

THE CampChuck REVIEWER

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Editor, critic, layout, distribution, and general factotum ...



Meryl Streep Pulls All Money from Fossil-Fuel Supporting Banks page 9

The 93rd ANNUAL ACADEMY AWARDS NOMINATIONS

Oscar Night: Sunday, April 25

Best Picture

Another Round best director only Thomas Vinterberg
Father, The
Judas and the Black Messiah
Mank
Minari
Nomadland
Promising Young Woman Emerald Fennell
The Trial of the Chicago 7
Sound of Metal

Best Director

David Fincher

Lee Isaac Chung

Chloe Zhao

Emerald Fennell

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Best Actor

Riz Ahmed *Sound of Metal*
Chadwick Boseman *Ma Rainey's Black Bottom*
Anthony Hopkins *The Father*
Gary Oldman *Mank*
Steven Yeun *Minari*

Best Actress

Viola Davis *Ma Rainey's Black Bottom*
Andra Day *The United States vs. Billie Holiday*
Vanessa Kirby *Pieces of a Woman*
Frances McDormand *Nomadland*
Carey Mulligan *Promising Young Woman*

Best Supporting Actor

Sacha Baron Cohen *The Trial of the Chicago 7*
Daniel Kaluuya *Judas and the Black Messiah*
Leslie Odom, Jr. *One Night in Miami*
Paul Raci *Sound of Metal*
Lakeith Stanfield *Judas and the Black Messiah*

Best Supporting Actress

Maria Bakalova *Borat Subsequent Moviefilm*
Olivia Colman *The Father*
Glenn Close *Hillbilly Elegy*
Amanda Seyfried *Mank*
Yuh-Jung Youn *Minari*

(Underlined nominees equal CampChuck predictions)

Covid Also Tweaks the Film World

Covid messed with film production, with film distribution. It closed movie theaters. It triggered alternative viewing on television and computer streaming services. Covid pushed back the night of the Oscars to April 25.

My film viewing started before the delayed March 15 Oscar nominations. Some viewing opportunities cost \$20 to see at home. OK, two people would pay that if theaters were open. Some movies came with streaming I already had, but it took extra payouts to use multiple streaming services where releases were channeled.

Whatever, I managed to see all the films with major nominations before nominations were announced. The one exception, "The Father," I saw in a theater, well distanced from the other 8 people present.

I paddled the streaming to see films with Screen Actors Guild (SAG) and Directors Guild nominations – harbingers for Oscar nominations. Golden Globes (less of a barometer) also happened before Oscar noms.

My favorite film that showed up somewhere on the various awards landscapes was "Music." It creatively mixes color, texture, and music with substantive grounding about two sisters: one handicapped; the other, hardly normal. It's a weird one to recommend but I do.

Also, weird to recommend, I recommend "I Care a Lot." Rosamund Pike plays a Golden Globe winning bad person and she's not even the baddest character in the film.

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Best Supporting Actor

Sacha Baron Cohen provides a compelling building block in the dynamic ensemble cast of “The Trial of the Chicago 7.” It, however, isn’t a salient enough role to win him an Oscar. What is most remarkable about his performance is how completely different he is from his title role in “Borat Subsequent Moviefilm.”

More distinguished as an Oscar caliber Supporting role, but also with no chance of winning is Paul Raci in “Sound of Metal.” It’s his backstory that fuels a nomination for playing a teacher/counselor in a school for the deaf. Besides both his parents being deaf and being fluent in sign language, Raci’s long, not-famous acting career includes involvement with theater for and about the deaf. He anchors lead actor Riz Ahmed very well.

Leslie Odom, Jr., though he’s done lots of TV, really put himself on the map playing Aaron Burr on Broadway, reprised in the film, “Hamilton.” Playing a singer (rather than a man from a history book singing in a musical), Odom may be the most engaging character in “One Night in Miami.” His depiction of singer, songwriter, and activist Sam Cooke balances the based-on-a-true-story meeting of Malcom X, Muhammed Ali (then Cassius Clay), Jimmy Brown (a football all-star), and Cooke.

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Find *The CampChuck Reviewer* at <http://www.startlets.com>.
Email: jaffee@startlets.com (that’s three “t’s” in startlets).

Manufactured Mailbag

Dear Editor,

I guess it’s old news, but it isn’t. Where you at with your cancer?

