him. Set over the course of a single, seemingly endless night crawl that somehow grows in implication to encompass both men's lifetimes, May's atonal masterpiece, marked by the jarring rhythmic and emotional shifts of its unpredictable lead actors, was one of the most daring commercial films of its moment. Due to the director's costly overruns in both schedule and budget, as well as her dogged refusal to brook any compromise, Paramount ultimately gave a mangled cut of the film a token release and May herself would acquire a reputation as a "difficult" filmmaker. While *Mikey and Nicky* may never have had a chance at Oscar gold for any of its principal instigators, it stands as a milestone of modern American cinema that, alongside the three other films that make up May's unjustly abbreviated career (including her previous film *The Heartbreak Kid*, which did receive multiple nominations) prompts us to imagine what a film industry that more readily recognized its very best talents might look like.

The King of Comedy

FRIDAY, FEBRUARY 17, 7:00 P.M.

SUNDAY, FEBRUARY 19, 5:30 P.M.

Dir. Martin Scorsese. 1982, 109 mins. DCP. With Robert De Niro, Jerry Lewis, Sandra Bernhard, Diahnne Abbott, Shelley Hack. Shot entirely on location in New York, Scorsese's trenchant satire about fandom and the pursuit of fame features Robert De Niro as Rupert Pupkin, a delusional aspiring comic who enlists an overzealous fan in his deranged scheme to kidnap a talk-show host, brilliantly played by Jerry Lewis. A surprising shift in tone after *Raging Bull*, *The King of Comedy* is now widely recognized as one of Scorsese's masterworks and has proven to be especially prophetic about the

dissolving boundaries between celebrity culture and daily life. The performances of De Niro, Lewis, and Bernhard remain among the most beloved in the director's oeuvre, though none of them were nominated, even after De Niro and Lewis's BAFTA nominations and Bernhard's win from the National Society of Film Critics.

Paris, Texas

FRIDAY, FEBRUARY 24, 6:30 P.M.

SATURDAY, FEBRUARY 25, 3:30 P.M.

Dir. Wim Wenders. 1984, 147 mins. DCP. With Harry Dean Stanton, Nastassja Kinski, Dean Stockwell. A mute drifter (a heartbreaking performance by Stanton) wanders back into the titular hamlet and tries to pick up where he left off years ago, which includes reconnecting with his young son and tracking down his runaway wife (Kinski). German movie icon Wim Wenders's journey into the heart of a strange and beautiful American landscape is a superb, emotional glimpse at this country from an outsider's perspective, photographed by the great cinematographer Robby Müller. Despite the film winning the Palme d'Or at Cannes, Best Director at the BAFTA awards, and a slew of other international citations, *Paris, Texas's* European outsider perspective on America may have been too alienating for Academy voters, who ignored it wholesale.

The Thin Blue Line

SUNDAY, FEBRUARY 19, 12:45 P.M.

SATURDAY, FEBRUARY 25, 3:30 P.M.

Dir. Errol Morris. 1988, 106 mins. 35mm print courtesy of Yale Film Archive. A landmark film in multiple respects, *The Thin Blue Line* saw Errol Morris cinematically investigating the case of a death row prisoner who may have been wrongly convicted of a police officer's murderer. In addition to his trademark dead-on, center-frame, extended-take interrogations with a spectrum of subjects relevant to the case, Morris utilizes highly stylized, noirish reenactments to not only dramatize their testimony but also implicitly cast doubt on their veracity. The film remains a touchstone for both nonfiction reenactments and true crime documentaries—especially those for which the case hasn't been fully closed, as Morris succeeded in reopening this case based on his findings. Yet when it comes to the intentionality and provocation of form and style, *The Thin Blue Line* has few worthy heirs, which makes its rejection by the Academy even more glaring than it was at the time, when champions like Siskel and Ebert were scandalized—as they and others would remain for nearly two more decades as the likes of *Roger & Me*, *Crumb*, and *American Movie* were similarly ignored. Morris finally got some respect, and belated credit for his innovations, from the Academy in 2004, winning an Oscar for *The Fog of War*.

To Sleep with Anger

SATURDAY, FEBRUARY 18, 3:00 P.M.

SUNDAY, FEBRUARY 19, 3:00 P.M.

