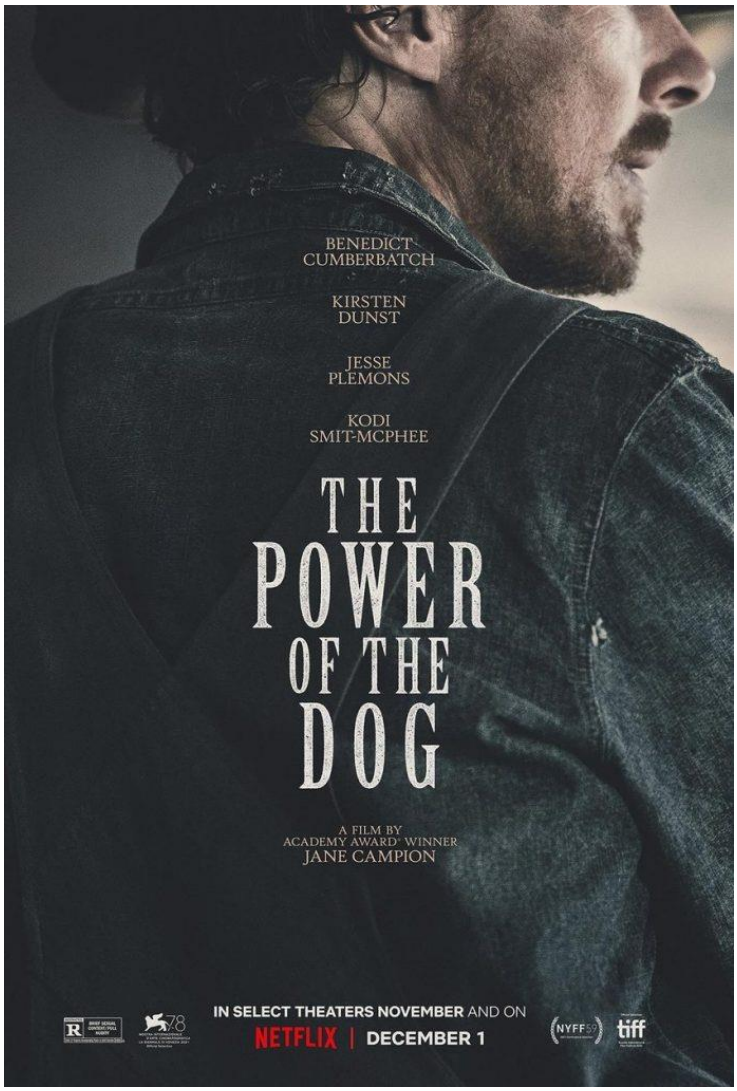

**Directed and written by** Jane Campion based on a novel by Thomas Savage
**Produced by** Jane Campion, Iain Canning, Roger Frappier, Tanya Seghatchian, and Emile Sherman
**Original Music by** Johnny Greenwood
**Cinematography by** Ari Wegner
**Film Editing by** Peter Sciberras

The film received 12 nominations at the 94th Academy Awards (2022), among them Best Picture, Best Actor for Cumberbatch, Best Supporting Actor for both Plemons and Smit-McPhee, and Best Supporting Actress for Dunst. Campion won for Best Director, making the film the first to win only in that category since *The Graduate* (1968). From Wikipedia: "*The Power of the Dog* became the first film directed by a woman to receive more than ten Academy Award nominations, and Campion became the first woman to receive more than one Academy Award nomination for Best Director, her first being for *The Piano*. The film became the latest after *The Color Purple* (1985) to have lost out on a record potential eleven other awards, with *The Color Purple* being nominated for eleven and winning none."

**Cast**
Benedict Cumberbatch...Phil Burbank
Kirsten Dunst...Rose Gordon
Jesse Plemons...George Burbank
Kodi Smit-McPhee...Peter Gordon
Thomasin McKenzie...Lola
Genevieve Lemon...Mrs. Lewis
Keith Carradine...Governor Edward
Frances Conroy...Old Lady Burbank
Peter Carroll...Old Gent Burbank




Alison Bruce...Governor Edward's wife
Alistair Sewell...Jock
Cohen Holloway...Bobby
Sean Keenan...Sven
Adam Beach...Edward Nappo
Maeson Stone Skuggedal...Edward Nappo's son
Alice Englert...Buster

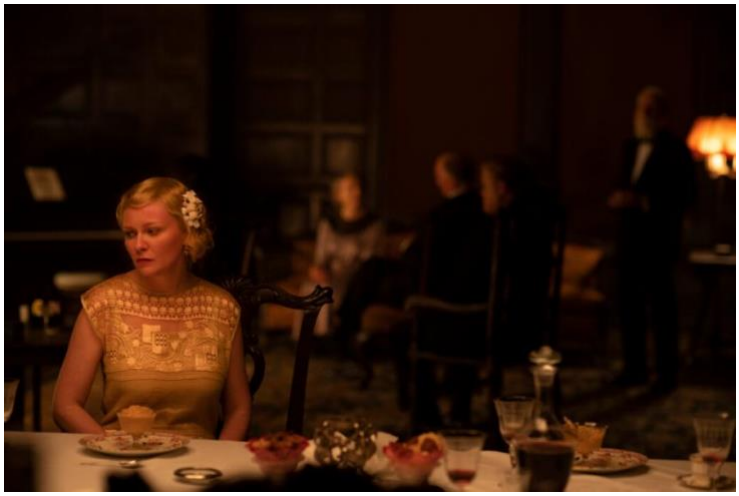
**Jane Campion** (30 April 1954, Wellington, New Zealand) is a New Zealand screenwriter, producer, and director. She is the second of seven women ever nominated for the Academy Award for Best Director and the first female filmmaker to receive the Palme d'Or, which she received for the acclaimed film *The Piano* (1993), for which she also won the Academy Award for Best Original Screenplay. She has directed 20 films and television series, among them *The Power of the Dog* (2021), *Top of the Lake* (TV series, 2013-2017), *The Water Diary* (2006), *Holy Smoke* (1999), *The Portrait of*

*a Lady* (1996), *The Piano* (1993), *An Angel at My Table* (1990), *Sweetie* (1989), *After Hours* (1984), *Passionless Moments* (1983), *An Exercise in Discipline—Peel* (1982).

**Ari Wegner** (May 3, 1984 in Melbourne, Victoria, Australia) studied film at the Victorian College of the Arts, later working as cinematographer in several short films and commercials. In 2016, she worked in the thriller drama series *The Kettering Incident*, receiving a nomination for Best Cinematography in Television at the 6th AACTA Awards. The same year, she was the director of photography in William Oldroyd's debut film *Lady Macbeth*, for which she won the British Independent Film Award for Best Cinematography. In 2017, she worked in the drama serial *Guerrilla* and the second season of the anthology series *The Girlfriend Experience*. In 2018, she worked in the horror comedy *In Fabric*, receiving a second nomination for the British Independent Film Awards. In 2020, she worked in the black comedy *Zola*, for the film she was nominated for Best Cinematography at the 37th Independent Spirit Awards.

**Johnny Greenwood** (5 November 1971, Oxford, England) was first made famous for the distinct guitar distortion preceding the chorus of the 1993 alternative rock hit "Creep." The band he is part of, Radiohead, went on to be known as poets laureate of technological alienation in the late 1990s on the albums *OK Computer* and *Kid A*. Albums that showcased Greenwood as a wunderkind, musical autodidact, experimenting with obscure instruments, memorably being the mad scientist manipulating patch cables on a modular synthesizer during a live performance on *Saturday Night Live*. He began moving into film scoring with the 2003 documentary *Bodysong* and established himself as a collaborator with auteur Paul Thomas Anderson, scoring 2007's *There Will Be Blood* (2007). He was nominated for an Oscar for his work on Anderson's *Phantom Thread* (2017) and Jane Campion's *The Power of the Dog* (2021). He has also scored films, such as: *Norwegian Wood* (2010), *We Need to Talk About Kevin* (2011), *The Master* (2012), *Inherent Vice* (2014), *You Were Never Really Here* (2017), *Spenser* (2021), and *Licorice Pizza* (2021).