Wen Wellbean, Wishward, WA

Dear Wen,

Doctors projected that my cancer could return and return it did, nearly two years after the original diagnosis. The sesame seed and peanut-sized recurrences were so not like the orange-sized first go round. I was actually released from the hospital the morning after surgery. Follow up MRIs are clean-ish, which is to say in order to avoid radiation right next to my eyes, frequent MRI monitoring keeps close tabs on anything suspicious. I’ve felt fine. I feel fine. I still have one blurry eye to help me see how fortunate my state of health is.

Ed.

Dear Editor,

Man, don’t put a mask on my freedom. Don’t keep me from tripping close with people. Forget you, putting a needle in my arm.

A friend, Los Angeles

Dear Citizen,

You’re telling me this why?

Hey, besides all the people that die – hundreds of thousands -- from behaviors that help Covid spread, did you know that way bigger numbers of people have long lingering health problems after suffering Covid? Dude, look for reasons to care. Don’t look for reasons not to care. Hey, just get the story straight.

Ed.

Dear Editor,

Your beloved Meryl Streep is getting pretty old. I was wondering who’s your next in line.

Shailla Meshur, Crab Beach, MD

Dear Shailla,

Hmm. I don’t see that Meryl’s age matters. Indulging your question, Cate Blanchett, at 52, seems a special mix of excellence, range, plus a distinctive brand of beauty. Like Streep, Blanchett also carries her film choices, persona, and aging well. When you ask Google “Who is the next Meryl Streep,” its top choice is Blanchett. With 7 Oscar nominations and 2 wins, that tracks pretty well with Meryl’s 10 noms and 2 wins at the same age.

No one really cuts it all as well as Meryl. You might mention Kate Winslet or relative new veterans like Jennifer Lawrence or Scarlett Johansson. No, it doesn’t ring close. Maybe Saoirse Ronan has an up and comer chance. Perhaps the most striking candidate is Viola Davis who not incidentally aces Meryl in a scene in the movie “Doubt.”

Ed.

Dear Editor,

Don’t you miss going to movie theaters. I do.

Stephanie Lively, Phoenix, AZ
Dear Stephanie,

I do, too. We drove 45 minutes to enjoy a big screen, dark auditorium feel. Though it was a small and close up kind of film, it helps deliver that cinematic spirit.

Ed.

There's the Pandemic, and There's Climate Change

Of course, the two-month pandemic-related delay of the Oscars is small potatoes. However, from movie making to movie theaters to celebrity grist, the economic and cultural disruption is indicative of the effect on the economy and culture from segment to interconnected segment.

Consider a pandemic-related lesson that you may not have fit into your inconvenienced brain. Consider something harsher than well over a half million U.S. people dead or three million people worldwide dead, while home and work lives are buffeted left, right, and center. Consider Climate Change.

Compared with Climate Change, this pandemic we are going through, and that we are still going through, is small potatoes.

Has wearing a mask been too much a nuisance? Has wearing a mask been an affront to your freedom? Has your consumption and social context been eroded? Has your livelihood or wellbeing been undermined? Compared with Climate Change, this pandemic – which could have been worse and which is still ongoing – is small potatoes.

Already begun and far worse coming, Climate Change will deliver wildfires, droughts, rising waters, heat, cold ... that's just a weather report ... Climate Change will bring economic and cultural disruption of Black Plague proportions ... certainly more than our little old Covid-19 blip. Our response to and responsibility for the current pandemic might be graded "OK, good enough." However, as a lesson for facing Climate Change, we need to upgrade our disaster-averting behavior big time.

Meanwhile, CampChuck continues as it has **since 1992, matching every subscription dollar for dollar**. All subscriptions – over \$40,000 plus CampChuck's 100% match of \$40,000 -- have funneled through CampChuck to RMI and Food Banks. Whether you subscribe at the official \$5 level or the average participation of \$30, think sustainable economic practice and the golden rule. And think access to CampChuck's newsletters.

Has the pandemic inconvenienced you?

Does a half million people dead in the United States (and still counting) make you cringe?

Does three million people dead worldwide (and still counting) stir your global head?

How comparatively does the reality of Climate Change tilt your kilter?

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make checks payable to...

Rocky Mountain Institute

This nonprofit helps individuals and communities and businesses and governments to make money, yes, make money, by being smart about the environment. By research and science, by education and negotiation, by example, the Rocky Mountain Institute helps us ... and the U.S. ... and the world "us" to make long term economic sense by making long term environmental sense.

Note:

Different than all the other years that CampChuck has been encouraging subscription/donations, I'm only listing Rocky Mountain Institute as a place to show your support.

