

= Philip Seymour Hoffman =

Philip Seymour Hoffman (July 23 , 1967 ? February 2 , 2014) was an American actor , director , and producer of film and theater . Best known for his distinctive supporting and character roles Hoffman was a regular presence in films from the early 1990s until his death at age 46 .

Drawn to theater as a teenager , Hoffman studied acting at New York University 's Tisch School of the Arts . He began his screen career in a 1991 episode of *Law & Order* and started to appear in films in 1992 . He gained recognition for his supporting work throughout the decade , notably in *Boogie Nights* (1997) , *Happiness* (1998) , *The Big Lebowski* (1998) , *Magnolia* (1999) , and *The Talented Mr. Ripley* (1999) . He began to occasionally play leading roles , and for his portrayal of the author Truman Capote in *Capote* (2005) , won multiple accolades including the Academy Award for Best Actor . Hoffman 's profile continued to grow , and he received three more Oscar nominations for his supporting work as a brutally frank CIA officer in *Charlie Wilson 's War* (2007) , a priest accused of pedophilia in *Doubt* (2008) , and the charismatic leader of a Scientology @-@ type movement in *The Master* (2012) .

While he mainly worked in independent films , including *The Savages* (2007) and *Synecdoche , New York* (2008) , Hoffman also appeared in Hollywood blockbusters , such as *Twister* (1996) and *Mission : Impossible III* (2006) , and , in one of his final roles , as Plutarch Heavensbee in the *Hunger Games* series (2013 ? 15) . The feature *Jack Goes Boating* (2010) marked his debut as a filmmaker . Hoffman was also an accomplished theater actor and director . He joined the off @-@ Broadway LAByrinth Theater Company in 1995 , where he directed , produced , and appeared in numerous stage productions . His performances in three Broadway plays ? *True West* (2000) , *Long Day 's Journey into Night* (2003) , and *Death of a Salesman* (2012) ? all led to Tony Award nominations .

Hoffman struggled with drug addiction as a young adult , and relapsed in 2013 after many years of sobriety . In February 2014 , he was found dead with a syringe of heroin still in his arm , but official cause of death was combined drug intoxication ? an unexpected event that was widely lamented in the film and theater industries . Remembered for his fearlessness in playing reprehensible characters , and for bringing depth and humanity to such roles , Hoffman was described in his New York Times obituary as " perhaps the most ambitious and widely admired American actor of his generation " .

= = Early life = =

Hoffman was born on July 23 , 1967 , in the Rochester suburb of Fairport , New York . His mother , Marilyn O 'Connor (née Loucks) , came from nearby Waterloo and worked as an elementary school teacher before becoming a lawyer and eventually a family court judge . His father , Gordon Stowell Hoffman , was a native of Geneva , New York , and worked for the Xerox Corporation . Along with one brother , Gordy , Hoffman had two sisters , Jill and Emily .

Hoffman was baptized a Roman Catholic and attended mass as a child , but did not have a heavily religious upbringing . His parents divorced when he was nine , leaving the children to be raised primarily by their mother . Hoffman 's childhood passion was sports , particularly wrestling and baseball , but at age 12 he saw a stage production of Arthur Miller 's *All My Sons* and was transfixed . He recalled in 2008 , " I was changed ? permanently changed ? by that experience . It was like a miracle to me " . Hoffman developed a love for the theater , and proceeded to attend regularly with his mother , who was a lifelong enthusiast . He remembered that productions of *Quilters* and *Alms for the Middle Class* , the latter starring a teenage Robert Downey , Jr . , were also particularly inspirational . At the age of 14 , Hoffman suffered a neck injury that ended his sporting activity , and he began to consider acting . Encouraged by his mother , he joined a drama club , and initially committed to it because he was attracted to a female member .

Acting gradually became a passion for Hoffman : " I loved the camaraderie of it , the people , and that 's when I decided it was what I wanted to do . " At the age of 17 , he was selected to attend the 1984 New York State Summer School of the Arts in Saratoga Springs , where he met his future

collaborators Bennett Miller and Dan Futterman . Miller later commented on Hoffman 's popularity at the time : " We were attracted to the fact that he was genuinely serious about what he was doing . Even then , he was passionate . " Hoffman applied for several drama degree programs and was accepted to New York University 's (NYU) Tisch School of the Arts . Between starting on the program and graduating from Fairport High School , he continued his training at the Circle in the Square Theatre 's summer program . Hoffman had positive memories of his time at NYU , where he supported himself by working as an usher . With friends , he co -@-@ founded the Bullstoi Ensemble acting troupe . He received a drama degree in 1989 .