**Benedict Cumberbatch** (b. July 19, 1976 in Hammersmith, London, England, UK) has starred in *Amazing Grace* (2006) as William Pitt the Younger, *Star Trek Into Darkness* (2013) as Khan, *12 Years a Slave* (2013) as William Prince Ford, *The Fifth Estate* (2013) as Julian Assange, and *The Imitation Game* (2014) as Alan Turing, for which he received his first Oscar nomination. He also acted in the historical dramas *The Current War* (2017), *1917* (2019) and *The Courier* (2020), and received critical acclaim for his performance in Jane Campion's Western drama *The Power of the Dog* (2021), which also garnered his second Oscar nomination. From 2012 to 2014, through voice and motion capture, he played the characters of Smaug and Sauron in *The Hobbit* film series. Cumberbatch portrays Dr. Stephen Strange in the Marvel Cinematic Universe films, beginning with *Doctor Strange* (2016), and also voiced the character in the animated series *What If...?* (2021). He will be reprising the role of Dr. Stephen Strange in the upcoming Marvel Studios movie, *Doctor Strange in the Multiverse of Madness* (2022).

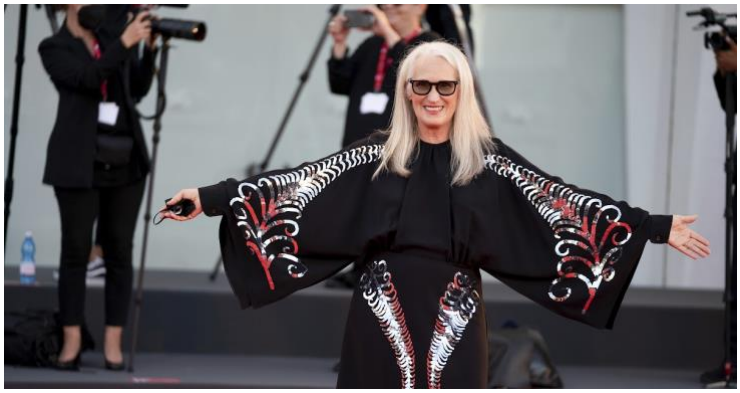


**Kirsten Dunst** (b. April 30, 1982 in Point Pleasant, New Jersey) made her acting debut in the short *Oedipus Wrecks* directed by Woody Allen in the anthology film *New York Stories* (1989). She then gained recognition for her role as child vampiress Claudia in the horror film *Interview with the Vampire* (1994). She also had roles in her youth in *Little Women* (1994), *Jumanji* (1995) and *Small Soldiers* (1998). In the late 1990s, Dunst transitioned to leading roles in a number of teen films, including the political satire *Dick* (1999) and the Sofia Coppola-directed drama *The Virgin Suicides* (1999). In 2000, she starred in *Bring It On*. She gained further wide attention for her role as Mary Jane Watson in Sam Raimi's *Spider-Man* (2002), and its sequels *Spider-Man 2* (2004) and *Spider-Man 3* (2007). Her career

progressed with a supporting role in *Eternal Sunshine of the Spotless Mind* (2004), followed by a lead role in Cameron Crowe's *Elizabethtown* (2005), and as the title character in Coppola's *Marie Antoinette* (2006). In 2011, Dunst starred as a depressed newlywed in Lars von Trier's science fiction drama *Melancholia*, which earned her the Cannes Film Festival Award for Best Actress. In 2015, she played Peggy Blumquist in the second season of the FX series *Fargo*. She had a supporting role in the film *Hidden Figures* (2016), and leading roles in *The Beguiled* (2017) and *On Becoming a God in Central Florida* (2019). She earned her first Academy Award nomination for her performance in the psychological drama *The Power of the Dog* (2021).

**Jesse Plemons** (b. April 2, 1988 in Dallas, Texas) achieved a career breakthrough in the NBC drama series *Friday Night Lights* (2006–2011). He subsequently portrayed Todd Alquist in season 5 of *Breaking Bad* (2012–2013) and its sequel film *El Camino: A Breaking Bad Movie* (2019). For his role in season 2 of the FX anthology series *Fargo* (2015), he received his first Primetime Emmy Award nomination and won a Critics' Choice Television Award. Plemons has appeared in supporting roles in several films including *The Master* (2012), *The Homesman* (2014), *Black Mass*, *Bridge of Spies* (both 2015), *Game Night*, *Vice* (both 2018), *The Irishman* (2019), *Judas and the Black Messiah*, *Jungle Cruise*, and *The Power of the Dog* (all in 2021). He starred in the psychological thriller film *I'm Thinking of Ending Things* (2020). He was nominated for the Independent Spirit Award for Best Male Lead for his role as David Mulcahey in *Other People* (2016). For his performance in *The Power of the Dog*, he was nominated for a BAFTA Award for Best Actor in a Supporting Role and the Academy Award for Best Supporting Actor.

**Kodi Smit-McPhee** (b. June 13, 1996 in Adelaide, South Australia) gained recognition as a child actor for his leading roles in *The Road* (2009) and *Let Me In* (2010). He went on to provide the voice of the titular character in *ParaNorman* (2012) and appeared in *Dawn of the Planet of the Apes* (2014), *X-Men: Apocalypse* (2016), *Alpha* (2018), and *Dark Phoenix* (2019). In 2021, Smit-McPhee garnered critical acclaim for his performance in Jane Campion's *The Power of the Dog*, for which he earned nominations for an Academy Award, a BAFTA Award, and a Screen Actors Guild Award.



**From Wikipedia:**

Campion's first short film, *Peel* (1982), won the Short Film *Palme d'Or* at the 1986 Cannes Film Festival,[9] and other awards followed for the shorts *Passionless Moments* (1983), *A Girl's Own Story* (1984), and *After Hours* (1984). After leaving the Australian Film and Television School, she directed an episode for ABC's light entertainment series *Dancing Daze* (1986), which led to her first TV film, *Two Friends* (1986), produced by Jan Chapman.[10]

Her feature debut, *Sweetie* (1989), won international awards. Further recognition came with *An Angel at My Table* (1990), a biopic about the life of New Zealand writer Janet Frame, from a screenplay written by Laura Jones. Widespread recognition followed with *The Piano* (1993), which won the Palme d'Or at the 1993 Cannes Film Festival,[11] Best Director from the Australian Film Institute, and an Academy Award for Best Original Screenplay in 1994. At the 66th Academy Awards, Campion was the second woman ever to be nominated for Best Director.

Campion's subsequent work has tended to polarize opinion. *The Portrait of a Lady* (1996), based on the Henry James novel, featured Nicole Kidman, John Malkovich, Barbara Hershey and Martin Donovan. *Holy Smoke!* (1999) saw Campion teamed with Harvey Keitel for a second time (the first being *The Piano*), this time with Kate Winslet as the female lead. *In the Cut* (2003), an erotic thriller based on Susanna Moore's bestseller, provided Meg Ryan an opportunity to depart from her more familiar onscreen persona. Her 2009 film *Bright Star*, a biographical drama about poet John Keats (played by Ben Whishaw) and his lover Fanny Brawne (Abbie Cornish), was shown at the Cannes Film Festival. In an interview with Jan Lisa Huttner, Campion discussed how she

focused on Fanny's side of the story, pointing out that only two of the film's scenes did not feature her.[12]

Campion created, wrote, and directed the TV mini-series *Top of the Lake*,[13] which received near universal acclaim,[14][15] won numerous awards—including, for its lead actress Elisabeth Moss, a Golden Globe Award for Best Actress – Miniseries or Television Film and a Critics' Choice Television Award for Best Actress in a Movie/Miniseries—and was nominated for the Primetime Emmy Award for Outstanding Lead Actress in a Miniseries or a Movie.[16] Campion was also nominated for the Primetime Emmy Award for Outstanding Directing for a Miniseries, Movie or a Dramatic Special.[17]

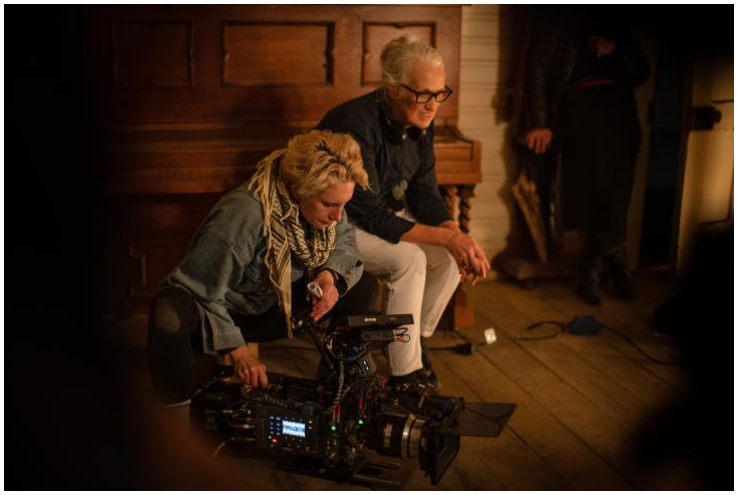
She was the head of the jury for the Cinéfondation and Short Film sections at the 2013 Cannes Film Festival[18] and the head of the jury for the main competition section of the 2014 Cannes Film Festival.[19] When Canadian filmmaker Xavier Dolan received the Prix du Jury for his film *Mommy*, he said that Campion's *The Piano* "made me want to write roles for women—beautiful women with soul, will and strength, not victims or objects." Campion responded by rising from her seat to give him a hug.[20][21]