Yes, I will still honor checks made payable to the "Food Bank of Nevada County." The pressing need shouts to lend a helping hand to the hungry – to the "food insecure" (how's that for modern terminology). Yes, I will still honor checks made payable to "Futures Without Violence." Although curiously, this issue/organization has not drawn your CampChuck attention nearly so much as the other two, in recent years it has been a commanding subject deserving activist support.

The existential crisis of Climate Change threatens our lives, our complacency, our children, like no other affliction. In the shadow of pandemic, consider upgrading our behavior and commitment big time.

Best Supporting Actor

(continued from page 2)

Leslie Odom, Jr. could steal the Oscar if Daniel Kaluuya and Lakeith Stanfield siphon votes from each other, both categorized as Supporting Actors in the same film, “Judas and the Black Messiah.” (Neither role feels like a supporting role.)

Kaluuya, playing the Black Messiah, Fred Hampton, is the film’s center of gravity. A charismatic Black Panther (who curiously plays a small role in “The Trial of the Chicago 7”), Fred Hampton inspired the grass roots with constructive community programs and no shortage of revolutionary rhetoric.

Kaluuya drenches the screen with the activist humanity of Fred Hampton. Not exactly a Gandhi style characterization, Kaluuya should nonetheless rally himself an Oscar. Watch his eyes. His eyes, indeed everything about him, is electric.



Although the story is more about Lakeith Stanfield’s Judas, Stanfield plays backdrop to Kaluuya’s dominant presence, Stanfield’s a Judas because he’s an informant. He’s a mole in the Blank Panthers. He traded not getting arrested for doing the FBI’s bidding, with Hampton as the priority target.

There’s a temptation to want to give Stanfield’s more complicated role the Oscar, but Leslie Odom, Jr. and especially, Daniel Kaluuya has more of what Oscar wants.

Best Supporting Actress

Toward predicting Oscar winners, relatively few people are keyed into the prestigious film critics awards. Maria Bakalova won the New York Film Critics Best Supporting Actress in “Borat Subsequent Moviefilm.” Yuh-Jung Youn won the Los Angeles Film Critics Best Supporting Actress in “Minari.”

Bear in mind that film critics don’t track the popularity pulse of “the people.” Critics are not actors and actresses, who do the actual voting for the Screen Actors Guild (SAG) Awards and the Academy Awards. This year, SAG voters agreed with the LA film critics, both picking Yuh-Jung Youn in “Minari.”

Playing the grandma in this Koreans-buy-a-farm-in-Arkansas story, Youn plants a rich, supporting role. However, for Best consideration, she scores more of an ensemble cast contribution than a singled out individual distinction. Cute, she is. Non-white, she is – such is the voting sensitivity in recent years. Oscar winner, she shouldn’t be.

As for Maria Bakalova, I guess the NY film critics got a kick out of her supporting perpetration in the mockumentary “Borat.” Bakalova adds interesting torque, but please, this 3rd and lesser iteration in the Borat series of outrageous satirical fun just isn’t Oscar material. Yes, it is a kick. It hits and misses. Bakalova is effective but an Oscar nomination was a stretch.

Another throwaway nomination

says hello in “Mank.” Amanda Seyfried seems largely window dressing in this Hollywood insider story. Pretty, she is. Solid, she is. Oscar winner, no, nothing going here.

The category gets more interesting around Glenn Close and Olivia Colman. Close received her 8th Oscar nomination – 8th – and she’s never won. Colman won an Oscar just 2 years ago, the only other time she was nominated.

Cleverly placed in the Best Supporting contest, Close has a hefty-sized role in “Hillbilly Elegy.” She plays a crusty grandma with a troubled daughter and grandson trying to find their way. The role has Oscar winning personality but without poking constantly with the 8th-nomination-never-won stick, Close is readily beatable.

Olivia Colman is a busy actress doing TV mini-series, perhaps most notably in “The Crown.” In “The Father,” she lifts the role of a daughter coping with her dad’s dementia. She enhances the appreciation for the sapping day to week to month after month of caregiving. Colman brings a rich, regular-person manner to the role that deserves the Oscar but that may keep her from being granted a 2nd Oscar from two nominations in a row.

I’ve changed my mind. The Oscar goes to Yuh-Jung Youn in “Minari” for cute and solid, boosted by a timely non-white role.



Best Picture, Best Director

For Best Director contention, discard Thomas Vinterberg first. As director of a Danish language picture, he's already behind the easy attention 8-ball. Add that he's the only Oscar nominated director who isn't nominated for a Director's Guild Award.