= = Career = =

= = = Early career (1991 ? 95) = = =

After graduating , Hoffman worked in off @-@ Broadway theater and made additional money with customer service jobs . He made his screen debut in 1991 , in a Law & Order episode called " The Violence of Summer " , playing a man accused of rape . His first cinema role came the following year , when he was credited as " Phil Hoffman " in the independent film Triple Bogey on a Par Five Hole . After this , he adopted his grandfather 's name , Seymour , to avoid confusion with another actor . More film roles promptly followed , with appearances in the studio production My New Gun , and a small role in the comedy Leap of Faith , starring Steve Martin . Following these roles , he gained attention playing a spoiled student in the Oscar @-@ winning Al Pacino film Scent of a Woman (1992) . Hoffman auditioned five times for his role , which The Guardian journalist Ryan Gilbey says gave him an early opportunity " to indulge his skill for making unctuousness compelling " . The film earned US \$ 134 million worldwide and was the first to get Hoffman noticed . Reflecting on Scent of a Woman , Hoffman later said " If I hadn 't gotten into that film , I wouldn 't be where I am today . " It was only at this time that he abandoned his job in a delicatessen to become a professional actor .

Hoffman continued playing small roles throughout the early 1990s . After appearing in Joey Breaker and the critically panned teen zombie picture My Boyfriend 's Back , he had a more notable role playing John Cusack 's wealthy friend in the crime comedy Money for Nothing . In 1994 , he portrayed an inexperienced mobster in the crime thriller The Getaway , starring Alec Baldwin and Kim Basinger , and appeared with Andy García and Meg Ryan in the romantic drama When a Man Loves a Woman . He then played a police deputy who gets punched by Paul Newman ? one of Hoffman 's acting idols ? in the drama Nobody 's Fool .

Still considering stage work to be fundamental to his career , Hoffman joined the LAByrnth Theater Company of New York City in 1995 . It was an association that lasted the remainder of his life ; along with appearing in multiple productions , he later became co @-@ artistic director of the theater company with John Ortiz and directed various plays over the years . Hoffman 's only film appearance of 1995 was in the 22 @-@ minute short comedy The Fifteen Minute Hamlet , which satirized the film industry in an Elizabethan setting . He played the characters of Bernardo , Horatio , and Laertes alongside Austin Pendleton 's Hamlet .

= = = A rising actor (1996 ? 99) = = =

Between April and May 1996 , Hoffman appeared at the Joseph Papp Public Theater in a Mark Wing @-@ Davey production of Caryl Churchill 's The Skriker . Following this , based on his work in Scent of a Woman , he was cast by writer ? director Paul Thomas Anderson to appear in his debut feature Hard Eight (1996) . Hoffman had only a brief role in the crime thriller , playing a cocksure young craps player , but it began the most important collaboration of his career . Before cementing his creative partnership with Anderson , Hoffman appeared in one of the year 's biggest blockbusters , Twister , playing a grubby , hyperactive storm chaser alongside Helen Hunt and Bill Paxton . According to a People magazine survey of Twitter and Facebook users , Twister is the film

that Hoffman is most popularly associated with . He then reunited with Anderson for the director 's second feature , Boogie Nights , about the Golden Age of Pornography . The ensemble @-@ piece starred Mark Wahlberg , Julianne Moore and Burt Reynolds ; Hoffman played a boom operator , described by David Fear of Rolling Stone as a " complete , unabashed loser " , who attempts to seduce Wahlberg 's character . Warmly received by critics , the film grew into a cult classic and it has been cited as the role in which Hoffman first showed his full ability . Fear commended the " naked emotional neediness " of the performance , adding that it made for compulsive viewing . Hoffman later expressed his appreciation for Anderson when he called the director " incomparable " .

Continuing with this momentum , Hoffman appeared in five films in 1998 . He had supporting roles in the crime thriller Montana and the romantic comedy Next Stop Wonderland , both of which were commercial failures , before working with the Coen brothers in their dark comedy The Big Lebowski . Hoffman had long been a fan of the directors and relished the experience of working with them . Appearing alongside Jeff Bridges and John Goodman , Hoffman played Brandt , the smug personal assistant of the titular character . Although it was only a small role , he claimed it was one that he was most recognized for , in a film that has achieved cult status and a large fan @-@ base . Between March and April 1998 , Hoffman made 30 appearances on stage at the New York Theatre Workshop in a production of Mark Ravenhill 's Shopping and Fucking , portraying an ex @-@ heroin addict .