In 2014, it was announced that Campion was nearing a deal to direct an adaptation of Rachel Kushner's novel *The Flamethrowers*.[22][23]

In 2015, Campion confirmed that she would co-direct and co-write a second season of *Top of the Lake* with the story moved to Sydney and Harbour City, Hong Kong, and with Elisabeth Moss reprising her role as Robin Griffin.[24] The sequel series titled *Top of the Lake: China Girl* was released in 2017. Shot and set in Sydney, *Top of the Lake: China Girl* features Alice Englert, Campion's daughter, in a lead role as Robin's biological daughter. The series also features Ewen Leslie, David Dencik and Nicole Kidman.

In 2019, Campion's first film in a decade was announced, an adaptation of Thomas Savage's novel *The Power of the Dog*. The film was written and directed by her and was released in 2021,[25] having premiered at the 78th Venice International Film Festival, where Campion was awarded the Silver Lion for Best Direction.[26] The film was critically acclaimed internationally, winning numerous awards and nominations for the direction, screenplay, and performance of the cast of actors.[27] Campion earned three nominations in the respective categories for Best Director, Best Screenplay and Best Picture at the Golden Globe Awards, AACTA International Awards, Critics' Choice Movie Awards, and Satellite Awards. Campion issued an apology to Serena and Venus Williams following criticism of her acceptance speech for Critics Choice Movie Award for Best Director, in which Campion said, "And you know, Serena and Venus, you are such marvels. However, you do not play against the guys — like I have to." Her apology included, "I made a thoughtless comment equating what I do in the film world with all that Serena Williams and Venus Williams have achieved," she said. "I did not intend to devalue these two legendary Black women and world-class athletes."[28]

In February 2022, the film received 12 nominations at the 94th Academy Awards, leading that year's Oscar nominations.[29] The film was nominated for Best Picture, Best Director, Best Adapted Screenplay, Best Actor for Benedict Cumberbatch, Best Supporting Actress for Kirsten Dunst, and Best Supporting Actor for both Kodi Smit-McPheeand Jesse Plemons.[30] Campion became the first woman to receive multiple Best Director nominations, and she won Best Director for the film.[31] She is also the first woman to win Best Director without also winning a corresponding Best Picture.



**Clubhouse Conversations—The Power of the Dog**: An hour-long American Society of Cinematographers conversation with Ari Wegner about how she did cinematography for *The Power of the Dog.*

**Manhola Dargis: "'The Power of the Dog' Review: Wild Hearts on a Closed Frontier"**

A great American story and a dazzling evisceration of one of the country's foundational myths, Jane Campion's "The Power of the Dog" centers on Phil

Burbank (Benedict Cumberbatch), a swaggering man's man. For decades, Phil has been raising cattle on his family's Montana ranch, a parched expanse ringed by jagged mountains. As hard and isolate, open and defended as the land, Phil has been playing cowboy his entire adult life: He rarely bathes, picks a banjo and castrates bull calves using a blade he then holds in his teeth so he can finish the merciless procedure with his bare hands.

Campion's touch is more subtle in "The Power of the Dog" although her knife work is similarly swift, sure, inexorable and unforgiving. She's a fearless director who has never worried about making her audience squirm, and I suspect she enjoyed shooting that castration scene both for its raw, visceral imagery and its ferociously witty resonance. You feel bad for the poor beast (it scrambles away), but it's the other animal that Campion wants you to see, the one seething with rage and flexing his mastery under the admiring gaze of other men.

The story takes place in 1925, more than three decades after the Census Bureau declared the frontier closed and the same year that Buster Keaton starred in the comedy "Go West." Time seems to have come to a standstill for Phil, though the Burbank family owns one of the area's few cars. For a quarter century, he and his brother, George (Jesse Plemons), have kept the cowboy ethos alive at the ranch their parents gave them. They break horses and corral cattle in a world of rough men, but at night, Phil and George retreat to their large, sepulchral Eastern-style house with its carpets, filled bookcases, waiting chess board and menagerie of animal heads lining the dark, wood-paneled walls.

A bold visual stylist, Campion introduces this world and its people with sweep and precision, with soaring eagle-eye aerial shots and her characteristic attention to voluptuary detail (and with New Zealand doubling for an unspoiled Montana). She fluently sets the western milieu, with its swirling dust and thundering cattle, and catches the boisterous camaraderie of the ranch hands, the playfulness of their jostling with its easy, unselfconscious physicality and intimacy. In one breathtaking long shot, Phil and a handful of other men walk along a road in near-perfect synchrony, their bodies stretched across the screen in an unbroken line.

The story turns on what happens when George marries Rose (Kirsten Dunst), a widow with a teenage son, Peter (Kodi Smit-McPhee, who evokes the young Anthony Perkins of "Psycho"). Phil sees Rose as an opportunist and writes a letter of complaint to his parents, whom the brothers, more comically than fondly, refer to as the Old Lady and Old Gent (Frances Conroy and Peter Carroll). It's a childish move, but in keeping with the infantilism that still shapes the brothers' uneasy relationship and their awkwardness with outsiders, particularly women. Before Rose, the only other women at the ranch are a bosomy older cook and a girlish helper, both conveniently sexless.

When Rose first enters the Burbank house, Campion meaningfully pictures her in its gloom, the character's pale face flickering like a weak light. "The Power of the Dog" is a story of the Intermountain West, a sun-blasted realm of cowboys and wide-open spaces, desolation and self-reliance. With the arrival of Rose and Peter, the story also becomes something of a female Gothic, one of those eerie stories about women in suffocating domestic spaces haunted by ghosts (literal and otherwise) and a-swirl with repressed desire. In "Jane Eyre," the heroine enters a home with a madwoman whose husband has locked her in the attic; Rose is soon troubled by other malevolent forces.

"The Power of the Dog" is based on a 1967 novel by Thomas Savage, a closeted gay man whose critically acclaimed fiction drew on his formative years living and working on a Montana ranch. The book is a novel of the West, and in an afterword written for a reprint, Annie Proulx observes that "something aching and lonely and terrible of the west is caught forever" in Savage's pages. The book predates by decades Proulx's tragic love story "Brokeback Mountain," about two hired hands, Jack and Ennis, who discover each other one summer in 1963 while herding sheep. They have sex and fall in love while believing themselves "invisible."

Campion, who wrote the screenplay for "The Power of the Dog," has pared the story down to its

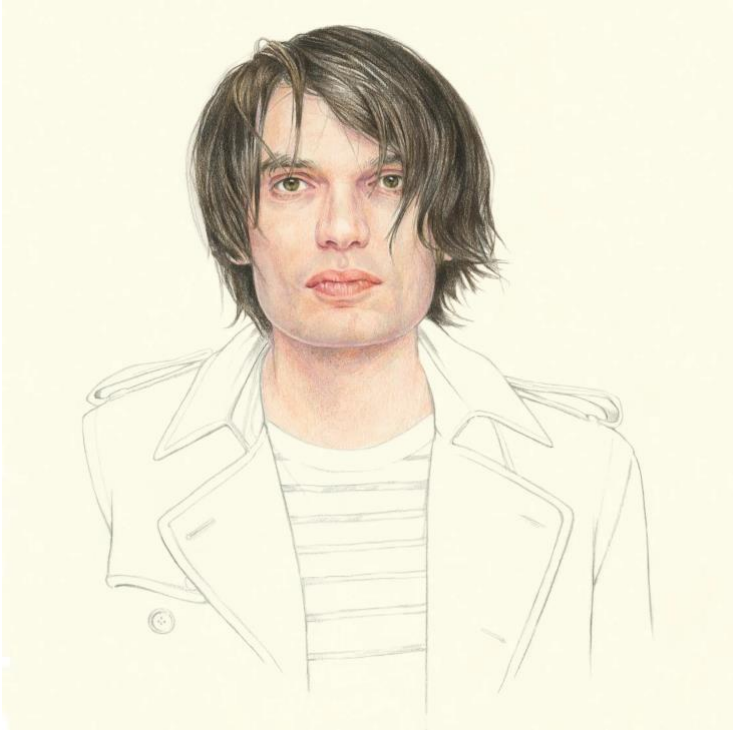
essentials, initially building on a series of oppositions, some starkly visible, others more covert. Phil is tall, rangy and dresses like a cowboy, complete with soiled hat and chaps. George is squatter, rounder, and given to wearing suits even on horseback. Phil is a great talker, when he chooses, and has a razor-sharp tongue, with many of his most lacerating comments directed at his brother. For his part, George tends toward quiet, using as few words as possible, including when he's being goaded by Phil, who derisively calls him Fatso. Phil is alpha to George's beta. Phil is also unspeakably cruel.