Vinterberg's film, "Another Round," is more conversation starter than outstanding cinema, but it provokes quasi-scientific drama in its alcohol distracted characters. The friends – high school teachers – are variously affected by their drinking experiment. It's a good film, a good fictional study.

Aaron Sorkin's bid for best gets twisted a different way. Although he received a Director's Guild nomination, he failed to be nominated for a directing Oscar. In Sorkin's case, this misalignment drains his "The Trial of the Chicago 7" from contention for a Best Picture Oscar.

Where "...Chicago 7" shines especially is Best Screenplay. While the script takes some liberties with the facts, Sorkin deftly captures the dynamics of a charged climate of political protest that includes theatrically tinged courtroom scenes.

Political activism gets another Best Picture nomination (though no Best Director nom). "Judas and the Black Messiah" plays more intensely than "... Chicago 7." It also reveals a less famous aspect of a keyed-up time in then current events. Black Panthers including Fred Hampton, a fiery Panther, figures in both films. In "... Chicago 7" Hampton is a man behind the man (8th defendant, Bobby Seale). In "Judas ..." Hampton is the mover and shaker that the FBI must squash.

Statistically it's smart predicting to discard a nominee in both categories when it doesn't boast both a Best Picture and a Best Director Oscar nomination. Then sometimes there's a nominee like "The Father." It's reasonable to wonder how a film like that can get a Best Picture nomination without sporting a Best Director nomination.

"The Father" is powerful in its simplicity yet juiced by some twists that help express the disorientation of a man sentenced to the prison of dementia. As in real life, we feel deeply for the person afflicted with the disease, and we (should?) feel even more deeply for the person caretaking the person with the disease.

In wondering whether an issue that visits so many families so tuggingly, in wondering whether a film that visits the issue so well, the mundane marker steers the award prediction. Without a Best Director nomination for Florian Zeller, "The Father" slips to runner up for Best Picture.

Some of the rough correlation ties to having only 5 Oscar nominations for director and (this year) 8 noms for Best Picture. "Sound of Metal" managed a Best Picture nod without an accompanying nod for its director, Darius Marder. That said, Marder won in the Directors Guild's category of First Time Feature Film.

Where "Promising Young Woman" seems too creepy for Oscar in its edginess, "Sound of Metal" seems a bit ordinary for Oscar. It maybe isn't fair because the story unfolds with fresh and compelling dramatic beats. But for Oscar talk, you might say we've seen the formula of medical bad luck met by gritty determination and a good support system. An addiction angle adds to the film's dramatic tension as does the informational fabric of the deaf community and the technology of cochlear implants. Routing for this film makes some sense, but prediction tactics shrug no Best Director nom, so no Best Picture win.

The most unusual Picture and Director box set on the list is "Promising Young Woman." Director Emerald Fennel presents the most challenging film on the Oscar lists. In rather laid-back style, the story has its heroine plying clever revenge on men. Men are jerks, worse than jerks. Because of a haunting injustice in her past, the Carey Mulligan character entraps men, one by one, into exercising bad behavior. The film, director Fennel, and Mulligan deserve their Oscar buzz, but they harness a kind of complicated downbeat that won't attract nearly enough Best votes.

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Best Picture, Best Director

Three films lead the pack as the likely contenders for Oscar Gold. One of them, “Minari,” drags an overarching characteristic. The film will likely win the “Best Foreign Language Film” Oscar. Though it’s set in Arkansas, the Koreans seeking the American Dream mostly speak Korean. It won’t be seen as a double Best winner by also grabbing the Best Picture Oscar.

Say that “Minari” and “The Father” can be shunted aside as close runner-ups. The heated contention for top Oscar honors shifts to a very stylized Hollywood film versus a film with a small, independent feel and a very offbeat juice to it.

Both top contenders prominently display blatantly Oscar massaging kinds of roles. Gary Oldman plays “Mank,” an alcohol-stoked screenwriter and ace in the hole for Orson Welles, the genius cooking “Citizen Kane.” In “Nomadland,” Frances McDormand plays a widow finding humble satisfaction and connection wandering in her van. It’s the opposite of a glamor filled world,

Director David Fincher gives us not only old Hollywood mood. He gives us a delivery analog that connects us with the movie making attitude and style of Orson Welles. Welles, who was the center of everything in his world, is just a side player in the movie “Mank.”

Mank – that is, Herman Mankowitz – may have been just a writer, but he knew how to run his show, including how to drink for distraction and into productivity. He knew how to craft the impossible script Welles wanted from him.