Hoffman took an unflattering role in Todd Solondz 's Happiness (1998) , a misanthropic comedy about the lives of three sisters and those around them . He played Allen , a strange loner who makes crude phone calls to women ; the character furiously masturbates during one conversation , producing what film scholar Jerry Mosher calls an " embarrassingly raw performance " . Jake Coyle of the Associated Press rated Allen as one of the creepiest characters in American cinema , but critic Xan Brooks highlighted the pathos that Hoffman brought to the role . Happiness was controversial but widely praised , and Hoffman 's role has been cited by critics as one of his best . His final 1998 release was more mainstream , as he appeared as a medical graduate in the Robin Williams comedy Patch Adams . The film was critically panned but one of the highest @-@ grossing of Hoffman 's career . In 1999 , Hoffman starred opposite Robert De Niro as drag queen Rusty Zimmerman in Joel Schumacher 's drama Flawless . Hoffman considered De Niro the most imposing actor that he had appeared with , and felt that working with the veteran performer profoundly improved his own acting . Hoffman 's ability to avoid clichés in playing such a delicate role was noted by critics , and Roger Ebert said it confirmed him as " one of the best new character actors " . He was rewarded with his first Screen Actors Guild Award nomination . Hoffman then reunited with Paul Thomas Anderson , where he was given an atypically virtuous role in the ensemble drama Magnolia . The film , set over one day in Los Angeles , features Hoffman as a nurse who cares for Jason Robards ' character . The performance was approved of by the medical industry , and Jessica Winter of the Village Voice considered it Hoffman 's most indelible work , likening him to a guardian angel in his caring for the dying father . Magnolia has been included in lists of the greatest films of all time , and it was a personal favorite of Hoffman 's .

One of the most critically and commercially successful films of Hoffman 's career was The Talented Mr. Ripley (1999) , which he considered " as edgy as you can get for a Hollywood movie " . He played a " preppy bully " who taunts Matt Damon 's Ripley in the thriller , a character which Jeff Simon of The Buffalo News called " the truest upper class twit in all of American movies " . Hoffman 's performance caught the attention of Meryl Streep ? another of his cinematic idols ? with his performance : " I sat up straight in my seat and said , ' Who is that ? ' I thought to myself : My God , this actor is fearless . He 's done what we all strive for ? he 's given this awful character the respect he deserves , and he 's made him fascinating . " In recognition of his work in Magnolia and The Talented Mr. Ripley , Hoffman was named the year 's Best Supporting Actor by the National Board of Review .

= = = Theatrical success and leading roles (2000 ? 04) = = =

Following a string of roles in successful films in the late 1990s , Hoffman had established a reputation as a top supporting player who could be relied on to make an impression with each performance . His film appearances were likened by David Kamp of GQ to " discovering a prize in a box of cereal , receiving a bonus , or bumping unexpectedly into an old friend " . According to Jerry Mosher , as the year 2000 began , " it seemed Hoffman was everywhere , poised on the cusp of stardom " .

Hoffman had begun to be recognized as a theater actor in 1999 , when he received a Drama Desk Award nomination for Outstanding Featured Actor for the off @-@ Broadway play *The Author 's Voice* . This success continued with the 2000 Broadway revival of Sam Shepard 's *True West* , where Hoffman alternated roles nightly with co @-@ star John C. Reilly , making 154 appearances between March and July 2000 . Ben Brantley of *The New York Times* felt that it was the best stage performance of Hoffman 's career , calling him " brilliant " , and the actor earned a Tony Award nomination for Best Actor in a Play . The following year , Hoffman appeared with Meryl Streep , Natalie Portman and John Goodman in a Delacorte Theater production of Chekhov 's *The Seagull* ? although Brantley felt that this performance was less fully realized . As a stage director , Hoffman received two Drama Desk Award nominations for Outstanding Director of a Play : one for *Jesus Hopped the ' A ' Train* in 2001 ; another for *Our Lady of 121st Street* in 2003 . In a 2008 interview , Hoffman opined that " switching hats " between acting and directing helped him improve in both roles .

David Mamet 's comedy *State and Main* , about the difficulties of shooting a film in rural New England , was Hoffman 's first film role of 2000 and had a limited release . He had a more prominent supporting role that year in *Almost Famous* , Cameron Crowe 's popular coming @-@ of @-@ age film set around the 1970s music industry . Hoffman portrayed the enthusiastic rock critic Lester Bangs , a task that he felt burdened by , but he managed to convey the real figure 's mannerisms and sharp wit after watching him in a BBC interview . The following year , Hoffman featured as the narrator and interviewer in *The Party 's Over* , a documentary about the 2000 U.S. elections . He assumed the position of a " politically informed and alienated Generation @-@ Xer " who seeks to be educated in U.S. politics , but ultimately reveals the extent of public dissatisfaction in this area .