At first glance, the brothers seem to incarnate the classic western divide between wilderness and civilization, a split that films have long represented as a series of endless white-and-black hat struggles. In movie after movie, for decade after decade, that fight neatly and inexorably divided men into warring camps: cowboys versus Indians, ranchers versus tenderfoots, outlaws versus lawmen, West versus East. As has often been the case, including in old Hollywood, these divisions are more complex than they seem and so are Phil and George, whose lifelong dynamic is disrupted by Rose and Peter, a spidery, bookish boy underestimated by everyone.

Rose takes Phil's place, literally in the case of the brothers' sleeping arrangements: George moves out of the bedroom he's shared with his brother, sleeping side by side on separate narrow beds in the same small space. The brothers share a hotel room early in the story, which seems a matter of convenience. But it's a shock when you first see their beds at home and the moment you do, the significance of these terribly sad twin beds, which are better suited for children, sweeps over you like a tidal wave. It alters the landscape, changing everything you think you know about the brothers and their strange interdependence, with its forlorn hostility.

Phil is the primary channel for the story's malevolence, which Cumberbatch stokes with virtuosic control. Savage writes of Phil: "he had loathed the world, should it loathe him first." In an ever-tightening circle of hard looks and desperate gestures and moves, Campion and her actors reveal the depths of Phil's loathing as well as the toll such self-protective hatred takes. You see the meanness — how it deforms Phil's face, how it batters Rose's — but also tenderness. Because while Rose hardens Phil's shell, Peter chips away at it, providing glimpses of the other part of Phil that this man jealously guards, heartbreakingly alone with memories of a dead cowboy he still loves.

"The Power of the Dog" builds tremendous force, gaining its momentum through the harmonious discord of its performances, the nervous rhythms of Jonny Greenwood's score and the grandeur of its visuals. Here, in Campion's sensual realm every ray of light and nubby texture adds to the cascading meaning: the down on a man's arm, the backlighted mane of a horse, the gleam of running water, a hand on a shoulder. It's easy to sum up the movie: it is at once a revisionist western, a mystery (pay attention to the gloves!), an exploration of masculinity and femininity, a lament for the limits the world puts on us and those we shoulder until we can no longer bear them. And while it is a tragedy, it is also a liberation story, including for a genre again renewed by a brilliant, unfettered director.



**Alex Ross: "How Jonny Greenwood Wrote the Year's Best Film Score" (*New Yorker*, December 19, 2021)**

When, in the nineteen-nineties, the grand and strange rock band known as Radiohead rose to fame, word began spreading excitedly among younger classical-music nerds: we now had someone on the inside. If an arena-filling band was inserting multi-octave octatonic scales into guitar anthems or derailing string arrangements with cluster string chords, the likelihood was strong that a modern-classical mole had penetrated the inner sanctum of pop power. The agent

was soon unmasked as Jonny Greenwood, the band's lead guitarist, who, in the past two decades, has established himself as a concert composer and as a creator of film scores. Once a lanky youth barely visible behind a mop of black hair, Greenwood is now a seasoned fifty-year-old who, in recent weeks, has cemented his status as a leading film composer with the release of three projects: Paul Thomas Anderson's "Licorice Pizza," Pablo Larraín's "Spencer," and—Oscar voters, this is your cue—Jane Campion's "The Power of the Dog."

Radiohead formed in 1985, under the name On a Friday, when its members were teen-agers attending Abingdon School, near Oxford, England. Greenwood was the youngest one in the band and, at the same time, the most musically versatile; he played guitar, viola, recorder, and keyboards, and had developed a love for twentieth-century classical composers, particularly Olivier Messiaen and Krzysztof Penderecki. In 1991, just as Greenwood was embarking on music studies at Oxford Polytechnic, Radiohead took off. For the next decade, he concentrated his energies on an astonishing sequence of albums: "The Bends," "OK Computer," "Kid A," "Amnesiac." When, in 2001, I wrote about Radiohead for this magazine, I spoke to Greenwood about his solo compositional ambitions, which were reawakening. I wasn't surprised when, two years later, Greenwood wrote his first film score, for "Bodysong," and followed it with two arresting concert pieces, "Smear" and "Popcorn Superhet Receiver."

Wider audiences became aware of Greenwood's singular voice in 2007, with the release of Anderson's "There Will Be Blood." The smoldering cluster harmonies of "Popcorn Superhet Receiver" unfurled during the almost wordless sequence in which Daniel Day-Lewis's character prospects for oil. More collaborations with Anderson followed—"The Master," "Inherent Vice," "Phantom Thread"—alongside scores for films by Lynne Ramsay and Tran Anh Hung. The conjunction of three new movies seemed like a good occasion to explore Greenwood's film-composing philosophy. We spoke via video call; Greenwood was in his home studio, in the area of Oxford, not far from where he grew up and went to school.

**When we first met, you were immersed in Radiohead but also thinking about pursuing composing more seriously.**

What happened is that we did a Radiohead record called "The Bends," and it had a few very minimal string ideas in it, just because we had a cellist and a violinist. And I remember writing out really simple ideas for them, and they were very polite about it. It made me excited to do more of that, and to be less frightened of putting stuff on paper and presenting people with it. I studied music till I was eighteen, and the last thing we had to do was Bach chorales, which was great. Basically, I'm still relying on all those lessons today. So that fed into Radiohead. I got more confident with each record. I got more and more excited about "string days," as they're called—that anticipation of musicians arriving for a big recording, or even a small thing. Players turn up and create sounds that are so seductive and amazing.

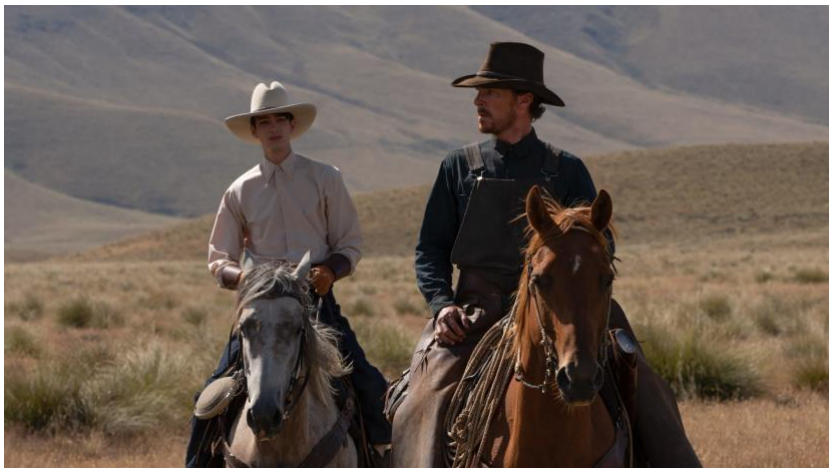
**Do I remember correctly that in your school orchestra you played Richard Rodney Bennett's music for "Murder on the Orient Express," with the film showing?**

Yeah, I have faint memories of doing that. Much more the memories of joining the local Oxford youth orchestra when I was seventeen. It was all the schools, supposedly the best players. Because I was a viola player, I snuck in, without the talent, just with the right instrument. It blew me away, arriving for an audition and hearing them practice. It was the first time in my life I'd heard a roomful of strings playing in tune with each other. You suddenly realize what a sound that is. Years

of school orchestras and you get used to orchestras being out of tune.