Dir. Charles Burnett. 1990, 102 mins. Restored 4K DCP. With Danny Glover, Mary Alice, Sheryl Lee Ralph, Paul Butler. The great Burnett had solidified his reputation in cinema history with his epochal 1977 film *Killer of Sheep*, yet it had taken the "L.A. Rebellion"

director thirteen more years to make his first breakthrough into the narrative moviemaking near-mainstream. Made at a turning point of the American independent film boom, Burnett's mesmerizing *To Sleep with Anger* had a major movie star (Danny Glover) in the leading role and became one of the most talked-about low-budget movies of the year, earning awards from the Independent Spirits, Sundance, and the National Society of Film Critics. Yet this brilliant and provocative domestic drama about a Black family contending with the effects of a mysterious houseguest in contemporary Los Angeles was likely too culturally complex and narratively enigmatic for the less adventurous Oscar voter. While many other, more honored titles of the era have been forgotten, Burnett's film stands supreme.

Miller's Crossing

FRIDAY, MARCH 3, 7:00 P.M.

SUNDAY, MARCH 5, 3:00 P.M.

Dirs. Joel Coen, Ethan Coen. 1990, 115 mins. DCP. With Gabriel Byrne, Albert Finney, Marcia Gay Harden, John Turturro, Jon Polito. The third feature from the Coen Brothers is a crackling, pitch-dark crime drama set in Prohibition-era America. Tom Reagan (Byrne) is in the privileged and precarious position of earning the trust of a menacing Irish mob boss (Finney). But when he starts a side hustle with a competing gang (which includes a reptilian Turturro), it sets off a chain reaction of double crossings, desperate dealings, and deadly reprisals. Though the Coens were far from unknown in 1990, their work on the southern fried neo-noir *Blood Simple* and skanky screwball *Raising Arizona* had them pegged as purveyors of critically acclaimed cult cinema, leaving Hollywood unprepared for a work of such ambition and accomplishment. Among *Miller's Crossing's* many pleasures are a star-making turn by Turturro; impeccable, disquietingly crisp cinematography by Barry Sonnenfeld; and an airtight script by the filmmakers (mastering their third genre in as many tries). It wasn't until their fifth film, *Barton Fink*, that the Academy caught up, opening the door to major wins for *Fargo* and *No Country for Old Men*.

Crooklyn

SUNDAY, FEBRUARY 26, 5:30 P.M.

SATURDAY, MARCH 4, 1:00 P.M.

Dir. Spike Lee. 1994, 115 mins. 35mm. With Alfre Woodard, Delroy Lindo, Zelda Harris, Isaiah Washington, Vondie Curtis-Hall, Bokeem Woodbine, RuPaul. Coming off his magnificent studio epic *Malcolm X*, Lee decided to go much smaller, but he created something that was in its own way as visionary. Written with his brother and sister Cinqué Lee and Joie Lee, this vibrant and highly personal film unfolds from the viewpoint of a nine-year-old girl named Troy who lives in Bedford-Stuyvesant in the 1970s with her parents and four older brothers. Kids get in trouble, parents try to make ends meet, and everyone in the neighborhood gets in the way. This slice-of-life period piece packs an emotional wallop and features boldly lyrical photography by Arthur Jafa (*Daughters of the Dust*) and remarkable lived-in performances by Woodard and Lindo (two actors regularly disregarded by the Academy) as Troy's parents that rank among the finest of the era.

Safe

SUNDAY, MARCH 5, 5:30 P.M.

SATURDAY, MARCH 11, 3:30 P.M.

Dir. Todd Haynes. 1995, 119 mins. 35mm. With Julianne Moore, Xander Berkeley, Peter Friedman. After several years of roles in smaller films and TV work, Moore emerged as a major talent, but she did so with barely a whisper. As Carol White, a housewife who believes she has become allergic to the chemical toxins in her environment, and eventually escapes to a sinister self-help retreat, Moore holds the screen with compelling unassertiveness. Haynes, coming off his Sundance controversy with the brilliant New Queer breakthrough *Poison*, brings a visionary, Antonioni-esque compositional elegance to this psychological horror story, which touches upon a host of contemporary societal plagues without ever leaving fragile Carol's side. *Safe* would ultimately be named the best film of the decade in a *Village Voice* critics poll, but the film was too far afield of the Academy's radar, despite vocal supporters rallying behind Moore's heartbreaking work.

Rushmore

SATURDAY, MARCH 4, 3:30 P.M.

SUNDAY, MARCH 5, 1:00 P.M.

Dir. Wes Anderson. 1998, 93 mins. 35mm. With Jason Schwartzman, Bill Murray, Olivia Williams. Set to a British Invasion soundtrack, Anderson's wickedly brainy comedy pits Schwartzman's audacious beret-wearing prep school kid Max Fischer against Murray's deflated rich industrialist Herman Blume, competing for the love of a beautiful teacher. Though Anderson had been a cult favorite for his debut, *Bottle Rocket*, this was the movie that made him a critical darling. At the center of the film's unanimous praise was Murray's alternately hilarious and poignant comeback performance, which had been considered a Best Supporting Actor front-runner until his shocking omission. Nevertheless, *Rushmore* set the template for the coming millennium for both Anderson's bold narrative and visual style and Murray's deadpan brilliance, newly wielded for expert dramatic effect.