In 2002 , Hoffman was given his first leading role (despite joking at the time " Even if I was hired into a leading @-@ man part , I 'd probably turn it into the non @-@ leading @-@ man part ") in Todd Louiso 's tragicomedy *Love Liza* (2002) . His brother Gordy wrote the script , which Hoffman had seen at their mother 's house five years earlier , about a widower who starts sniffing gasoline to cope with his wife 's suicide . He considered it the finest piece of writing he had ever read , " incredibly humble in its exploration of grief " , but critics were less enthusiastic about the production . A review for the BBC wrote that Hoffman had finally been given a part that showed " what he 's truly capable of " , but few witnessed this as the film had a limited release and earned only US \$ 210 @, @ 000 .

Later in 2002 , Hoffman starred opposite Adam Sandler and Emily Watson in Anderson 's critically acclaimed fourth picture , the surrealist romantic comedy @-@ drama *Punch @-@ Drunk Love* (2002) , where he played an illegal phone @-@ sex " supervisor " . Drew Hunt of the *Chicago Reader* saw the performance as a fine example of Hoffman 's " knack for turning small roles into seminal performances " , and praised the actor 's comedic ability . In a very different film , Hoffman was next seen with Anthony Hopkins in the high @-@ budget thriller *Red Dragon* , a prequel to *The Silence of the Lambs* , portraying the meddlesome tabloid journalist Freddy Lounds . His fourth appearance of 2002 came in Spike Lee 's drama *25th Hour* , playing an English teacher who makes a devastating drunken mistake . Both Lee and the film 's lead Edward Norton were thrilled to work with Hoffman , and Lee confessed that he had long wanted to do a picture with the actor but had waited until he found the right role . Hoffman considered his character , Jakob , to be one of the most reticent characters he had ever played , a straight @-@ laced " corduroy @-@ pants @-@ wearing kind of guy . " Roger Ebert promoted *25th Hour* to one of his " Great Movies " in 2009 , and along with A. O. Scott , considered it to be one of the best films of the 2000s .

The drama *Owning Mahowny* (2003) gave Hoffman his second lead role , starring opposite Minnie Driver as a bank employee who embezzles money to feed his gambling addiction . Based on the

true story of Toronto banker Brian Molony , who committed the largest fraud in Canadian history , Hoffman met with Molony to prepare for the role and help him play the character as accurately as possible . He was determined not to conform to " movie character " stereotypes , and his portrayal of addiction won approval from the Royal College of Psychiatrists . Roger Ebert assessed Hoffman 's performance as " a masterpiece of discipline and precision " , but the film earned little at the box office .

Hoffman 's second 2003 appearance was a small role in Anthony Minghella 's successful Civil War epic Cold Mountain . He played an immoral preacher , a complex character that Hoffman described as a " mass of contradictions " . The same year , from April to August , he appeared with Vanessa Redgrave in a Broadway revival of Eugene O 'Neill 's Long Day 's Journey into Night . Director Robert Falls later commented on the dedication and experience that Hoffman brought to his role of alcoholic Jamie Tyrone : " Every night he ripped it up to an extent that he couldn 't leave [the role] . Phil carried it with him . " Hoffman received his second Tony Award nomination , this time for Best Featured Actor in a Play . In 2004 , he appeared as the crude , has @-@ been actor friend of Ben Stiller 's character in the box office hit Along Came Polly . Reflecting on the role , People magazine said it proved that " Hoffman could deliver comedic performances with the best of them " .

= = = Critical acclaim (2005 ? 09) = = =

A turning point in Hoffman 's career came with the biographical film Capote (2005) , which dramatized Truman Capote 's experience of writing his true crime novel In Cold Blood (1966) . Hoffman took the title role , in a project that he co @-@ produced and helped come to fruition . Portraying the idiosyncratic writer proved highly demanding , requiring significant weight loss and four months of research ? such as watching video clips of Capote to help him affect the author 's effeminate voice and mannerisms . Hoffman stated that he was not concerned with perfectly imitating Capote 's speech , but did feel a great duty to " express the vitality and the nuances " of the writer . During filming , he stayed in character constantly so as not to lose the voice and posture : " Otherwise " , he explained , " I would give my body a chance to bail on me . " Capote was released to great acclaim , particularly regarding Hoffman 's performance . Many critics commented that the role was designed to win awards , and indeed Hoffman received an Oscar , Golden Globe , Screen Actors Guild Award , BAFTA , and various other critics ' awards . In 2006 , Premiere magazine listed his role in Capote as the 35th greatest movie performance of all time . After the film , several commentators began to describe Hoffman as one of the finest , most ambitious actors of his generation .