**But you hadn't thought much about film scores growing up?**

No, I'd never thought about doing it, and never really paid attention to it, either. It all happened backwards. It's all because Paul Thomas Anderson got hold of a bootleg recording of this early classical thing I wrote for the BBC ["Popcorn Superhet Receiver"]. He wrote to me, and I'd not heard of him, and he said, "Can I use this in the film, and will you write some more?" It still feels a bit weird to me to be writing film music, but I'm just really happy to work with people. What I love about film music is that there's a director to spend months, hopefully, exchanging ideas and enthusiasms for various instruments and styles of music.



**So many highlights of film-scoring history have come about when a particular composer begins working regularly with a particular director, whether it's Bernard Herrmann and Alfred Hitchcock, or John Williams and Steven Spielberg. You're part of the process from the beginning: you're not just a hired hand.**

It's weird because a traditional cliché about film music—which, like all clichés, is true—is that directors treat it as the last thing you can change. When a scene is too slow, or too boring, the only thing that can still be altered is the score. A lot of films are scored with temp music, and then two, three weeks before the deadline, work has started on the score, which just seems insane to me—that you don't start thinking about music when you think about costume and makeup and everything else. I've been lucky to be with intelligent people like Paul, who is obviously obsessed with every part of the film while it's still a script.

**Have you gotten involved while the shoot is still going on? Or even before?**

Even before there's a script, one can start, even if it's just conversations. I've been going back through the old e-mails to Jane Campion, and they're a little embarrassing, because they're so overwrought. You know when you're trying to reassure someone that you know what you're doing, and you come up with these grand, pretentious ideas? I did a podcast with her the other day, and she was reading sections of it out, and it was, like, oh, God, did I really talk like that? But that's the really fun stage because it's endless. You have this insane choice of instruments and players and traditions of music. It's like a sweet shop.

**Do you get requests where the fit obviously isn't going to be right? Do people ask you to write, say, "Batman Versus Aquaman"?**

In a way, it's worse than that. What you get occasionally is an e-mail saying, Hello, I am this person, I'm a producer. And we want to know if you would like to put your name forward to be on the shortlist of composers for this enormous film. It just sounds gruesome to me. But, alternatively, I get contacted, usually by directors, like Pablo Larraín did, with an idea, and he sent me one of his films, and it seems to happen like that.

**If the director is contacting you, at least some of the time it'll be because they have a strong sense of your music and how it will fit with their vision.**

Yeah. And it's not easy for them, because I know they have to be quite indulgent, really, for the music to work best. I record a lot of stuff without click tracks. There isn't often a demo or anything.

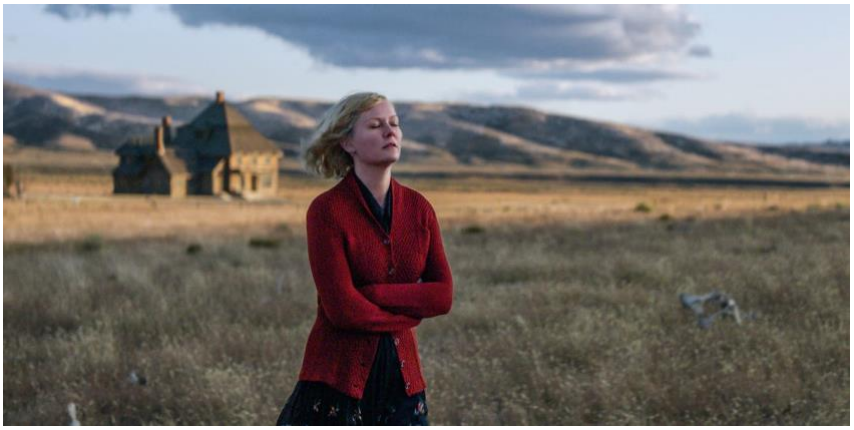
**Looking back now, do you have your sense of touchstones of film-music history? Or do you still feel outside of that world?**

It's strange because there's lots of film music I like, but I feel so unconnected from that universe. It's like admiring a surfer or something: amazing what they do and did, but I don't know how to relate to it. I still listen more to classical things, and that's what's really guiding how I write. But when I started with Paul, I thought, Oh, right, film music's a thing, let me concentrate on film. The next few films I watched, I remember thinking, the music is really good. One of them was "Michael Clayton." You don't really notice the score [by James Newton Howard], but, if you actually concentrate on it, it's really proper good. You

realize how much good writing is going on; it's often quite hidden or held back. Like I say, I'm ever so lucky in terms of how I get to work and who I work with. I've spoken to other soundtrack composers, and it just sounds like hell. Quite often there'll be five or six producers who have to sign off every single cue before it's allowed to be recorded. And the recording has to sound like the demo. Otherwise, it's a problem. And it's got to happen tonight.

**One composer heard a director say, "O.K., now make it twenty per cent more Cuban."**

[*Laughs, moans sympathetically.*]



**It feels as though there's been a recent wave of composers breaking away from the old models. "There Will Be Blood" was a great signal in that respect.**

I think that score works because those sounds are all familiar. I've always been drawn to familiar things that have something wrong with them, that sound like something's broken. But I'm a little wary when scores drift into sound design too much, and it just becomes slightly . . . I feel myself edging towards saying that everything should have a nice melody to whistle on the way out. Which I *don't* think, but you see a lot of scores where there's just a drone with some granular scratches on it, and things start to sound like temp music—which is a shame. Because I really do love writing all the romantic stuff. I don't know what I'm trying to say, really.

**Especially in Hollywood, there's never a good idea that can't be run into the ground.**

It's a technology thing, really. It feels like you have to run in front of a wave—I'm mixing metaphors in every direction, feel free to substitute any simile I use—it feels like there's a wave breaking behind you the whole time, which is all of the sample libraries. And they are getting better and better. Even all this extended-techniques stuff can be done with sample libraries, and you hear it in films as well. You start to recognize Penderecki-style plugins, for example. It's quite a nice motivating thing in a way, because you end up writing things that are—O.K., well, you can't do this sound yet, you can't actually do this texture yet. So it's the fight to keep your head above water that I get energy from, that I enjoy.

**With "Licorice Pizza," you have a much smaller contribution than you usually do in your work with Paul Thomas Anderson. This one is driven by pop songs of the period.**

I was speaking with Paul yesterday. He came in and surprised me for my birthday; it was really a lovely day. I was trying to embarrass him by reading out the reviews of "Licorice Pizza," and pointing out that lots of people are saying how light and happy it is, and this is obviously because he's not using any of my miserable music. [*Laughs.*] Maybe that's the correlation right there. I mean, who wouldn't rather hear some nice seventies glam disco? It's an amazing film, so funny….

**"The Power of the Dog" is just astounding. What were some of those early exchanges with Jane Campion about?**

She's someone who, if she takes you on, assumes you know what you're doing. She'll be supportive and enthusiastic, but not prescriptive. Which was good and bad. The bad side was that she'd agree to me trying ideas which were stupid. Like, I said, um, listen, there's lots of banjo in this film, as you know. Why can't banjo be part of contemporary classical music? What's stopping it? I could only find some George Crumb stuff that had banjo scored for it. So I tried writing for string quartet and banjo—which you might not be surprised to learn was terrible.

**Sort of atonal banjo?**

Ugh! I mean, the worst comical sorts of sounds. That was a big dead end. But it led me to playing the cello like a banjo instead. Because I played cello a little bit, with the aid of lots of Sellotape to mark where the frets should be, if it was a guitar, and I just learned to play banjo rhythms on the cello.

**Did you happen to see the "(Gimme Me Some of That) Ol' Atonal Music" video?**

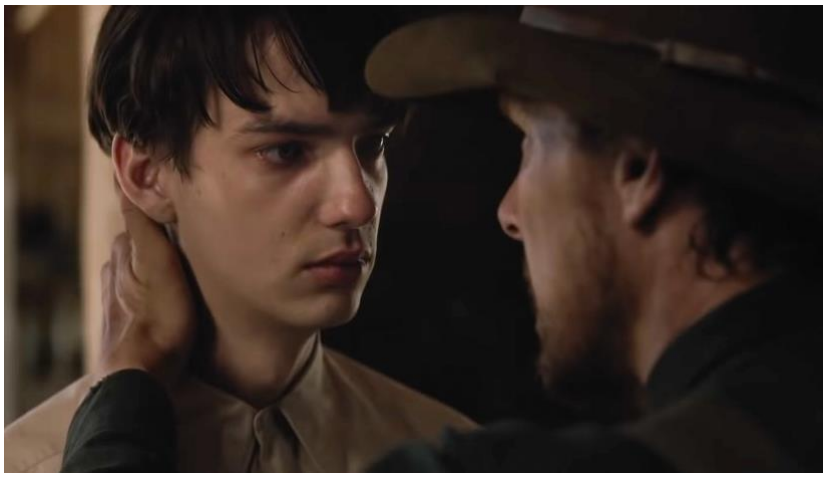
No!