Inland Empire

SATURDAY, MARCH 4, 5:30 P.M.

FRIDAY, MARCH 10, 6:30 P.M.

Dir. David Lynch. 2006, 180 mins. DCP. With Laura Dern, Jeremy Irons, Harry Dean Stanton, Julia Ormond. An actress plunges into Hollywood's seedy underbelly, attempting her comeback in a cursed production. *Inland Empire* was Lynch's most surreal and formally audacious feature film since *Eraserhead*. Written scene by scene during the shooting process, it seems to spring directly from its director's subconscious. His expressive use of crude digital-video technology lends the film an uncanny veneer of melodrama, exposing the visual lies inherent in the filmmaking art. The film is also amusingly remembered for Lynch's quixotic campaign to land Dern a Best Actress nomination. Her work is amazing—emotionally voluminous, terrifying,

funny, melancholy all at once—but it’s not surprising that this ultimately wasn’t the Academy’s cup of tea.

Uncut Gems

SATURDAY, MARCH 11, 6:00 P.M.

SUNDAY, MARCH 12, 4:00 P.M.

Dir. Josh Safdie, Benny Safdie. 2019. 135 mins. 35mm. With Adam Sandler, Lakeith Stanfield, Julia Fox, Kevin Garnett, Idina Menzel, Eric Bogosian, Judd Hirsch. From dyed-in-the-wool New York filmmakers Josh and Benny Safdie (*Good Time*) comes an electrifying crime thriller about Howard Ratner (Sandler), a charismatic Diamond District jeweler always on the lookout for the next big score. When he makes a series of high-stakes bets that could lead to the windfall of a lifetime, Howard must perform a precarious high-wire act, balancing business, family, and encroaching adversaries on all sides in his relentless pursuit of the ultimate win. Sandler’s profoundly committed, nerve-jangling performance was considered an Oscar shoo-in throughout the season, yet the Safdies’ rough-and-tumble aesthetic and ragged rhythms—which also should have earned the movie a Best Film Editing nod—must have perplexed voters.

Passing

SATURDAY, MARCH 11, 1:30 P.M.

SUNDAY, MARCH 12, 1:00 P.M.

Dir. Rebecca Hall. 2021, 98 mins. With Tessa Thompson, Ruth Negga, André Holland, Alexander Skarsgård, Bill Camp. The debut film by renowned screen and stage actress Hall is a bracingly accomplished adaptation of Nella Larsen’s classic Harlem Renaissance novel about two childhood friends reacquainted as adults. Irene Redfield (Thompson) exemplifies a black middle-class existence with her physician husband and Harlem brownstone, which gets thrown into relief when she starts spending time with Clare Kendry (Negga), who’s passing for white not only in social circles but also with her racist husband (Skarsgård). Acquired by Netflix out of Sundance 2021 and held back for an awards season release and campaign, *Passing* was well received and inspired a wave of features and think-pieces about its intermingled interrogations of race, class, gender, and desire, but somehow Hall, Negga, Thompson, cinematographer Eduard Grau, costume designer Marci Rodgers, and everyone else involved with the film were overlooked by the Academy.

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Top image: Alfre Woodard and Delroy Lindo (top center) in *Crooklyn* (1994. Dir. Spike Lee) / courtesy of Universal Pictures.

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MUSEUM INFORMATION

Hours: Thurs, 2:00–6:00 p.m. Fri, 2:00–8:00 p.m. Sat–Sun, 12:00–6:00 p.m.

Museum Admission: \$20 adults, \$12 senior citizens (ages 65+) and students (ages 18+) with ID, \$10 youth (ages 3–17). Children under 3 and Museum members are admitted free. General admission is free every Thursday, 2:00–6:00 p.m.

Film Screenings: Fridays, Saturdays, and Sundays, and as scheduled. Unless otherwise noted, tickets: \$15 adults, \$11 students and seniors, \$9 youth (ages 3–17), free or discounted for Museum members (depending on level of membership). Advance purchase is available online.

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

Subway: M or R to Steinway Street. N or W to 36 Ave or Broadway.

Program Information: Telephone: 718 777 6888; Website: movingimage.us

Membership: movingimage.us/join-and-support/become-a-member or 718 777 6877

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