One triumph of “Mank” is that it’s really a smallish, personal production, but it plays like a bigger film. “Nomadland,” on the other hand, lavishes us with big Western skies and wide-open possibilities, but it’s really a small film with a strong personal feel.

Frances McDormand plays a surviving wife, who lived a long time in her husband’s mining town. There’s not much to leave behind but leave she does.

There’s not much to take with her, but she’s comfortable with it. There’s not much out there, but there is. There’s her life. That’s actually plenty. There are other wandering people with lives akin to hers (some played by non-actor wanderers). That’s actually connectedness. There’s humbly satisfying personality, whether it’s hanging around a camper park or walking around the badlands.

The past year has been pretty bad. The pandemic merely fuels the fires of economic hardship, inequality, racism, and more. Nearly every film nominated carries a heavy tone.

At the hands of Director Chloe Zhao, “Nomadland” provides an odd version of an escape valve. “Nomadland” offers a humble, stoic, life affirming alternative in movie form. Voters will look at the choices and see that “Nomadland” weaves the tenor that softens a bad year in realityland. At least, it’s what will be encouraged to the podium to pick up Best Picture and Best Director Oscars.



Zhao already won the New York and Los Angeles Film Critics Awards as well as the Golden Globe for Best Director. Oh, yeah, throw in first non-white female director and second ever Oscar winning female director. (Kathryn Bigelow was first for “Hurt Locker.”)

Other Films to Consider

Some films that I should have seen will have to wait for post-Oscars time.

“Soul” seems poised to win Oscar’s Best Animated Feature, although it’s curious to note that “Wolfwalkers” won both the New York and Los Angeles Film Critics awards.

If the NY and LA Film Critics Awards cue Oscar wins, “Time” is the frontrunner for Best Documentary.

A few other should-see films get a tickle from the Golden Globes: “The Mauritanian” (Best Supporting Actress win for Jodie Foster); “Hamilton” (Best Actor nom for Lin Manuel Miranda); and “French Exit” (Best Actress nom for Michelle Pfeiffer). Add in “The Little Things” (Screen Actors Guild Best Supporting Actor nom for Jared Leto);

Best Actress

Viola Davis may be the most impressive actress working today. She commands television including Emmies, Broadway including Tonies, and films including a recent Oscar for “Fences” and this year an Oscar for her title role in “Ma Rainey’s Black Bottom.”

Davis struts her stuff as Ma Rainey, not the least of which is her willingness to look and sound like a “mother of the blues.” Davis’s rough and ready depiction comes off quite sympathetic. Rainey was a star in 1920s, making the hard-fought most of her blackness.

Note: see reference to Viola Davis in a Meryl Streep context. in the Manufactured Mailbox (page 2).

Might the fact that Davis doesn’t do the singing ding her out of an Oscar. Her earthy manner acting the songs and throughout the film is plenty good for Gold. It ain’t just great acting; it’s an Oscar type role.

The problem for Davis is two other very different kinds of Oscar excellence in the Best Actress race. Frances McDormand gives a humbly radiant performance in “Nomadland.” Carey Mulligan seers a challenging twist on a movie heroine in “A Promising Young Woman.”

Compared with Best Actor there is a tendency for Best Actress to be awarded to younger performers. Carey Mulligan fills that bill. As for acting chops, Mulligan pulls off a nice-girl vulnerability that is keenly stoked by her character’s vengeful and calculating purpose. It is a tensely applaudable acting job. The ground Mulligan treads not only assures the acting triumph. It’s gonna scare away enough voters to keep her from winning. This time around the in-your-face Viola Davis performance is going to nose ahead of Carey’s more nuanced performance.

With Frances McDormand, though, the subtler intensity and vitality undercuts the advantages of Davis’s flamboyant excellence. It’s a performance that says, “I’m going to be on screen virtually the whole picture, with long looks at my face, and even though not too much really happens, what you get to see is Gold. I’d actually like for McDormand to take

home Oscar. Here’s the confessed predictive edge. The competitive edge goes to the winner of the Screen Actors Guild Best Actress – Viola Davis.



Despite the lauded attention on Davis, McDormand, and Mulligan, it’s important to lavish kudos on Andra Day in the title role of “The United States vs. Billie Holiday.” It reminds that it may be time to watch Diana Ross again playing Holiday in “Lady Sings the Blues.” Regardless, Billie Holiday is a ripe centerpiece for a musical movie, a dramatic movie, an American movie. Andra Day immerses herself in these elements and Billie Holiday’s legacy. Her song, “Strange Fruit” (about lynched Blacks hanging from the trees), centers a story that’s bigger than a story.