Hoffman received his only Primetime Emmy Award nomination for his supporting role in the HBO miniseries Empire Falls (2005) , about life in a New England town , but lost to castmate Paul Newman . In 2006 , he appeared in the summer blockbuster Mission : Impossible III , playing the villainous arms dealer Owen Davian opposite Tom Cruise . A journalist for Vanity Fair stated that Hoffman 's " black @-@ hat performance was one of the most delicious in a Hollywood film since Alan Rickman 's in Die Hard " , and he was generally approved of for bringing gravitas to the action film . With a gross of nearly US \$ 400 million , it exposed Hoffman to a mainstream audience .

Returning to independent films in 2007 , Hoffman began with a starring role in Tamara Jenkins 's The Savages , where he and Laura Linney played siblings responsible for putting their dementia @-@ ridden father (Philip Bosco) in a care home . Jake Coyle of the Associated Press stated that it was " the epitome of a Hoffman film : a mix of comedy and tragedy told with subtlety , bone @-@ dry humor and flashes of grace " . Hoffman next received a Golden Globe nomination for his performance in Before the Devil Knows You 're Dead , the final film by veteran director Sidney Lumet , where he played a realtor who embezzles funds from his employer to support his drug habit . Mosher comments that the character was one of the most unpleasant of Hoffman 's career , but that his " fearlessness again revealed the humanity within a deeply flawed character " as he appeared naked in the opening anal sex scene . The film was viewed positively by critics as a powerful and affecting thriller .

Mike Nichols 's political film Charlie Wilson 's War (2007) gave Hoffman his second Academy

Award nomination . It was again for playing a real individual ? Gust Avrakotos , the CIA agent who conspired with Congressman Charlie Wilson (played by Tom Hanks) to aid Afghani rebels in their fight against the Soviet Union . Todd McCarthy wrote of Hoffman 's performance : " Decked out with a pouffy ' 80s hairdo , moustache , protruding gut and ever @-@ present smokes ... whenever he 's on , the picture vibrates with conspiratorial electricity . " The film was a critical and commercial success , and along with his Oscar nomination for Best Supporting Actor , Hoffman was nominated for a BAFTA and a Golden Globe Award .

The year 2008 contained two significant Hoffman roles . In Charlie Kaufman 's enigmatic drama *Synecdoche , New York* , he starred as Caden Cotard , a frustrated dramatist who attempts to build a scale replica of New York inside a warehouse for a play . Hoffman again showed his willingness to reveal unattractive traits , as the character ages and deteriorates , and committed to a deeply psychological role . Critics were divided in their response to the " ambitious and baffling " film . Sonny Bunch of *The Washington Times* found it " impressionistic , inaccessible and endlessly frustrating " , likening Hoffman 's character to " God , if God lacked imagination " . Roger Ebert , on the contrary , named it the best film of the decade and considered it one of the greatest of all time , and Robbie Collin , film critic for *The Daily Telegraph* , believes Hoffman gave one of cinema 's best performances .

Hoffman 's second role of the year came opposite Meryl Streep and Amy Adams in John Patrick Shanley 's *Doubt* , where he played Father Brendan Flynn ? a priest accused of sexually abusing a 12 @-@ year @-@ old African @-@ American student in the 1960s . Hoffman was already familiar with the play and appreciated the opportunity to bring it to the screen ; in preparing for the role , he talked extensively to a priest who lived through the era . The film had a mixed reception , with some critics such as Peter Bradshaw of *The Guardian* suspicious of it as Oscar bait , but Hoffman gained second consecutive Best Supporting Actor nominations at the Oscars , BAFTAs and Golden Globes , and was also nominated by the Screen Actors Guild .

On stage in 2009 , Hoffman played Iago in Peter Sellars ' futuristic production of *Othello* (with the title role by John Ortiz) , which received mixed reviews . Ben Brantley , theatre critic of *The New York Times* found it to be " exasperatingly misconceived " , remarking that even when Hoffman is attempting to " manipulate others into self @-@ destruction , he comes close to spoiling everything by erupting into genuine , volcanic fury " . Hoffman also did his first vocal performance for the claymation film *Mary and Max* , although the film did not initially have an American release . He played the male title character , a depressed New Yorker with Asperger syndrome , while Toni Collette voiced Mary ? the Australian girl who becomes his pen pal . Continuing with animation , Hoffman then worked on an episode of the children 's show *Arthur* and received a Daytime Emmy Award nomination for Outstanding Performer In An Animated Program . Later in the year , he played a brash American DJ opposite Bill Nighy and Rhys Ifans in Richard Curtis 's British comedy *The Boat That Rocked* (also known as *Pirate Radio*) ? a character based on Emperor Rosko , a host of Radio Caroline in 1966 . He also had a cameo role as a bartender in Ricky Gervais 's *The Invention of Lying* .