**It's a satirical country song that actually has a twelve-tone banjo solo on it. So it's possible.**

Amazing.

**What were some other ideas that did take off?**

French horns in a big room was an idea I did see through. The idea of having a French-horn duet in a room so big that the room was another player, an equal part of the sound. And that we did manage to do in a church in Oxford. And, again, great: a venue, a deadline, players coming, and I'm writing lots and lots of horn things, some of which made it through to the film.



**The French horns come to the fore when Peter, this sensitive, intelligent, bullied boy, is wandering up a ravine on his horse. It fits because we're in this canyon space. We first heard them near the start, when Peter visits his father's grave. They hint that this character is more formidable than we think—there's a brassy strength there.**

No, literally! That's another e-mail that Jane read back to me. I was trying to argue that Peter is a kind of camp character, but there's that Stephen Fry description of camp in which he says that it's synonymous with strength, which seemed perfect for Peter. And I think you're right: that's when you start realizing that he's going to work on his revenge and stand up for himself.

**There's another layer, too. You feel an ominous intensity that seems out of proportion with what you're seeing, which is a boy riding a horse in the mountains. Not to give anything away, but the music pressures you to pay attention, especially when we get to the cow.**

When I first started to talk to Jane, I'd just read Ted Gioia, where he talks about how the orchestra is made up of animal parts, animal bones, animal skin, cat gut, actual horns. Historically, it's a sort of slaughter yard. That's something that we thought about a lot—trying to make the music . . . "visceral" is really overused, isn't it? But trying to make it as physical as possible, make it feel sort of dirty. We couldn't use folk music, and we couldn't use American country, because, first, it's beyond me, and it wouldn't have worked in the same way. So it was about using traditional instruments but having them sound like there's something slightly wrong with them. Make it evident that it's a human being making the sounds—that it's being made with effort and sweat and breath. When the players are breathing too loud, make the most of that. It's like Glenn Gould murmuring along with things. I want to know that there's someone behind it.

**Gioia draws on Pascal Quignard's book "The Hatred of Music." Music is human, and so it has violence in it.**

And the drum kit—you can date it back to marching bands, army bands, carrying bass drum, snare drum, and cymbals. The music of war, the sound of armies going into battle. And then it's someone dancing in a night club in Paris to Daft Punk or whatever. It's exactly the same set of sounds. Isn't it so strange?

**What is the process of deciding when to have music? Are there instances where the initial idea was not to have music, but you feel, Oh, there is something I can add here? Or vice versa, you're looking at a scene and you think, This is better without music?**

Honestly, it's kind of a mess, because every combination of those things happens. Peter going wandering off on his own on the horse was something I felt strongly should be horn music. But then I go write lots of horn music and see what fits. Elsewhere, it's Jane saying, This scene is a key emotional center of the film, and the music should try to be magical and complicated. It's all quite vague until things are recorded. But I'll just tend to over-record, and overwrite too many things, so there's lots to choose from.

**I love the feeling in a movie when a composer is lying back, watching and waiting. You almost feel the absence of music. And here sometimes we just want to listen to the soundscape—the wind, the creaking floorboards, these sounds that communicate the loneliness of people out on this huge landscape. But it also felt like you were listening, too, and**

**picking up sonic threads: the player piano, the banjo, singing around the campfire.**

The piano is a key part of the story as well. And that terrible Strauss march.

**Rose is trying to play Johann Strauss's "Radetzky March" on the piano, and Phil, her brother-in-law, torments her by picking it up on the banjo. Was that already in the script?**

No, Jane asked me for suggestions: What is a piece of music that is instantly recognizable and not very good? So when [Rose] plays it, you feel the awkwardness of it all, the sort of Alan Bennett-y terrible shame of what's about to happen. I love that kind of humor, that kind of pain. And it's a terrible piece of music. I'm sorry.

**Did you compose the banjo response? Or was that improvised?**

No, they had this amazing guy that came and just worked it out. But it was a cue to get into, like you say, player-piano territory. I'm lucky in that I've got one next door, and I attacked it with a tuning lever. It was my two loves together, because I was driving it with a laptop with Max/MSP, so I still managed to get my programming fix. Try to write software that emulates the paper roll rather than using manuscript notation.

**So it's a microtonally modified, computer-controlled player piano. Which is a cool effect, because it plays off that out-of-tune barroom piano that we've heard in a million Westerns, but there's also a twentieth-century modernist legacy: the detuned piano in Alban Berg's "Wozzeck," Conlon Nancarrow's player-piano studies.**

That's right. It was actually the Ligeti mechanical stuff that I was sending Jane and saying, It could be like this. We can do that to a barroom piano.

**With the piano versus the banjo, it's a collision of worlds. Women in that period were brought up to play piano. The banjo has a masculine identification . . .**

There is a social-climbing thing to it as well: a little bit of, let's get the piano tuned up, the governor's coming, we're going to impress him with our culture.

**It's such a terrifying scene. So, skipping to the end of the film, we have this gorgeous music for strings and piano. There's a lot of octatonic music happening there, right?**

That's true.

**Do you want to take a stab at explaining octatonic music to the people?**

It's a slightly more grownup version of the pentatonic scales that we're all taught to do with xylophones and glockenspiels when you're a kid. Every note works with every note. Octatonic music is kind of the same idea. You're working within a set of notes. It's not a major scale or a minor scale; it's something else. But all the notes work together and make a certain color that is its own thing. And I use it a lot because, well, I'm a—I was gonna say, sad Messiaen fan, but I'm a happy Messiaen fan—

**There are no sad Messiaen obsessives.**

—and I also like a set of rules as well. Although in that cue, on purpose, I do some suspended perfect fourths, and it's refreshing when that happens. The relief of getting out of that is a nice effect in itself.

**The octatonic scale was one of a set of scales that Olivier Messiaen called "modes of limited transposition." The sequence is alternating semitones and whole tones. You can extract your favorite warm tonal chords from it, but you're not going to get the most standard tonic-dominant progression—say, C-major next to G-major—because . . .**

There's no leading tone of B.

**But you can have, like, F-sharp major. It's tonal music that hits those sweet spots that people respond to, but it's refreshed tonality.**

You have the C-major and minor chords, and the E-flat, F-sharp and A-major and -minor, but you also have the supertonic [D-flat], which gives a nice, tense sourness in the middle of all of the sweetness. There are a few other limited modes of transposition that I like to use. "The Master" is full of one of the other scales—I forget which one it's called. It's great starting a project when you're limited to these instruments and limited to this scale, and you're working out what can you do with

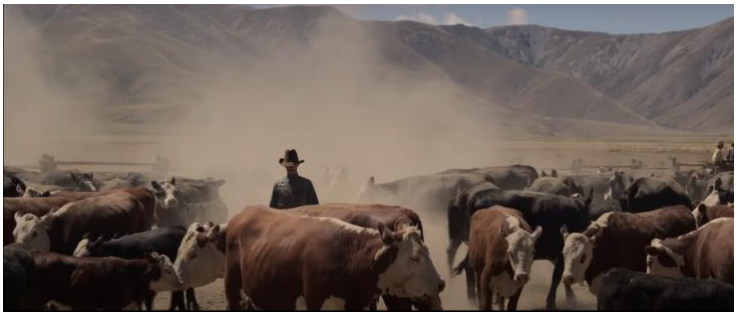
it rather than just, you know, everything being possible. I like to know what I *can't* do and then work inside that.

**What was it like working on these scores during the pandemic? Were there extra limitations in terms of ensembles and recording time?**

Big time. That big cue you mentioned at the end of "The Power of the Dog": I had to fake that completely with, again, my cello, by tuning all the strings, one at a time, to every single pitch of the octatonic scale. There's about eighty cellos and violins. I just did it all on my own, like a lunatic. It's not quite right because it's me playing, and I'm slightly out of tune. It's a little wonky. But at the same time it's got that orchestral width to it. And it meant that when we did the viola and cello solos, with Luba [Tunnicliffe] and Oliver [Coates], it was a case of giving them the melody and I could accompany them on faders. They were responding to whatever chord I was pushing up, or whatever combination of chords. I mean, I was very lazy. I could practically have been smoking and drinking my way through this. They're sweating away, and with this handful of buttons I can create this big sound. So, yeah, that was all because of covid because we couldn't actually get to work with an orchestra. There was a maximum of eight people or twelve people in lots of studios in London at that time.