Only Vanessa Kirby fades completely in the Oscar conversation, though she is very good as the mother of a baby that dies shortly after being born. After its incredible start, the substantive dynamics of “Pieces of a Woman” feel a bit herky jerky. While the film is recommendable, it only sorta works and definitely siphons some of the Oscar-contending steam out of Vanessa Kirby’s excellence.

Could recent Oscars for both Davis and McDormand leave room for the younger Casey Mulligan or Andra Day, who won the Golden Globe for Best Actress. Nah.

19th Wild & Scenic Film Festival Awards:

Festival info at wildandscenicfilmfestival.org

(Here are the 2021 award-winning films.)

“The Church Forests of Ethiopia”	best in theme (Resilience)
“Disappearing Penguins”	best children’s film
“District 15”	honorable mention
“Entangled”	honorable mention
“The Last Ice”	best of fest
“Our Mother’s Land”	spirit of activism
“The Pangolin Man”	student filmmaker award
“Public Trust”	jury award
“Rebuilding Paradise”	honorable mention
“River’s End”	people’s choice
“Tengefu”	best short
“TranSending”	most inspiring adventure

Best Actor

Between the celebrated octogenarian, the stylish character actor, and the infectious screen presence who died too young, the Oscar goes to the Chadwick Boseman playing a trumpeter band member in “Ma Rainey’s Black Bottom.” He died, 43, of colon cancer.

The 4th and 5th nominated actors don’t really contend for Oscar Gold. Steven Yeun, with the anchor role in “Minari,” is a pleasing actor. He is an effective, engaging part of a well-balanced ensemble cast. Playing a Korean farmer who transplanted his wife and son and mother-in-law to Arkansas, Yeun embodies the commitment to the struggle that keeps his farm going and keeps his family going.

It’s a shame to discount Riz Ahmed quickly. He is quite compelling in “Sound of Metal.” Playing a rock drummer who goes deaf, Ahmed combines great intensity with a certain down to earth quality that centers this story very well.

Back to the contenders, first consider Anthony Hopkins in “The Father.” At 83 and still going strong, he’d become the oldest ever Oscar winning actor. (Christopher Plummer, 82; Jessica Tandy and [supporting actor] George Burns, 80) Playing an otherwise sturdy man with advanced dementia, Hopkins effects a gripping quality that he exploits especially well. He bares his strength. He bares his vulnerability. He brandishes his independence. He flags his dependence on his devoted daughter.

You could say Hopkins has an easy hook, playing this afflicted man. Not really fair. Hopkins shoulders the weight of this human being’s growing incapacity with an Oscar-worthy clarity, with solidity cracking before the daughter’s and the audience’s eyes. So close-to-home real, too close-to-home real, Oscar will skip past the Hopkins performance.

Gary Oldman may not be as venerated as Anthony Hopkins is, but Oldman is a much-respected actor embarked on the third third of his life. His more

stylized film, “Mank,” including Oldman’s approach to the title character, is a more likely ride to Oscar.

Oldman’s performance is not so striking that the Academy is likely to award him his second Best Actor in a row. (He won two years ago playing Winston Churchill in “The Darkest Hour.”) The voters will skip past Oldman as well because Chadwick Boseman compels the limelight.

Chadwick Boseman got to enjoy the blockbuster fun of four pictures playing the Black Panther. The four-year run included a film with a substantive stir, called “Black Panther.” From those superhero flicks, he jumped into a more serious brand of action film, “Da 5 Bloods.” This yielded him a Supporting Actor SAG nomination alongside his Best Actor SAG win and Oscar nomination in “Ma Rainey’s Black Bottom.”

Boseman plays very noticeable characters, like the Godfather of Soul, James Brown and the America-changing baseball icon, Jackie Robinson. These essentially started his last 8 years as a film star (after 10 years doing a bunch of TV roles).

Why refer to him in a resume-like rundown. Well, this rising star died of cancer. Chadwick Boseman’s churn will stop, but not without granting him a lifetime honorific, an Oscar win for his confident, well done counter balance in “Ma Rainey’s Black Bottom.”



Tweaks in the Film World

(continued from page 1)

A primo recommendation not plucked from any awards list is “Derek Delgaudio’s In and Of Itself.” Filmed in a Broadway theater, this magic show is so much more than a magic show. Delgaudio makes this entertainment personal, life affirming, a humanist philosophy in a neat theatrical story.