Reflecting on Hoffman 's work in the late 2000s , Mosher writes that the actor remained impressive but had not delivered a testing performance on the level of his work in *Capote* . The film critic David Thomson believed that Hoffman showed indecisiveness at this time , unsure whether to play spectacular supporting roles or become a lead actor who is capable of controlling the emotional dynamic and outcome of a film .

= = = Final years (2010 ? 14) = = =

Hoffman 's profile continued to grow with the new decade , and he became an increasingly recognizable figure . Despite earlier reservations about directing for the screen , his first release of the 2010s was also his first as a film director . The independent drama *Jack Goes Boating* was adapted from Robert Glaudini 's play of the same name , which Hoffman had starred in and directed for the LAByrinth Theater Company in 2007 . He originally intended only to direct the film , but decided to reprise the main role of Jack ? a lonely limousine driver looking for love ? after the actor

he wanted for it was unavailable . The low @-@ key film had a limited release , and was not a high earner , though it received many positive reviews . However , Dave Edwards of the Daily Mirror remarked that " Hoffman 's directing debut delivers a film so weak I could barely remember what it was about as I left " , while critic Mark Kermode appreciated the cinematic qualities that Hoffman brought to the film , and stated that he showed potential as a director . In addition to Jack Goes Boating , in 2010 Hoffman also directed Brett C. Leonard 's tragic drama The Long Red Road for the Goodman Theatre in Chicago . Steven Oxman of Variety described the production as " heavy handed " and " predictable " , but " intriguing and at least partially successful " .

Hoffman next had significant supporting roles in two films , both released in the last third of 2011 . In Moneyball , a sports drama about the 2002 season of the baseball team Oakland Athletics , he played the manager Art Howe . The film was a critical and commercial success , and Hoffman was described as " perfectly cast " by Ann Hornaday of The Washington Post , but the real @-@ life Art Howe accused the filmmakers of giving an " unfair and untrue " portrayal of him . Hoffman 's second film of the year was George Clooney 's political drama The Ides of March , in which he played the earnest campaign manager to the Democratic presidential candidate Mike Morris (Clooney) . The film was well @-@ received and Hoffman 's performance , especially in the scenes opposite Paul Giamatti ? who played the rival campaign manager ? was positively noted . Hoffman 's work on the film earned him his fourth BAFTA Award nomination .

In the spring of 2012 , Hoffman made his final stage appearance , starring as Willy Loman in a Broadway revival of Death of a Salesman . Directed by Mike Nichols , the production ran for 78 performances and was the highest @-@ grossing show in the Ethel Barrymore Theatre 's history . Many critics felt that Hoffman , at 44 , was too young for the role of 62 @-@ year @-@ old Loman , and Chris Jones of the Chicago Tribune felt that the character had been interpreted poorly . Hoffman admitted that he found the role difficult , but he nevertheless earned his third Tony Award nomination .

Hoffman collaborated with Paul Thomas Anderson for the fifth time in The Master (2012) , where he turned in what critic Peter Bradshaw considered the most memorable performance of his career . Set in 1950s America , the film featured Hoffman as Lancaster Dodd , the charismatic leader of a nascent Scientology @-@ type movement who brings a troubled man (Joaquin Phoenix) under his tutelage . Hoffman was instrumental in the project 's development , having been involved with it for three years . He assisted Anderson in the writing of the script by reviewing samples of it , and suggested making Phoenix 's character , Freddie Quell , the protagonist instead of Dodd . A talented dancer , Hoffman was able to showcase his abilities by performing a jig during a surreal sequence ; Bradshaw called it an " extraordinary moment " that " only Hoffman could have carried off . " The Master was praised as an intelligent and challenging drama , and Drew Hunt of the Chicago Reader also felt that it contained Hoffman 's finest work : " He 's inscrutable yet welcoming , intimidating yet charismatic , villainous yet fatherly . He epitomizes so many things at once that it 's impossible to think of [Dodd] as mere movie character " . Hoffman and Phoenix received a joint Volpi Cup Award at the Venice Film Festival for their performances , and Hoffman was also nominated for an Academy Award , a Golden Globe , a BAFTA Award and a SAG Award for the supporting role .