**I would never have guessed it. Although, now that you mention it, it maybe gives that music a sort of extra interiority, coming from you layering these tracks on top of one another.**

That's interesting. It's the same with the banjo cello—it all comes from the same slightly claustrophobic feeling. But it just opens out at that point because there's so many of them….



**Nicholas Barber: "The Power of the Dog: A five-star 'brooding melodrama' (BBC)**

It's been 28 years since the release of **Jane Campion's Palme d'Or- and Oscar-winning masterpiece, The Piano**, but you can hear its echoes ringing through her new film, The Power of the Dog. Again, Campion has made an atmospheric period drama shot in the wilds of New Zealand. Again, it features a cruel man, a sensitive man, and a single mother who marries one of them. You can probably guess which instrument the single mother plays. But for all its similarities to Campion's best-known work, The Power of the Dog is darker, stranger, and horribly gripping in its own right. Unless you've read the novel by Thomas Savage from which it's adapted, it's impossible to guess where it's going. It also boasts one of Benedict Cumberbatch's most remarkable transformations. Perhaps he told his agent that he was sick and tired of playing socially awkward scientists, and that he wanted to try the most different role imaginable – preferably while wearing a ten-gallon hat.

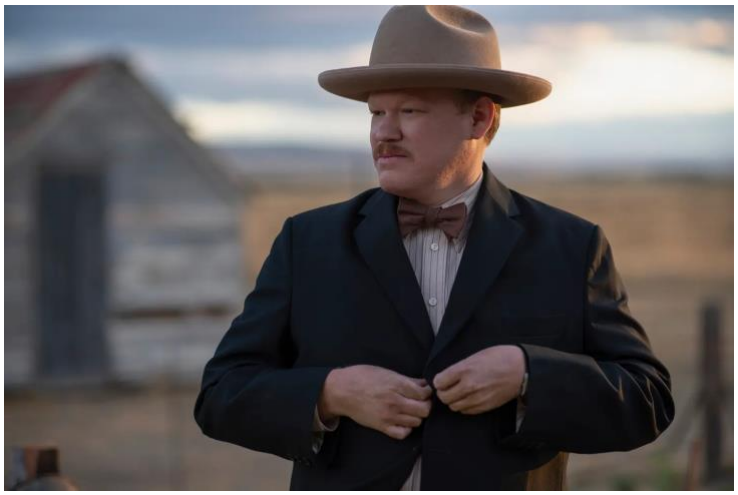
Cumberbatch stars as Phil, a cowboy who runs a successful cattle ranch with his brother George (Jesse Plemons) in 1925 Montana. The brothers share a bedroom, but they could be from distant planets. Phil is the image of an old-fashioned rancher, an ornery alpha-male who clumps around in his boots and stirrups, despises the idea of anything as namby-pamby as having a bath, and addresses his younger sibling as "Fatso". He is only happy when he is crossing the plains on horseback – and he's usually not happy even then. George, meanwhile, is a well-scrubbed, smartly dressed, mild-mannered fellow – and much to Phil's frustration, he refuses to rise to any of his brother's insults.

Cumberbatch paints a finely detailed portrait of a thoroughly objectionable man, pouring Phil's anger and resentment into every glare, every twisted grin, every mocking word, every suck of his hand-rolled cheroot. He can even be belligerent when he plucks a banjo string – and if that's not worth an Oscar nomination, I don't know what is. What Cumberbatch's riveting performance doesn't reveal, though, is the source of Phil's bile. Why does he keep pushing and prodding George? Why can't he enjoy being so skilled at his work and so adored by his ranch hands? How has he been damaged? What, in short, is this guy's problem?

*It feels as if the simmering loathing could boil over into violence at any moment. But Campion, who wrote as well as directed, keeps us guessing*

Whatever the answer to these unsettling questions, Phil's issues are exacerbated when George announces that he has married Rose (Kirsten Dunst), the timid, widowed owner of a nearby hotel. Not only will she be moving into the family home, but her son Peter

(Kodi Smit-McPhee) will be staying, too, during his holidays from college. And if George falls short of Phil's picture of how a rancher should behave, the skinny, effete, artistic Peter is far worse. The last time a cowboy was this upset about an interloper in his house, it was Woody in Toy Story when Buzz Lightyear moved in.



It feels as if the simmering loathing could boil over into violence at any moment. But Campion, who wrote as well as directed, keeps us guessing. Like Rose, we're permanently on edge, trapped in a dark, drafty mansion where we are always being watched by either a venomous brother-in-law or a stuffed-and-mounted animal head. Rather than hurrying along the plot, Campion immerses the viewer in a world that seems creepy to the point of being supernatural, but also completely real. Much of the film is shot in natural light, with plenty of sensual close-ups of sweat and grime. Although it was made in New Zealand, you could believe that its Wild West buildings had been standing on the bare Montana landscape for years. The actors' horse-riding, rope-splicing and, yes, bull-castrating techniques appear so effortless that their training must have taken weeks of effort. And the characters have the quirky habits and hobbies of real people rather than Western stereotypes: just when you think you know them, you're surprised by a scholarly reference to ancient Rome, a brief appearance of some doll's house furniture, or a sudden furious bout of hula-hooping.

What's unique about The Power of the Dog is that it seems at first to be an epic Western, but it becomes a brooding gothic melodrama in which relationships shift and long-buried secrets surface. Its slow-burning psychological mysteries may frustrate some viewers. But others will be gripped by the way Campion twists the conventions of the American frontier drama: the fact that its jittery score is by Jonny Greenwood isn't the only thing it has in common with There Will Be Blood.

It's a film which shimmers with intelligence, and if the plot isn't clear until the very last scene, well, it's worth the wait. When that scene arrives, the purpose of every previous scene snaps into sharp focus, leaving you with the urge to go back to the beginning and watch the whole thing again.

**Myrna Oliver: "Thomas Savage, 88: Writer Best-Known for Western Novels Set in Montana" (*LA Times*, August 30, 2003)**

Thomas Savage, a former wrangler and ranch hand who turned his Montana upbringing into spare, sensitive Western novels, has died. He was 88.

Savage died of unspecified causes July 25 in his retirement city of Virginia Beach, Va.

Although fewer than half of his 13 novels were set in the West, Savage established his reputation as a Western writer with his first two books, "The Pass" in 1944 and "Lona Hanson" in 1948, and capped his career with the 1988 "The Corner of Rife and Pacific," all set in Montana.

Agreeing with the author himself that he was more than a Western novelist, Publishers Weekly writer Francesca Coltrera once described him as "an emphatically American writer, a balladeer, almost, of the American scene."

Born in Salt Lake City, Savage grew up on a Montana ranch after his divorced mother remarried

As a child he read -- and wrote -- fiction. He studied writing at the University of Montana and then moved east, graduating from Colby College.

He married novelist Elizabeth Fitzgerald and worked to support their growing family as a plumber's assistant, welder, railroad brakeman and insurance adjuster because his writing was not selling.

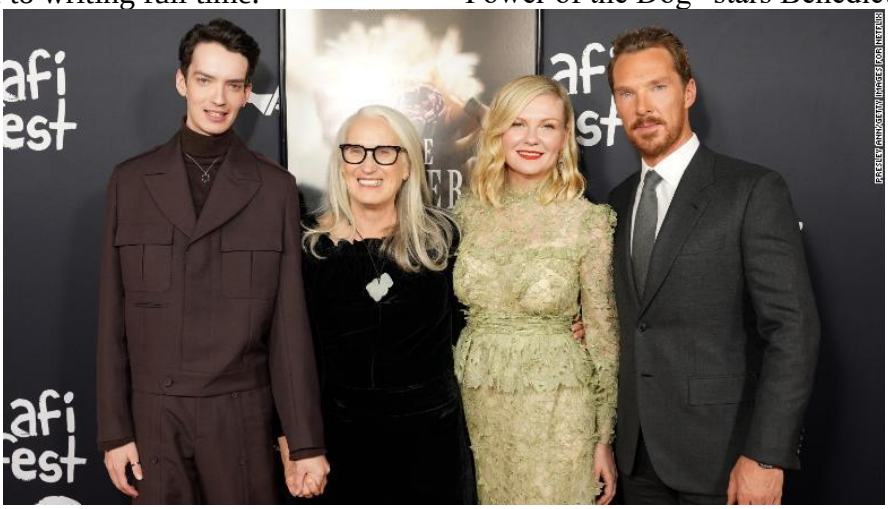
Savage was teaching English at Suffolk University in Boston when his second novel, "Lona Hanson," about a young rancher heroine who falls in love with a hired hand, made headlines.