A Late Quartet was Hoffman 's other film release of 2012 , where he played a violinist in a string quartet whose members (played by Christopher Walken , Catherine Keener and Mark Ivanir) face a crisis when one is diagnosed with Parkinson 's disease . The drama received favorable reviews , and Stephen Holden of The New York Times called Hoffman 's performance " exceptional " . In 2013 , Hoffman joined the popular Hunger Games series in its second film , The Hunger Games : Catching Fire , where he played gamemaker Plutarch Heavensbee . The film finished as the tenth @-@ highest grossing in history to that point , and made Hoffman recognizable to a new generation of film @-@ goers . In January 2014 , shortly before his death , he attended the Sundance Film Festival to promote two films . In Anton Corbijn 's A Most Wanted Man , a thriller based on John le Carré 's novel , Hoffman played a German intelligence officer . His performance was praised by Xan Brooks as one of " terrific , lip @-@ smacking relish : full of mischief , anchored by integrity . " The other was God 's Pocket , the directorial debut of actor John Slattery , in which Hoffman played a thief . In November 2014 , nine months after his death , Hoffman was seen in The Hunger Games :

Mockingjay ? Part 1 .

At the time of his death , Hoffman was filming *The Hunger Games : Mockingjay ? Part 2* , the final film in the series , and had already completed the majority of his scenes . His two remaining scenes were rewritten to compensate for his absence , and the film was released in November 2015 . Hoffman was also preparing for his second directorial effort , a Prohibition @-@ era drama titled *Ezekiel Moss* , which was to star Amy Adams and Jake Gyllenhaal . In addition , he had filmed a pilot episode for the Showtime series *Happyish* , in which he played the lead role of an advertising executive , but plans for a full season were put on hold following his death . The role was later passed on to Steve Coogan .

= = Personal life = =

Hoffman rarely mentioned his personal life in interviews , stating in 2012 that he would " rather not because my family doesn 't have any choice . If I talk about them in the press , I 'm giving them no choice . So I choose not to . " For the last 14 years of his life , he was in a relationship with costume designer Mimi O 'Donnell , whom he had met in 1999 when they were both working on the play *In Arabia We 'd All Be Kings* , which Hoffman directed . They lived in New York City and had a son , Cooper (2003) , and two daughters , Tallulah (2006) and Willa (2008) . Hoffman and O 'Donnell separated in the fall of 2013 , some months before his death .

Hoffman was also discreet about his religious and political beliefs , but it is known that he voted for the Green Party candidate Ralph Nader in the 2000 presidential election . He felt that keeping his personal life private was beneficial to his career : " The less you know about me the more interesting it will be to watch me do what I do " .

In a 2006 interview with *60 Minutes* , Hoffman revealed he had engaged in drug and alcohol abuse during his time at New York University , saying he had used " anything I could get my hands on . I liked it all . " Following his graduation in 1989 , he entered a drug rehabilitation program at age 22 , and remained sober for 23 years . However , he relapsed in 2013 , and admitted himself to drug rehabilitation for approximately 10 days in May of that year .

= = Death and legacy = =

Although friends stated that Hoffman 's drug use was under control at the time , on February 2 , 2014 he was found dead in the bathroom of his Manhattan apartment by a friend ? playwright and screenwriter David Bar Katz . Hoffman was 46 years old . Detectives searching the apartment found heroin and prescription medications at the scene , and revealed that he was discovered with a syringe in his arm . The death was officially ruled an accident caused by " acute mixed drug intoxication , including heroin , cocaine , benzodiazepines and amphetamine " . It was not determined whether Hoffman had taken all of the substances on the same day , or whether any of the substances had remained in his system from earlier use . A funeral was held at St. Ignatius Loyola church in Manhattan on February 7 , 2014 and was attended by many of his former co @-@ stars .

Hoffman 's unexpected death was widely lamented by fans and the film industry , and was described by several commentators as a considerable loss to the profession . On February 5 , 2014 , the LAByrinth Theatre Company honored his memory by holding a candlelight vigil , and Broadway dimmed its lights for one minute . In another tribute , actress Cate Blanchett dedicated her BAFTA trophy to Hoffman when she received the award for *Blue Jasmine* on February 16 . Three weeks after Hoffman 's death , David Bar Katz established the American Playwriting Foundation in the actor 's memory . With the money received from a libel lawsuit against the *National Enquirer* (which had inaccurately published that Hoffman and Katz were lovers) , the foundation awards an annual prize of US \$ 45 @, @ 000 to the author of an unproduced play . Katz named this the " Relentless Prize " in honor of Hoffman 's dedication to the profession . Regarding his material legacy , Hoffman left his entire fortune (approximately US \$ 35 million) to Mimi O 'Donnell in his October 2004 will , trusting her to distribute money to their children .

= = Reception and acting style = =

Hoffman was held in high regard within the film and theater industry , and cited in the media as one of the finest actors of his generation . Despite this status among his peers and critics , he was never one of the most popular film stars , and has been overlooked in lists of all @-@ time greatest actors . He was not a typical movie actor , with a pudgy build and lacking matinee idol looks , but Hoffman claimed that he was grateful for his appearance as it made him believable in a wide range of roles . Joel Schumacher once said of him in 2000 , " The bad news is that Philip won 't be a \$ 25 @-@ million star . The good news is that he 'll work for the rest of his life " . The Aiken Standard of South Carolina referred to him as an " anti @-@ star " , whose real identity remained " amorphous and unmoored " . Hoffman was acutely aware that he was often too unorthodox for the Academy voters . He remarked , " I 'm sure that people in the big corporations that run Hollywood don 't know quite what to do with someone like me , but that 's OK . I think there are other people who are interested in what I do . "

Most of Hoffman 's notable roles came in arthouse films , including particularly original ones , but he also featured in several Hollywood blockbusters . He generally played supporting roles , appearing in both dramas and comedies , but was noted for his ability to make small parts memorable . Peter Bradshaw , film critic for The Guardian , felt that " Almost every single one of his credits had something special about it " . Hoffman was praised for his versatility and ability to fully inhabit any role , but specialized in playing creeps and misfits : " his CV was populated almost exclusively by snivelling wretches , insufferable prigs , braggarts and outright bullies " , writes the journalist Ryan Gilbey . Hoffman was appreciated for making these roles real , complex and even sympathetic ; while Todd Louiso , director of Love Liza , believed that Hoffman connected to people on screen because he looked like an ordinary man and revealed his vulnerability . Xan Brooks of The Guardian remarked that the actor 's particular talent was to " take thwarted , twisted humanity and ennoble it " . " The more pathetic or deluded the character , " writes Gilbey , " the greater Hoffman 's relish seemed in rescuing them from the realms of the merely monstrous . " When asked in 2006 why he undertook such roles , Hoffman responded , " I didn 't go out looking for negative characters ; I went out looking for people who have a struggle and a fight to tackle . That 's what interests me . "

= = = Work ethic = = =

The journalist Jeff Simon described Hoffman as " probably the most in @-@ demand character actor of his generation " , but Hoffman claimed never to take it for granted he would be offered roles . Although he worked hard and regularly , he was humble about his acting success , and when asked by a friend if he was having any luck he quietly replied , " I 'm in a film , Cold Mountain , that has just come out . " Patrick Fugit , who worked with Hoffman on Almost Famous , recalled the actor was intimidating but an exceptional mentor and influence in " a school @-@ of @-@ hard @-@ knocks way " , remarking that " there was a certain weight that came with him " . Hoffman admitted that he sometimes appeared in big @-@ budget studio films for the money , but said , " ultimately my main goal is to do good work . If it doesn 't pay well , so be it . " He kept himself grounded and invigorated as an actor by attempting to appear on stage once a year .

Hoffman occasionally changed his hair and lost or gained weight for parts , and he went to great lengths to reveal the worst in his characters . But in a 2012 interview he confessed that performing to a high standard was a challenge : " The job isn 't difficult . Doing it well is difficult . " In an earlier interview with The New York Times , he explained how deeply he loved acting but added , " that deep kind of love comes at a price : for me , acting is torturous , and it 's torturous because you know it 's a beautiful thing ... Wanting it is easy , but trying to be great ? well , that 's absolutely torturous . " This struggle was confirmed by the author John le Carré , who met Hoffman during the adaptation of his novel A Most Wanted Man . While praising the actor 's intelligence and intuition , le Carré acknowledged the burden that Hoffman felt : " It was painful and exhausting work , and probably in the end his undoing . The world was too bright for him to handle . "

= = Filmography and awards = =

Hoffman appeared in 55 films and one miniseries during his screen career spanning 22 years . He won the Academy Award for Best Actor for Capote (2005) , and was nominated three times for Best Supporting Actor for Charlie Wilson 's War (2007) , Doubt (2008) , and The Master (2012) . He also received five Golden Globe Award nominations (winning one) , five BAFTA Award nominations (winning one) , three Screen Actors Guild Awards (winning one) , and won the Volpi Cup at the Venice Film Festival . Hoffman remained active in theater throughout his career , starring in ten and directing 19 stage productions (predominantly in New York) . He received three Tony Award nominations for his Broadway performances : two for Best Leading Actor , in True West (2000) and Death of a Salesman (2012) , and one for Best Featured Actor in Long Day 's Journey into Night (2003) .