He had been rejected for a $500 loan to buy furniture -- only to sell the manuscript to Columbia for $50,000 for a motion picture. The movie was never made.

Of the book, a Los Angeles Times reviewer wrote, "Savage writes a terse, warm, moving prose.... The man can write, tell an impelling story, force you to

believe in him against your will, and he has written one of the few Western stories of ranching life wherein guns play a small part...."

Savage was established as a novelist and never again had to worry about getting loans. He taught at Suffolk and then at Brandeis University until 1955, before devoting himself to writing full time.



Somewhat surprisingly, although Savage enjoyed universal critical acclaim for all of his novels, he never became well known and never had a best-seller. Musing about the reason, Savage once told Publishers Weekly, "I'm writing for rather highly educated people, and I think my writing is only going to appeal to people who have extreme sensitivity."

The author did enjoy a recent resurgence after an editor at Little, Brown discovered her grandmother's first-edition volume of Savage's 1967 Western novel "The Power of the Dog." Little, Brown, the original publisher, republished the book in 2001, along with Savage's 1977 "I Heard My Sister Speak My Name" under the new title of "The Sheep Queen."

In reviewing the reprinted "Power" for The Times two years ago, Susan Salter Reynolds applauded: "Savage writes like thunder and lightning. A flash will illuminate startling detail, a rumble will bring a fierce revelation, a philosophy, a big picture."

The two republished novels, along with Savage's final 1988 book, remain in print.

**Ben Cost; "Sam Elliott rips gay themes in 'Power of the Dog,' calls it a 'piece of s—it'" *NY Post*, March 1, 2022)**

Western film icon Sam Elliott is being spit-roasted online after railing on Jane Campion's 12-time Oscar-nominated drama "The Power of the Dog" for including "allusions to homosexuality" and other LGBTQ themes.

The "1883" actor dropped the shocking bombshell during a recent appearance on Marc Maron's "WTF Podcast," Entertainment Weekly reported.

"You want to talk about that piece of s – – t?" the 77-year-old "Tombstone" star sputtered when asked for his thoughts about the provocative Netflix movie, which is a contender for the Best Picture and Best Director Academy Awards.

For the uninitiated, the much-praised "The Power of the Dog" stars Benedict Cumberbatch as a closeted gay rancher in 1925 Montana who's abusive toward his new sister-in-law and her son.

Nonetheless, Elliott took umbrage with the film's characters, who he analogized to Chippendales dancers "who wear bowties and not much else."

"That's what all these f – – king cowboys in that movie looked like," the Oscar nominee ranted. "They're all running around in chaps and no shirts. There's all these allusions to homosexuality throughout the f – – king movie."

At that point, Maron informed Elliott that those themes are "what the movie is about," whereupon the "Road House" actor doubled down on his remarks.

"He had two pairs of chaps — a woolly pair and a leather pair. And every f – – king time he would walk in from somewhere — he never was on a horse, maybe once — he'd walk into the f – – king house, storm up the f – – king stairs, go lay in his bed in his chaps and play his banjo," he said. "It's like, what the f – – k?"

The "Big Lebowski" narrator added that despite being a "brilliant director," the New Zealand-born Campion was unfit to direct a flick set in Montana in the early 20th century.

"I love her previous work, but what the f – – k does this woman from down there, New Zealand, know about the American West?" Elliott fumed, further criticizing her decision to shoot the Western in her home country.

"I just came from Texas where I was hanging out with families — not men — but families," Elliott continued in an attempt to bolster his case that she got the cowboy lifestyle completely wrong.

"Big, long, extended, multiple-generation families that made their living and their lives were all

about being cowboys," the actor said. "And, boy, when I f – – king saw that [movie], I thought, 'What the f – – k? Where are we in this world today?' "

"Where's the Western in this Western?" Elliott asked. "I mean, Cumberbatch never got out of his f – – king chaps."

Suffice it to say, Elliott's comments didn't sit well with progressive cinemaphiles on social media, with one tweeting, "Holy s – – t do I like Sam Elliott a lot less now."

"This is some barely even trying to hide it homophobic, misogynistic, xenophobic s – – t," they added.

"Just in! Sam Elliott reinforces the whole message of the film in accidental endorsement of Power of the Dog," another wrote. "Which is that cowboy culture hasn't changed one bit and is still rife with toxic masculinity/homophobia."

"I like Sam Elliott but someone probably needs to remind him he's an actor from Sacramento who lives in Malibu, not an actual cowboy," quipped one critic.

One film buff found his criticism of the movie's New Zealand filming location hypocritical given US audiences' love of Spaghetti Westerns — low-budget cowboy flicks filmed in Italy in the 1960s and '70s.

Another wondered why Elliott hated the LGBTQ themes in "Dog" when he apparently loved Ang Lee's 2005 flick "Brokeback Mountain," another pioneering cowboy movie that was rife with gay themes. In a 2006 interview with entertainment writer Scott Holleran, the actor — who coincidentally starred in Lee's "The Hulk" — called it a "beautiful film," though insisting that since it dealt with "sheepherders, not cattlemen," it wasn't a Western.

"The whole homosexual thing was interesting — they stepped over the line — but Katharine and I both looked at it and thought, 'What's the big deal?' " he added.

When asked if he thought it denigrated the cowboy, Elliott responded, "I do not think it's anti-cowboy. I have tremendous respect for Ang as a filmmaker."

## ONLY 1 MORE IN THE SPRING 202 BUFFALO FILM SEMINARS #44:

All films in the series but two (*Notorious* and *The Power of the* Dog) are available from Criterion or Netflix: **c** after a title indicates it is available on Criterion, **p**=Amazon Prime, **p$**=Amazon Prime with an extra $4 fee. *The Power of the Dog* is available, for now, only on Netflix. *Notorious* is available on FlixFilm (low-resolution versions are free on YouTube and Tubi.). All four subscription services let you cancel at any time, so you should have access to all 24 films for well under $100. *The Gunfighter* is on Amazon Prime and, in low rez, free on Tubi. Nine of the films—all with "UB" after the title—are available free to anyone with a UB email account via the UB Library's Swank and Kanopy portals. Five films are available only on non-UB streaming services: *Le Corbeau, The Gunfighter, Naked, Salesman* and *The Power of the Dog*.(The Swank titles will be available at UB's Library for a year; the Kanopy titles for 3 years.)

Feb 1: 1921 Victor Sjostrom, ***The Phantom Carriage*** c UB-Kanopy
Feb 8: 1934 Frank Capra ***It Happened One Night*** c p$ UB-Swank
Feb 15: 1941 John Huston ***The Maltese Falcon*** p$ UB-Swank
Feb 22: 1943 Henri-Georges Clouzot ***Le Corbeau*** c
Mar 1: 1946 Alfred Hitchcock ***Notorious*** FlixFling, YouTube, UB-Swank, Tubi (free)
Mar 8: 1950 Henry King, ***The Gunfighter*** *p$*, Tubi (free), YouTube (free)
Mar 15: 1958 Orson Welles ***Touch of Evil*** p$ UB-Swank
Mar 29: 1962 Yasujiro Ozu ***An Autumn Afternoon*** *c p$b* UB Kanopy
Apr 5: 1973 Federico Fellini ***Amarcord*** *c p$* UB Kanopy
Apr 12: 1993 Mike Leigh ***Naked*** c
Apr 19: 2002 Phillip Noyce ***Rabbit-Proof Fence*** p$ UB-Swank
Apr 26: 2016 Asghar Farhadi ***The Salesman*** *p*
May 3: 2021: Jane Campion ***The Power of the Dog*** *NETFLIX*
May 10: 2011 Martin Scorsese ***Hugo*** *p$* UB-Kanopy

**CONTACTS:**
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....for cast and crew info on any film: **http://imdb.com/**

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